

Eight of the working drawings Neuhaus used to analyze reflections and find the positions of the sound sources for 'Sound Line'.

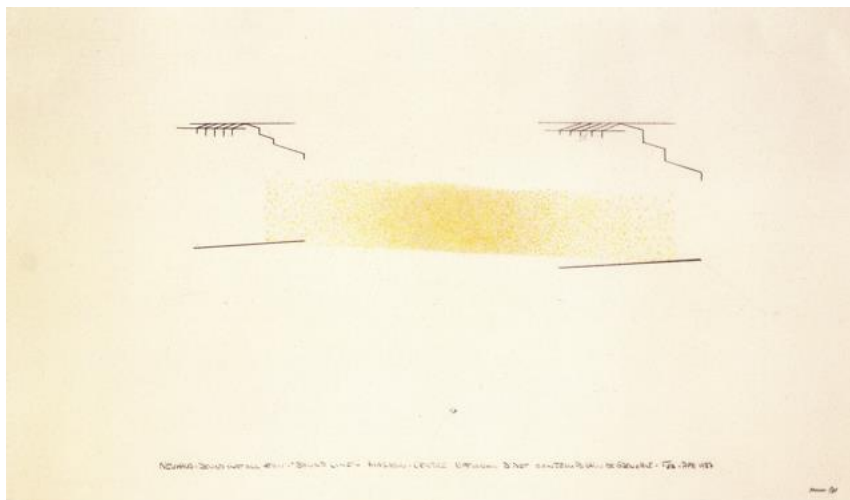
Collection The Max Neuhaus Estate

Please also see #21 in the list at:

<http://www.max-neuhaus.info/drawings/circumscription/>

(photos are snapshots from the studio)

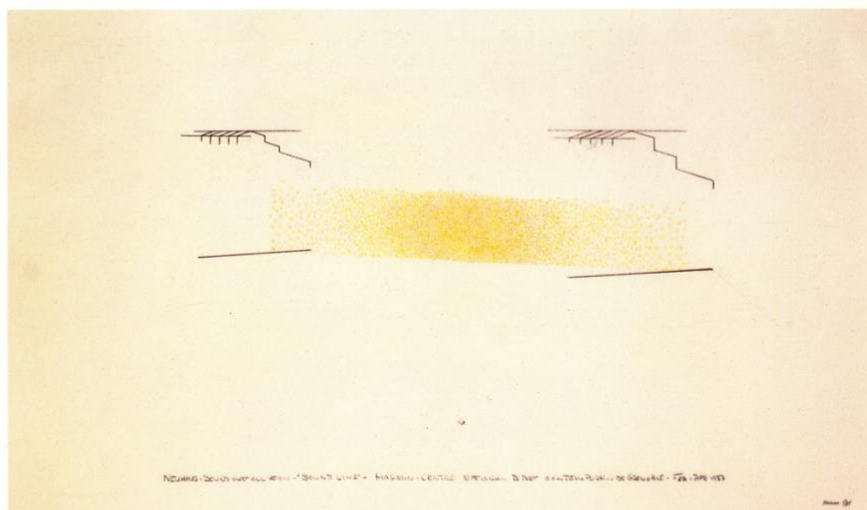
<https://www.max-neuhaus.estate/en/copyright>



Magasin Grenoble
Final Drawing

latement ce qu'il vient de pro-
l'ordinateur.
Etat de ces "mesures", ce sont
tes spécialement conçues pour
it un programme défini pour
sinateur, mémorisé par charge
e sur des plaques EPROM¹ cha-
tuant une strate du son définitif.
: les conditions techniques de
il restent invisibles. Le visiteur de
ne voit que l'espace vide; il ne
mettre qu'à son oreille.
is reste un artiste "in between",
t apparemment dans ce statut.
urd'hui il ne pourrait pas nier sa
ec la musique, et les moyens
u'il emploie sont toujours extrê-
habituels dans les arts plastiques,
ir spectre s'est considérablement

semble ici le plus inhabituel, c'est
ne se communique pas visuelle-
est pas un hasard si Max Neuhaus
de ce peu d'artistes qui s'expli-
surs travaux. Il le fait de plus en
quelques années, y ajoutant des
il ressemblent un peu à des des-
tectes; ceci n'est pas à malenten-
symptôme d'une vague crainte
eut-être, son travail ne serait pas
ent compréhensible dans ses
yres. Finalement, dessins et ex-
ont les seuls témoignages qui res-
installations temporaires. Tout le
t pas en mesure de voyager à New
ago, Kerguelennec ou Pistoia
ses rares installations permanen-
ut cependant pas assimiler ces
xplications avec l'œuvre sonore.
que des traces et, pour Neuhaus,
tant de les présenter séparément.
define, transform, create with
..."
e de Max Neuhaus, dans sa radica-
lisation totale de l'espace et mé-
liteur qu'elle suppose, fait partie
butions les plus convaincantes
r des artistes contemporains dans
du "Site specific work".



These "measurements" result in speak-
ers being specially designed for the space and
a programme being defined for each comput-
er which is stored in an EPROM¹, each of
which constitutes a layer of the final sound of
the work. These are the technical conditions
of the work, which remain invisible. The per-
son visiting the exhibition sees nothing but
empty space; all he can count on are his ears.
Neuhaus remains an "in-between" ar-
tist - a status which he seems to enjoy. Even
today he cannot deny his affiliation with
music and the creative means he employs are
still extremely unusual in the visual arts.

Perhaps the most unusual thing about all
this is that the work cannot be communi-
cated by a photograph. It is no accident Max
Neuhaus is one of the few artists who explain
their work. He has done it more and more
over recent years, adding sketches a little like
an architect's drawings. This should not be
misunderstood as a symptom of some vague
fear that perhaps his work might not be suf-
ficiently well understood on its own. In the
end, these drawings and explanations are the
evidence which remains of his temporary in-
stallations. Not everybody is able to go to
New York, Chicago, Kerguelennec or Pistoia

ings and explanations with the sound work:
all they are are traces and Neuhaus thinks it
important they be presented separately.
"To shape, define, transform, create with
sound only..."

