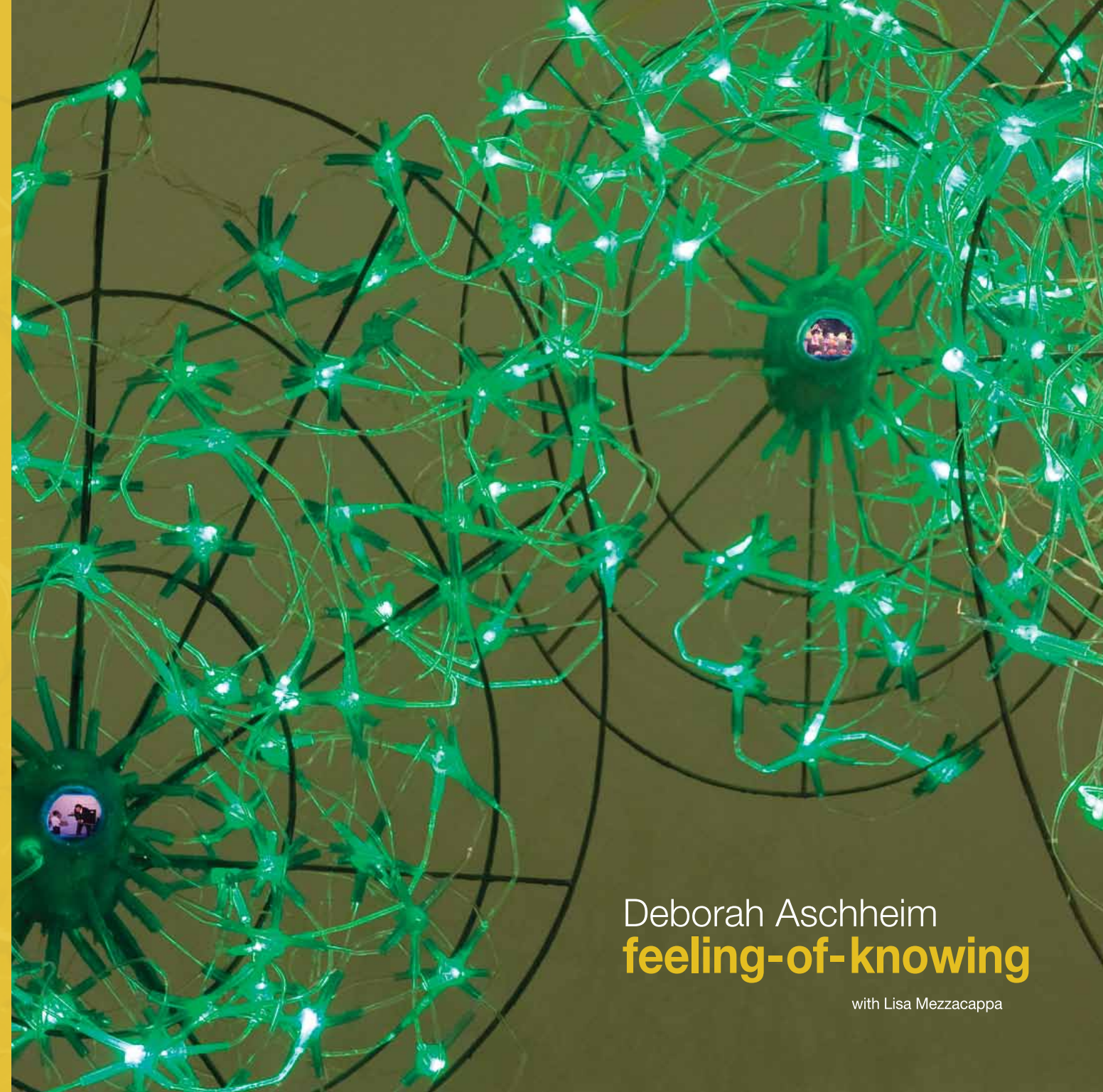




University Art Gallery
San Diego State University



Deborah Aschheim
feeling-of-knowing

with Lisa Mezzacappa



Deborah Aschheim
feeling-of-knowing

with Lisa Mezzacappa

Organized by Tina Yapelli

University Art Gallery
San Diego State University

Deborah Aschheim

feeling-of-knowing

with Lisa Mezzacappa

20 September through 3 December 2011
University Art Gallery, San Diego State University

This catalogue was published on the occasion of the exhibition *Deborah Aschheim: feeling-of-knowing, with Lisa Mezzacappa*. The exhibition was curated and organized by Tina Yapelli, director of the University Art Gallery at San Diego State University. The exhibition was supported in part by an Artists' Resources for Completion (ARC) Grant from the Center for Cultural Innovation in Los Angeles and a Mid-Career Artist Fellowship from the California Community Foundation in Los Angeles. The exhibition and catalogue additionally were sponsored by the School of Art, Design and Art History; the College of Professional Studies and Fine Arts; and the fund for Instructionally Related Activities. Assistance also was provided by the San Diego State University Art Council, a community support group of the School of Art, Design and Art History.

Edited by Tina Yapelli
Checklist of the Exhibition and *Biography of the Artist* compiled by Sara Mendenhall
Designed by Monika Lemp,
Instructional Technology Services, SDSU
Printed by Printing Impressions,
Goleta, California
Edition of 1,000

All photographs appear courtesy of the artist and Edward Cella Art + Architecture, Los Angeles.

Deborah Aschheim: pages 8, 10, 18 (below), 19 (below)

Dan Brown: cover, page 15 (above)

Anthony Cunha: inside cover, pages 4, 14, 15 (below), 20–21, back cover

Pablo Mason: pages 3, 5–7, 9, 11, 13, 16–17, 18 (above), 19 (above), 22–24, 26–28, 31–32, inside back cover

nasaimages.org: page 25

Cover: *June 10* (detail)

Inside front cover: *Capitol*

Opposite: Deborah Aschheim with *Earworm (resonant)* at University Art Gallery, San Diego State University

Back cover: *Tent of Tomorrow*

Copyright © 2012

University Art Gallery
School of Art, Design and Art History
San Diego State University
San Diego, California 92182–4805
619.594.5171

artgallery.sdsu.edu

All rights reserved. No part of this book may be reproduced in any form without permission from the publisher.

ISBN 0-937097-07-1



Contents

Introduction by Tina Yapelli	4–6
Essay by Holly Myers	10–15
Checklist of the Exhibition	22–25
Biography of the Artist	27–32



Introduction

by Tina Yapelli

feeling-of-knowing is a five-year survey of works by Los Angeles-area artist Deborah Aschheim that features sculptures, drawings, a projected video and sculptural installations, many produced in collaboration with musician and composer Lisa Mezzacappa. Although diverse in imagery and media, all of the works address the artist's

exploration of personal and collective memory, including how memories are formed, how they change over time and how they can be forgotten. Moreover, they propose strategies for how memories might be preserved.

