



Deborah Aschheim
Reconsider

Laumeier Sculpture Park

Deborah Aschheim

Reconsider

Organized by Laumeier Sculpture Park

Support for this exhibition provided by: The Regional Arts Commission, The Arts and Education Council of Greater Saint Louis, The Missouri Arts Council, The Mark Twain Laumeier Fund, The Durfee Foundation, Aronson Endowed Chair - University of Missouri Saint Louis, Saint Louis County Parks, The Missouri History Museum, Washington University, Webster University and the Laumeier Student Ambassadors.

This publication was produced on the occasion of the exhibition *Reconsider*
Essay by Meg Linton / Cover: Deborah Aschheim, *Earworm (Palimpsest)*, 2008

All sculptures and drawings, together with photographic reproductions thereof, copyright Deborah Aschheim, 2008. All rights reserved.

EXHIBITION DATES February 9 to May 11, 2008

acknowledgements

Laumeier Sculpture Park is pleased to present *Reconsider*, a survey of work by California-based artist Deborah Aschheim. The exhibition examines perception and memory systems that reference the debilitating reality of Alzheimer's disease. Through a series of sculptural environments, Aschheim explores the elusive nature of memory and the intangible material of consciousness that is the catalog of our individual lives.

In collaboration with musician/composer Lisa Mezzacapa, Aschheim has created multi-sensory sculptural installations where sound relentlessly echoes in the gallery spaces and amplifies time and memory as palpable physical experiences. Aschheim's brilliant yet fragile installations reference cognitive systems endlessly at work constructing our realities and maintaining our personal and shared histories.

I want to thank Deborah Aschheim for her sensitivity in creating a timely and compelling exhibition that literally resonates in one's mind. Additional thanks to Lisa Mezzacappa for her musical compositions for the project. Special thanks to Meg Linton for her insightful catalog essay which eloquently speaks to the complex meaning found in Aschheim's work. As always I wish to thank Laumeier Sculpture Park's Board of Directors for their ongoing contributions and amazing support. Thanks also to the staff of Laumeier Sculpture Park for tirelessly working to meaningfully express the mission of the institution.

I would like to give further thanks to the participants in the collaborative panel discussion *The Art and Science of Brain Function* co-hosted by Washington University. The event was moderated by Jeff Zacks, Ph.D., associate professor of psychology in Arts & Sciences and director of the University's Dynamic Cognition Laboratory. Other university participants include Ken Botnick, professor of visual communications in the Sam Fox School of Design and Visual Arts; Pascal Boyer, the Luce Professor of Individual and Collective Memory in Arts & Sciences; and Marcus Raichle, M.D., professor of radiology, of neurology and of neurobiology in the School of Medicine, of psychology in Arts & Sciences and of biomedical engineering in the School of Engineering. Special thanks are also due to Deborah Aschheim for her above-and-beyond contribution to the panel discussion!

On behalf of the Board of Directors and everyone at Laumeier I would like to acknowledge and thank the Regional Arts Commission, the Arts and Education Council of St. Louis, the Missouri Arts Council, the Mark Twain Laumeier Fund, University of Missouri, St. Louis, Aronson Endowed Chair, St. Louis County Parks, Laumeier's docent corps, volunteers, patrons, colleagues, friends, and student ambassadors for the many wonderful contributions made each day in support of Laumeier Sculpture Park.

Glen Gentele, Director, Laumeier Sculpture Park and
Aronson Professor for Modern + Contemporary Art, UM-St. Louis



Earworm (Tarmac), 2008

On the Tarmac

Fear is a significant factor in Deborah Aschheim's artistic investigations about the human experience. All of the projects presented in *Reconsider* at the Laumeier Sculpture Park stem from the artist's observations of a profound personal and collective fear of invasion. For example, when the AIDS pandemic was making headlines in the 1980s and 90s, the language the media and her close circle of friends used to describe the threat of invasion shifted from the external (Russia attacking the US) to the internal (viral attacks on the human body). Our bodies became the battlefield and our common enemy, invisible—it was in the bloodstream. The second factor in Aschheim's work is scientific research. Once she finds her subject, she hits the books. Having trained as an anthropologist at Brown University, Aschheim gathers background information for her artwork using scientific models for collecting data through experimentation and combines it with elements of ritual; ritual in this case as a means to process fear. Once Aschheim becomes proficient in her subject (meaning she can hold her own in a substantive conversation with a scientist in the field) her desire to make the invisible visible emerges as the third factor in her art making equation. She studied biology to learn exactly how spores and viruses invade, entrench, and attack the human body. This knowledge led her to create a series of sculptures and installations using the most menacing spores and viruses as inspiration. Two *Small Specimens* (2001) are examples of those sculptures made out of glow-in-the-dark Fimo, silk and wood; they represent the beginning of this exhibition and the denouement of her pre-9/11 work.

As we have seen, the tragic events on September 11, 2001 changed the world immediately and forever. It threw the United States into a patriotic maelstrom that included a strategic erosion of the Bill of Rights and a move to suspend the writ of *habeas corpus*. It spawned a never ending, bankrupting war, and it continues to fuel an obsession with safety by perpetuating a steady media diet of anxiety and fear. What Aschheim observed shortly after 9/11 was the pervasive use of fear mongering words like invasion, terrorist, and contagion creating a hysterical need for a feeling of protection. This led to the public's demand for (and the subsequent availability of) affordable surveillance equipment to protect against invasions—a placebo like sealing your windows with duct tape. The access to new surveillance equipment proved beneficial for Aschheim: before the attacks, she was exploring the possibility of using light and motion sensors in her installations, but the incorporation of these products proved exorbitant because the technology had to be hardwired into the building and installed by professionals. But by the end of 2001, Home Depot, Target, Wall Mart and other big box stores had "Home Security" aisles filled with affordable plug-and-play motion, light, and audio sensing devices. No longer the sole purview of the property owner; this technology was now made available to all. Her access to this technology permitted her to narrow her focus from the entire body to the intricacies of the human nervous system resulting in the creation of *Neural Architecture*.

