

Peter Ablinger

## NO TRANSGRESSION

The change between concert- and installation pieces, to me has nothing to do with transgressing (- in what direction would that be?) As a child I painted, wrote poetry, composed. Today I do nothing different. The differences in the disciplines are irrelevant to the motivation underlying my work. They only become significant when I move from the motivation on to the realisation. Only then am I confronted with the reality of the limits of institutions - in the face of which I have to say: now, this and that I can only do in a gallery while the other part of my consideration only has a chance of being realised in a concert hall. People who consider the concert hall sufficient are also of the opinion that music is first and foremost that which sounds. But what about the architecture in which the music resounds, what about the violin makers, the lumbermen who cut and store for 30 years the spruce which is necessary for the violin's body, what about the printers of the programme brochure and what about the authors of criticism and newspaper advertisements, the ticket ladies and the tailors who have made their skirts, what about the stonemasons and smiths who made the staircases, the plasterers and painters who decorated the hall, and what of the upholsterers who seat the bums of those who think that music consists solely of that which sounds?

What presents itself - in my work - as if it was from beyond the confines of the concerts is actually not the outside but those very confines. It is the conditions of making music, the conditions of listening that are negotiated here. It is just that the usual concert situations do not allow for the creative reflection of their conditions and therefore banishes them to outside. This is the principal reason why the concert and other methods (installations etc.) appear to be fundamentally opposed to each other and partly incompatible with each other and why we think they are different arts with different social surroundings and contexts. Let us imagine for a moment a different society to the one we live in. A fairy tale. A society of the prehistoric kind, perhaps. Behind the seven mountains. A situation in which what is now called art was, let us say, conducted by shamans. Performing something would then have consisted in going into the open field, assigning a place, placing a stone circle around those present and finally, the performance itself and the subsequent removal of the stones as well as the covering of the tracks of the temporary concert hall before everyone goes home.

And now we imagine this archaic society entering its equivalent of the 19<sup>th</sup> century and founding an academy for shamans as a place where the production of shaman symphonies is to be taught. The first set would then be the manufacturing of the conditions for the second set which is the actual performance. The latter would be followed by the sustainable deconstruction and dismantling of the temporary venue as the third set. Reflecting on the conditions of music would not be distinguished from music. That is precisely the situation which forms the basis of my work. The only difference is that I do not operate in this world of fairy tales but in another world in which the first set must always take place in a different situation, at a different time, in a different city, within a different discipline than the subsequent sets of the same work. (1/08)