

Peter Ablinger

\*1959, Schwanenstadt, Austria  
lives in Berlin

Studies:

1974-76 Graphic arts, HTL Linz Austria  
1977-79 Jazz piano, Musikhochschule Graz Austria  
1979-82 Composition with Gösta Neuwirth (privatly) and Roman Haubenstock-Ramati (Musikhochschule Vienna)

Engagements, Awards (Selection):

1982-90 Teacher at the Musikschule Kreuzberg Berlin  
1988 Foundation and until 2005 Direction of the "Ensemble Zwischentöne"  
1990-92 Director of the Experimental Music Festival "Klangwerkstatt"  
1993 Visiting Professor at Musikhochschule Graz Austria  
1996 Organisation of the concert series "Zeit Geben 1-3"; Guest composer of the IEM (Institute for Electronic Music) Graz; Awardee of the Heinrich Strobel Stiftung, Freiburg, Germany  
1997 Artistic Director of the Insel Musik Berlin  
1998 Sponsorship award of the Academy of Arts Berlin; Concert series "10 Jahre Zwischentöne"  
1999 Guest lecturer of the "Wiener Tage für zeitgenössische Klaviermusik"; Concert series "Musik für Orte 1-3"  
2000 Concert series "For Christian, Nader and Pauline"  
Since 2000 engaged in various forms of non-institutional teaching and work with private students  
2001 Residency at Villa Aurora, Los Angeles; Concert series "Musik für den Blick nach draußen"  
2002 Guest Composer of the IEM Graz  
2003 Co-curator for "Musik für Hunde" at the Donaueschinger Musiktage, and for "Konzept (:Musik)" within the festival Conceptualisms, Academy of Arts Berlin  
2005 Curator for "Turning Sounds" Warszawa, und for the concert series "Hörsturz" Berlin; Award from the österreichische Gesellschaft für elektronische Musik  
2007 Lectures at the Institute for Living Voice Buenos Aires, Columbia University New York  
2008 Lecturer at BARD College New York, Lectures also at the Hochschule für Musik Frankfurt a.M., Zürcher Hochschule der Künste, Musikuniversität Wien; Andrej Dobrowolsky Composition Award for his life's work  
2009 Visiting Professor at the Kunstuniversität Graz, Lectures at the Darmstädter Frühjahrstagung, Manhattan School of Music, Yale University  
2010 Lectures at the Academy of Arts Berlin, the Institute for Sonic Arts Research Ljubljana, Musikuniversität Wien, Akademie der Bildenden Künste Wien; German Sound Art Award  
2011 Lecturer at the Impuls Akademie Graz, Mozarteum Salzburg, BARD College New York; Ad Libitum Composition Award  
2012 Lecturer at the Zürcher Hochschule der Künste, Harvard/Cambridge; Foundation of the Peter Ablinger Archive; Member of the Academy of Arts Berlin; 2012-2017 Research Professor at the University of Huddersfield.  
2013/2014 Workshop Series "Composition Beyond Music" at Graz, Viitasaari, Darmstadt and Gaudeamus Utrecht, other workshops and residencies in Basel, Teheran, Sueca, Ostrava, Sarajevo and Brussels  
2015 Workshops at Ostrava, Chaykovsky, Toledo, Basel  
2016 Workshops, lectures and masterclasses in Reykjavik, Barcelona, Stuttgart, Den Haag, Köln, Cork and Luzern  
2017 Lectures, Masterclasses or Supervisions in Huddersfield, Luzern, Bristol, Oslo, Berlin, Den Haag and Venezia  
2018 Guestlecturer of the 25. Wiener Tage für zeitgenössische Klaviermusik, workshops and lectures at Zürich, Dresden, Darmstadt, Sylvanes Abbay Frankreich, Den Haag, at DIT Dublin and at the Floating University Berlin  
2019 Guest-professor at the Royal Conservatory in The Hague and Leiden University, lectures at Symposium ["Transformations of the Audible"](#) Den Haag, Ostrava Days, ["Heinz-von-Foerster-Lecture"](#) Vienna 2019  
2020 Austrian Art Award; lectures at: University of Chicago, Northwestern University Chicago, Columbia College Chicago, Columbia NYC, Stanford University, Austrian Cultural Forum Warsaw

Works:

Peter Ablinger's Work is organized in several parallel series:

*Weiss/weisslich 1980-1999*: installations, elektroacoustic pieces, objects, reference pieces, prosepieces, music without sounds.

