

# ASP+ARPI!

THE SOAP FACTORY PRESENTS  
THE ART SHANTY PROJECTS ON MEDICINE LAKE, PLYMOUTH, MINNESOTA

SPECIAL  
INSERT



Art Shanty 2008 masthead by Emmet Byrne. (top) Sunset on the ice. Photo by 19 Product. (bottom) The Postal Shanty open for correspondence. Photo by Jane Summerlin.

## JANUARY 19 TO FEBRUARY 23

A five week exhibition of science, art, knitting, karaoke, museums, performances, mail, pinhole cameras, robots, drawing and art cars. The Art Shanty Projects are part gallery, part residency and part social experiment, inspired by the tradition of ice fishing and ice fishing houses used in the Minnesota winter.

Opening Day - Saturday, January 19 ★ Open weekends and occasional weekdays

### Thoughts on Footwear in Winter

by Karen Kasel and Marlaine Cox  
from *The Shanty of Misfit Toys*

Last winter I thought about my feet... alot.

Thoughts included, but were not limited to, the following:

How many toes can I still move in my less than adequate borrowed boots?

Will this be the winter that I lose a toe due to stupidity and frostbite?

Would it be bad if I stole someone's coveted mukluks right off their feet?

Would they understand that shanty participants are cold and hungry and have to pee way too much? That we make irrational decisions when we become obsessed by other people's superior winter footwear?

Last year **The Shanty of Misfit Toys** became an impromptu foot-warming triage unit. Folks with shamefully meager footwear popped in, saw my sock feet inches from our heater and yearned for some of that warm-foot action. Karen and I encouraged them to settle in for a leisurely foot warm-up around the heater while we had storytime, played Go-Fish, practiced knot-tying techniques and ate snacks.

Some of the footwear that made my jaw drop last winter: Chuck Taylor high tops, penny loafers with NO socks(!), tennis shoes, high heeled fashion boots. All of these folks looked like they were enjoying themselves for the first two and a half minutes out on the ice, then they inevitably broke out into a sprint, started screaming/laughing/crying and ducked into the nearest shanty. This happened more than you would think.

For ASP 2008 I will hit the ice donning Steger Yukon Jack Mukluks so I will have a little more time to think about things other than my feet.

Bring Warm Boots.

### Art Cars on Ice

by Ruthann Godollei

Up here in Minnesota, the lakes normally freeze so thick cars can drive on the ice. There are ice roads out to the ice houses where people ice fish. You might think ice fishing and art are two cultures that never meet, but you'd be wrong.

On Lake Minnetonka, February 1, 1998, Minnesota art car artists organized and took part in "Art Cars on Ice," the world's first art car parade across a frozen lake. The following people piloted their art cars for that historic walk on water: Brendan Callahan with the Tie Dye Mobile, Patty Raeker drove Day Glo Flower Power, while her husband Dean Raeker videotaped the event, Jan Elftmann

in her Cork Truck, Ruthann Godollei in the 'Godolleized' Green Gear Volvo, Max Haynes in Sparky's Rainbow Repair Vehicle and David Southgate steering Surfin' Safari. This car complete with a life size shark was the creation of Rebecca Bass and her Bel Air High School art students, who drove it from Texas to Intermedia Arts' Wheels as Art Parade in Minneapolis in July, 1997. They donated their sculptural water themed wonder on wheels and it made a striking juxtaposition on the ice.

It was amazing! And a little scary. Some of us had never driven on ice before. We thought in case of an emergency, the Cork Truck could be used as a flotation device. We surprised some bored ice fisherman by knocking on their ice house doors. They showed us their big Minnesota walleye. We showed them our artistic wheeled whoppers. We got to caravan these colorful contraptions across a dramatic white frozen expanse. We did donuts! Double toe loops! Triple salkows! Max got stuck, we had to push him out.

It was so much surreal fun it was imperative to keep doing winter art car spectacles. Many more creative vehicles have participated since the first foray, including an altered snow mobile, the Good Luck Good Fortune Chinese New Year's Car, the House of Balls Truck, the JAO Speed Painting Truck, the Hippogryph, the Joemobile, Karmacarmeleon, Hearts and Stars, Turfmobile, Twinkl and many more. One year it was too warm to produce ice thick enough to hold up motor vehicles, so a composer orchestrated a live symphony of art car car horns in the snowy parking lot by Como Lake. In 2007, Dave Major of Benton, Kansas brought his modified

*Continued on the next page.*

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612.623.9176

★ For directions, schedule and weekly e-mail updates see: [artshantyprojects.org](http://artshantyprojects.org)  
Art Shanty Projects contact, info and updates at: [info@artshantyprojects.org](mailto:info@artshantyprojects.org)

This activity is made possible, in part, by funds provided by The Target Foundation, The Jerome Foundation, The McKnight Foundation and the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.  
Additional support from ongoing generous individual contributions to the 2008 pledge drive. Thank you.

This year The Art Shanty Projects are dedicated to Matt Zaun, 1975-2007





Continued from page 1.

1959 BMW 600 Isetta to skate over the frozen lake with a large ski in place of the two front wheels and a giant prop-driven fan on the back.

In 2008, Art Cars on Ice will mark a decade of careening across icy arenas at the Art Shanty Projects on beautiful, frosty Medicine Lake in Plymouth, Minnesota. Art Cars n Ice has put a unique Minnesota twist on the booming art car phenomenon. Creatively altered vehicles have recently become a recognized genre, with a history and worldwide venues, including an Art Car Museum in Texas. In terms of national gatherings of art cars, Houston Texas hosts the largest annual event, West Fest aka Art Car Fest in San Francisco comes in second and Minnesota's summertime Art Car Parade boasts a respectable third place in attendance. But Minnesota is still the home to the world's only art car parade across a frozen lake.

In 2005 Minnesota art car artists teamed up with the Art Shanty Project, providing taxi service from the shore of Medicine Lake to ice fishing houses created by artists. David Pitman and Peter Haakon Thompson organized the Art Shanty Projects as a program of The Soap Factory in Minneapolis. Last year, 65 artists built Shanties and performed for the public on the frozen lake. According to the Art Shanty Project website, over 3000 visitors braved the arctic chill as temperatures ranged from -12 to 50 degrees Fahrenheit to visit the artists and their shacks, see Art Cars and participate in activities "from boggle to knitting to karaoke."

