

Text Three to One: Max Neuhaus (Brussels: La Léttre Volée, 1997):
<https://www.max-neuhaus.estate/en/bibliography/work-inauguration/three-to-one-max-neuhaus-brussels-la-l-ettre-vol-ee-1997>

Three to One, 1992

Exhibition: Documenta IX

Sound Work Reference: Location: AOK Building, Friedrichplatz 14, Kassel, Germany

Dimensions: 7 x 16 x 3 meters; 7 x 16 x 3 meters; 7 x 16 x 3 meters

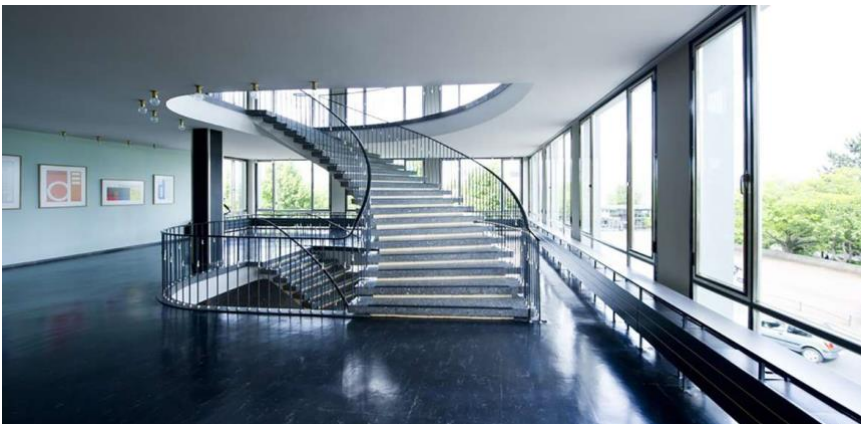
Extant: 1992, Present

Collection: Documenta, Accessible from 8 am to 4 pm, Monday through Friday

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

–Present Participates in Documenta 9, contributing Three to One, a work that would become a permanent installation in the AOK Building in Kassel, Germany.

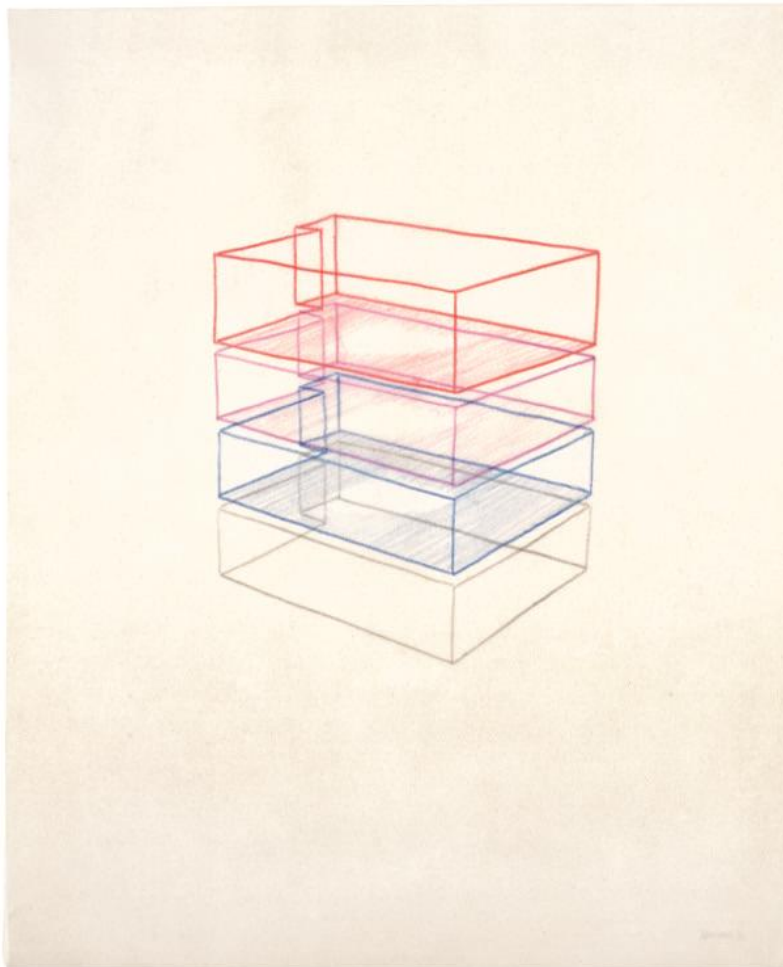
Neuhaus supplements the visual field with sound again inside an office building in Kassel. His permanent work Three to One (1992–present) infuses three glass-walled rooms with distinct but very soft sound textures. These become subtly apparent when one ascends the spiral stairway that connects the floors; the sounds begin to intermingle between levels.



'The sound colors vary on each of the three floors in the Kassel installation. As we ascend, their intensity increases step by step as if we were climbing up into elucidation, as if finally something were perfectly clear. The glass walls let the landscape in; the stairwell is filled with the view from outside and with the graduated sound of a volume that never dominates. Even on the top floor, the sound remains slender, so slender it almost escapes us. And then it is back again.'