Neural Architecture (2003-2005) was originally an installation made in six phases of development for the Los Angeles Municipal Art Gallery, Consolidated Works, Laguna Art Museum, Ben Maltz Gallery at Otis College of Art and Design, Armory Center for the Arts, and the Frist Center for the Visual Arts. "Neural architecture," is a scientific



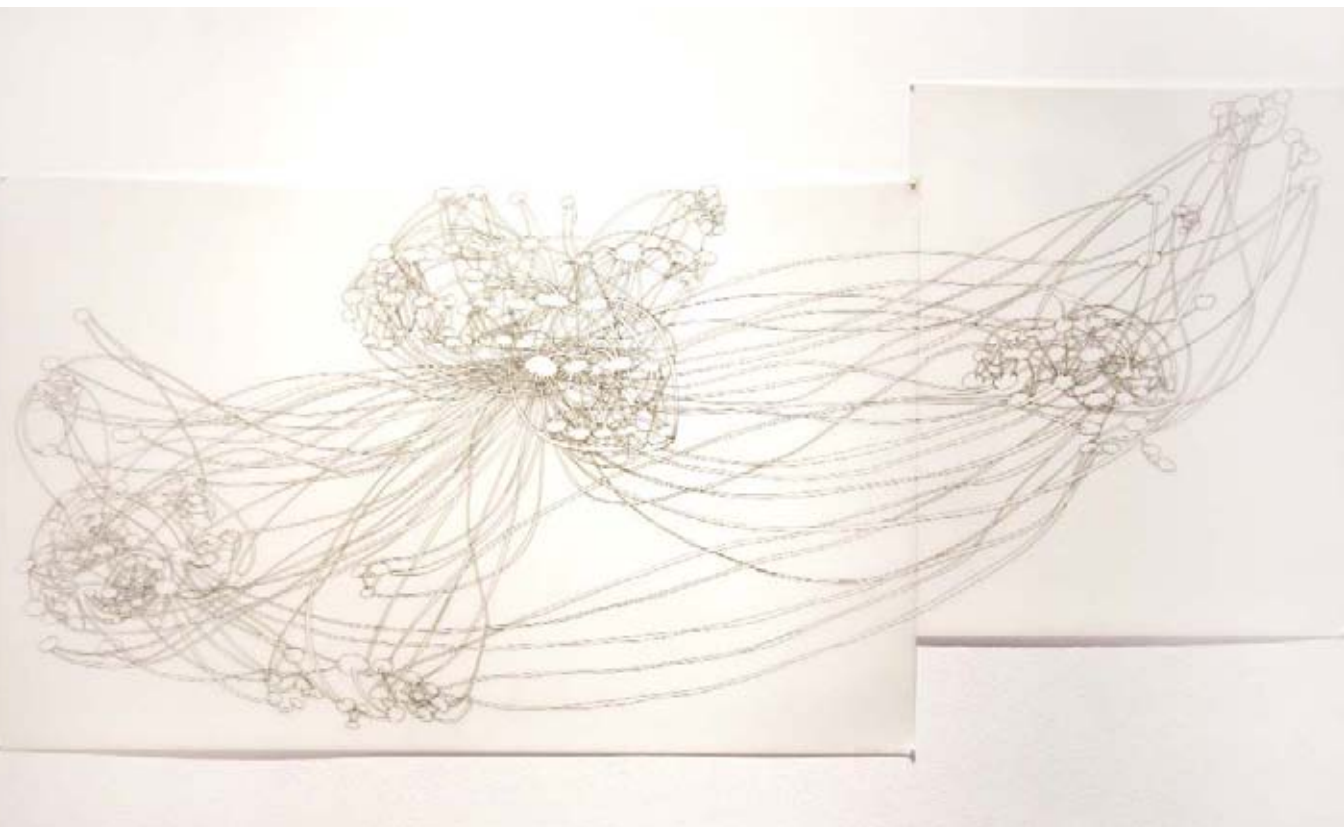
Neural Architecture, 2003-2005

term using an architectural reference to describe how neurons form networks within the brain by first constructing smaller units and then linking them together to be a larger complex integrated structure. Aschheim is always interested in making the metaphorical literal and vice versa. She saw the language describing physical buildings grow into “automated smart buildings” with “nerve centers” and “sensing capabilities.” Using electricity and technology, buildings have the power to see, remember, regulate temperature, and signal danger with sophisticated equipment like climate control units, lighting, surveillance cameras and recorders, and security systems linked directly to the Police and Fire Departments. Blurring the technological, biological, and architectural metaphors, she built a series of six different installations to create a beautiful sculpture using light that evolved from a simple celled structure to a complex self-aware entity modeled after the cerebral cortex.

With each project, Aschheim outlines a fixed set of parameters. In the case of *Neural Architecture*, there were three governing rules: 1. Each installation had to be more complicated than the last (a steady progression from a single cell organism to a brain); 2. Each installation had to be site-specific and created for a particular institution; 3. Before the artwork could absorb a new “sense,” the individual technology (baby monitors, infrared sensors, televisions, DVD players, cameras) had to cost less than \$50 per unit (including tax and shipping) and be readily available to the public from vendors like Target or Ebay to reflect the evolution of the home-user market. Using consumer ready technology and simple everyday materials like clear plastic bathmats and fishing line, Aschheim constructed elaborate, translucent hanging clusters based on the cellular structures of the human brain. The first incarnation was technologically primitive (reacting to the motion of the viewers by turning lights on and off). The last, as represented in this re-installation, can receive and transmit sound, see and project imagery, and share memories of its own development.