*Pieces 1989-94*: 12 instrumental and/or vocal works, from solo to chamber orchestra (e.g. "Der Regen, das Glas, das Lachen").

*IEAOV (Instrumente und ElektroAkustisch Ortsbezogene Verdichtung / Instruments and Electro-Acoustic Site-specific Verticalisation)*; pieces for instruments and a form of live-electronics by which a succession of sounds as input become timbre as output.

*Instruments and Noise*: for instruments and CD.

*Quadraturen*: electroacoustic and installation pieces, pieces for player piano, ensemble, and orchestra. The method of Quadraturen (Squarings) can be compared to the phenomenon of grain encountered in photographs. Frequency (f) and time (t) are used as co-ordinates on a screen comprised of a number of small noise fields whose format may, for example, be 1 second (time) multiplied by 1 second (interval).

*Pieces since 2001*: multipart and combined compositions (combining concert pieces with installations, instrumental works or reference pieces, e.g. the *Cityopera 2005*, the *Landscape Opera 2009*), but also extensions of the *Weiss/weisslich*-cycle, including visual and acoustical photography, and music without sound

#### Concerts (Selection):

Wiener Festwochen 1981, Berliner Festwochen 1988, Wien Modern 1990, Darmstädter Ferienkurse 1990,92,94,05,12,14 Musikprotokoll des Steirischen Herbstes 1991,94,97,2004, Bienale Berlin 1993,99, Insel Musik Berlin 1991,94,95,97,98, Triennale Köln 1994, Prague Spring 1994, Hörgänge Wien 1992,93,94,95,96,97,2000 Neue Musik Rümelingen 1994,95,99,07,11, Donaueschinger Musiktage 1997,00,03,09,14 Internationale Music Festival Istanbul 1997, Klangaktionen München 1997,98,2003, Los Angeles resistance fluctuation 1998, Musica Nova Sofia 2000, Festival of Vision Hong Kong 2000, MAK Center Los Angeles 2001, Colección de Pianos Buenos Aires 2002, Huddersfield Contemporary Music Festival 2003,05,10,12,13, Teatro Colón Portrait Buenos Aires 2005,11, Happy Days Portrait Oslo 2005, SuperDeluxe Tokyo 2005, Kunstraum Düsseldorf 2005, Cut&Splice London 2005, Música Contemporánea Santiago de Chile 2005, Maerzmusik Berlin 2006, Holland Festival Amsterdam 2007, Wittener Tage für Neue Musik 2007,13 La Biennale di Venezia 2007, Carnegie Hall New York 2007, AMUZ Antwerpen 2008,10, Philharmonie Luxemburg 2008,11, Austrian Cultural Forum New York 2008, Institute of Contemporary Arts Portrait London 2008, Champ d'Action Leuven 2008, Portrait Wien Modern 2008, Carré d'Art Nimes 2009, Wet Ink Ensemble Portrait New York 2009, Portrait Philharmonie Luxemburg 2009, Festspielhaus Salzburg 2009, Kaaitheater Brussels 2010, Central Conservatory of Music Beijing 2010, Portrait SPOR Festival Denmark 2010, Musica Nova Helsinki 2011, Contempuls Festival Prague 2011, Teatro Argentino La Plata 2011, Zipper Concert Hall Los Angeles 2012, Teatro Argentino de la Plata 2012, ABC Studios Sidney 2012, Museo Universitario Arte Contemporaneo Mexico City 2012; Mostra Sonora Sueca 2013, Angelica Festival Bologna 2013, London Ear Festival 2013, Time of Music Viitasaari 2013, Concertgebouw Brugge 2013, Teatro Da Reitoria Curritiba 2013, Ostrava Days 2013, Transit Festival Leuven 2013, Umlaut Festival Paris 2013; Bienal Música Hoje Curritiba Brasil 2013, ReSounding Dublin 2014, Stedelijk Museum Amsterdam 2014, Alte Oper Frankfurt 2014, Philharmonie Köln, Concertgebouw Amsterdam, Fundació Tàpies Barcelona, Tectonics Reykjavik, Centro Nacional de las Artes Mexico Ciudad, DePaul Concert Orchestra Chicago, Zipper Hall Los Angeles, Warschauer Herbst, Sokolowsko, Oscillations Brussels, Ring Festival Belgrade, Biennale Warszawa, Symphony Space New York, Sofia Music Weeks, Seoul Art Center, Musée des Beaux-Arts Dijon, Klangspuren Schwaz, Musikfest Bern, Frac Franche Comté Besançon, Moscow Forum, Warsaw Autumn