One of my obsessions (more firmly put, my acts of desperation) is to fight the lame word 'like'. What can 'like' possibly mean? It plays at mystification. It is often said that a pleasure of one kind or another is like music, so that we find ourselves forced to imagine how this pleasure and this music are alike. But I shall contradict myself for once and compare the sound body in Kassel with the presence of pleasure or with an equally present pain. Pleasure has nothing whatsoever to do with time, endless. Pain when it is there is exactly the same, and that is what Max Neuhaus' sounds are like, there in Kassel'.

Full text in Zsuzsanna Gahse, "How Does a Sound Spread", *Three to One: Max Neuhaus* (Brussels: La Lettre Volée, 1997): <https://www.max-neuhaus.estate/en/bibliography/texts-by-others/zsuzsanna-gahse-how-does-a-sound-spread-three-to-one-max-neuhaus-brussels-la-l-ettre-vol-ee-1997>



THREE TO ONE

THE STAIRWAY
CONNECTS THE
CENTERS OF THREE
LARGE GLASS-WALLED
ROOMS. EACH ROOM
HAS A SOUND OF ITS
OWN—THREE QUIET
SPACES, COLORED BY
SOUND.

THE THREE SOUND
COLORS MIX
DIFFERENTLY WITH
SOUNDS FROM OUTSIDE
THE SPACES. SOUND
IMAGES FROM OUTSIDE
PASS THROUGH THEM,
BECOMING AND
THEN RE-EXPOSING
EACH IN ITS OWN
WAY.

PASSING UP THE
STAIRWAY FOR THE
FIRST TIME, THE
DIFFERENCES BETWEEN
FLOORS ARE SUBTLE
BUT DISTINCT.
RETURNING DOWN THE
STAIRS, AURAL
MEMORIES BEGIN TO
FUZE THE DIS-
TINCTIONS INTO ONE
DIFFERENTIATED
WHOLE.

MAX NEUHAUS

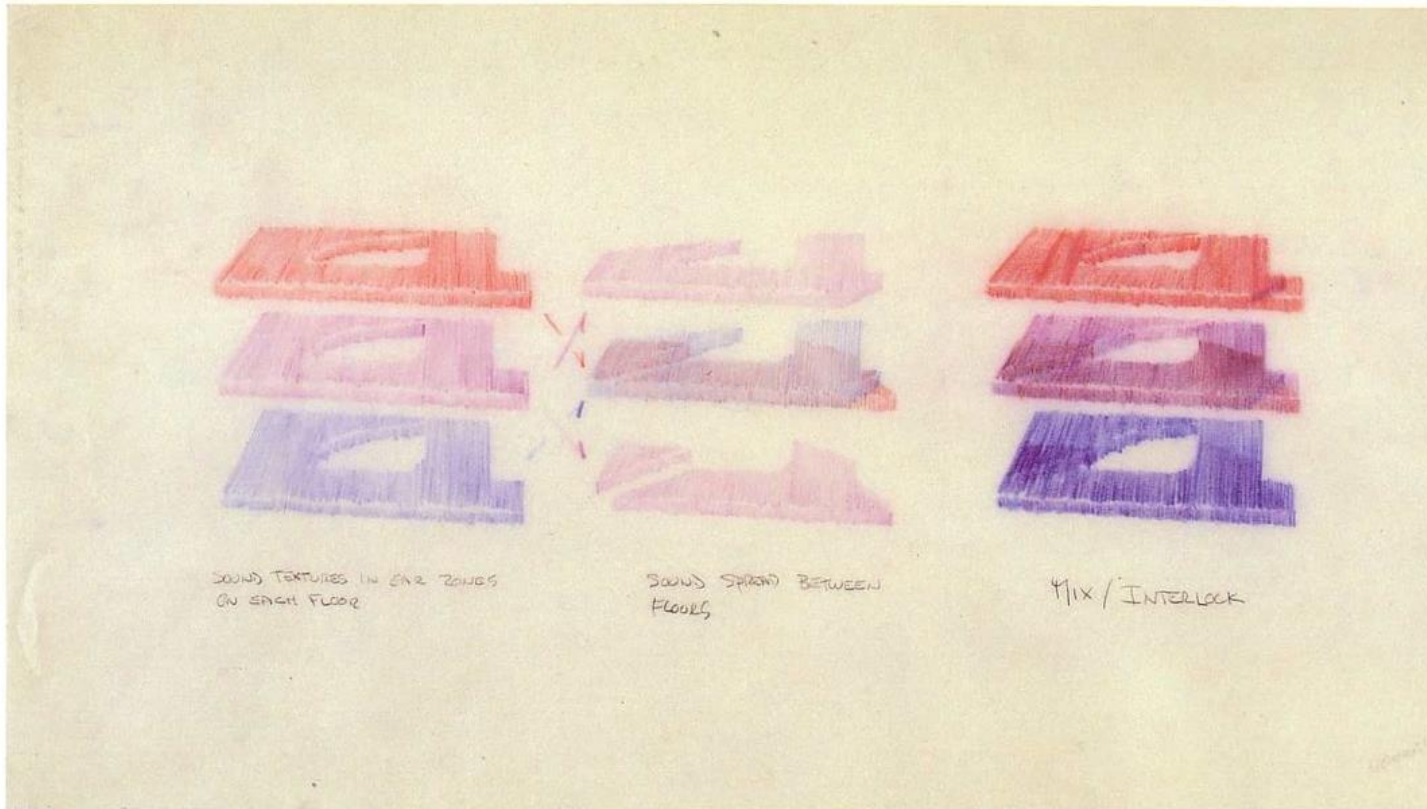
Drawing Three To One, 1992:

https://www.maxneuhaus.estate/images/original/ThreeToOne_1.gif

-Published in *Max Neuhaus, Place, Volume III*, (Ostfildern: Cantz, 1994)