As *Neural Architecture* ages, its outdated technology freezes it in time. Its playfulness and beauty speaks, not to an Orwellian oppressive world ruled by Big Brother, but to the power of capitalism to produce a public that cheerfully embraces and engages in monitored space. We accept being listened too, watched and recorded every time we purchase and use seemingly benign technology like wireless computers and phones, BlackBerrys, global positioning systems, baby-cams, Pay on Demand, TIVO, and whatever greatest and latest gadget is on the shelves at Costco, Frys, or Best Buy. These devices are not only windows into our private lives; they also serve as prosthetic memory. Nowadays, how many telephone numbers do we store in our heads versus our handhelds? How many gigabytes does it take to have a good memory? What is memory? What happens when we lose it?

Aschheim has moved her work through the body, from the bloodstream to the nervous system to the brain and now her obsession is with the cerebral cortex and the location of memory. Her new drawings, sculptures, and videos are based on the fear of losing her own memory—a disease invading her brain and erasing her identity. Her family history is riddled with cases of Alzheimer’s disease; now the seventh-leading cause of death in the United States according to the National Center for Health Statistics. Aschheim has painfully watched her relatives disappear before her eyes as they lost their ability to remember simple tasks, recall faces of loved ones, or find their words.



Both Kinds of Kinship, 2005

To combat this fear, Aschheim hit the books again to learn as much as she could about how human memory functions, where it is located, and its relationship to individual identity. A particularly informative and inspiring source for her explorations is *Remembering Reconsidered: Ecological and traditional approaches to the study of memory* (Cambridge University Press, 1988). From this book she learned about different types of experiments employed over the years in an attempt to establish cohesive and consistent data explaining the way we remember language, gestures, events, and who we are everyday. Because she is an artist (not a scientist) looking for the poetic in observations of the natural world, Aschheim decided to use herself as the subject of her experiments. Her first step was to discover what was stored in her head. She started asking herself “what would I really miss knowing if I lost my memories?” A sense of connection to other people was her answer. She developed a drawing strategy to call up this information and document it. Borrowing from anthropology, she modeled her initial drawings after kinship charts. *Both Kinds of Kinship* (2005), depicts in the center of the page everyone she is related to by blood (consanguinity), listed and linked according to familial bonds. Everyone she is related to by affinity living on the West Coast is mapped on the left side of the page and the right side represents her network on the East Coast and in Europe. She continues to mine her memory by mapping things like all the people she has known who are interesting because they died, everything she knew about her friend Christine after knowing her for only one week, and everything she bought while she was travelling last September in North Carolina. This technique does several things: it gives a structure for recalling information, it acts as a divining rod for finding more memories, it exercises her mind, and it transplants her memories into an exhibition, a catalog, and the collective memory of museum visitors.

Through her collaboration with Dr. Greg Siegle, Director of the Program in Cognitive Affective Neuroscience at the University of Pittsburgh, Aschheim has learned that her mapping technique is a visual representation of synaptic activity: one idea (or memory) triggers another string of ideas causing a larger network of synapses to light up across the brain in different quadrants where sensations like pleasure or pain are registered. Dr. Siegle and Aschheim have been using Functional Magnetic Resonance Imaging (fMRI) to search for the physical location of memory inside the artist’s own brain. As a subject reacts to different types of stimuli, an fMRI records an index of neural activity across the brain using color to indicate where the activity is taking place. Physical movement like wiggling a finger or blinking an eye registers high as red and yellow because it requires more oxygen while the action of remembering is passive using less oxygen and appears as green, purple, or blue in the index. Thus, fMRI readings can be used to interpret subjective responses because it measures intensity at locations in the brain associated with different brain functions. While being scanned, Aschheim watched a series of home movies from her childhood. The fMRI was able to map her brain’s responses to these memories and evidence where her “blood flow” reaction took place in her brain. She, then, adapted the scientists’ color spectrum into her sculptures to symbolically represent her subjective emotional experience with her family’s recorded memories. Some of the movies she watched, she actually remembered a specific event—she empirically owned the memory—while others she only remembered the movie of the event. Aschheim has integrated the structure of the synaptic network, the fMRI color index, and her home movies into her series of *Earworms*—purple/blue and cool white sculptures incorporating light, video, and music—to make the invisible visible, to see the beauty in our biology, and to trigger questions about our own experience.



Earworm (Resonant, reprise), 2008

The research resulting from Aschheim's collaboration with Dr. Siegle and collected from observing memory patients at the University of California, San Francisco's Memory and Aging Clinic (where she was artist-in-residence in 2007), informed the creation of the *Earworms*. Some of the patients Aschheim saw suffered from aphasia, which also afflicted her Aunt Didi, an intelligent, well educated, and extremely articulate woman. Aphasia is a type of injury to the brain that causes a person to literally lose their words—their ability to communicate verbally. Towards the end of Aunt Didi's life, she could not speak at all, but surprisingly she never lost her ability to play the piano. Aschheim discovered this was true because music is stored in a different brain pathway than language. That is why it is sometimes possible for aphasia patients to retain the ability to sing even when they cannot speak. Encouraged by the possibility that she might be able to “back up” her favorite 25 words to a different location in her brain through music, Aschheim began an on-going collaboration with Lisa Mezzacappa, a talented musician and composer from the Bay Area.

Aschheim selected her 25 words based on two things: simple words to communicate with should she lose her ability to speak and memories associated with those words that she did not want to forget should she ever suffer from aphasia. Then she invited Mezzacappa to create songs about the words. Mezzacappa worked with over a dozen musicians to produce original lyrics, scores, and recordings for each word and the songs range in a style from opera to reggae to heavy metal (as of today 18 songs of the original list of 25 exist). Some of the musicians chose to interview Aschheim to find out details about her choice, others took each word at face value and created their own meaning. For example, Aschheim picked the word “tarmac” because it was her first computer password and it is associated with four important people, a specific place, time, a set of emotions, conversations, and treasured moments in her life. *On the Tarmac*, is a catchy pop song telling the story of her friend Andy and the three Steves. It has a strong melody and a distinct refrain to help encode it or make the song stick in the brain. It is attempting to act as an “ohrwurm” (Earworm): a German term for a portion of a song that unwillingly repeats in a person's head.

