

MEM

NAZIOARTEKO ARTE ESPERIMENTALEN JAIALDIA
EXPERIMENTAL ARTS INTERNATIONAL FESTIVAL
FESTIVAL INTERNACIONAL DE ARTE EXPERIMENTAL

国际实验艺术节

AZAROA NOVIEMBRE NOVEMBER



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25

ANNIVERSARY

2026

www.festivalmem.com

MEM 2026 PROGRAM. 25th Anniversary

NOVEMBER 2026. Bilbao

**Wednesday, November 4, 7:00 p.m. Opening. (Exhibition from November 4 to 13, 9:00 a.m. to 9:00 p.m., Monday to Friday)
CMD San Francisco (Plaza Corazón de María s/n)**

Dante Litvak
(Argentina)



Currently, I divide my practice between my survival job in the kitchen, hours spent at the drawing board sketching a comic titled The Goddess of Fried Food, expanding the Happy Meal series paintings in the studio, and experimenting with another kind of visual puree: the material of supermarket catalog papers, something new somewhere between collage and tapestry.

In Mark Fisher's essay, "The Body, a Knot of Tentacles, the Grotesque and the Weird," he analyzes the work of the legendary post-punk band The Fall. Fisher identifies a tension between what a song should be and the intrusion of reality—noise, mechanical repetition, fragmentation. In my painting, this tension translates into a technique that

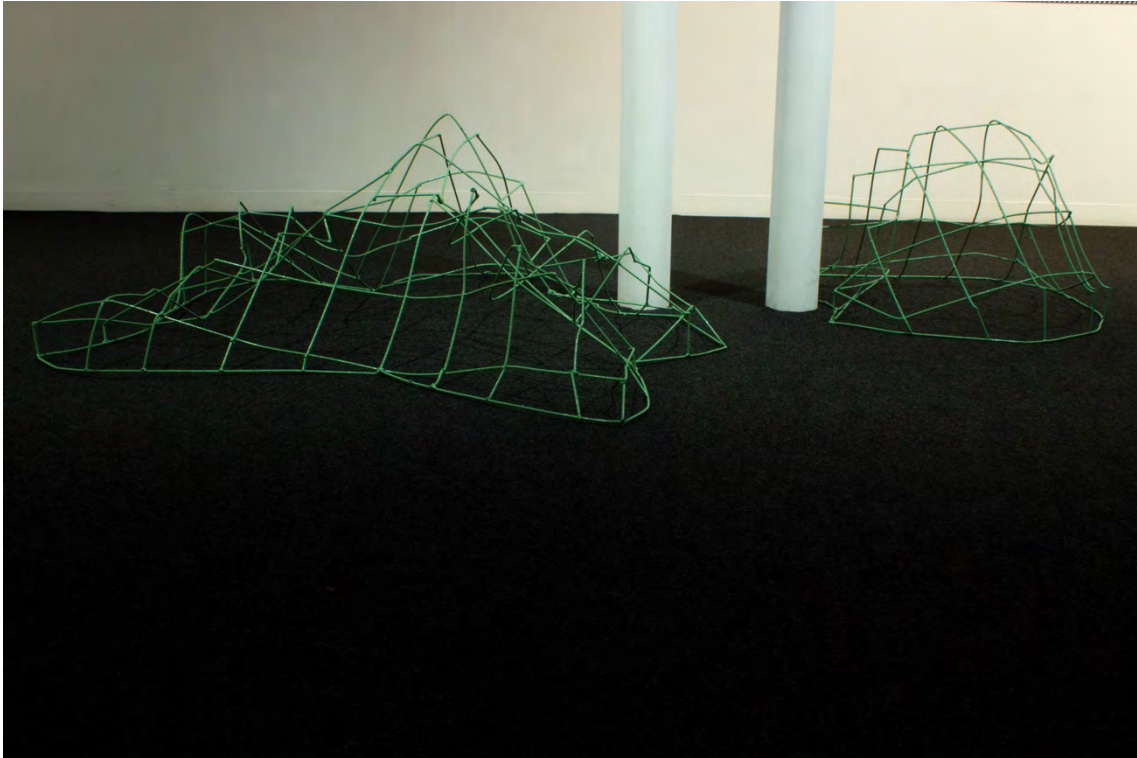
embraces discontinuity and seeks to bring forth a strange presence from the collision between the figurative and the abstract.

I'm interested in analyzing the cited text because I find an affinity with my own way of working: creating from the gaps left between the ideas I accumulate in everyday life (fragments of thoughts and memories of images), and not from a central story or a search for the origin of anything. The construction of my own inner parody is also a fractured vision of my surroundings.

I let these fragments collide with each other at times. They are images that cannibalize each other on a surface (canvas, collage, or comic—the medium doesn't matter to me) where laughter and repulsion coexist. I think of paint as glue and canvas as its shifting ground.

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Pablo Gubbins Correa "Land in Sight"
(Chile)



The work presents a simplified mountainous landscape, inspired by the representations of topography in the technological interfaces of science fiction films and video games from the 1980s to 2000. These virtual mountains or topographies are reduced solely to their silhouette, to the geometric grid that gives them their shape. As a possible land, it lacks any meaning as soil and only presents emptiness as a possibility for uses or developments of this hypothetical land. Within these possibilities, we can imagine a mountain range covered by an ancient native forest, a tropical rainforest, agricultural fields, monoculture plantations, a desert, etc.

<https://www.instagram.com/el.gubbio/?hl=es>
https://montehermoso.net/pagina.php?id_p=3134



Thursday, November 5, 7 p.m. Opening. Desio Artspace (Calle 2 de Mayo 12).
Exhibition from November 5 to 26. Vermouth gathering on Saturday, November 21, at 1 p.m.

Exhibition "Extra Virgin" curated by Txema Agiriano

Aitzol Basaldua, Iñigo Barreiro, Aurora Suarez, Chen Mei-ling, Fermín Díez de Ururzun, Nataliowski, Ane Solís Enzunza e Inés G. Asensio, Ainize Sarasola, Felipe Uribarri, Miguel Ángel Vázquez, Lola Marquinez, Santi Ortega, Julián Vallejo, Kim Beck, Varya Yakovleva + Rocio Alvarez + Negrito R. + Txema Agiriano.

Virgen Extra inhabits the gallery in an eco-dependent dialogue that articulates a system where a fluid interaction emerges between its elements. The extractive art world seeks monetization while dissenting voices are rejected. Uncut gems are thrown into the mud. The room is now our dystopian territory. Quicksand filled with treasures where we await Tarzan's arrival. The amphorae in shipwrecks are capsules that preserve our wine with its original fruity and bitter bouquet. In this exhibition, we don't seek elegance; we work from a raw and direct mental and emotional force.



Aitzol Basaldua



MEMIKULUM VITAE

Okay, okay, ninety words, okay, just eighty more to go... Hello, I'm Aitzol Basaldua (1973), an artist, haha... from Bizkaia. I graduated in Fine Arts a long time ago (1999) and, over the years, I've pursued other studies that, apparently, aren't very important.

I held solo and group exhibitions between 1993 and 2004. Since then, while maintaining Artiñano Etxea (Orozko) and managing it as a country house, I've completely distanced myself from artistic production. Well, not just from music, but because music doesn't take up space. XP...

I've been involved with the MEM collective since its inception, first as a spectator (2002) and then as an artist (2003). Finally, as an assistant, I was a member of the L'Mono gallery (2006-2010) and I'm very grateful to have participated in its 25th anniversary.

Iñigo Barreiro "Deícticos"