Aschheim is interested in both a subjective and scientific understanding of memory, and has titled the exhibition with a poetic phrase that is, in actuality, a clinical term borrowed from memory studies. "Feeling-of-knowing" refers to the sensation that occurs when we feel that we

know something about a particular subject, but that knowledge, which we believe exists within our memory, is just beyond our immediate grasp. In other words, we might not know the answer to a question at the moment we are asked, but we believe that the answer is stored within our memory, waiting to be accessed and recalled. Aschheim's artworks conjure this concept of memory out-of-reach, while at the same time serving as mnemonic devices for individual and cultural remembrance.

Since 2007, memory has been pursued in three major bodies of Aschheim's work: *On Memory*, *Earworms* and *Nostalgia for the Future*. *On Memory* focuses on visualizing the memory process and mapping neural networks. Part experimental psychology and part personal narrative, the sculptural installations of *On Memory* take the form of large, glowing webs that relate to memory's fragile, intimate connections and create the support structure for small video monitors that display the artist's childhood home movies. *Earworms*, in collaboration with Mezzacappa, comprises sculptural and room-sized "instruments" built to play recorded songs that were written to back up the artist's memory for language, and specifically for a selection of her favorite words. Each elaborate construction continuously plays one song, inspired by one word, over and over again, as it burns an indelible path into one's memory. *Nostalgia for the Future* addresses memory and place, and the haunting of the present by the misremembered future. The sculptures and drawings are driven by the unexpected poignancy of endangered modernist buildings and the failed utopia that they evoke. Selections from each of these three series are represented in *feeling-of-knowing*, and the University Art Gallery is pleased to premiere a new sculpture and several new drawings from the ongoing *Nostalgia for the Future* project, as well as a new *Earworm* installation created for the exhibition.

Earworm (resonant) (detail)

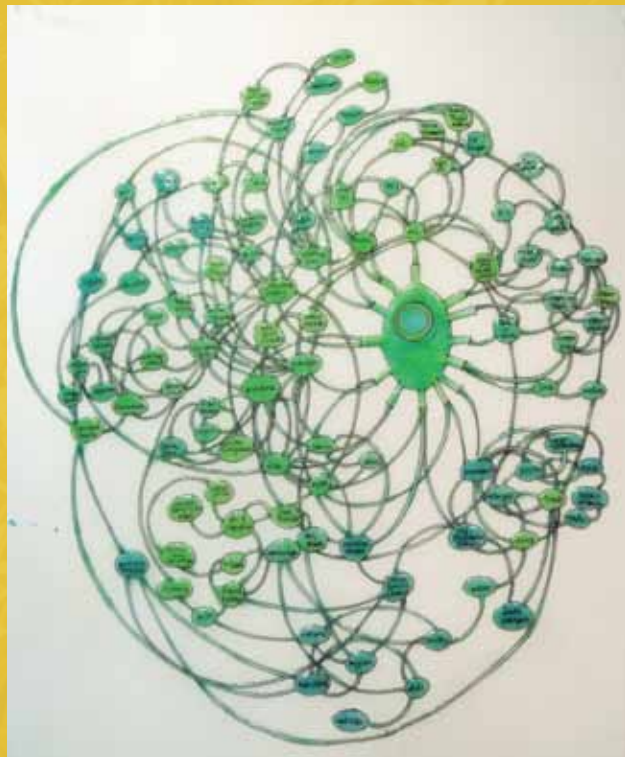


feeling-of-knowing was supported in part by an Artists' Resources for Completion (ARC) Grant from the Center for Cultural Innovation in Los Angeles and by Aschheim's Mid-Career Artist Fellowship from the California Community Foundation in Los Angeles. The exhibition and catalogue additionally were sponsored by the School of Art, Design and Art History; the College of Professional Studies and Fine Arts; and the fund for Instructionally Related Activities. Assistance also was provided by the San Diego State University Art Council, a community support group of the School of Art, Design and Art History.

The artist and curator would like to extend special thanks to: Edward Cella and Jennifer Ko of Edward Cella Art + Architecture, Los Angeles; sound-software programmer Chris Carlson; catalogue essayist Holly Myers; catalogue photographer Pablo Mason; catalogue graphic designer Monika Lemp of Instructional Technology Services, SDSU; symposium participants Fernando Bosco, Lisa Mezzacappa and Indre Viskontas; Joseph Waters of the School of Music and Dance, SDSU; equipment technician Todd Partridge and IT consultant Leigh Cotnoir of the School of Art, Design and Art History; Special Study student Sara Mendenhall; Gallery Exhibition Design students Geneviève Wallen, Doug MacDonald and Katherine Ward; and University Art Gallery student assistants Ramla Mohamoud, Aicha Soule and Gwendolyne Patrick. Deborah Aschheim and Lisa Mezzacappa additionally thank the Memory and Aging Center at the University of California, San Francisco, which has supported both artists' research into the subject of memory through Aschheim's 2009–2011 fellowship as *Hellman Visiting Artist*; Headlands Center for the Arts, which provided the initial support for the *Earworms* in the form of Aschheim's and Mezzacappa's 2006 residencies; Golden Artist Colors for their generous support of the new sculptures; and Doug MacDonald, Sara Mendenhall and Tina Yapelli for their hospitality.







On Memory, Fascination, Investigation, and Loss

by Holly Myers

Like all of the great mysteries of the human psyche—consciousness, sensation, emotion, dreams, death—the enigma of memory haunts the arts and the sciences alike. It would take a dim mind indeed not to be struck, at one time or another, by the strange, elusive character of memory, by its unpredictable dichotomy of richness and paucity, by its power and its fragility. There is no one who is not subject to its vagaries, not bound to grapple periodically with the questions it poses, many of which cut to the heart of the very nature of existence. Such lines of inquiry, however, pursued beyond the level of casual conjecture, are wont to diverge into conflicting



methodologies: the investigation of how memory feels (by artists) and the investigation of how it works (by scientists).

*Memory is
the scribe of
the soul.*

— Aristotle

sampled here—that she insists upon bridging these disparate camps: confronting the problem of memory on a scientific as well as a personal basis, as a biological phenomenon with poetic dimensions. Aschheim is an artist, of course, but one driven by the research instincts of an anthropologist (a subject she pursued in college alongside art). She is also, as a glance at any of her exhaustively intricate installations would suggest, an unusually avid and energetic individual. Not one to abide in idle speculation, she turns herself into something of an expert on any subject her work comes to encompass: the human nervous system and home surveillance technology for her series *Neural Architecture* in the early 2000s, for instance; neuroscience, memory research, and modernist architecture more recently. She's read difficult books, collaborated with neuroscientists and cognitive psychologists, conducted informal experiments of her own. She's led memory-based workshops with seniors. In 2009, she all but created an artist-in-residence position at a clinic for memory and aging in the UC San Francisco Department of Neurology, where she worked on and off for two years with both scientists and patients. She knows, in other words, whereof she speaks.