While standing in a darkened room full of *Earworms*, listening to catchy new tunes watching a short video segment of the artist's 5th birthday party on a small monitor wrapped in blue plastic casing surrounded by a large wire web with glowing nodes that represent synaptic activity, we cannot help but remember our own birthday parties, family gatherings, sibling rivalry, mishaps, regrets, and desires while a neural network of memories begins to light up across our brains, mimicking the very structure before us. The artist's hand momentarily disappears and the work is transformed into a dynamic exchange of reminiscing, which is both powerful and connective. Memory is a complex biological activity that lives in our cells, muscles, and imagination. It defines who we are on a daily basis. It is not about having a good memory or a bad memory (since forgetting is also essential to our existence); it is one person's artistic exploration of an elusive, compelling, and timely subject that affects us all. Aschheim has made this the basis of her work which takes her into the laboratory to design experiments with scientists and patients, and into the museum to share her findings via art, music, and poetry.

Meg Linton, Director of the Ben Maltz Gallery and Public Programs
Otis College of Art and Design, Los Angeles



Earworm (Palimpsest), 2008



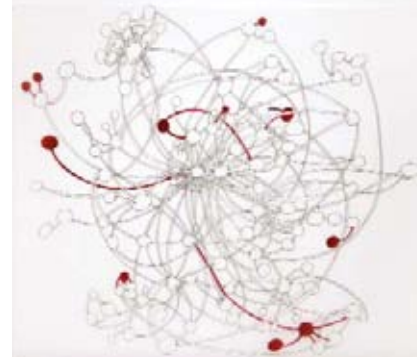
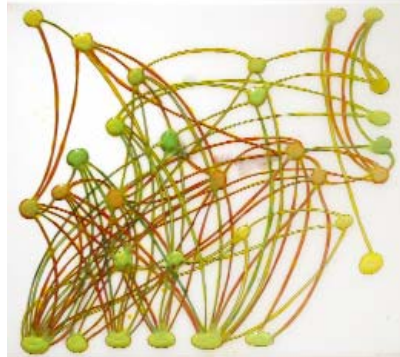
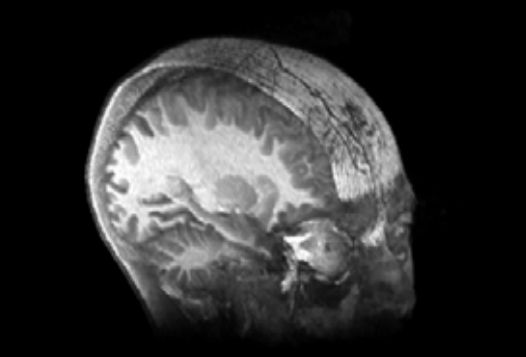
Left: *Earworm (Resonant #1), 2008* | Right: *Earworm (Resonant #2), 2008*

Deborah Aschheim



Earworm (Node), 2008





Gallery 5.2, top left to right:
Sagittal Scan, 2007
Tarmac, 2007
What they drank, 2006
Daniel and Annie, 2006
People who are interesting because they died, 2005
September 7-14, 2007

artist bio

Deborah Aschheim (b. 1964) received a B.A. in Anthropology from Brown University and a M.F.A. from the University of Washington. She lives and works in Los Angeles. Recent solo exhibitions include the Mattress Factory in Pittsburgh, Otis College of Art and Design in Los Angeles and Laguna Art Museum in Laguna Beach, California. She has received a variety of key appointments, fellowships and grants.

solo exhibitions

- 2009 *Deborah Aschheim*, Guernsey College, Channel Islands, UK
- 2008 *Earworms*, Pasadena Museum of California Art, Pasadena, CA
Deborah Aschheim: Reconsider, Laumeier Sculpture Park, St. Louis, MO
- 2007 *The Forgetting Curve*, University of Southern Maine, Gorham, ME
- 2006 *On Memory*, The Mattress Factory, Pittsburgh, PA
Episodic, The Soap Factory, Minneapolis, MN
- 2005 *Neural Architecture no.6*, Frist Center for the Visual Arts, Nashville, TN
Neural Architecture no.5, Armory Center for the Arts, Pasadena, CA
- 2004 *Panopticon (neural architecture no.4)*, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA
Neural Architecture (a smart building is a nervous building), Laguna Art Museum, Laguna Beach, CA
- 2003-4 *Arborization (Euston Road Installation)*, TwoTen Gallery and Contemporary Initiatives, The Wellcome Trust, London, England, UK
- 2001 *Osmosis*, Hallwalls Contemporary Art Center, Buffalo, NY
- 2000 *Intergel*, City Gallery, Atlanta, GA
Evenflow, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Evenflow, Suyama Space, Seattle, WA
- 1998 *Menace (Evenflow Installation)*, Jennjoy Gallery, San Francisco, CA
- 1997 *Spore/Virus Project*, William Traver Gallery, Seattle, WA
- 1994 *Recent Sightings*, Int'l UFO Museum and Research Center, Roswell, NM Boat Project, Roswell Museum and Art Center, Roswell, NM

selected group exhibitions

- 2008 *The Lining of Forgetting*, Weatherspoon Art Museum, University of North Carolina at Greensboro, NC
- 2007 *Orion's Belt*, Sheppard Fine Arts Gallery, University of Nevada, Reno, NV (with Lisa Mezzacappa)
- 2005 *The One*, NGC 224, Brooklyn, NY
- 2004 *Certain Traces: Dialogue Los Angeles/Prague 2004*, Los Angeles Municipal Art Gallery, CA and MuseumKampa, Prague, C.R.
Suspension: Sonic Absorption (Neural Architecture eavesdropping network), Consolidated Works, Seattle, WA
- 2003 *C.O.L.A. 2003 (Neural Architecture installation)*, Los Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles, CA