Because of its radical nature and the total
implication of both space and listener it de-
mands, Max Neuhaus' work is one of the
most convincing contributions made by con-
temporary artists in the domain of "site spe-
cific work".

Frank Kaiser

plume d'air, la qualité de réflexion qui le limitent, les corps de ré- il y en a, les influences extérieures es, etc.

up d'installations sonores de Max comme celle de Grenoble, sont des graphies statiques, faites pour être it interprétées individuellement liteurs qui se déplacent à travers tre type de travail, basé sur des ores mobiles, ne sera pas examiné ie le visiteur entre dans la halle et milieu de l'espace, il entend sou- eau du deuxième pilier une sorte qui pourrait rappeler le bruit d'un ou peut-être est-ce la pluie sur la 'orientation serait juste en effet, le sans ambiguïté du toit. Si le visi- lace de quelques mètres à gauche , le bruit disparaît, tandis que celui tisation s'impose maintenant à la . En écoutant plus longuement le apparaît qu'il ne peut pas s'agir naturel, mais d'une image sonore je et chatoyante qui décrit claire- nouvement ascendant constant. direction longitudinale de l'espa- sonore se laisse localiser assez pré- ur son axe. Sa densité augmente eu de cet axe et diminue de nou- le lointain ; elle n'est cependant t volume : s'il pleut sur la verrière elle disparaît presque.

certaine manière, Max Neuhaus ec des moyens acoustiques ce il Richard Long montra visuelle- 30 tonnes d'antracite : une ligne s de large et 60 de long dans l'axe al de l'espace. Cependant ces tra- ité conçus indépendamment l'un (pour des raisons de calendrier, ax Neuhaus était terminé avant hard Long). Cet axe est tout sim- ligne la plus évidente de l'espace ; aus ne s'y limite pas, il inclut dans l'espace entier ; la perception flot- mage pour l'œil et l'image sonore lle.

Neuhaus ajoute à l'environne- eut-être comparable aux planches Carl André : son ajout est souvent du perceptible, il fait écouter :

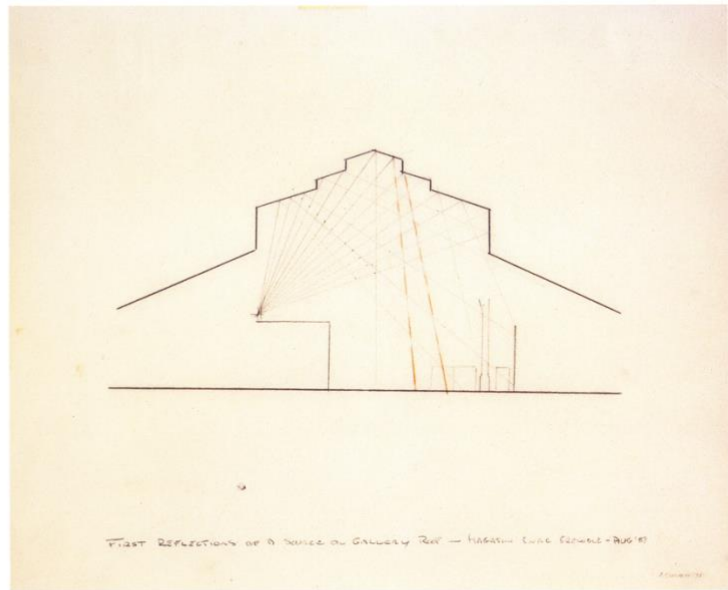
of air, the way its different surfaces reverberate sound, anything which resonates, unpredictable outside events, etc.

The work in Grenoble, like many of Max Neuhaus' sound installations is a static aural topography, made to be heard and interpreted individually by listeners as they move through it. (Another type of work based on mobile sound images will not be discussed here). As a visitor enters the main hall and advances into the middle of the space, when he gets to the second pillar he suddenly hears a sort of lapping sound which may remind him of a stream of water – or is it rain on the glass roof? The right direction, in fact, for the sound indubitably comes from the roof. When he moves a few metres to the right or left, the sound disappears and he can't help becoming aware of the air-conditioning. If he listens more carefully to the lapping sound, it becomes clear there is nothing natural about it at all. It is perhaps possible to recognize that it is an electronically-generated, shimmering sound image which clearly follows a constant ascending movement.

