

# CARGO CULT



Art of Burning Man 2013



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The playa is a tabula rasa, a blank canvas upon which many a fantastic vision has been realized. Submarines, gigantic ducks, swimmers, fire-breathing thistles, serpents, chandeliers, grandfather clocks and balsa wood temples have emerged from the playa.

The projects featured in this guide were selected as Honorarium projects for 2013. Every year Burning Man allocates a percentage of its revenue from ticket sales to funding select art projects that are collaborative, community-oriented and interactive. We do this in order to support the Burning Man art community, and to facilitate the creation of outstanding art for Black Rock City. The vast majority of art installations on the playa, however, are not funded. In 2013, a percentage of your hard-earned ticket money helped to fund the following art installations, for all Burning Man participants to enjoy.

This guide was put together using available information on the web and reference materials that originate from the artists' websites, fundraising projects and press. Photos used are also from these sources and may not credit the original photographer (please forgive us for that!).

We hope this guide will illuminate the artists' vision, and illustrate the immense amount of work that goes into bringing their magic cargo to the playa.

Come visit the Artery in BRC at 6:30 and Esplanade to pick up self-guided tour maps that make a great companion to this guide.



*Cover and design by LoopyLou.  
Guide compiled by the ARTery.*



# Art of Burning Man 2013

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# What is a Cargo Cult?

A cargo cult is a religious practice that has appeared in many traditional pre-industrial tribal societies in the wake of interactions with technologically advanced cultures. The cults focus on obtaining the material wealth (the 'cargo') of the advanced culture through magic and religious rituals and practices. Cult members believe that the wealth was intended for them by their deities and ancestors. Cargo cults developed primarily in remote parts of New Guinea and other Melanesian and Micronesian societies in the southwest Pacific Ocean, beginning with the first significant arrivals of Westerners in the 19th century. Similar behaviors have, however, also appeared elsewhere in the world.

The primary association in cargo cults is between the divine nature of 'cargo' (manufactured goods) and the advanced, non-native behavior, clothing and equipment of the recipients of the 'cargo.' Since the modern manufacturing process is unknown to them, members, leaders, and prophets of the cults maintain that the manufactured goods of the non-native culture have been created by spiritual means, such as through their deities and ancestors, and are intended for the local indigenous people, but that the foreigners have unfairly gained control of these objects through malice or mistake. Thus, a characteristic feature of cargo cults is the belief that spiritual agents will, at some future time, give much valuable cargo and desirable manufactured products to the cult members. Symbols associated with Christianity and modern Western societies tend to be incorporated into their rituals as magical artifacts, for example the use of cross-shaped grave markers.

Cargo cults thus focus on efforts to overcome what they perceive as the undue influence of the others attracting the goods, by conducting rituals imitating behavior they have observed among the holders of the desired wealth and presuming that their deities and ancestors will, at last, recognize their own people and send the cargo to them instead. Notable examples of cargo cult activity include the setting up of mock airstrips, airports, offices, and dining rooms, as well as the fetish-ization and attempted construction of Western goods, such as radios made of coconuts and straw. Believers may stage 'drills' and 'marches' with sticks for rifles and use military-style insignia and national insignia painted on their bodies to make them look like soldiers, thereby treating the activities of Western military personnel as rituals to be performed for the purpose of attracting the cargo.

The term 'cargo cult' has been used metaphorically to describe an attempt to recreate successful outcomes by replicating circumstances associated with those outcomes, although those circumstances are either unrelated to the causes of outcomes or insufficient to produce them by themselves. In the former case, this is an instance of the 'post hoc ergo propter hoc' fallacy ('after this, therefore because of this').

*Excerpted from The Daily Omnivore 2012*

# Ancient Intelligence

by Erica Halpern | West Hollywood, CA

## About the project:

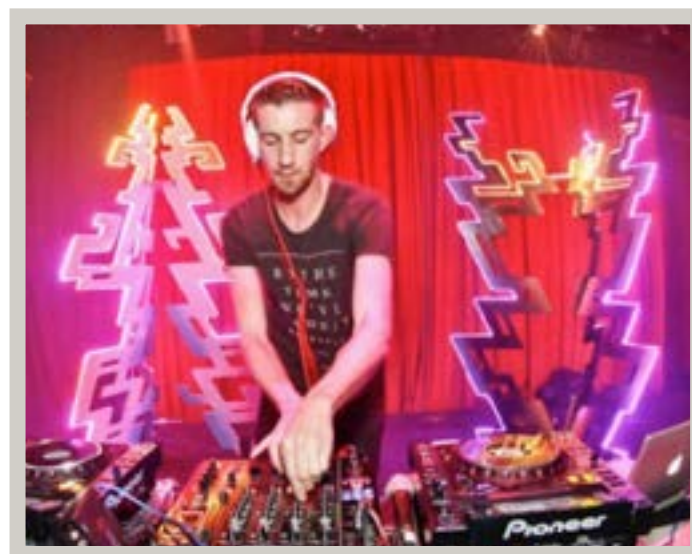
Ancient Intelligence is a sound interactive Lighting Installation Sculpture that stands 8'x'8'x8'. This dynamic piece has around 2,700 intelligent LEDs and was inspired by the beautiful repeating lines and angles of circuitry, the majesty of trees, and the beauty of ancient temples. Technology is a manifestation of the intelligence of the organic and how technology is a manifestation of this.



## About the artist:

With two mechanical engineering degrees, Erica Halpern expresses her highly creative and artistic outlook in the design of lighting, toys, furniture, footwear, accessories, and spaces. Erica enjoys creating functional interactive art in her spare time.

She has been designing residential lighting fixtures for 5 years now, and recently began using LED technology for her own projects, especially with her three dimensional art.



URL: <http://www.coroflot.com/ericahalpern/Ancient-Intelligence-Light-Installation>  
 Contact: [erixadesigns@gmail.com](mailto:erixadesigns@gmail.com)



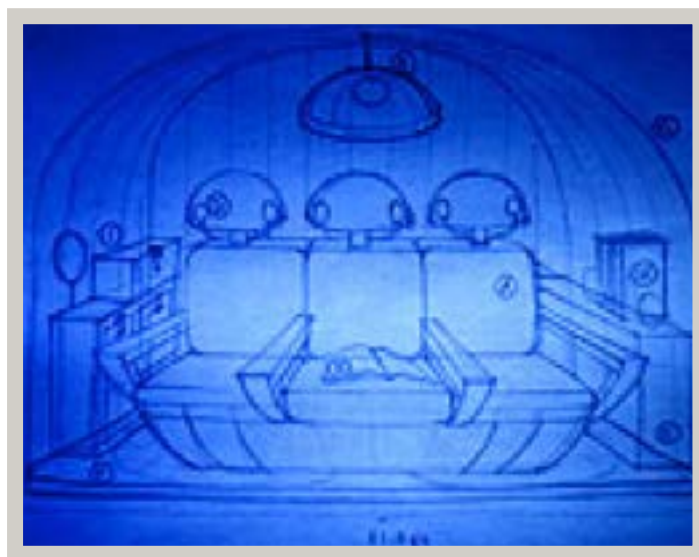
# Aux Folles

by Anna Bruinsma | Los Angeles, CA

## About the project:

A mini salon is based on mid-century beauty regimens and slavish currying of the flesh. A perming couch sits inside a gilded cage bathed in blue light, emanating from milky white antique hobnail lamps. Each of the heads are outfitted with small speakers playing episodes of the 1950s radio show "Our Miss Brooks" mixed with French pop yé-yé singers (Sylvie Vartan, Chantal Goya).

On the couch are vintage copies of Vogue that have been cut up and changed into a series of brain teasers. Each of the answers contains the code to unlocking one of the prizes.



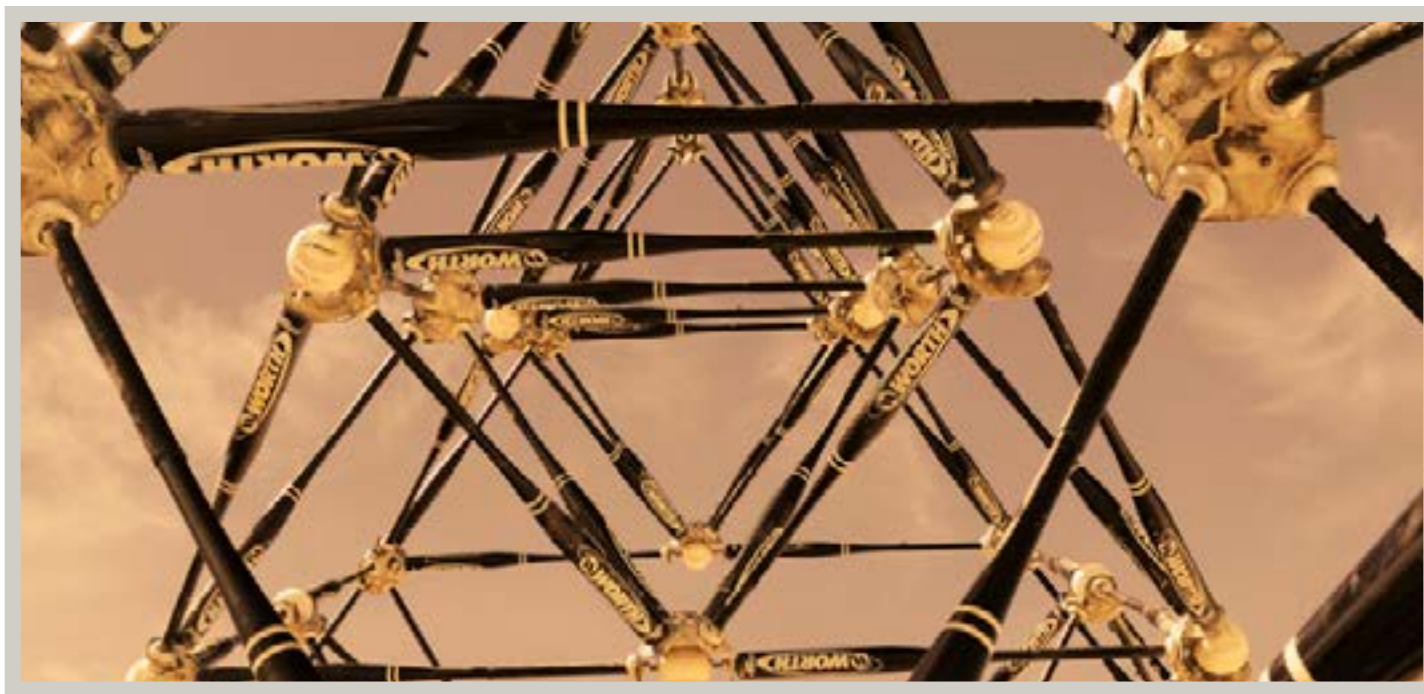
## About the artist:

Anna Bruinsma has shown in the US and Europe, including the Marc Chagall Museum in Vitebsk, Belarus. She has a BFA in Painting from the San Francisco Art Institute (SFAI) and has also studied at Cooper Union. She lives and works in Los Angeles, CA.

URL: [Annabruinsma.zenfolio.com](http://Annabruinsma.zenfolio.com)

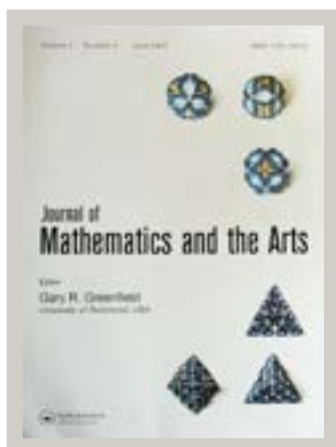
# Bat Country

by Gwen Fisher, Paul Brown | Sunnyvale, CA



## About the project:

Bat Country is 21' tall six-sided tetrahedron built with 384 aluminum baseball bats (approximately 2000 lbs of steel) and 130 twelve-inch softballs. The bats form the structure's edges; there is one softball at each vertex. Each edge of the structure measures 26' in distance.



Mathematically, Bat Country is an example of a third-generation Sierpinski tetrahedron – a tetrahedron is a pyramid with a triangular base.

The structure is designed to be and intended to be climbed upon. As participants explore the piece, the view changes in dramatic and unexpected ways: one remarkable feature of a Sierpinski Tetrahedron is just how different it appears from different points of view.

For example, from the outside on the ground, Bat Country looks like a triangle with a complex lattice of interior edges. From several specific perspective points, the bats align perfectly, and it appears to be a two-dimensional Sierpinski Triangle. First brought to Burning Man in 2008.

