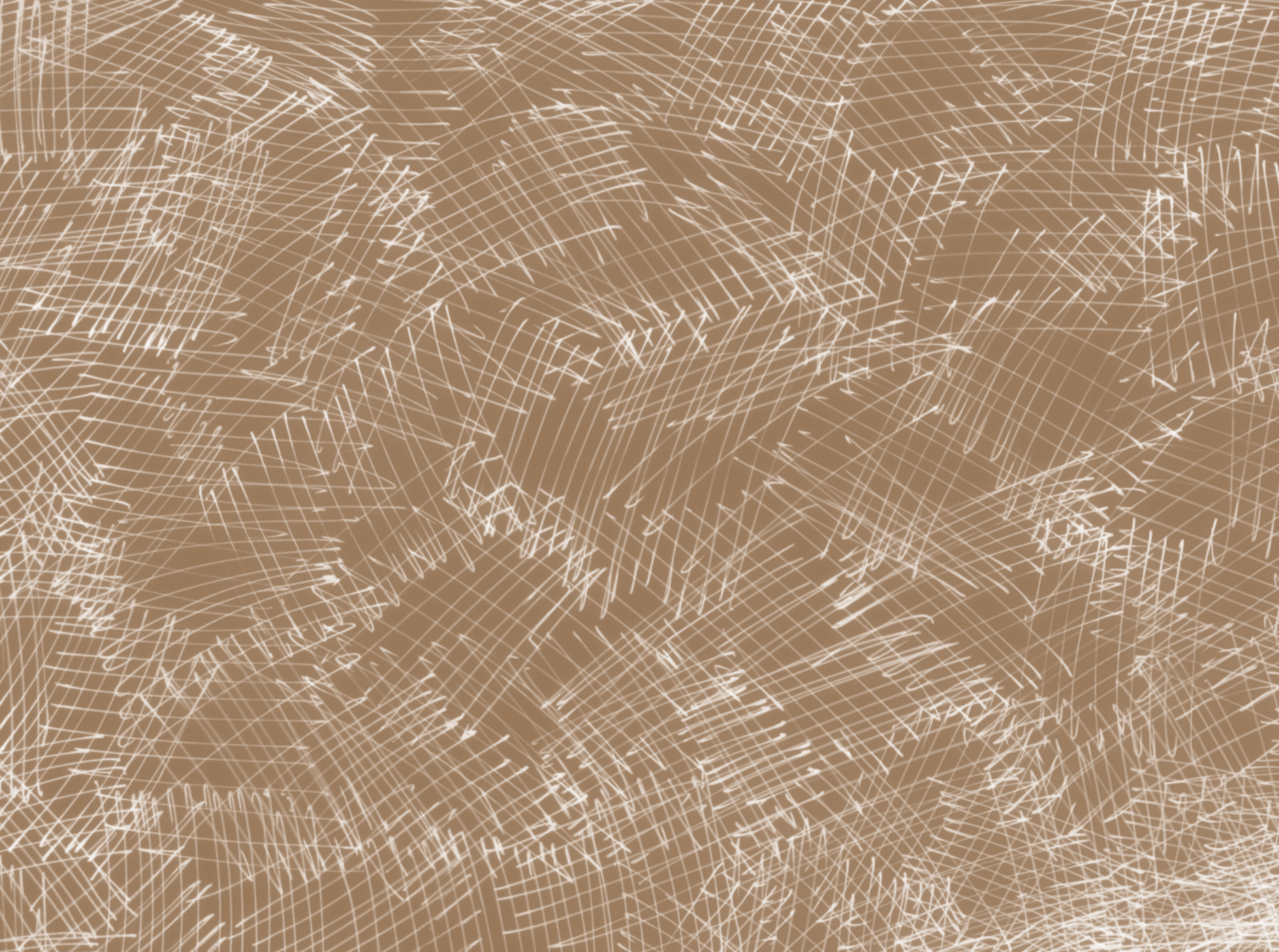


DEBORAH ASCHHEIM  
**INVOLUNTARY MEMORIES**  
MARINE CORPS AIR STATION EL TORO  
AND THE NIXON YEARS







April 27 — July 14, 2013

Great Park Gallery, Palm Court Arts Complex

Orange County Great Park

DEBORAH ASCHHEIM  
**INVOLUNTARY MEMORIES**  
MARINE CORPS AIR STATION EL TORO  
AND THE NIXON YEARS



Published by the Orange County Great Park Corporation for the exhibition  
*Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and  
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**Front cover:** August 9, 1974 (El Toro—after Patrick O'Donnell)  
2012, Ink on Duralar, 25 × 39 inches

**Back cover:** Langson Library  
2011, Ink on Duralar, 25 × 40 inches

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January 23, 1967 (Irvine)  
2012, Ink on Duralar, 40 x 55 1/2 inches

# REMEMBERING IS A CREATIVE ACT

BY INDRE VISKONTAS, PH.D.

Most of us think of memory as a secure database of facts, experiences and knowledge and regard our own memories as fairly accurate representations of the past. Those of us who study memory, however, know that remembering is far from infallible and amazingly unreliable. Deborah Aschheim's work in this exhibition/installation both illustrates how memory works and changes and the way that both her interviewees and the exhibition's attendees remember the Nixon years.

So that our minds are not cluttered with useless information, we forget the vast majority of details within the first 24 hours after an experience. Those details that survive in memory, are either very important, emotionally or otherwise, or well practiced. To recall the past, we string together a series of events, putative effects following from putative causes, into a neat narrative that is easier to recall than a set of unrelated events. When we are in the process of remembering, the information available to us, and the narrative structure that we use to reconstruct the past, are influenced by our current state of mind. If we feel sad, we remember the bleak things, if we are proud, we remember achievements, if we are in love, we remember the object of our affection through rose-colored glasses. The same is true for more abstract aspects of our personality, such as our political or religious beliefs.

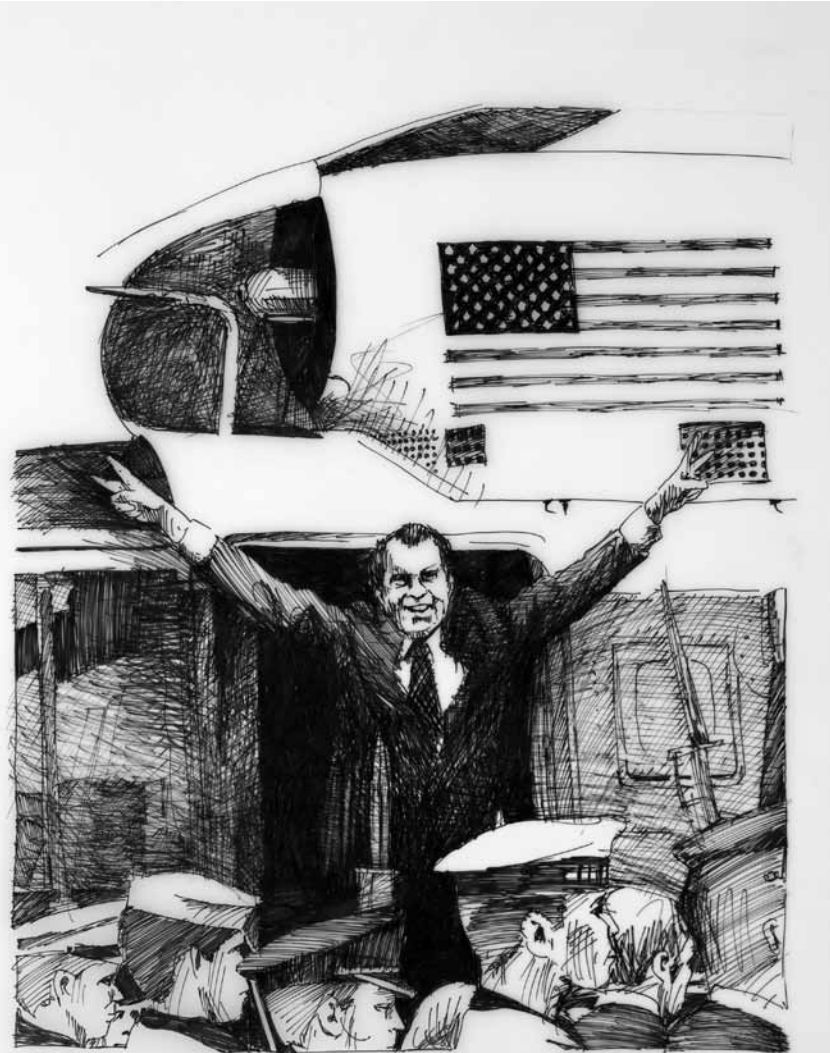
This bias in remembering is particularly relevant when the event in question is as politically-charged as the presidency of Richard Nixon. Aschheim has side-tracked this tendency to color memory with political views by creating visual cues that are devoid of politics, and are reminiscent of a forgotten time. This context is a fertile breeding ground for involuntary remembering: those memories that seem to burst into consciousness without the need for effortful recollection. Of all our senses, vision takes up the most cortical real estate in our brains. Unlike hearing, vision creates a series of static images or snapshots which the brain then uses to sort out what is constant in the environment, and therefore unimportant, and what is changing and could potentially be a threat. Our visual field is relatively limited in terms of what is in focus, so the brain fills in parts of the visual landscape that we do not actually see. In the same way that our mind fills in those parts of the visual field that we don't see, our minds fill in the gaps of our memories by spinning a story out of the few details that we do remember. As we retrieve details from the past, and reconstruct them into a coherent narrative for ourselves, the way in which the event is represented in terms of neural activity, is vulnerable: remembering changes memory.

