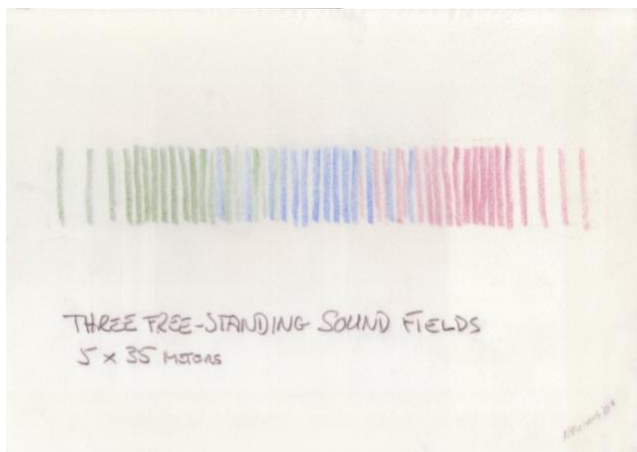


Freestanding sound fields

Building a space with sound is very much more than simply 'playing' a sound there. Neuhaus must construct sound fields which articulate the space he is building for the listener's ear. In addition, the sources of sound cannot be visible. If they are, in the context of sculpture, they become part of the artwork.

In 1998 he invented an underground sound source which allows the construction of invisible highly focused sound fields. These form clearly defined zones where the sound is heard as coming from around and above. Two years later, with these systems, Neuhaus began a new series of sound works for open outdoor spaces – works which are independent of any existing physical structure.

In the first of these, Intersection I, for the Venice Biennial, two oblong sound fields were placed at angles to form the two arms of an 'X' shape, six meters wide and eight meters long. The composite sound occurred where the two sounds passed through each other. The work was set into the walkway leading to the Italian pavilion in the Giardino. In 2002, a new permanent work in this form was created for the Promenade du Pin, a public park near the center of Geneva.



IMGP2502.JPG

Three Free-standing Sound Fields, 2004 - Colored Pencil on paper -21 x 31 cm

Sound work references: Unrealized proposal

Collection Max Neuhaus Estate

© The Estate of Max Neuhaus

-Credit Line - Permissions images can be addressed to ARS: info@arsny.com