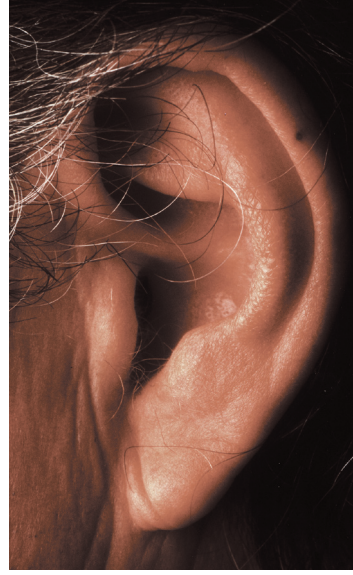




onestar press **max neuhaus** ears



Max Neuhaus

Ears

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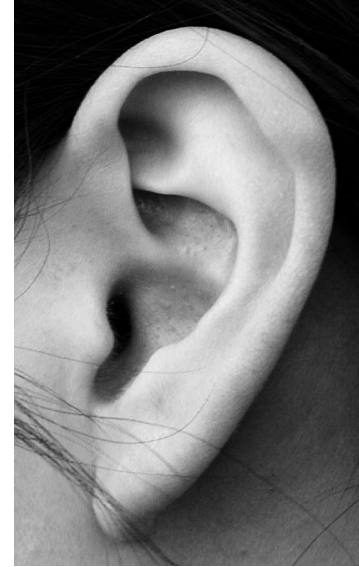
