-Published in *Max Neuhaus, Les Pianos Ne Poussent Pas Sur les Arbres*, (Les Presses du reel: French, 2018)

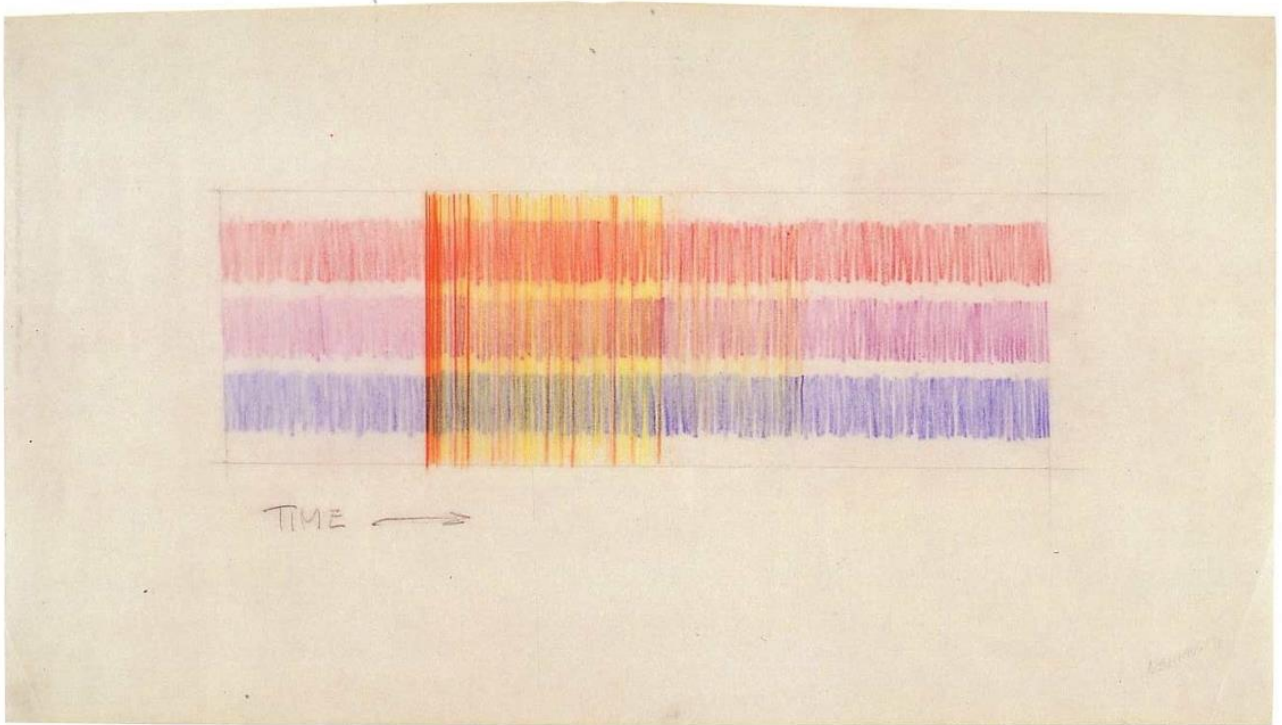
Drawing Study, Three to One, 1991-92



ThreeToOne3.jpg

Spatial interlock, Three to One, 1992 Colored pencil on paper 45 x 84 cm

Published in *Max Neuhaus, Sound Works, Volume II*, (Ostfildern: Cantz, 1994)



ThreeToOne4.jpg

Passage and mix of an outside sound, Three to One, 1992
Colored pencil on paper 45 x 84 cm

Published in *Max Neuhaus, Sound Works, Volume II*, (Ostfildern: Cantz, 1994)