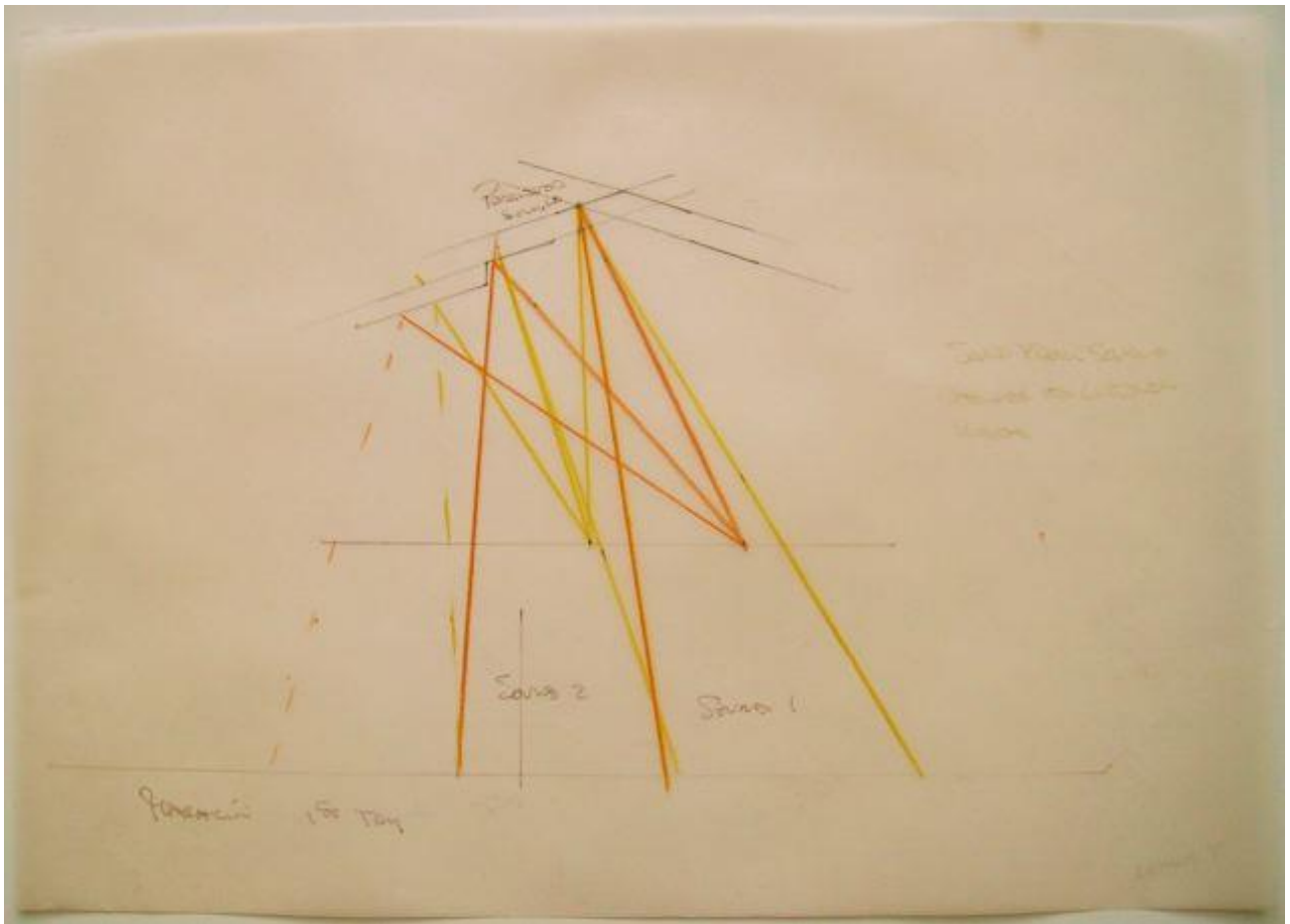
Moving lengthways through the space, the sound can be localized quite precisely along its axis. Its intensity increases near the middle of this axis and diminishes again as you move into the distance. However, it is never loud... If it is raining on the glass roof, the sound is almost inaudible.

In a way, Max Neuhaus is repeating with aural means what Richard Long showed before him visually with 30 tons of anthracite: a line 2 metres wide and 60 metres long lengthways in space. Nevertheless, the two pieces were conceived independently of each other (the reason Max Neuhaus' was finished before that of Richard Long was merely a question of scheduling). This axis is quite simply the most obvious line in the space. Neuhaus, however, does not simply limit himself to that. He includes the whole space in his work. Your perception wavers between the image for the eye and the sound image for the ear.

What Neuhaus adds to this environment can perhaps be compared to Carl André's sheets of steel: what he adds can often hardly be noticed at first, you have to listen. However, once you are aware of his art, all sound



<https://www.max-neuhaus.estate/en/bibliography/catalogues/max-neuhaus-sound-line-french-english-grenoble-magasin-centre-national-d-art-contemporain-1988>



IMGP2398.JPG

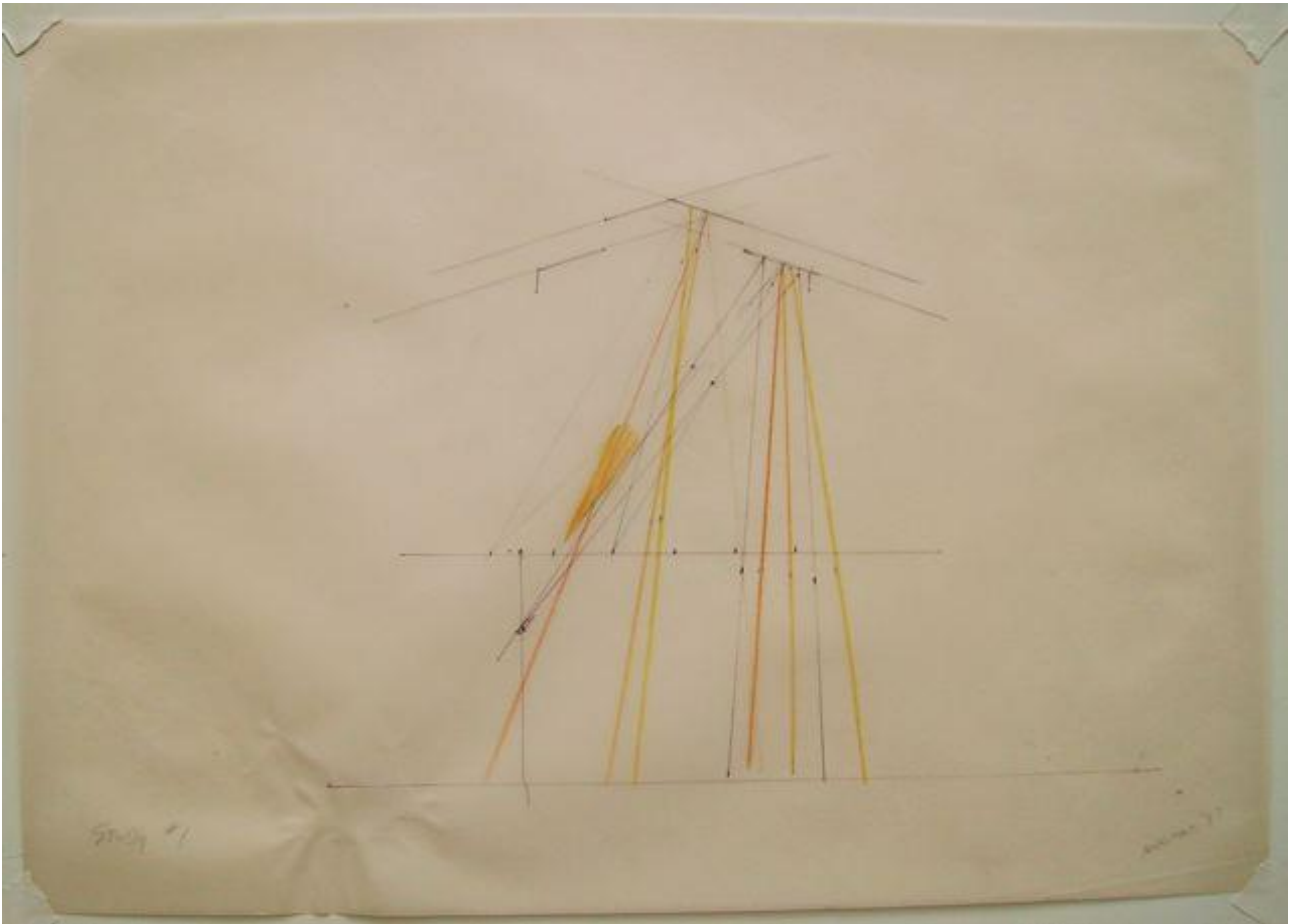
Magasin - 1st Try, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2403.JPG