- 2002 *Synthetically Bred*, Central Michigan University, Mt. Pleasant, MI
Out Of True (Audition), University Art Museum, UC Santa Barbara, CA
Beelden Buiten
- 2002 *Fractals (Arborization)*, Tuin De Brabandere, Tiel, Belgium and Histology paintings, Galerie CD, Tiel, Belgium
New Works, New Spaces (Retina), Armory Center for the Arts, Pasadena, CA
Irrational Propositions, Post Gallery, Los Angeles, CA
- 2001 *Synapse Installation*, Artificial Structures, Raid Projects, Los Angeles
Sensate, Kellogg University Gallery, Cal Poly Pomona, Pomona, CA
- 2000 *Quirky*, Adam Baumgold Fine Art, New York, NY
- 1998-9 *Spore/Virus Installation for On the Ball: The Sphere in Contemporary Sculpture*, DeCordova Museum and Sculpture Park, Lincoln, MA
- 1997 *Invitational '97: Deborah Aschheim, John Evans, Heather Hutchison, Mary Judge, Knoedler & Company*, New York, NY
Are We Touched? Identities from Outer Space, Huntington Beach Art Center, Huntington Beach, CA

commissions

- 2007 *Nerve Center*, LAPD Valley Communications Dispatch Center, City of Los Angeles Cultural Affairs, Public Art Division, Los Angeles, CA
Building as Body, University of Southern Maine, installations for Bioscience Research Institute and Robie Hall, Portland and Gorham, ME

honors and awards

- 2007 Artist-in-Residence, Fundacion Valparaiso, Mojacar, Spain
Artist-in-Residence, McColl Center for Visual Art, Charlotte, NC
Artist-in-Residence, UCSF Memory and Aging Clinic, San Francisco, CA
- 2007 Artists' Resources for Completion Grant, The Durfee Foundation, L.A., CA
- 2006 Artist-in-Residence, Headlands Center for the Arts, Sausalito, CA
- 2004 Individual Artist Grant, Pasadena Arts Commission, Pasadena, CA
- 2003 Artists' Resources for Completion Grant, The Durfee Foundation, L.A., CA
- 2002-3 City of Los Angeles (C.O.L.A.) Individual Artist Fellowship, L.A., CA
- 2001 Individual Artist Fellowship, New Jersey State Council on the Arts
- 1994 Residency, Bemis Center for Contemporary Arts, Omaha, NE
- 1993-4 Artist-in-Residence Grant, Roswell AIR, Roswell, NM

exhibition list | Deborah Aschheim | Reconsider

All works are by Deborah Aschheim and are courtesy of the artist

gallery 1 and entry foyer

Neural Architecture, 2003-2005 - plastic, light, motion sensors, baby monitors, spy cameras, video

hallway

Christine, 2006, Acrylic and ink on Dura-Lar (photo: bottom left)

foyer case

Small Specimens, 2001, glow-in-the-dark Fimo, silk, wood

Small Specimens, 2001, glow-in-the-dark Fimo, silk, wood

galleries 2 and 4

Earworm (Palimpsest), 2008 – LEDs, plastic, speakers, music, video – 35mm source images by Irving Stone

gallery 2

Earworm (Tarmac), 2008 - LEDs, plastic, speakers, music, copper

Earworm (Crazy), 2008 - LEDs, plastic, speakers, music, video

Earworm (Resonant #1), 2008 - LEDs, plastic, speakers, music

gallery 3

Earworm (Node), 2008 – LEDs, plastic, speakers, music, copper

Earworm (Resonant #2), 2008 – LEDs, plastic, speakers, music

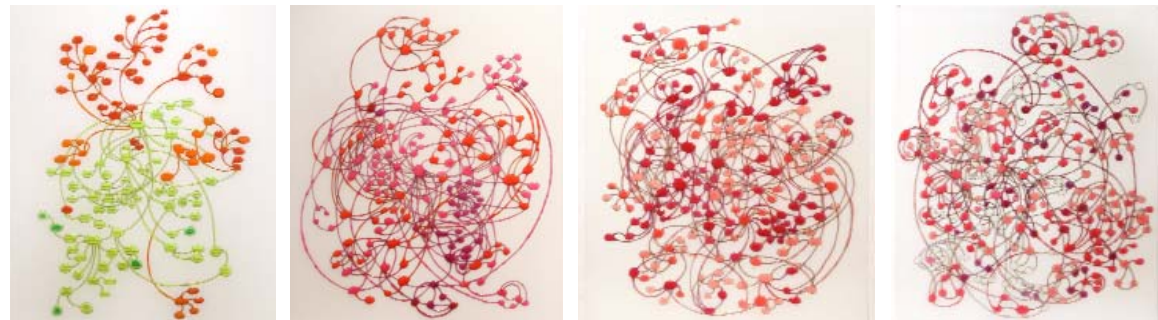
Worry (May) 2006, Acrylic and ink on Dura-Lar (photo: bottom second left)

Worry (October) 2006, Acrylic and ink on Dura-Lar (photo: bottom center)

Worry (December) 2006, Acrylic and ink on Dura-Lar (photo: bottom right)

Both kinds of kinship, 2005, ink on Dura-Lar

Node (2), 2007, Acrylic and ink on Dura-Lar



gallery 4

Earworm (Redundant), 2008 – LEDs, plastic, speakers, music

Memory, 2008, LEDs, Video, plastic, video – original footage by Peter Aschheim

gallery 5.1

Earworm (Resonant, reprise), 2008 - LEDs, plastic, speakers, music, copper

gallery 5.2

Ephemera case: Artifacts from art, science and music experiments and collaborations

MRI Brain Scans – Axial Scan, 2007, courtesy of Greg Siegel, Ph.D, University of Pittsburgh, School of Medicine

MRI Brain Scans – Saggital Scan, 2007, courtesy of Greg Siegel, Ph.D, University of Pittsburgh, School of Medicine