Bat Country represents the idea of self similarity; the full-scale installation is an assembly of 64 small tetrahedrons. To understand the Sierpinski tetrahedron, consider one tetrahedron, made with six bats, one for each edge, and four balls, one at each corner. With four such tetrahedrons you can assemble a first-generation Sierpinski tetrahedron (requiring  $6 \times 4 = 24$  bats). If you combine four first-generation tetrahedrons, you get a second-generation tetrahedron (requiring  $24 \times 4 = 96$  bats). If you combine four of these in turn, you get

# Bat Country

by Gwen Fisher, Paul Brown

a third-generation tetrahedron (requiring  $96 \times 4 = 384$  bats). This is Bat Country, a third-generation Sierpinski tetrahedron. The negative space between each tetrahedron forms a regular octahedron with eight triangular faces. The largest octahedron,

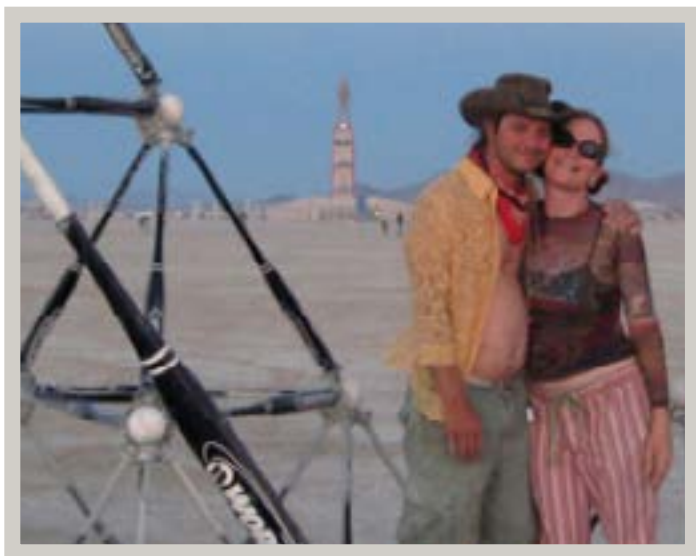


in the center of the sculpture, is about 10' high. This space, large enough for several people to stand in, serves as an inhabitable 'room' inside Bat Country. Self-similarly, four smaller octahedrons, one at the center of each second-generation tetrahedron, are each about 5' high; there are also sixteen small octahedrons, one inside each of the first-generation tetrahedrons.



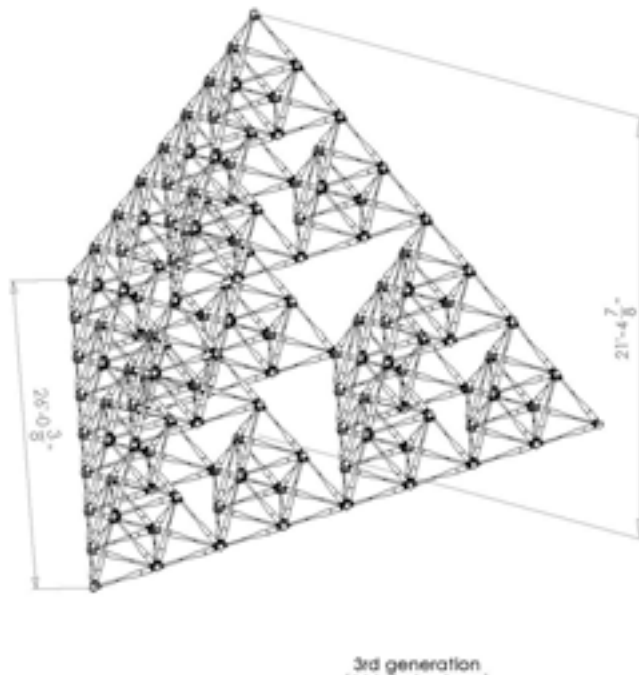
# Bat Country

by Gwen Fisher, Paul Brown



## About the artists:

Artist Gwen with her Partner Paul. Gwen is a Mathematical Artist and Jewelry Designer . "I create artwork to appeal to people's affinity for organization in design. I use mathematics, including geometry, symmetry, and topology, as an inspiration for the structure of my creations. Across cultures and continents, humans show a natural affinity towards the aesthetic of pattern and order, and my art appeals to this aesthetic in a tactile, tangible form. I have found that people often recognize the repetition and order in my pieces, and so my art appeals to their sense of discovery of the familiar in the unfamiliar.



URL: <http://gwenbeads.blogspot.com/2013/03/bat-country-sierpinski-tetrahedron.html>  
Contact: [gwen@beadinfinity.com](mailto:gwen@beadinfinity.com)

# Bathroom Beacons

by Starpony Arts/Beacon Arts | Brooklyn, NY

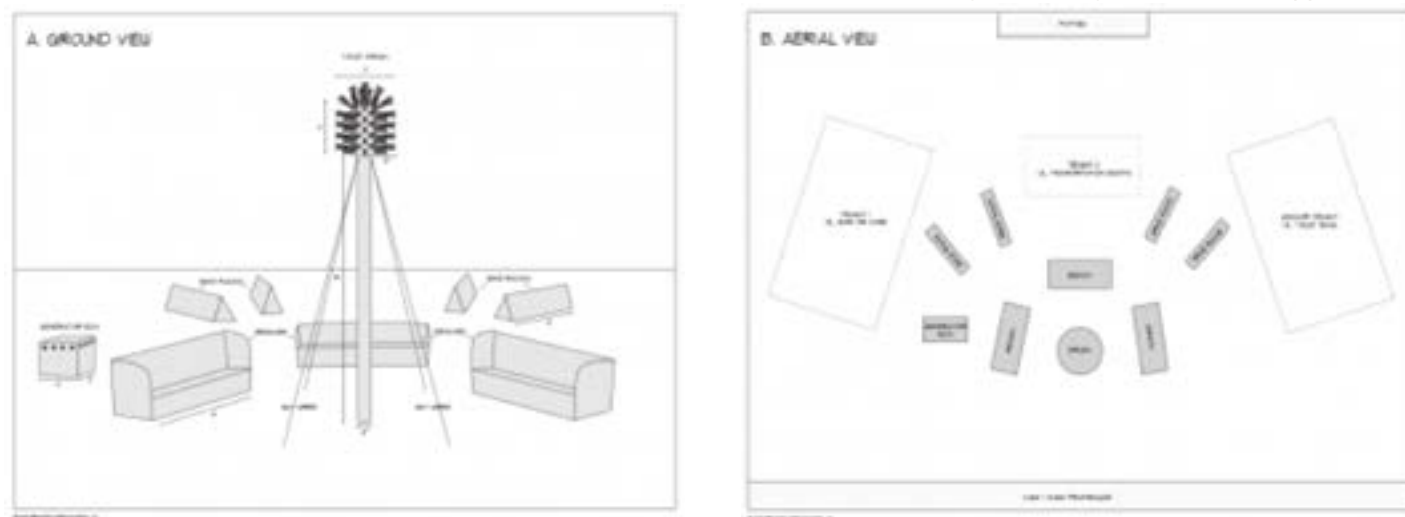


## About the project:

Welcome to Fabulous is the Bathroom Beacons' redux of the iconic Las Vegas sign, guiding travelers to their #1 or #2 destination spot. Lighting your way to bowel and bladder utopia.

## Potty Plazas

Bathrooms are one of the basic necessities of civilization, but are often hidden from sight as though in shame, unappreciated



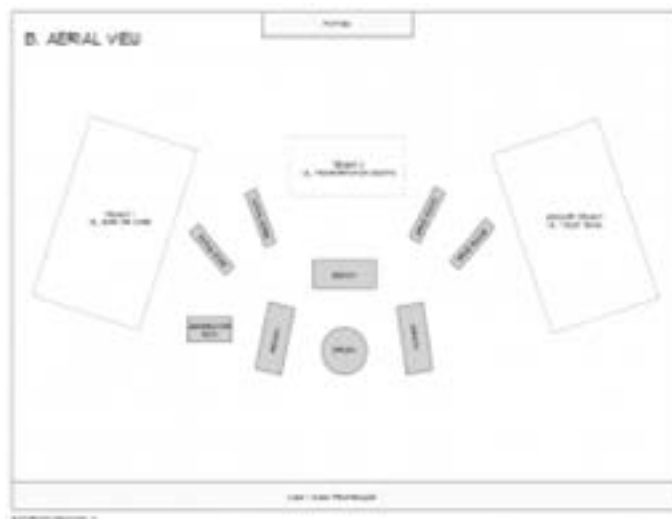
for the critical role they play in creating a thriving society. The Bathroom Beacon Potty Plazas pays tongue-in-cheek homage to the critical role of The Facilities in our modern world by building toilet-themed civic plazas at two select locations, creating their own community centers while providing a valuable civic service to the larger event.

Looking back at our 2012 Bathroom Beacons project, we noticed that the Beacons were more than just lighted signs to the portapotties— participants used them as rally points to meet up with friends; places to lock a bike and go exploring; places to sit and relax while waiting for friends to return from the Blue Rooms; and spaces to throw parties. Inspired by this unexpected utility and community that developed around the Beacons, the Beacon Arts crew is building and curating two Potty Plazas at the porta-potties along the 3:00 and 9:00 promenade on the inner-playa.

# Bathroom Beacons: Welcome to Fabulous

by Starpony Arts/Beacon Arts

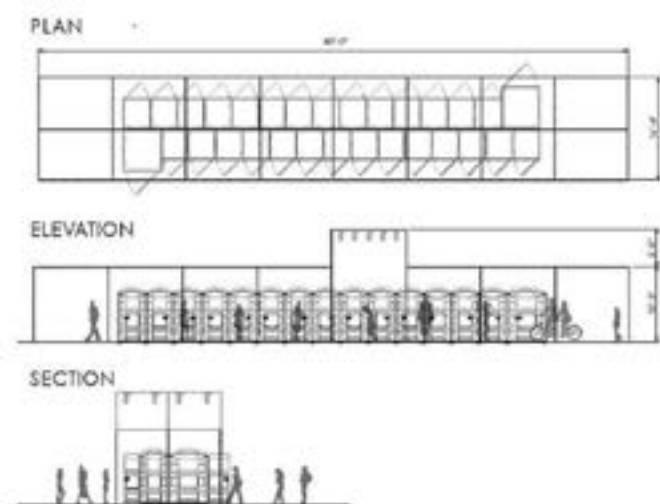
The Potty Plazas transform the porta-potties on the inner-playa from a basic necessity to a destination for the weary art explorer. Each plaza features a new-for-2013 cargo-cult-esque beacon— a 15'tall toilet bowl brush with illuminated bristles— that



will call forth the return of the mysterious and powerful porta-potty cleaners, as well as benches and bike racks (This central infrastructure is what this proposal covers). Each plaza will also feature an anchor tenant that will engage visitors in play — the Toilet Bowl will return to anchor one plaza. The other anchor is a Potty Playland featuring a variety of jungle gym activities. Beyond the central infrastructure and anchor activities, we will curate space for two or three other tenants at each plaza, inviting the Burning Man community, as well as official Org departments, to propose a service or activity to bring to one of the plazas. In addition, the community is welcome to use to the plazas for what ever other creative or civic purposes they propose, such as bus stops, pee-funnel dispensers, census boxes, art-car parties, bowling contests, and so on.

## About the art team:

You're at Burning Man. It's night time. And you have to go. We mean GO. Where are the porta-potties again? They were



## Bathroom Beacons: Welcome to Fabulous

by Starpony Arts/Beacon Arts



right by that... art car that's gone. And those little blue lights at each end of the porta-potties just fade into the kaleidoscope of lights that is Burning Man at night. Maybe I can just find a dark spot over here and...

Born out of frustration in attempts to find the porta-potties on the inner playa at night, the Bathroom Beacons project addresses this problem with unique art installations located at the porta-potties in the inner-playa. Each installation is designed to be high above the porta-potties and illuminated at night to indicate the presence of restrooms nearby, while contributing to the unique artistic aesthetic of the Burning Man event.

Beacon Arts is the NYC-based team behind the Bathroom Beacons project, which lit the way to the porta-potties on the inner playa in 2012 with the Toilet Bowl, Welcome to Fabulous, & First Words. We create civic art that draws people together in unconventional places, lighting the way to a smile, new friends, and relief. Since it's founding for the 2012 Burn, Beacon Arts' installations have been found at parties, fundraisers, and FIGMENT NYC, bringing some playa magic home to New York.

URL: [www.bathroombeacons.org](http://www.bathroombeacons.org)



# BELIEVE

by *Laura Kimpton, Jeff Schomberg* | *Fairfax, CA*

## About the project:

Laura Kimpton and Jeff Schomberg have been showcasing their Large Word Series at Burning Man for the past 4 years. Their previous installations have been MOM, OINK, LOVE and EGO..



Since the first Celtic Forest, Laura's message is about how words and books are too important to us. "Celtic Forest" consisted of four gleaming steel trees up to 22 feet tall, topped by flame-spitting candelabras. The trees surrounded a fiery moat containing a steel sculpture of a winged Belisama, the Celtic goddess of fire. The Word series, consisting of large letters, has continued this. She has brought Burning Man three Large words in the past: MOM, OINK, LOVE and EGO.

This years project, BELIEVE, returns to the iconic metal letters that have proved to be some of Burning Man's most loved (and photographed) installations.



# BELIEVE

by *Laura Kimpton, Jeff Schomberg*

The Large Word Series is unique in that the installations evoke so many different things for different people. Citizens of Black Rock City interpret and interact with each word on their own terms and have expressed many different emotions and feelings based on their Word experiences.



BELIEVE will continue this legacy by encouraging people to contemplate what they believe, how their beliefs affect their lives and their experiences on the playa.

## About the artists:

Kimpton's work is powerfully message-driven, often exploring women's issues, and empowerment. She met her art partner, Jeff Schomberg at Burning Man in 2003, married him, and have been collaborating ever since.

URL: [www.laurakimpton.com](http://www.laurakimpton.com)

# BIG BULLY

by Charlie Smith | Atlanta, GA



## About the project

BIG BULLY will be a modern, re-purposed, reused version of a very old and ancient figure. Imagine a fire-spewing, human-headed bull with wings standing before you!

