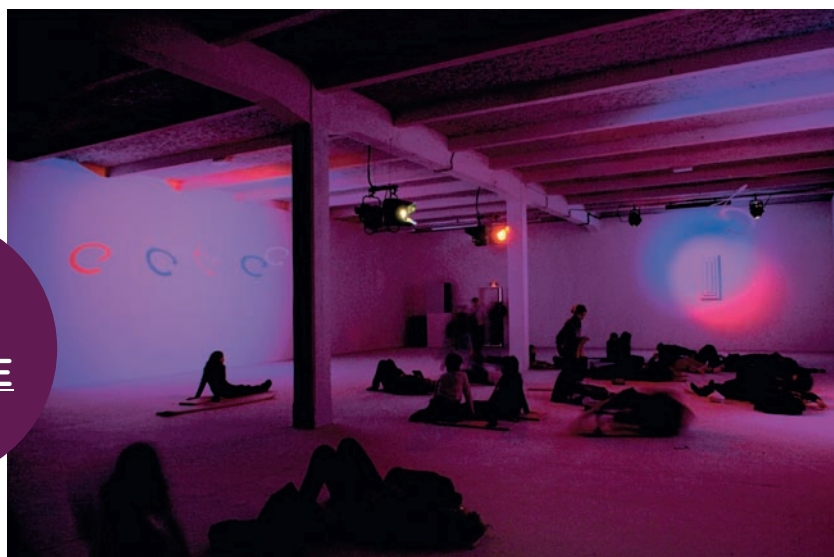


# LA MONTE YOUNG & MARIAN ZAZEELA

## *DREAM HOUSE*, 1990-2012



**PRESS  
RELEASE**



La Monte YOUNG & Marian ZAZEELA, *Dream House*, 1990  
Variable dimensions: 500 square metres  
8<sup>th</sup> Biennale de Lyon (2005), *L'Expérience de la durée*, la Sucrerie  
© photo Blaise Adillon

# 28.09 > 30.12.2012

This exhibition is dedicated to the memory of Daniel Caux (1940-2008)

**Press visit**

Wednesday, September 26 2012 (afternoon)

**Preview**

Thursday, September 27 2012 at 6.30 pm

**Opening Hours**

Wednesday - Sunday, from 11 am to 6 pm

**Press Contacts**

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musée  
d'art contemporain  
de Lyon

# LA MONTE YOUNG & MARIAN ZAZEELA

*DREAM HOUSE, 1990-2012*

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# THE EXHIBITION

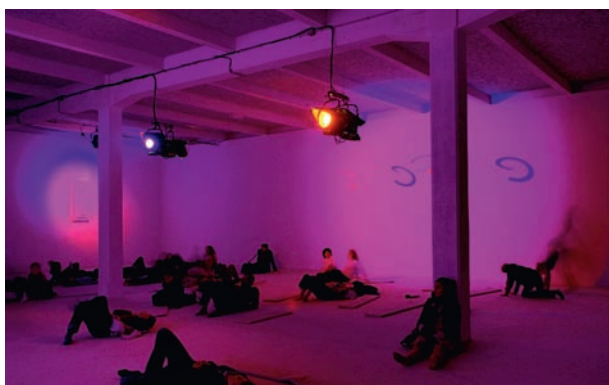
A MYTHICAL WORK, THE *DREAM HOUSE* IS A SOUND AND LIGHT INSTALLATION CREATED BY LA MONTE YOUNG, INVENTOR OF THE CONCEPT OF ETERNAL MUSIC. THE MUSIC MOVES THE HANGING MOBILES, CREATED BY MARIAN ZAZEELA, IN A BARELY PERCEPTIBLE WAY. FOR THE LISTENER, THE EXPERIENCE IS LITERALLY ABOUT IMMERGING ONESELF IN SOUND, OBSERVING ITS NUANCES. THIS IS AN EXPERIENCE CONDUCTIVE TO REFLECTION, WHEREUPON THE LISTENER IS AS ATTENTIVE TO HIS/HER INNER BEING AS HE/SHE IS TO THE MUSIC.