Because of the central role that vision plays in our perceptual theater, visual cues are among the most effective memory

retrieval tools: looking at a photograph of a past event makes remembering easy. Deborah's drawings have a nostalgic quality that echoes the fragmented nature of memory. By showing her drawings to interviewees, she provided cues for them that altered the way that they remember the past and forever change how they will remember it in the future. The human imagination, of which memory retrieval is one component process, activates the same brain circuits that are involved in the initial experience. *Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years* encourages this type of memory across a collective of individuals, tapping into a forgotten past that exists only in our imagination.

Dr. Indre Viskontas, a cognitive neuroscientist and professor of music at San Francisco Conservatory of Music, San Francisco, CA, works at the intersection of neuroscience and music. An active performer, this soprano has published more than 35 articles and book chapters on the brain basis of memory and creativity. She hosts the popular science podcast, *Point of Inquiry*, and edits the journal *Neurocase*.

August 9, 1974  
(Washington, D.C.)  
2011  
Ink on Duralar  
21 x 18 inches





# DEBORAH ASCHHEIM

# INVOLUNTARY MEMORIES

## MARINE CORPS AIR STATION EL TORO

## AND THE NIXON YEARS

BY MEG LINTON

In fall 2011, the Orange County Great Park invited Deborah Aschheim to be one of the first artists in residence at the new Palm Court Arts Complex. Aschheim proposed a community centered project about memory, history, and place, because the opening of the park and arts facility marked the end of an era with the closing of the Marine Corps Air Station El Toro and the beginning of a new chapter in urban renewal for the Orange County. Aschheim used the park's seven-month long residency program as an opportunity to build upon her previous body of work about memory. She used the park's Artists Studios to conduct her own field research by interviewing visitors about their remembrances of the base, city and county. To give the project a face and a time frame, she also focused her line of inquiry on President Richard M. Nixon and his relationship to Orange County. What she hoped to learn and understand from this process was how place and history resonate with individuals and from one generation to the next.

Since 2005, Aschheim's art practice has been a visual, poetic and scientific investigation of memory. It originally began as a method for her to mitigate her personal fear of her family's medical history with Alzheimer's and other forms of dementia. As part of her process in learning how the brain and memory function, she secured a residency at a clinic in San Francisco. Working with a team of memory specialists, she conducted one-on-one

interviews with patients suffering from severe and debilitating conditions of memory loss. This initial field research resulted in her first multi-year collaborative project/exhibition of drawings, sculpture, video and music entitled *On Memory*. Over the years, her approach has shifted away from a personal or autobiographical understanding of how she as an individual remembers and/or misremembers to how a community, society, or nation, as a collective whole, agrees to remember, misremember, revise or change its understanding of the past, present and future.

Building upon her existing methodology and oeuvre, Aschheim spent almost every Sunday at the Great Park working on her drawings. When a visitor entered her studio, they would see historical photographs, reference books, and her drawings of and about Nixon, UC Irvine, and the military base. The visitor(s) would inevitably engage her in conversation and she would ask if she could record a personal story connected to one of these topics. Once she explained she was only interested in memories, not politics, the visitor would sit down and start talking. About the interview experience, Aschheim said, "I found a way to trigger the involuntary memory. It was exciting to watch the memory coming and see that they wanted to share. I was intentionally very neutral and I wouldn't share personal views. It's the most sustained period in my life where I had the most bipartisan conversations

with people. The dialog had nothing to do with our convictions. As soon as you realize you're on the other side of the issue, everyone stops listening. These conversations weren't about that. The visitors knew I was really listening. We were talking about political things, but it was about what it was like to be a person moving through political times and how THEN wasn't NOW."

**“...the world switched from being my house, my street, my family to my country and a political world. And suddenly, there was Watergate.”**

After interviewing the visitor, Aschheim researched the specific event the person was referring to in order to find a corresponding historical image and draw it. She transcribed the visitor's story and then paired the text with the drawing. Often times, Aschheim found discrepancies between what was described and what actually had happened. She wasn't interested in accuracy, she was interested in the idiosyncratic, unreliable, and creative aspects of memory and how it informs and reveals our identity as individuals or as a community.

More often than not, visitors chose to share about Nixon, a person versus a place. Aschheim talked with people who went to school with him, attended his inauguration, and who saw him regularly at a local restaurant. She chose him as one of her subjects because he is an infamous historical figure known across generations; he was born and raised in Orange County; the MCAS El Toro was his airbase when he flew in/out of California; and after his resignation he retired at the Western White House in San Clemente. She has also been obsessed with Nixon since she was 9 years old, the time when most young Americans become aware of civics and when their political consciousness begins to form. "When I was in fourth grade, the beginning of knowing the world outside my family, I remember the astronauts because each time we learned a times table, the teacher would move a cardboard spaceship closer to the moon. At that age, the world switched from being my house, my street, my family to my country

and a political world. And suddenly, there was Watergate."

For Aschheim, she sees Watergate as a defining political event for her generation. Unlike the previous generation who witnessed the JFK assassination or the generation following hers, who witnessed the hostage crisis in Iran and a heroic America, "[my generation] saw the government as corrupt and the president

as a disgraced figure. I think that politically I have always grown up with a suspicious or conspiratorial bent, it's been hard to get away from it. It's just in there... from age 9 I have had an image of the president explaining why he wasn't a crook." Nixon as a conversation starter allowed visitors an immediate entree into the project whether it was a kid studying American History or someone who lived through his presidency. It worked as a cross-generational trigger to talk about issues of privacy, conspiracy, security, economics, and war and how politics is evidenced through these memories of personal day-to-day existence.

One of the visitors Aschheim interviewed was a Vietnam veteran who wanted to see how the military base was transformed into a public park. She describes it as one of the most moving conversations from the experience, "...this guy who was a former marine came in and told me that the last time he had stepped foot on the base he was with his mom and sister. He was 18 years old and had volunteered because he didn't want to get drafted. He was curious and patriotic and came to get on a plane to go to Vietnam. He was really clear about it [the memory] as it was the last normal day of his life before everything changed and went to hell. He said he was expecting to get on a green or brown military plane, but instead he boarded a civilian, commercial, plane with a 'peace-time' crew of stewardesses in TWA uniforms and walked off the plane in Southeast Asia in the middle of a war. He was injured and when he came home everything was different."

These are the defining moments or memories in one's life that Aschheim seeks as her subject matter and it is one more reason for her choosing the Nixon years and MCAS El Toro as a framework for this artistic investigation. "When I was invited to do this residency at the park, I knew immediately that I wanted to do something with Nixon. The main connection was that El Toro was the president's airbase. So, on August 9, 1974, when Richard Nixon resigned office, he boarded a helicopter to Andrews Air Force base to catch a plane back to the Western White House. Somewhere over Missouri, the government swore in Gerald Ford. When Nixon touched down at MCAS El Toro, he wasn't the president anymore."

Only a handful of visitors shared stories of Irvine. It proved more difficult to talk about a defining moment for a place—a place designed by Los Angeles architect William Pereira and Irvine Company employee Raymond Watson to be a post-war utopian city—than to talk about a conflicted presidency and an unpopular war. It wasn't until Aschheim went to the photo archives at University of California, Irvine that she found visual clues of a defining transitional moment for a place and a community. She diligently went through all the 35mm slides from the beginning with the early construction of UC Irvine through 1974 when Nixon resigned.