People lined up throwing logs into its mouth as sacrifice!

From its bulging belly and out of its three gaping mouths, the ports along its back between its wings belch smoke. From the top of its head fire dances up columns of thick white smoke fire then pure smoke then fire then, bam! It's on FIRE! A bursting cheer from the surrounding participants: rage and glee! To see the energy set free into its pure bright and warm fiery form.

Its three way perspective is a key in the alchemy of the piece as a guardian of our sub culture intentions.

A lil' gift of the "Gods", dropped from above, a protector ready to take flight and displace threats to our intentions.

This figure's origin was both a sacrificial ancient Godhead figure as well as a protective gateway genie style figurine during the eras of early Mesopotamia and early Sumerian dating as early as 2800 B.C. up through the Greco Roman Era. Now this creature has landed once again in the heart of our desert, The Playa in this hybrid mechanical re-interpretation. This creature will evoke and stimulate the community and will create a common celebratory safe space as a guardian of the inner circle surrounding the man.

Furthermore, in today's world we seek Protection from a personal or religious super power that protects and guides us, one that we can testify to! Everyone has a differing potential strength they praise and seek to find answers from. In this we create magical space, a creature an Ethereal being that may have wings, a human form, that represents a powerful animal or creature as an iconic figure! So here I offer this icon, a gift to the society to make an offering to the desert and create this powerful sanctum within the circle surrounding the man as a ritual cleansing space.

Creating a community through the art form, the inspiration of bringing people together to share their philosophies, visualizations through symbolism and verbal communication inspires the conceptual quality of the artifact. Being created through incorporating individual talents





# BIG BULLY

by *Charlie Smith*

and ideas, Incorporating the individual and group intentions creates context, interest, and intention into the overall magic of the sculpture, then add the interactive essence of the project. In the creation of community through this type of involvement through the art brings group ownership and connectivity through mass collaboration this leads to the unity and strength of our sub culture



## About the Artist:

Charlie Smith has received multiple national and international grants, commissions, and exhibition opportunities creating both sole and collaborative visions. His devotion to the Artistic has launched him to creating both fine and functional art works for public and private environments, corporations, experimental art communities, music & arts festivals and residential settings. Charlie enjoys working with other artists, architects, designers, contractors and engineers to create artistic vision. His Atlanta based design and build studio is tailored to specialize in one of a kind creations. The works created are made from metal materials sometimes mixed with wood, concrete, glass, stone and light. His use of volume, line, shape, form, and texture lend to intriguing playful and deliberate iconic and symbolic creations. His aesthetic is very unique and resonates with the environments and communities that he creates and affects through his work.

Other art from Charlie on the Playa in previous years include last year's Time Star and Fire Birds of the Fifth Direction.



URL: [sparseland.com/](http://sparseland.com/)  
Contact: [bigbullyburns@gmail.com](mailto:bigbullyburns@gmail.com)



# A Chaotic Affair

by Nathan Kandus | Oakland, CA



## About the project:

"A Chaotic Affair" is a ride-able chaotic pendulum. Standing 30 feet tall, the pendulum offers an exploration of chaos through play. A magnet attached to the base of the pendulum is capable of pulling 500 pounds, while similar magnets are laid across the ground. The pendulum bounces, turns, and slingshots through the created magnetic field; its motion completely unpredictable.

Chaotic systems appear in many parts of our natural world including: planetary orbits, turbulent fluids, and certain fractals. We can characterize a chaotic system, yet we cannot predict chaotic movement. Chaos borders the edge of our understanding of the physical world, and we are able to see the limits of our analytic scientific abilities.

An art piece. A science experiment. A playground. A ride-able 30 foot tall magnetic chaotic pendulum bound for Burning Man.

"A Chaotic Affair" is a piece about chaos, set to be placed in a beautiful location on the open playa of Burning Man, which has given partial funding to this project. Chaotic systems appear in many parts of our natural world including planetary orbits, turbulent fluids, and certain fractals. Chaos can be characterized. We can say how chaotic a system may be, yet we cannot predict chaotic movement. It borders the edge of our understanding of the physical world: we are able to see the limits of our scientific abilities.

"A Chaotic Affair" is a literal platform to explore and engage with a chaotic system. It consists of a 30' pendulum, suspended by a steel pyramidal tripod. As one approaches, colorful paint suggests play, while the gentle ambling of the rigid pendulum inspires curiosity. The pendulum has a magnet attached to its base, capable of pulling 500 pounds. Similar magnets are laid across the ground, and the pendulum bounces, turns, slows, and slingshots while navigating that magnetic field. There are 14 magnets in this piece. Collectively, they could lift a large SUV with your entire family inside. Pushing

# A Chaotic Affair

by *Nathan Kandus*

the pendulum increases its chaotic movements, further engaging the audience. A platform at the base of the pendulum can be mounted and ridden as a carnival ride, allowing for the direct experience of chaos.

While one can play with the pendulum solo, it encourages participants to engage as a group. Games are created spontaneously, where they try to hit every magnet once in a single swing, or get the pendulum to trace out a perfect square. Without prompting, the innate curiosity we possess finds its outlet and experimentation begins.

## About the artist:

"My grandfather, a mechanic on Apollo 11, first pointed my eyes towards the sky, and I still find awe whenever I look at the natural world around me. I create art so that I may contribute to fostering that sense of wonder in others.



"The world is composed of natural beauty. Some of it can be seen by walking out in a forest, or looking at a photograph taken from space. Yet, much of the world's beauty is somewhat intangible, existing within the ephemeral ether, difficult to grasp and appreciate. Gravity, dark matter, chaos and many other forces which comprise the universe remain unrealized by most. So much is poured into scientific research, yet only a few can understand the fruits of these explorations. The knowledge revealed by scientists belongs to everyone, and I feel privileged to be able to show the public these truly amazing scientific discoveries.

"Born and raised in Santa Barbara, creation has been a pillar of life. I graduated from the University of California, Santa Cruz, where I studied art while minoring in physics and astrophysics. Inspired by science museums, my research has been largely concerned with uniting the arts and sciences through collaborative interactive sculptures and installations, incorporating concepts found in the realms of physics and mathematics.

"After college I continued my research, forging the Art and Physics Research Laboratory with funding from the University's Physics and Art departments, and working on two other research projects. Our explorations disseminated knowledge through personal and public inspiration.

"With this piece I hope to continue down the avenue of creative exploration, freedom of information, and public engagement.

"I explore the intersections of science and art through sculptural practice. These explorations are rooted in physics and mathematics. So often scientific concepts linger as ephemeral and intangible, or simply remain as numbers and calculations. By making these abstract ideas into tangible physical objects, I allow these concepts to be visualized, understood, and appreciated.

"To the scientist I show the beauty of their work. Things that have only lived in numbers no paper come to life in the most physical of ways.

"To the artist I show the rules of the natural world. These rules are all around us and govern everything we do in art, from the mixing of a pigment to the manufacture and installation of a sculpture. Even though the artist encounters these phenomena every day, the concepts have been so showed in math they seem separated from the artist's reality. My work shows these rules

# A Chaotic Affair

by *Nathan Kandus*

intimately apply to the artist, and are in fact the fundamental beauty of all artwork.

"I bring an understanding of art and science by offering new and exciting modalities for experiencing this information. I aim to integrate a sense of play as well as inspire curiosity and inquiry, allowing the viewer to see the beautiful and unique qualities that are ever present in our natural world."

-*Nathan Kandus, Artist*

URL: [http://www.nathankandus.com/Chaotic\\_Affair2.html](http://www.nathankandus.com/Chaotic_Affair2.html)

Contact: [nathankandus@gmail.com](mailto:nathankandus@gmail.com)

# Cathedral of Celestial Mathgic

Ilya Pieper | Cedar Park, TX

## About the project

Around the perimeter you'll find the constellations of the gods that have been worshiped for ages cut into scraps, with designs from cultures across the globe that have worshiped the heavens. You realize that these scrap falsified altars are just the lack of understanding of our true form. As you step inside, you begin to see the magic that we are. The center Frabjous is a representation of the universe ever connected. Each tip of the star you touch is a piece of yourself. As you touch and play the Frabjous, you are touching and playing the heavens above. And as you realize this, you look around and understand that all those shining eyes and bright smiles are your fellow star sisters and brothers. We are all sacred co-creators of this beautiful universal existence. And we will always be connected in this chaotic, perfection of swirling star stuff.

The Cathedral of Celestial MaTHgic is based solely on interaction. The main Frabjous is touch sensitive; it interacts by lighting up and making music when touched. (Frabjous means fabulous and joyous in the same word. Which is exactly what the sculpture is).

## Inspiration



George W. Hart is an interdisciplinary sculptor, mathematician, computer scientist, and educator. His geometric sculpture is recognized around the world for its mathematical depth and creative use of materials. He is a pioneer in using computer technology and 3D printing in the design and fabrication of sculpture. Examples of his artwork can be seen at major universities, such as M.I.T., U.C. Berkeley, and Stony Brook University. He has received praise and awards in numerous exhibitions, including a New York State Council for the Arts Individual Artist's Award. He has been invited to lecture and show his art across the country and around the globe, including many major universities. He loves designing sculptures to be assembled by large groups of people.

His frabjous is the center piece of this installation.

## "We are made of Star stuff."- Carl Sagan

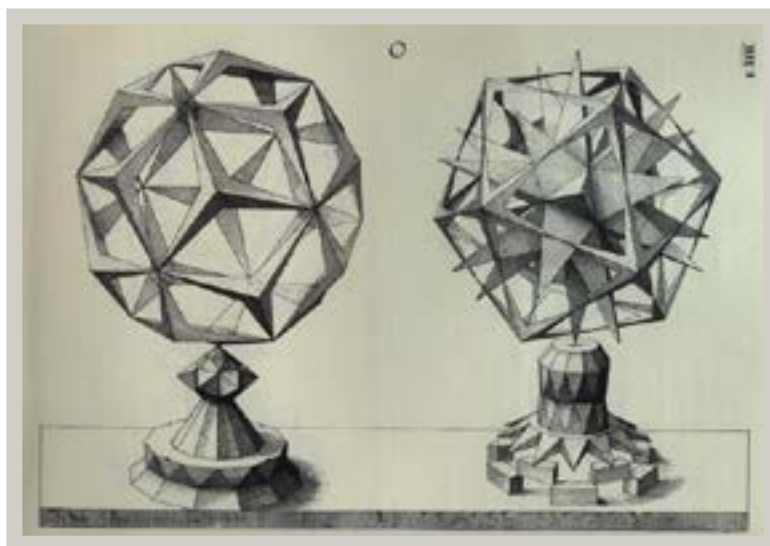
For centuries human kind has been enchanted by our beautiful creators. Infinite amounts of stars have exploded and left an everlasting echo inside of our minds and hearts, for every atom in our body has come from the furthest reaches of our universe, just to be collected delicately together again to create you. These celestial beings have been speaking and teaching us for millenia. They are where we go to dance when we sleep, and are in our hearts when we follow our dreams. Man kind has been worshiping the heavens for thousands of years. We, ourselves, are their ultimate cargo. The stars have been our saviors and our gods since before time was written. Alters, pyramids, shrines, telescopes, satellites, probes, rocket ships, languages, religions and much more has been created in search of their light. Our primitive minds have continuously tried to reach these celestial beings that enchant us so, even though we are made of them, and they of us. Humans try to mimic the perfection of our heavens, instead of realizing that we are the perfection. Math, science, and many things have been created to try to perfect



# Cathedral of Celestial Mathgic

by Illy Pieper

the understanding of our universe. Humans have only been able to create a crude mimicry of the mathematical perfection of the heavens above. With my piece, The Cathedral of Celestial MATHGIC, I wish to portray the underlying message that we are the very essence we worship. We are the very make up of the gods in the sky we have been looking to for answers since before the dawn of time. Around the perimeter you'll find the constellations of the gods that have been worships for ages cut into the scraps, with multiple designs from cultures across the globe that have worshiped the heavens above. Yet with those images, there will be quotes opening your mind to the realization that these scrap falsified alters are really just the lack of understand of our true form. The outer perimeter is the stepping stones to the actual true knowledge of each other as pure children of the stars. As you step inside, you begin to see the magic that we are. The center Frabjous is a representation of the universe ever connected, flowing in on itself. Each tip of the star you touch is a piece of yourself. As you touch and play the stars on the Frabjous, you are truly touching and playing the heavens above. And as you realize this, you look around and understand that all those shining eyes and bright smiles are your fellow star sisters and brothers. We are all sacred co-creators of this beautiful universal existence. And we will always be connected in this chaotic, perfection of swirling star stuff.



## About the Artist and Art Team:



Illy Pieper. She's only 23 years old, and the Cathedral will be her first large sculpture.

"I grew up watching my mom paint and build all these awesome things, and my grandma used to take me to as many art museums as she could while I was a little girl. For as long as I can remember, I have always wanted to build amazing structures and create beautiful spaces.

"I want to inspire people to see themselves in the stars. I want people to see how everything is interconnected. Carl Sagan said 'We are all a way for the universe to know itself.' That is the exact thing I want to share.

"I also want people to understand that math is the language of the universe. Everything is put together in these beautiful spiral patterns, mapped out to create everything from sounds, to light, to even ourselves. We are vibrations of star stuff.