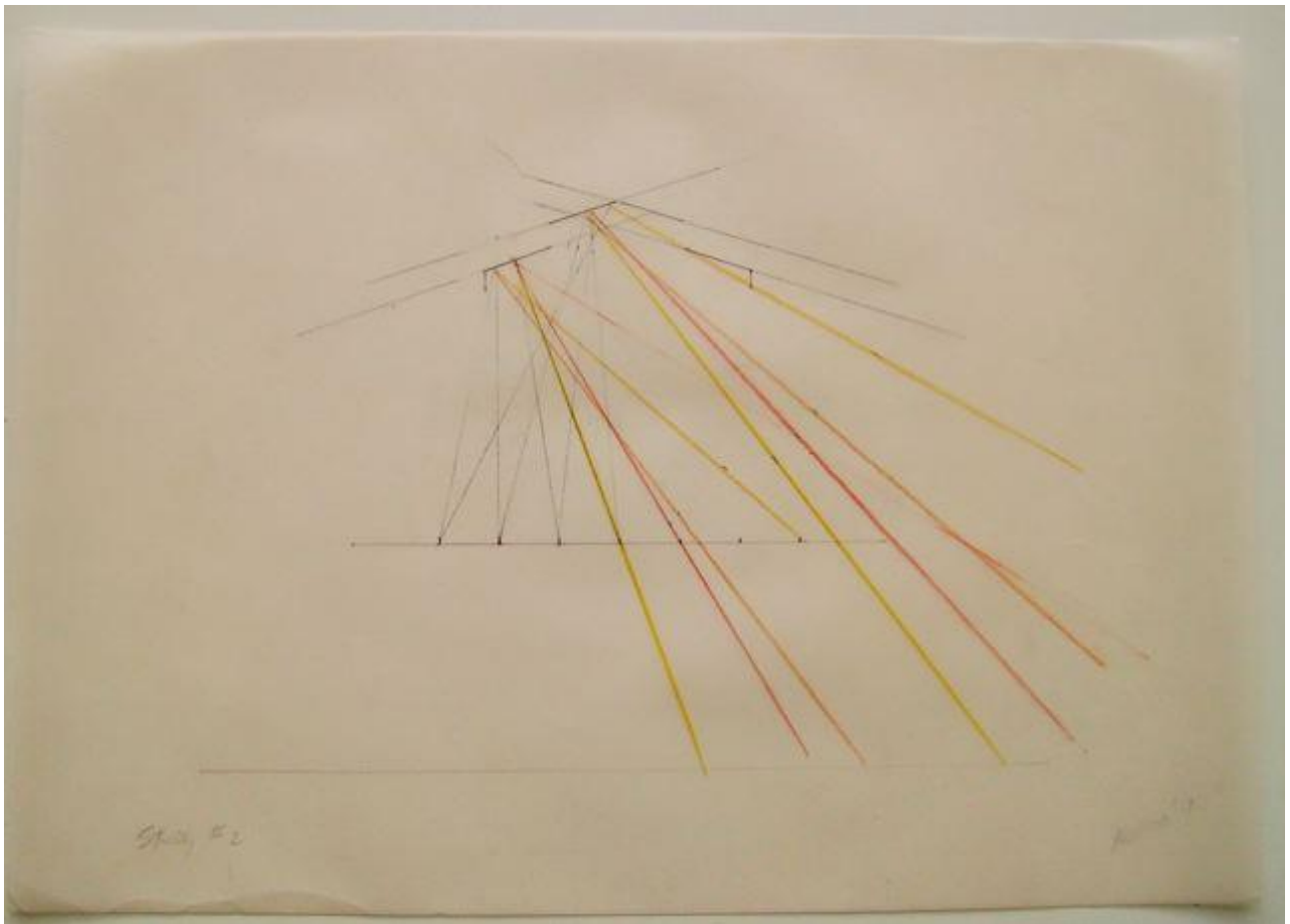
Study #1, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 – April 10, 1988