The students Aschheim saw in the images from 1965 when the campus opened, looked exactly like their parents, "...the first generation of students show up to the campus with renewed optimism after the war. Girls are wearing black satin pumps and bouffant hairdos while the guys are wearing slacks and plain button down shirts and oxfords. By 1967, the students are carrying signs and protesting against [then Governor Ronald] Reagan about his firing of UC President [Clark] Kerr. They are the first students who would graduate [from UC Irvine] and within two years they are starting to rebel against the very system that built this utopian city and campus for them. By the 1970s, this generation that was supposed to have every privilege imaginable

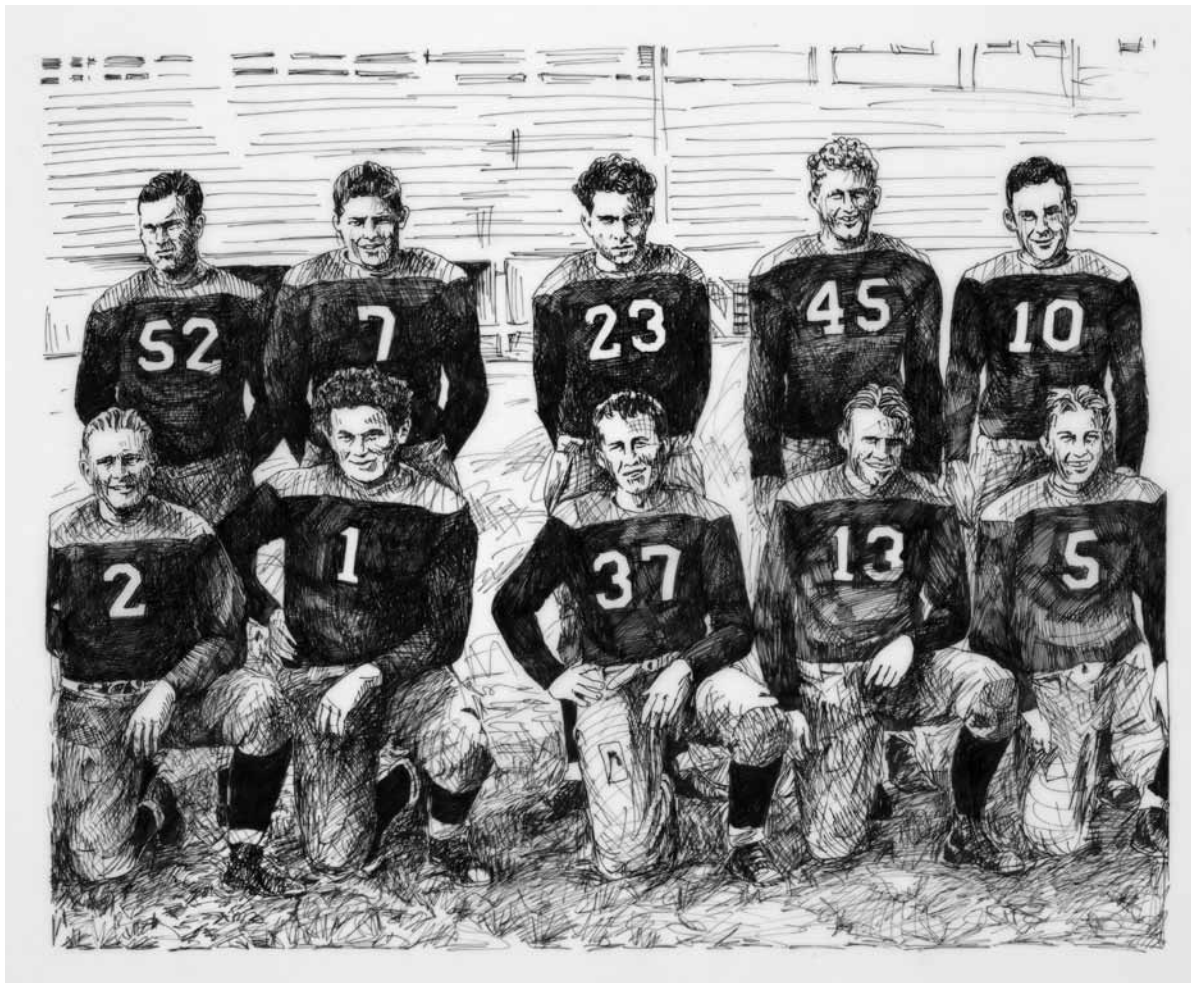
has long hair, are wearing ripped jeans, and are barefoot hippies. They are carrying signs with swear words on them and they are mad at Nixon, Reagan, and everything else."

UC Irvine is not a campus usually associated with the antiwar movement like UC Berkley or University of Michigan, but it was happening there. As Aschheim sees it, "...it tells the story in another way because it was poised at the moment between two realities. The utopian ideal represented by the Modernist architecture of the campus was giving way to the Cold War era tension of the students in protest." From this research and experience with the Great Park community, Aschheim found Orange County not to be boring or existing outside or shielded from the controversial politics of the day, but strangely reflective and engaged.

The stories, drawings, sculptures and video presented in this artistic and tangential exploration, are not about an accurate historical portrayal, it is a poetic gesture about how and what we remember and what that reveals about us as individuals and a community. The work will no doubt, trigger your own personal stories and relationships with the Nixon years, but it is also meant to inspire questions and conversations about how our idea of the past and future is constructed. How it constantly shifts because our brain's recall processes change our memories every time we experience them. Aschheim wants us to notice when those experiences of time travel or involuntary memories take place and not just think of them as déjà vu moments, because, in the artists' own words, "I think we are haunted by the futures that did not come to pass." The past and future are always tied to the present and the present is always in flux.

Meg Linton is Director of Galleries and Exhibitions at Otis College of Art and Design, Los Angeles, CA. All quotes in her essay, *Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years* were excerpted from an interview she conducted with Deborah Aschheim in her studio in Los Angeles on October 27, 2012.

All quotations are excerpted from interviews the artist conducted with Park visitors during her residency at the Great Park Artist Studios in 2011 and 2012.



"We live in Whittier and I went to Katherine Edwards School. One of Nixon's relatives, Milhous, she was one of my teachers, she was a speech teacher that we had. A lot of people in Whittier know where the Nixon house is, and Whittier College also has a lot of monuments around it for Nixon because he went there. It's a small community and it's local."

1933 (Whittier College)  
2013, Ink on Duralar  
23×27 ½ inches





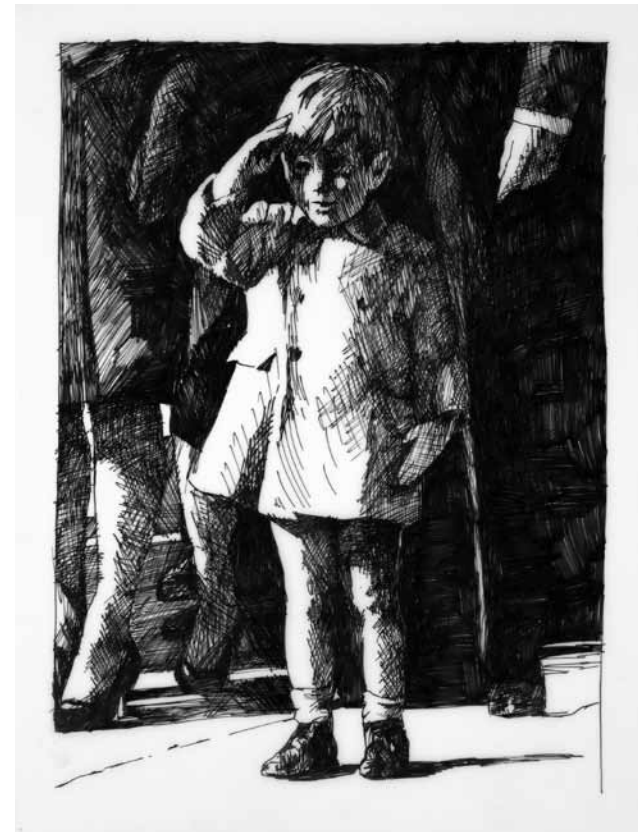
"I think I was about 16, I can hardly remember it, really. I know I went with my cousin, I remember that we had sashes and we kind of stood in a line and he walked between us and my cousin touched him. Somehow she brushed him or he brushed her. I think the Nixonettes just had to stand in a row and wear a badge, and you had to have a sash. I only did it the one time. He came to Southern California and my cousin knew about it, and she said, let's be Nixonettes. So we were Nixonettes! My cousin was about the same age as me, we were both around 16. It was exciting. It seems really funny now, to remember that."