Drawing Study, Shading, Spatial Interlock, Three to One, 1992

1 of 4, Colored pencil on paper, 23 x 30 cm

2 of 4, Colored pencil on paper, 19 x 24 cm

3 of 4, Colored pencil on paper, 13 x 21 cm

4 of 4, Colored pencil on paper, 18 x 26 cm



Frank County, Spill & Mix

STUDY &
INTERFLOOR
MIXES
IN EARLY ZONES

194



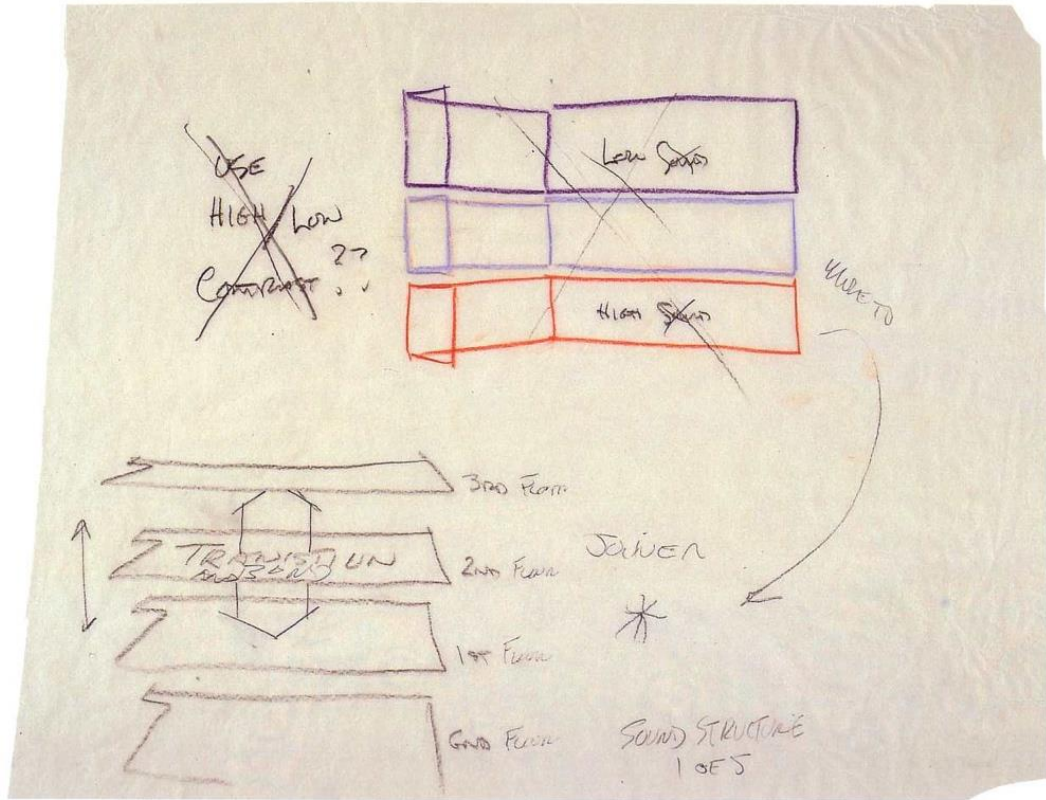
195



196



Color of Spill, Mix 194



Sound Structure, Three to One, 1991
 1 of 5, Colored pencil on paper, 37 x 48 cm



MNE9105

Study Sound Structure , 2 of 5 Three to One, 1991 colored pencil on paper, 89.5 x 74 cm



