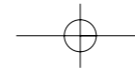
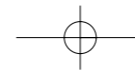


Biography

- 1939
Born in Beaumont, Texas (August 9)
- 1942
Family moves to Fishkill, New York
- 1954
Decides to become a musician
First work with various jazz, rock and roll, and dance bands
- 1955
Family moves to Houston
- 1957–61
Studies with Paul Prince at Manhattan School of Music
- 1958
Meets John Cage
- 1961
Meets Karlheinz Stockhausen and Pierre Boulez
- 1962
Completes Darmstadt International Summer Courses for New Music with Master of Music degree
- 1962–63
Tours with Pierre Boulez's Contemporary Chamber Ensemble
- 1963–64
Solo recital, Carnegie Hall, New York
- Tours United States and Canada as percussion soloist with Karlheinz Stockhausen
- 1965
Second solo recital, Carnegie Hall, New York
Gives concerts in major European cities on solo tour
- 1966
Initiates *Listen*, first independent work as an artist and first in a series of fifteen works, 1966–76
Realizes first broadcast work, *Public Supply I*
Realizes *Max-Feed*, an editioned
- sound object produced with MassArt
- 1966–67
Realizes *American Can*, sound-event series, New York
- 1967
Realizes first sound installation, *Drive-in Music*
Realizes *Fan Music* on the rooftops of 137–141 Bowery, New York
- 1968
Records *Electronics and Percussion: Five Realizations by Max Neuhaus*, percussion repertoire produced by Columbia Masterworks
Decides to cease performing as a musician
Artist-in-residence at Bell Laboratories in Murray Hill, New Jersey, where he experiments with acoustics and electronics
- 1969
Lives on a boat journeying along Eastern Seaboard, studying underwater acoustics
- 1971
Realizes *Water Whistle I* at New York University's pool, first in a series of seventeen works, 1971–74
- 1973
Music Fellow, National Endowment for the Arts
Conceives *Times Square* and Paris Metro project
Installs *Walkthrough* at Jay Street —Borough Hall subway station, New York, extant until 1977
- 1974
Returns to live in New York
Preliminary studies for *Radio Net*
Incorporation of HEAR Inc.
- 1976
Installs *Round* at the U. S. Customs House, New York
Realizes *Underwater Music I*,



- Radio Bremen, and *Underwater Music II*, Institute for Art and Urban Resources, New York
- 1977
Installs *Times Square* in New York, where it remains until 1992, to be reinstalled in 2002 as a permanent piece in the collection of Dia Art Foundation
Installs *Round* at the U. S. Customs House, New York
Participates in Documenta 6
Radio Net realized on National Public Radio
Realizes *Underwater Music III*, Institute for Art and Urban Resources, New York
- 1977–78
Fellow, DAAD, Berlin
- 1978
Begins development and construction of first computer-controlled multisynthesizer sound system
Conceives Sirens project, new designs and techniques for emergency sounds
Installs an untitled work in the Abby Aldrich Sculpture Garden at the Museum of Modern Art, New York
- 1979
First accession of a sound installation by an institution, an untitled work by Museum of Contemporary Art, Chicago
Realizes *Five Russians A Tuned Room* at the Clocktower Gallery; Institute for Art and Urban Resources, New York
- 1981
Conducts first outdoor experiments for Sirens project
Lecture tour through California
- 1982
Lecture tour through Japan
Visual Arts Fellow, National Endowment for the Arts
- 1983
Creates first works for European museums
Participates in Whitney Biennial at the Whitney Museum of American Art with a piece he would later title *Time Piece "Archetype"*
- 1988–89
Continues tests for Sirens project in California desert
- 1989
Installs *A Bell for St. Cäcilien*, commissioned by Kölnischer Kunstverein, Cologne, extant until 1991
Installs first full-scale *Time Piece, Time Piece Bern*, commissioned by Kunsthalle Bern, extant until 1993
- 1991
Award of U.S. patent for siren sound design, first patent ever issued for a sound
- 1992
Participates in Documenta 9, contributing *Three to One*, a work that would become a permanent installation in the AOK Building in Kassel, Germany
Begins research for *Audium Model*
- 1994
Max Neuhaus: Sound Works, retrospective book series in three volumes, is published by Cantz Verlag, Ostfildern, Germany
- 1995
"Evoking the Aural," a retrospective exhibition of drawings from the Place works, organized by Villa Arson, Nice, and Museo d'Arte Contemporanea, Castello di Rivoli, Turin
- 1999
First freestanding sound-field work, *Intersection I*, at Venice Biennale
- Installs *Suspended Sound Line*, commissioned by Kunst im öffentlichen Raum Bern
- 2002
Reinstatement of *Times Square*, which enters the collection of Dia Art Foundation
Installs *Promenade du Pin*, commissioned by Fonds Cantonale d'Art Contemporain, Geneva
- 2003
Installs *Time Piece Graz* at Kunsthau Graz at the Landesmuseum Joanneum, Graz, a permanent installation
- 2004
Launches Auracle at <http://www.auracle.org>, a networked sound instrument, controlled by the voice and played over the Internet
Network recordings made available on internet
- 2005
Installs *Time Piece Beacon* at Dia:Beacon, Beacon, New York
- 2007
Installs *Eybesfeld* in Lebring, Austria
Installs *Time Piece Stommeln*, a permanent sound work in the town square of Stommeln-Pulheim, Germany
- 2008
Installs *Sound Figure* at the Menil Collection, Houston
- 2009
Dies in Maratea, Italy (February 3)



Selected Bibliography

Organized chronologically

Many of the articles, reviews, essays, and interviews listed below, as well as additional writings by Max Neuhaus and others, can be found in full at <http://www.max-neuhaus.info>. Where noted, texts can be found in the collection *Max Neuhaus: Sound Works*, vol. 1, *Inscription*. Ostfildern: Cantz, 1994.

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