

performance schedule

Just Alap Raga Ensemble

Raga Darbari

June 13, 19, and 27, 2015, 9 pm

La Monte Young

The Melodic Version (1984) of *The Second Dream of the High-Tension Line*

Stepdown Transformer from *The Four Dreams of China* (1962)

July 31 and August 1, 2015, 9 pm

Marian Zazeela

Ornamental Lightyears Tracery

August 20 and 22, 2015, 9 pm

La Monte Young

Trio for Strings (1958)

September 3 and 5, 2015, 9 pm

Pandit Pran Nath and the Kirana Gharana

Raga Cycle

September 25, 2015, 9 pm

Jung Hee Choi

Tonecycle Base 30 Hz, 2:3:7 Vocal Version with 4:3 and 7:6

October 17 and 23, 2015, 9 pm

performance tickets

General tickets: \$40

Dia member: \$32

Visit www.diaart.org/dreamhouse for tickets and more information.

checklist

La Monte Young Marian Zazeela Jung Hee Choi

Dia 15 VI 13 545 West 22 Street Dream House (2015)

Sound and Light Environment

a time installation measured by a setting of continuous frequencies in sound and light

Marian Zazeela

Neon, *Dream House Variation IV* (2009)

Sculpture, *Ruine Window 1992 II* (2015) from *Still Light*

Sculpture, *Open Rectangle II* (2015) from *Still Light*

Installation, *Imagic Light III* (2015) from *Light*

Environment, *Magenta Day/Magenta Night 545 West 22nd Street Skylights and Window* (2015)

La Monte Young

The Base 9:7:4 Symmetry in Prime Time When Centered above and below The Lowest Term Primes in The Range 288 to 224 with The Addition of 279 and 261 in Which The Half of The Symmetric Division Mapped above and Including 288 Consists of The Powers of 2 Multiplied by The Primes within The Ranges of 144 to 128, 72 to 64 and 36 to 32 Which Are Symmetrical to Those Primes in Lowest Terms in The Half of The Symmetric Division Mapped below and Including 224 within The Ranges 126 to 112, 63 to 56 and 31.5 to 28 with The Addition of 119 (1991–93)

Jung Hee Choi

Environmental Composition 2015 #1: Light Point Drawing #19, Light Point Drawing #20, Light Point Drawing #21, Light Point Drawing #22 (2015)

Tonecycle Base 30 Hz, 2:3:7 Sine Wave Version: the linear superposition of 77 sine wave frequencies set in ratios based on the harmonics 2, 3 and 7 imperceptibly ascending toward fixed frequencies and then descending toward the starting frequencies, infinitely revolving as in circles, in parallel and various rates of similar motion to create continuous slow phase shift with long beat cycles (2012)

La Monte Young Marian Zazeela Jung Hee Choi

Dia 15 VI 13 545 West 22 Street Dream House



Cover: La Monte Young Marian Zazeela, *Dream House*, 1990. Installation view, Biennale d'Art Contemporain de Lyon 2005.
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Dia:Chelsea

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La Monte Young Marian Zazeela Jung Hee Choi

Dia 15 VI 13 545 West 22 Street Dream House

"By 1962 La Monte [Young] had formulated the concept of a *Dream House* in which a work would be played continuously and ultimately exist in time as a living organism with a life and tradition of its own."¹ Marian Zazeela created the visual component for this environment, including light boxes from 1964 onward and light projections a year later. In 1966 she began to develop her work *Light for Dream House*, connecting a space for musical practice and performance with a unique experience of time for the visitor. Unlike other site-specific or temporal art-sound installations, *Dream House* is part of an extended timeline along which sound and light continue, so that the spectator-listener enters a chosen moment that has existed before and will continue to exist after the visit.

The visitor's immersion into the *Dream House* space is crucial and, as a challenge to social life outside cultural institutions as well as the habitual viewing of artworks within them, this immersion should be as full as possible. As described by Young and Zazeela: "Much of our work has focused on the relationship of the media to time, or on time directly. Time is so important to the experiencing and understanding of this work that *Dream House* exhibitions have been specifically structured to give visitors the opportunity to spend long intervals within the environment and to return perhaps several times over the span of its duration. Following the premise that tuning is a function of time, it may be necessary to experience the frequencies for a long period of time in order to tune one's nervous system to vibrate harmoniously with the frequencies of the environment."²

The longevity of experience is reflected in the reiteration of the concept across time. In August 1963, Young and Zazeela moved into a second-floor loft on Church Street in New York City, which became the first model *Dream House*. Their ensemble, the Theatre of Eternal Music, rehearsed there regularly over the years and occasionally played private concerts. In September 1966 they created the first continuous, electronic, sound environment. Young's pioneering work in music with sounds of long duration developed through the use of electronic sine-wave oscillators, oscilloscopes, amplifiers, and loudspeakers to establish continuous frequency environments. As a unique artistic, behavioral, and perhaps meditative experiment, *Dream House* maintained an environment of periodic sound waveforms almost continuously from September 1966 through January 1970. Although the environment was turned off occasionally during this interval to listen to "other music" and to study the contrasts

of such extended periods of sound with silence, the sets of frequency ratios were often played twenty-four hours a day for several weeks or months at a time.