WITHIN THIS 500 m<sup>2</sup> SPACE, BATHED IN LIGHT AND MUSIC, THE VISITOR CAN ENJOY UNIQUE SENSATIONS AND AN UNUSUAL EXPERIENCE OF DURATION: EVERYONE IS INVITED TO FIND THEIR PLACE IN THE WORK BY SITTING, OR STROLLING AT THEIR OWN PACE, APPRECIATING THE SOUND VARIATIONS PROVOKED BY THEIR OWN MOVEMENTS, HOWEVER MINIMAL THESE MAY BE.

For La Monte Young, every sound can be music as long as the existence of sound is conceivable. Founder of the American minimalist musical movement and above all, an exceptional musician, he is known for his interest in sustained notes and for his quest for just intonation. *Drift Studies* he has created since 1966 are musical pieces that marry these two aspects

In 1998, macLYON invited Marian and La Monte to expose one of their *Dream House* sets (then belonging to the FNAC) in a final version in Lyon, making use of the 500 m<sup>2</sup> space on the museum's third floor. The Lyon *Dream House*, as it is referred to by the artists, encompasses—according to Marian's calculations, “a volume of 101,598 cubed feet of light”. It's the biggest installation after the Harrison Street Building *Dream House* in New York. But “the Lyon house takes up 6,195 square feet whereas the New York one only takes up 4,900”, she adds. Following this exhibition, at the request of the artists and in accordance with the FNAC, the work was deposited to the Lyon Museum of Contemporary Art “to the space that belongs to it”, according to La Monte Young. The piece entered the museum's collection, under the inventory number 2007.12.5. The Lyon *Dream House*, combining sound, space and light, contains all of the terms or concepts common to Marian and La Monte's collaborative work.

1. Marian Zazeela, *Drawings*, Kunst im Regenbodenstadl, 2000, p. 45; exhibition at the Lyon Museum of Contemporary Art, *Musiques en Scène Festival*, 12 February – 11 April 1999.



La Monte YOUNG & Marian ZAZEELA, *Dream House*, 1990  
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© photo Blaise Adilon

“Listening to a Drift Study by La Monte Young is an experience of one of the most radical strands of minimalist music in that it consists of listening to two continuous electronic sine waves, that have been fastidiously chosen. Two waves that have been tuned according to the other based on the principle of ‘just intonation’, in other words, in a perfectly regular periodic relationship without any beat. Intended to be listened to in an enclosed space in which one is invited to move about—sometimes even a mere movement of the head may suffice—this Drift Study will literally follow us in our movements and is significantly transformed: a change in texture according to the sound waves and even sometimes, a radical change in pitch. This is the phenomenon of so-called ‘standing waves’, in a closed environment, low parts of the sound wave are reinforced and high parts are reduced in certain places. Inversely, in other places the high parts of the sound wave replace the low parts.”<sup>2</sup>

2. Daniel Caux, « La Durée dans les musiques minimalistes américaines : perception et effets psycho-acoustiques » (*Time in American minimalist music : perception and psycho-acoustic effects*), in *L'Expérience de la durée*, a collective under the artistic direction of Gérard Wormser and Thierry Raspail, Sens Public Editions, 2006.

Produced and directed by Jacqueline Caux, the documentary *Prism's Colors, Mechanics of Time* (96 minutes, 2009) which investigates the musical Avant-Garde that has begun in the 1960s and is continuing in this early 21<sup>st</sup> century, is screened in the museum's conference room throughout the exhibition.