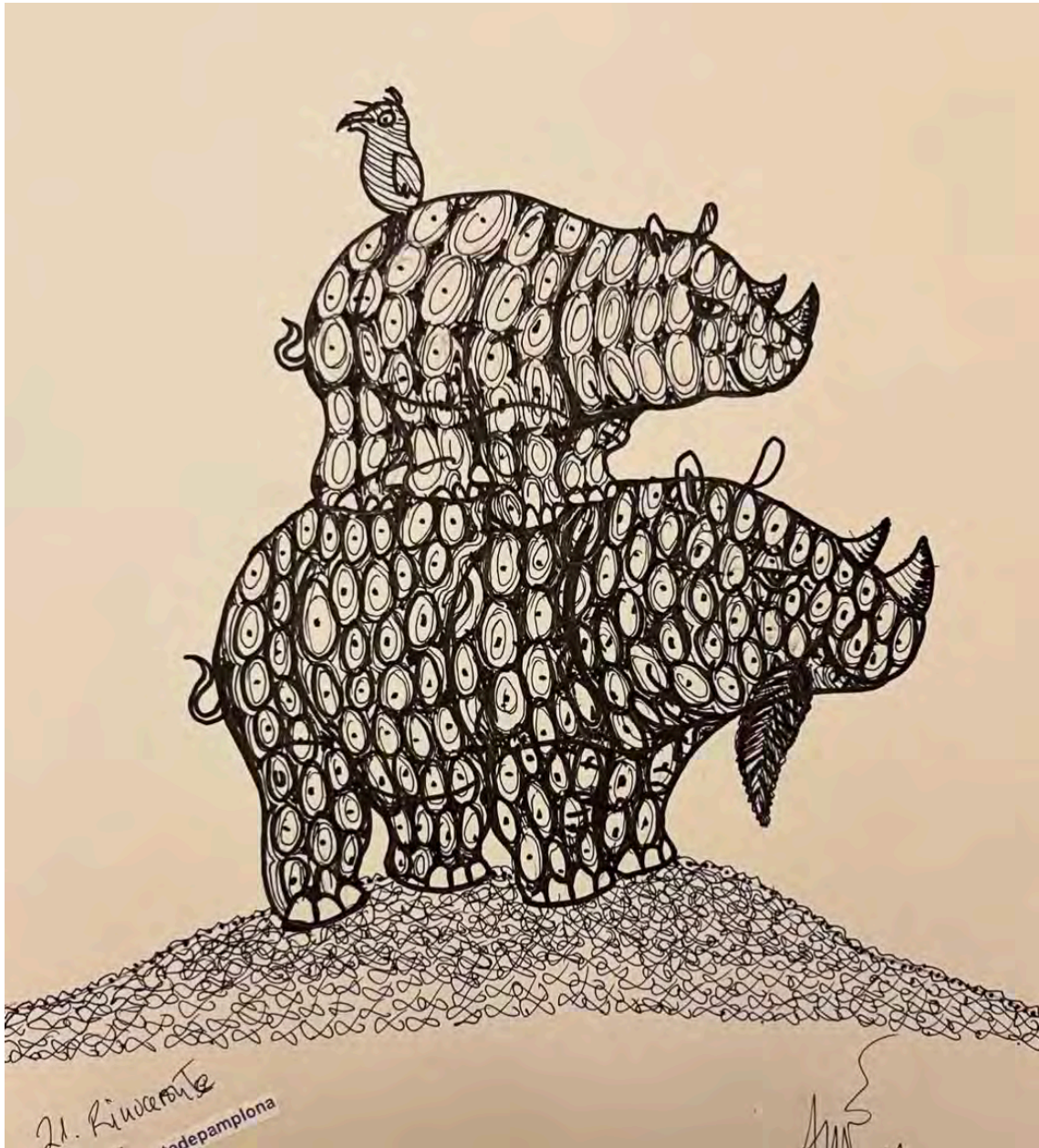


Deictics is an installation composed of a set of pieces that integrate ceramics, plant matter, and sound. The work proposes synergies between its different elements, subject to perpetual movement and transformation.

The project is structured as a constantly changing ecosystem, where the interaction between its elements is consolidated as the central axis of the piece. Just as in contemporary society, this environment is subject to constant frenzy and adaptation, forcing the species that inhabit it to readjust in addition to their ongoing adaptation to the environment.

The variations that occur in the system are recorded, interpreted, and emitted sonically, altering the atmosphere of the exhibition space. In turn, these sonic oscillations affect the biochemical processes of the installation itself: the bioelectrical signal generated by the organisms reacts to these stimuli, establishing a permanent feedback loop in which the work transforms and responds to itself continuously, as if it were a coupling mechanism.

Aurora Suarez “Rinoceronte”



A multidisciplinary artist with a post-conceptual approach, working in drawing, painting, sculpture, and photographic and sound installations. She studied Fine Arts at the University of the Basque Country and pursued postgraduate studies at Goldsmiths, University of London, UK. She has explored the image from materialist perspectives—the image as a documentary medium and a tool for historical memory—and has sought to dematerialize the art object through technological, electromechanical, and sound applications. Her aim is to push the boundaries of the image to transcend information and explore a new dimension of artistic languages, generating new signs and meanings.

CHEN MEI LING 陳美玲



CHEN MEI LING

Huat-tsâi-á-tshia (The Prosperity Truck)

2025

Ink on Double-layer Xuan Paper, sound installation (Taiwanese audio broadcast)
47 × 61 cm

Description:

Centering on the iconic mobile repair truck ubiquitous in Taiwan, this work combines traditional ink accumulation with a Taiwanese audio broadcast. The voiceover transitions from everyday repair services and appliance recycling to organ surgery, before resolving into an absurd offer to sell "broken governments and political parties." By transforming familiar cultural soundscapes into a repetitive motif, the artwork reveals the collective anxiety and absurdity embedded in contemporary identity defense and political power shifts.

Artist Statement

Huat-tsâi-á-tshia (The Prosperity Truck) utilizes the mobile repair and scrap-collection truck—a ubiquitous sight in Taiwan's neighborhoods—as both a visual and auditory vehicle to deliver a sharp, dark satire on contemporary geopolitical tensions, ideology, and collective anxiety.

Visually, the work employs traditional ink painting techniques, utilizing ink accumulation and wash to capture the small truck navigating the streets. The dense, dark exhaust fumes billowing from the vehicle convey a heavy sense of unease. Inside the truck bed sit characters loaded with political symbolism, mirroring the enigmatic historical numbers painted on the roof. The signage on the vehicle body—originally service offerings like "screen repair and lock replacement"—is subverted into an absurd commentary on political power turnover and ideological indoctrination.

Auditory-wise, the work incorporates a recorded audio broadcast in Taiwanese. The spoken text begins with mundane daily repairs—fixing window screens and buying broken appliances—before escalating into repairing human organs ("eyes, kidneys, hearts"), and ultimately culminating in the absurd selling off of "broken legislators, broken governments, broken China, KMT, ROC, and CCP." By transforming familiar everyday sounds into a repetitive, brainwashing motif, the work confronts viewers within their own lived memories with the surreal, cynical realities of power shifts, historical memory, and the defense of identity.

Soundscape Transcript

Format: Taiwanese street-broadcast style, single-channel audio with resonant low-frequency rendition

Audio Text:

Fix the window screens. Fix the screen doors. Fix the broken glass.

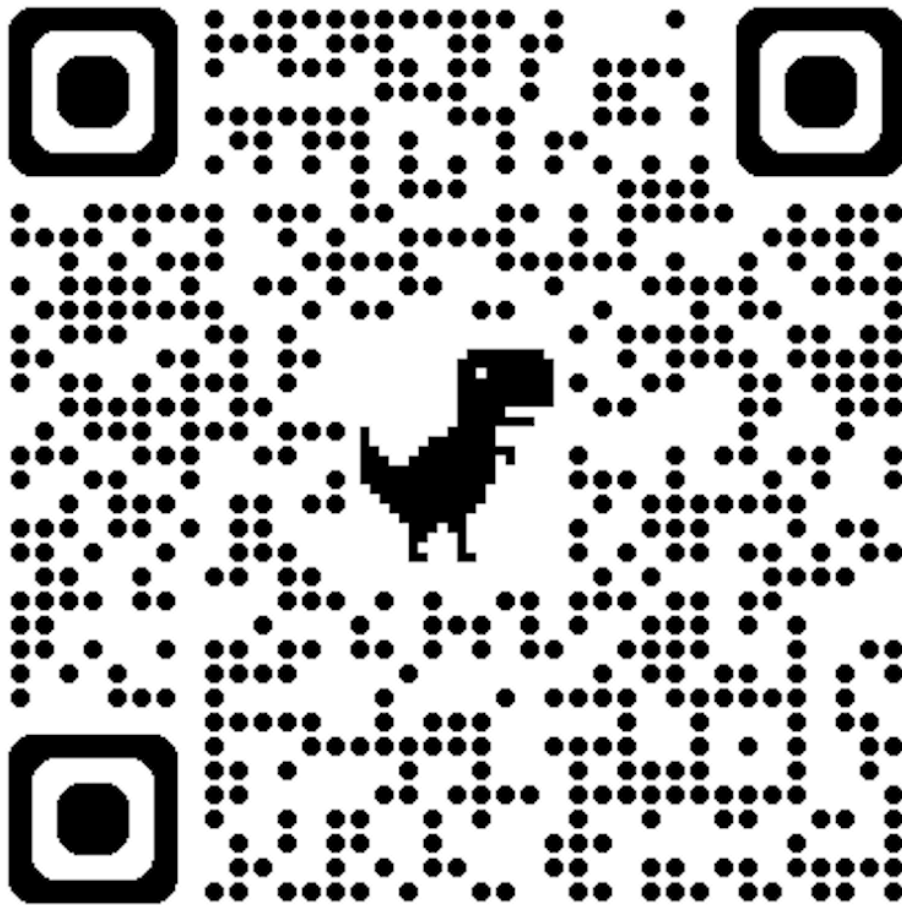
Sell the broken air conditioners. Sell the broken motors. Sell the broken TVs.

Sell the broken washing machines. Sell the broken fridges. Sell the broken motorcycles.

Repair the eyes. Patch the kidneys. Replace the heart.

Sell the broken legislators. Sell the broken government. Sell the broken China.

Sell the broken Kuomintang. Sell the broken ROC. Sell the broken CCP.



<https://www.instagram.com/banhbeotran2000/>

Fermín Díez de Ururzun "Bokata" (Sandwich)

Materials: Pamplona-style chorizo sandwich wrapped in aluminum foil.

Dimensions: Approximately 25 x 10 x 8 cm.

Date: 2014 / 97 A.D. (After Duchamp)



"Bokata" (Sandwich) is a contemporary artwork created by Pamplona-based conceptual artist Fermín Díez de Ulzurrun. The piece is part of his ongoing artistic and satirical work focused on social critique and questioning the economic system.

Fermín Díez de Ulzurrun has a unique hybrid career that combines his work as a visual artist and curator with his profession as an industrial designer and plant manager in the automotive sector. This duality completely defines his creative language, which he uses to ironically critique production systems, capitalism, and the precariousness of the middle class.

Sale price:

Open edition: Price €6, gives the right to eat the sandwich.

Certified and numbered edition of 10: price €300 gives the right to reproduce the sandwich whenever you want, it can be exhibited, but with the copy certificate.