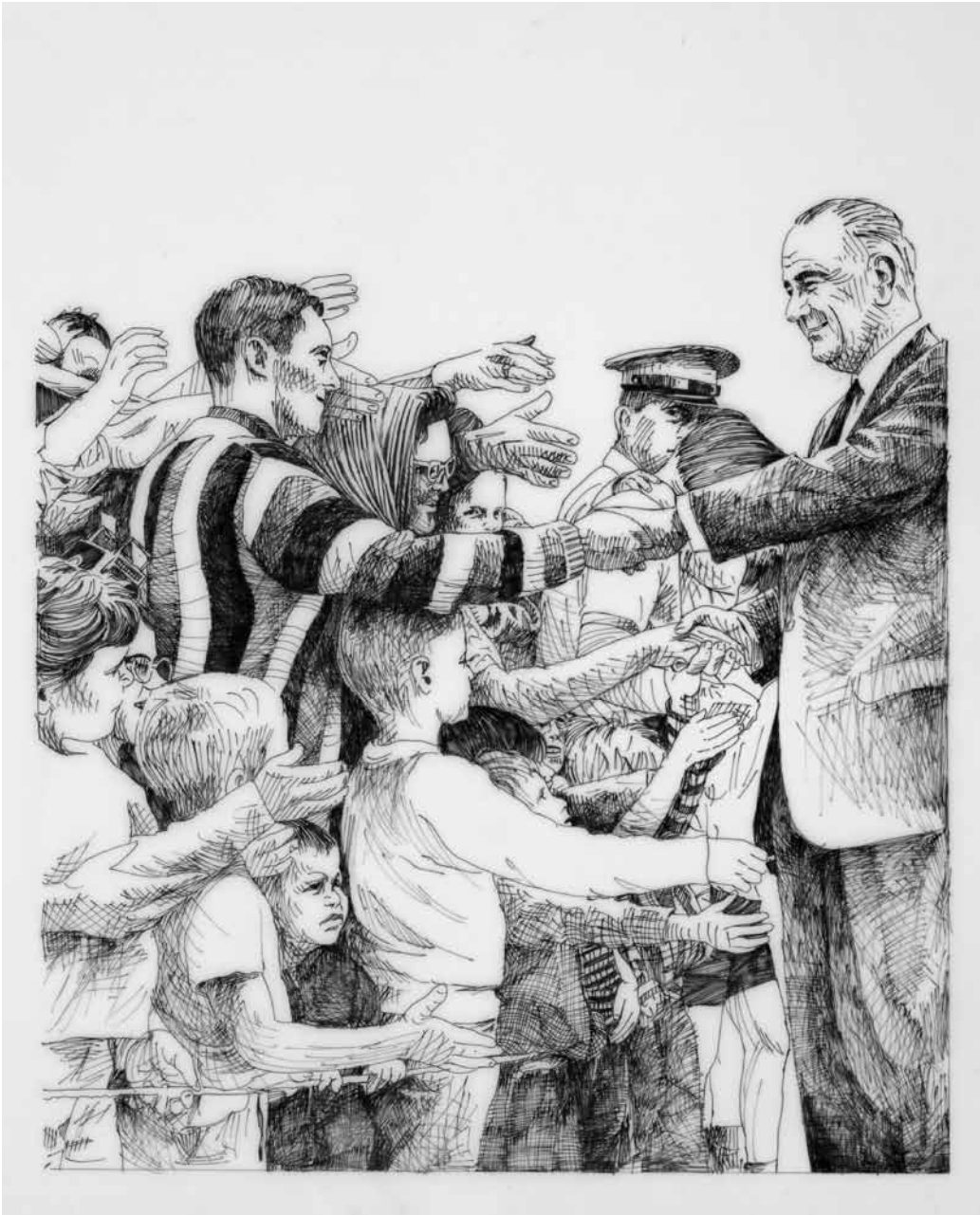
May 31, 1962 (San Luis Obispo)  
2012, Ink on Duralar  
25×20 inches



November 22, 1963 (Air Force One)  
 2013, Ink on Duralar  
 19 ½ x 21 ½ inches

November 25, 1963 (Washington, D.C.)  
 2012, Ink on Duralar  
 17 x 14 inches





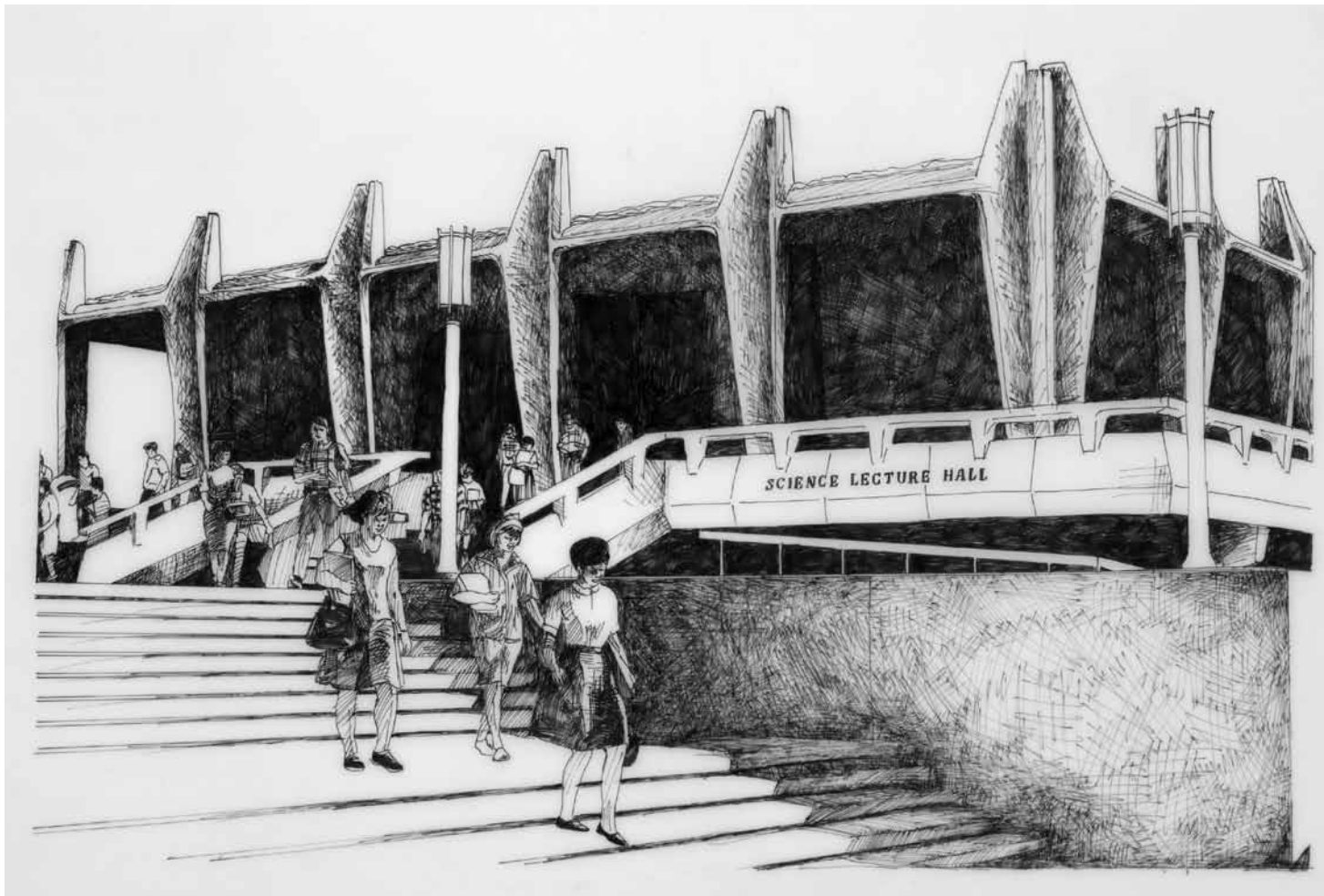
"Nothing was out here, it was lima bean fields."

"I remember vast square miles of orange groves.  
There was nothing here, except the base.  
They had electricity, but they didn't have sewers,  
they didn't have street lights."

June 20, 1964 (Irvine)  
2013, Ink on Duralar  
29 x 25 inches

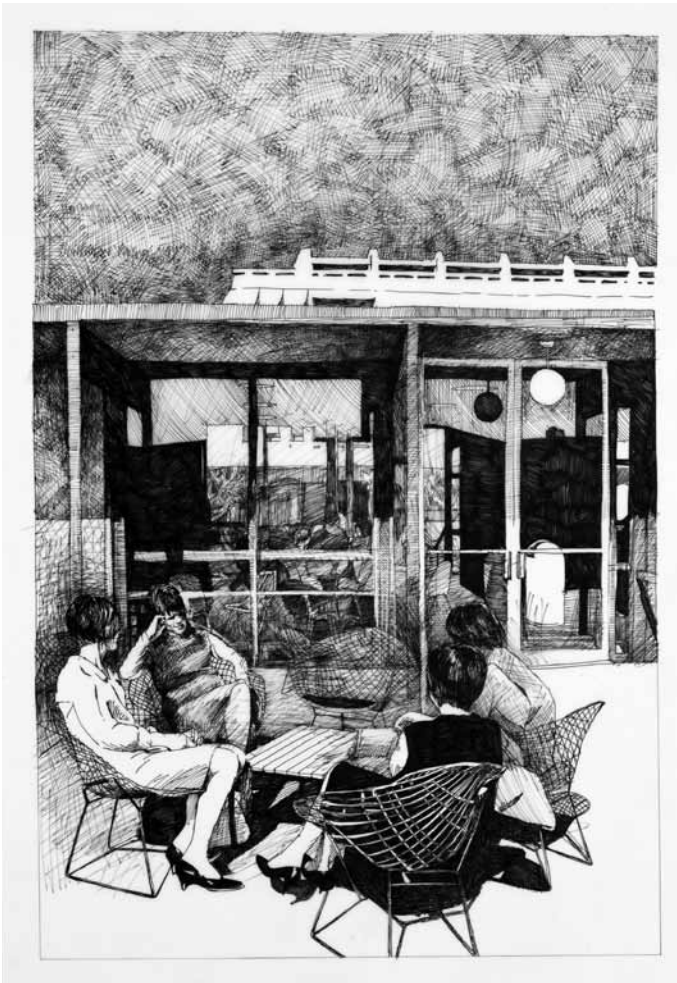
"You did get this feeling you were in utopia and everyone else had that same feeling, everybody I lived with. In my neighborhood, everyone had that same feeling, like you were in The Best Place...There were pools everywhere, there were fields, there were tennis courts. Schools were right there. It was like everything they said it was supposed to be, very planned. It was boring for teenagers."