3 of 5, Colored pencil on paper, 24 x 30 cm



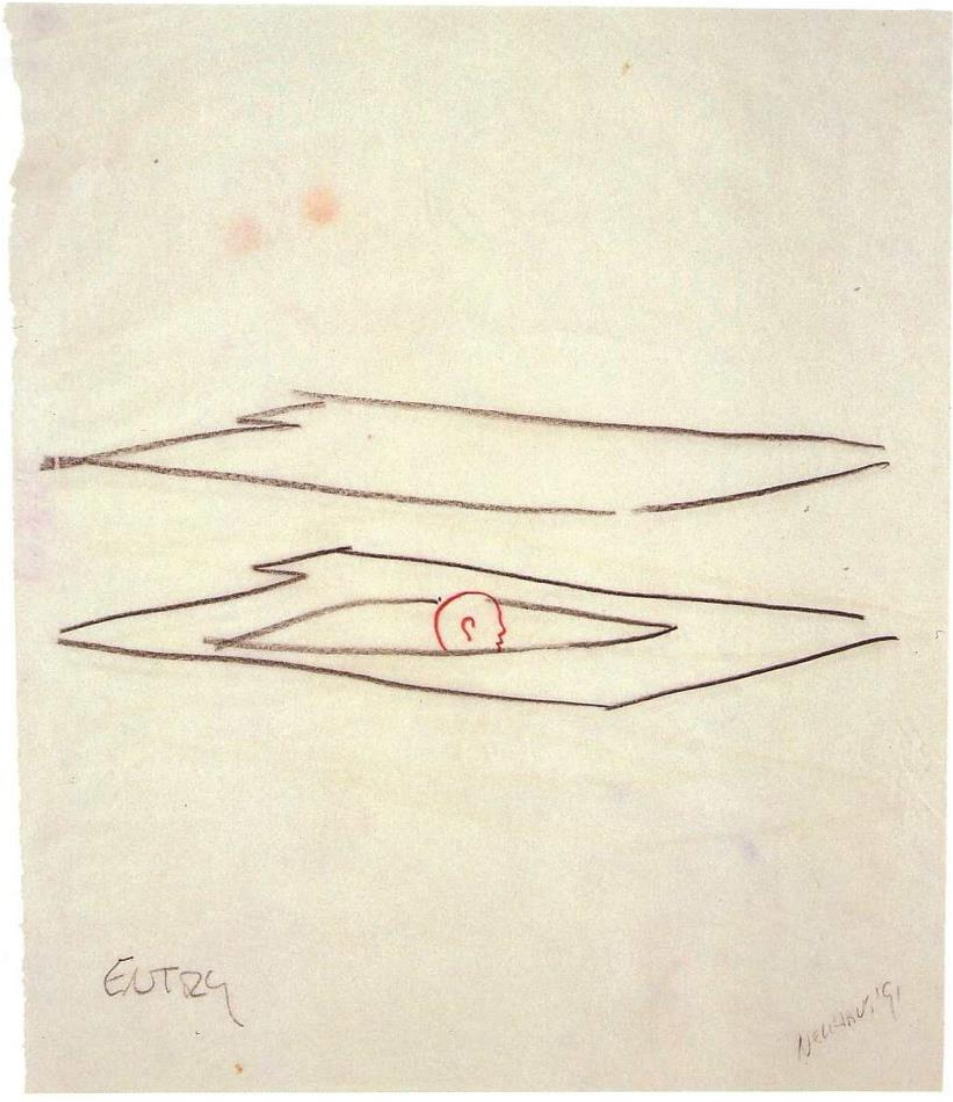
MNE9105

Study Sound Structure, 4 of 5 Three to One, 1991 colored pencil on paper, 89.5 x 74 cm



MNE9105 5 of 5.JPG

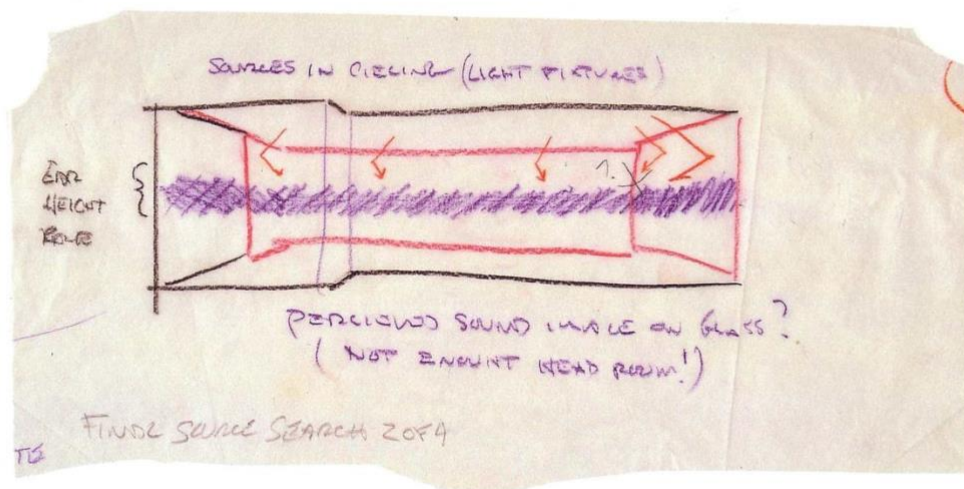
Study Sound Structure, 5 of 5 Three to One. 1991 colored on pencil on paper. 89.5 x 74 cm



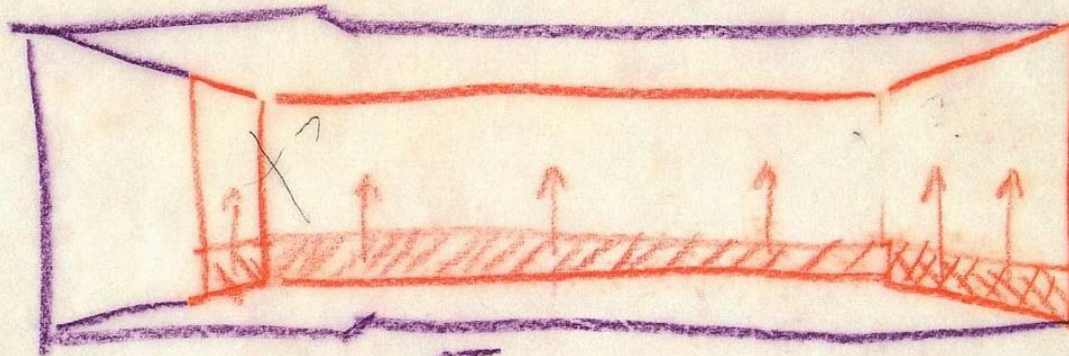
First Source Search, Three to One, 1991 Colored pencil on paper 75 x 38 cm

Final Source Search, Three to One, 1991

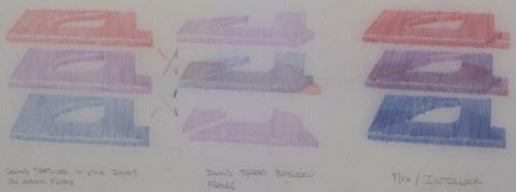
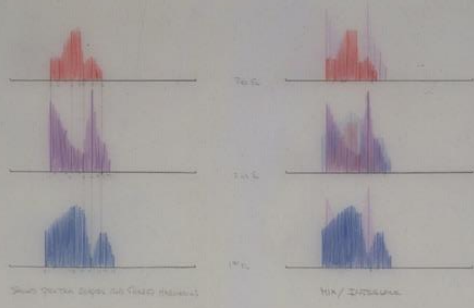
- 1 of 4, Colored pencil on paper, 24 x 39 cm
 - 2 of 4, Colored pencil on paper, 16 x 34 cm
 - 3 of 4, Colored pencil on paper, 17 x 25 cm
 - 4 of 4A, Colored pencil on paper, 16 x 33 cm
 - 4 of 4B, Colored pencil on paper, 13 x 30 cm
-



FINANCIAL SOURCE SEARCH 3004



SOUND SOURCES ^{AT} ~~ON~~ ~~THE~~ BOTTEUM OF WINDOWS
REFLECT ON GLASS!