Unique certified piece: price €3000, piece for collection, the sandwich can be reproduced as many times as the owner wants, both to eat it and to display it in both domestic and public settings and can resell it for any purpose.

Ainize Sarasola GOUACHE ON PAPER;A3.



Ainize Sarasola (Orio, 1984) is a Basque filmmaker, illustrator, and visual artist known for her work in underground cinema and experimental art. She graduated with a degree in Fine Arts from the University of the Basque Country (UPV/EHU) in Leioa and currently lives and works in Berlin. Her creative universe blurs the boundaries between visual arts and cinematic language.

Nataliowski "Miedo".



In this portrait, the painting interacts with itself, creating a collage of images where color represents the artist's mood, expressing the change from being calm to feeling afraid.

Ane Solís Enzunza e Inés G. Asensio “Izanez, bi.”



Izanez, bi is a project developed jointly by Ane Solís Enzunza and Inés G. Asensio that stems from a simple question: What happens when an artistic practice ceases to belong to a single person and becomes a collaborative endeavor between two? Our work unfolds in the shared space that emerges between two bodies and two ways of relating to matter, creating a common imaginary. From this space, we produce sculptural pieces, images, texts, actions, and devices that function as traces of an ongoing investigation.

More than working on a specific theme, we are interested in working from a particular condition: that of creating together. We understand this shared practice as a research tool capable of generating forms of knowledge, images, and material relationships that would hardly emerge from individual practice.

The pieces that make up our project are not conceived as closed objects. They are open materials, susceptible to transformation depending on the spaces where they are presented and the relationships they establish with one another. Each exhibition constitutes a new articulation of an ongoing investigation.

Felipe Uribarri



Felipe Uribarri is an artist, painter, illustrator, photographer, art restorer, and scientific researcher specializing in the identification of forgeries of works by great masters in the world's leading museums.

Miguel Ángel Vázquez



Miguel Ángel Vázquez Arceo is a completely blind artist. He exhibited his work at the Outsider EO A'25 international art congress, held in Bilbao, and from October to December of this year, 2026, he is exhibiting his sculptures in three municipal galleries as part of the Expodistrito series organized by the Bilbao City Council, curated by Lola Marquinez.

Lola Marquinez



Lola Marquinez, born in Oxford in 1976 in Bilbao, holds a degree in Fine Arts from the University of Barcelona (UB). A multidisciplinary artist, she combines her artistic production with workshops for diverse groups of people with disabilities. She has curated several exhibitions of blind artists.

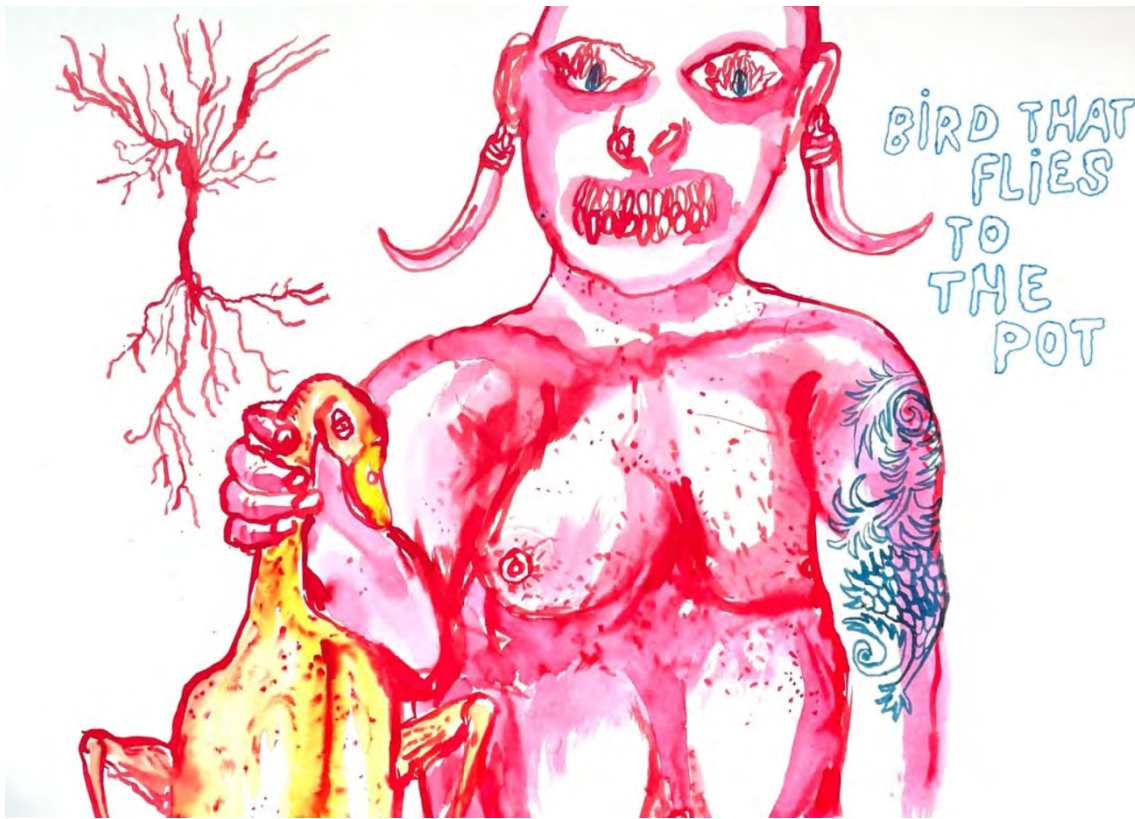
Santi Ortega



The protagonist of our story, as real as life itself, is indeed a lanky, red-haired fellow with curly hair whose head talks and talks and talks as if its owner were truly alone.

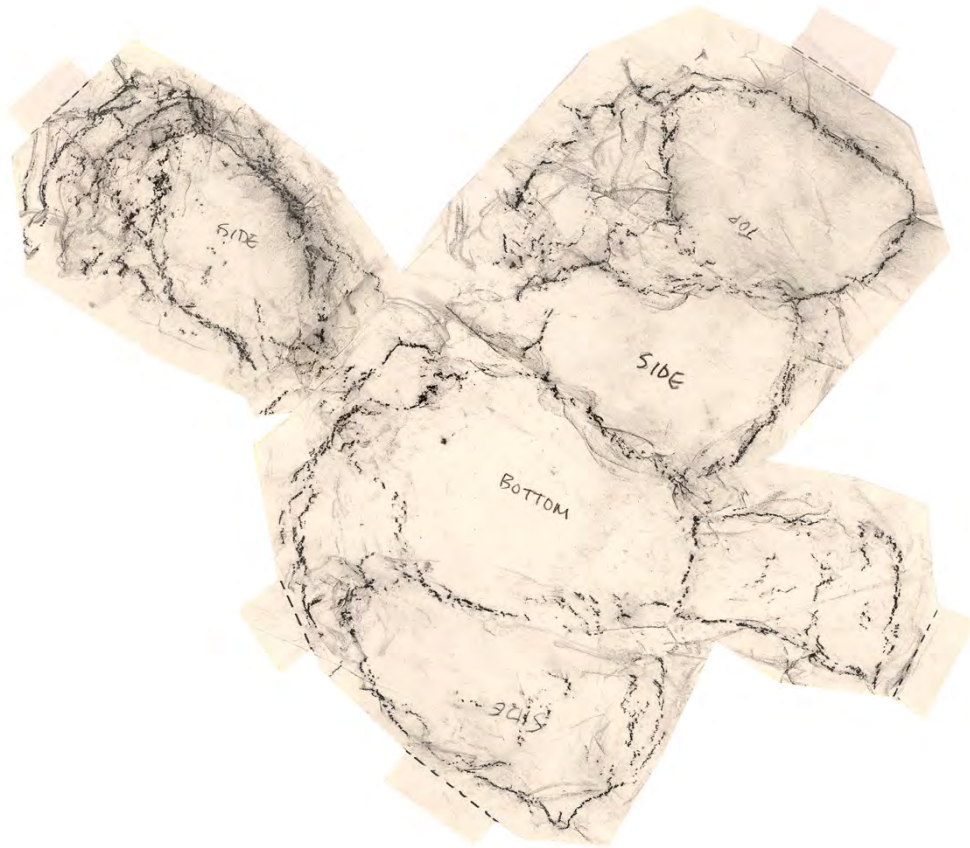
Santiago Ortega began his artistic career in 1992 working in various circus, dance, and puppet shows with companies such as Mi Cabeza que Habla, Aguerre, Hotzmuga, Pantzart, and the Arriaga Theatre of Bilbao, which have been performed in the National Network of Theatres as well as at international festivals. Notable among his performances are the Malaga Children's Theatre Festival, the Modus Vivendi Festival (Argentina), Titirijai (Tolosa), the Sestao Puppet Festival, the Valladolid Street Theatre Festival, and the Zaragoza International Puppet Festival. His work has been recognized with several awards, including the 2008 MAX Award for Best Dramatic Author in Basque and the 2010 Café Bilbao Prize for theatrical texts. In his personal work, he creates cabarets where he mixes puppets, magic, original humorous songs, and performance art, working from the fictional character SOS, who also acts as master of ceremonies, introducing guest artists and uniting the different pieces.

Julián Vallejo (Malo Muy Malo) "Roasted Baby Jesus"



Julián Vallejo (Bilbao 1955). A multifaceted artist, painter, designer, and writer. He has published several books and holds exhibitions every year in different cities.