This year art car taxis will again shuttle visitors between the shore and the shanties, providing some protection from the below zero wind chill on the icy lake roads. Also, art car artists are building a taxi stand/warming house as a shanty project for the first time this year. The Art Cars on Ice Parade will be on Saturday February 9th at 1pm. For more information visit:

<http://www.artcarparade.com/>

Don't miss us at the Art Shanty Projects, because if the global warming trend continues, next time we might be telling you about the new Minnesota Underwater Art Car Grotto, with scuba tours.

*Ruthann Godollei is a Professor of Art and Chair of the Art Department at Macalester College in St. Paul. Her book, "Art Cars: Museum of the Streets", co-authored with Eric Dregni, is due out in Fall 2008 from Speck Press.*

## Guide to the Mobile Home Shanty

*by Juliana Peterson and Julia Kouneski*

Sitting on a welded base connected to truck axles and wheels, the Mobile Home moves around Medicine Lake by pedal power generated inside the shanty. The idea is to utilize human energy and create a structure that appears stable but is in fact movable. From the outside, visitors to the lake will see a house moving amongst the other shanties. Inside, pedalers and riders sit in a comfortable, living room-like setting, complete with seats resembling couches and old storm windows through which to view the changing vista.

Utilizing the power of people, not only does the structure of the shanty move, but participants also generate body heat from the physical act of pedaling. A pipe chimney open to the interior of the shanty allows for the escape of the collective breath of participants into the outside air. Thus, the "smoke" released into the air is not that of exhaust from burning fuel but that of breath: human energy.

To get this shanty rolling, we began research on both the practical and scholarly levels. As we learned more, permutations of the idea have involved studded mountain bike tires, fixed gear cogs, snowmobile treads, skis, and boat trailers. We searched the internet and came upon various designs for group bicycles and other uniquely engineered human-powered vehicles. We checked out myriad bicycling science books from the library and learned about applied force, types of cranks, load distribution, and gear ratios. We also began to mine the community mind, receiving both cynical and overzealous receptions to the Mobile Home: the best advice we got was to go talk to Pat Starr at the Wienery. Pat is known for building sidecar bicycles that support heavy loads. Both realistic ("there's still a 50-50 chance this won't work") and enthusiastic ("that's why I'm saying you need a second story-for PARTYING"), he has been quick to brainstorm solutions and help connect craftsmen and salvaged materials to the project. The chassis design, by Pat Starr, is a custom-welded frame



Grease stained Wiener sketch for the Mobile Home Shanty

measuring 12 x 8 feet with a differential attached to the front axle. We will chop off the bottom-brackets of several bicycles, drill out the center of the cogs and weld them around the differential (see grease-stained Wiener order above). One lever will serve to steer and one to brake, though at our predicted maximum velocity of 5 miles per hour, we're less worried about these instruments than we are these special features: the tow bar, hitch, and "push" bar.

Stop in, if you can catch us.

## Observing the Ice: A short history of the International Polar Year

*by Margaret Pezalla-Granlund*

2007-2008 marks the celebration of the fourth International Polar Year (IPY). Since the first IPY in 1882-1883, scientists have used these periods to explore uncharted territories and to conduct research and observations in the Arctic and Antarctic regions. The IPY years have also been notable for an emphasis on international cooperation in the sciences. This year, more than 2000 scientists from 60 countries will work on IPY projects, with a goal of sharing research throughout the scientific community and with the general public. In recent years, research projects in the Arctic and the Antarctic have taken on new urgency as scientists begin to understand the importance of the Poles in assessing and understanding global climate change. While Minnesotans gather in shanties on the ice of Medicine Lake, IPY researchers are gathering in Quonset huts on the ice sheets of Antarctica, hoping to divine whether the ice on Minnesota lakes in the not-so-distant future will support an Art Car Taxi and Shanty of Misfit Toys.



(left) Art Car Taxis on the ice in front of the K-ICE Shanty. (right) The Shanty of Misfit Toys. Photos by Jane Summerlin. See lots more photos in the slideshow at [artshantyprojects.org](http://artshantyprojects.org)



Although purely coincidental, it is appropriate that the Art Shanty Projects celebrates its fifth anniversary during the IPY 4. Like IPY researchers, Art Shanty Projects participants value collaboration, flourish in icy climates, and are committed to preserving the environment. In honor of the tradition of polar celebrations, here is a selection of highlights from the history of the International Polar Years:

**The First International Polar Year - 1882-1883**

The International Year of Polar Cooperation was the brainchild of Austrian explorer Carl Weyprecht (1838–81). Eleven nations participated, establishing fourteen research stations. Weyprecht's vision for the Year of Polar Cooperation was to focus scientific attention on fundamental problems in meteorology and geophysics through coordinated experiments and observations in the polar regions.

Although relatively inexperienced, explorer Adolphus Washington (A. W.) Greely (1844-1935) was given command of one of the US expeditions during the first IPY. Greely was charged with establishing a station at Fort Conger on Ellesmere Island, the northernmost island in the Canadian Arctic.

Greely set out with a crew of 25 men, but the party became stranded, relief ships failed to arrive, and the crew spent many months on the ice with insufficient clothing and only a fraction of the food needed to sustain them. Of the 25 who left, only six survived.

Rumors of mismanagement and worse dogged Greely on his return from the disastrous voyage. There were suggestions that the survivors turned to cannibalism, feasting on the bodies of the less-fortunate crew members. In the official reports, however, Greely maintained that the crew strictly rationed their limited supplies and even ate shoe leather to survive – though just barely.

Despite significant challenges, the Greely Expedition collected extensive meteorological data, including temperature, atmospheric pressure, humidity, clouds, precipitation, sea temperature, and ice conditions.

**The Second International Polar Year - 1932-1933**

IPY 2 commenced August 1, 1932, exactly fifty years after the first IPY. The International Polar Year Commission for 1932-33 recommended that the United States establish two research stations in the Arctic, one near Fairbanks, Alaska, and another at Fort Conger on Ellesmere Island.

Though the initial plans for the IPY 2 were ambitious, the whole program was nearly postponed in 1931 because of the worldwide economic depression. Many projects were cancelled or dramatically scaled back, but 44 nations still participated. The US Congress funded only one of the two proposed projects in the Arctic.

Although important research was conducted during the IPY 2, analysis and publication of the results was interrupted by World War II. By the end of the war, many maps and important data sets were lost.

Famous polar explorer Admiral Richard Byrd made his Second Antarctic Expedition in 1933, during IPY 2.

Byrd hoped to conduct an extensive geographical survey of Antarctica, to map the vast uncharted areas and to determine whether Antarctica was one continent or two.

Byrd also hoped to establish the southernmost weather station ever established and collect meteorological data over the Antarctic winter. The original plan was to station three men at the base, but logistics were complicated by weather, and the station was stocked with supplies for only one person. Byrd stayed at the base alone.