Three to One, 1992

Colored pencil on paper 89.5 x 74 cm ; 89.5 x 40 cm

*List Loan for Exhibition Drawings Three to One Entry,
Three to One, 1991* Colored pencil on paper 30 x 26 cm

Path,

Three to One, 1991 Colored pencil on paper 36 x 26 cm

First Source Search, Three to One, 1991 Colored pencil on paper 75 x 38 cm

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

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

Spatial interlock,

Three to One, 1992 Colored pencil on paper 45 x 84 cm

Harmonic interlock, Three to One, 1992 Colored pencil on paper 45 x 84 cm

Passage and mix of an outside sound, Three to One, 1992

Colored pencil on paper 5 x 84 cm

Top down,

Three to One, 1992 Colored pencil on paper 67 x 58 cm

4. Studies for the above; grouped and numbered to show the progression of the visual idea.

Drawing Studies

Drawing Study, First, Spatial Interlock, Three to One

1 of 3, Colored pencil on paper, 23 x 26 cm

2 of 3, Colored pencil on paper, 25 x 21 cm

3 of 3, Colored pencil on paper, 38 x 84 cm

Drawing Study, Mix, Spatial Interlock, Three to One

1 of 2, Colored pencil on paper, 39 x 33 cm

2 of 2, Colored pencil on paper, 38 x 81 cm

Drawing Study, Shading, Spatial Interlock, Three to One

1 of 4, Colored pencil on paper, 23 x 30 cm

2 of 4, Colored pencil on paper, 19 x 24 cm

3 of 4, Colored pencil on paper, 13 x 21 cm

4 of 4, Colored pencil on paper, 18 x 26 cm

Drawing Study, Harmonic Interlock, Three to One

1 of 5, Colored pencil on paper, 33 x 22 cm

2 of 5, Colored pencil on paper, 33 x 33 cm

3 of 5, Colored pencil on paper, 38 x 31 cm

4 of 5, Colored pencil on paper, 38 x 31 cm

5 of 5, Colored pencil on paper, 38 x 31 cm

Drawing Study, Passage and mix of an outside sound, Three to One

1 of 2, Colored pencil on paper, 32 x 46 cm

2 of 2, Colored pencil on paper, 38 x 52 cm

Drawing Study, Top Down, Three to One

1 of 3, Colored pencil on paper, 25 x 31 cm

2 of 3, Colored pencil on paper, 30 x 33 cm

3 of 3, Colored pencil on paper, 38 x 31

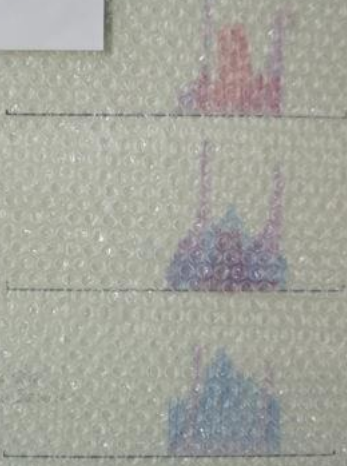
Drawing Study, Three to One

1 of 3, Colored pencil on paper, 38 x 30 cm

2 of 3, Colored pencil on paper, 33 x 30 cm

3 of 3, Colored pencil on paper, 28 x 28 cm

535
Diving Stays, 3 x 1
MHC 9309



238
Diving Stays, 3 x 1
MHC 9311

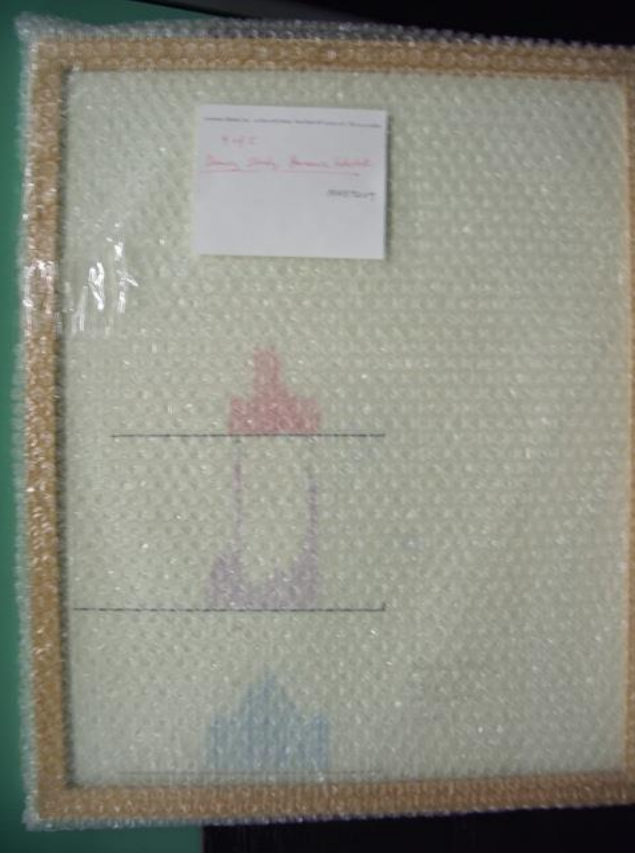


133
Diving Stays, 3 x 1
MHC 9312



238
Diving Stays, 3 x 1
MHC 9313





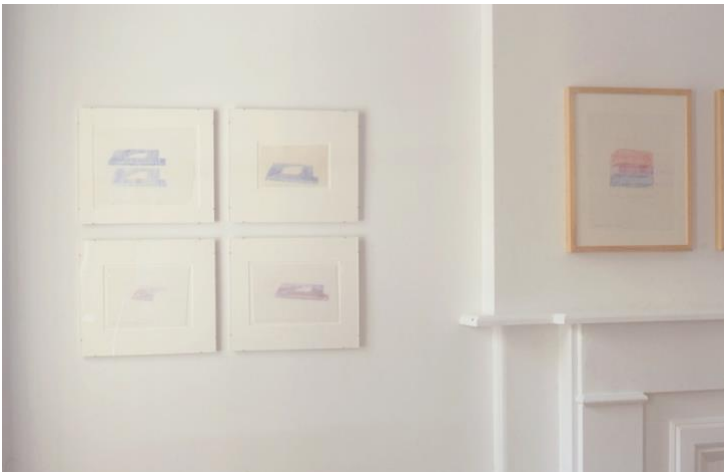




Exhibition Drawings

[Yehuda Safran text, "The drawings from Three to One", 1997](#)

[MNE-DRAW Exhibition Three To One .pdf](#)



Exhibition Lawrence Markey, Max Neuhaus
Lawrence Markey Gallery 311 Sixth Street
San Antonio, Texas 78215

Three to One: April-June 2002



Three to One, colored pencil on paper.
 18 x 24 cm, 18 x 40 cm, 1992
 Sound Work Reference: Celestia Document, Location: ADA Building, Kassel, Germany, Dimension: 2 x 18 x 3 x 7 x 16 x 5 cm,
 7 x 96 x 3 cm, Estate, 1980-present.
 Photo courtesy Liaison Gallery, London

LOOK: Your sound works in general cannot be experienced apart from the space where they exist. They cannot be recorded. They're not only aural experience, they are connected to a certain given space. But on the other hand they are not "site specific." This is an interesting contradiction, don't you think?

Neuhaus: I do, yes. People's first assumption usually is that they are some new form of music. In fact they differ in two principal ways from music. One is that they're not a succession of sound events in time, which is one of the basic definitions of music: a series of sound events that progress from one to the other and that draw a line in time. The other difference is that the sound is not the work; the sound is the material that I make the piece out of, that I transform the space into a place with. So recording this material and playing it back somewhere else is as silly as taking the paint off the canvas and thinking it will be the painting.