#### Installations (Selection):

1994 "Zur Kunst der Klangzucht", Offenes Kulturhaus Linz  
"Peter Ablinger: Weiss/Weisslich", Neue Musik Rümelingen  
1995, "Das Rauschen", Neue Galerie der Stadt Graz  
1996, "Peter Ablinger", Stadttheater Gießen  
1997, "Zwielicht", Neue Musik Rümelingen  
1999, "Auszeit", Stadtgalerie Kiel  
"Peter Ablinger/Claudia Doderer: Nerz und Campari", Molkereiwerkstatt Köln  
"Peter Ablinger/Claudia Doderer: Nerz und Campari", Podewil Berlin  
2000, "Peter Ablinger/Claudia Doderer: Nerz und Campari", Musikprotokoll des Steirischen Herbstes  
"Walkmen", Diözesanmuseum Köln

"Installations", Wittener Tage,  
"Herzgewächse: Peter Ablinger", Rote Fabrik Zürich  
2001, "The Two Paths: Peter Ablinger and Michael Pisaro", Santa Monica Museum of the Arts  
2002, "Peter Ablinger: Mehr Wirklichkeit", Kunsthalle Karlsplatz Wien  
2003, "Conceptualisms", Akademie der Künste Berlin  
"Eintönen", Kunsthaus Graz  
2004, "Sonoric Atmospheres", Ostseebienale der Klangkunst, Wismar  
"Hängende Gärten", Wiener Festwochen  
"Übertragung", Medienkunstlabor Graz  
2005, "Happy Days", Musikkinformasjonssenteret Oslo  
"Puerto 2005", Estudio Abierto Buenos Aires  
2006, "Sonoric Perspectives", Kunsthalle Rostock  
"Sigmund Freud", MAK Wien  
2007 "Portrait meiner Eltern" Märkisches Museum der Stadt Witten  
"Portrait meiner Eltern", Semperdepot, Wien Modern  
"Henry Moore und die Natur", Haus am Waldsee Berlin  
"Tina B", Praha  
2008 „Hören hören“, Haus am Waldsee Berlin  
„Hören hören“ Kunsthalle Exnergasse/Wien Modern  
„Weiss/Weisslich 31e“ Kunsthaus Graz  
„3 Places Warsaw“, Turning Point Warsaw  
2009 „Landschaftsoper“ Ulrichsberg  
„Auftakt“ Villa Rot  
„God Singing“ World Venice Forum  
„Display-window Piece“, Matadero Madrid  
„Rainy Days“ Luxemburg  
2010 „Tonspur“ Berlin  
„Fidelito“ Galerie Spanien Aarhus  
„God Singing“, MuHKA Antwerp  
„Gesäuse Partitur“, Arcana Festival St. Gallen  
„Sitzen und Hören“ Skulpturenmuseum Marl  
„Sound ART“ Köln  
2011 „God Singing“ Ars Electronica Linz  
"Deus Cantando" Digitalia Szczecin  
"Schwarz und Weiss" Museum für Gestaltung Zürich,  
2012 „God Singing“ Królikarnia Warszawa,  
„God Singing“ Ars Electronica Linz  
"Soundart" ZKM Karlsruhe,  
"Weiss" Museum für Gestaltung Zürich  
"Weiss/weisslich" Kunsthaus Dresden,  
"Deus Cantando" Digitalia Szczecin  
"Freud in England" Deutsches Museum München  
2013 "Deus Cantando" Malta Festival Poznan  
„God Singing“ Ars Electronica Linz  
"Display Window Pieces" Witten Festival  
"Weiss/weisslich 36" Klangmanifeste Wien  
"For Winfried Ritsch" Umlaut Festival Paris  
2014 "Portrait meiner Eltern" KunstFestSpiele Herrenhausen  
"Fonorealizmi/Phonorealisms", Haniqah, Sarajevo  
"The Truth or: How To Teach The Piano Chinese" 10th Shanghai Biennale  
2015 "Weisse Flucht", Architekturmuseum Basel  
"Unbequeme Musik", Theaterplatz Basel  
2016 "Weiss/weisslich 18", Waldkunstpfad Darmstadt  
2017 "Partition Albigeoise", Médiathèque d'Albi  
"Portrait meiner Eltern", Transart Bozen  
"Second Strinquantett", NeoArte Gdansk