Byrd spent that harrowing Antarctic winter in a tiny, dark shack, during which he fell severely ill with carbon monoxide poisoning. Two rescue attempts failed. Finally, in August 1934, a team in a snow tractor managed to make the trip from Little America to rescue him.

**The Third International Polar Year**

(The International Geophysical Year) - 1957-1958

The third Polar Year was known as the International Geophysical Year (IGY). The IGY marked the 25th anniversary of IPY 2, and was timed to coincide with a period of intense solar activity. The name reflected the focus of the year's activities: while much re-

search was still conducted at the poles, scientific activities took place around the globe and in space.

During the IGY, 67 nations participated in projects ranging from the measurement of earthquake waves, to the surveying of glaciers worldwide, to the development of new rocket and radio technologies, to the study of cosmic rays and solar radiation.

An important technological objective of the IGY was the development of artificial earth satellites. With the launch of Sputnik I in October, 1957 and Sputnik II that November, the Soviet Union became the first nation in space.

Despite the significant political tensions of the Cold War years, the IGY fostered a climate of international collaboration. This spirit of cooperation helped facilitate the signing of the Antarctic Treaty in 1959. The Antarctic Treaty is an international agreement that establishes the continent as a scientific preserve and sets it aside for peaceful purposes.

Estonian poet and playwright Juhan Smuul accompanied the Third Composite Antarctic Expedition from the Soviet Union. Upon his return he published *Antarctica Ahoy! : The Ice Book*, his memoir of the expedition. (Today, the United States Antarctic Program supports Antarctic travel and research by artists and scholars through the Antarctic Artists and Writers Program.)

Whether you're celebrating IPY 4 or Ice Shanty Projects Year 5, whether you're exploring the Ross Ice Shelf or the shores of Medicine Lake, dress for the cold, pack plenty of snacks, and enjoy the ice!

*Resources for Further IPY Reading*

The website of the 2007-2008 International Polar Year  
<http://www.ipy.org/>  
A great history of IPY 1, with photos and maps. Put together by the National Oceanic and Atmospheric Administration  
<http://www.arctic.noaa.gov/aro/ipy-1/>  
A history of United States participation in each of the IPYs  
<http://www.us-ipy.gov/Default.aspx?tabid=70>  
Information on the Antarctic Artists and Writers Program  
<http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>  
Fleming, J. A.. "The Proposed Second International Polar Year, 1932-1933." *Geographical Review*, Vol. 22, No. 1. (Jan., 1932)  
Sullivan, Walter. *Assault on the Unknown: The International Geophysical Year*. (New York: McGraw-Hill Book Company, Inc.; 1961)  
*The View from the Ice: Science, Popular Culture, and the International Polar Years*. An exhibition of books, maps, and ephemera related to the history of the International Polar Years, currently on view at Gould Library, Carleton College.  
<http://apps.carleton.edu/campus/library/now/exhibits/upcoming/>

*Margaret Pezalla-Granlund is a Minneapolis-based artist and the curator of exhibitions at the Gould Library, Carleton College. She enjoys winter in theory, but not always in practice. Thanks to Charlie Mandile for his extensive help with research and writing for this project.*



(top) Putting final touches on the MNARTISTS.ORG 10,000 Artists on a Lake shanty. (bottom) Ice augering contestants warming up. Photos by Sean Smuda.





The Bigloo out on the ice. Photo by Sean Smuda.



Matt and Sean building the Bigloo on Medicine Lake. Photo by 19 Product.

# Matt Zaun

Art Shanty Projects 2008 is dedicated to Matt Zaun, 1974 - 2007.

Matt and Sean Connaughty's Bigloo has been a part of the Projects for the last 2 years. He is remembered as family, friend and colleague. This year Bigloo ver 8 was installed on a lake near Schroeder, Minnesota.



## Winter Sports

*by Jan Estep*

In 1914 famed British explorer Ernest Shackleton led a team of 27 men and 69 dogs to the South Pole hoping to be the first expedition to cross Antarctica on foot. The pole itself had been reached two years earlier in a bittersweet race between the Norwegian Roald Amundsen and the Brit Robert Scott, but the first transantarctic crossing still remained as one of the last great polar challenges. En route, Shackleton's ship, *Endurance*, became caught deep in the ice floes of the Weddell Sea, and was eventually crushed under the pressure of the shifting ice before she ever reached the continent. Forced to abandon ship, the men struggled for over two years to make their way north again to South Georgia Island, home of the nearest whaling station. From among the salvaged remains of the *Endurance* the team man-hauled the ship's three lifeboats, their only means of possible escape. Throughout their trek they set up camp on precariously unstable sheets of drifting ice and subsisted mainly on seal and penguin, burning the blubber for cooking fuel; killing and eating their beloved dogs one by one, the care of which had brought them purpose and affection. Once the edge of the ice was reached the entire crew shipped off to Elephant Island, a three-day crossing taking them to the first solid land they had stood on after 497 days on ice and sea. On the shoreline they turned over two of the boats to create a makeshift hut that would be their home for the next four months. Almost immediately Shackleton and a group of five men rowed the sturdiest lifeboat, the twenty-two-and-a-half-foot long *James Caird*, across 800 miles of treacherous ocean in search of South Georgia Island. Starved, dehydrated, chilled to the bone, the small crew reached the island after 17 days at sea. But they still were faced with a nearly unpassable mountain crossing. On their fourth ascent up the uncharted, glacier-ridden peaks they managed to break through and after a thirty-six hour march they finally spotted Stromness whaling station. Bedraggled beyond recognition—and since no one in the world knew of the crew's distress—they were at first spurned by the whalers until Shackleton identified himself. Once their story was told everyone rallied behind them. Incredibly, after a winter-worthy ship was finally obtained, the remaining men on Elephant Island were rescued alive. Their safe return was heralded as a near impossible feat of courage and perseverance on the part of Shackleton and his men.

In the past decade there has been a veritable explosion of interest in stories like Shackleton's. Coffee-table photo books, reprinted diaries, Hollywood biopics, and PBS documentaries abound, covering every major historical expedition to the North and South Poles. This interest in polar exploration has coincided with intensive Mount Everest coverage as tourism there brings more traffic and exposure to that destination. Add to this the vigorous marketing and consumption of extreme sports and adventure travel—even SUVs—and overall you begin to notice that our culture is exhibiting a deep fascination with physical risk and survival. Or at least with images and stories of risk and survival.