/WE SANG, WORKED,  
AND LIVED IN THIS  
HARMONICALLY  
TUNED ACOUSTICAL  
ENVIRONMENT AND  
STUDIED ITS EFFECTS  
ON OURSELVES AND THE  
VARIED GROUPS OF PEOPLE  
WHO WERE INVITED TO  
SPEND TIME WITH THE  
FREQUENCIES./

—LA MONTE YOUNG ET  
MARIAN ZAZEELA

*Continuous Sound and Light Environments*, 1996/2004.

# THE LYON DREAM HOUSE

/"THE CONCEPT OF THE *DREAM HOUSE* IS AN IDEA THAT DEVELOPED FROM MY PIECE *THE FOUR DREAMS OF CHINA* WHICH I COMPOSED IN 1962 AND WHICH CONTAINS THE CONCEPT OF AN INFINITE PIECE OF MUSIC. (...) WHEN I REALIZED THAT A MUSICAL PIECE COULD PERMANENTLY DEVELOP AND EVOLVE IF IT COULD HAVE A PERMANENT PLACE WHERE MUSICIANS COULD PLAY EVERY DAY, I CAME UP WITH THE IDEA OF THE *DREAM HOUSE*: A BUILDING WHERE MUSICIANS LIVE AND WORK, WITH A BIG SPACE FOR PERFORMANCES AND ENOUGH MUSICIANS SO THAT THERE IS ALWAYS SOME PEOPLE PLAYING (...) IN 1966, WHEN I STARTED EXPERIMENTING WITH ELECTRONIC MUSIC—MY GROUP *THE THEATRE OF ETERNAL MUSIC* HAD BEEN IN EXISTENCE FOR A FEW YEARS AT THAT STAGE—I BEGAN TO REALIZE THAT WORKING WITH MUSICIANS WAS VERY EXPENSIVE. I THEREFORE DEVELOPED THE IDEA OF ELECTRONIC SOUNDS HELD OVER A LONG PERIOD OF TIME, SO THAT SINCE THEN, I COMBINE LIVE AND ELECTRONIC MUSIC."/

—LA MONTE YOUNG

**1966** La Monte Young creates the first *Drift Study*.

**1968** Marian Zazeela creates her first coloured light environments, which she calls *Light*. These are large scale, site-specific pieces, in which coloured lights are focused on hanging mobiles creating a luminous field with residual shadows.

**August 1970** The first experience of "ecstatic elevation" (Henry Flynt), as Young and Zazeela practice it, is held at the Stockholm Moderna Museet, while the light show *Ornamental Lightyears Tracery* (a projection of slides by Marian, based on a slide series dating from 1964) is presented along with Young's *Drift Study*. This is the predecessor to the permanent light and sound installation, the *Dream House*.

**1975** The Dia Foundation allows La Monte and Marian to develop their "long term installation project" over a period of ten years. From this, the six-year *Dream House* (1979 – 1985) is born and is open to the public on Harrison Street (New York), in a former import-export warehouse.

**1989-1990** For one year, La Monte Young and Marian Zazeela present *The Romantic Symmetry* at the Dia Foundation. *The Romantic Symmetry* (over a 60 cycle base) in *Prime Time* from 112 to 144 with 119/*Time Light Symmetry* is performed with the participation of *The Theatre of Eternal Music Big Band*, reformed\* and consisting of 23 members for the event.

\* *The Theatre of Eternal Music* was a collective originally established by La Monte Young in 1962, which disbanded in 1966.

**1990** The Donguy Gallery in Paris exhibits a *Dream House*. The FNAC (French National Fund for Contemporary Art) purchases this piece and delivers the work to the Marseille Museum. The work is composed of a *Drift Study* by La Monte Young; *The Prime Time Twins in the Ranges 448 to 576, 224 to 288, 112 to 144, 56 to 72, 28 to 36, with the Ranges Limits 576, 448, 224, 144, 56, 28*, 1990 and the light environment *Primary Light*, the sculpture *Untitled M/B*, 1989, the second neon *Dream House Variation II*, 1990 and *Magenta Day/Magenta Night*, 1990 by Marian Zazeela.