IMGP2401.JPG

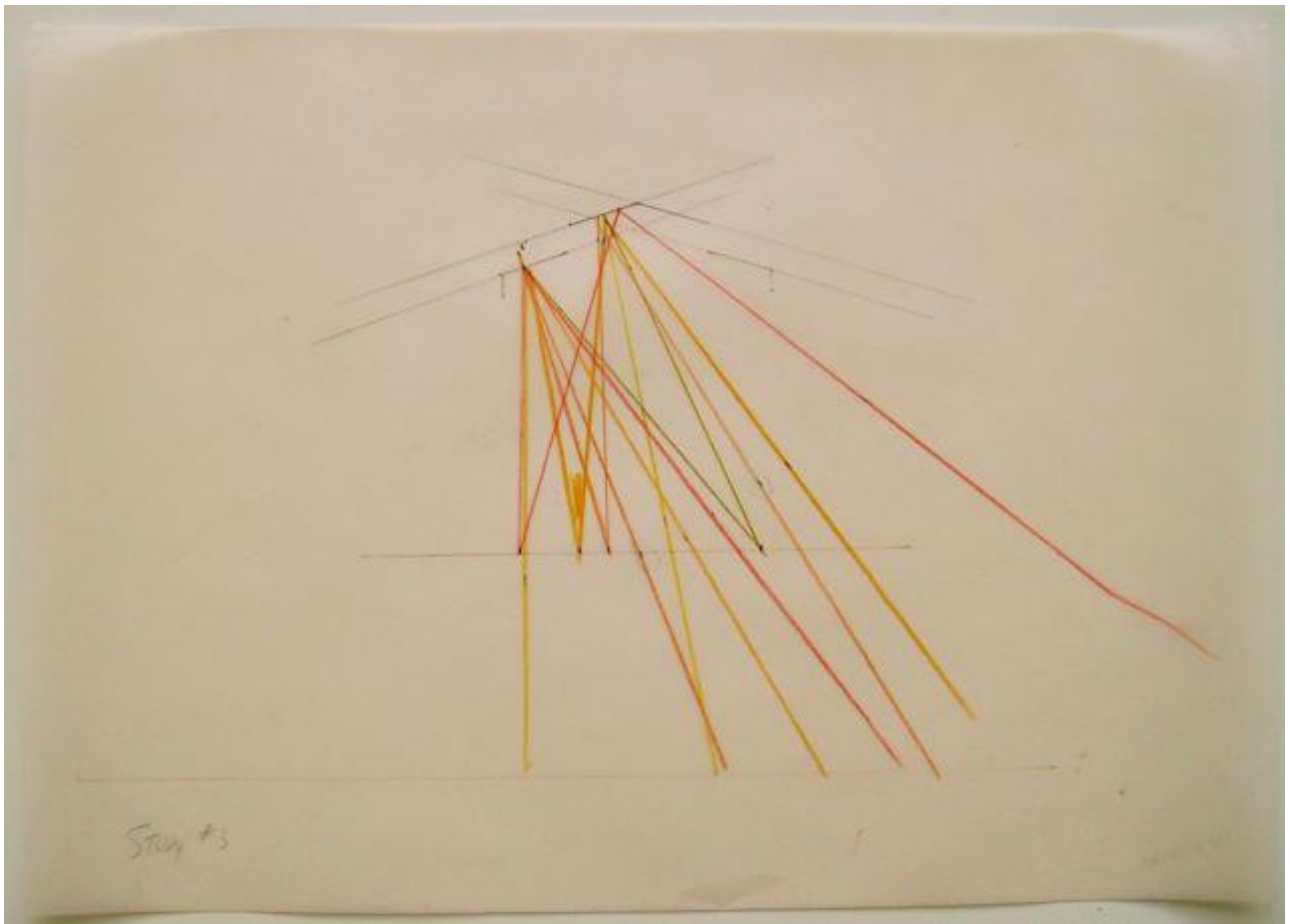
Study #2, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2400.JPG

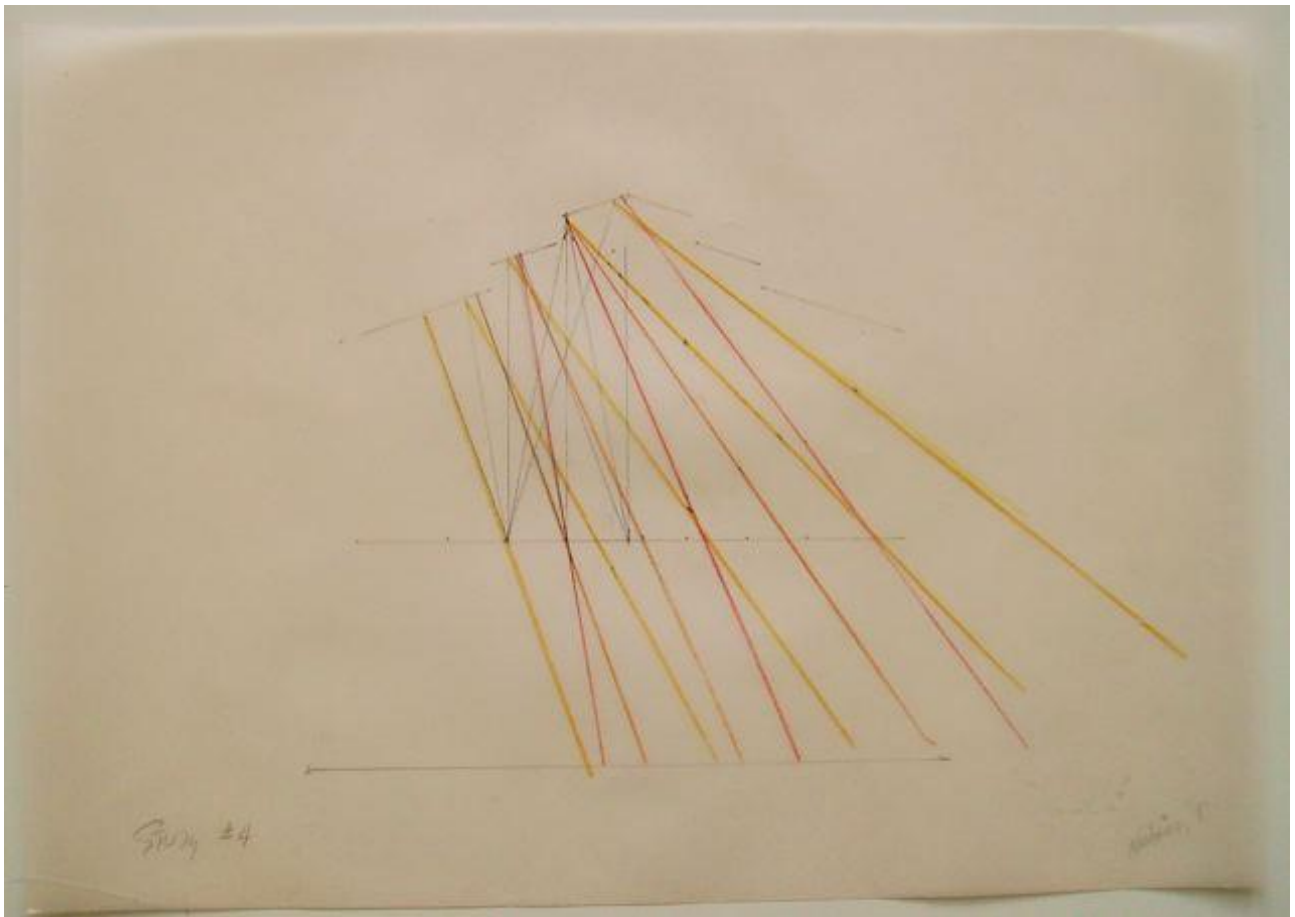
Study #3, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2402.JPG

