

Exhibition
28 September–30 December 2012
Wednesday–Sunday
11:00 am–6:00 pm

Information and reservations

Service des publics
+ 33 (0)4 72 69 17 17
publics@mac-lyon.com

Guided visits

Reservation advisable

A “Focus Dream House” visit
› Friday 14 December, 12:30 pm

“Une heure au musée”
› Thursdays at 12:30 pm

“Visite Thé”
› Saturdays at 3:30 pm

Sunday visits
› Sundays at 3 pm

Family visits
› Sundays at 3:30 pm

Random visit
› Date and time to be decided by drawing lots

Groups

Customised group visits to one or more exhibitions

Reservations: Service des Publics



LA MONTE YOUNG & MARIAN ZAZEELA

28.09 30.12.12

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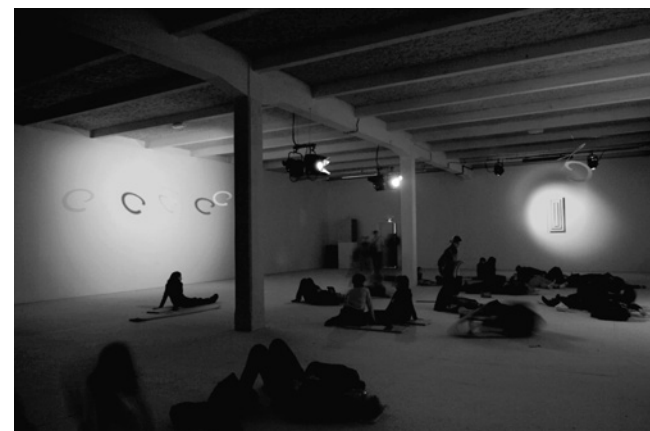
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Dream House, (détail) 1990
8^e Biennale de Lyon (2005),
L'Expérience de la durée, la Sucrière
© photo Blaise Adilon



LA MONTE YOUNG & MARIAN ZAZEELA

DREAM HOUSE, 1990–2012



La Monte YOUNG and Marian ZAZEELA
1999, mac^{LYON}
© photo Blaise Adilon



Dream House, (details) 1990
8^e Biennale de Lyon (2005),
L'Expérience de la durée, la Sucrière
© photo Blaise Adilon

THE ORIGINS OF DREAM HOUSE GO BACK TO 1962, WITH THE IDEA OF CREATING A PERMANENT SITE FOR A MUSICAL COMPOSITION THAT COULD DEVELOP AS A LIVING ORGANISM. THE VISITOR IS UNIFORMLY IMMERSSED IN LA MONTE YOUNG'S STATIC, VIRTUALLY INFINITE MUSIC AND MARIAN ZAZEELA'S LIGHT-SCULPTURES.

A DREAM THEATER

La Monte Young and Marian Zazeela founded *The Theater of Eternal Music* as a way of allowing musicians and artists to live and work together without interruption. They saw the *Dream House* as a location of eternal music that would bring together the perception of auditory phenomena and that of forms in space.

*/WE SANG, WORKED AND LIVED IN AN ACOUSTIC ENVIRONMENT THAT WAS TUNED TO HARMONICS, AND WE STUDIED ITS EFFECTS ON OURSELVES AND THE DIFFERENT GROUPS OF PEOPLE WHO WERE INVITED TO SPEND TIME IN THE FREQUENCIES./*¹

The project developed through the creation of sustained electronic sounds that made possible infinite durations. La Monte Young's auditory environments and Marian Zazeela's lighting system became the *Dream House*. The shadows resulting from the combination of different lightings created new forms in three dimensions, with visual equivalents of the sounds. It was a perfect osmosis between an art of space and an art of time.

MUSIC TO BE EXPERIENCED

The music is what La Monte Young calls a *Drift Study*, namely a continuous sound generated by a synthesiser.

/AUDIBLE IN A CLOSED SPACE AROUND WHICH WE ARE INVITED TO MOVE-IF ONLY OUR HEADS-THIS DRIFT STUDY FOLLOWS US, LITERALLY, IN OUR DISPLACEMENTS, TRANSFORMING ITSELF THROUGH CHANGES OF TEXTURE IN RELATIONSHIPS BETWEEN SOUND WAVES, AND ALSO VARIATIONS (SOMETIMES CONSIDERABLE) IN PITCH./ DANIEL CAUX²

The sound is composed of two electronic waves under strict temporal control, tuned to a principle of "correct intonation", in other words a perfectly regular pattern, with no beats. The resonance is that of a "drone", namely a low, dull frequency of the kind that serves, for example, as a continuo in Indian music. The titles of the *Drift Studies* summarise the frequencies used.

In the *Dream House*, the wave forms, enriched by the resonances of the place itself, create psychoacoustic effects that are almost hypnotic, inducing progressively-evolving meditative states...

THE EXPERIENCE OF DURATION

It is, in effect, duration that allows the listener to perceive the most infinitesimal details of the auditory phenomenon—listening to sounds, but also to oneself.

It is a quest for eternity and perfect tonality that sets La Monte Young's work apart. Going

back to the sources of jazz, Indian music and the European tradition, it was in 1958 that he began experimenting with the idea of continuous sound in his *Trio for Strings*. Being interested in the work of John Cage, for whom "everything's music", and "anything can happen in a measured duration", he turned toward the concepts of eternity and perfect tonality. Arriving in New York, he was briefly associated with the artists who gravitated round Yoko Ono's loft and the AG gallery (founded by George Maciunas), and who, in 1960–61, were experimenting with breaking down the conventional limits of music. His approach was illustrated by poetry in *Draw a straight line and follow it*, 1960, which was close to George Brecht's concept of the event, and was performed several times by Nam June Paik. He nonetheless maintained that music stopped where sound stopped. And if his music was destined for eternity, visitors to the *Dream House* can naturally choose the length of time they want to spend listening...

"DREAM HOUSE DE LYON"

Both concert and exhibition, space and time, *Dream House* is a work to be experienced directly. At once specific and generic, it is a project that can take on different forms and durations. In 1993, the two artists created *The Dream House: Seven Years of Sound and Light* for the MELA Foundation in New York. In 1999, mac^{LYON} exhibited the 1990 *Dream*

House, which the FNAC (Fonds National d'Art Contemporain) acquired from the Jacques Douguy gallery in Paris. It comprised the musical piece *The Prime Time Twins the Range 448 to 576, 224 to 288, 112 to 144, 56 to 72, 28 to 36; with the Range Limits 576, 448, 288, 244, 144, 56 and 28*, and the light-sculptures *Dream House Variation II*, 1990, *Primary Light*, 1990 and *Untitled (M/B)*, 1989.

Having featured in an exhibition at mac^{LYON}, the artists' definitive form of the work became part of the museum's collection, as "*Dream House de Lyon*". And according to Zazeela, this particular *Dream House*, 6,195 sq. ft. in area and 16.40 ft. high, is the largest.

La Monte Young (b. 1935 in Bern, Idaho) lives and works in New York.

Marian Zazeela (b. 1940 in New York) lives and works in New York.

¹ In La Monte Young and Marian Zazeela, *Continuous Sound and Light Environments*, 1996–2004.

² In Daniel Caux, "*La durée dans la musique minimaliste américaine*", in *L'Expérience de la durée* (ed. Gérard Wormser and Thierry Raspail), Editions Sens Public, 2006.