Since many of us do most of our "adventuring" while safely ensconced in our homes, a person can quickly become cynical about this cultural swing. It is easy to mock the stereotyped suburbanite barreling down the road with their gas-guzzling, four-wheel-drive vehicle or the commuter wearing an over-priced, neon-yellow technical jacket when you know that they've never ridden on a dirt road, or needed high clearance, or experienced the severe conditions that warrant such triple-layered, seam-sealed, bomb-proof protection. Certainly, there are plenty of people who use these materials and commodities in the way they are intended: off-road cyclists, backpackers, extreme athletes, and weekend warriors. But usually this stuff is sheer overkill. Using it seems to be more about status—who can afford it, and what kind of impression it creates than any real practical need or genuine outdoor experience.

Add to this the fact that virtually no uncharted place on earth remains, and that it's becoming increasingly difficult to get a deep sense of wilderness and solitude, and you can get really skeptical about all this armchair exploration.

Yet, I think this interest indicates something more than just a superficial impulse to follow fashion, consumption, and literary

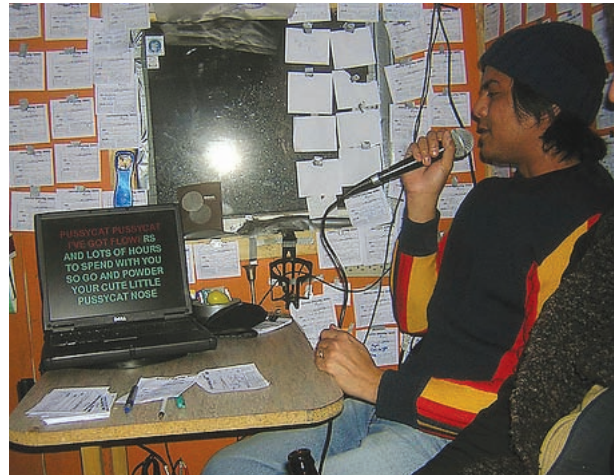
trends. If those trends didn't tap into the general collective mood we wouldn't respond to them so ardently. The image created when we buy/embody/read the material of great exploits is one of strength, vitality, and certitude in the face of extreme challenges. Cultivating that image is a response to the complicated demands of a fast-paced, work-obsessed culture. It comes down to an issue of control: in an out-of-control, unpredictable world, which seems to be changing more quickly than we can clearly and distinctly imagine, we need to remind ourselves that we are strong enough, energetic enough, and smart enough to handle whatever comes our way. However pale the comparisons, we make analogies between our ordinary living and what great explorers have accomplished, bolstering our sense of self in the process.

These symbols of an outdoor lifestyle not only provide an exaggerated physical insurance but also heed an incipient fear of and ignorance about the future, including our own death. I think a lot of us are waiting to see what's going to happen, what new terrain might be revealed around the corner. Even if the idea of this frightening new territory is a byproduct of advertising hype (the aftereffect of "millennial fever"), immersing oneself in the legends of polar expeditions, mountaineering culture, and historical firsts conceptually and emotionally prepares a person for its potential onslaught. If Shackleton could keep morale high even in the most desperate of conditions, telling his men "Optimism is true moral courage," certainly I can get through whatever the future has in store for me. If expedition guide Scott Fischer can clip an ill-prepared and under-trained novice climber to his harness and literally drag her up the South Col to the top of Everest, then maybe I can get the support I need to "make it." Between these two extremes of nobility and disgrace is room enough for rest of us. People can survive incredible ordeals.

Historically, however, many more people have died or seriously injured themselves than succeeded in their missions. Not only doesn't it seem to matter that the majority of these activities end in failure, but often it's the worst-case scenarios that intrigue us the most as we become riveted to the gory, amazing details. We are compelled by the doctor who, left for dead on Everest, found his way back to base camp, almost teetering off the face of a mountain, his nose and extremities blackened by frostbite. Or the team of explorers forced to cannibalize their compatriots when thrown off course by storms and faulty equipment: these are stories of excruciating human vulnerability and terrible choices made and still they encourage us.

In my mind, there seems to be two kinds of people here: those who champion Sir Robert Scott and those who champion Shackleton. Scott's 1911-12 expedition to the South Pole was an utter disaster. The team had a crippling lack of experience, too few provisions, an inadequate diet, men who had never skied before, and class and rank skirmishes that diminished the group's cohesiveness. They brought weakened horses for the journey, an animal unable to tolerate the cold and snow, and were forced to kill their beasts. And as a leader Scott was utterly demoralized by "losing" the race to the pole. Arriving there just a few days behind Amundsen he was unable to recover from the blow and couldn't motivate his men. Scott's team died. His diaries and other first-person accounts of the excursion clearly reveal the general stupidity and lack of confidence. Yet Scott has been canonized as a man who faced death squarely and bravely for the honor of his country.

*Continued on page 6.*



Night shift at the Norae Shanty (karaoke+ice house)



# THE ART SHANTY PROJECTS ON MEDICINE LAKE, PLYMOUTH, MINNESOTA

**1 THE MEDICINE LAKE DRAWING CLUB ( M.L.D.C.)** ARTIST: Tim Nickodemus. An interactive shanty where you can engage in different drawing/art making activities on a randomly rotating schedule. Formal drawing classes, rotating bizarre art programs (portrait-fencing, image-fishing, idea-stealing, etc.) and even aerobic workout routines are to be expected for anyone who will enter the Medicine Lake Drawing Clubhouse. Everyone who shows up is considered a member of The M.L.D.C. Join the club.

**2 LIMNOLOGY SHANTY** ARTISTS: Mitch Haustein, Leah Laurich, Becky Stark. Stop by the for a captivating experience centered on the science of lakes! You can take water samples through the ice, examine microscopic life persisting throughout the winter, and learn to identify plants and animals common to lakes. There will even be an experiment to display the effects of nutrient additions on Medicine Lake water.

**3 THE ICE MUSEUM** ARTISTS: Shanai Matteson, Dane Steinlicht. Established in 2007 by The Ice Preservation Fund, an independent collective of artists, scientists, environmental educators, and pagophiles (ice enthusiasts) who share a concern for the future of our warming climate. A multi-purpose mobile space, The Ice Museum collects, preserves, prepares and interprets our vanishing ice heritage. During the 2008 Art Shanty Projects The Ice Museum will establish a temporary public engagement facility. There, The Ice Preservation Fund will continue its mission of research and public engagement with an exhibition about the science and culture of ice, related education programs and special events.