Yet never does the work feel clinical, dry, or information-laden. Never does Aschheim make a show of her knowledge, or hold it over the heads of her audience. The work is human in scale and, despite elements of

technology—lights, cords, speakers, video screens—resolutely handmade. The forms are droopingly, drippingly organic, often mimicking biological imagery: neurons, blood vessels, tangled pathways of synaptic activity. They're playful as well, betraying no small trace of imaginative license, and laced with poignant emotional intonations—notes of wonderment, anxiety, nostalgia, longing. It would be impossible to mistake the presence of a human being behind this work—a scientifically informed subjectivity that comes at the problem of memory from multiple angles, drawing it piece by piece into a clearer light.

At the root of all fascination with memory, for Aschheim and probably anyone else, is an element of anxiety. Memory is a resource upon which we rely completely, but over which we have little control. It keeps us pinned into the stage set of our reality; cut loose from memory, we are cut loose from our world. Yet it is fickle and faulty, it betrays us continually, and could very well desert us at any moment.

Aschheim and San Francisco musician/composer Lisa Mezzacappa's *Earworms* series is a hedge of sorts against this threat. Triggered by Aschheim's uncomfortable awareness of the prevalence of dementia in her family history, the series is a method devised to protect her claim on a vital aspect of her linguistic identity—namely, her twenty-five favorite words. Verisimilitude, palimpsest, cortex, incandescent, hybrid, dude, tarmac, loop, snarky, fuck, swoon, node—the list is a strangely intimate document, touching in its randomness and its sincerity. Aware of scientific evidence suggesting that the memory of music is stored in a different region of the brain than

*The memory
represents to
us not what we
choose but
what it pleases.*

— Montaigne



linguistic information, she gave the words to Mezzacappa, who worked with other composers, lyricists, musicians, and vocalists to create a series of recorded songs for each word. Aschheim and Mezzacappa then created a sculptural installation to play each song on a repetitive loop, creating, in effect, a backup copy for Aschheim and anyone else who happens to be listening: preserving the words in melody.

It is a poignant vulnerability. There is no doubt that Aschheim recognizes the limitations of her ingenuity: twenty-five words are only twenty-five words, scarcely

*When I was younger, I could
remember anything, whether it
had happened or not.*

— Mark Twain

a fraction of a drop in the bucket of all that's linguistically encoded in her mind. And what is language, furthermore, but one of multiple facets of cognitive experience, all

necessary in some way to a cogent and coherent possession of identity? What's moving is the earnest

*It's a poor sort
of memory
that only works
backwards.*

—Lewis Carroll

quality of the effort in the face of likely futility, the determination to pry open the biological facts, take stock, and understand.

In *June 10*, an installation taken from her series *On Memory*, Aschheim draws upon another tender thread

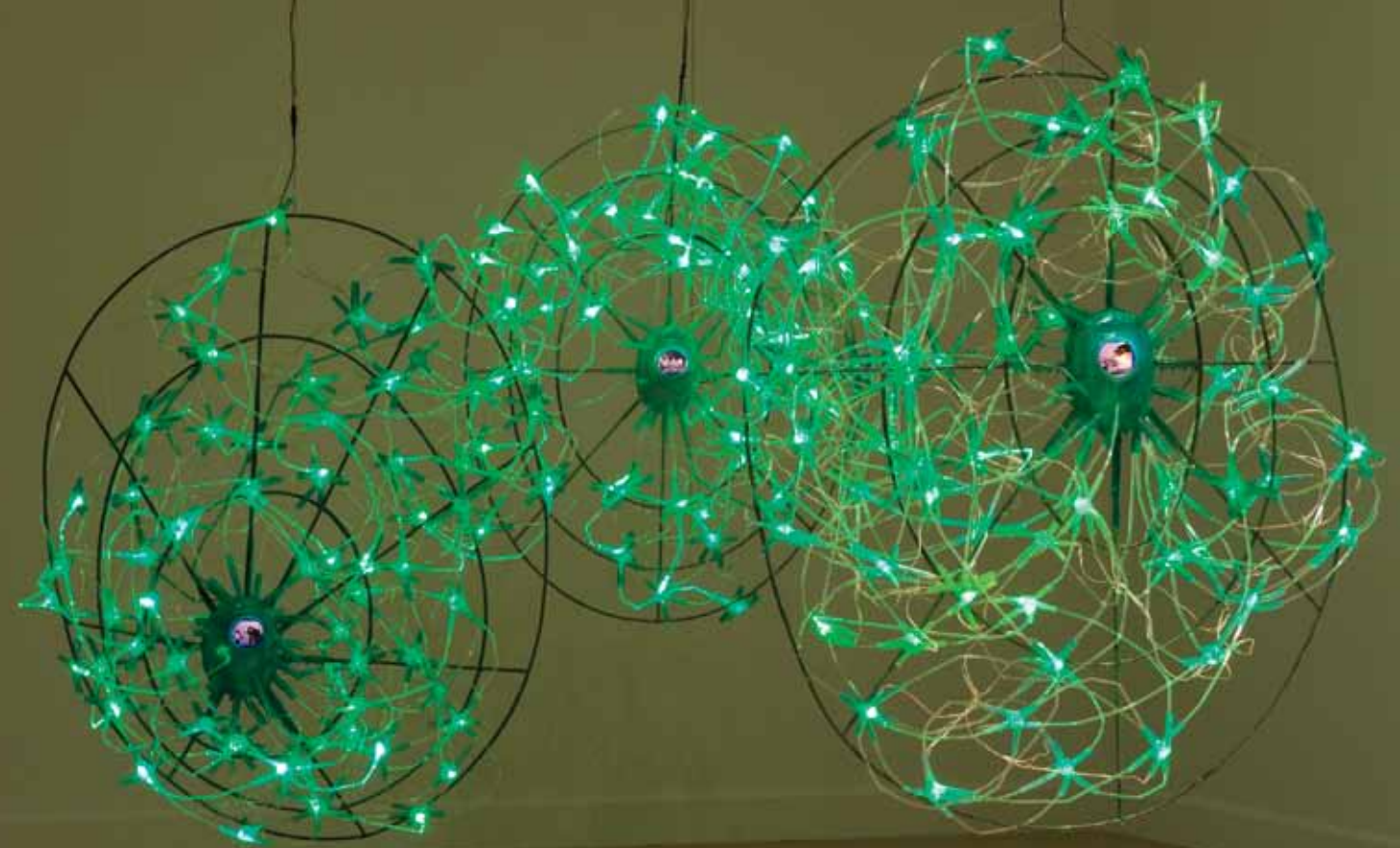
of biographical memory in the form of home movies of three different birthday parties from early childhood. (The title refers to Aschheim's birthday.) Silent footage of festive children drenched in the warm hues of late 1960s film stock appears on jewel-like screens nestled in