Kim Beck "Rock Paper Scissors"



These prints originate from tactile rubbings taken directly from the surfaces of rocks. Each one of them is then laid flat so they might be reassembled into something like the original 3D form. A rock made of paper pairs the weight and permanence of stone with the fragility and transience of paper. Functioning as both a flat print and a DIY sculpture, like a paper doll, they invite active participation. The title, Rock Paper Scissors, borrows from the game of hand shapes, but here all three elements depend entirely on one another to exist and hold meaning.

Kim Beck is an American artist who lives and works in New York City and Pittsburgh, Pennsylvania. Beck works in drawing, sculpture, installation, photography, printmaking, and multimedia, focusing her attention on themes that might otherwise be overlooked.

<http://www.idealcities.com>

Varya Yakovleva + Rocio Alvarez + Negrito R. (Pedro Rivero) + Txema Agiriano



November 6, Friday, 7 p.m. Guggenheim Museum Auditorium TOParte MEM

**Angel Marco & Itxaso Navarro, Toh Hun Ping, Jonathan Onsuwan Johnson,
Antoine Läng, Carla Roisin & Baseline**

The Guggenheim Museum is once again hosting the International Festival of Experimental Art (MEM) for its 25th anniversary, curated by Txema Agiriano. On Friday the 6th, in the Auditorium, we will begin with a small-format theater piece with live music by San Sebastián natives Angel Marco and Itxaso Navarro. A screening of experimental films from the Southeast Asian festival (blank) in Singapore—with whom MEM collaborates—will follow. We will also be joined by Swiss musician Antoine Läng, and the afternoon will conclude with a performance by Carla Roisin & Baseline, which includes dance, live experimental electronic music, and video.

Angel Marco & Itxaso Navarro
"Solitude" (Ecce Homo)



Solitude is situated in a territory of fragility, loss, and isolation, where the deterioration of the body intertwines with the dismantling of that which sustains collective life. Voice, body, and sound articulate an experience of powerlessness and helplessness, leaving space for each spectator to construct their own resonances. Within this tapestry, the cello, electronically processed and improvised in real time, engages in dialogue with the action through layers, textures, and transformations that expand its poetic dimension. A reflection on vulnerability, solitude, and the human condition.

Angel Marco was born in San Sebastián in 1944. He holds a degree in dramatic arts and elocution. He has 40 years of theatrical experience as an actor, director, and acting teacher. In radio, he has directed and performed for 37 years, contributing over 2,000 hours of radio drama. He has also lent his voice to important television programs.



Ixaso Navarro Celestino is a composer and sound artist from Donostia-San Sebastián. With a PhD in Contemporary Art Research from the University of the Basque Country (UPV/EHU), she combines over twenty years of training as a cellist with the exploration of new technologies and artistic languages. Her practice seeks an autonomous space for creation, where she questions social narratives and imposed sonic hierarchies. Through experimental music and contemporary art, she works towards the democratization of music and the construction of her own musical language.

Programa **exhumed**. Festival de cine experimental del sudeste asiático (blank)
The "**Exhumed**" category in the (blank) Experimental Film Festival is a specialized curation dedicated to unearthing lost, forgotten, or never-before-seen avant-garde films from Southeast Asia
Curated by: Ivan Chin

<https://expcinema.org/site/en/call/blank-experimental-film-festival>

Toh Hun Ping "EX.TOIL" (Singapour) 10'11"



Synopsis: An animated figure morphs, but does so with much difficulty and digressions. EX.TOIL was created entirely with digital scans of scratched drawings on recycled 35mm colour print filmstrips, and later animated frame-by-frame. Soundtrack by Kelvin Tan, Jeremy Sharma and Justin Lim.

Filmmaker's Bio: Hun Ping made experimental films and wrote about the history of filmmaking in Singapore. He busies himself now with simple, random occupations.

Note from Curator: EX.TOIL is by Toh Hun Ping, one of Singapore's pioneer experimental filmmakers. In the spirit of the "Exhumed" category, we are bringing it back after it was last screened in 2016. What we admire is how he focus entirely on the act of filmmaking itself and explores how to push the limits of the craft.

Jonathan Onsuwan Johnson "Ghosts" (Tailandia) 4'42"



Synopsis: In this experimental documentary, an unseen filmmaker uses unseen memories to follow traces of his deceased grandparents throughout urban and rural Thailand. Loosely following a travelogue-essay format, the search for identity is intertwined with the old and new history of rural and urban Thailand. Shot on Super 8mm reversal film.

Filmmaker's Bio: Jonathan Johnson is a photographer and filmmaker whose work examines the relationship between landscape, memory, and cultural identity. Drawing from his mixed-race Thai American background, travel, and time spent in remote landscapes, he uses photography and film to consider how personal history shapes our understanding of place. Working across large-scale color photographs, darkroom prints, artist books, and moving image, Johnson adapts documentary traditions into poetic, observational works. His work has been exhibited in more than 30 countries.

Note from Curator:

River Ghosts showcases tiny snapshots of life in both urban and rural areas of Thailand, scenes of daily life, not directed but organically stitched together as vignettes. It flits between genres: documentary, experimental and even narrative, with a filmmaker's longing to connect back to their ancestral memory imprints it with a personal touch. It feels resonant with the ideal to remember history, an effort to capture and preserve what is slowly being lost to time as places change.

Antoine Läng (voice, jaw harp, megaphone, cymbal, speaker) (Suiza)



This solo work is dedicated to the voice and the jaw harp, two instruments related to the mouth. I imagine strategies to emit, expand and modulate their two sounds coming out of a same area and both relying on the same muscles. I engage their presence, friction and transformation in the body and in the space with the help of resonators and light amplification as a small installation. These elements combine or drift to create strange songs, sometimes mixing melodies, words and abstract material, rather minimal, quiet, and fragile.

Antoine Läng

I am a musician based in Geneva, Switzerland, active as a singer and a sound artist. Elements of noise and minimal repetitive music, songwriting and environmental sound practices often come together in my work. The voice/mouth plays an important role, both as an instrument and as a broader theme to be explored through listening, experimentation, idiomatic and non-idiomatic approaches in improvisation and composition, with the voice, electronics and the jaw harp. This extends to performance, composition and sound pieces in numerous ongoing collaborations (with Anouck Genthon, Olga Kokcharova, Jacques Demierre, Jason Kahn, Christian Wolfarth, Le Recueil des Miracles, Ensemble Freux, Ondanaconda, Insub collective and Insub Meta Orchestra) and as a solo artist.

website: <https://antoinelang.ch>

sounds: <https://soundcloud.com/antoinelang>

Carla Roisin & Baseline
“Los pájaros perdidos”



An old Pygmy tale tells the story of a boy who brings home a bird he found in the forest, captivated by its beautiful song, and wants to show it to his father. His father isn't keen on the idea of having it as a house pet and lets it go. But the boy always returns to the forest and brings the bird back home. Until one day, tired of feeding the bird his son brings home, the father kills it.

Carla Róisín and Baseline (the experimental sound project of artist Pilar Baizán) have been collaborating since 2021, creating stage works that blend dance, performance art, and electronic music.

10th nov tuesday 7pm Hika Ateneo

Ixa Blanco, Marta Saiz & Enrique Zacagnini, Jeff Surak, Sara Muñoz & Kela Coto, Basahaunt, Los Morenitos.

Admission includes a free MEM book or vinyl LP (RRP €20)

Advance ticket price €15.36

Door ticket price €15

<https://entradium.com/events/festival-mem-xxv-aniversario-hika-11-nov-miercoles-hika-ateneo-ixa-blanco-marta-saiz-enrique-zacagnini-jeff-surak-sara-muniz-kela-coto-basahaunt>

10th nov tuesday 7pm Hika Ateneo

Ixa Blanco



Ixa Blanco is a poet, writer, and teacher from Bilbao, known for her demystifying lyricism and her performance poetry recitals. She combines a fresh, everyday style with intelligent irony and colloquial language.

She holds a degree in Literary Theory and Comparative Literature from the University of Granada. She works as a Spanish Language and Literature teacher in secondary schools in the Basque Country.

10th nov tuesday 7pm Hika Ateneo

Marta Saiz & Enrique Zacagnini



Marta Sainz and Enrique Zaccagnini develop their work as improvisational musicians both individually and in different groups such as: AL KARPENTER, DESTRUCTION DES ANIMAUX NUISIBLES, BLACK HEART, DELUSION OF THE FURY, AB`BHAU, NEBELMEER, MINIMA MORALIA, UN COUP DE DÈS, MARRASH, N.A.W.H.

Their sound is always risky and innovative, completely opposed to any conventional value; indeterminacy is a fundamental element in their live performances.

They have performed at Counterflows Festival (Glasgow), EAR WE ARE Festival (Biel-Bienne), SONIC PROTEST Festival (Paris), ZARATA fest (Bilbao), BROKEN IMPRO (Paris), FRECUENCIA OBLIQUA Festival (Santander), MEM Festival (Bilbao), Le NON JAZZ (Paris), SUPERNORMAL FEST (Oxfordshire), CAFE OTO) London), Diàleg Obert (Valencia), PAS (Berlin), CRUCE (Madrid)....

