

Working Drawings

Some of my working drawings are documents made in the process of building a sound work, others are descriptions of a sound work's processes or techniques. Those marked with an asterisk are published in *Max Neuhaus: Sound Works*, vol. II (Ostfildern: Cantz, 1994).

1.* p 15

Sound Paths, Radio Net, 1978

Cibachrome print and paint, 68 x 101 cm

2.* p 17

Plan of antenna configurations, Drive In Music, Buffalo, 1981

Ink and colored pencil on paper, 56 x 75 cm

3.* p 19

Drawing #1, Ventilation chamber/subsonic loudspeaker, Museum of Modern Art, New York, 1982

Ink and colored pencil on paper, 56 x 90 cm

4.

Mixtures of Sound Layers in Elevator Shaft, Elevator Project, 1982

Colored ink on paper, 100 x 61 cm

5.

Projection of sculpture court with sound system, Time Piece, Archetype Realization, Whitney Museum of American Art, 1983

Ink and colored pencil on paper, 83 x 151 cm

6.* p 23

Projection of site with sound sources, Fan Music, 1984

Ink and colored pencil on paper, 115 x 95 cm

7.

Speaker installation, Time Piece – Geneva, 1984

Pencil on paper, 36 x 45 cm

8.

Sound Line, 1987

Study #1, Ink and colored pencil on paper, 30 x 42 cm

Study #2, Ink and colored pencil on paper, 30 x 42 cm

Study #3, Ink and colored pencil on paper, 30 x 42 cm

Study #4, Ink and colored pencil on paper, 30 x 42 cm

9.* p 29

Untitled, Sound Line, 1987

Ink and colored pencil on paper, 30 x 42 cm

10.* p 27

Magasin First Try, Sound Line, 1987

Ink and colored pencil on paper, 30 x 42 cm

11.* p 31

Sound Line, 1988

Ink and colored pencil on paper, 96 x 140 cm

12.

Dispersion of the 11 sound sources at frequency extremes, Sound Line, 1988

Pencil on paper, 57 x 47 cm

13.
First reflections of a source on gallery roof, Sound Line, 1988
Colored pencil on paper, 57 x 47 cm
14.
Passage Position as Time, Paris Metro Project, 1988
Ink and colored pencil on paper, 95 x 124 cm
15.
Re-coloring of Moving Sidewalk Machinery Sounds, Paris Metro Project, 1988
Ink and colored pencil on paper, 95 x 124 cm
16.
Sound Source Network – 200 Channels, Paris Metro Project, 1988
Ink and colored pencil on paper, 95 x 124 cm
17.
Sound area, Time Piece Proposal – Berlin, 1988
Colored pencil on paper, 68 x 70.5 cm
- 18.* p 33
Sound Source Location Trys, Two 'Identical' Rooms, 1989
Colored pencil on paper, 45 x 43 cm
- 19a.
Construction of space, panel 1 of 2, Two Sides of the 'Same'Room, 1990
Colored pencil on paper, 53 x 45 cm
- 19b.* p 35
Construction of space, Wall Mix, panel 2 of 2, Two Sides of the 'Same' Room, 1990
Colored pencil on paper, 33 x 45 cm
- 20.* p 37
Sound Reflections, Study 3, Infinite Lines From Elusive Sources #2, 1990
Colored pencil on paper, 50 x 45 cm
21.
Generation of endless clickline, Infinite Lines From Elusive Sources #2, 1990
Colored pencil on paper, 45 x 57 cm
- 22.* p 39
Study #1, Image area vs. source height, Haags Gemeentmuseum, 1990
Ink and colored pencil on paper, 42 x 85 cm
- 23.* p 41
Study #1, Sound reflections from a roof window source, 1991
Colored pencil on paper, 45 x 65 cm
- 24.* p 43
Study #2, Center court, ambiguous source, 1991
Colored pencil on paper, 45 x 65 cm
- 25.* p.45
Study #3, Overlapped source images, 1991
Colored pencil on paper, 45 x 65 cm
- 26.* p 47
Study #4, Wall image, center floor bounce, 1991
Colored pencil on paper, 45 x 65 cm

27.
Spaced sound bursts at an optimum distance irregardless of speed, Siren Project, Drawing #1, 1991
Ink and colored pencil on paper, 91 x 110 cm
- 28.* p 51
Sound burst patterns, Pitch contour, amplitude and tone color over time, Siren Project, Drawing #2, 1991
Ink and colored pencil on paper, 91 x 110 cm
29.
Controlled tone color dispersion and the resulting aural images of the car, Siren Project, Drawing #3, 1991
Ink and colored pencil on paper, 91 x 110 cm
- 30.* p 49
Aural images of hidden cars, Siren Project, Drawing #4, 1991
Ink and colored pencil on paper, 91 x 110 cm
- 31.* p 53
Spatial interlock, Three to One, Drawing #4, 1992
Colored pencil on paper, 45 x 84 cm
32.
Harmonic interlock, Three to One, Drawing #5, 1992
Colored pencil on paper, 45 x 84 cm
33.
Entry, Three to One, 1991
Colored pencil on paper, 30 x 26 cm
34.
Path, Three to One, 1991
Colored pencil on paper, 36 x 26 cm
35.
First Source Search, Three to One, 1991
Colored pencil on paper, 75 x 38 cm
36.
Final Source Search, Three to One, 1991
1 of 4, Colored pencil on paper, 24 x 39 cm
2 of 4, Colored pencil on paper, 16 x 34 cm
3 of 4, Colored pencil on paper, 17 x 25 cm
4 of 4A, Colored pencil on paper, 16 x 33 cm
4 of 4B, Colored pencil on paper, 13 x 30 cm
37.
Sound Structure, Three to One, 1991
1 of 5, Colored pencil on paper, 37 x 48 cm
2 of 5, Colored pencil on paper, 19 x 23 cm
3 of 5, Colored pencil on paper, 24 x 30 cm
4 of 5, Colored pencil on paper, 38 x 35 cm
5 of 5, Colored pencil on paper, 38 x 34 cm
- 38.* p 55
Passage and mix of an outside sound, Three to One, Drawing #6, 1992
Colored pencil on paper, 45 x 84 cm
39.
Top down, Three to One, Drawing #7, 1992
Colored pencil on paper, 67 x 58 cm

40.

Source Search, CAPC Musée d'Art Moderne, Bordeaux, 1993

Study #1, Ink and colored pencil on paper, 28 x 24 cm

Study #2, Ink and colored pencil on paper, 28 x 24 cm

Study #3, Ink and colored pencil on paper, 28 x 62 cm

41.

Proposals for Aural Gardens, Sound spaces formed solely with plants and topography,

Notes on method I-V, 1988–2004

1 of 6, Cover sheet, Pencil on paper, 21 x 29 cm

2 of 6, Aural Gardens, Plants, Sound generation with the movement of air,

Pencil on paper, 21 x 29 cm

3 of 6, Aural Gardens, Plants, Sound generation with the movement of air,

Colored pencil on paper, 21 x 29 cm

4 of 6, Aural Gardens, Topography and Plants, Sound shaping with shading and absorption, Colored pencil on paper, 21 x 29 cm

5 of 6, Aural Gardens, Topography, Sound shaping with resonance,

Pencil on paper, 21 x 29 cm

6 of 6, Aural Gardens, Topography, Sound relocation with curved surfaces,

Pencil on paper, 21 x 29 cm