LOOK: So these works are not about the experience of the space or of the architecture itself; they are not about, say, any institutional or cultural implications of the space you're using. But what they are doing is forming a place of their own.

Neuhaus: Indeed. The social context, the physical context, the architectural context, the acoustical context are my building blocks; they're my

bricks and mortar. They don't determine what I build, they are what I build with.

LOOK: In a work of yours, a person's perceptual focus changes from visual to aural, which means that the place that is created by perceiving your work takes you out of the actual physical space you've entered.

Neuhaus: Yes, you move into another place. Most of us are visually oriented, so that shift from visual to aural in itself is a mover. My interest as an artist is in speaking with the spirit, and what we are really talking about here is my means of managing to do this. We are living in a time in which it's harder to make this communication, the routes are overused, the paths more disguised.

LOOK: Usually your works are produced and perceived in the context of the visual arts. What are the implications of switching from the visual to the aural?

Neuhaus: People tend to assume that we perceive the plastic arts only with our eyes. The contemporary definition includes the creation or transformation of a space as sculpture. Since we perceive space with our ears as well, why does it have to be visible?

My sound works have no visible component. If the sound sources cannot be placed out of sight, I make them look like something else in a context where people assume the work is visual; it would be silly to let them assume I was proposing a loud-speaker as an artwork.

LOOK: Do you have any specific ideas about essential differences between visual perception and visual orientation versus aural perception and aural orientation in the world?

Neuhaus: I personally perceive the world aurally rather than visually. I recognize voices before faces. I know who's on the phone before I know their face to face, and many times I don't recognize people face to face until I hear the voice.

We know that the aural and the visual are complementary perceptual systems. Ear is complementary to eye; each one fills in holes in the other's picture. People say that since the invention of the printing press we've become more and more visually oriented. Before that, history was aural. If we go back to very early man, survival depended in many cases more on the aural than the visual; in a forest we could hear danger further than we could see it. We've turned ourselves over in some ways; still, our aural mind is by no means in a state of atrophy. The fact that we can speak and understand language is an incredibly complex aural feat. That we can further distinguish the difference in origin of a person from the way he speaks—this is a level of nuance that still can't be analyzed by computer science. We can't measure it, yet everyone does it without thinking.

Vision is more conscious than hearing, but that doesn't mean the aural is less powerful. We think about our eyes, we're more conscious of what we see. Most of us while listening to someone talk don't even realize we're hearing.

LOOK: I think the visual sense has much more to do with identifying things, with grasping things, while hearing doesn't identify in the same

way. It is not so much about objects; it seems more about events.