10th nov tuesday 7pm Hika Ateneo

Jeff Surak
(USA)



Jeff Surak has been a fixture within the experimental community for over 43 years, curating the Sonic Circuits Festival, programming for Rhizome DC, and running his own Zeromoon label. His own work manifests non-linear narratives through lo-fi techniques and archaic technologies. Recent festival appearances include Sofia Underground, Gieger, Blurred Edges, Klanghaus, Jauna Muzika, Untergrün, Experimentik, Ende Tymes, Brutal Assault.

website: <https://zeromoon.bandcamp.com/>

10th nov tuesday 7pm Hika Ateneo

Sara Muñiz & Kela Coto "Numen"



A composer and musicologist from Gijón, Sara Muñiz's work revolves around the sonic exploration of the piano and string instruments, creating soundscapes that oscillate between contemporary classical music and ambient. She maintains a strong interest in recursion, repetition, and drone in a quest to find introspective, altered states of consciousness.

In 2023, she released her first solo album, *Animus*, an intimate project linked to the land through soundscapes that explore the dialogue between the self and its relationship with the psychogeographical environment. In parallel, Sara undertakes transdisciplinary collaborations with other artists such as Kela Coto (visual art), Tania González (contemporary dance), composer Clara Brea, and filmmaker Ramón Lluís Bande.

Under the title *Numen*, her latest project explores the soundscape of the land, where music generates an organic habitat capable of capturing the most numinous and mysterious aspects of our reality. The altered sound of the viola and the creation of musical textures through loops transport us to different evocative and conversational states, inviting us to explore the intimate landscapes of each artist.

Kela Coto is a prominent photographer and video artist from Asturias who works closely with composer Sara Muñiz. These two artists from Gijón share an artistic universe focused on exploring memory, territory, and the transformation of the contemporary landscape.

10th nov tuesday 7pm Hika Ateneo

Basahaunt



Basahaunt is the project of David Mardaras and Iñigo Eguillor. David handles guitars and vocals. He has previous experience in projects such as Horses Of Disaster, David Murders, Surreal Numbers, and Newhell Citizens. Iñigo Eguillor is in charge of drums, percussion, noise, and electronics. Iñigo is known for his participation in bands such as Josetxo Grieta, Arana, Gringo, Billy Bao, Trampas, and Inte Domine.

They embrace Sudden Rock, based on improvisation, first takes, extended songs, and creative freedom.

<https://basahaunt.bandcamp.com/track/country>

<https://basahaunt.bandcamp.com/track/dream-harmony>

10th nov tuesday 7pm Hika Ateneo

Los Morenitos



Los Morenitos is an innovative, experimental musical and performance duo formed in 2011 by the renowned musician and poet Javier Corcobado together with Aintzane Aranguena (also known as Aintzane with a G for Gloria)

<https://www.youtube.com/watch?v=qo3FZD9nIXE>

Bilborock, November 12, 7 p.m.

Ismael Iglesias, Obscurum Infame, Alfredo Costa Monteiro, Tube Tentacles,
SARCOMA, Reona, Carmen Jaci + Matthew Schoen

Ticket includes a free MEM book or vinyl LP (RRP €20)

Advance: €19.46

Door: €20

https://entradium.com/events/festival-mem-25-anos?fbclid=IwY2xjawUjcatleHRuA2FlbQlXMQBwZG9mBXNy dGMGYXBwX2lkEDlyMjAzOTE3ODgyMDA4OTIAAR5UVPlaY192ggKY6Mhq7djau4IADPFzljRi_UUI5-giY0uFkzVm3lth4sGfAw_aem_mkmtkQCNjZA_nP_iF7rPeQ

Ismael Iglesias

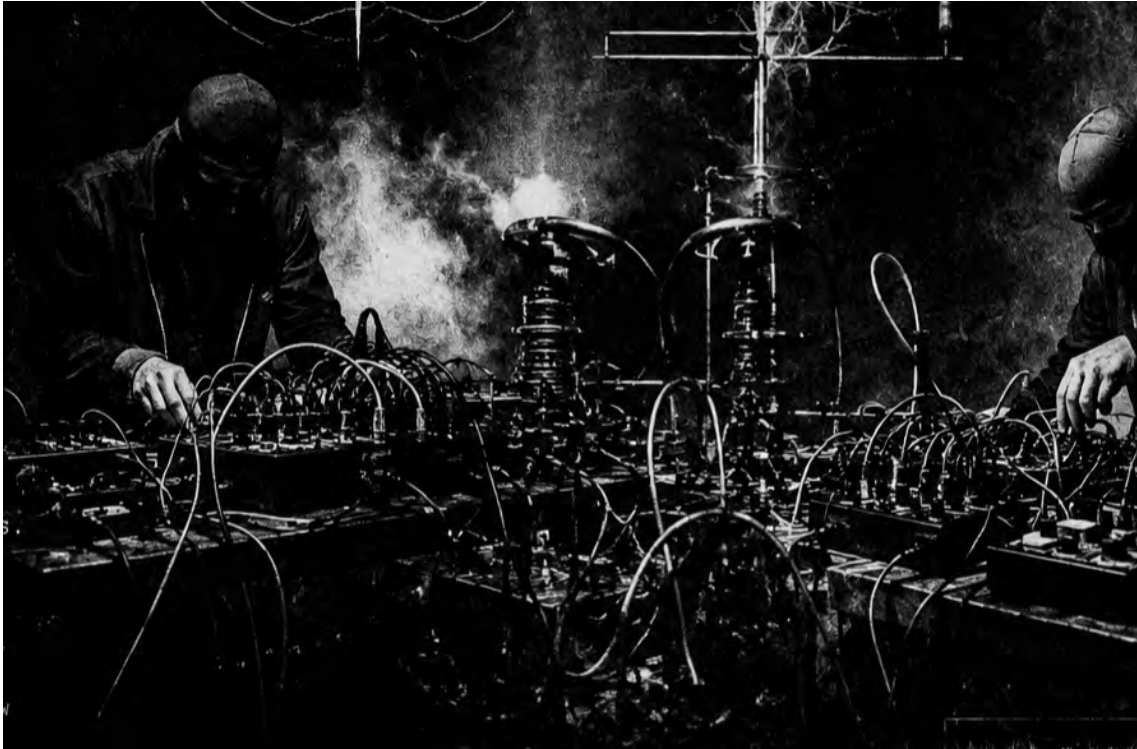


Ismael Iglesias (Durango, 1974) is a visual artist and holds a degree in Fine Arts from the University of the Basque Country (UPV/EHU), specializing in painting and audiovisuals.

His work combines painting, graphic experimentation, new technologies, electronic music, and audiovisual creation.

Bilborock 12th Nov

Obscurum Infame



We are an experimental and noise music project from Bilbao, focused on free improvisation and live sound manipulation. We understand noise not as an accident, but as a raw, dense, and organic expressive language. Each of our performances is born in the present moment, built through unique sonic architectures that defy conventional structure. We embrace the exploration of analog sound and the physics of matter. As a duo, we rely on error, feedback, and electromagnetic intensity to generate unpredictable and immersive atmospheres.

This project explores the boundary between controlled chaos and absolute volume, where each performance is a unique ritual. We return for the second time to this festival, a space we have seen grow and evolve since its first edition. Being part of this farewell is an honor; opening the night as the support act makes it even more special. We will prepare the ground as best we know how: through analog textures, extreme frequencies and pure improvisation, letting the noise speak, collapse and resonate to warm up the atmosphere from the very first moment.

@obscurum_infame_666

Link a un vídeo

https://www.instagram.com/obscurum_infame_666?igsh=MXdybHl1bjhwYTVoZA==

Bilborock 12th Nov

Alfredo Costa Monteiro



Foto: Łukasz Głowala

Alfredo Costa Monteiro returns to the MEM to offer a concert focused on the materiality of sound and its real-time modulation. Through various homemade analog devices, such as oscillators, photoelectric cells, small motors, and modified radios, he proposes a unique sound experience where, despite its electronic nature, he always leaves room for emotion: noise thus becomes more organic, allowing for a more active listening experience. Or, as it were, perceiving the here and now as a physical and resonant body.

Alfredo Costa Monteiro is a sound artist, improviser, composer, and sound poet born in Porto, Portugal. He has lived and worked in Barcelona since 1992. His installations and sound pieces are created from unstable processes, conceptual constraints, and forms of often disconcerting simplicity, where the manipulation of objects as instruments or instruments as objects has a strong phenomenological aspect.

Alfredo Costa Monteiro is a sound artist, improviser, composer, and sound poet born in Porto, Portugal. He has lived and worked in Barcelona since 1992. He has collaborated with countless musicians, choreographers, video artists, filmmakers from all over the world, and has presented his work throughout Europe, Canada, the United States, Russia and Japan.

Alfredo Costa Monteiro @ 25.AAF - YouTube

Alfredo Costa Monteiro _ Oficinas do Convento

Bilborock 12th Nov

Tube Tentacles



Tube Tentacles goes beyond the extreme. An outsider musician, haunted by his sounds, he had to flee his city, the one where he grew up amidst scrap metal and musical instruments. His weapons of mass destruction are tube machines and other analog devices with which he recreates industrial and terrifying atmospheres. Improvisation and restrained madness are his most common ways of bringing these sounds to life live. His past as an artist doesn't exist, and he has no intention of creating a future. He only cares about generating momentary nausea and bloody diarrhea.

Enrique Garoz, AKA Kike Kaos, is an artist from Fuenlabrada (Madrid) who has been part of a scene that never quite takes shape for over 20 years. A collector of pedals, tube synthesizers, and everything related to the world of horror, he decided to delve into sonic worlds that have led him to collaborate with great artists from the Basque Country, such as Garazi Gorostiaga and the late Miguel A. García. Restless and shy would be the adjectives that could perfectly describe him, but on stage he ends up becoming something that even he fears.