**October 1993** The two artists create a seven-year sound and light environment for the MELA Foundation: *The Dream House: Seven Years of Sound and Light*.

**1998** The Lyon Museum of Contemporary Art invites Marian and La Monte to expose one of their *Dream House* sets (the *Lyon Dream House* as it is referred to by the artists), then belonging to the FNAC, in a final version, making use of the 500 m<sup>2</sup> space on the museum's third floor.

**2004** The *Lyon Dream House* is exhibited at the Pompidou Centre, Paris as part of the *Sons & Lumières* exhibition.

**2005** For the 8<sup>th</sup> Biennale de Lyon, La Monte Young creates a new version of the *Lyon Dream House* entitled: *Dream House Sound and Light Environment a time installation measured by a setting of continuous frequencies in sound and light...*

**2007** Ownership of the *Dream House* changes hands. It is now the property of the mac<sup>LYON</sup> entered into the museum's collection under inventory number 2007.12.5.

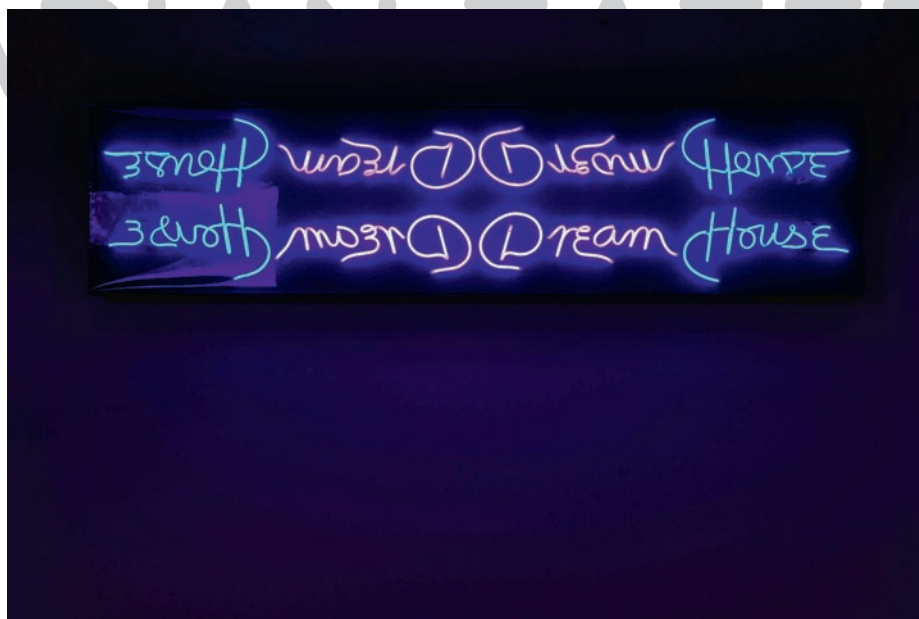
**March 2012** The work is loaned to and exhibited at the ZKM (Zentrum für Kunst und Medientechnologie) at Karlsruhe as part of the exhibition, *Sound Art. Sound as a Medium of Art*.



La Monte YOUNG & Marian ZAZEELA, *Dream House*, 1990  
Variable dimensions: 500 square metres  
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© photo Blaise Adilon