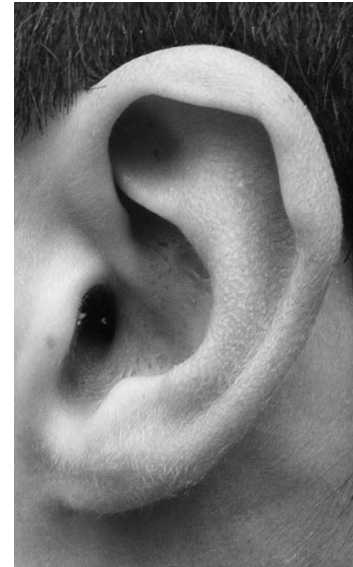


























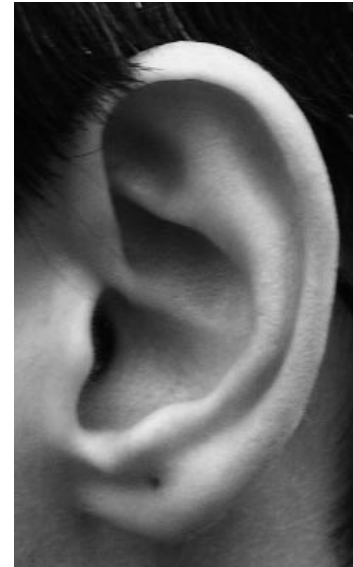
















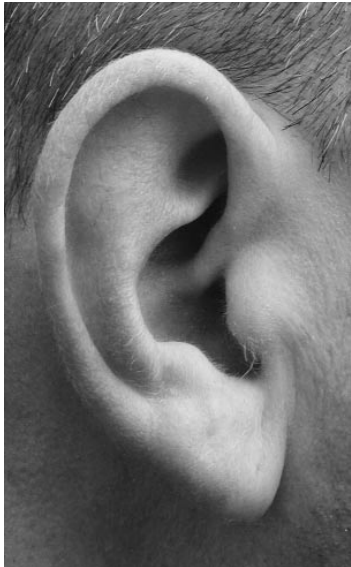






















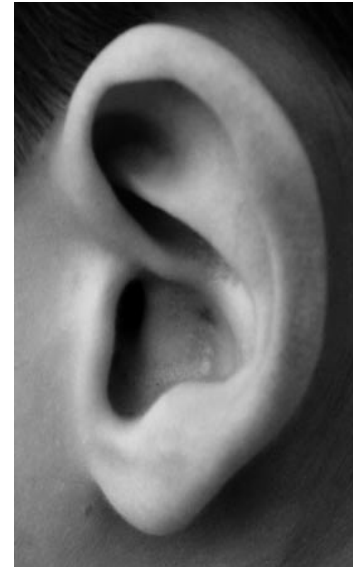














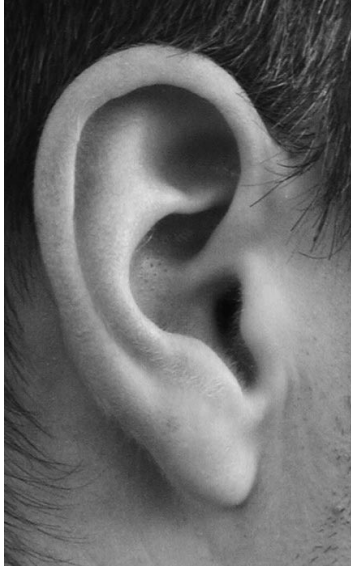














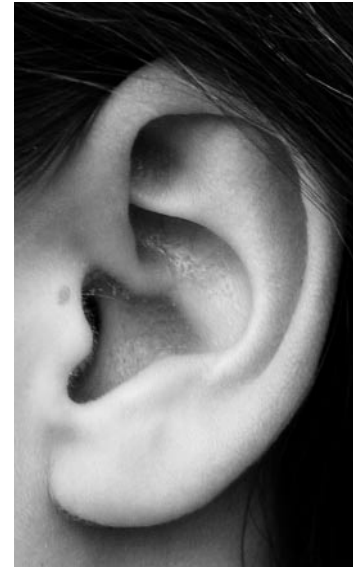






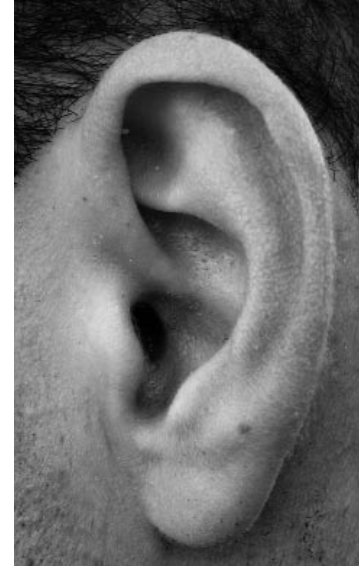














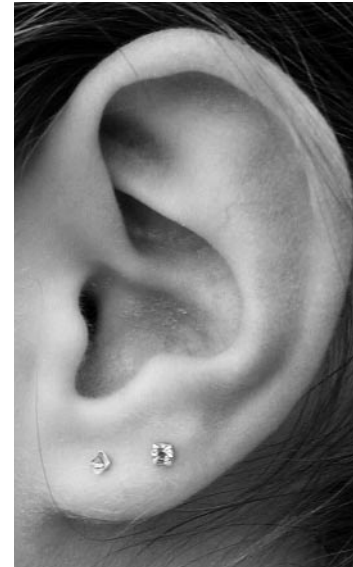
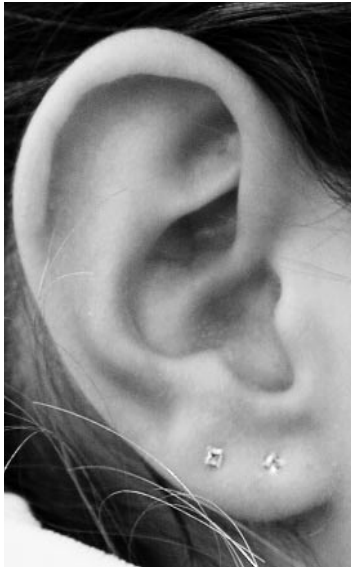