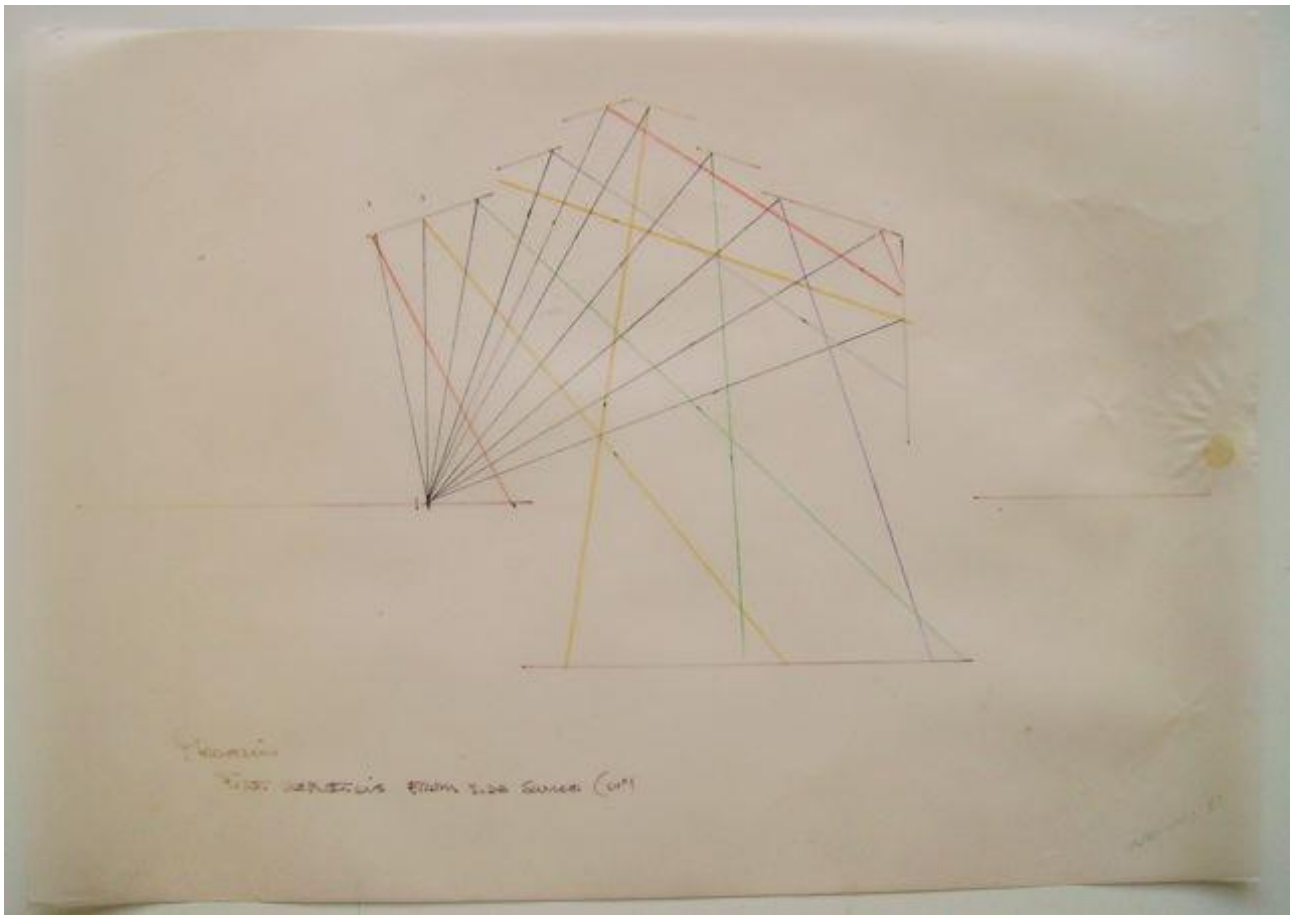
Study #4, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2399.JPG