spherical webs of glowing green plastic strands that suggest the networks of synaptic activity that can be mapped across the brain with the application of mental or sensory stimuli. As a nearby trio of diagrammatic drawings indicates, they are maps of Aschheim's associated recollections. In the drawings, which float on the page with a buoyant, three-dimensional quality, like whirring clouds of gnats, words denoting individual memories—horses, cookies, French horn, bugle, camera, Bermuda shorts—are joined to one another by slender strands, one leading feverishly on to another. It is an enchanting interpretation of the glowing, buzzing, blinking activity of the brain that's triggered by images as rich as those of childhood, whether they be reflections of real memories (belonging to Aschheim) or surrogates that trigger a viewer's own recollections.

In *Nostalgia for the Future*, the most recent series in this five-year survey, Aschheim takes a step back to examine a thread of historical memory, as embedded in the architectural relics of a futuristic vision that never came about. The Capitol Records building in Los Angeles, the Prentice Women's Hospital in Chicago, the Tent of Tomorrow from the 1965 World's Fair in Flushing, Queens—they are monuments to the confidence and optimism of a particular historical moment, one that also happens to encompass Aschheim's own childhood. "When I was growing up," she's written about the series, "the future was limitless possibility, a jet age, space-age, techno paradise. 'Modern' meant 'new.' Now 'modern' means 'old' and the future I grew up with is obsolete, somehow defunct and irresponsible—still, I miss the old future."

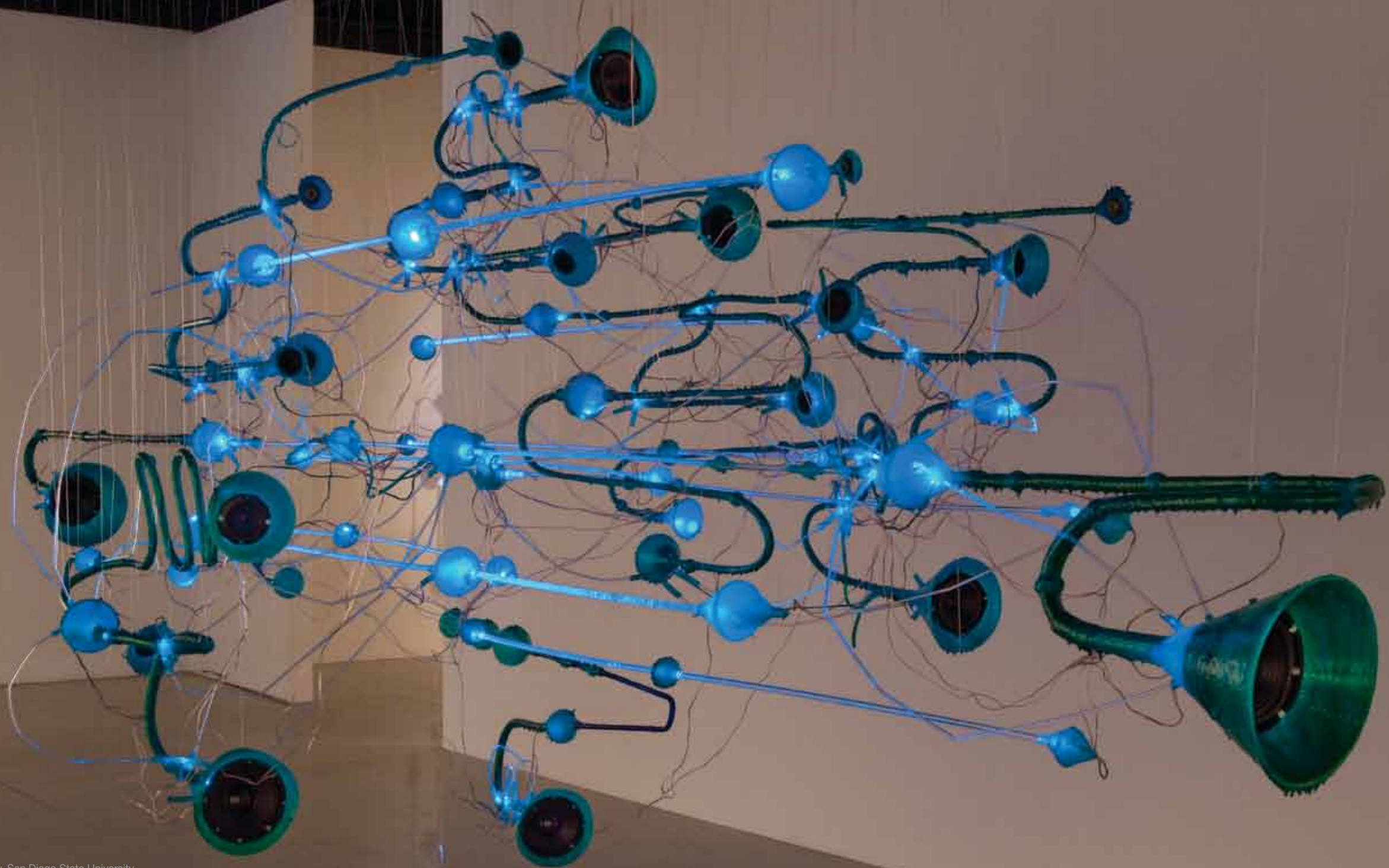
In drawings as well as in model-like sculptures of dripping, off-white plastic, Aschheim recreates these decaying structures with the adoration that only nostalgia can instill—an act of preservation not unlike that of her childhood movies or her twenty-five words. It is a compassionate,