Neuhaus: Working with sound by definition makes what I do intangible, which is a good place to start if one is trying to talk to the spirit.

LOOK: I think that is a very important point. The visual has a tendency to make things tangible. And probably the historic shift to the visual has to do with the developments of society and of means of production. The aural is not as useful at manipulating things, objects, goods.

Neuhaus: But it can change our perception of things radically even though it's immaterial.

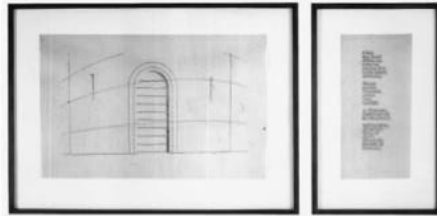
LOOK: You can hear things you can not see.

Neuhaus: It's a more direct channel to the unconscious, I think.

LOOK: And the aural is culturally not as loaded as the visual. The aural seems to be free of cultural baggage, of cultural definitions.

Neuhaus: I think it is, but it depends on which part of the aural. Culture often develops a very codified sound language, called music, which is quite loaded. We also have spoken language, this culturally specific means of articulating ideas, which uses the ear. Once you move outside these two areas, though, there is a huge expanse of free territory. This is the sound heri-

A Bell for Janet Coakley, colored pencil on paper.
 17 x 98 cm, 67 x 28 cm, 1980
 Sound Work Reference: Location Park adjacent to Rastatt, Karlsruhe, Cologne, Germany, Dimension: 18 x 22 cm, Estate, 1980-present.
 Photo courtesy Liaison Gallery, London



Ulrich Look, interview in Public art Review .pdf

"Max Neuhaus: Circumscription Drawings" and A New Sound Installation

An outdoor installation and a related exhibition explore sound and its visual counterparts

May 4– August 10, 2008

MENIL SOCIETY
 Saturday, Mar 3, 3:00–6:00 p.m.
 Reception with Max Neuhaus

PUBLIC PROGRAM
 Saturday, Mar 3, 6:00–7:00 p.m.
 Discussion of the Neuhaus soundwork and exhibition with Max Neuhaus, Josef Helfenstein, director, Menil Collection, and Lynne Cooke, curator, Dia/Boston

Max Neuhaus belongs to a generation of artists whose work changed the parameters and transformed the experience of art in the 1960s. A pioneer in the use of sound in contemporary art, he coined the term "sound installation" to describe his practice based on the creation of unique sounds for specific locations. As opposed to the temporal experience of hearing a piece of music, his work presents sound as a continuous material used to engage our perception of the physical space around us. Through the invisible medium of sound, Neuhaus alters the way we apprehend the world. He has said, "We sense the size and nature of the space around us with our ears as well as our eyes. Our culture is so visual, though, that we tend to forget about the aural side of things. This, of course, makes it a very interesting material for an artist to use."

In addition to his work with sound, Neuhaus has long been engaged in drawing, producing visual counterparts to the sound pieces both as proposals for ideas to be executed later and as responses to existing sound

Max Neuhaus
Three to One, 1992
 Colored pencil on paper
 18 x 24 cm, 18 x 40 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
TIME TO DIE, 1995
 Colored pencil on paper
 18 x 24 cm, 18 x 40 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
A BELL FOR JANET COAKLEY, 1980
 Colored pencil on paper
 17 x 98 cm, 67 x 28 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
Sound Work Reference: Documenta 9, AOK Building, Kassel, Germany, 1995-present
 Documenta Collection

10

Public Art Review PUBLIC ART

Interview: Max Neuhaus

by Andrea Grover

Max Neuhaus
Three to One, 1992
 Colored pencil on paper
 18 x 24 cm, 18 x 40 cm
 Collection of the artist
 © Max Neuhaus

Andrea Grover interviewed the artist Max Neuhaus on the occasion of the opening of his permanent sound installation *Sound Figure*, and his accompanying drawing exhibition *Circumscription Drawings*, on view through August 10, 2008, at The Menil Collection. Born in 1928 in Beaumont, Texas, Neuhaus was a prodigious interpreter of contemporary music by his twenties and simultaneously saw the likelihood of understanding sound as purely a time-based medium. In the late 1950s, he began using sound as a sculptural medium and coined the term *sound installation*—a term that conceived of sound as both intangible and substantial; the subsequent body of work related sound as sculpture in public spaces, from entraining people to Times Square. Many of his sound works are marked by extraordinary subtlety and are often undetected until, as he describes, one is ready to discover them. His installation, *Sound Figure*, begins approximately twenty feet north of the main entrance to the Menil Collection and forms

Max Neuhaus
A Bell for Janet Coakley, 1980
 Colored pencil on paper
 17 x 98 cm, 67 x 28 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
TIME TO DIE, 1995
 Colored pencil on paper
 18 x 24 cm, 18 x 40 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
A BELL FOR JANET COAKLEY, 1980
 Colored pencil on paper
 17 x 98 cm, 67 x 28 cm
 Collection of the artist
 © Max Neuhaus

Max Neuhaus
Sound Work Reference: Documenta 9, AOK Building, Kassel, Germany, 1995-present
 Documenta Collection

10

Public Art Review PUBLIC ART