Zazeela's three-dimensional, colored shadows in a luminous field parallels Young's sine-wave environments, in which sounds are modulated across time and space. The sonic event of *Dream House* exemplifies what Young has called the "drone-state-of-mind"³; a form of spatial, aesthetic, and spiritual awareness expressed by sustained tones and vibrations. "Once this drone-state-of-mind is established, the mind should be able to go on very special explorations and in new directions, because it will always have a point of reference to come back to. . . . It could perhaps go further into more complex and refined relationships than it can in the ordinary state."⁴

Dream House has existed at different sites in Europe and America, most notably at the Maeght Foundation in Saint-Paul de Vence, France, in 1970; at Documenta 5 in Kassel, Germany, in 1972; at the Villa Borghese, Rome, in 1973; and as part of the seminal Dream Festival in New York City in 1975. Forty years after this event and on the occasion of Young's eightieth and Zazeela's seventy-fifth birthdays, Dia Art Foundation presents a newly commissioned environment, titled *Dia 15 VI 13 545 West 22 Street Dream House*, as part of the museum's permanent collection. In keeping with the ethos of Dia's commissions, the environment was conceived by the artists independent from any constraints of the art market or the wider culture industry, offering an original and experiential space to the public.

Dia 15 VI 13 545 West 22 Street Dream House celebrates the persistence of vision by Young and Zazeela. In collaborating with their senior disciple, the artist and musician Jung Hee Choi, a continuing and actualized engagement with this vision is ensured. Choi's installation *Ahata Anahata, Manifest Unmanifest IX* provides a dialogue of interrelated frequencies in sound and light that contrast as well as merge with the original *Dream House* concept. Choi contextualizes her collaboration thus: "The basic principles of Young and Zazeela's work focus on the concept of eternity and symmetry. Sustenance and symmetry became their artistic materials whereas the emphasis of my work is rather on the 'transient nature' of the manifested reality. For example, Young's sound environment contains complex intervallic ratios of continuous sine waves that would theoretically sound eternally without any aspirations of melody or rhythm. The long sustained tones are locked and remain constant projecting eternal stasis. However, [even the] smallest and unavoidable action of the

listener, such as breathing or blinking of the eye, changes the perception of the tones. In contrast, the sine wave frequencies in my sound environment . . . are moving in constant speed toward the same direction and the relationship of corresponding frequencies remains relativistically invariant, it creates the aural illusion that the frequencies of tones remain unchanged."⁵

Zazeela has described the subtle interactions within her own work as: "Slight air currents, such as those set in motion by people in the room, [that] gently move each mobile around its suspension axis causing variations in the hue and luminance of the color it reflects, the existence and shape of its shadows, and the relation of it and its shadows to the other mobiles and their respective shadows. As these variations of color, shape, light, and shadow in response to vibration occur in the space over a period of time, time becomes an essential dimension of the work."⁶

On a formal level, Young's sounds for *Dia 15 VI 13 545 West 22 Street Dream House* refer to ideals of stasis, simplicity, and the sublime; but the work is not Minimal in the art-historical sense. It exists as a true alternative to established modes of composition and performance. Young's sound environment includes intervallic ratios that are "derived from such high primes that, not only is it unlikely that anyone has ever worked with these intervals before, it is also highly unlikely that anyone has ever heard them or perhaps even imagined the feelings they create."⁷

notes

- 1 La Monte Young and Marian Zazeela, "Dream House," in Young and Zazeela, *Selected Writings* (Munich: Heiner Friedrich, 1969), n.p.
- 2 La Monte Young and Marian Zazeela, statement for *Dia 15 VI 13 545 West 22 Street Dream House* (2015), n.p.
- 3 La Monte Young, "Some Historical and Theoretical Background to My Work," unpublished manuscript (1987), n.p.
- 4 Ibid.
- 5 Jung Hee Choi, *Ahata Anahata, Manifest Unmanifest VIII* (Chungju, South Korea: Dynamic Media Press, 2014), p. 92.
- 6 Young and Zazeela, "Dream House."
- 7 MELA Foundation, "Dream House Opens for the 2014–2015 Season," <http://www.melafoundation.org/DHpressFY15.html>.