Illy Pieper is a multimedia artist who creates visions using diversified scales of varying sizes. She thrives on challenges and learning new

# Cathedral of Celestial Mathgic

by Ilya Pieper

skills, paralleled with an explosive imagination, intuitive mind, and crafty handiwork. The combination of math, science, beauty, and art have influenced her since childhood. She has an affinity for solving problems and building her ideas into reality. She delves deep into studying the subjects she needs most in the moment of a creation she wishes to explore. She is a part of a close-knit community of artists and imagineers in Austin Texas, and has been involved with the festival building community across America since 2009. Her multi-faceted talents and unique visions have led her to work in traditional media including photo-realistic paintings, large scale murals, but also less conventional media like tattoos, freak bike building, welding, mechanics, wood working, yurt building, and more. So stick around to see what else is in store.



URL: <http://www.ilyapieper.wix.com/celestialmathgic>

Contact: [ilyapieper@gmail.com](mailto:ilyapieper@gmail.com)

# Charcade

by Christopher Guard & Site 3 coLaboratory | Toronto, ON

## About the project

Every community needs an arcade, but for Black Rock City, not just any arcade will do. That's why we've dreamed up the Charcade, where past and present interactive fire art and game installations come together to create the first ever fiery on-playa arcade.

We're building an arcade and it's rather non-traditional. (Translation: We're building the CHARCADE and ALL THE GAMES SPEW FIRE)

### First things first, where the heck are we doing this?

While the individual fire games are being built in several cities across North America, they'll be coming together to form the Charcade in Black Rock Desert, Nevada. Why there? That's where Burning Man, an annual (and massive) week-long art and self-expression festival, is taking place. There are very few places in the world where we could set up such a large-scale project, and we're thrilled to be a part of it. I'm sure we can all agree that every community needs an arcade. Now, anyone who's familiar with Burning Man will agree that for Black Rock City, not just any arcade will do! That's why we've dreamed up the Charcade, where past and present interactive fire art and game installations come together to create the first ever fiery on-playa arcade.



## The fire games of insanity

The goal is to build an authentic feeling arcade that is as visually captivating as it is fun to play. We're thrilled to announce that Dance Dance Immolation, Flamethrower Shooting Gallery, Rock Inferno, Super Street Fire, and Toxic Bloom will all be making a triumphant return to the playa as part of the Charcade. In addition, the creators of PyroPodium will be joining us with a new interactive fire piece called Touch Me, and the creators of Super Street Fire (Site 3 Fire Arts) are building a bank of 10 colossal metal Skee Ball machines that erupt fire, lovingly dubbed Riskee Ball. Each game features a component that allows participants to interact directly with it, and rewards (or punishes) them with some form of glorious fire display. Because of the nature of the project, visitors aren't limited to simply interacting with just one game; they interact with the arcade environment as a whole. Flame effects and a mingling of different sounds and noises alone will draw in a crowd, and seeing people play the games and set scores will encourage others to partake in some friendly competition.

All these games will have a game-play component that integrates our central player tracking system. Every new player gets their own personal Charcade player tag, embedded with an RFID, that they use to check in to each installation before game-



# Charcade

by Christopher Guard & Site 3 coLaboratory

play. The RFID tag tracks their progress and sends any high scores to the leaderboard located in the welcome center. This helps to further unify the Charcade, encourage competition, award Charcade champions, and bring an old school arcade feel to whole experience.

## The welcome center of candy-striped goodness

The Charcade will consist of seven fire games organized in a circle around a central welcome center. Strategically placed street signs, railings, and lights will direct visitors into the heart of the arcade. There they will find the welcome center, a large structure featuring the neon-trimmed “Charcade” sign, a bar-style counter behind which Charcade volunteers will distribute player tags, and a huge flame effect that will blast from high up on the roof to announce new players and high scores. The center will also feature a monitor that will display the scores and names of current Charcade champions.

## Why we love the Charcade (and you should too!)

The Charcade embraces interactivity in more than just one way. The very idea behind the project is to bring together fire art groups from all over North America to share their knowledge and experiences, and to foster future collaborations. It creates a space that encourages visitors to interact with a variety of different fire art installations in new, novel, and enticing ways. Most of all, it provides smaller fire games with the support they need to be even more successful, as well as the opportunity to be showcased on a much larger stage. The Charcade merges elements of sculpture, performance art, and epic fire displays. It's both fun to play and fun to watch. From cheering on others and setting high scores, to the impressive nightly fire displays, to exploring the game mechanics during the day, the Charcade will provide an entirely new way for people to experience and interact with fire art games.

Here is a bit about each of the games in the Charcade:

## Super Street Fire



Super Street Fire is an immersive live-action adaptation of Street Fighter 2, only every punch is translated into fire. It's Street



## Charcade

by *Christopher Guard & Site 3 coLaboratory*

Fighter 2 only with the fire of a thousand suns (aka 32 flame effects). Set on a real-life version of Ryu's classic stage, Super Street Fire sees two brave fighters duke it out for up to three rounds of ridiculously intense game-play. The two players stare each other down while poised ten meters apart on their own elevated platforms. In front of them lie two rails of fire just waiting to be provoked. A Master of Games officiates each bout with play-by-play commentary, heartfelt cheering and the odd disparaging remark. As if this wasn't epic enough, we then surrounded it all with a glorious ring of fire.

Before battle, both fighters are outfitted with motion-sensing gloves. The gloves are designed to capture every throw from perfectly timed blocks, to fierce right hooks, to deadly hadoukens. With each attack, a coloured line of fire hurtles towards the opponent as they scramble to retaliate or succumb to fiery damage. Still remember combos? Good. The stronger the attack, the greater the spectacle. As the countdown clock winds down, punches are thrown, life is lost and a victor is named.

## Flamethrower Shooting Gallery

by Matisse Enzer | San Francisco, CA

Modeled after "County Fair"-style shooting galleries, the Flamethrower Shooting Gallery provides a flaming twist on a long-standing American tradition and pokes gentle fun at the American fascination with firearms and personal power, along with the Burning Man fascination with fire and "radical self expression" by allowing and encouraging participants to literally play with fire.



## Dance Dance Immolation

by Interpretive Arson | Oakland, CA

Dance Dance Revolution. With Flamethrowers. Pointed At You. Dance Dance Immolation combines video games, music, and propane. You play DDR. A good performance wins you acclaim from flamethrowers. A missed step gets you a face full of fire! Yes, the fire is real. Put on a fireproof suit and give it a try!

## Rock Inferno

by Arsonic Creations

Strap on a plastic guitar and brace yourself for a round of Rock Inferno! In our mash-up of pyrotechnics and video games, onlookers witness a participant furiously playing a guitar controller as colored notes roll down the projector screen. Each correct note played sends a fireball skyward through 5 corresponding flame throwers. If you miss a note, no fire, so keep those fingers hot on key. Rock Infer-



# Charcade

by *Christopher Guard & Site 3 coLaboratory*

no (formerly known as Fire Hero) made its world debut at Burning Man 2010 as an interactive fine art piece, thanks to the support and sponsorship of Camp Here. Thanks to everyone who helped set up, tear down, man the system, stopped by to play!



## Toxic Bloom

by Ethan Garner

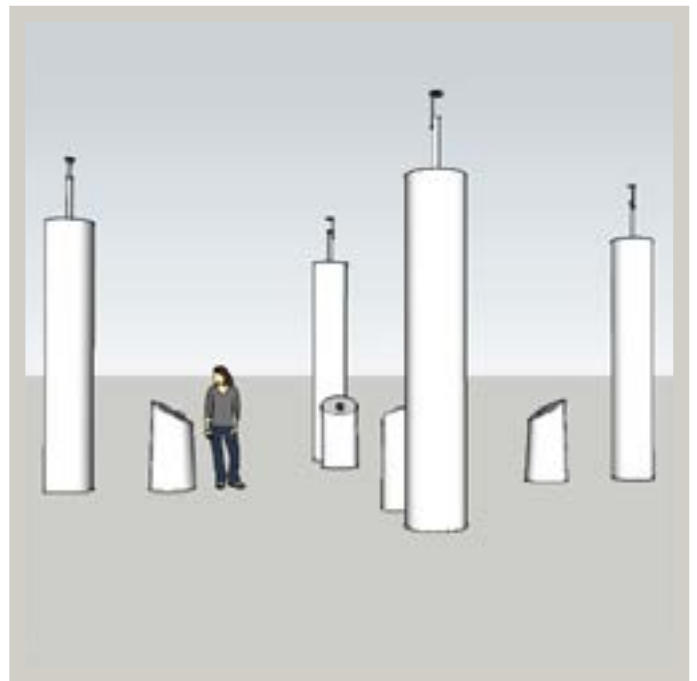
Toxic Bloom is an interactive fire sculpture where participants' gestures are manifest in bursts of coloured flame. As users interact with this 5-foot high metal phage, the installation reacts to their gestures, particularly the dramatic gesticulation of dancing. Driven by a Microsoft Kinect with custom software, Toxic Bloom responds by shooting a 4-foot column of flame in time with the participant's gestures.

## Touch Me

Noah Rosenthal + Nathan Clark

Utter simplicity. 4 buttons. 4 colors. 4 harmonic tones. The simplest of intuitive instructions: follow the leader. Implicitly understood. To emulate. To copy. What is the reward for doing as you are told? For doing your job? For playing your part? For copying the pattern? More of the same. An endless spiral, circuit, copy. Is this the life you lead? Press the button, do the job, press the next button, go home, repeat. This is an isolating life. A lonely process. A singleton journey. Are you satisfied?

Come pray at our temple to a meaningless game – we hope to help you realize that it can be satisfying. There is a ray of hope – and it comes from interaction with the people around you. This is a game that cannot be played alone.



## Riskee Ball

Site 3 Fire Arts

What could possibly be better than Skee Ball? How about fire-erupting Skee Ball? Lovingly dubbed Riskee Ball, this reimagined arcade staple will blast fire from the central row of target holes and straight out the top when some serious celebrating is in order. Topped with rotating warning lights and air horns to signal special game modes, this bank of modular machines are the perfect addition to any pyromaniacs arcade.

URL: [thecharcade.com/games/](http://thecharcade.com/games/)

# Chatty Interactive Robot Rupert

by Ron Simmer | Burnaby, England

## About the project

Rupert the robot is a small cylindrical brass robot resembling his father R2D2 who got it on with a beautiful Italian espresso machine. Rupert does not make coffee but he inherited many annoying habits from R2D2. Rupert has a multiple personality disorder so you never know which Rupert you will meet – temperamental, shmoozy, hyperactive, horny or abusive Rupert. Rupert has a button marked “DANGER – do not push this button!”. If you push Rupert’s button he may have a meltdown.

View this project inside the Man Pavillion.



Contact: [Xarax666@gmail.com](mailto:Xarax666@gmail.com)

# Char Wash

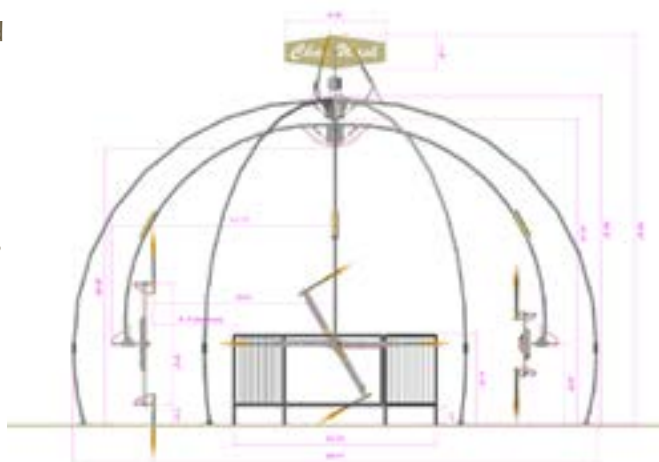
Christopher Schardt | Oakland, CA



## About the project

A purification station for people back again for 2013. This piece goes a step beyond Garden of Rockets (brought to the playa in 2010) by putting the audience INSIDE the flame perimeter. It also gives the operators more fun things to do: We'll have jumpsuits and brandish rags and brushes, cleaning people off cursorily as they enter, and putting "Purified" stickers on them as they leave...

Every few minutes, a group of 10 or 20 proceeds to the center of the dome. Surrounding them are four rotors, each with two propane burners. The gate is closed and the burners fire up. The rotors begin to spin from the burners' thrust. The carriage holding the rotors starts to rotate too, slowly at first, then faster and faster. Soon, it's like being inside a car wash with flaming brushes twirling all around. Then someone presses the "spin" button. All eight burners spin furiously – flowers of flame dancing cacophonously, burnishing, charring, washing, rinsing, polishing, melding the elements of destruction and cleansing that are the essence of the burn – a



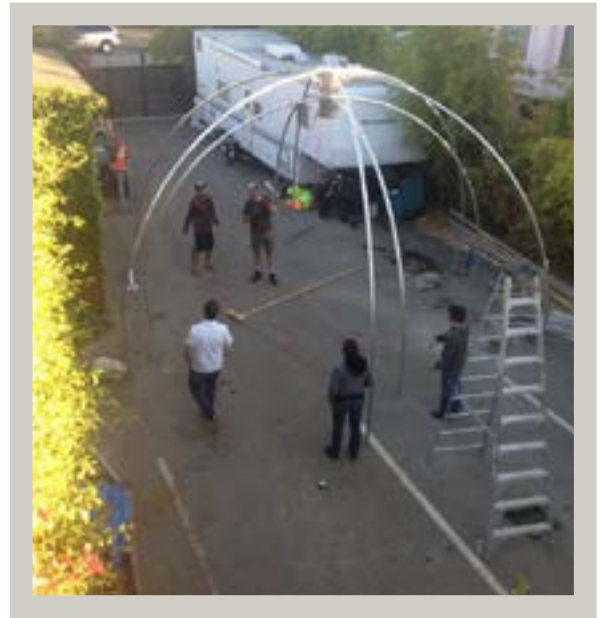


# Char Wash

by Christopher Schardt

phoenix's fertility ritual in the form of a classic meme from automotive Americana.