Web:

<https://soundcloud.com/tube-tentacles>

<https://m.youtube.com/watch?v=0SODPCqkxDc&t=15s&pp=ygUOVHViZSB0ZW50YWwNsZXM%3D>

Bilborock 12th Nov

SARCOMA



Gender terrorism and dancefloorreaction

SARCOMA is the solo project of Luna Jiménez Blanco a tranny dyke artist from Madrid known for her work in local bands and also for bringing queer violence and confrontational energy to the dancefloor. She is also an experienced writer of fanzines and essays on punk ethics and gender emancipation, integrating this writing into her creative practice.

Launched in 2023, SARCOMA soon began touring across Spain, performing in venues and festivals and collaborating with artists who shaped and influence her sound

Her live shows have been described as a transgressive exposure of vulnerability that creates an inclusive, cathartic space for all audiences. To date, SARCOMA has three vinyl albums edited by the cross-genre label 「lotura」

Bilborock 12th Nov

REONA
(Japan)



REONA is an artist who uses tap dance techniques to express her music.

She is also a tap dancer, improviser, designer, choreographer, teacher, and composer. Based in Tokyo, Japan.

To materialize the sounds in her head, she uses tap shoes and a wooden board, as well as metal sheets, chains, steel bowls, plastic bags, and loudspeakers. Her sound is noise music–like, and she has performed with many improvisers, dancers, painters, and free jazz musicians. Her sound impulses are directly connected to her legs, and she expresses herself using everything available in her body, including her arms and mouth — making for a one-of-a-kind presence.

Video :

https://youtu.be/zPYVXEsmhBU?si=ETkqEuoaG8_dxkFG

<https://youtu.be/nXys-7AQguM?si=kgHir3TbeHpT8crD>

Bilborock 12th Nov

Carmen Jaci + Matthew Schoen (Canada)



A giddy, childlike glee roams the toy-box electronic music of Carmen Jaci, a French-Canadian experimental music producer who currently resides in the Netherlands. Mixing acoustic instruments with synthesisers and vocal recordings and samples, her sound builds a sunny, playful sense of place. Her debut album, joyfully titled **Happy Child** (2023), is a flourishing garden of chirpy video-game sounds, deep sound design, chiming bells, and wind-instrument flourishes, with vibraphone melodies blooming throughout. Described as an album about exploration, play, and rekindling with a sense of childlike wonder, it truly meets these themes head on with its buoyant, dancey, sparkling productions that jumble and move around one's head colourfully like a Rubik's Cube.

Matthew Schoen is a Canadian 3D artist and motion designer currently based in the Netherlands. In his artistic practice, he conceptualizes, models and animates familiar objects and spaces that are detached from their function and their original context, in order to be repurposed into new systems.

As a duo, Carmen Jaci and Matthew Schoen have been collaborating since 2015 from the Netherlands, where they develop playful, animated projects and performances that investigate our interactions with technologies.

Music: <https://noumenalloom.bandcamp.com/album/happy-child>

AV Reel: https://youtu.be/5hvn82ew_A0?si=vhnHKVE_LMBwBN_E

AV Teaser: https://youtu.be/_97E8GC_q_A?si=dOCx6xMnJtADEZ5U

In this 50-minute live performance, visual artist Matthew Schoen and music producer Carmen Jaci combine their respective practices into an adventurous audiovisual performance grounded in experimental dance rhythms and 3D rendered visuals.

This performance is co-presented by MUTEK, with the financial support of the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.

@CanadaCouncil

@lecalq

@mutekmontreal



Conseil des arts
du Canada

Canada Council
for the Arts

MUTEK

ArtBITE

Arte Teknologiko eta Performatiboa. Arte Tecnológico y Performativo

AZAROA NOVIEMBRE NOVEMBER 17-20

2026. BIZKAIA ARETOA EHU. Abandoibarra Etorb., 3



www.festivalmem.com
FOCUS SOUTH EAST ASIA

Beate Linne, Alessandra Eramo, Hong Shu-ying, Daffa Mangussara, Josu Rekalde, Maria Knafl & Lucía Leirós, Juan Miguel Cortés, Alberto Moya González, Carlos Gil Santa Eugenia, Raisa Raekallio & Misha del Val, HUMA Artists Group (PazTorneiro, Mikel Arce, Jaime Munárriz y Raúl León-Mendoza)

**ARTE EDERREN
FAKULTATEA**



MEM

(blank)
SOUTH EAST ASIA
EXPERIMENTAL FILM FESTIVAL

Bizkaia Aretoa EHU. November 17-20. Sala Axular. (Abandoibarra Etorb., 3 Bilbao, opposite the Guggenheim) ArtBITE

Tuesday, November 17, 5 pm: Guided tour with the artists

7 pm: Performance by Alessandra Eramo

Thursday, November 19, 7 pm: Book presentation by LUP! Publishing

Friday, November 20, 7 pm: Closing cocktail party (with a performance by Beate Linne)

Beate Linne, Alessandra Eramo, Hong Shu-ying, Daffa Mangussara, Maria Knafl & Lucía Leirós, Juan Miguel Cortés, Alberto Moya González, Josu Rekalde, Carlos Gil Santa Eugenia, Raisa Raekallio & Misha del Val, HUMA Artists Group (Paz Tornero, Mikel Arce, Jaime Munárriz y Raúl León-Mendoza). Comisario: Txema Agiriano

592 / 5.000

An international exhibition of technological and performance art experiences, coordinated by Mikel Arce (EHU) and curated by Txema Agiriano (MEM), is part of a collaboration that began in 2004. Participating artists are those affiliated with the EHU, along with others from Germany, Italy, Finland, and two from Southeast Asia (selected by guest programmers Gabriel Goh and Raey Ang as part of an exchange program between the (blank) festival, MEM, and Bideodromo).

Without prejudice, I invite you to immerse yourselves in this exhibition and spend time with the artists present.

Bizkaia Aretoa EHU 17th Nov. 19 h

Alessandra Eramo
(Germany/Italy)



Foto: © Camille Blake

Alessandra Eramo is a Berlin-based sound artist and vocalist whose work spans performance, sound poetry, video, drawing, and installation, exploring the latent acoustic territories of the voice and noise as a socio-political matter. She develops multimedia art projects and performances that address questions of the body, memory, and ecology. Acclaimed for her distinctive voice art, she has exhibited and performed internationally at music festivals, art museums, galleries, and on the radio. She is the co-founder of Corvo Records, and a member of the Errant Sound project space in Berlin.

WEBSITE: www.ezramo.com

Solo for Voice and Electronics

Alessandra Eramo's live performance focuses on the voice and its relationship to noise and the environment. Through a collage of hypnotic soundscapes, she pushes beyond sound into poetic expression. Beat-boxing, tongue-clicking, screeching, hissing: Eramo explores trance-like states in singing through extended vocal techniques, non-verbal vocalising, crude noise, melodies, distortion, fragmented words, and unknown languages, interweaving field recordings, feedback, live sampling, and pre-recorded sound material. Drawing on sound poetry, the performance creates an immersive acoustic experience, a ritual shared with the listeners.

LINK to VIDEO:

https://www.youtube.com/watch?v=Zzkdqh5b-uM&time_continue=1&source_ve_path=NzY3NTg&embeds_referring_euri=https%3A%2F%2Fezramo.com%2F

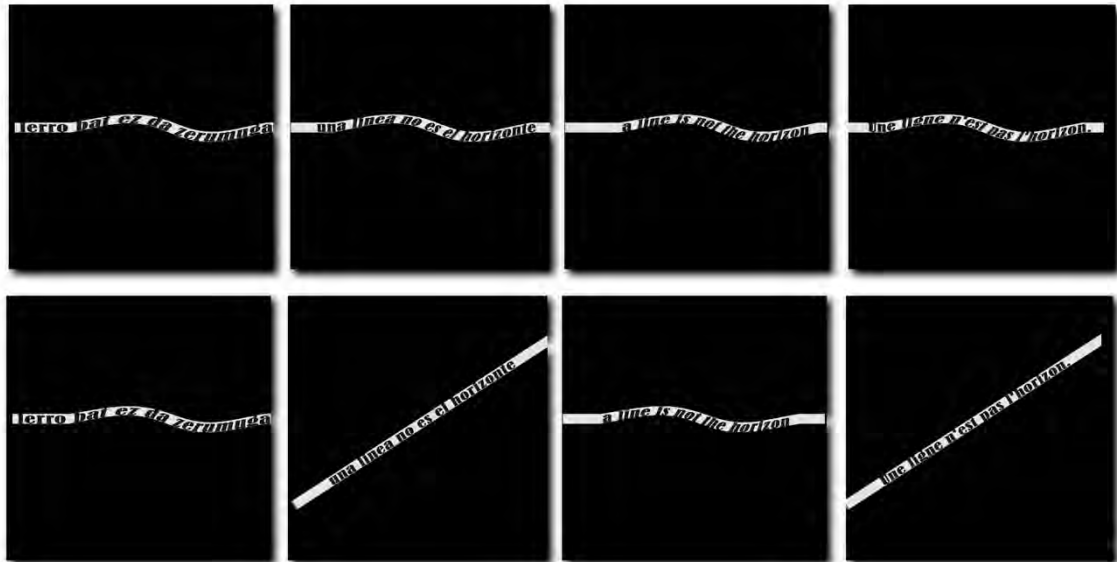
Bizkaia Aretoa EHU. 17th – 20th Nov.
Raisa Raekallio & Misha del Val



The artist couple Raisa Raekallio (Kittilä, Finland, 1978) and Misha del Val (Bilbao, 1979) have lived and worked together on paintings, drawings, performance, curatorial projects and podcasts since 2013 in the village of Sirkka in Finnish Lapland.