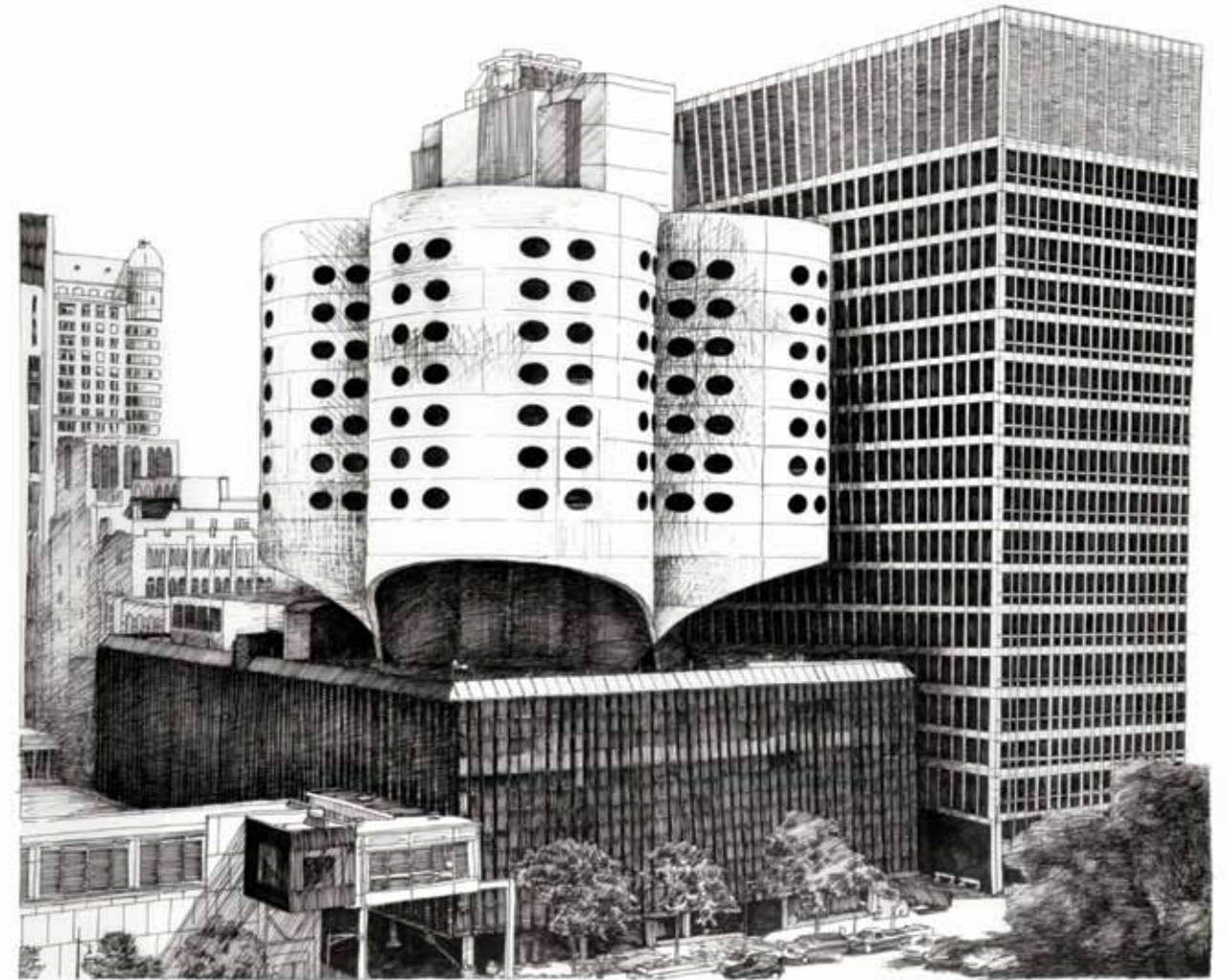
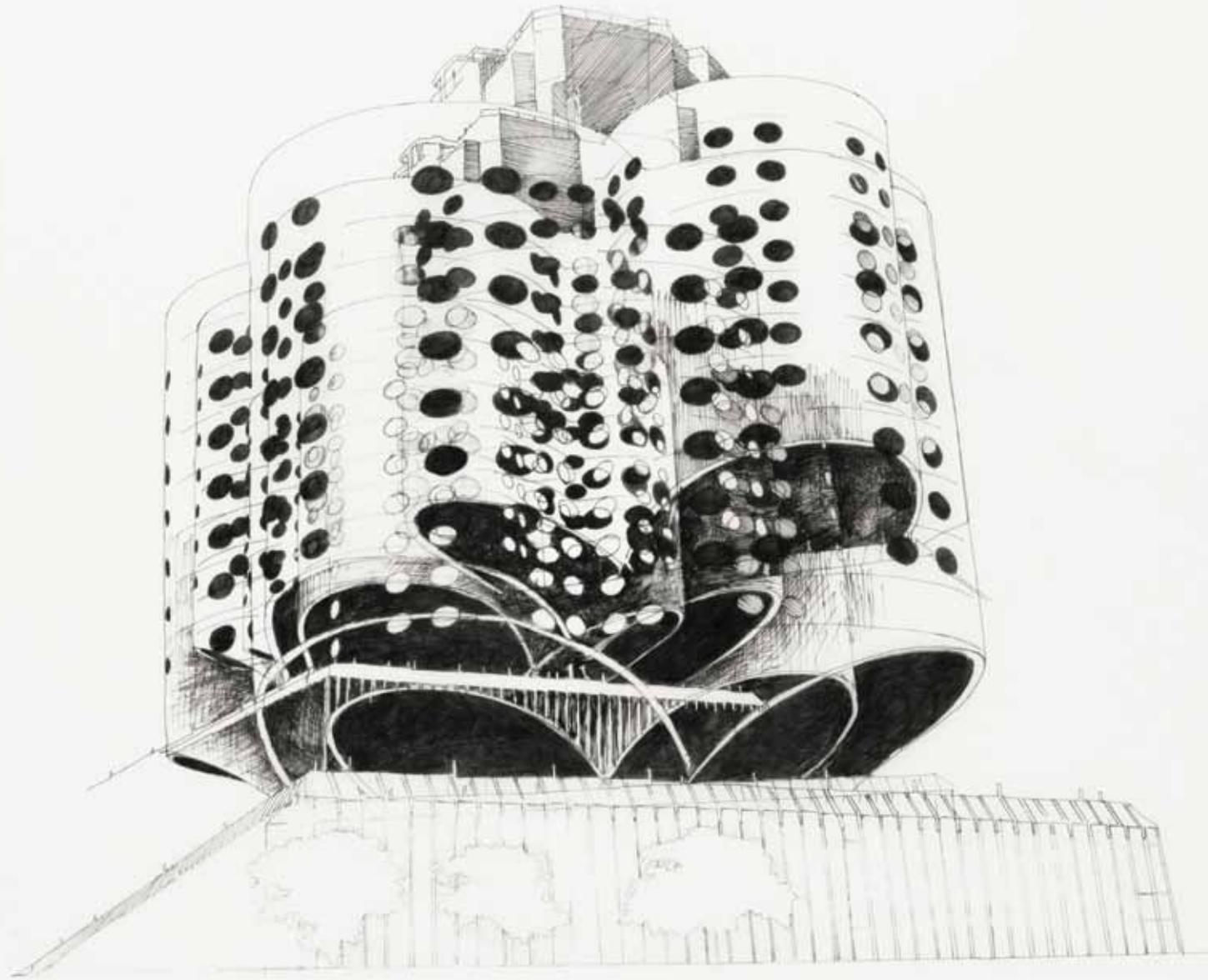
if effectively fruitless, act. Aschheim understands the how-it-works aspect of memory enough to keep the how-it-feels in some perspective. She is too scientific to be entirely sentimental. But she is too human not to recognize the sweetness of memory, the preciousness instilled by its delicate nature, and the need to cherish some aspect of that, so long as it remains within one's power to do so.