"Freud in England", Festspielhaus Hellerau Dresden  
2018 "White laundry", Floating University Berlin  
"Nicht-westliches Hören", 7 landscape-operas Rümlingen Switzerland  
"Rainpiece Bergen", Borealis Festival  
2019 "Public Litanies", Brückenmusik Köln  
"Weiss/Weisslich 31", Open Art Munich  
2020 "Music's Over", Gray Center for Art and Inquiry Chicago  
"Corona Blog", online-project

CDs/LPs (50 releases in total; Selection):

Grazer Etikett 1996, Extraplatte 1998, Durian Records 1998,2003, col legno 1998,2002, hat(now)Art 2000, Kairos 2000, World Edition 2002, Los Angeles River Records 2003, col legno 2004, Mode Records 2009, Kairos 2009, God Records 2012,2013,2016&2017, World Edition 2014, Huddersfield Contemporary Records 2017, Remote Resonator 2019

Publisher: ZEITVERTRIEB WIEN BERLIN

Released Books:

"WEISS/WEISSLICH 11a, Geräuschheft, 1984-86", *Pfau-Verlag, 2001*  
"HÖREN hören / hearing LISTENING", dt.-engl., Hrsg.: Haus am Waldsee, *Kehrer Verlag, Heidelberg, 2008*  
"ANNÄHERUNG, Texte.Werktexte.Textwerke", *Musiktexte Köln, 2016*

in preparation:

SELECTED WRITINGS, transl. by Meaghan Burke, Von Bockel Verlag, 2021

List of published writings: <http://ablinger.mur.at/texte.html>

Homepage: <http://ablinger.mur.at/>

*My material is not sound.*

*My material is not sound.  
My material is audibility.*

*While others work with sound  
perhaps set a sound and than a pause  
I set audibility then inaudibility.*

*Inaudibility can arise through various means.*

*Through quietness but also through loudness.  
Through too low notes and through too high notes.  
Through slowness but also through swiftness.  
Through too little occurring but also  
through too much occurring.*

*Through too much closeness and through too much distance.  
Through too short durations and through too long durations.  
Through emptiness and through fullness.*

### Short Biography:

"Sounds are not sounds! They are here to distract the intellect and to soothe the senses. Not once is hearing 'hearing': hearing is that which creates me." The composer Peter Ablinger (born in Schwanenstadt, Austria in 1959) is, as Christian Scheib once put it, a "mystic of enlightenment" whose "calls and litanies are aimed at cognition." At the same time, the composer, who - after studying graphic arts - studied with Gösta Neuwirth and Roman Haubenstock-Ramati, and since 1982 lives in Berlin, is also a skeptic who understands the cultural rules and (destructive) habits enforced by tradition: "So let us play further and say: sounds are here to hear (-but not to be heard. That's something else). And that hearing is here to be ceased ('Das Hören ist da um aufzuhören'). More I can't say." (Text: Christian Baier, translated by Bill Dietz)

### Shortest:

Peter Ablinger, \*1959, Schwanenstadt, Austria, lives in Berlin.