Bizkaia Aretoa EHU. 17th – 20th Nov.

Josu Rekalde “Lerro bat ez da zerumuga”



Lerro bat ez da zerumuga

----- Lerro bat ez da
zerumuga --- una línea no es el horizonte --- a line is not the Horizon --- une
ligne n'est pas l'horizon --- eine Linie ist nicht der Horizont --- 線は地平線ではな
い --- 一條線並非地平線。 --- una linea non è l'orizzonte --- uma linha não é o
horizonte --- линия — это не горизонт -----

Bizkaia Aretoa EHU. 17th – 20th Nov.
Alberto Moya González “Sound box”



Sound Box (2026) is the title of this project for the Sound Art course within the Master's Program in Contemporary, Technological, and Performative Art (ACTP) at the University of the Basque Country (UPV-EHU).

This project is based on Luigi Russolo's *Intonarumori* (1913), which consisted of boxes that generated acoustic noises. This fostered a dynamic for creating and controlling different sound noises, in order to give rise to experimental sounds and configure new sonic languages.

The project consists of a wooden box, which in turn incorporates four cranks with different objects inside, so that the public can interact with the piece and experience surprise and emotion by turning each of the cranks and listening to the noise produced from inside the box.

Bizkaia Aretoa EHU. 17th – 20th Nov.

Videos selected by Gabriel Goh and Raey Ang from the Southeast Asian Experimental Film Festival (blank)

Hong Shu-ying 方舒颖 “on telling time at the mall” Singapur 10’38”



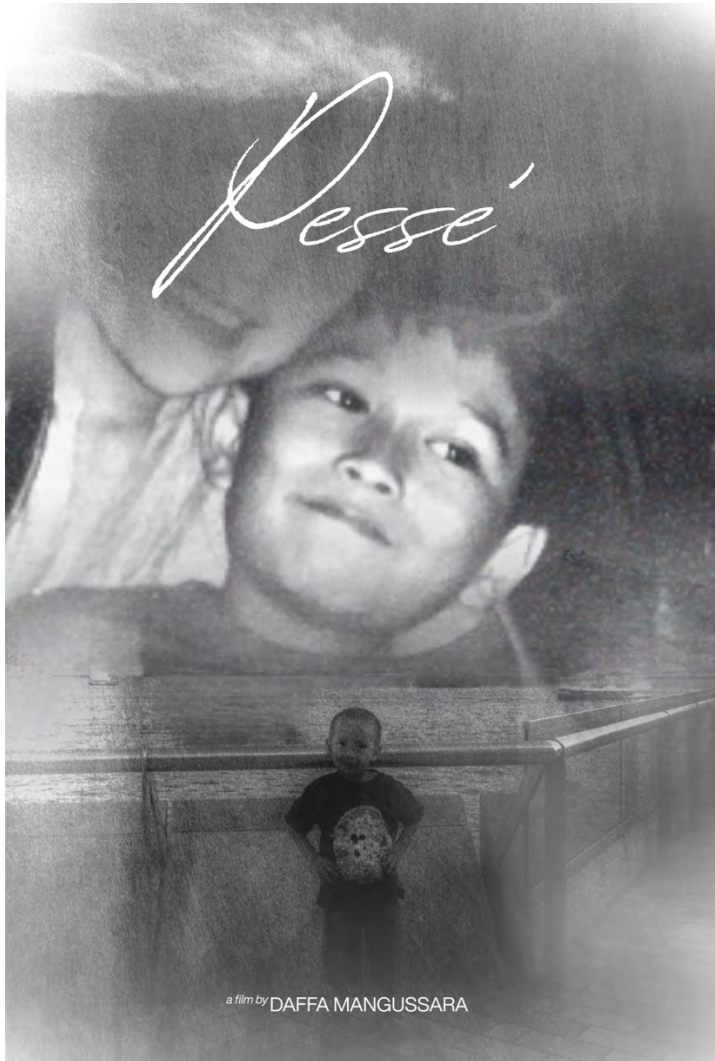
Synopsis: This work explores different ways of time-telling in malls—specifically Queensway Shopping Centre, a strata-title development and one of the oldest malls in Singapore. The artist combines field recordings, found footages, and fly-on-the-wall clips to document time and space, examining our relationship with timekeeping and inviting reflection on cycles, change, and repetition.

Filmmaker’s Bio: Hong Shu-ying 方舒颖 hoards images and stories to make sense of how things are learned and passed on. Working across moving images, prints, and printed matter, her practice begins with images, notations and other vernacular working documents in circulation. She has presented solo exhibitions and participated in shows and festivals at home and abroad. She is currently a resident at the Singapore Art Museum.

Programmers’ Notes:

This work is a great encapsulation of the claustrophobia of Singaporean malls, as well as the hectic pace of living in Singapore. It is viewed however, through an experimental documentary lens and also serves as a time capsule of the older malls in Singapore during this era, which would soon be lost due to demolition and urban development. Please enjoy this slice of Singaporean urban history onscreen.

Daffa Mangussara "Pesse" Indonesia 5'1"



Synopsis: What does a family sound like when everything looks right? Beneath the image of a household praying together, sounds of sin and innocence emerge and collide until what was never spoken becomes the loudest thing in the room.

Filmmaker's Bio: Daffa Mangussara is a Directing graduate of the Jakarta Institute of Arts. His work confronts what people collectively choose to look away from. Working across experimental and narrative forms he is drawn to subjects that exist in plain sight yet remain unspoken. His approach treats sound and image as independent layers that can contradict and interrogate each other.

Programmers' Notes:

When it comes to experimental filmmaking, often we see films lean in one direction of being heavy on the experimentation of the form of filmmaking, or to encapsulate an entire emotion in one film. This film is a rare example of both, and goes a step further to take you on a ride of emotions rather than just exploring a singular feeling in depth.

Bizkaia Aretoa EHU. 17th – 20th Nov.

Maria Knafl y Lucía Leirós "Nero"



A collaborative project exploring the creation of ceramic instruments inspired by water flutes, whistling vessels, and various experimental acoustic systems. Starting with simple forms and using pipes as an industrial connection structure to water, pieces are designed as touchable and activated devices where water and air create sound. The title NERO comes from the Greek word νερό /neró/, meaning "water." Water as a medium, as a conduit for air and sound.

The work is presented as an interactive and collaborative project. It is not presented as a closed system, but as an open process that invites continuation and experimentation.

The public is not merely a spectator, but a participant: they can interact with, test, and discover how the pieces respond. Sound arises from body movement, breath, touch, and, in many cases, the simultaneous participation of several people.

The installation thus functions as a form of social sculpture, where the collective dimension is key. Some pieces require more than one performer to activate, so listening and coordination become part of the experience. There is no fixed sonic outcome or concrete expectation of how it should sound. Variation, error, lack of coordination, and silence are accepted as part of the process. The work understands sound as something constructed in relation, in real time, and dependent on who chooses to inhabit it and bring it into being.

Bizkaia Aretoa EHU 17th – 20th Nov

Juan Miguel Cortés, Juanmi. “Buscando a Huidobro N°25” (A la memoria).



Juan Miguel Cortés, Juanmi. Sestao, 1969. A Fine Arts graduate, he has spent his entire life immersed in the world of art. A set designer, model maker, poster artist, and decorator, he has combined all of these with competitions, exhibitions, and artistic creation. From a young age, he had restless fingers and a unique perspective. But it is in his later years that he has unleashed his creativity, reusing discarded elements and materials and giving them a new life. Since graduating, he has balanced his professional life with the development of artistic projects, the most notable of which is his current project: “Searching for Huidobro.”

The “Searching for Huidobro” Project

In 1931, the Chilean poet Vicente Huidobro published the poem “Altazor.” With it, he opened countless new paths for modern poetry and is considered the father of Creationism. Juan Miguel Cortés, Juanmi, began 14 years ago to appropriate verses from Altazor for use in his artistic creations, installations, performances, and video works. Juanmi's pieces are characterized by the selection of these verses based on the space and theme of the location where they will be performed, and by the use of three-dimensional letters salvaged from disused commercial signs.

“Searching for Huidobro No. 25” (In Memory).

This work is a plea for nonconformity and memory, and it also serves as a tribute to the work of the MEM Festival throughout its 25 editions. The piece is constructed on an iron structure suspended from the building's facade. Using salvaged three-dimensional letters and verses from Altazor, the letters are backlit, creating a cycle of illumination that gradually reveals the secrets held within the text. This work can be enjoyed not only within the exhibition space but is also open to the rest of the city.