## The artist at work:



URL: [www.pbase.com/schardt/charwash](http://www.pbase.com/schardt/charwash)

# Church Trap

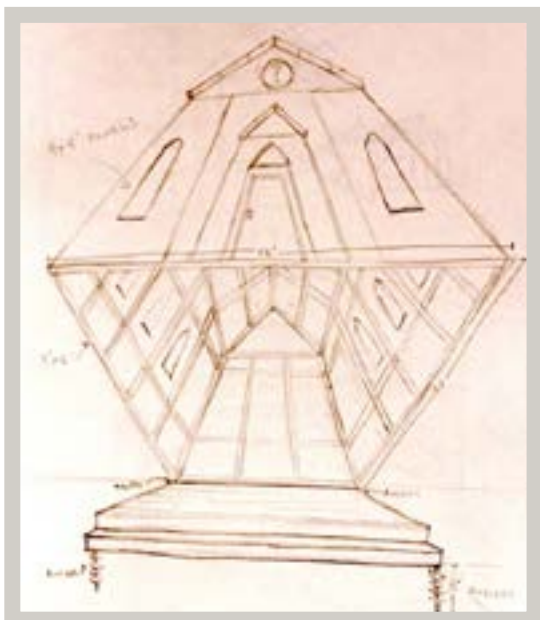
by *Rebekah Waites* | *Lakewood, CA*

## About the project

Church Trap is an interactive wonderland for the religiously rebellious. A large-scale decaying church, tipped on its axis like a box trap. Not only does it push participants to ask the question “why”, but it also invites the daring to take control of the many interactive features. A tricked out church organ, part central LED nervous system, part beautifully wicked installation art. It is your God. Or, are you its? Whatever the answer, play at your own risk. Feeling even more daring? Why not put your spiritual and religious beliefs to test by playing *The Machine* – an 80’s style upright video game. It might want to play “pulpit”, but it’s all “confessional”.

It combines the elements of a decaying church and a box trap. Tipped on its axis, a large wooden pole appears to be the only thing suspending it high up in the air. At the base of the pole is a rope waiting for participants to give it a tug and possibly collapse the church over unsuspecting victims inside.

However, if one dares to venture underneath the seemingly unstable structure, a world of visual and playful delights awaits the participant inside. Appearing at the foot of the



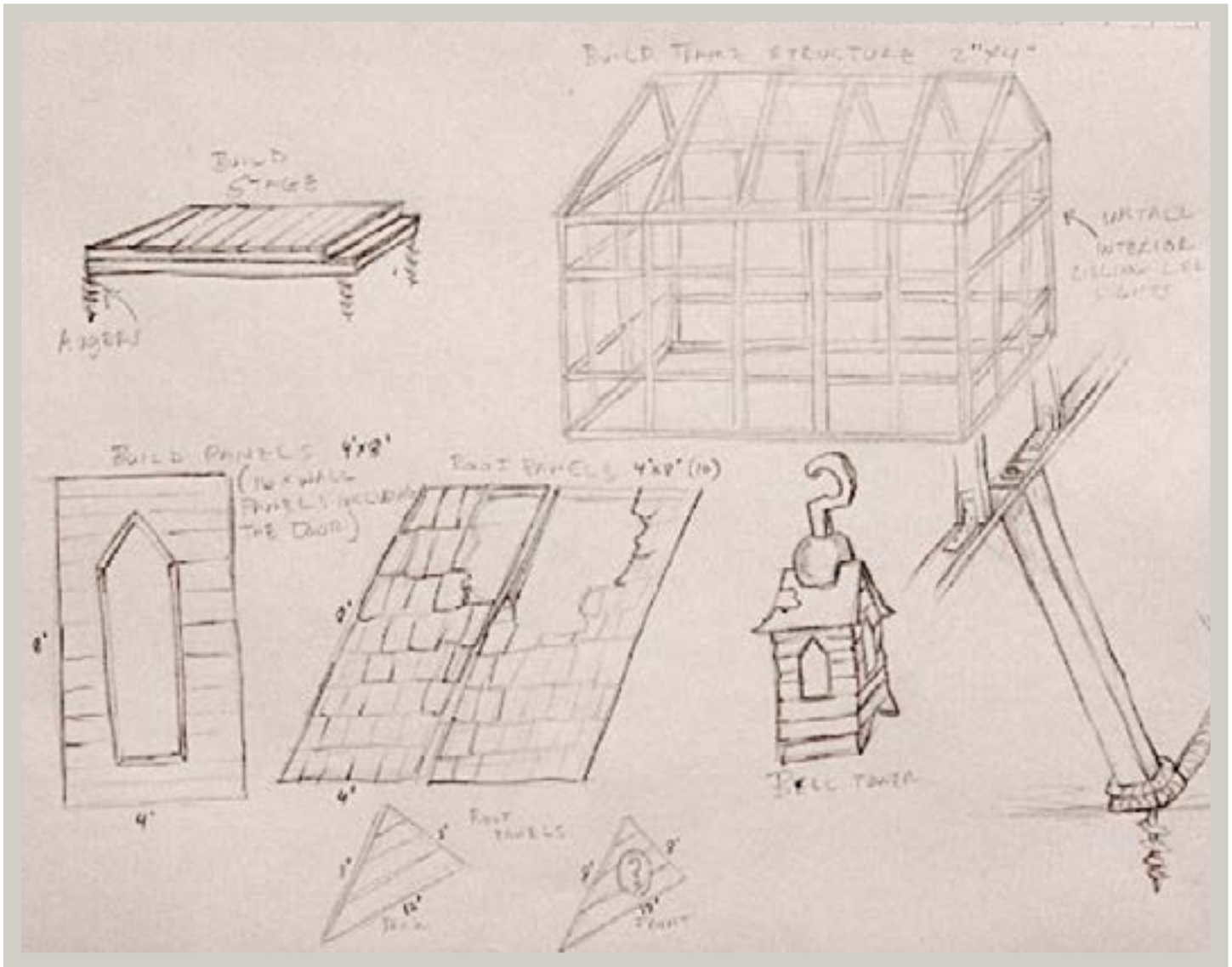
stage where the pulpit would normally be, is a classic upright arcade game called *The Machine*. *The Machine* is an interactive scientific experiment that questions the users religious and spiritual state of mind.

Behind *The Machine* is an antique pump church organ. Even though it appears decrepit, the organ controls all the tantalizing LED visual displays inside the church.

Do you attempt to pull the rope and trap unsuspecting victims inside? Or pound away one of your favorite church hymns on the working organ. How about take a nap on one of the church pews like you used to when mom dragged you to church Sunday mornings? Of course, if that doesn’t suit your fancy you could always start a Baptist revival and try to heal someone with the power of your touch from the pulpit. Maybe your best friend couldn’t afford a ticket? I’ve got an idea! Why not pass around the collection plate? Participation is not mandatory while visiting Church Trap. Playing, however, is.

# Church Trap

by Rebekah Waites



## The Machine

Do you find it interesting that we are never asked: if you could create our own religion, what would that encompass? As children we are coerced to believe in stories that have been around for thousands of years. Sometimes we search for other truths and start asking questions when the stories no longer make sense logically. These fables we have been taught to accept as the truth are not only out dated, but they are mostly based on fear; the cause of mass amounts of destruction on this planet for far too long. It seems time to start asking the general public: If you could create a religion, what would you want it to be about?



# Church Trap

by Rebekah Waites



I was excited about the 2013 Burning Man theme because it has opened up the door for making this piece a reality. Cargo Cults and religions across the globe share many similarities. One of which is how isolation, and isolated thinking, cuts us off from reality. With The Machine, my goal is to collect data based on societies spiritual beliefs and in doing so create a new religion. When a user engages The Machine they are asked a series of questions about their personal feelings on the world around them and their own spiritual beliefs. Are you curious to find out if our religious upbringing plays a vital role in our spirituality as adults? Is it possible to shed our childhood religious beliefs and embark upon our individual personal spiritual journey?

## About the artist and crew

REBEKAH WAITES

Creator of Church Trap. Likes making art, eating bubble gum ice cream, and lighting shit on fire.

SCOTT FROSCHAUER

Church Trap Structural Artist and Associate Spiritualist. Scott devotes the majority of his attention to transitioning concepts from the sub-conscious to the conscious, developing Experiential Narratives and taunting Culturally Reinforced Norms. He also likes cooking.





# Church Trap

by Rebekah Waites



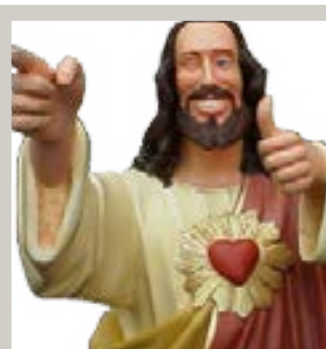
JENA PRIEBE

Inter Galactic Lead Artist of Church Trap Interiors. When her space ship crash landed on planet earth it was obvious that her artistic skills were mad dope. What more can I say other than Jena's a bad ass artist and makes a mean pork chop.



TOM PINE

Tom Pine is a certified level 9 geek and will be bringing the organ screaming into the beautiful present. His other interests include techromancy, intentional electrical arcs, and two wheeled human powered vehicles.



JESUS H. CHRIST

Jesus...he's coming for crew! Click the Contact link below if you'd like to join the Church Trap Crew.

URL: [www.churchtrap.com](http://www.churchtrap.com) or [www.rebekahwaites.com/](http://www.rebekahwaites.com/)  
Contact: [rebekart@yahoo.com](mailto:rebekart@yahoo.com)

# City of Lights

Gary Long | Los Angeles, CA

## About the project

City of Lights installs solar-powered street signs around Black Rock City. We provide people with a basic solar light and metal stand. Individuals create their own light sculptures with their own materials. Artists & Non-artists are welcome to play.

Black Rock City has over 200 utilitarian street signs to identify the roads and pedestrian walkways. The street signs are useful in navigating the city by day, but at night these sign posts are a hazard for being unlit, especially in a white-out dust storm when you are lost.

Installing unique solar-powered light art sculptures on the sign posts, the City of Lights creates distinctive artistic landmarks in the day, and illuminated signs during the night. City of Lights is both impressive and functional as the street signs in the darker corners of the city are much easier to read, as well creates creative meeting places for the Black Rock City citizens.

## About the Team



City of Lights Project installs solar-powered light sculptures on street signs around BRC by US and international artists. City of Lights Project allows people who can not attend Burning Man in person to participate in the festival.

The City of Lights team provides artists with a basic solar

light fixture and metal stand to attach to the street sign. Individual artists created their light sculptures with their own materials with the following requirements: materials must be mostly recycled or re-purposed, resilient to physical abuse by wind and man, and not create MOOP (matter out of place).

The solar artwork will be attached to the existing street corner signs by the installation crew. This same crew will remove the lights at the end of the event.



URL: [burningtribe.com/](http://burningtribe.com/)

# Claude the Dragon

Gabe Zanotto, Jim Bowers | Colfax, CA



## About the project

A 22' long incredible work of recycled art! Everything (including) the kitchen sink went into creating Claude over his 20 year existence. Stop by, meet the artist and play with Claude and all that he does!

At 7,000-pounds, it's a big drooling, fire-and-rainbow-breathing dragon!

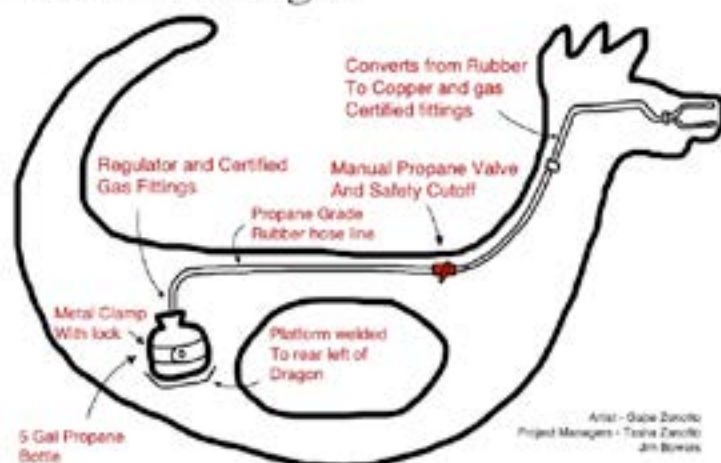
Zanotto built skids to mount the dragon on, then used three old wagon wheels to form the belly of the beast. He reinforced these with a framework of welded horseshoes that make up the dragon's inner skin. Shovel heads form bristling scales lining the dragon's spine and tail. While the whole creation is impressive from afar, it's even more so up close. Nearly every inch of the dragon's outer skin is made up of found, antique objects: toy guns and sheriffs' badges, spent artillery shells, animal bones, crystals, bayonets and swords, as well as smaller knick-knacks—like teeth and semi-precious stones—collected into aged glass bottles.