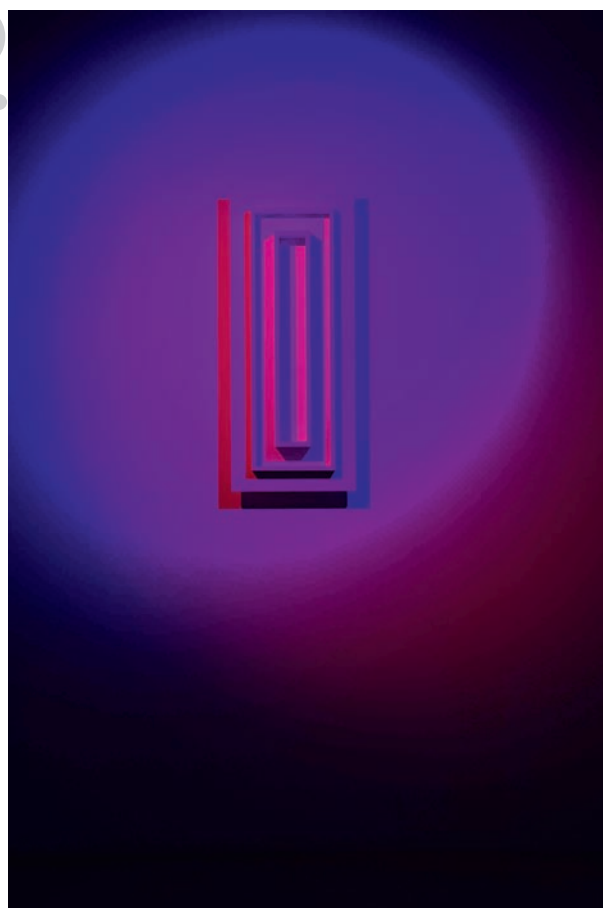
# THE LYON DREAM HOUSE



28.03.2012  
30.12.2012

“WE WANTED TO CREATE A WORK WHERE MUSIC COULD BE PLAYED CONTINUOUSLY. THEREFORE, MUSIC WOULD BECOME A VERITABLE LIVING ORGANISM, POSSESSING ITS OWN LIFE AND TRADITION. IN SEPTEMBER 1966, MARIAN DISCOVERED THE POWER OF COLOURED SHADOWS BY PROJECTING LIGHT ONTO SCULPTURAL FORMS. SINCE THEN, THIS HAS BECOME HER PREFERRED ART FORM. FAIRLY QUICKLY I STARTED TO USE SINE WAVE OSCILLATORS, OSCILLOSCOPES, AMPLIFIERS AND LOUD-SPEAKERS TO PRODUCE CONTINUOUS SOUND ENVIRONMENTS.” /

—LA MONTE YOUNG



La Monte YOUNG & Marian ZAZEELA,  
Details from *Dream House*, 1990.

Variable dimensions: 500 square metres  
8<sup>th</sup> Biennale de Lyon (2005), *L'Expérience de la durée*, la Sucrerie  
© photo Blaise Adilon

# BIOGRAPHIES

## LA MONTE YOUNG

**La Monte Young** was born in 1935 in Bern (United States) and is an American composer and artist, often associated with the minimalist music movement that he helped create, particularly with his 1958 composition *Trio for Strings*.

After two years spent at Berkeley and a stay in New York, he travelled to Europe in 1959 and participated in the Darmstadt Summer School (Germany). He followed the composition class taught by Karlheinz Stockhausen, whom he greatly admired. **Thanks to the presence of David Tudor, he discovered the music of John Cage. In a 1966 interview with Richard Kostelanetz, La Monte Young evoked the influence of Cage in the following two ways: the use of random numbers and the presentation of certain musical events, traditionally considered as semi or non-musical, in the form of a classical concert.** At this stage, he had already participated in the adventure of continuous or sustained sound having composed his *Trio for Strings* the previous year, a composition noteworthy for its notes held over a duration of several minutes. He sought new sounds and left a large place to chance in works such as *Poem for Chairs, Tables, Benches, Etc.*, 1959: the performers of this piece push and drag furniture over the floor over a period of time that was randomly determined. Once he returned to the States, La Monte Young settled in New York.

In 1959 and 1960, La Monte Young (along with Terry Riley) was the musical director of *Anna Halprin San Francisco Dancers' Workshop* (Anna Halprin was the focus of an exhibition at the mac<sup>LYON</sup>, France in 2006). In the United States, Halprin used Young's *Trio for Strings* as the soundtrack to a dance piece entitled *Birds of America or Gardens without Walls*, which first premiered on 29 November 1960 in San Francisco.