October 4, 1965 (UC Irvine, Science Lecture Hall)  
2013, Ink on Duralar  
25 × 38 inches





October 4, 1965 (UC Irvine)  
 2012, Ink on Duralar  
 36 × 24 ½ inches



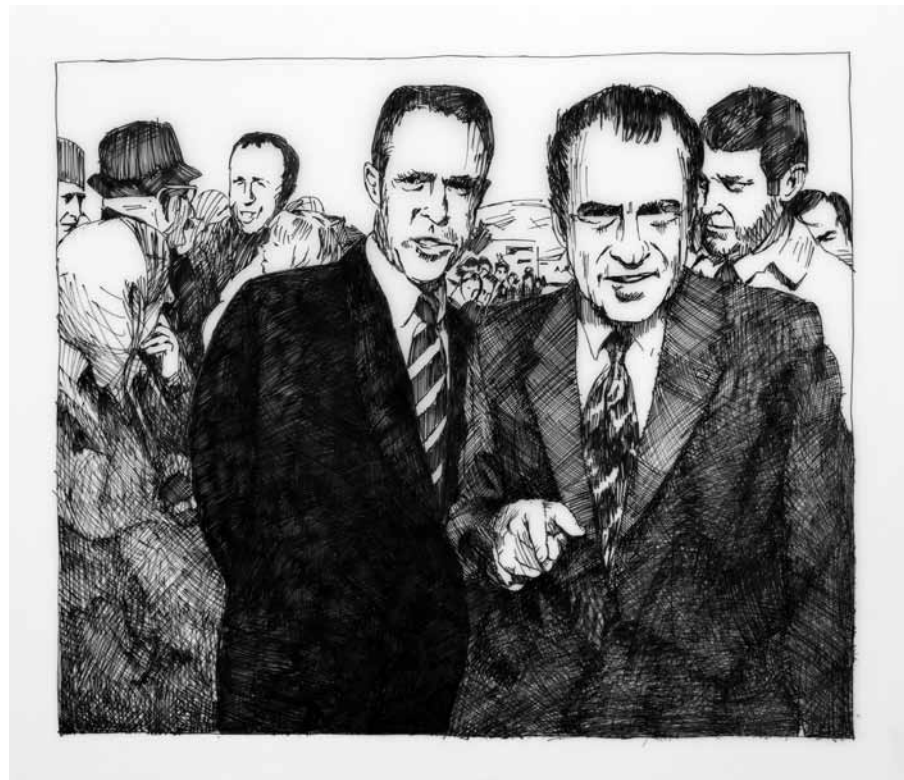
October 4, 1965 (UC Irvine campus)  
 2012, Ink on Duralar  
 32 × 46 inches

“When we were kids, the Sunday drive thing:  
 let’s go see them building it. Before the  
 University was even completely finished,  
 during the war era, it was starting to turn.  
 ’67, ’68? There were protests, demonstrations,  
 marches, stuff like that.”

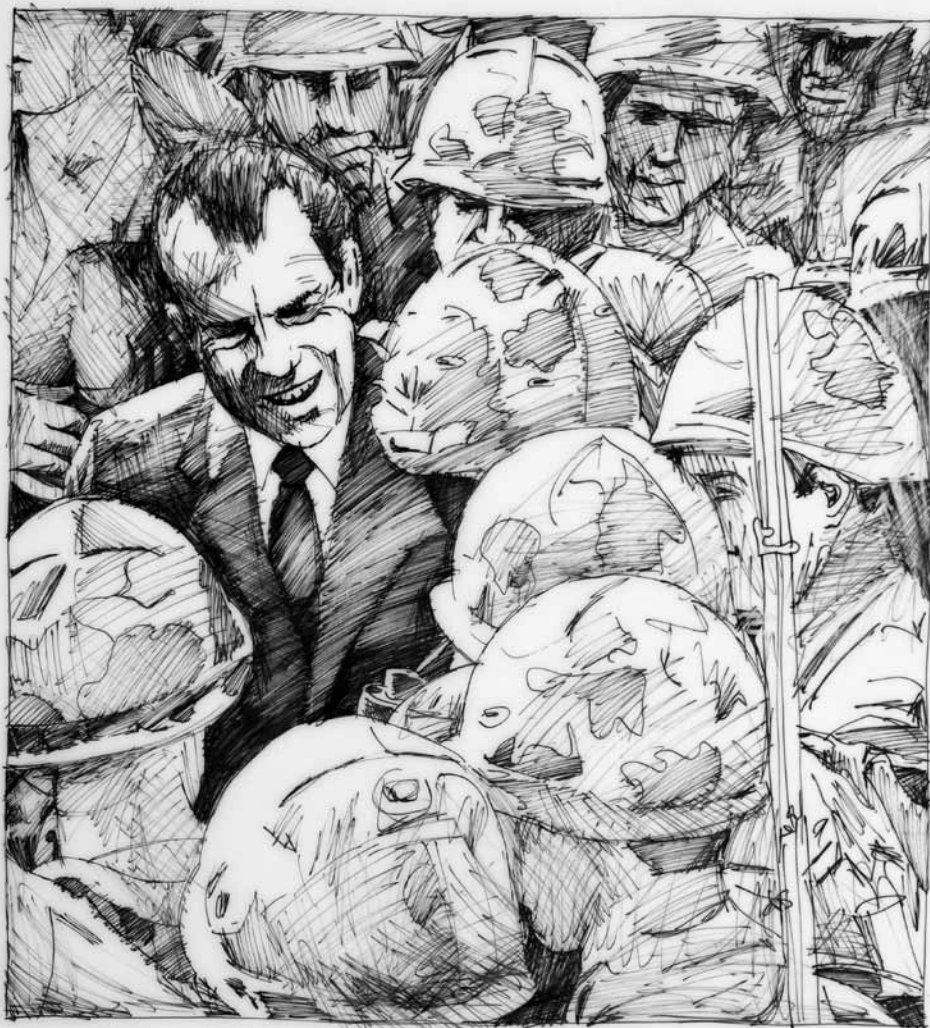


February 27, 1969 (West Berlin)  
2013, Ink on Duralar  
19 x 24 inches

"I remember getting my A-1 call up papers and reporting for a physical. My number was in the low 100's. I had friends who were 6 and 7 and they were already in the service. Most joined the Coast Guard or Air Force but those filled up so you didn't have that many options. So, I have fond memories for him ending the draft. He did bring an end to the war."



1969 (El Toro)  
2012, Ink on Duralar  
19 x 21 inches



July 30, 1969 (Vietnam)  
2011, Ink on Duralar  
21x19 inches

"I was pretty young. When I actually enlisted I was 17, my parents had to sign, in fact, because I was under 18."

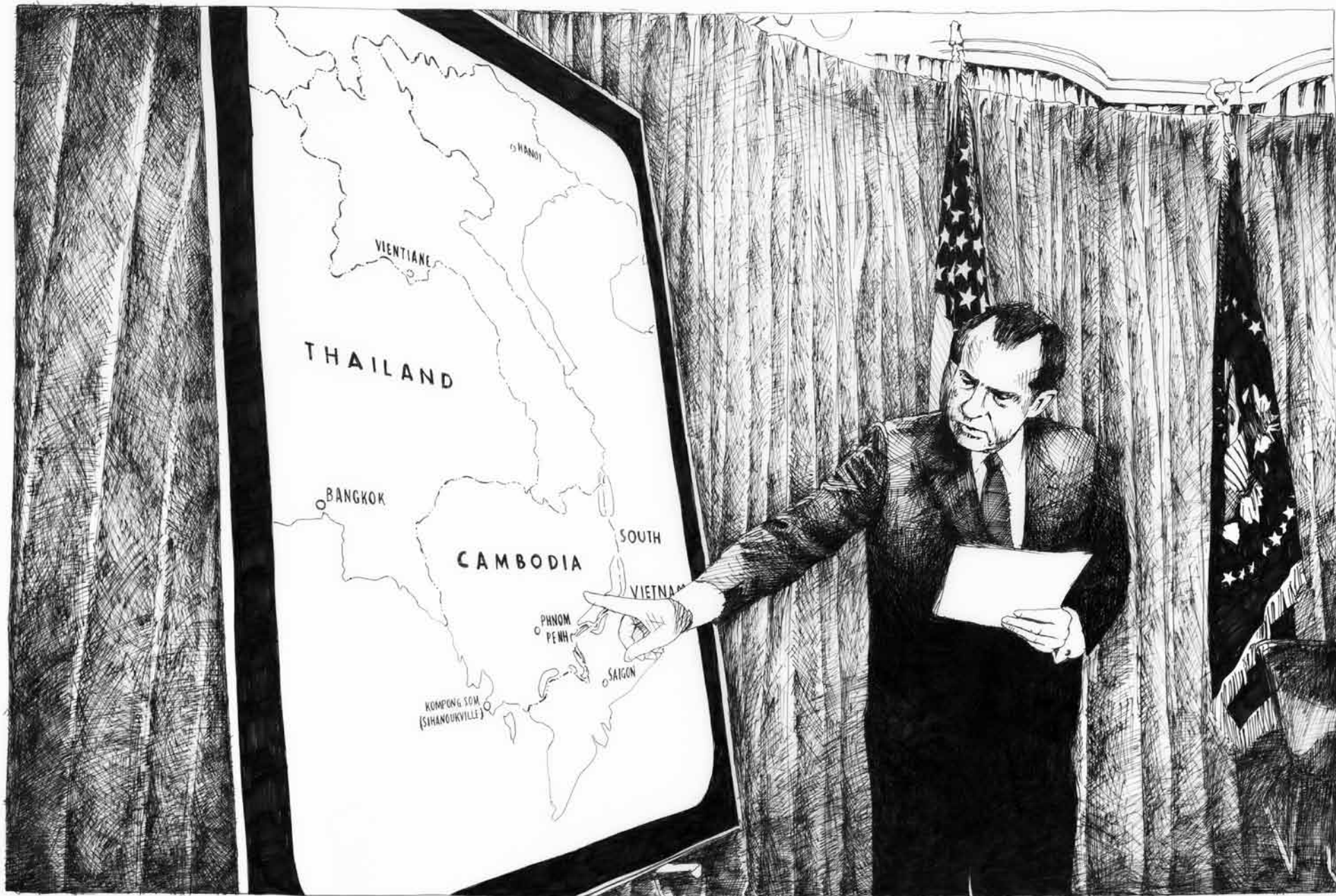
*"Your mom cried, though. I remember that story. His mom cried when he got on the bus to go to boot camp."*