MRI Brain Scans – Angio Scan, 2007, courtesy of Greg Siegel, Ph.D and Costin Tanase, University of Pittsburgh, School of Medicine

Node (1), 2007, Acrylic and ink on Dura-Lar

The first graders (from a series of 27) (Photos bottom, left to right)

Harlan, 2006, photo scan and text on Dura-Lar with tape and ink

Michael, 2006, photo scan and text on Dura-Lar with tape and ink

Sharon, 2006, photo scan and text on Dura-Lar with tape and ink

Janie, 2006, photo scan and text on Dura-Lar with tape and ink

Lisa, 2006, photo scan and text on Dura-Lar with tape and ink

Tarmac, 2007, Acrylic and ink on Dura-Lar

What they drank, 2006, Acrylic and ink on Dura-Lar

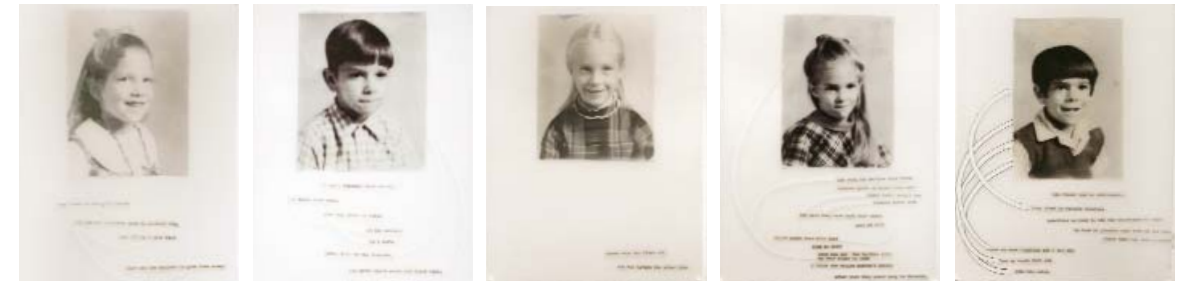
Daniel and Annie, 2006, Acrylic and ink on Dura-Lar

People who are interesting because they died, 2005, Acrylic and ink on Dura-Lar

September 7-14, 2007, Acrylic and ink on Dura-Lar

outdoor gallery

Arborization, 2002-2008, low-voltage incandescent lights, plastic



Earworms CD credits

Tarmac 2:58
Music by Lisa Mezzacappa and Katy Stephan
Lyrics by Katy Stephan
Katy Stephan - vocals
Henry Hung - trumpet
John Finkbeiner - acoustic guitar
Lisa Mezzacappa - electric bass/vocals
Jason Levis - drums

Redundant 1:55
Music and lyrics by Michelle Amador
Michelle Amador - vocals/piano/cassette recorder
Lisa Mezzacappa - contrabass/whistling

Resonant 2:39
Music by Lisa Mezzacappa, with Aurora Josephson,
Heather Frasch and Jason Levis
Aurora Josephson - voice
Heather Frasch - flute
Lisa Mezzacappa - contrabass
Jason Levis - percussion

Obviously 4:03
Music by Katy Stephan, Lisa Mezzacappa,
Marié Abe and Jason Levis
Lyrics by Deborah Aschheim
Katy Stephan - vocals
Jeremy Hunt - vocals
Marié Abe - piano

Hybrid 4:57
Music and lyrics by Michelle Amador
Michelle Amador - piano/vocals
Tim Bulkley - drums/sampler
Lisa Mezzacappa - contrabass
Wayne Grim - electric guitar

Hand Job 0:15
Music by Lisa Mezzacappa
Lisa Mezzacappa - voice/toy piano/percussion
Deborah Aschheim - voice

Snarky 1:54
Music by Lisa Mezzacappa
Lyrics by Seth Lepore
Seth LePore - vocals
John Finkbeiner - electric bass
Lisa Mezzacappa - electric bass/ synth drums
Wayne Grim - electric guitar
Vijay Anderson - drums

Swoon 1:00
Music and lyrics by Lisa Mezzacappa
Michelle Amador - voice
Marié Abe - accordion
Mitch Marcus - clarinet
Lisa Mezzacappa - contrabass

Resonant 2 1:30
Music by Lisa Mezzacappa, with Aurora
Josephson and Jason Levis
Aurora Josephson - voice
Jason Levis - percussion

Node 1:50
Music by Michelle Amador and Lisa Mezzacappa
Michelle Amador - vocals
Tim Bulkley - vocals
Jason Levis - percussion
Lisa Mezzacappa - contrabass

Incandescent 1:06
Music and lyrics by Lisa Mezzacappa
Katy Stephan - vocals
Jason Levis - marimba/percussion
Lisa Mezzacappa - contrabass

Pout 1:37
Music by Lisa Mezzacappa, Katy Stephan and
Seth Lepore
Lyrics by Seth Lepore
Seth Lepore and Katy Stephen - vocals
Jason Levis - drums
Mitch Marcus - tenor saxophone
Lisa Mezzacappa - contrabass

Crazy 2:07
Music and Lyrics by Michelle Amador
Michelle Amador - vocals, synthesizer
Deborah Aschheim - voice
Lisa Mezzacappa - electric bass

Like 1:26
Music by Lisa Mezzacappa
Lyrics by Katy Stephan
Katy Stephan - vocals
Lisa Mezzacappa - electric bass/vocals
Jason Levis - drums/percussion
John Finkbeiner - electric guitar

Ice Knife 1:11
Music by Lisa Mezzacappa
Lyrics adapted from "Professional Killers: An Inside
Look" by Burt Rapp
Michelle Amador - vocals
Christine Streuli - voice
Mitch Marcus - alto saxophone

Lisa Mezzacappa - contrabass/organ/voice
Jason Levis - drums

Dub System (system / structure / subvert) 2:37
Music by Jason Levis and Lisa Mezzacappa
Lyrics by Lisa Mezzacappa
Pyeng Threadgill - vocals
Jason Levis - drums/keyboards/guitar/percussion
Lisa Mezzacappa - electric bass/ percussion/
melodica