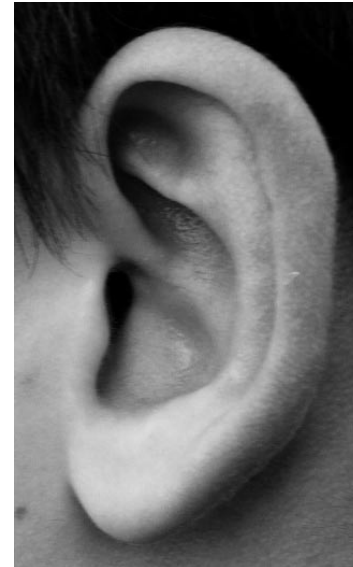


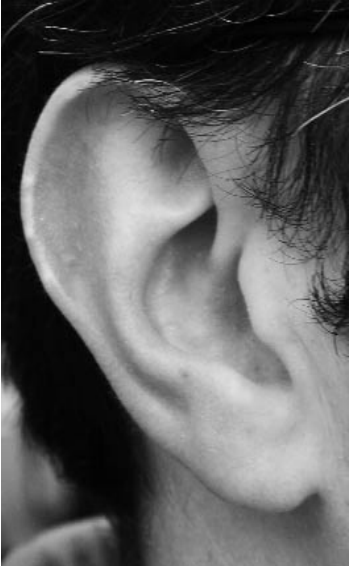






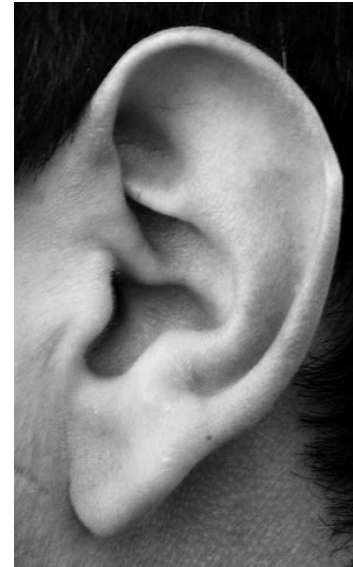




















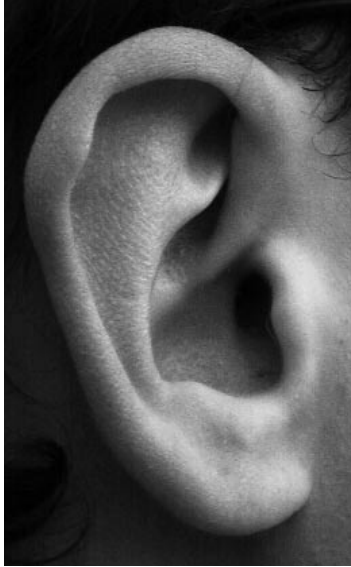






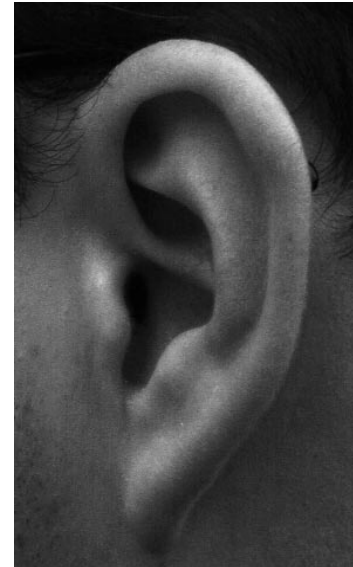












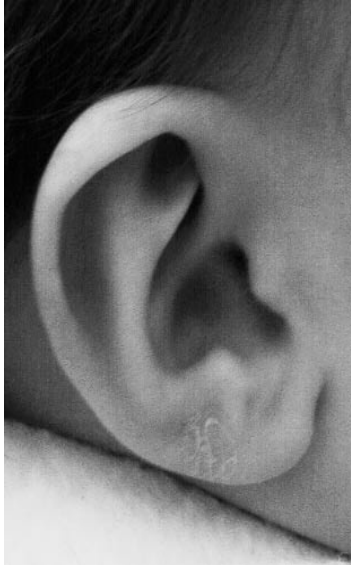


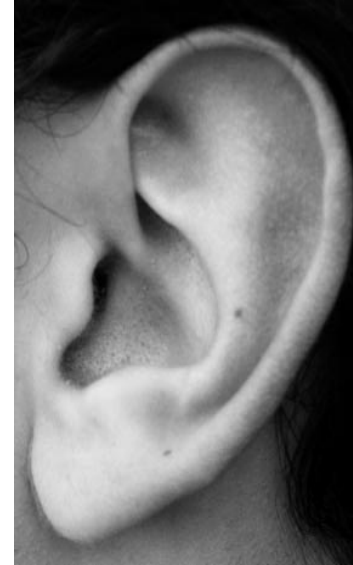








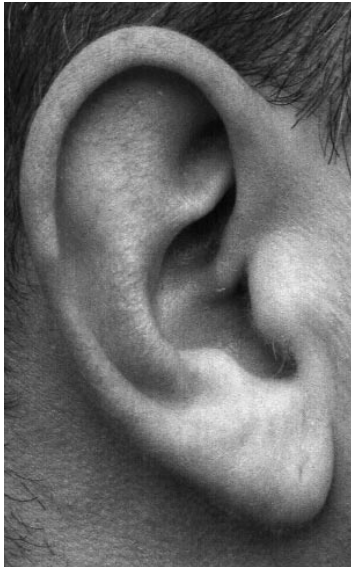












Max Neuhaus

Ears

First edition limited to 250 numbered copies.

A 50 copy deluxe limited edition of this book,

accompanied by a signed and numbered original photography by the artist,
is available from onestar press

Layout: Max Neuhaus

Special assistants to the artist: Wassila Kailali and Mélanie Scarciglia

Cover ears: Max Neuhaus, from a photo by Fabrizio Lombardi

Printed and bound in France

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- Richard Dailey
- Rachid Djaidani
- Marie-Ange Guilleminot
- Liz Stirling, "Fade to Pink."
- Garret Linn
- Tina Barney, "Portraits"

The ways we think of our ears are strange indeed.

Although in plain sight, they remain completely unseen. Most of us can describe the nose, eyes or mouth of an acquaintance; but unless there is a deformity, few of us could say very much about the ears, even of someone we live with.

Not only do we not see each other's ears, but we don't want them to be seen. Describing the details or shape of someone's ears usually results in acute embarrassment.

It is as if they are private parts situated in plain view, sensual organs exposed but unseen.

m.n.

Max Neuhaus is a pioneer of artistic activities with sound. Starting from the premise that our sense of space depends on what we hear, as well as what we see, he utilizes a given context as a foundation to build a new perception of place with sound alone.

With the realization of these non-visual artworks for museums in America and Europe over the last thirty years, he became the first to extend sound as a primary medium into the field of contemporary art.