But the dragon is most impressive when it comes to life. Swing-  
ing aside an old stove door, Zanotto climbs into the belly of the dragon, where a series of levers and wheels swings its head and

neck up and down, its jaws open and shut. Propane is piped from a tank behind his seat to the dragon's nostrils, which shoot jets of propane powered flames several feet long. At will, the artist can make his dragon drool and spit water: "When you mix the water with a bit of baby oil, the flames shine through and make rainbows," Zanotto said, barely containing a bit of awe in his own creation. "The possibilities are endless."

He is currently working on a new fire device to enable a 20-foot flame to shoot from Claude's mouth when the dragon rears its head back.

## Claude The Dragon



# Claude The Dragon

Gabe Zanutto, Jim Bowers

## About the Artists

This rust-colored metal beast rests in the front yard of artist Gabe Zanutto and is the product of 30 years' worth of his dreams and labor. Zanutto isn't your typical artist—a rough-hewn, weathered, jack-of-all-trades who's spent his life working to survive. "I've dug ditches, farmed, cut wood, welded, was even a structural mechanic in the Navy but that was short-lived," he said. "Sculpting is the one thing I'd like to keep doing."

Jim Bowers is a northern California Multi-Media Artist, 55 years old living in Colfax, CA. Among his many works, talents and ambitions are dozens of public large scale murals, public sculpture and years of creating large scale public art. One of his passions has been to create large and often controversial sculptures for arts festivals including the annual Burning Man Festival and Coachella Music Festival. In 2001 Bowers created the 'Burning Dragon' project whereby Bowers created the dragons enormous and artistic mobile head and then he invited 350 participants from all over the world to provide the 10' original body segments. The art piece was an artistic 'quilt' over 1500' long that snaked around the week long festival with fire breathing mouth and blinking eyes.

Among his many other massive scale projects including a school bus 'whale' and 'Gods Eyes' (25' wide) illuminated and floating in the night sky, in 2011 Bowers created the Worlds Largest Working Clock and was inducted into the Guinness Book of Worlds Records for the 'Worlds Largest Timepiece'. The giant clock utilized 3 high powered lasers which represented each 'hand' of the clock. Bowers then created twelve 22' tall 'hour marker' towers which featured his own art and art from around the world. Over 57,000 participants could read the time merely by 'looking up' at the massive 1.25 mile timepiece.

When Bowers isn't creating BIG art, he's at home in his Sierra Mountains studio painting. Over the years he has honed his talents in not only acrylics and watercolor on canvas but free-form clay sculpture as well. 'I don't focus my work into any particular media, theme or genre. My passion is to explore and create works of art that 'move people'. I don't necessarily care whether the viewer is impacted in a positive or negative way, as long as it MOVES them in some way. Love it or Hate it, I want the viewer to Take Notice.'



Artist Jim Bowers



Artist Gabe Zanutto

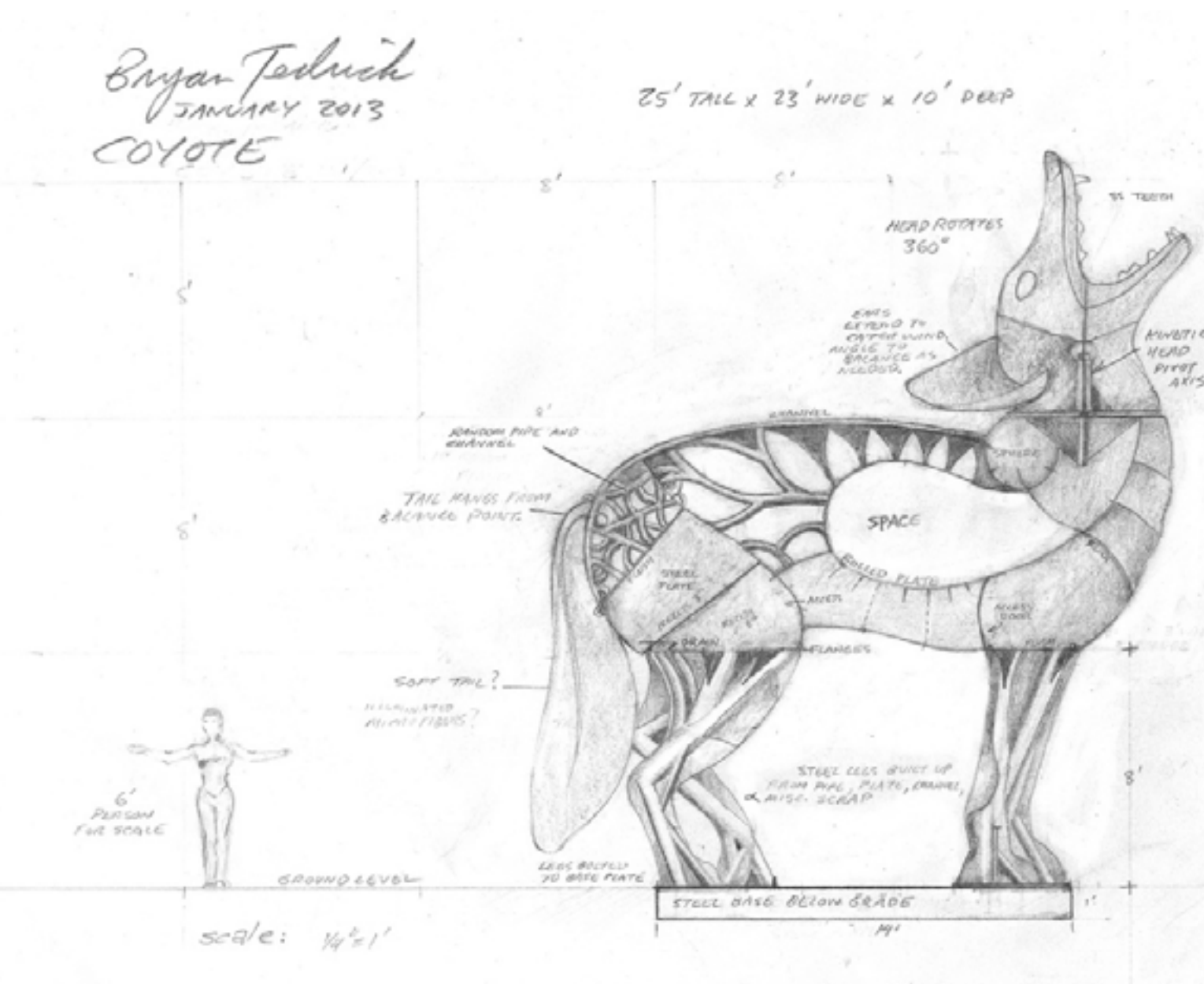
Contact: [jimbowers@foothill.net](mailto:jimbowers@foothill.net)

URL: [burningtribe.com/uncategorized/claude-the-dragon-by-gabe-zanutto/](http://burningtribe.com/uncategorized/claude-the-dragon-by-gabe-zanutto/)



# Coyote

Bryan Tedrick | Glen Ellen, CA



## About the project

Coyote is a steel sculpture standing 25' tall by 24' wide. The head is kinetic and can rotate 360 degrees. The sculpture is climbable. Coyote is native to wild places just as Burners are home at BRC.

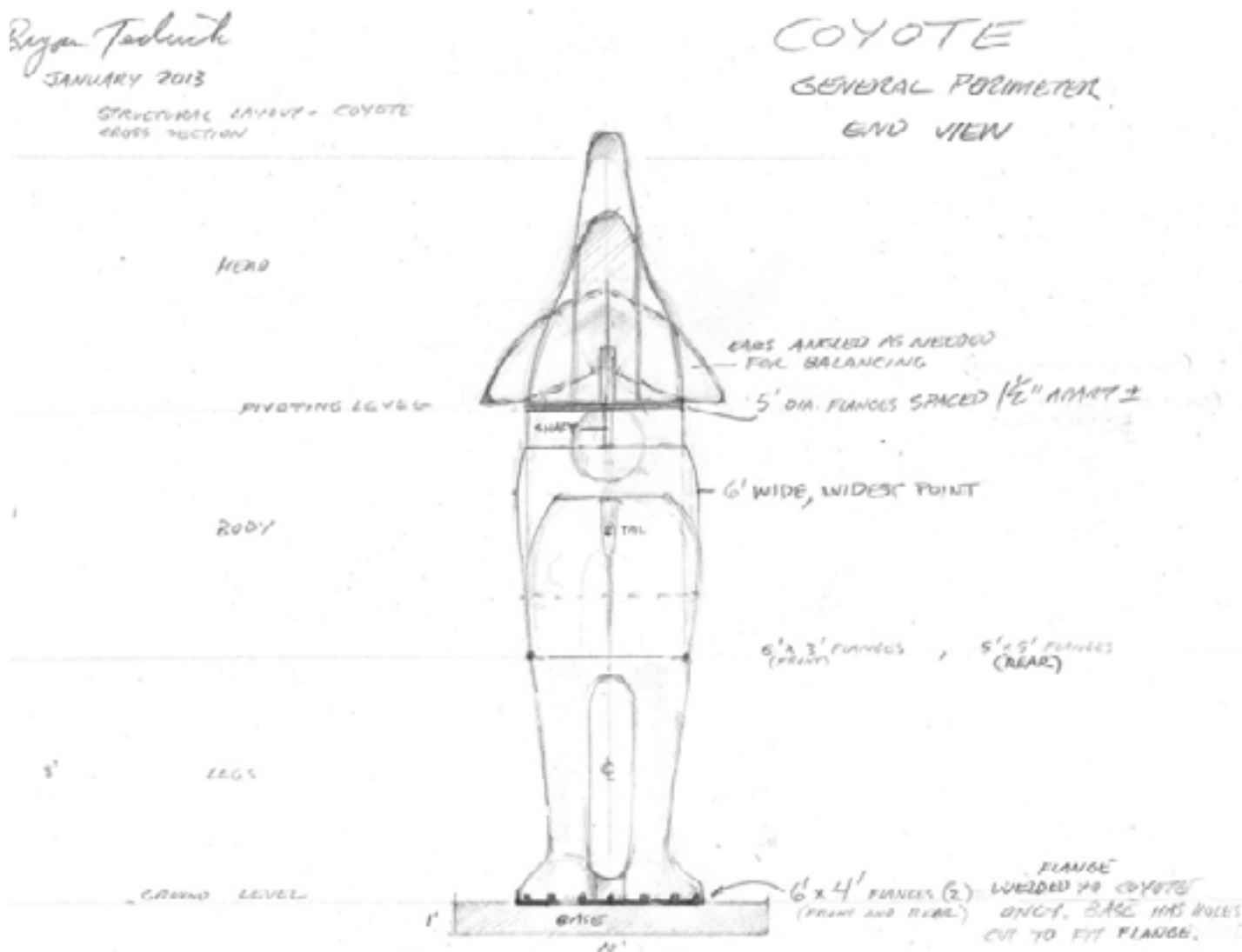
# Coyote

Bryan Tendrick

## About the Artist

Artist's statement: There are precious moments when the mind is quiet and I can enjoy my senses without interference. Sculpting, at its best, includes such moments. Balancing space, mass, texture, color, line, pattern, weight, and proportion is a visual pleasure. Harmony is something I feel; analysis is secondary.

While I may have a general idea in mind when creating a sculpture, the passages that constitute the whole are a surprise to me. Any durable material is fair game in this process, although steel is usually best for actual connections between mediums. I grab elements that are near at hand, realizing that chance and spontaneity are keys to accessing fresh visual territory. This maundering exploration often involves stumbling corrections and meandering whimsy, but eventually concludes with a satisfying map of the journey.



# Coyote

*Bryan Tendrick*

There is no substitute for handmade objects; emotions, and character are embedded in the work. Art is a vehicle of expression, a means of encoding our response to the world. I hope my audience appreciates my serious folly, my love of nature and beauty, and enjoys my effort to flirt with the mystery of life.

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Other works by Bryan include



*Spread Eagle, 2008*



*Portal of Evolution, 2009*



*Orgasm, 2011*

URL: <http://bryantedrick.com/>

# Cradle of “Mir”

by Alexander Mironov, Sema Payain, Denis Harley and the “Empty Hills” crew  
Russia, Moscow



## About the project

The Cradle of “Mir” is not exactly a temple, rather a special place where we can behold the Orbital Station and perceive it as a symbol of connection between Earth and Space. A symbol of hope for interaction with other worlds. “Mir” is a huge object which was located in space for many years.

The construction represents a quadrilateral pyramid, the central inner part of which belongs to a hanging wooden model of the “Mir” station. Using the station, participants of the festival will be able to send their messages to extraterrestrial civilizations. Musical pieces of various epochs and cultures will be played inside of the pyramid.

The cradle of the “World” - not exactly a temple, but a special place where we can contemplate the orbital station and see it as a symbol of connection between the Earth and the Cosmos. Symbol of hope for the interaction with other worlds. “Peace” - a huge object that was visible from space for many years, and who knows, maybe seeing it, the inhabitants of other planets trying to learn something about us, to understand who and what created this thing and run it on the orbit of a distant planet.



## Cradle of “Mir”

by Alexander Mironov, Sema Payain, Denis Harley and the “Empty Hills” crew

“Peace” - the space station, the conductor between us and the cosmos. It symbolizes the cargo ship - the latest “Reloading” item before going to the open expanses of space cargo ships carrying cargo through the future of Earth.