Palimpsest 2:45
Music by Katy Stephan with Lisa Mezzacappa
Lyrics by Katy Stephan
Katy Stephan - vocals
Lisa Mezzacappa - contrabass
Rob Ewing - trombone
Jason Levis - percussion

Resonant (reprise) 1:48
Music by Lisa Mezzacappa, with Aurora
Josephson, Heather Frasch and Jason Levis
Aurora Josephson - voice
Heather Frasch - flute
Lisa Mezzacappa - contrabass
Jason Levis - percussion

Recorded and produced by Lisa Mezzacappa
Mixed by John Finkbeiner at New, Improved
Recording, Oakland, CA
Mastered by Myles Boisen at Headless Buddha
Mastering Labs, Oakland, CA
Supported in part by a Subito grant from the
American Composers Forum
(c) 2008 planBmusic (ASCAP)

Deborah Aschheim Reconsider

Published by Laumeier Sculpture Park, St. Louis
12580 Rott Road, St. Louis, MO 63127
314.821.1209 www.laumeier.org

ISBN #978-0-940337-21-3

©2008 Laumeier Sculpture Park

2008 Laumeier Sculpture Park Board of Directors

John Wuest, *Chair*

Judith S. Aronson, Ph.D. *Vice-Chair*, Sheldon K. Stock *Vice-Chair*

Joan Abrahamson, Grace Brod, Judy Champ, Lawrence Cohn, Carol Crouppen, Barbara Eagleton, Alison Ferring, Barbara Gervais, Susan Goldstein, Edna Gravenhorst, Karl Grice, Lise Herren, Kathleen Higgins, Bary Horn, Kenneth Kranzberg, Nancy Kranzberg, Nina McVey, Kim Miller, Lawrence E. Mooney, Dorte Probststein, May Reay, Marc Scher, David Schlafly, Pat Schuchard, Frank H. Schwaiger, Mary Ann Srenco, Kenneth B. Steinback, Sissy Thomas, Andrew Trivers, Robert Williams, Jr., Patricia Wycoff
Ex-officio: Glen Gentele, Jody Bailey, Jahn Epstein, Lindsey Swanick

2008 St. Louis County Council

Charlie A. Dooley *St. Louis County Executive*

Hazel Erby *District 1*, Kathleen Burkett *District 2*, Colleen Wasinger *District 3*, Michael O'Mara *District 4*, Barbara Fraser *District 5*, John Campisi *District 6*, Greg Quinn *District 7*

Laumeier Sculpture Park

Glen Gentele *Director + Aronson-Endowed Professor for Modern + Contemporary Art, UM-St. Louis*

Bill Briggs *Operations Supervisor*, Clara Collins Coleman *Curator of Interpretation*, Jennifer Duncan *Deputy Director*,

Robert Goetz *Exhibitions Preparator*, Kim Humphries *Director of Installations and Collections Management*,

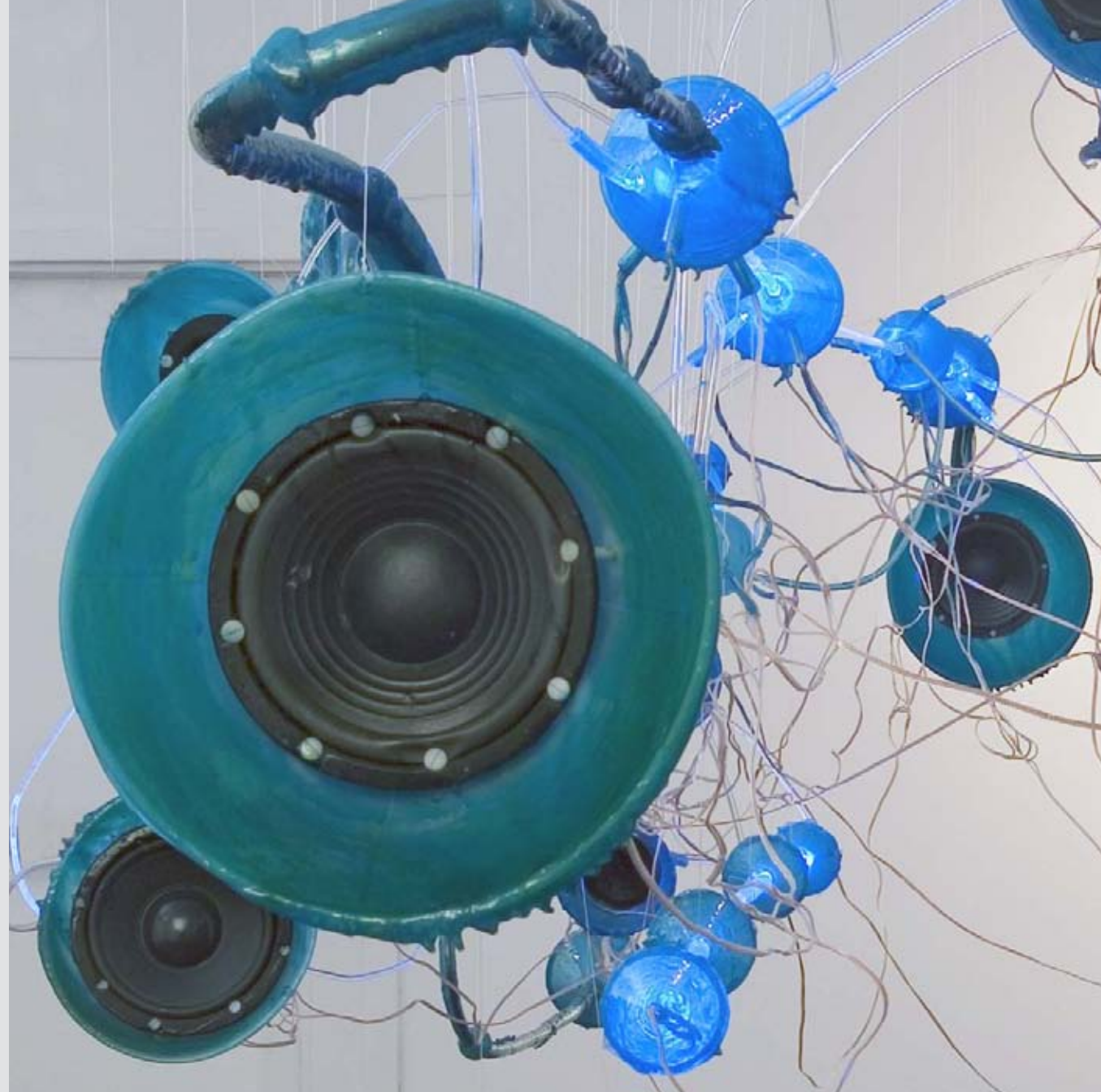
J.D. Magurany *Cultural Site Manager*, Karen Mullen *Curator of Education*, Julia Norton *Administrative Coordinator*,