**4 BIG FISH EATING ICE HOUSE** ARTISTS: Tyler Pederson, Sheri Pederson, Mike Pederson, Cory Wagner, Lance Bernard, Anna Claussen, Greg Ingraham. We're all bait. We're all in the life-cycle. We belong to an ecosystem. Mother Nature, at times, is strangled by the forces humans place on her. She often fights back in the form of natural disasters, e.g. earthquakes, tornados. What if she started to fight the stranglehold in new, inconceivable ways? The Big Fish Eating Ice Fishing House is an attempt to alert humans to the dangers of taking Mother Nature for granted. It will look like an enormous fish breaking through the ice, eating the fisher-people inside.

**5 THE INSTITUTE FOR THE ADVANCEMENT OF METATEMPORAL EDUCATION AND RESEARCH (IAMER)** ARTISTS: Erin Fenton, Andrew Dayton. An advisory committee to post-capitalist supranational leadership organizations. We aid in the development of more effective socioeconomic policy by making recommendations based upon our empirical metatemporal research. We will be installing the IAMER Field Museum—part of our Public Education & Outreach division—in the Midwestern United States, circa 2008.

**6 THE MOBILE HOME** ARTISTS: Julia Kouneski, Juliana Peterson. Utilizing human power and adapted bicycle technology to move around the lake. As a visitor to the shanty you generate body heat from pedaling, take an armchair (sort of) tour of the shantytown, and enjoy good company. Outside, observe the changing landscape and appreciate that the chimney exhaust is just breath, a simple by-product of human energy.

**7 ABANDONED ANTARCTIC SHANTY** ARTISTS: John W. Marks, David Petersen, Daniel Palahniuk, Kristin Abhalter. Reflecting a pseudo-research post where the artists of Art of This will collect from visitors items they are willing to abandon at the shanty. These random abandoned items will thus be transformed into art objects. "Research" materials are exhibited on the interior and exterior of walls of the shanty itself, creating a partnership between the viewer and the artists.

**8 GIANT ROBOT** ARTISTS: Julian McFaul, Mark Safford, Adam Cook. A sixteen-foot tall concoction of steel, wood and cardboard shambles in a most inefficient manner over the frozen lake in search of fish. A crew of three command the robot from a tiny insulated chest-cavity, armed with poles, a 10' drop-down auger and a load of goodwill.

**9 THE MEDICINE LAKE FISHERY** ARTISTS: Peter Sowinski, Kate Strathmann, Lucas Koski. This is the inaugural year, focusing on the unique experience of second story ice fishing. The practice of ice fishing, so central to the Art Shanty Projects, and sadly often neglected, will be celebrated.

And we have a handmade flag.

**10 THE NORAE SHANTY** (karaoke+ice house) ARTISTS: Michael Hoyt, Jesse Seigel. Returning to the Art Shanty Projects for a third season. Stop in by car, sled, ski, skate, or by foot to participate in the soulful exchange of song. The shanty is free and open to the public.

**11 THE MYSTERIOUS ORDER OF THE WESTERN SCHOOL FOR ANTHROPOGLACIAL RESEARCH LODGE** ARTISTS: Mike Gunther, Lesley Kadish, Andy Sturdevant. Equal parts archival library and rustic lakeside speakeasy. Maps of the area and local artifacts are available for visitors to peruse. They will also be able to listen to a vintage radio in the corner, broadcasting weather updates from the past century, while sipping a gin and tonic.

**12 Art Car TAXI WARMING SHANTY** ARTISTS: Jan D. Elftmann, Allen Christian, Kat Corrigan, Max Haynes, Morgan L'Argent, Ephraim Eusebio, Mina Leierwood, Duane Tougas. You are invited to take a complimentary ride in an Art Car Taxi out to the Shantys or go for a tour of Medicine Lake. Stop by the yellow taxi-like Warming Shanty to wait and enjoy a hot cocoa or a warm bratwurst or baked potato. The Art Car Taxi's will be available on Saturday and Sundays between 10am and dusk.

**13 THE SHANTY OF MISFIT TOYS 2008** ARTISTS: Marlaine Cox, Karen Kasel, Will Pike, Kurt Allis. This is our second year as Misfit participants in Art Shanty Projects. Our shanty's transparent plastic walls will once again be insulated with rejected stuffed animals from a local distributor. At the end of the project the animals will be donated to local charities that help families and kids.

Our colorful and cozy shanty will continue to provide a warm respite from the cold and all are invited to participate in our widely varied activities.

Some of the programming includes: Animal Hunt, Clothing Exchange, Story time, Scrabble tournaments, Badminton, Sunday Soup Kitchen, Knot-tying techniques, Live Music and special guest artists from Arizona that will amaze us with crayon carving, medieval chant and frozen bubbles.

Our shanty will once again be a warm place to learn a quirky skill, eat hot soup, meet new friends and tie some knots.

**14 SERIOUS UNDERTAKINGS REGARDING VISIONARY INVESTIGATIONS INTO THE VITAL ATTRIBUTES OF LONGEVITY (S.U.R.V.I.V.A.L.)** ARTISTS: Peter McLarnan, Katinka Galanos, Sam Soule, Hunter Jonakin, Brennan Vance. Approaching the long winters of Minnesota through they mythology of wilderness survival. An airplane carrying a documentary film crew has crashed in a frozen and uninhabited landscape. Their deep and seemingly futile struggle for survival is chronicled on Medicine Lake, with weekly performances, screenings, and a S.U.R.V.I.V.A.L. Sunday School.

Please visit our website for serials, character profiles, S.U.R.V.I.V.A.L. trailer, and more. <http://medlakesurvival.blogspot.com/>

**15 POSTAL SHANTY** ARTISTS: Gabriel Welker, Caleb Peterson. A communication tool for the entire Art Shanty Project. Fellow Art Shanty participants can use the Postal shanty in the same manner as they would the U.S. Postal Service. The Postal Shanty has everything needed to send a postcard from the ice to a friend. Just bring in an address, and your un-frozen fingers.

**16 THE BLACK BOX THEATRE** ARTISTS: Soozin Hirschmugl, John Bueche, Tou Cha, Justin Boeke, Savannah Reich. An ultimate theater experience. Our shanty features one of the smallest theaters in town. Showcasing Saturday afternoon new works by some of the Twin Cities finest actors, dancers, puppeteers, and musicians. And Sunday puppet performances of Thornton Wilder's, "By the Skin of our Teeth" and "The Adventures of Conan the Barbarian and the Frost Giant's Daughter". Two original puppet shows created especially for the Art Shanty Projects Black Box Theater. Look for a schedule of performances, show times, and ticket information on the Art Shanty Projects website.

