



Xing  
presents

**Thursday 9 November 10 pm**

**PETER ABLINGER with ENRICO MALATESTA**  
***Weiss/Weisslich***

sound performance  
**BLANK SOUNDS Institute of Listening**

**Raum**  
Via Ca' Selvatica 4/d - Bologna

+

**Thursday 9 November 11 am**

**PETER ABLINGER**  
public meeting

in collaboration with **Scuola di Musica Elettronica del Conservatorio G.B. Martini**  
Piazza Rossini 2 - Bologna

**Thursday 9 november 2023** at 10 pm **Xing** presents at **Raum Weiss/Weisslich**, an evening with the Austrian composer **Peter Ablinger**, for the first time in Bologna, accompanied by the musician and sound researcher **Enrico Malatesta**, who will perform with cymbals and percussion two of the seven compositions on the programme.

On the same day at 11 am, the **School of Electronic Music of the Bologna Conservatory G.B. Martini** will host a **public meeting** with Peter Ablinger.

The focus on listening practices, which Ablinger has been forcing like open fault lines in the topography of the audible, constitutes the second of the autumn appointments of the **BLANK SOUNDS Institute of Listening**.

The double event in Bologna, centered on the **Weiss/Weisslich** cycle, focuses on the live presentation of sound compositions, including visual and acoustic photography and music without sound, and opens an aesthetic discussion on noise and listening, on the incommensurability of sound and language, on doublings and tautologies (hence *Weiss/Weisslich*: White/Whitish) that characterize our relationship with the world.

Peter Ablinger is one of the few artists today who uses noise without any kind of symbolism - not as a signifier for chaos, energy, entropy, disorder, or uproar; not for opposing something, or being disobedient or destructive; not for everything, for eternity, or for what-have-you. As in all these cases of music deliberately involving noise, noise is the case, but for Ablinger: this alone. Peter Ablinger has also come a long way in questioning the nature of sound, time, and space (the components usually thought central to music), and his findings have jeopardized and made dubious conventions usually thought irrefutable. These insights pertain to repetition and monotony, reduction and redundancy, density and entropy. His vast output of scores, electronic pieces, installations, and conceptual works consistently finds ways to put the ear's organization of reality in doubt.

**"LISTENING IS GOOD FOR YOU!** *Where else? Where else can we sever the bond that pulls us through our lives, this 'thinking', our internal (external) dialogue, our 'tag-alongness'? Where else— besides in 'listening'? One could consider other senses and sensory experiences: taste, wine-tasting, the moment our eyes turn inward and our whole attention is directed to the tongue ... sex ... a cold shower or a plunge into a lake ... sudden pain, burning oneself on a stove ... these last examples in particular seem to reduce the cutting of those tag-along bonds to a brief moment—in the case of sex to the moment of orgasm, the 'little death', as it was once called. On the other hand, when the duration of the interruption seems more controlled, as in the case of tasting or listening, thinking isn't really switched off. The more experience and knowledge we have about wine, the more fulfilling the wine- tasting. Something similar applies to listening. Thus, the differentiation between thinking and listening is a metaphorical one. 'Thinking' stands for something, and 'listening' stands for something. They are forms of being-here and not-being-here. Listening means (metaphorically) 'being' or 'being here'; thinking means (metaphorically) 'not being' or 'being elsewhere'. "There is no cognitive access to the real except via terms," philosophers say -and yet.. Alenka Zupančič's wonderfully paradoxical objection (... her precise thinking against a closed, terminable system, her philosophically stringent examination of absurdity, the comedy that dwells in all attempts at formulating a terminable system ... the superiority of "comedy" relative to all systems ...)— and yet! ... tasting before I realize what the taste reminds me of, listening before I assign any category—this is indeed what is differentiated by terms, but also what borders on the ineffable and differs—more than just 'metaphorically' from 'thinking', remembering, categorizing, associating; in contrast to these last qualities, it feels like 'being here', like something 'real', because here, and only here, I seem to border on something different from myself, an outside, a world perhaps. Here, and only here, I feel the coldness and ignorance of the world toward me; here I feel, too, the sole moment of sovereignty, of not being harnessed by a predetermined order. And yet, calling this 'freedom' seems absurd. It is the realization that there is no choice, or that it is not I who gets to choose. The dice have long been cast, or they have been falling all along. Watching them fall after the fact: that's all the sovereignty we have." (P.A.)*



**BLANK SOUNDS** Institute of Listening is a new per-formative form that focuses on listening as a practice, experience and resource crossing sound, space and movement. It is one of the Nomadic Institutes conceived by Xing in the post-pandemic era in dialogue with important protagonists of the contemporary art scene, with the aim of creating moments of reflection, study, production and transfer of innovative practices in the field of Live Arts.