"Well the whole story — back then, if you didn't go to college, when you turned 19, you were getting drafted. So, it was pretty intense. This is 1969."

*"It was kind of definite you'd go in one way or the other, right?"*

"I was done with school. I wasn't mature enough for school. When I was in high school, I had a friend, and I had a car when I was in high school, and this good friend of mine said, hey, what are you doing after school, I need a ride down to the recruiter's office, I'm going to join the Navy. So I gave him a ride down there and I joined too. It was totally, I started just thinking about what I was going to do when I got out of high school, and I didn't want to go to college at the time, it was a total spur of the moment thing. I brought home the paperwork that night and my parents signed it and that was it. We didn't discuss it at all."

*"See, now we have an 18-year-old son, and there's no way. I would strangle him if he did that!"*





“You know, I had a buddy who came home in a stretcher, he was badly wounded, and while they were carrying him to his vehicle, wherever they were going to drive him to the hospital and stuff, a woman, and he always said, ‘It was a lady my mom’s own age,’ she called him a baby killer and told him he should have died over there. So, when you come home to that kind of stuff... when you got home it seemed like everything was upside down, and now, what we had done, what we thought was honorable, was the complete opposite to some people.

In fact, I flew out of here on TWA. A civilian airline. They flew us all the way to Vietnam—with stewardesses. When we first got here we thought, OK, they’re going to put us on a military flight, it’s going to be the most uncomfortable flight you ever had, and we were standing there and we see this TWA plane, there’s about two or three of them on the flight line, and we said, what are they doing on this base? It looked weird. And then the word got around, that’s our flight to Nam, that’s a civilian airline.

I remember that day almost like yesterday, it was like a normal day for us, OK we’re gonna catch a flight overseas, till they lined us up to march to the airplane. I was 18. I turned 19 overseas... I mean, we hadn’t even started our lives, basically. And now we were going to go, little did we know, to the most horrible place that we would ever go. And you’d be surprised how different you change within a few months.”

“In that period of time, between 1967 and ’71 when I graduated, the guys, there were six guys from my little home town, that all died in Vietnam. So by the time I graduated, the anti-war effort was really growing and I had seen it personally, and so that’s when I actually changed my mind.”

**FACING:**  
April 30, 1970 (Washington)  
2012, Ink on Duralar  
24 x 33 ½ inches

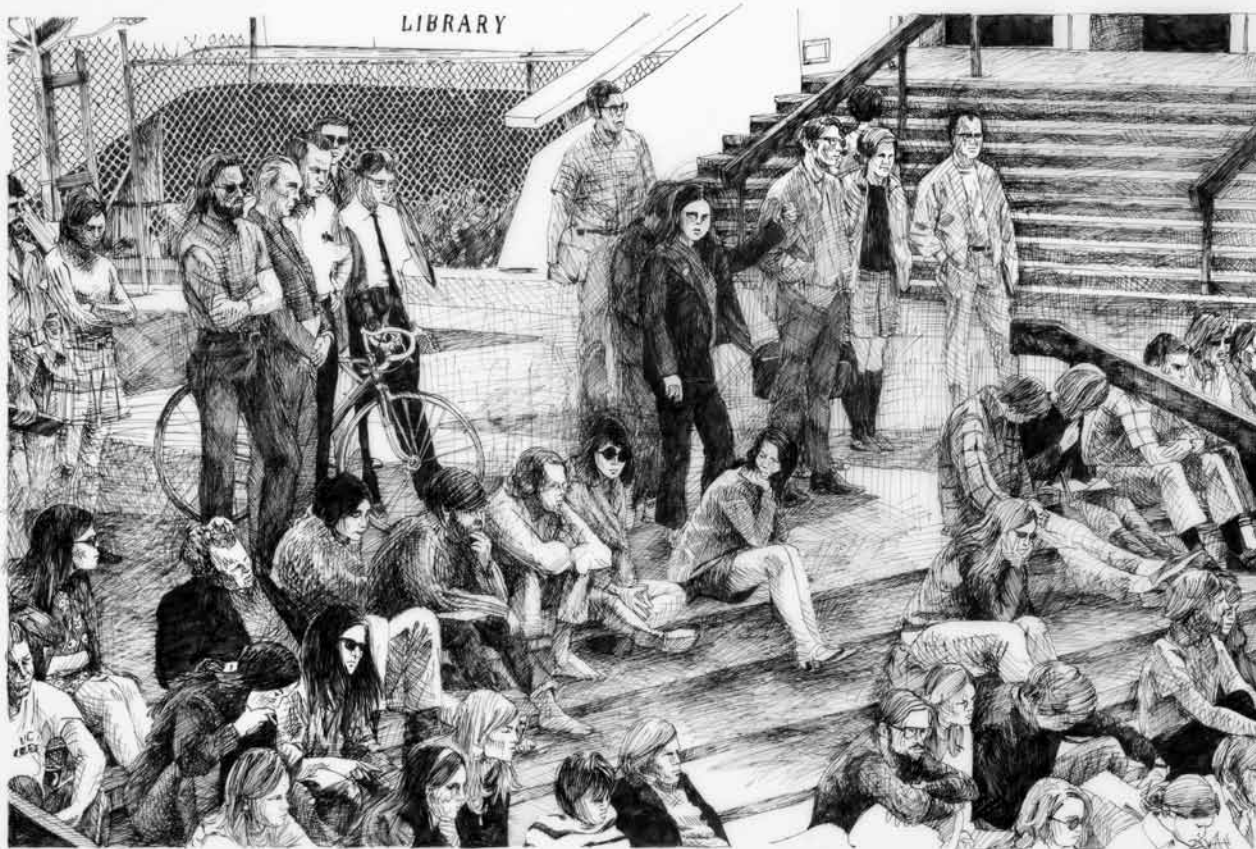


November 20, 1964  
(UC Berkeley)  
2013, Ink on Duralar  
25 x 30 inches

"In my perception, everybody was against the war except for the ROTC people. I used to live pretty close to Berkeley, so my friends and I went up to Sproul Plaza at Berkeley whenever possible and there was always a lot of tables and protests going on there."

"I was politically, I would say, aware, I was working and on weekends we would go out there and demonstrate, just hold hands around the reflecting pool and listen to speeches and be counted. It must have been centered on the war, because people were dying when I was in college. It was very nice, all kinds of different people would gather and hold hands and listen to the speeches."

"I was an Army brat, my dad was sent to Korea, and I had a brother in Vietnam, older brother. So, we were very aware of the war, the President, and what we were doing around the world, and we weren't pro-war, because family is gone, but we would pay a lot of attention, and we did not understand what we were seeing on television and even like in my high school, the anti-war stuff. Quite frankly, I threw eggs at them."



