

## 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
- 1968  
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. Cécilien*, 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)