

But this is only one moment. Following the emergence of performance, video and media technology, and the American landscape [requiring pilgrimages to remote places] into the extension of artists of the 60's and 70's who pushed art out cartinally and externally, the Outskirters and Informal Economies, of the tangential, the Commons, these varied sensibilities are built around concepts of temporal experience. These varied sensibilities are as a means to evoke this kind rely upon notions of mobility and exchange as a means to provoke this kind act as illusive as a mirage. The work of the artists and collectives here like something captured momentarily in your car's rear view mirror, or being slippery, and relative to your perspective. It would visually arrive

← If there is such a thing as the end of a line, I imagine it

Jenée Misraje / co-curator

idea of mobility as a central connecting thread. of activity, a point of departure for a series of active projects, lead to the as an extension of the body. The idea of using the Soap Factory as a locus thinking of the gallery at the Soap Factory as the "body" and the show do a show about prosthetics, but without being literal. Eventually I started to of the interesting proximity of the Soap Factory to this site. I wanted to saw and then having to wear around a wooden approximation. Because for prostheses. I was struck by the irony of losing a limb on a giant mill due to dangerous conditions, and as a result Minneapolis became a center located at the same location on the Mississippi. Many workers lost limbs is a tourist info-panel that describes a turn-of-the-century lumber mill Composed of numerous artifacts and ephemera generated around

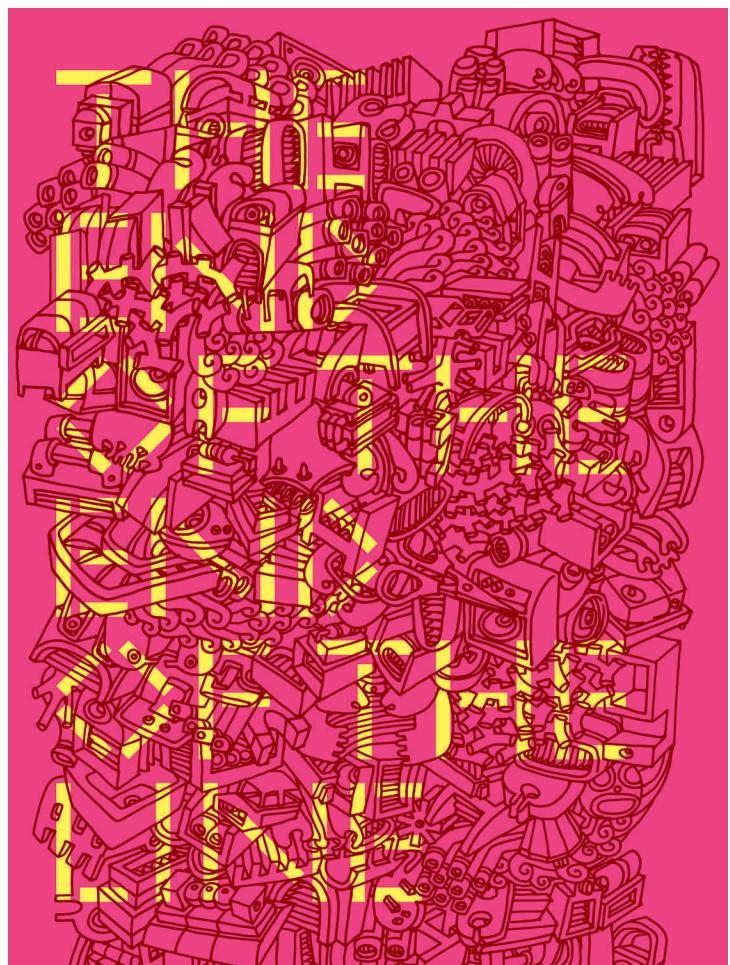
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Joseph del Peso / co-curator



of Eileen Harris-Norton and Peter Norton. This created his own portable museum - now part of the collection Nixon Library in Southern California. After the Nixon library declined this exhibition-in-a-briefcase offers an alternative to the "real" the presidency of the late Richard M. Nixon collected by the artist, composed of numerous artifacts and ephemera generated around

Jeffrey Vallance  
Traveling Nixon Museum



**Artists →** It Can Change, Center for Land Use Interpretation, Courtney Dailey & Ginger Brooks Takahashi, Phil Docken, Jan Estep, Andy Hall, Huong Ngo, Frankie Martin, Julio César Morales, Xurxo Garcia Penalta, Daniel Seiple, Temporary Services, Red 76, Jeffrey Vallance, and Aaron Van Dyke.

**The Soap Factory / Jul 10 — Aug 22, 2004**

612 623 9176 / [www.soapfactory.org](http://www.soapfactory.org)

## Acknowledgements

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Cover Image by Xurxo Garcia Penalta



The "Thumbs Up" video documents the artists two-week long excursion into the backroads of America, searching out hitchhikers. Guided only by a large thumb-out-first drawn on a road map of the North East U.S., Seiple uses hope, intuition, and a CB to locate hitchhikers for his video collaborations. Starting and ending in New York City - Seiple travels through seven states and meets 18 hitchhikers. A detailed day-by-day journal of the project can be found at: <http://www.travelhome.org/>

Dan Seiple  
Thumbs Up

DIM SUM is an ongoing project by Red 76 where the viewer experiences the gallery as if they were a restaurant. Each table is supplied with a TV/VCR and CD player. After being seated, drinks are served and viewers are given menus that list the contents of the Dim Sum archive - ready for consumption. Red76 members are served as waitstaff bringing items from the menu to the table. In each table is a wallet that lists the contents of the Dim Sum archive. Each table is a restaurant. Each table is a restaurant.