Holly Myers is a writer, critic, and independent curator based in Los Angeles. Her writing appears regularly in the *Los Angeles Times*, *Art Review*, and other publications.











Dimensions are noted in inches; height precedes width precedes depth. Works are lent courtesy of the artist and Edward Cella Art + Architecture, Los Angeles.

Checklist of the Exhibition

Drawings

Both Kinds of Kinship, 2005
Ink on Dura-Lar, 29.25 x 58.75

June 10, 1965, 2007
Ink and acrylic on Dura-Lar, 24.75 x 20

June 10, 1967, 2007
Ink and acrylic on Dura-Lar, 24.75 x 20

June 10, 1970, 2007
Ink and acrylic on Dura-Lar, 24.75 x 20

Tarmac, 2007
Ink and acrylic on Dura-Lar, 20 x 24

Earworm (resonant), 2008
Ink on Dura-Lar, 30 x 42

Tent of Tomorrow (we rode the subway all the way to Flushing Corona Meadows), 2009
Ink and acrylic on Dura-Lar, 25 x 40

Unisphere (I see in my mind Mom in front of it looking like Jackie Kennedy), 2009
Ink and acrylic on Dura-Lar, 25 x 34

Capitol (I see again in memory like a dream), 2010
Ink and acrylic paint on acrylic, 72 x 48

Prentice Deconstructed No. 1 (the harder I try to remember), 2011
Ink on Dura-Lar, 38.75 x 36

Prentice Deconstructed No. 2 (like trying to remember a person), 2011
Ink on Dura-Lar, 25 x 30

Prentice No. 1 (preservationists said they would throw themselves in front of bulldozers to save it), 2011
Ink on Dura-Lar, 34 x 40

Installations

Earworm (redundant), 2007
Plastic, copper, LEDs, speakers, sound; dimensions variable
Music by Michelle Amador with Lisa Mezzacappa
Lyrics by Michelle Amador
Michelle Amador–vocals, piano
Lisa Mezzacappa–acoustic bass, whistling

June 10, 2007
Plastic, steel, LEDs, video edited from 8mm home movies by Peter Aschheim; dimensions variable

Earworm (node), 2008
Plastic, copper, LEDs, speakers, sound; dimensions variable
Music by Michelle Amador and Lisa Mezzacappa
Michelle Amador–vocals
Tim Bulkley–vocals
Jason Levis–percussion
Lisa Mezzacappa–acoustic bass

Earworm (resonant), 2008–2011
Plastic, LEDs, speakers, sound; dimensions variable
Music by Lisa Mezzacappa with Aurora Josephson, Heather Frasch and Jason Levis
Aurora Josephson–vocals
Heather Frasch–flute
Lisa Mezzacappa–contrabass
Jason Levis–percussion



above: Installation view at University Art Gallery, San Diego State University
right: *Earworm (redundant)*





Sculptures

Earworm (crazy), 2007

Plastic, LEDs, speakers, video edited from 8mm home movies
by Peter Aschheim, sound; 28 x 22.75 x 25.25

Music and Lyrics by Michelle Amador
Michelle Amador–vocals, synthesizer
Deborah Aschheim–voice
Lisa Mezzacappa–electric bass

Earworm (tarmac), 2007

Plastic, copper, LEDs, speakers, sound; 31.25 x 36 x 22.25

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

Nostalgia, 2009

Plastic, copper, light bulbs (compact fluorescent, halogen, incandescent, LED, reproduction Edison, xenon), propellers, motors, motion sensor, video edited from 8mm home movies
by Irving Stone, N-scale railroad accessories; 22.75 x 90 x 69

Prentice Deconstructed, 2011

Plastic, 68 x 35.5 x 31



left: *Prentice Deconstructed*, above: *Prentice Deconstructed* (detail)



Video

Apollo, 2009

Video and sound; 5:00

NASA video courtesy of nasaimages.org

Music by Lisa Mezzacappa
Cory Wright–clarinet
John Finkbeiner–guitar
Tim Perkis–electronics
Lisa Mezzacappa–contrabass
Kjell Nordeson–percussion

Recorded by Michael Zelner at Yerba Buena Center for the Arts, San Francisco, California
© 2009–2011 MezzTone Music (ASCAP)

Additional Audio Credits

Earworm (redundant), *Earworm (node)*,
Earworm (resonant), *Earworm (crazy)*,
Earworm (tarmac)

Audio recorded and produced by Lisa Mezzacappa
Mixed by John Finkbeiner at New, Improved Recording,
Oakland, California
Mastered by Myles Boisen at Headless Buddha
Mastering Labs, Oakland, California
Supported in part by a Subito grant from the American
Composers Forum
© 2008–2011 planBmusic (ASCAP)

A woman with short dark hair is wearing a large, blue, glowing, abstract headpiece. The headpiece has a complex, branching, and interconnected structure, resembling a neural network or a complex web. It is illuminated with a bright blue light, making it stand out against the dark background. The woman is looking directly at the camera with a neutral expression. She is wearing a light-colored, patterned top. The background is dark and out of focus.



2003–2004
Arborization, Two10 Gallery, Wellcome Trust, London, England; Euston Road installation

2001
Osmosis, Hallwalls Contemporary Arts Center, Buffalo, New York

2000
Intergel, City Gallery at Chastian, Atlanta, Georgia

Evenflow, Santa Barbara Contemporary Arts Forum, Santa Barbara, California

Evenflow, Suyama Space, Seattle, Washington

Selected Group Exhibitions

2011
Some City Angels, Edward Cella Art + Architecture, Los Angeles, California

Hiding Places: Memory in the Arts, John Michael Kohler Arts Center, Sheboygan, Wisconsin; with Lisa Mezzacappa

One Mark to the Next, Drift Station, Lincoln, Nebraska

The Open Daybook, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, California

in/out, Illges Gallery, Corn Center for the Visual Arts, Columbus State University, Columbus, Georgia

2010
Dialog 21, Galerie Calafia, Horazdovice, Czech Republic

ADHD, JAUS Gallery, Los Angeles, California

I Spy: Surveillance and Security, Sun Valley Center for the Arts, Sun Valley, Idaho; installation: *Neural Architecture*