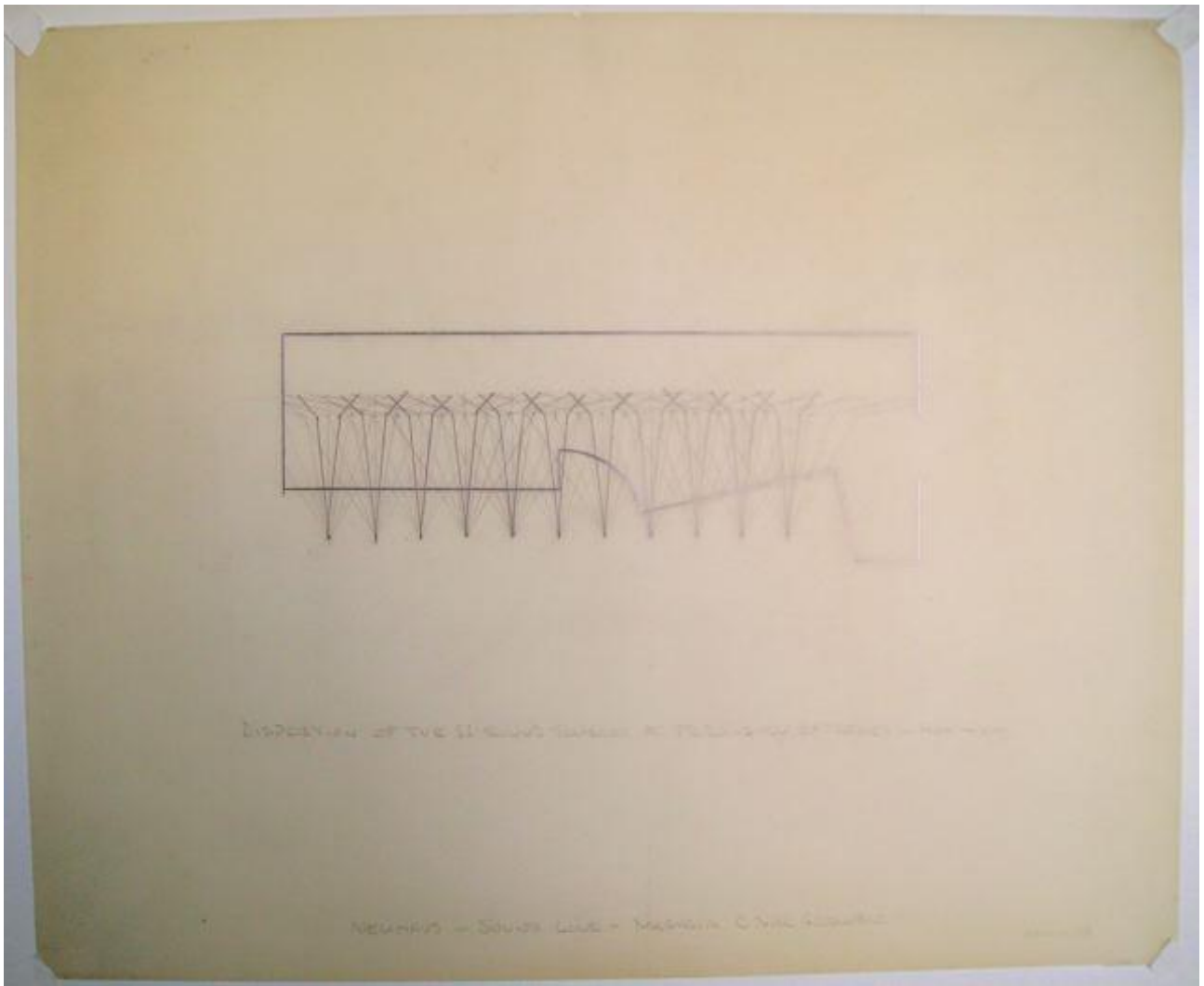
First reflections from a side source, Sound Line, 1987 - Colored pencil on paper - 30x42 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2344.JPG

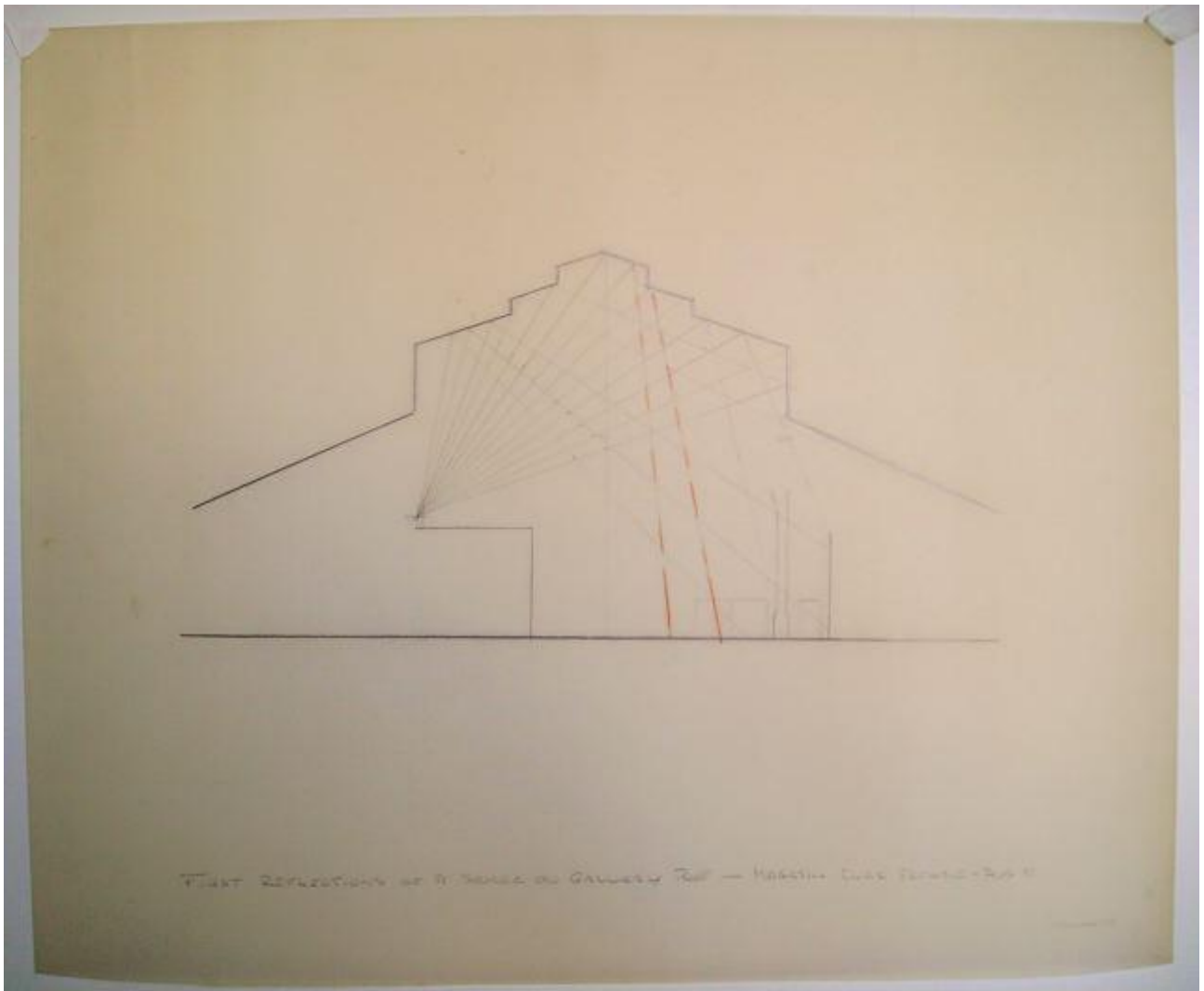
Dispersion of the 11 Sound Sources at Frequency Extremes - High - Low, Sound Line, 1988 - Pencil on paper - 48x59 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMGP2345.JPG