**Peter Ablinger** is an Austrian composer born in Schwanenstadt. His work deals with the relationship of the sound event and its interface between mimesis and noise. The spatial context refers to listening in the sense of acoustic photography. After studying graphic arts, he completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischentöne. He has been guest conductor of Klangforum Wien, United Berlin and the Insel Musik Ensemble. He was research professor at the University of Huddersfield, and guest professor at the Royal Conservatory in The Hague and at Leiden University. In 2012 he became a member of the Academy of Arts Berlin. Ablinger's compositions have been presented in the most important festivals in the world, including: Wiener Festwochen, Berliner Festwochen, Wien Modern, Darmstädter Ferienkurse, Biennale Berlin, Triennale Köln, Prager Frühling, Hörgänge Wien, Donaueschinger Musiktage, Internationales Musikfestival Istanbul, Klangaktionen München, Los Angeles Resistance Flucting, Festival Vision Hong Kong, Huddersfield Contemporary Music Festival, Teatro Colón Buenos Aires, Happy Days Oslo, Super-Deluxe Tokyo, Kunstraum Düsseldorf, Cut & Splice London, Música Contemporánea Santiago de Chile, Holland Festival Amsterdam, La Biennale di Venezia, Carnegie Hall New York, SPOR Festival Denmark, Musica Nova Helsinki, Contempuls Festival Prague, Philharmonie Luxembourg, Teatro Argentino La Plata, Concertgebouw Amsterdam, Forum Moscow, Warsaw Autumn, Maerzmusik Berlin and many more. His sound installations, some of which are permanent, have been presented at: Offenes Kulturhaus Linz, Neue Galerie der Stadt Graz, Stadtgalerie Kiel, Moltkereiwerkstatt Köln, Podewil Berlin, Maerzgalerie Linz, Diözesanmuseum Köln, Rote Fabrik Zürich, Santa Monica Akademie der Kunsthalplatz, Vienna Berlino, Kunsthaus Graz, Wiener Festwochen, Musikkinformasjonssenteret Oslo, MAK Wien, Haus am Waldsee Berlin, Matadero Madrid, MuHKA Antwerp, Skulpturenmuseum Marl, SoundART Köln, Ars Electronica Linz, Museum für Gestaltung Zürich, Królikarnia Warszawa, ZKM Karlsruhe, Kunsthaus Dresden, Deutsches Museum München, Shalman Art Gallery Teheran, Malta Festival Poznan, Haniqah Sarajevo, Shanghai Biennale, Architekturmuseum Basel, Waldkunstpfad Darmstadt, Transart Bozen, Festspielhaus Hellerau Dresden, Floating University Berlin, Gray Center for Art and Inquiry Chicago, Neue Galerie Graz, and more. He has released around thirty records with labels including Durian Rec, Kairos, Mode, God Records, Sub Rosa, Editions Wandelweiser. In 2022 his book *Now!: Writings 1982-2021* was published by MusikTexte.

<https://ablinger.mur.at>

**Enrico Malatesta** is an Italian percussionist and sound researcher active in the field of experimental music, sound intervention and performance; his practice explores the relations between sound, space and body, the vitality of materials and the morphology of surfaces, with particular attention to the percussive acts and the modes of listenings.

<https://enricomalatesta.com>

Supported by: Regione Emilia-Romagna, Comune di Bologna. In collaboration with Scuola di Musica Elettronica del Conservatorio G.B. Martini. Media Partners: Edizioni Zero, ATPdiary, NEU Radio.

#### **Xing/Raum info**

Via Ca' Selvatica 4/d – Bologna - I

info@xing.it

**www.xing.it**

[facebook.com/xing.it](https://facebook.com/xing.it) [twitter.com/xing\\_italy](https://twitter.com/xing_italy) [instagram.com/xing.it](https://instagram.com/xing.it) [soundcloud.com/xing-records](https://soundcloud.com/xing-records)

#### **Access**

pay as you wish

#### **Conservatorio G.B. Martini - Scuola di Musica Elettronica**

Piazza Rossini 2 – Bologna - I

#### **Press kit**

<https://www.dropbox.com/scl/fo/nfg3ekfdau9272320la3r/h?rkey=hpy3ppmb6rgbrzx25vstfta5b&dl=0>

#### **Xing press**

mob +39.339.1503608 [press@xing.it](mailto:press@xing.it)

XING

Via Ca' Selvatica 4/d - 40123 Bologna

[www.xing.it](http://www.xing.it) [info@xing.it](mailto:info@xing.it)