2009
Home and Garden, Viralnet.net, Center for Integrated Media, California Institute of the Arts, Valencia, California; *Nostalgia for the Future* with Lisa Mezzacappa; http://www.integr8dmedia.net/viralnet/homeandgarden/projects/aschheim_description.html

Installations Inside/Out, Armory Center for the Arts, Pasadena, California; catalogue; installation: *Nostalgia for the Future* with Lisa Mezzacappa

The Future Imaginary, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, California

2008–2009
The Lining of Forgetting: Internal & External Memory in Art, Weatherspoon Art Museum, The University of North Carolina at Greensboro, Greensboro, North Carolina; traveled to Austin Museum of Art, Austin, Texas; catalogue

2008
Vital Signs, Newcomb Art Gallery, Woldenberg Art Center, Tulane University, New Orleans, Louisiana

2007
Orion's Belt; Sheppard Fine Arts Gallery; University of Nevada, Reno; Reno, Nevada; with Lisa Mezzacappa

Animus/Wilderness, Glass Eye, Brooklyn, New York

2006
Alternate Routes: Mapping in the Studio, Sam Francis Gallery, Crossroads School, Santa Monica, California

Draw, Paper, Scissors, Domestic Setting, Los Angeles, California

MAF06, Thailand New Media Arts Festival, Bangkok, Thailand

2005
The One, NGC 224, Brooklyn, New York

2004
Certain Traces: Dialogue Los Angeles/Prague 2004, Los Angeles Municipal Art Gallery, Los Angeles, California, and Museum Kampa, Prague, Czech Republic

Suspension: Sonic Absorption, Consolidated Works, Seattle, Washington; installation: *Neural Architecture no. 2 (eavesdropping network)*

2003
C.O.L.A. 2003, Los Angeles Municipal Art Gallery, Los Angeles, California; installation: *Neural Architecture no. 1*

2002
Synthetically Bred, University Art Gallery, Central Michigan University, Mt. Pleasant, Michigan

Out of True; University Art Museum; University of California, Santa Barbara; Santa Barbara, California; installation: *Audition*

Beelden Buiten 2002: Fractals, Tuin de Brabandere, Tiel, Belgium; installation: *Arborization*

Beelden Buiten 2002, Galerie CD, Tiel, Belgium

New Works, New Spaces, Armory Center for the Arts, Pasadena, California; installation: *Retina*

Irrational Propositions, Post Gallery, Los Angeles, California

2001
Artificial Structures, Raid Projects, Los Angeles, California; installation: *Synapse*

Sensate; W. Keith and Janet Kellogg University Art Gallery; California State Polytechnic University, Pomona; Pomona, California; installation: *Spore/Virus*

2000
Quirky, Adam Baumgold Fine Art, New York, New York

As If Alive: Animate Sculpture, Visual Arts Center of New Jersey, Summit, New Jersey

Commissions

2010
Taxonomy, Robbie Waters Pocket-Greenhaven Library, Sacramento, California

2007
Nerve Center, LAPD Valley Communications Dispatch Center, City of Los Angeles Cultural Affairs, Public Art Division, Los Angeles, California

Building as Body, University of Southern Maine, Bioscience Research Institute, Portland, Maine, and Robie Hall, Gorham, Maine

Grants

2011

Artists' Resources for Completion Grant, Center for Cultural Innovation, Los Angeles, California

Mid-Career Artist Fellowship, California Community Foundation, Los Angeles, California

2011, 2009

City of Los Angeles Artist-in-Residence Grant, Los Angeles, California

Hixson-Lied Visiting Lecturer, Department of Art and Art History, University of Nebraska-Lincoln, Lincoln, Nebraska

2009–2011

Hellman Visiting Artist; Memory and Aging Center; Department of Neurology; University of California, San Francisco; San Francisco, California

2010

Visiting Artist, Columbus State University, Columbus, Georgia

2008, 2004

Individual Artist Grant, Pasadena Arts and Culture Commission, Pasadena, California

2007

Artist-in-Residence, Fundación Valparaíso, Mojacar, Spain

Artist-in-Residence, McColl Center for Visual Art, Charlotte, North Carolina

2007, 2004

Artists' Resources for Completion Grant, The Durfee Foundation, Los Angeles, California

2006

Artist-in-Residence, Headlands Center for the Arts, Sausalito, California

2002–2003

City of Los Angeles (C.O.L.A.) Individual Artist Fellowship, Los Angeles, California

2001

HARP Residency, Hallwalls Contemporary Arts Center, Buffalo, New York

Individual Artist Fellowship, New Jersey State Council on the Arts, New Jersey

1994

Residency Fellowship, Bemis Center for Contemporary Arts, Omaha, Nebraska

1993–1994

Artist-in-Residence Grant, Roswell Museum and Art Center, Roswell, New Mexico

Selected Bibliography

2012

Goldfarb, Maximillian and Matt Bua. *Architectural Inventions*. (London: Laurence King Publishing).

2011

Deborah Aschheim: feeling-of-knowing, with Lisa Mezzacappa. (San Diego: University Art Gallery, San Diego State University); introduction by Tina Yapelli and essay by Holly Myers.

Hiding Places: Memory in the Arts. (Sheboygan, WI: John Michael Kohler Arts Center); essays by Anne Davis Basting, Amy Chaloupka, Erika Doss, Ethan W. Lasser, Darold A. Treffert and Leslie Umberger.

"*Itinerary*—San Diego State University, University Art Gallery, San Diego: Deborah Aschheim." *Sculpture*, November, page 17, illustrated.

"Profile: Deborah Aschheim." *Juxtapoz*, August, page 122, illustrated.

2010

Cheng, Scarlet. "Deborah Aschheim, Edward Cella Art + Architecture." *Artillery*, November/December, page 62.

Daichendt, G. James. "Deborah Aschheim." *Artscene*, October, page 24.

Earle, David P., ed. *The Open Daybook*. (Brooklyn: Mark Batty Publisher).

Hawthorne, Christopher. "Fall 2010 Arts Preview: 'Nostalgia for the Future.'" *Los Angeles Times*, 12 September, page E24.

Kilston, Lyra. "Critic's Picks: Deborah Aschheim, Edward Cella Art + Architecture." *Artforum.com*, October, illustrated.

Melrod, George. "Los Angeles: Deborah Aschheim 'Nostalgia for the Future' at Edward Cella Art + Architecture." *Art Ltd.*, November/December, page 24.

"Works on Paper." *Zyzyva*, Winter, pages 95, 136, 138.

2009

Installations Inside/Out. (Pasadena: Armory Center for the Arts); foreword by Jay Belloli and artists' statements.

2008

Bonetti, David. "Deborah Aschheim: Reconsider." *St. Louis Post Dispatch*, 12 April, illustrated.