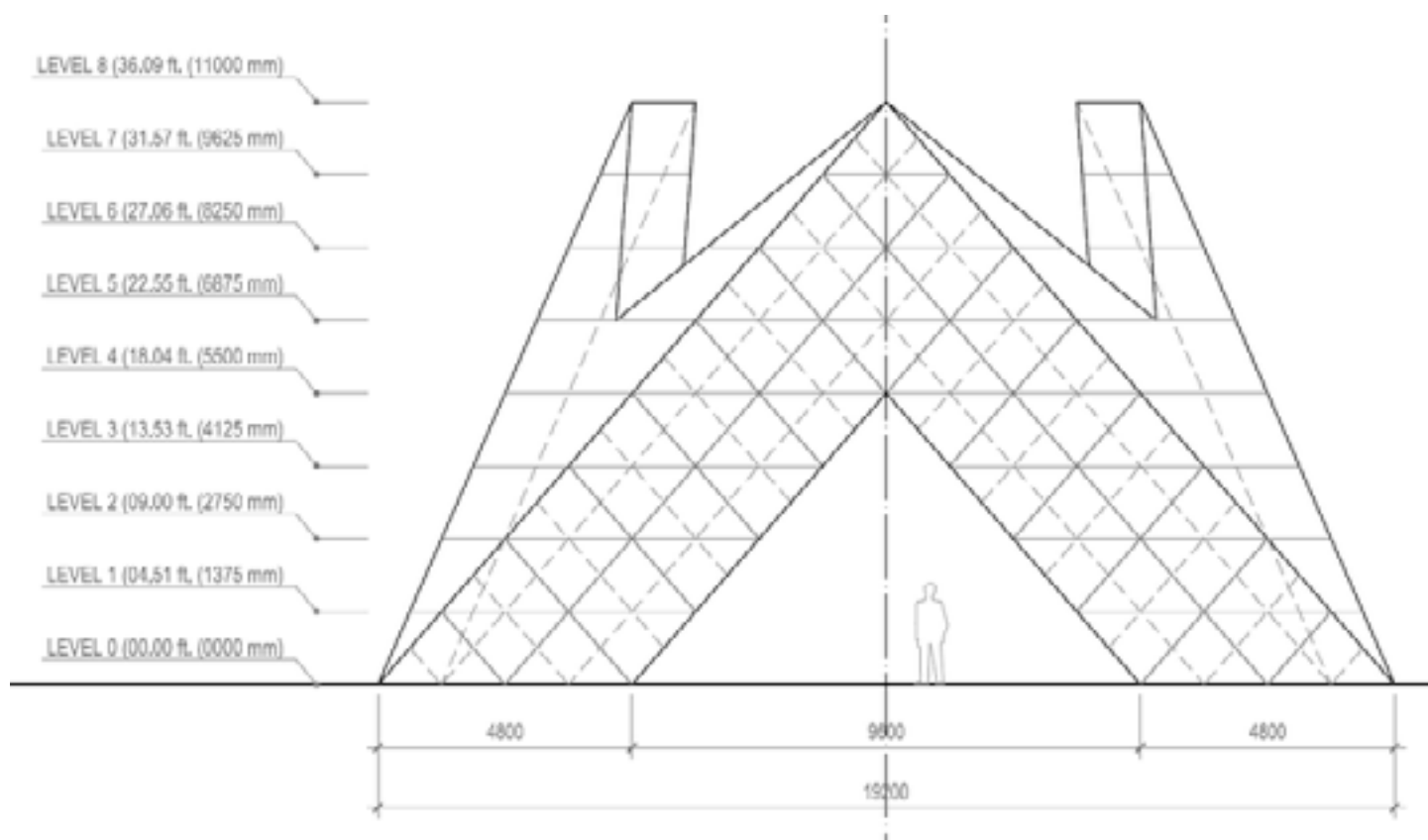
We ask ourselves: what a load of humanity can send distant neighbors today?

That humanity finds its most valuable achievement?

Art? Music? Literature? What experience earthlings can be useful to other civilizations?

Which of our scientific discoveries would be useful to them? Sophisticated machines and mechanisms for the killing of their own kind? Methods of oil? Or sophisticated ways to relax and stop thinking about the importance? Achievements of the entertainment industry, which replace the curiosity and desire to understand the world around us on a variety of comfort and gratification of his body, not burdening tired after a forty-hour working week of an average person of the earth ...

These and similar questions, and we hope to find the answer together with the participants of the festival.



The design is a four-sided pyramid. Four inputs for visitors from each party. The walls are decorated with carved pyramid holes patterns on the theme of human development, a variety of subjects and scenes from the life of the Earth. Through these holes in the afternoon light penetrates into the pyramid, and at night the light passes through them from indoor lighting.

Inside the pyramid takes center stage hanging from the ceiling wooden station “Mir”. It’s made of wood, as if some creature who saw her from afar, have recreated this mysterious object from the available materials. It keeps the mystery object from an-

## Cradle of “Mir”

by Alexander Mironov, Sema Payain, Denis Harley and the “Empty Hills” crew

other world and, at the same time, the promise of communication with the world, communication and dialogue.

Pyramid afternoon filled with whimsical shades that drop carved holes in the walls. The floor and the walls appear scenes from the life of mankind, important items, milestones, an iconic symbol of culture. Some clearly visible, others gradually blurred, change shape and converted, then disappear.

The sculpture raises an important question: “Have humans ever created anything that would matter to living beings from other planets, to the Universe or even to planet Earth?” We believe that people can come together, eliminate borders and visas and live happily if only they come up with an idea to build something so great that it affects every person on the planet. What could it be? Sending a space mission to the nearest star or stopping climate change? We urge the audience to think about past creations which we may be proud of as human beings!

### Space Station Mir

We believe that the Mir space station was an amazing example of human cooperation and friendship. Mir was launched in 1986 and orbited the Earth for 15 years. The station has been visited by astronauts from 12 different nations until 2001, when it was sunk in the Pacific Ocean, near Fiji. The Russian government decided to abandon the space mission, citing a lack of funding. Mir became a prototype for the International Space Station (ISS).

For us, Russians who were born in the 70s and 80s, thinking of Mir always evokes a feelings of nostalgia for the good old days when space pioneers were driven only by the passion to explore and not by money or power. If people from all over the globe were able to create something so great on a small neutral territory in Earth’s low orbit before, maybe we can again unite to create something great that matters to all of us. “Mir” is a Russian word meaning both “peace” and “world”. Therefore, the Russian language has an equation: “world = peace”.



### About the artists:

It is a bit scary for people who have never been to Burning Man (most of us are the first time burners) to build such an enormous art object, but we believe our excitement will only help. The vertex of the pyramid is open, representing the idea that members of the cult who built it believe in Mir’s resurrection. According to their legend, one day, it will fly through the opening into the sky.

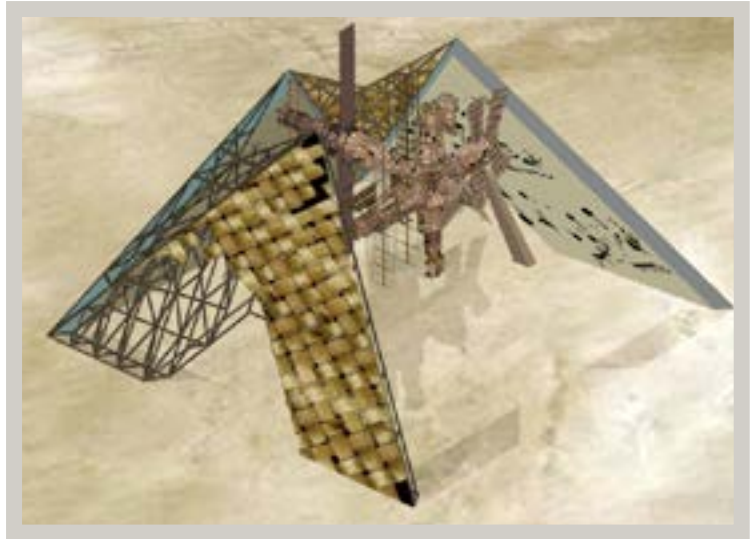
## The Cradle of “Mir”

*by Alexander Mironov, Sema Payain, Denis Harley and the “Empty Hills” crew*

We are “Pustye Holmi” (translated literally as Empty Hills) - a team of artists, engineers and producers involved in organizing a Russian festival of art, music and endless creativity that goes by the same name. In 2008, about 45,000 people attended the festival. It is based on the same principles of radical self-expression and environmental sustainability on that which Burning Man is based.

We tend to believe that one can travel to Black Rock City as a tourist just for the night when Man burns, have a couple of drinks and get back home without even tasting the dust OR becoming a citizen, being a part of the movement, spending a whole week with burners, volunteering for art projects or any of the core camps. Although most of us have never been to Burning Man before, we decided to contribute our efforts, money and love to the community, which we believe makes our world a better place.

And we hope that you will do the same.



URL: [cradle-of-mir.org](http://cradle-of-mir.org)

# Cult of the Can Opener

by *Jana Olson, Roger Carr* | *Berkeley, CA*

## About the project

Who is practicing the cargo cult in today's world? Our dogs and cats of course, who worship those with the awesome power of the can opener and who supply them with manna from the refrigerator. We celebrate this devotion to the gift economy with dancing sculpture.



Contact: [rogercarr1@gmail.com](mailto:rogercarr1@gmail.com)



# Crash Site\_Alpha-13

by Aphidoidea | Los Angeles, CA



## About the project

Crashsite\_Alpha13 is a communication to the human curiosity of the unknown through visual and auditory means. The thirst for knowledge of the celestial can be traced back as far as the 4th millennium BC in Ancient Sumer. The Sumerians knew that our solar system was heliocentric and created maps of our planets and the constellations. Over 6000 years later, we still look into the playa night, and ponder the possibility of life on other planets. Crash Site ALPHA\_13 will tap into that curiosity by confronting visitors with evidence of alien life.

## About the artists

*aphid o idea* is derived from the plural, or biologically known as a super-family, of aphid . we work collectively and collaboratively towards the parallel goals as our backgrounds [and IDEAS] are diverse but similarly creative. We are an open collaborative think-tank of design professionals striving toward a more creatively built environment through architecture, interactivity, motion graphics, video via means-and-methods.



URL: <http://aphidoidea.com>  
Contact: [info@aphidoidea.com](mailto:info@aphidoidea.com)

# D.E.M. (Desert Expedition Module)

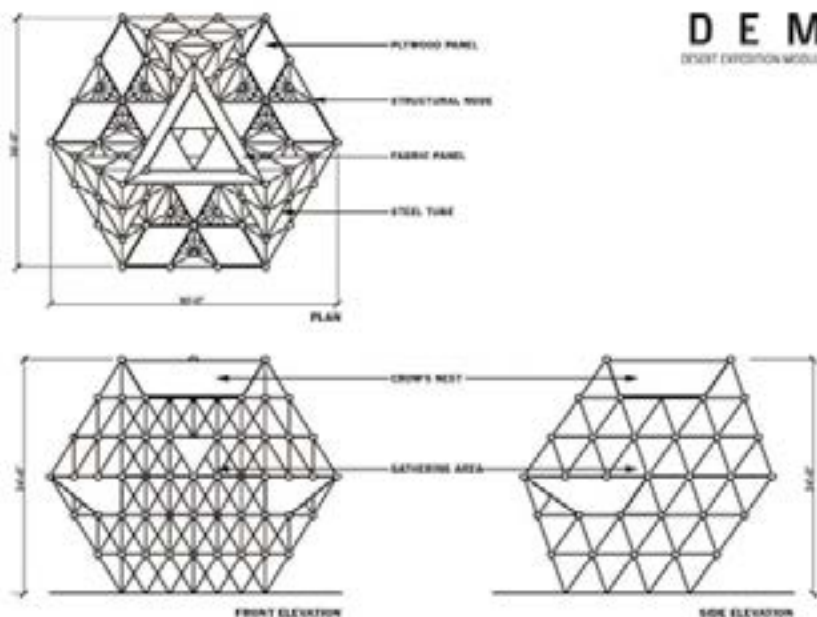
by Matthew Gilio-Tenan | Marina Del Rey, CA



## About the project

The installation consists of 125 steel nodes, 670 steel rods, fabric panels, plywood flooring, and 125 LED lights programed and connected to sensors that detect a persons presence in the installation. From a distance, our installation will appear as an asymmetrical hexagon in elevation. Arranged in the form of an isotropic vector matrix, the structure exhibits symmetry in manifold directions. During the day, the steel of the triangulated space frame will glimmer in the sun, and the solid panels scattered throughout it will throw their dappled shade on points below. Participants will observe their fellow burners climbing on the structure like a giant jungle gym.

At night, the installation comes alive with glowing LED lights at the nodes of the frame. These



## D.E.M.

by *Matthew Gilio-Tenan* | *Marina Del Rey, CA*

will be visible from a distance, and participants will be drawn to experience the structure by seeing the lights change as others climb through it.

The DEM project has been designed to be interactive from the ground up, literally. Selected rungs of the structure will incorporate capacitance sensors, responding to the touch of participants' hands and bodies as they navigate through the structure. The sensor responses will be input into micro-controllers located throughout the project, and these in turn will control the lighting of globes embedded in the nodes of the frame.



