

Publications Max Neuhaus

MAX NEUHAUS. Max Neuhaus Three to One Max Neuhaus Times Square, Time Piece Beacon

Cook's TEACHING PERCUSSION, which includes over seven hours of video footage, continues to set the standard in percussion instrument methods texts. Providing a comprehensive introduction to every aspect of percussion education, technique and performance, this enhanced third edition develops students' musical understanding and performance skills. The author's consistent and detailed philosophy introduces students to a refined teaching methodology--and gives them greater insight into the learning process by integrating contemporary concepts about experiential awareness learning. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

In many anthologies of art, sculpture is given short shrift in relation to other media, if it is treated at all. Modern Sculpture Reader aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century, a time marked by a general reappraisal of the forms and functions of art. From the rigorously theoretical to the experimental and poetic, Modern Sculpture Reader offers a lively discourse on the medium by a range of artists, writers, critics, and poets—Marcel Duchamp, Louise Bourgeois, Claes Oldenberg, André Breton, Ezra Pound, and Clement Greenberg—in a variety of genres: poems, lectures, transcribed interviews, newspaper and magazine articles, and artists' statements. These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice. Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display, both of which have important implications for the viewer's tactile and emotional interaction with sculptural works.

When we want advice from others, we often casually speak of "getting some feedback." But how many of us give a thought to what this phrase means? The idea of feedback actually dates to World War II, when the term was developed to describe the dynamics of self-regulating systems, which correct their actions by feeding their effects back into themselves. By the early 1970s, feedback had become the governing trope for a counterculture that was reoriented and reinvigorated by ecological thinking. The Culture of Feedback digs deep into a dazzling variety of left-of-center experiences and attitudes from this misunderstood period, bringing us a new look at the wild side of the 1970s. Belgrad shows us how ideas from systems theory were taken up by the counterculture and the environmental movement, eventually influencing a wide range of beliefs and behaviors, particularly related to the question of what is and is not intelligence. He tells the story of a generation of Americans who were struck by a newfound interest in--and respect for--plants, animals, indigenous populations, and the very sounds around them, threading his tapestry with cogent insights on environmentalism, feminism, systems theory, and psychedelics. The Culture of Feedback repaints the familiar image of the '70s as a time of Me Generation malaise to reveal an era of revolutionary and hopeful social currents, driven by desires to radically improve--and feed back into--the systems that had come before.

In 1977, Max Neuhaus turned a triangle of pedestrian space between 45th and 46th Streets in Times Square into an island of harmonic sound. The rich textures of that sound continue today, emanating from beneath the sidewalk grating,

to anonymously reach an individual's ears as if one has stumbled upon a secret. Known as Times Square, the celebrated installation was restored in 2002 with support from Dia Art Foundation, which further commissioned a site-specific piece, Time Piece Beacon, from Neuhaus in 2006 for its museum in Beacon, New York. This stunning book--the only volume in print dedicated solely to the work of Neuhaus--takes these two projects as a point of departure from which to consider the singular impact this artist has had in establishing sound as a medium in contemporary art. An interview with Neuhaus is complemented with essays by multidisciplinary scholars who investigate and situate his work within a historical context.

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