Deborah Aschheim: Reconsider. (St. Louis: Laumeier Sculpture Park); essay by Meg Linton.

Gay, Malcolm. "The Art of Forgetting." *Riverfront Times*, 6 February, page 31.

Keyes, Bob. "Visiting Artist Throws a Curve." *Portland Press Herald*, 11 February, illustrated.

The Lining of Forgetting: Internal and External Memory in Art (Greensboro: Weatherspoon Art Museum, The University of North Carolina); essays by Sarah Cook, Xandra Eden and John Roberts.

Little, Carl. "Deborah Aschheim: The Forgetting Curve." *Art New England*, June/July 2007, page 31, illustrated.

Miles, Christopher. "Deborah Aschheim: Reconsider." *Flaunt Magazine*, April, page 185.

Paige, Ian. "Mapping the Mind: Deborah Aschheim's Deep cartography." *The Phoenix*, 14 February, illustrated.

2006

Dillon, Laura. "Nashville: Deborah Aschheim." *Sculpture*, May, pages 74–75, illustrated.

Koenig, Wendy. "Deborah Aschheim, Nashville." *Art Papers*, March/April, page 62, illustrated.

Maddox, David. "An Illuminating Infestation." *Nashville Scene*, 15 December, page 67, illustrated.

2005

Cheng, Scarlet. "Rework, Rebuild, Recycle." *Los Angeles Times*, 19 February, page E26, illustrated.

Deborah Aschheim: Neural Architecture no. 6. (Nashville: Frist Center for the Visual Arts); essay by Nancy Cason.

Larsen, Deanna. "Frist exhibit watches the detectives." *Nashville City Paper*, 9 December.

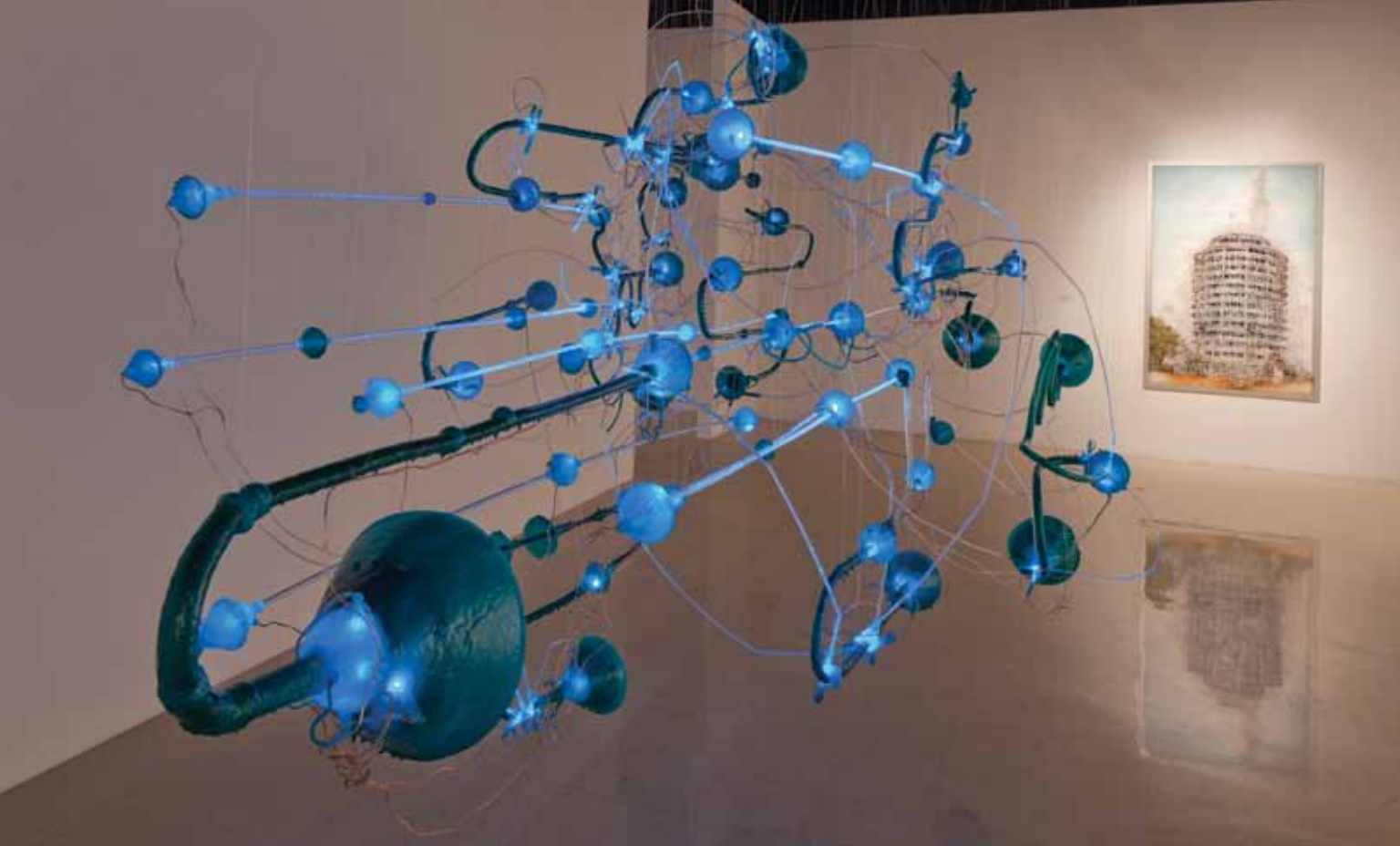
2004

Brumer, Andy. "Deborah Aschheim." *ArtScene*, September, pages 24–25, illustrated.

Chattopadhyay, Collette. "Reviews—Laguna Beach, California: Deborah Aschheim." *Sculpture*, December, pages 66–67, illustrated.

Earworm (resonant) (detail)





Deborah Aschheim: *Neural Architecture* (a smart building is a nervous building). (Laguna Beach: Laguna Art Museum); essay by Tyler Stallings.

Frank, Peter. "Art Pick of the Week: Richard Ross, Deborah Aschheim." *LA Weekly*, 29 October– 4 November, page 133.

2001
Fox, Catherine. "Beauty and Disaster: Intriguing Ambiguity." *The Atlanta Journal-Constitution*, 8 September, page Q8, illustrated.

2000
Byrd, Cathy. "Weird Science: *Intergel* Creates an Alternative Universe at City Gallery at Chastain." *Creative Loafing*, 9 September, pages 33–34, illustrated.

Crowder, Joan. "Alice Through the Microscope." *Santa Barbara News-Press/SCENE*, 23 June, page 4, illustrated.

Hackett, Regina. "Aschheim Sculptures Lend Charm to Decay." *Seattle Post-Intelligencer*, 24 March, page 22, illustrated.