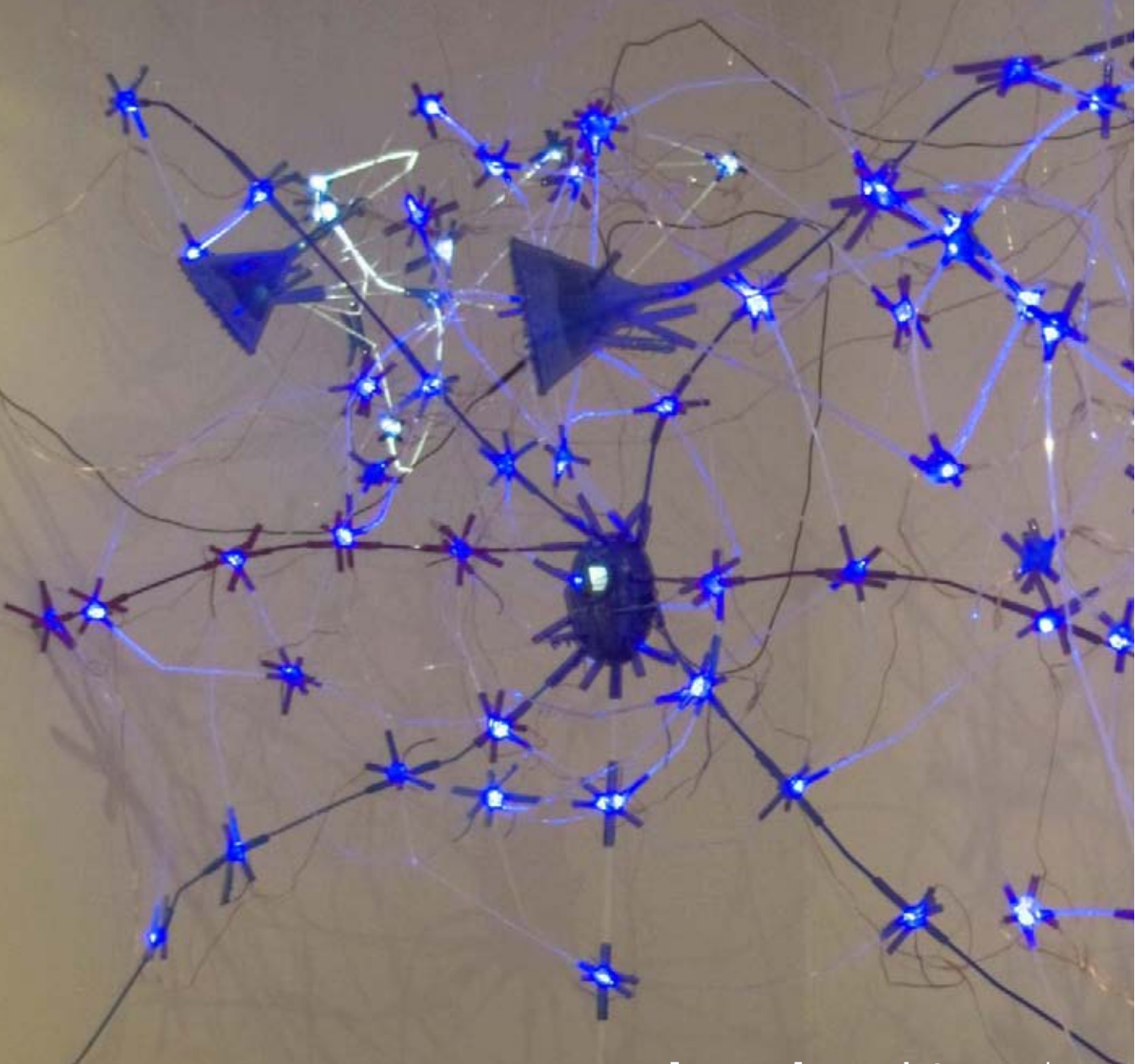
Marie Oberkirsch *Development Associate*, Mary Ruskin *Accounting Director*, Jennie Swanson *Museum Services Coordinator*,

Mike Venso *Director of Communications*, Nick Lang *Assistant Preparator*, Joy Wright *Librarian*

Laumeier Sculpture Park partners with St. Louis County in the development, operation and preservation of this unique cultural institution.

Catalog information This catalog was printed by Stolze Printing, St. Louis, on Topkote 78# cover and 110# text, using the Helvetica Neue font family. Cover photo by Deborah Aschheim. Photos by Mike Venso: pages 4 6, 12-21. Photos by Richard Sprengeler: pages 2, 8, 10-11, inside back cover. Distribution through the inter-library exchange program. Call 314.821.1209 extension 17 for more information.





ISBN #978-0-940337-21-3

Laumeiersculpturepark
ST. LOUIS