In 1960, Young organized a first series of concerts in Yoko Ono's loft and in 1961 participated in the parties or gatherings organized by George Maciunas in his New York gallery. The impetus was given to Fluxus, a movement that was strongly influenced by John Cage where creations resembled veritable happenings bringing together different artistic practices. The movement's activities spread rapidly throughout Europe and Japan and were supported by artists such as George Brecht, Yoko Ono, Hal Hansen, The Living Theatre, Henry Flynt, Walter De Maria, Nam June Paik, etc.

In 1962, against such a background of experimentation and multidisciplinary cross-fertilization, La Monte Young founded a collective; *The Theatre of Eternal Music*, which welcomed various key figures of minimalist music throughout its existence. Occasional participants included Terry Jennings, Dennis Johnson, Terry Riley, whereas regular participants were percussionist Angus Maclise, pianist and violist John Cale, Billy Linich, violinist Tony Conrad and especially artist Marian Zazeela, who would become La Monte Young's companion. The collective recreated itself under various, ephemeral forms throughout the years before finally disbanding in 1966. Young continued to produce music alone or with Marian Zazeela.

**Marian Zazeela**, was born on 15 April 1940 in the Bronx, New York and is an American visual artist, painter and musician whose work can be classified as minimalist.

In 1965, she created *Ornamental Lightyears Tracery* which was subsequently displayed at the Museum of Modern Art (New York), the Albright-Knox Art Gallery (New York), the Maeght Foundation (Saint-Paul de Vence), the Moderna Musset (Stockholm), the Metropolitan Museum of Art (New York), Documenta 5 (Kassel), Haus der Kunst (Munich) and at the Dia Foundation (New York).

In 1967, the yogi Chambat Nager initiated Marian Zazeela and La Monte Young in the Pandit Pran Nath vocal technique, of which they became disciples. In 1970, they organized for Chambat Nager to visit the States, thereby introducing this classical form of song from Northern India to the West.



La Monte YOUNG & Marian ZAZEELA  
Exhibition *Musiques en scène* 1999, mac<sup>LYON</sup>  
© photo Blaise Adilon

# VISITOR INFORMATION

## LA MONTE YOUNG MARIAN ZAZEELA

### Exhibition

Curator: Thierry Raspail, Director of mac<sup>LYON</sup>  
Head of project: Hervé Percebois  
Exhibition assistant: Olivia Gaultier  
Registrar: Gaëlle Philippe

### Press contacts

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[www.mac-lyon.com](http://www.mac-lyon.com)

### Opening hours

Wednesday - Sunday, from 11 am to 6pm

### Access

#### **By car:**

- along "Quai Charles de Gaulle", follow "Cité Internationale", car parks

#### **By bus, stop Musée d'art contemporain:**

- Line C1, Gare Part-Dieu/Cuire  
- Line C4 Jean Macé/Cité internationale  
change with metro Foch line A or metro  
Saxe-Gambetta lines B et D  
- Line C5, Bellecour -Terreaux/Rillieux-Vancia

#### **By bike:**

- Several Velo'V stations are located around the Museum.

### Admission

Full rate: 6 euros\*

Concessions: 4 euros\*

**Free for visitors under 18**

\* subject to modification

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HOUR...**

/CRITICS SAY THAT  
ALONGSIDE BRIAN ENO  
AND JON HASSELL, I AM  
ONE OF THE FATHERS  
OF TECHNO MUSIC. THEY  
ARE PROBABLY RIGHT. /  
—LA MONTE YOUNG

### Simultaneously

CAGE'S SATIE:  
COMPOSITION FOR  
MUSEUM

GEORGE BRECHT  
RICHARD BUCKMINSTER  
FULLER

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