DIM SUM  
Red76



## Huong Ngo

Escape Pod Series

By converting free FedEx (Tyvek) envelopes into wearable garments, Ngo has ingeniously created the modular building-blocks for inflatable dwellings. The inflatable pods are sealed using the same velcro that fastens the garments. Each pod is made of 4 jackets, 1 skirt + 1 bag, and is inflated using a standard room fan. The project is accompanied by a zine-style take-away booklet that serves as instructions for assembly.



## Andy Hall

TGIF Sign

Hall's TGIF sign, uses solar energy stored throughout the week to power the sign's green neon letters during the 24 hours of each calendar Friday. Powered by a battery that accumulates a reserve through a photovoltaic (solar) panel, the sun's energy is exchanged for the purpose of lighting up a simple but generous message, literally referencing the phrase "Thank goodness it's Friday," and signaling the work-week's end.

band Airbrians on the top of the Golden Limo during each local One-night-only performances take place with members of her premiers.

Erika Somogyi, Sistas 4 Eva, and Hanna Fushihara, among others. Artists are housed inside the touring Golden Limo - featuring featuring the work of her best friends and family. Projects by 18 artists has organized a traveling group show in a converted auto

Golden Limo Art Tour  
Frankie Martin



## Center for Land Use Interpretation

The American Land Museum

A network of experiential sites being developed across the U.S., the purpose of the museum is to create a dynamic portrait of the nation, one composed of the landscape itself. Selected exhibit locations represent land use patterns, themes, and development issues. The Information Center for the American Land Museum is located in Wendover, Utah. The exhibits can be found among the waste disposal industries, explosives plants, survivability training sites, and weapons test areas viewable within this expansive, geomorphologically self-contained region.



Soap Factory. By relocating the linguistics and aesthetics of this cultural signage. By relocating the scrap-materials and customized with hand-painted using unwanted scrap-materials and vehicles are often fabricated designed by the owner, the vendor's vehicles are often fabricated urbanized culture of mobility and economic adaptation. Generally Francisco. The icons and terminology extend directly from this vendor community he engages in Tijuana, Los Angeles and San this vinyl lettering projects are derived from the Mexican-American font styles, language, and imagery Morales incorporates in Phenomenon, Morales' work infiltrates the main entrance of the Soap Factory.

Informal Economy Collection  
Julio Cesar Morales



## Temporary Services

Binder Archives

Temporary Services has compiled a self-contained, portable archive composed of multiple three-ring binders. Each binder presents photographs, drawings, documentation, and ephemera collected or created by individuals and groups of artists, exhibition organizers, and archivists.

Some of the binders hold as much material as one might expect to find in an entire exhibit or a book. Viewers are invited to freely handle the binders just as they might browse through books in a reference library.

Remembering the legend of the MPLs artist's Uhaul-gallery  
Van Dyke, who runs the Occasional Gallery in St. Paul with his wife  
Peg, to develop a mobile satellite for his gallery in a rental truck.  
The truck-show was docked at the Soap Factory's front loading  
zone - creating an annex to the Soap Factory's galleries. Van Dyke  
worked with local artists: Luke Aleckson, Joe Smith, Astri  
Swendersrud and Joshua J. Van Wie.

Occasional Satellite  
Aaron Van Dyke



## It Can Change

### Gypsy Cab

The Gypsy Cab ran for five days leading up to the opening (July 5-9th). The only cost to each passenger was to make artwork in exchange for their ride. During the ride, each passenger installed their artwork inside the cab on walls built into the back of the van. After five days the interior of the cab was presented as a gallery. Subsequently, the cab is re-presented for the duration of the exhibition, along with slides of the passengers.



Reasons to be Nice  
of the primary gathering areas at the Soap Factory.  
in place, while making a conventional intervention into one  
the social meta-programs that keeps our collective agreements  
selfishness and common sense. Ester casually reminds us of  
on an LED sign, phrases run through familiar strains of guilt,  
collected 300 reasons to inspire social responsibility. Presented  
thinking through Minnesota Nice. Ester has invented and  
of the primary gathering areas at the Soap Factory.

Reasons to be Nice  
Jan Ester



## Phil Docken w/ Courtney Dailey & Ginger Takahashi

Dailey & Takahashi are two of the founders of the Bookmobile, a mobile exhibition of artists books. Together they've curated a collection of artists books to be displayed in a reading chair made by Docken. The chair, adapted from a design by Gerrit Rietveld, invokes the De Stijl brand of utopian wonderment as a support for over 50 hand-made books and zines chock-full of fantastic narratives, d-i-y optimism and catalytic politics.