Bizkaia Aretoa EHU 17th – 20th Nov
Alberto Moya González “Sound box”



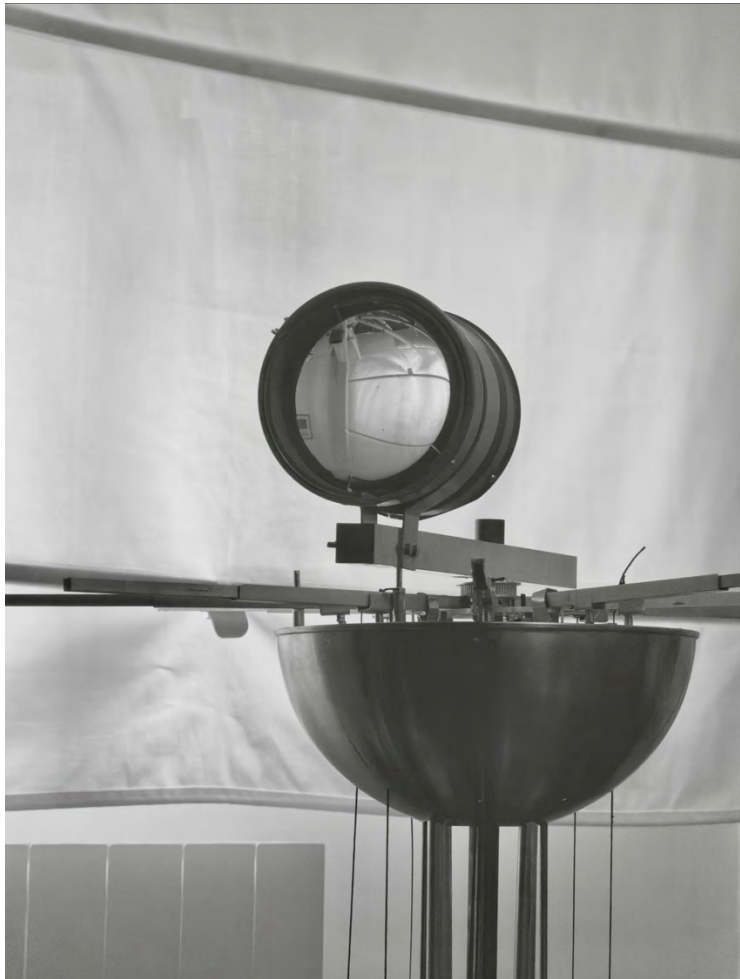
Sound box (2026) es el título que lleva este proyecto para la asignatura de Arte Sound Box (2026) is the title of this project for the Sound Art course within the Master's Program in Contemporary, Technological, and Performative Art (ACTP) at the University of the Basque Country (UPV-EHU).

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Bizkaia Aretoa EHU 17th – 20th Nov.

Carlos Gil Santa Eugenia



Machine Four. Transition (Kepler and Brahe on an Autumn Sunday Afternoon)
Transition deals with capturing those few seconds in which an individual becomes aware of irreversible changes in their life. Moments that are everlasting in our memory, and that feel the same in different space-times, but logic dictates that this is not the case, that there is no going back...
In this device, I narrate these moments, based on the retrograde motion of Mars, the light at sunset, the unspoken words.

Transition and change.

Photographer, director of photography, device builder.

Memory as a narrative axis, whether real or idealized, is the foundation upon which the projects revolve.

The narrative tools are repetitions, the created loops, which show a fictional space, whether external or internal; a form of escapism...

In the technical sense, the machine is built for the project. Each of these machines is unique, with its own narrative resources.

Each one is a personal quest for self-understanding.

Bizkaia Aretoa EHU 17th – 20th Nov.

HUMA Artists Group (Paz Tornero, Mikel Arce, Jaime Munárriz y Raúl León-Mendoza)



HUMA Artists Group is an interdisciplinary platform formed by artist-researchers and scientists affiliated with various universities and cultural contexts. Their practice lies at the intersection of art, science, technology, and society, through artistic research projects, immersive audiovisual installations, sound compositions, performances, and publications. Transdisciplinary methodologies allow the group to explore the transformation of phenomena, materials, and scientific data into visual and sonic experiences, addressing issues related to natural systems, landscape transformation, data visualization and sonification, biotechnology, and the relationships between the organic and the technological.

Among their recent projects is Emissions, presented at the Museum of Contemporary Art of Alicante (MACA), an artistic investigation that uses plasmid DNA and GFP fluorescent proteins to transform molecular information into visual and sonic structures. DNA acts as generative matter, transferring biological processes to the realm of audiovisual creation. Subsequently, Horizon: Crossing Terra, Aqua and Caelum, a work designed for the Vostell Malpartida Museum, presents an immersive audiovisual installation and a performance that articulate the relationships between earth, water, and sky using image, sound, and energy. The work incorporates an energy capture system whose signals are processed and transformed into visual and sound materials, establishing a dialogue between territory, data, perception, science, and technology.

Bizkaia Aretoa EHU 17th – 20th Nov

Mikel Arce

“Molinoeolicosolar”



This structure operates outdoors as a two-bladed, horizontal-axis wind turbine. In this hybrid system, two photovoltaic panels attached to separate arms act directly as rotating blades driven by the air mass, simultaneously generating solar and wind electricity while transducing data in real time. This continuous rotation imposes not only gravity and static thrust loads on the support, but also severe dynamic stresses: centrifugal force on the blades.

Bizkaia Aretoa EHU, November 19, Thursday, 7 p.m.

Book presentation by LUPÍ Publishers

"Searching for Huidobro" is an artistic project by Juan Miguel Cortés.

"A journey along the Bilbao estuary..." Txema Agiriano



"Searching for Huidobro" is an artistic project by Juan Miguel Cortés. For its development, he borrows verses from Vicente Huidobro's poem "Altazor." With these verses, he creates various sculptural, experimental, and collaborative installations that blend art and poetry.

I graduated with a degree in Fine Arts from the University of the Basque Country (UPV) in 1993. Since then, I have had a long-standing relationship with art, and professionally I earn my living in related fields: set designer, model maker, sculptor, poster artist, and creator of diverse spaces, where each project is a new challenge and an opportunity to learn and experiment.

https://www.anti-web.com/es/libro/buscando-a-huidobro_45051

Un viaje por la ría de Bilbao a través del hazlo tu mismo y el arte de los nuevos medios

Txema Agiriano



Through memories, anecdotes, and facts, this book reveals a part of the DIY movement and the technological and performative art that emerged amidst the smog and pollution of 1980s Bilbao, leading to the clean and technological Bilbao of the 21st century. The MEM, Musica Ex Machina festival is part of this story.

Nov 20 Friday 7 pm Bizkaia Hall EHU
finissage

Beate Linne (Germany) "Task-based Performance" 30 minutes



Beate Linne is a performance artist born in 1967 in Germany. She studied Fine Art, Architecture, Pedagogy, as well as German language and literature in University of Kassel, Fachhochschule Hildesheim, and University of Hildesheim. Since 2007 she has performed in Europe and Asia, given workshops and organised performance art festivals. Linne's work investigates core issues of life and the condition of being a human through creating live-actions with her body. Her performances often test the corporeal and mental limits of herself, questioning the social manners and learned norms of behaviour. By using her body as a tool of creating powerful live-images, Linne considers performance as an opportunity to express herself in her ongoing examination into the ideas of freedom and conventionality of thought. At the heart of her work is an encounter and exchange between people: a possibility to initiate alternative and bold thinking processes.

Wednesday, 18th, opening 7 pm, CMD San Francisco
(Exhibition from the 19th to the 27th, 9 am to 9 pm, Monday to Friday)

Juan Crego “La única obra de Andrés Morán”



The artist Andrés Morán never existed, or perhaps he existed only as a fleeting possibility, now distant in time. Since he never existed, there is no work by him. Now, Juan Crego has decided to create a possible work by Andrés Morán, one he hypothetically could have made, but without any sketches or original ideas—nothing at all. Therefore, is it an authentic work by Andrés Morán? Can it even be? Or...?

The complete project will eventually include a book that explores the fictional artist and his unrealized work, a tour of the sculpture through various museums and art centers, and will culminate in a documentary that captures the entire process.

November 21, Saturday, 1 p.m.
Finissage Desio Art Space. Vermú

“Extra Virgin” exhibition curated by Txema Agiriano

Aitzol Basaldua, Iñigo Barreiro, Aurora Suarez, Chen Mei-ling, Fermín Díez de Ururzun, Nataliowski, Ane Solís Enzunza e Inés G. Asensio, Ainize Sarasola, Felipe Uribarri, Miguel Ángel Vázquez, Lola Marquinez, Santi Ortega, Julián Vallejo, Kim Beck, Varya Yakovleva + Rocio Alvarez + Negrito R. + Txema Agiriano.



November 26, Thursday, 7PM CMD San Fran

[Tek kau] 德民.



Tek Káu is a second-generation Vietnamese immigrant artist in Taiwan, an independent musician, and a filmmaker. He graduated from the Department of Taiwanese Language, Literature, and Culture at National Taiwan Normal University (NTNU). After graduating, he returned to his hometown of Qieding (Kaohsiung) to live and pursue his artistic career. He works as a one-man band, composing independent music in the Taiwanese language (Holo), and blending literature, audiovisual elements, and music.

November 26, Thursday, 7PM CMD San Fran

Sam Brao / Hilario Rodeiro / duo



Sam Brao // Winds

Hilario Rodeiro // Drums

The duo delivers an aesthetic extension of the present moment, the abstract gesture of sustaining open expression within a sustained time frame. The duo's alliance in this context accumulates weight, traces memory, and breathes other latent possibilities. A bond of trust is now intensely formed in their understanding and their own experience as a project.

Movement draws sound and vice versa, a theory of contact on different planes of listening that opens up many other ways of seeing the improvisational act.

The duo was formed in 2021 under the project name ISLA, which later became a trio, having performed at festivals such as Jazzaldia58 and Urtarrijazz Iruña, among others. Sam Brao (Samuel Cano) uses his approach in a multi-instrumental format, expressing his experience through free improvisation as a natural extension of his interests and diverse identity. Hilario Rodeiro reaffirms his sonic connection with free improvisation, which in turn brings essences and new forms to his personal projects in the field of Jazz.

@sam.brao

@hilario_rodeiro