**17 THE MOBILE SHANTY** ARTISTS: Julia Kouneski, Juliana Peterson. A hexagonal structure designed to complement the winter landscape. The interior functions as a mobile gallery where guests are invited to warm up, take off their boots, and enjoy an assortment of hanging mobiles. The Mobile Shanty is sponsored by FORECAST Public Artworks in honor of their 30th anniversary.

**18 THE SNAPSHOT SHANTY** ARTISTS: Molly Roth, Emily Darnell, Terese Elhard, Sam Hoolihan. A photobooth on frozen Medicine Lake. Using the natural light reflecting off of the snow and ice, the Snapshot team takes photos of anyone who steps through the door, allowing people to have a photographic keepsake of their time spent outdoors in Minnesota winter.

**20 KNOTTY KNITTERS KNITTING SHANTY** ARTISTS: Marilyn Thompson, Bob Thompson, Amy Wilkerson, Jody Wilkerson Tracy Cummings, Ashley Kntteriljenberg. Come inside the ball of the Knotty Knitters Knitting Shanty and check out how Art Warms. Join in on our project to provide warm knitted hats, scarves and blankets for people in need. This year our focus is local and we'll be knitting and crocheting for St. Anne's Place, which provides short-term housing for women and their children.

**21 THE GREEN EASY** ARTISTS: Nicole Tollefson, Eric Gustafson. A two-liter grows gills, plastic bags become cannibals, and the residue of last week's party glows with confidence today. The Green Easy may be mysterious, but it's never exclusive. All that's required for admittance to the club is a little imagination

**22 WOODWORKING SHANTY** ARTIST: Paul Linden. Come inside and close the door fast, this heat ain't free! There may be woodworking going on, board games, a conversation about the best long johns, overshoes vs. mukluks or the making of hot beverages for visitors to enjoy (B.Y.O. marshmallows, they don't keep out here). Other topics may include (but are not limited to) contraptions for making igloos, how to make studded bike tires, naps, Karaoke practice, home brew recipes, Dutch oven cooking and Swedish carving knives.

**23 ICE CUBICLE** ARTISTS: Darwin Muzzy, Carl Schneeman, Lisa Parker, Eva Pogatchnik. Our Art Shanty Project will consist of an office cubicle open to the sky called "Ice Cubicle". It will be approximately 8'0"X 8'0", similar to one you might find in your office. The office cubicle will include a work surface, bookcase, drawing rack, office chair, computer and of course the traditional water cooler. Your impression will be that you can sit down at the monitor and send off an email, but everything will be cold and icy, and you will freeze your backside if you sit too long

**24 PINHOLE SHANTY** ARTIST: Richard Lindberg. Richard will have his walk-in pinhole camera shanty set up for the third year. He has teamed up with MCP (Minnesota Center for Photography) for a weekend of hands-on shoot your own.

**25 AUTO ETHNOGRAPHIC HQ** ARTIST: Peter Haakon Thompson. The original Art Shanty, built in 2004 by Alex DeArmond, Kari Reardon and Peter Haakon Thompson. Designed by David Pitman. Primarily functions as the administrative hub of the project while on the ice. Also a good place to find souvenirs. New this year: indoor/outdoor wind vane and weather station.

**19 K-ICE STUDIOS - 97.7FM** ARTIST: David Pitman. Micro-radio station broadcasts to Medicine Lake on 97.7 FM. Programming produced from The Art Shanty Projects participants, visitors and loosely affiliated fans. Mission: stir chaos with randomness. Come in, report the weather, sing a song, tell a story, a joke or relate your experience of being in the shanty. Hosting the 2008 pledge drive; raising money listener-sponsored-radio-style for The Art Shanty Project. Thanks to Thadeous Sheppeck, Michael Kronenbusch and Mike Tincher.

**26 BATHROOM SHANTY** Every lake needs 1, we'll have 2. Provided by On-Site Sanitation. *Complete satisfaction is more than our goal - it's our standard.* [www.onsitesanitation.com](http://www.onsitesanitation.com)



Clothing exchange day at the Our Burr Shanty, photo by Matt Ruch







Dance contest on the ice. Photo by Sean Smuda.

*Winter Sports - Continued from page 4.*

In contrast, where Shackleton's story stresses perseverance, resolve, and better preparedness, Scott's story recounts a harrowing tale of ignorance, failure, and loss. Shackleton did not reach his goal but lived, Scott reached his goal but died. Yet history considers both of these men to be heroes. Characterizing both legends is bad luck and the struggle to rebound. Maybe these are the elements that keep us compelled rather than the final, relatively fleeting act of winning the prize.

Amid all the curiosity about who's doing the most extreme physical feats and who's traveling to the farthest, most pristine places on earth, is an underlying craving for adventure. Artists have exhibited this wish too, turning themselves into inveterate explorers. Imagine Robert Smithson excavating a Utah wash or Joseph Beuys recuperating in the wilds of Siberia. Picture Albert Bierstadt and Eadweard Muybridge surveying the U.S. western frontier or Robert Long trekking on foot across Great Britain (though Long would call it "walking"). Matthew Barney has free-climbed the walls of a gallery and wrestled bulls in the Utah salt flats. Joan Fontcuberta has imagined a trip to the moon as a Russian cosmonaut. Ana Mendieta carved into dirt, beach, and caves. Chris Burden rowed a boat off the Baja peninsula heading toward Mexico. Bas Jan Ader sailed off Cape Cod toward England (and disappeared). It's a mix of imagined events and real endeavors: Ashley Bickerton in the tropics, Mariko Mori in the Painted Desert, Andy Goldsworthy at the North Pole, Walter Niedermayr in the Dolomite Alps. Again and again artists have used their art to search for adventure. Endurance, environmental awareness, mental and physical training, strategies for survival: the sport of art takes us to new places, opens up realms of discovery, and tests our pluck and determination.