May 4, 1970 (UCI Library)  
2013, Ink on Duralar  
25 x 40 inches

**OVERLEAF (LEFT):**  
May 4, 1970 (Irvine)  
2012, Ink on Duralar  
35 x 42 inches

**(RIGHT):**  
May 4, 1970 (Ohio —  
after Howard Ruffner)  
2012, Ink on Duralar  
37 x 54 inches







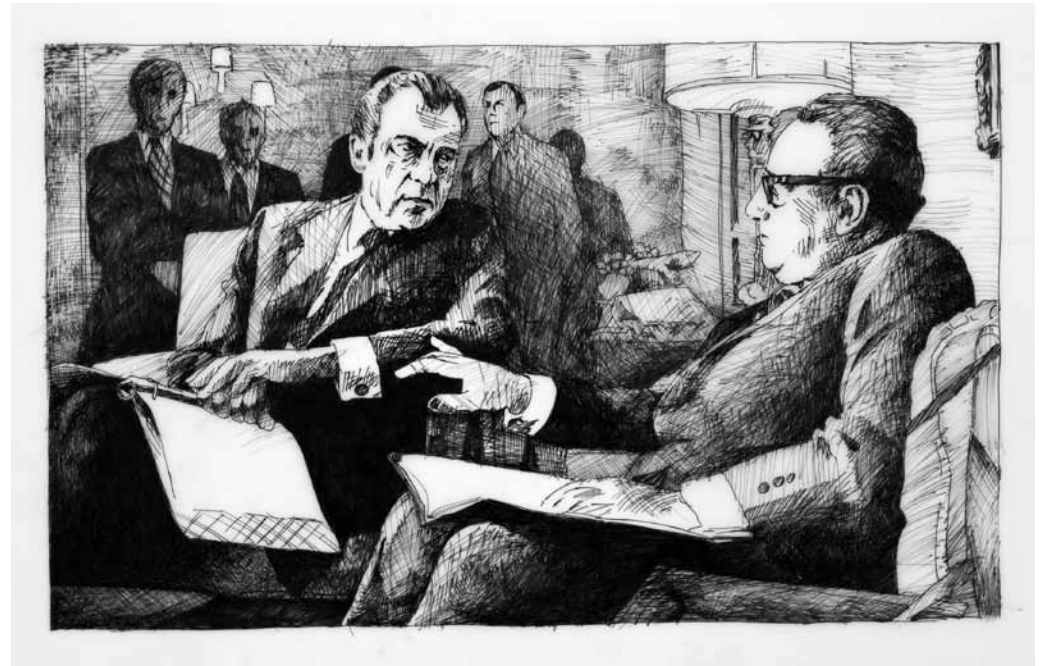


May 4, 1970 (Ohio)  
2012, Ink on Duralar  
24 x 34 ½ inches

“Kent State, I just remember it happening. That whole time in my life was a disillusionment, where you thought the government was good, and you thought the military was. And the National Guard being brought out, and actually firing live bullets into a crowd is just, I still can't believe it to this day, I couldn't believe it that day. I mean, those were just kids.”



May 4, 1970 (Pagoda Hill)  
2012, Ink on Duralar  
25 x 33 inches



November 25, 1972 (Washington)  
 2012, Ink on Duralar  
 21 ½ x 31 inches

February 10, 1971 (Oval Office)  
 2012, Ink on Duralar  
 25 x 20 inches

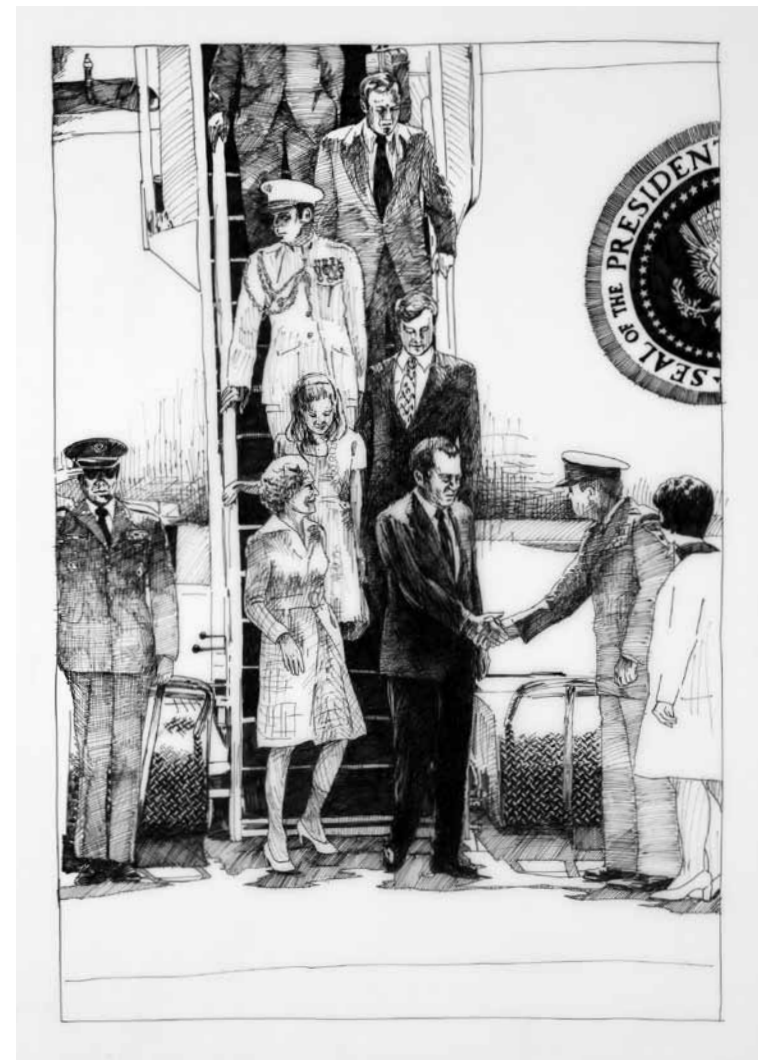


August 9, 1974 (Oval Office)  
2011, Ink on Duralar  
25 x 35 inches

"We were in Sausalito, and we went to this bar to watch the speech. There was a whole bunch of people there. And I remember because it was on the TV, and people started booing and everything, and it was weird 'cause I thought, well, give the guy a break, just listen to what he has to say. I remember because, you know, all that Watergate came up beforehand, and I purposely didn't vote for him because of that. You already heard about it before the election, okay? And it

just got me kind of because you're booing at him now, when he's getting up, and for this guy that is like the epitome of horribleness for a man who really wanted to be remembered well in history, you know, it's his lowest moment in his whole life, but if you were really upset by it, then why is he president in the first place? I felt a little sorry for him because I thought, boy, you want to talk about your lowest moment, that had to be it. That had to be it."





**ABOVE:** August 9, 1974 (El Toro tarmac—after Patrick O'Donnell)  
2012, Ink on Duralar, 32 ½ x 24 inches

**TOP LEFT:** August 9, 1974 (Air Force One)  
2011, Ink on Duralar, 22 x 30 ½ inches

**LEFT:** August 9, 1974 (Andrews Air Force Base)  
2011, Ink on Duralar, 25 x 39 ½ inches



April 29, 1975 (Saigon)  
2012, Ink on Duralar  
24 x 29 inches

“For us, he was our Commander-in-Chief, that’s why I didn’t say he was my President, because he’s everybody’s President. His picture was in our office because you show who the Commander-in-Chief is. And then it was Ford that came in so they changed pictures. And also who your

commanders are, they get promoted or go to another [base], they just constantly change pictures. So that’s the one that you don’t expect to see the picture change, when he’s supposed to be there another three or four years.”





Pereira (UCI no. 2); UC Irvine dedication and construction



UC Irvine opens, October 4, 1965; Pereira (UCI no. 1)

FACING:  
Nixon press conferences, 1972–1973





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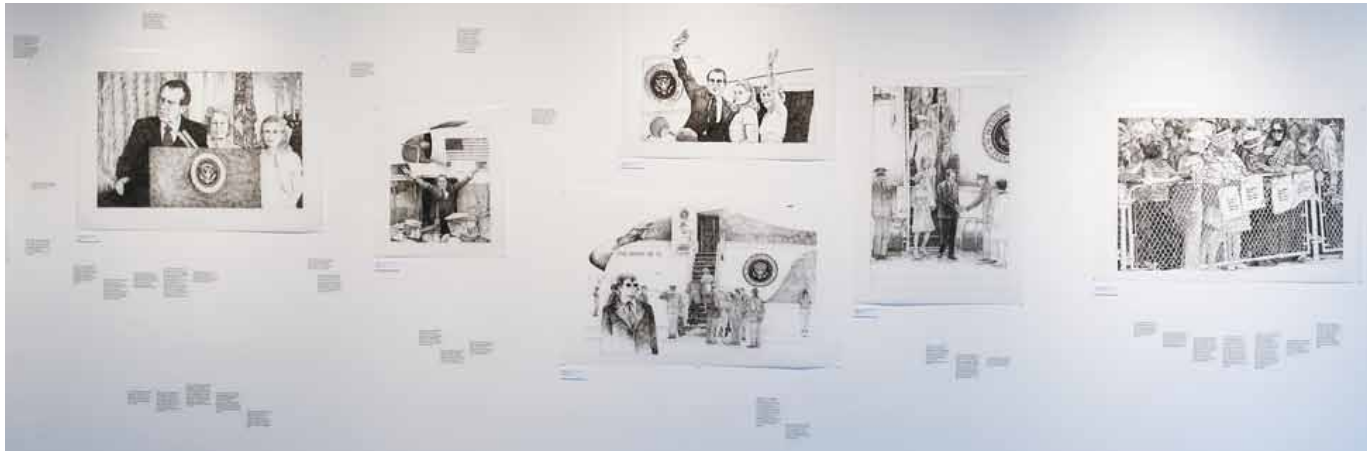
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August 9, 1974



