

La Monte Young Marian Zazeela Jung Hee Choi

Dream House

Sound and Light Environment

a time installation

measured by a setting of continuous frequencies in sound and light

Galerie l'elac

Avenue du Temple 5, 1020 Renens, Switzerland

25 November 2021 – 28 January 2022

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La Monte Young Jung Hee Choi Simultaneous Sound Environment:

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 Range Limits 576, 448, 288, 224, 144, 56 and 28 (1990 VIII 16 c. 1:00 AM NYC)*

Jung Hee Choi

*The Tone-field: Perceptible Arithmetical Relations
in a Cycle of Eight Indian Raga Scale Permutations,
21 XI 25 – 22 I 28, Lausanne (2017, 2021)*

in a setting of

Marian Zazeela Jung Hee Choi Simultaneous Light Environment:

Marian Zazeela

Neon, *Dream House Variation II* (1990)
Installation, *Primary Light (Red/Blue)* (1990)
Sculpture, *Untitled I (M/B)* (1989)
Sculpture, *Untitled II (M/B)* (1989)
Environment, *Magenta Day / Magenta Night Lausanne* (2021)

Jung Hee Choi

Installation, *RICE in the Magenta Field* (1999, 2021)
Installation, *Environmental Composition 2016 #1: Light Point Drawings Nos. 23, 24, 25 and 26* (2016)

Artists statements

For the world premiere of the Lausanne Dream House, we are presenting for the first time the 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 Range Limits 576, 448, 288, 224, 144, 56 and 28 and the Jung Hee Choi THE TONE-FIELD: Perceptible Arithmetical Relations in a Cycle of Eight Indian Raga Scale Permutations, 21 XI 25 – 22 I 31, Lausanne sound environments in simultaneity. For the Lausanne Dream House, the frequency relationships in both Young's and Choi's sound environments evolve from the same 25 Hz base to create a profound harmonicity in their complementary structures. "The Prime Time Twins" and "The Tone-Field" sound environment is another example of a Young and Choi collaborative sound work projecting the opposite paradigms in complementarity where two sound environments will be simultaneous and harmonizing in one acoustic space, allowing the listener to experience the complex interrelationship of these two sets of intervallic frequency ratios. The sine waves in Young's The Prime Time Twins consist of long-sustained tones that remain constant and sound eternally without any change. Choi's The Tone-field slowly orbits through eight sets of sustained chords to create a musical equivalent appropriate for the time of day corresponding to the movement of the sun in Lausanne, Switzerland.

In the light environment Zazeela presents five works: Installation, Primary Light (Red/Blue) (1990); Sculpture, Untitled I (M/B) (1989); Sculpture, Untitled II (M/B) (1989); Environment, Magenta Day / Magenta Night Lausanne (2021); Neon, Dream House Variation II (1990).

Zazeela wrote, "Primary Light (Red/Blue) is a realization of my work Light, in which I use the inherent properties of colored light mixtures as a medium for the transfer of information concerning the position and relation of objects in space. ... The floating sculptures are installed in different patterns created according to the structural properties of each environment. As the mobiles turn in space, reacting to movement and temperature changes in the environment, their shadows continuously display the resultant forms created by the angles and the distances of the light sources to the mobiles. The overall pattern of shadows gradually shifts through many transformations, including, at times, the perfectly symmetrical alliance of all the component parts.

Together with Zazeela, Choi presents two light works: Installation, RICE in the Magenta Field (1998, 2021) and installation, Environmental Composition 2016 #1: Light Point Drawings Nos. 23, 24, 25 and 26 (2016). Choi has presented series of environmental compositions with video, evolving light-point patterns, drawings, incense, performance and sound involving the concept of "Manifest Unmanifest." Her synthesis of expression in these series collectively creates an intersubjective space as a unified continuum and emphasizes the totality of sense perceptions as a single unit to create a state of immersion. The New York Times wrote about Choi's multimedia installation Ahata Anahata, Manifest Unmanifest IX, "If you give in to it while watching Ms. Choi's hallucinatory screen, you may find yourself in an altered state of consciousness, on the verge of some ineffable, transcendental revelation." (August 28, 2015)

La Monte Young pioneered the concept of extended time durations in 1957 and for over 60 years contributed extensively to the development of just intonation and rational number-based tuning systems in his performance works and the periodic composite sound waveform environments of the Dream House collaborations formulated in 1962 with Marian Zazeela. Presentations of his work in the U.S. and Europe, as well as his theoretical writings gradually had a wide-ranging influence on contemporary music, art and philosophy, including Minimalism, concept art, Fluxus, performance art and conceptual art. In L.A. in the '50s, Young played jazz saxophone, leading a group with Billy Higgins, Dennis Budimir and Don Cherry. He also played with Eric Dolphy, Ornette Coleman, Terry Jennings, Don Friedman, and Tiger Echols. At Yoko Ono's studio in 1960 he was director of the first New York loft concert series. He was the editor of *An Anthology*, which with his *Compositions 1960* became a primary influence on concept art and the Fluxus movement. In 1962 Young founded his group The Theatre of Eternal Music and embarked on *The Tortoise*, *His Dreams* and *Journeys*, a large work involving improvisation within strict predetermined guidelines. Young and Zazeela helped bring renowned master vocalist Pandit Pran Nath to the U.S. in 1970 and became his first Western disciples. Described by Mark Swed in his October 2009 Los Angeles Times blog as "pure vibratory magic," Young's Just Alap Raga Ensemble, founded in 2002 with Zazeela and their disciple Jung Hee Choi, has become his primary performance vehicle.