But many of these artists' adventures happened only in their imagination, accounts fleshed out with props and photographs but fictional nonetheless. The make-believe status of the actions may make a person wonder if art really is that risky, or risky in the way Shackleton and Scott understood first-hand. This is kind of like asking whether an imagined event can ever approximate the power of the real thing. Would Beuys' story be any more compelling if we knew he really fell from that plane and really recuperated on the edges of society? Would we be more impressed if Fontcuberta really flew into outer space? Maybe. But would these "real" acts on the part of the artist make the art better? I'm not so sure. We embrace risk because it makes life exciting. But risk is a relative term and what a person considers risky depends on their personality. Some people court excitement physically and

are willing to put their bodies at great risk: they'll jump off cliffs and chase down rapids. Others risk emotional or intellectual exposure. It may or may not be a physical risk that an artist takes, but at the very least an artist is committed to putting his or her ideas out into the world. The risk here is not a matter of life and death, but one of rejection, criticism, and being misunderstood or ignored. Of course, there's a difference between actual expeditions and imagined ones; I would never want to lessen the true significance of what famous naturalists and leaders have attempted and accomplished. That extraordinary people really have done such things is an incredible thought and I welcome the chance to vicariously share their journey and feel a touch of their pain and glory. But nor do I think, "you really have to go there" to make your art genuine and authentic, or worthy on some metaphysical scheme of things. The power of art is the power of the imagination; it is a way of orienting oneself to the world that in fact and in application complicates the world. These artists use art as a filter through which to experience and contemplate nature, just as culture provides a filter, histories of exploration provide a filter, and an adrenaline rush provides a filter. In the end, I wouldn't want to lessen art or the artistic gesture either by reducing it to "the real thing" for it to have any validity as a meaningful act.

There's a photograph of the *Endurance* taken before she capsized that shows her starkly silhouetted against the brilliant white of the landscape: the ship is moving across the horizon abutted on all sides by solid sheets of pack ice. Shackleton and his men must have felt the growing pressure of the ice closing in on them; they would wait days for a crack to appear that would let them advance a few hundred feet before being swallowed up again. Patiently and with great faith they persevered toward their goal. Even in the face of failure they persisted. During that long voyage back from their collision with Antarctica the crew experienced bitter cold, constant deprivation, and severe isolation. Their ultimate survival was due in large part to Shackleton's foresight, leadership, and his enduring hope. Despite the hyperbole, false romanticism, contested histories, and armchair speculation, these are qualities that also inspire artists.

*Jan Estep is an artist, writer, and associate professor of art at the University of Minnesota. She will give a talk about hypothermia and conceptualism during the Art Shanty Projects program this winter.*

A longer version of this essay originally appeared in *Cakewalk*, #3.

## Original fiction by Sam Koenigsberg:

After all those years there he was, pallid and, well, dead, staring up at me through the ice. I pulled off my earmuffs and gloves as if the furry insulation was somehow obstructing my view. Maybe it was. I reason you have to be naked and cold to be really sure of something. Otherwise it might just be the bend in the heat or the soft of a sweatshirt.

I wanted to be alert and close to it, that's why I was there, in the fishing shanty on Chimney Pond. My line was an old horsehair cord that ran straight into the sewer hole I had cut with my auger. It's like running a link from your world into theirs and the only thing that separates the two is the thin skin of the frozen. If it's too thin you might just join them, break the ice, enter the black water, the black dead, the sturgeons who silver between the two.

Because there he was, Luca Brasi, preserved by the cold, still fat and fresh of death, white in the gills after 35 years asleep with the fishes. This was the type of thing you might see, alone in a shanty, on the fragile place between one and the other. But I wasn't going there, there was still warmth in the hut, and to tell you the truth I was glad of it.



A preliminary sketch for the Medicine Lake Fishery Shanty



(above middle) Fire on the ice. Yes, right on the ice. Photo by Cynthia Lapp. (bottom) Lunchtime at the Auto Ethnographic HQ Shanty. Photo by Jane Summerlin.





(top) SHitFi performing at the Vista Shanty. Photo by Sean Smuda.

(middle) A fleeting glimpse of David Hamlow's shanty before it blew away.

(bottom) Have you hugged your limnologist today? Stop in at the Limnology Shanty and you'll get the chance. Photos by Cynthia Lapp.

ASP+ARP! is published as a special insert to the third issue of ARP! for the 2008 Art Shanty Projects.

Special thanks to Tiffany Hoch and Ariel Pate and staff at ARP! — [art-neutopia.org](http://art-neutopia.org)

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Design and layout: Mike Tincher, T DESIGN, Minneapolis

Thank you to all photographers, artists, designers and people who contributed to this publication.



Photo by Peter Haakon Thompson.

The A Project



[the-a-project.org](http://the-a-project.org)



## 2008 CALENDAR OF EXHIBITIONS

### ART SHANTY PROJECTS

January 19 - February 23

Opening day: Saturday, January 19, 2008

Organized by David Pitman and Peter Haakon Thompson

### SOUL ON ICE

February 23 - March 23

Opening Reception: Saturday, February 23, 2008 - 7-11 PM

Curated by Obsidian Arts and TAWU (The Art Within Us)

### MCAD SENIOR SHOW

Apr 19 - May 17

Opening Reception: Saturday, April 19, 2008 - 7-11 PM

An exhibition of the spring 2008 graduating classes

### MEANDER, TRACI TALLIUS AND TFS HISTORY ROOM

May 24 - July 6

Opening Reception: Saturday, May 24, 2008

Curated by Bethany Kalk and Ben Heywood

### THE 4TH ANNUAL TEN SECOND FILM FESTIVAL

July 4

Immediately following the St. Anthony Main Fireworks

Curated by Chris Pennington and Aaron Wojack

### ARTERY 24

July 5 - July 6

A 24 hour festival of performance curated by Fiona MacNeill

### SUBMISSIONS SHOW

July 19 - August 31

Curated by Soap Factory Director Ben Heywood, this show will draw from the annual submissions The Soap Factory

### THE \$99 SALE

September 19 - September 20

Preview Party Friday September 19, 2008 - 9 pm - midnight

Now in its third year, this annual fundraiser promises great original art works for the low price of \$99

### GREATER MINNEAPOLIS

September 13 - October 26

Opening Reception Saturday, September 13, 2008 - 7-11 PM

Curated by Christopher Pole, Patricia McMeans, Yasmin Raymond, Dave Salmela, Scott Stulen.