Nixon Library



Visitor memories from  
Nixon's second inauguration

## ABOUT THE ARTIST

### Selected Solo Exhibitions

**2013**

*Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years*, Great Park Gallery, Irvine, CA

*Deborah Aschheim: Threshold*, Suyama Space, Seattle, WA

**2011**

*Deborah Aschheim: feeling-of-knowing* (with Lisa Mezzacappa), San Diego State University Art Gallery, San Diego, CA

**2010**

*Nostalgia for the Future*, Edward Cella Art + Architecture, Los Angeles, CA

**2008**

*Deborah Aschheim + Lisa Mezzacappa: Earworms*, Pasadena Museum of California Art, Pasadena, CA

*Deborah Aschheim: Reconsider*, Laumeier Sculpture Park, St. Louis, MO

**2006**

*On Memory*, The Mattress Factory, Pittsburgh, PA

**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



Photo: Cindy Yamanaka, The Orange County Register

Deborah Aschheim

*Neural Architecture (a smart building is a nervous building)*, Laguna Art Museum, Laguna Beach, CA

### Selected Awards

**2011**

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

**2009-11**

Hellman Visiting Artist, Memory and Aging Clinic, Department of Neurology, University of California, San Francisco, CA

**2002-03**

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

### Commissions

**2013** Colorado Avenue Esplanade Project (in progress), Santa Monica, CA

**2012** Periscope, Amazon.com, South Lake Union, Seattle, WA

**2010** Taxonomy, Robbie Waters Pocket-Greenhaven Library, Sacramento, CA

**2007** Nerve Center, LAPD Valley Communications Dispatch Center, Los Angeles, CA

### Education

**1990** University of Washington, Seattle, WA, MFA, Sculpture

**1986** Brown University, Providence, RI, BA, Honors Anthropology, Studio Art

## EXHIBITION CHECKLIST

### All artwork is by Deborah Aschheim.

All works in ink on Duralar  
unless otherwise noted.  
Dimensions are shown height x width  
(x depth, when applicable)

**1933 (Whittier College)**  
2013, 23 x 27 ½ inches

**1933 (Whittier)**  
2013, 12 x 9 inches

**November 14, 1960 (Miami)**  
2012, 18 ½ x 20 inches

**May 31, 1962 (San Luis Obispo)**  
2012, 25 x 20 inches

**November 22, 1963  
(Air Force One)**  
2013, 19 ½ x 21 ½ inches

**November 25, 1963  
(Washington, D.C.)**  
2012, 17 x 14 inches

**June 20, 1964 (Irvine)**  
2013, 29 x 25 inches

**June 20, 1964 (UC Irvine)**  
2013, 31 x 37 ½ inches

**June 20, 1964 (UC Irvine  
Dedication Stage)**  
2013, 28 x 38 ½ inches

**November 20, 1964 (UC Berkeley)**  
2013, 25 x 30 inches

**February 8, 1965 (UC Irvine)**  
2013, 38 x 32 inches

**February 8, 1965 (Irvine)**  
2013, 31 x 43 inches

**June 1965 (Irvine)**  
2013, 27 x 23 inches

**August 3, 1965 (Danang)**  
2013, 20 x 15 inches

**October 4, 1965 (UC Irvine)**  
2012, 36 x 24 ½ inches

**October 4, 1965 (UC Irvine  
campus)**  
2012, 32 x 46 inches

**October 4, 1965 (UC Irvine,  
Science Lecture Hall)**  
2012, 25 x 38 inches

**April 24, 1966 (El Toro)**  
2013, 24 x 19 inches

**January 23, 1967 (Irvine)**  
2012, 40 x 55 ½ inches

**January 23, 1967 (UC Irvine)**  
2013, 25 x 37 ½ inches

**February 17, 1968 (MCAS El Toro)**  
2013, 22 x 28 inches

**September, 1968 (Philadelphia)**  
2011, 21 x 25 inches

**September 9, 1968  
(Panorama City, CA)**  
2013, 25 x 36 inches

**1969 (El Toro)**  
2012, 19 x 21 inches

**February 27, 1969 (West Berlin)**  
2013, 19 x 24 inches

**May 1, 1969**  
2011, 19 ½ x 25 inches

**July 21, 1969 (The Moon)**  
2011, 19 x 24 inches

**July 30, 1969 (Vietnam)**  
2011, 21 x 19 inches

**August 13, 1969  
(Century Plaza Hotel)**  
2013, 21 x 28 ½ inches

**October 15, 1969 (UC Irvine)**  
2013, 38 x 39 inches

**April 30, 1970 (Washington)**  
2012, 24 x 33 ½ inches

**May 4, 1970 (Irvine)**  
2012, 35 x 42 inches

**May 4, 1970 (UCI Library)**  
2013, 25 x 40 inches

**May 4, 1970  
(Ohio—after Howard Ruffner)**  
2012, 37 x 54 inches

**May 4, 1970 (Ohio)**  
2012, 24 x 34 ½ inches

**May 4, 1970 (Kent State, Ohio)**  
2013, 22 ½ x 30 ½ inches

**May 4, 1970 (Pagoda Hill)**  
2012, 25 x 33 inches

**September 13, 1970 (Okinawa)**  
2013, 22 x 19 ½ inches

**January 9, 1971 (San Clemente)**  
2013, 15 ½ x 14 inches

**February 10, 1971 (Oval Office)**  
2012, 25 x 20 inches

**June 29, 1972 (Washington, D.C.)**  
2013, 20 x 28 inches

**November 25, 1972 (Washington)**  
2012, 21 ½ x 31 inches

**March 15, 1973 (Washington, D.C.)**  
2013, 14 x 17 inches

**November 17, 1973 (Orlando)**  
2013, 19 x 28 ½ inches

**November 17, 1973 (Orlando, FL)**  
2013, 14 x 17 inches

**August 9, 1974 (Air Force One)**  
2011, 22 x 30 ½ inches

**August 9, 1974  
(Andrews Air Force Base)**  
2011, 25 x 39 ½ inches

**August 9, 1974 (El Toro tarmac—  
after Patrick O'Donnell)**  
2012, 32 ½ x 24 inches

**August 9, 1974 (El Toro—  
after Patrick O'Donnell)**  
2011, 25 x 39 inches

**August 9, 1974 (Washington, D.C.)**  
2011, 21 x 18 inches

**August 9, 1974 (Oval Office)**  
2011, 25 x 35 inches

**September 8, 1974 (Oval Office)**  
2013, 14 x 17 inches

**April 29, 1975 (Saigon)**  
2012, 24 x 29 inches

**Casa Pacifica**  
2013, 12 ½ x 18 inches

**UCI Library**  
2011, 25 x 40 inches

**Pereira (UCI no. 1)**  
2013, Plastic, 97 x 84 ½ x 15 ½ inches

**Pereira (UCI no. 2)**  
2013, Plastic, 48 x 64 x 24 inches

**UC Irvine**  
2011, 25 x 38 ½ inches

**UCI Boosters Club**  
2013, 25 x 33 inches

**Watergate Hotel**  
2013, 18 x 25 inches



## ABOUT THE SILENT MAJORITY: SUPER 8 HOME MOVIES FROM THE NIXON WHITE HOUSE

A continuous silent 30-minute DVD video loop assembled by Penny Lane and Brian Frye accompanies *Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years* at the Great Park Gallery. Throughout Richard Nixon's presidency, three top White House aides comprehensively documented their experiences with Super 8 home movie cameras. This unique and very personal visual record, created by H.R. Haldeman, John Ehrlichman and Dwight Chapin, was seized by the FBI during the Watergate investigation, then filed away and forgotten for almost 40 years. When the original Super 8 footage was recovered and restored by Lane and Frye, they used it to create a documentary film called *Our Nixon* ([www.OurNixon.com](http://www.OurNixon.com)). The documentary was based on over 500 reels of home movies from 1969 to 1973,



Photo: Les Stone

**Chief Domestic Advisor John Ehrlichman fiddles with his Super 8 movie camera during a staff meeting at the Nixon White House.**

capturing both the prosaic and the profound. Nixon's aides filmed the Apollo moon landing, anti-war protests, the Republican National Convention, Tricia Nixon's White House wedding and the President's world-changing trip to China. They also filmed each other in everyday life—Ehrlichman eating dinner off a tray on Air Force One, Chapin's wife and kids greeting the Easter Bunny on the White House lawn and H.R. Haldeman riding a bicycle at Camp David. These moments, great and small, combine to create a unique and intimate memory of President Nixon and his circle.

Penny Lane has been making award-winning documentaries since 2002. She is a Creative Capital grantee and was named one of *Filmmaker Magazine's* "25 New Faces of Independent Film" in 2012.

Brian L. Frye is a filmmaker, writer, and professor of law. His films explore relationships between history, society, and cinema through archival and amateur images and are included in the permanent collection of The Whitney Museum.

# ACKNOWLEDGEMENTS

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