Marian Zazeela is one of the first contemporary artists to use light as a medium of expression and perhaps the first to compose recurring motivic and thematic statements and permutations with light over time as in music. Over more than five decades Zazeela has exhibited a unique iconographic vision in media encompassing painting, calligraphic drawing, graphics, film, light performance, sculpture and environment. Expanding the traditional concepts of painting and sculpture while incorporating elements of both disciplines, she created an original visual language in the medium of light by combining colored light mixtures with sculptural forms to generate seemingly three-dimensional colored shadows in radiant vibrational fields. Light and scale are manipulated in such a way that the colored shadows, in their apparent corporeality, become indistinguishable from the sculptural forms, enveloping the viewer in the continual interplay of reality and illusion. Zazeela's work has been significantly influential. Her abstract calligraphy was the primary influence on the calligraphy of the great poet and founding drummer of The Theatre of Eternal Music and the Velvet Underground, Angus MacLise. The visionary tradition of her curvilinear graphite on black and dot-style calligraphic drawings has also been carried on and taken to a highly imaginative level in the pencil and pinhole drawings of her disciple, Jung Hee Choi. Zazeela's *Ornamental Lightyears Tracery* has been credited by Glenn Branca in *Forced Exposure #16*, 1990, and by David Sprague in *Your Flesh # 28*, 1993, to have been the direct influence on Warhol's *Exploding Plastic Inevitable*.

Jung Hee Choi is an artist and musician who has presented a series of environmental compositions involving the concept of Ahata Anahata, Manifest Unmanifest with evolving light-point patterns, drawings, incense, performance, light and sound. Her synthesis of expression collectively creates an intersubjective space and emphasizes the totality of sense perceptions as a single unit to create a state of immersion. Her work has been presented in the United States, Europe, and Asia including FRAC Franche-Comté, France; Berliner Festspiele, Germany; Dia Art Foundation, Guggenheim Museum and MELA Foundation Dream Houses, NYC; FRESH Festival, Bangkok; Korea Experimental Arts Festival. Choi's work is in the collection of FRAC Franche-Comté, France, and Dia Art Foundation. Choi is the senior disciple of La Monte Young and Marian Zazeela with the traditional Kirana gandha bandh red-thread ceremony taking place in 2003. In 2002 she cofounded, with Young and Zazeela, The Just Alap

Raga Ensemble and has performed as a vocalist in every concert. Since 2009 Choi's long-term multimedia installations have been presented both solo and simultaneously with Young and Zazeela's sound and light in the MELA Dream House creating a continuous collaborative environment. Commissioned by MELA Foundation, her video sound performance and installation, RICE, was chosen as one of The 10 Best of 2003 in the December Artforum. Choi's electroacoustic and modal improvisation ensemble, The Sundara All Star Band, premiered in 2015. The members include Young, Zazeela, Choi, Jon Catler, Hansford Rowe and Naren Budhkar. The New York Times listed Choi's Tonecycle for Blues performed by her Sundara All Star Band as one of The Best Classical Music Performances of 2017.

Credits

La Monte Young Marian Zazeela Jung Hee Choi
Lausanne Dream House

Galerie l'elac
Avenue du Temple 5, 1020 Renens, Switzerland
25 November 2021 – 28 January 2022

Installation production:

La Monte Young
music composition and installation design

Marian Zazeela
lighting and installation design

Jung Hee Choi
music composition, lighting and installation design

Stéphane Kropf
Thibault Walter
curators

Brian Aldous
lighting consultant

Diarmid Flatley
David Rayna
synthesizer design

Diarmid Flatley
technical production

Ben Manley
audio consultant

Stéphane Kropf
fabrication and installation manager

Serge Carrupt (TMS) and Nicolas Montandon (TMS)
lighting and audio installation and system design

Francisco Figueirinha
ECAL Facility Manager and *Dream House* Production Assistance:

Charly Mirambeau, Romane de Watteville and ECAL Fine Arts Bachelor students
production assistants

Notter+Vigne
graphic designers

ECAL:
Head of ECAL
Alexis Georgacopoulos

ECAL Head of Communication
Selim Atakurt

ECAL Head of Research
Davide Fornari

ECAL Strategic Partnerships
Cécile Vulliemin

ECAL Printer
Benjamin Plantier

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Opening: 25.11.21, 18h-20h

Hours: 26.11.21 – 28.1.22
Wednesday through Friday, 13h-20h
Saturday, 13h-17h

And by appointment : dreamhouse@ecal.ch

Close from 24.12.21 to 09.01.22

Free admission

More info:

Visioncreationnewsound.ch