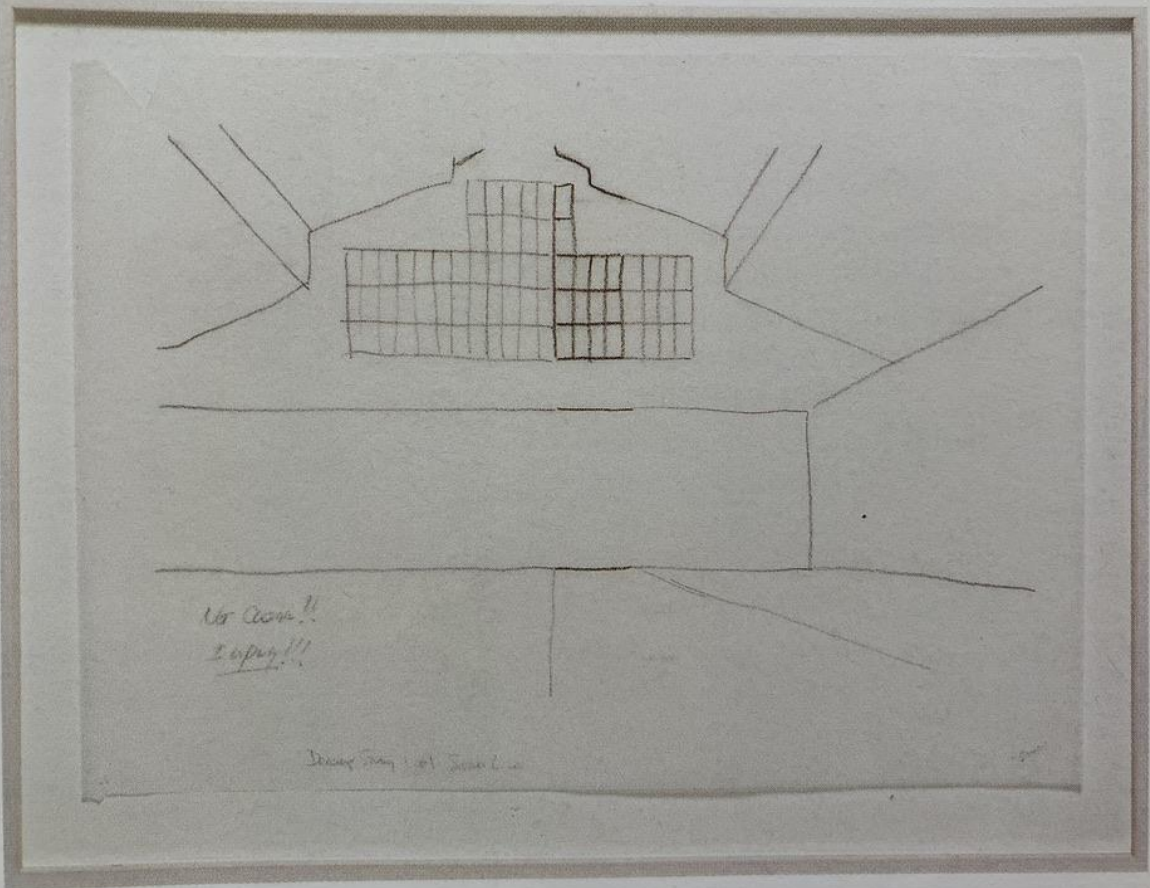
First Reflections of a Source on Gallery Roof, Sound Line, 1988 - Colored pencil on paper - 48x59 cm

Sound work references:

Location: CNAC, Magasin, Grenoble, France

Dimensions: 2 x 60 x 18 meters

Extant: February 28 - April 10, 1988



IMG-0829.jpg

1993 Etude pour le dessin, Sound Line, crayon sur paper, 49 x 67 cm

Sound Work reference:

Le Magasin, Centre National d'Art Contemporain, Grenoble

2 x 60 x 18 m

Extant: février-10 avril, 1988