### THE 2ND ANNUAL SOAP FACTORY HAUNTED BASEMENT

October 17 - October 31

Daily from 7-10 PM

Designed and operated by artists Chris Pennington and Aaron Wojack

### THE 3RD ANNUAL VOLUNTEER BIENNALE

November 15 - November 30

Opening Reception Saturday, November 15, 2008 - 7-11 PM

An exhibition by the volunteers of The Soap Factory

View Exhibition Pages on all shows at:

[soapfactory.org](http://soapfactory.org)



THE SOAP FACTORY PRESENTS

THE ART SHANTY PROJECTS ON MEDICINE LAKE, PLYMOUTH, MINNESOTA

JANUARY 19 TO FEBRUARY 23, 2008

JANUARY 19th Saturday

OPENING DAY

1 pm and 3 pm - Bike Race on the Ice  
*Winner advances to February 23rd race*

2 pm - "Frozen" presented by Black Box Theatre

Throughout the day:  
Bunny Hop world record attempt by Robert Marbury  
Captain Yonder music group

JANUARY 20th Sunday

12 pm, 1:30 pm, 2:30 pm - "Frozen" presented by Black Box Theatre

Lunch time - Soup Kitchen put on by Shanty of Misfit Toys

Throughout the day:  
Captain Yonder Music group

JANUARY 23rd Wednesday

6 pm to 11 pm - Norae Shanty open

7 pm - Monoplex, movies on the ice

JANUARY 26th Saturday

1 pm and 3 pm - Bike Race on the Ice  
*Winner advances to February 23rd race*

1 pm to 5 pm - Pin Hole Shanty presented by MCP and Tom Miller

2 pm - Program at the Black Box Theatre

Throughout the day:  
Captain Yonder music group

JANUARY 27th Sunday

12 pm, 1:30 pm, 2:30 pm - Program presented by Black Box Theatre

Lunch time - Soup Kitchen put on by Shanty of Misfit Toys

1 pm to 5 pm - Pin Hole Shanty presented by MCP and Tom Miller

Throughout the day:  
Captain Yonder music group

JANUARY 30th Wednesday

6 pm to 11 pm - Norae Shanty open

7 pm - Monoplex, movies on the ice



(right) Monoplex night.  
Photo by Sean Smuda.  
(far right) A snowy night on the ice.  
Photo by 19 Product.

FEBRUARY 2nd Saturday

WALKER ART CENTER FIRST FREE SATURDAY

TAKE A FREE SHUTTLE BUS TO THE ART SHANTY PROJECTS FROM THE WALKER ART CENTER – walkerart.org

12 pm - Jan Estep: Lecture on hypothermia

1 pm and 3 pm - Bike Race on the Ice  
*Winner advances to February 23rd race*

2 pm - Program at the Black Box Theatre

Throughout the day:  
Dream Research Photography, Sean Smuda

FEBRUARY 3rd Sunday

10 am to 2 pm - Crayon carving with Pete Goldlust

12 pm 1:30 pm and 2:30 pm - Program at the Black Box Theatre

Lunch time - Soup Kitchen put on by Shanty of Misfit Toys

FEBRUARY 6th Wednesday

6 pm to 11 pm - Norae Shanty open

7 pm - Monoplex, movies on the ice

FEBRUARY 9th Saturday

12 pm - Jan Estep: Lecture on hypothermia

1 pm and 3 pm - Bike Race on the Ice  
*Winner advances to February 23rd race*

2 pm - Program at the Black Box Theatre

2 pm - Medieval and Renaissance vocal concert, Germond Melanie

4 pm to 6 pm - Thorbjorg on Medicine Lake, Kari Tauring

Throughout the day:  
Valentine letters to legislators with Jill Waterhouse  
Love Warrior, Josie Winship

FEBRUARY 10th Sunday

12 pm, 1:30 pm, 2:30 pm - Program presented by Black Box Theatre

Lunch time - Soup Kitchen put on by Shanty of Misfit Toys

Throughout the day:  
Valentine letters to legislators with Jill Waterhouse

FEBRUARY 13th Wednesday

6 pm to 11 pm - Norae Shanty open

7 pm - Monoplex, movies on the ice

Throughout the day:  
Valentine letters to legislators with Jill Waterhouse

FEBRUARY 14th Thursday

Throughout the day:  
Valentine letters to legislators with Jill Waterhouse

FEBRUARY 15th Friday

4 pm to 6 pm - Thorbjorg on Medicine Lake, Kari Tauring

FEBRUARY 16th Saturday

12 pm - Jan Estep: Lecture on hypothermia

1 pm and 3 pm - Bike Race on the Ice  
*Winner advances to February 23rd race*

2 pm - Program at the Black Box Theatre

FEBRUARY 17th Sunday

12 pm 1:30 pm and 2:30 pm - "Frozen" Black Box Shanty

Lunch time - Soup Kitchen put on by Shanty of Misfit Toys

FEBRUARY 20th Wednesday

6 pm to 11 pm - Norae Shanty open

7 pm - Monoplex, movies on the ice

FEBRUARY 23rd Saturday

CLOSING DAY OF THE PROJECTS

12 pm, 1:30 pm, 2:30 pm - "Frozen" presented by Black Box Theatre

1 pm - Championship Bike Race

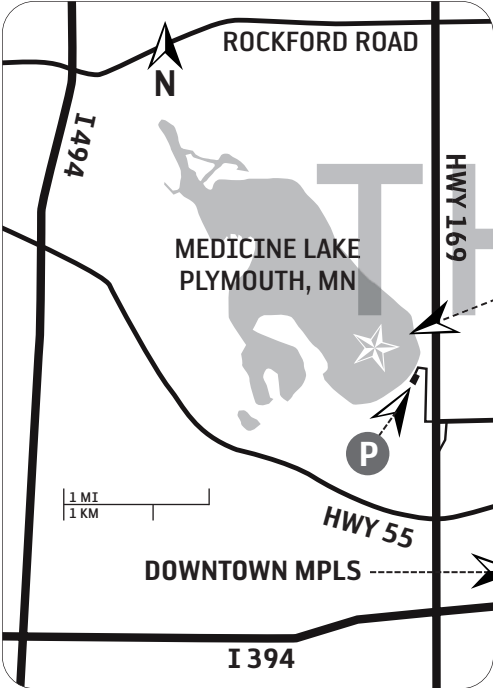
ONGOING THROUGHOUT THE PROJECTS

Flav-Or-Ice Coat, Janet Groener

Underwater listening station, Beth and T.J. Barnes



Lots more info and updates at: [artshantyprojects.org](http://artshantyprojects.org)



HOW TO GET TO THE ART SHANTY PROJECTS

DIRECTIONS: From Downtown Minneapolis take I-394 West to Hwy 169 North. Just past Hwy 55, take the Plymouth Ave / 13th Ave exit. Continue straight over the railroad tracks. Turn left at first stop light onto 13th Ave. and go under Hwy 169. Turn right at next light onto the West Frontage Road. Follow the Frontage Road North. After four blocks or so turn left on 17th Ave. Drive into East Medicine Lake Park. Enter parking lot and park. Look around, then walk West out onto the ice. Or ...

If ASP 2008 is located away from the shore, look for the Art Car Taxi Warming Shanty down by the shore and catch a Taxi to the projects. Do not drive on to lake from the East Medicine Lake Park parking lot.