The exact relationship between sensor input and the lighting pattern will vary from night to night, as it can be changed by re-programming the micro-controllers.

Examples of possible interactive light patterns:

— Illuminate the paths of people moving through the structure. Initially the globe nearest an activated sensor is ramped up to full brightness, then fades slowly and changes color as the person moves on. This will result in a slowly shifting web of lights, visible from across the Playa.



## D.E.M.

by *Matthew Gilio-Tenan* | *Marina Del Rey, CA*

— A multi-person positioning “game”. As a person gets closer to one of two target nodes, all the globes glow a brighter red. As another person gets near a node on the other side of the structure, the globes add a blue component to the light, creating a more pink or magenta glow. When both participants reach a rung adjacent to the target, they “win”, the entire structure pulses happily for a few seconds, then the game is reset with new targets.

### About the artist and team

Artist Statement: We wish to showcase and encourage the use of a truly interactive lighting project which will allow the masses to participate in creating the glowing image that emerges from the pavilion. Platforms within the structure provide spaces for people to congregate, rest, and look out onto the playa as they journey up into the stars. The project will allow spectators to visualize the path each of us takes from our base to our enlightenment by tracking their movement as they advance through the installations structure

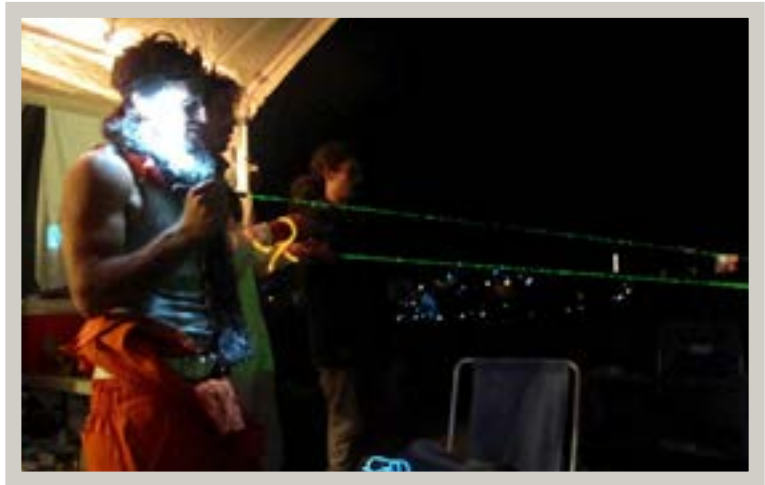
About the artists: The project’s creators are a collection of artists, architects, engineers, and computer programmers living and working in Los Angeles. They have been collaborating on projects over the last several years.

Affiliations include Sprout, a green design firm, Pop-Up Design a design-build firm, Knowhow Shop, a cooperative fabrication studio, Buro Happold Engineering Consultants, DU Architects, Shawn Hausman Design, and Cliff Garten Studio

The group works as a collaborative studio pushing innovative architectural installations that integrate Architecture, Art, Digital Process and the Psychology of space. Through parametric modeling and digital fabrication, we utilize digital process in order to simplify the manufacturing of complex forms in the process of realizing an idea.

Matthew Gilio-Tenan: Coming from a background in carpentry and furniture design, Matthew received his Bachelor of Fine Arts & Architecture (B.F.A.A.) degree at Otis College of Art & Design. He furthered his studies at UCLA School of Architecture and Urban Design, earning a Masters degree in Architecture (M-Arch I). At UCLA, Matthew researched formal topologies and emergent materiality, applying digital animation and simulations as calibrated technique to curate sensation in architecture.

Matthew’s curiosities lie within the intersection of social dynamics, architecture, and the environment while looking towards the interaction of space in the development of design.



URL: [futurebrightdem.tumblr.com/](http://futurebrightdem.tumblr.com/)

Contact: [futurebright.la@gmail.com](mailto:futurebright.la@gmail.com)



# Desert Spirits

by *Spencer Tunick* | *Suffern, NY*

## About the project

Participants are invited to POSE NUDE in a group photographic installation by artist Spencer Tunick. Spencer will choose men, women and any gender identity to be part of this unique installation. The invitation included instructions for participants to send in a photograph of themselves. Participants will be selected based on photographs submitted.

Most installations by Spencer do not have limits to the number of people participating, nor do they require the submission of a photograph. However, for this art work for Burning Man, there is a cap on the number of people participating due to the specific concept of the work.

A photograph was requested to have a wide range of body types and skin tonalities represented in the final work. Although everyone is unique, those not chosen were not selected simply because the amount of people with similar specific characteristics have already been selected. "We apologize in advance if you are not chosen for this particular idea but please do not let it deter you from posing in future works by Spencer where there are no number limits," says Tunick's team.

Chosen participants are given the day, time, location and further instructions and asked to participate knowing they must be committed and able to wake up before sunrise (or stay up all night) to be ready on Friday of the event. The work will take place before sunrise in order to utilize the pre-dawn light and participants will be in position when the sun rises.

Participants will be nude for a short period of time. In exchange for taking part, participants receive by mail, a limited edition print of the art work.

## About the artist:

Spencer Tunick stages scenes in which the battle of nature against culture is played out against various backdrops, from civic center to desert sandstorm, man and woman are returned to a preindustrial, pre-everything state of existence. Tunick has traveled the globe to create these still and video



## Desert Spirits

by *Spencer Tunick*

images of multiple nude figures in public settings. Organizing groups from a handful of participants to tens of thousands, all volunteers, is often logistically daunting; the subsequent images transcend ordinary categories and meld sculpture and performance in a new genre.

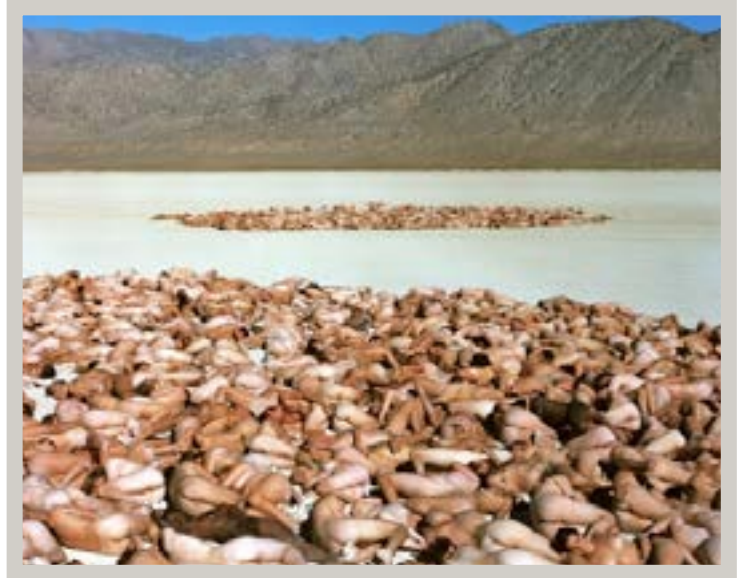
Spencer Tunick's body of work explores and expands the social, political and legal issues surrounding art in the public sphere. Since 1992, Tunick has been arrested five times while attempting to work outdoors in New York City. Soon after his fifth arrest in Times Square in 1999, determined to create his work on the streets of New York, the artist filed a Federal Civil Rights Law Suit against the city to protect himself and his participants from future arrests. In May 2000, the Second U.S. District Court sided with Tunick, recognizing that his work was protected by the First Amendment of the U.S. Constitution. On June 3 of the same year, in response to the city's final appeal made to Justice Ruth Bader Ginsburg and the court at large, the U.S. Supreme Court also ruled in favor of Tunick by remanding the case, allowing the lower court decision to stand and the artist to freely organize his work on New York City streets. Four months later, Tunick applied for his first New York City permit after winning the case, and was denied.

In order to make his work without the threat of arrest the artist took his work abroad. He has not undertaken a group installation on the streets of New York in over ten years.

Tunick's most notable works have been commissioned by Art Basel, Switzerland (1999), Institut Cultura, Barcelona (2003), XXV Biennial de Sao Paulo, Brazil (2002), The Saatchi Gallery (2003), MOCA Cleveland (2004), Vienna Kunsthalle (2008), among others.

"These photographs require courage and organization. Getting large groups of people up, out, and naked at six in the morning in public squares and thoroughfares would seem, indeed, to demand some of the demented tyrannical energy of pioneering epic-film directors of the silent era. So D.W. Griffith and Cecil B. DeMille might be said to represent other aspects of Tunick's American century. It further takes classic Western-style grit to keep cool when disaster strikes the set – when the police, for instance, arrive to dispel the cast because of permit problems: what dashed hopes, what lost opportunities, what goosebumps raised for nought! To be nude in battle, nude in landscape, nude in one's nobility, freedom and death – that is the revolutionary essence of Neoclassical history painting. Tunick's photographs disclose the Ideal within the Real, for an increasingly sanitized and ever puritanical society."

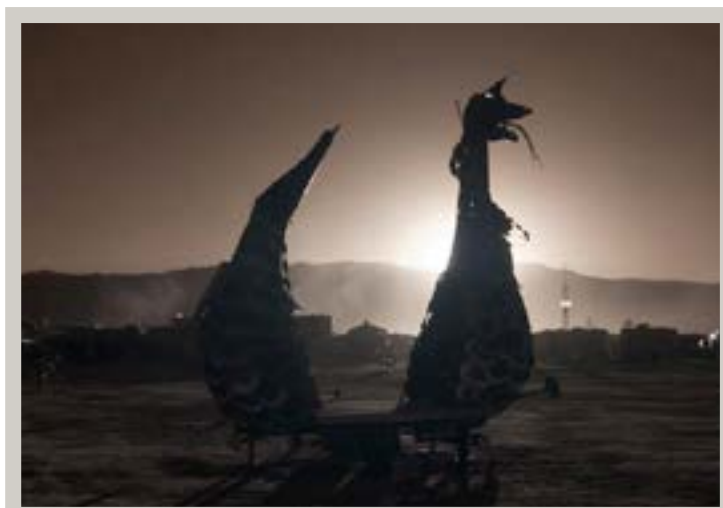
*Excerpted from an article by Lisa Liebmman on Spencer Tunick.*



URL: <http://www.spencertunick.com>

# Dragon Smelter

by Daniel Macchiarini | San Francisco, CA



## About the project

Dragon Smelter is a mobile foundry in which we melt down aluminum, mostly recycling cans gathered from around the playa, and manifest both our own molds as well as playa participants to then pour large sand castings on the deck of the Dragon Smelter.

Having the presence and physical appearance of a gold and black 'Viking' Ship. The dragon's head and tail swing up off a 12' wide deck which sits 3' off the playa. By night, flashing neon illuminates the body while the head and tail expel fire-effects, sending flames 25' out both the head and tail of the installation.

Under our safety supervision we allow anyone to trigger these fire effects with a remote key-fob! We especially enjoy "fire talking" with other fire-effect installations on the surrounding playa during BM nightly.



## About the artist

Daniel's dad, Peter Macchiarini, dedicated his life to the creation of innovative metal sculpture, jewelry, drawings, and photography. Growing up, Daniel began consistently working in the shop. Daniel himself had spent much of his life creating sculptures and jewelry, and making artwork. Growing up in the 1950's and 60's Peter taught Daniel the metalwork craft for jewelry and sculpture, as well as form and design concepts to aid in the development of Daniel's own artistic expression. In the early nineties, Daniel began to work side by side with Peter to help with his dad's failing health and the business side of the shop. Daniel Macchiarini's work

## Dragon Smelter

by *Daniel Macchiarini* | *San Francisco, CA*



has been enjoyed and celebrated throughout the Bay Area as an important metal work artist. Soon after college, his daughter Emma Macchiarini Mankin began to work in the shop part-time to learn the craft of metal work and jewelry design. She is also a painter and is currently in graduate school working towards completing her MFA.

URL: [www.maccreativedesign.com](http://www.maccreativedesign.com)

Contact: [danny1mac@sbcglobal.net](mailto:danny1mac@sbcglobal.net)



# Drifts

by Michael Christian | Berkeley, CA



## About the artist

Michael Christian makes the kind of art that resonates with everyone – from a two year old to someone with one foot in the next world. The prolific artist has a body of work that challenges our complacency, tickles our souls, and spins us toward a new and brighter way of looking at the world.

The Texas born sculptor and painter has been making California his home since 1995. One of his most famous works is 'Home'. Michael's version of home is a 14 foot tall illuminated globe of intricately woven layers of metal mapping the streets of cities around the world. At night, the globe gives off that comforting glow that we should all feel when we arrive at the place

## About the Project

Elegant bodies slowly gliding across the playa with graceful weightless movement. Free from restraint or support – simply floating adrift without mooring or direction- driven or carried along as by the current, slowly becoming visible, noticed or found. Having thrown off or shed its skin or covering, the sculptures resemble something akin to a raw nerve, a single cell or follicle with loose dendrites branching from a neuron. A nerve in search of a stimulus -a beacon focused into the distance with little awareness of its extended appendages that follow its Path.



*Flock, 2001*

## Drifts

by Michael Christian

our spirits rest.

Michael works out of his studio, Xian Productions, in Berkeley. His brilliant ideas move from mind to paper sketches, then work their way into incredibly detailed and inspiring metal creations.

Michael gets his inspiration from the genius of nature, but he uses his genius to share that macro and micro vision with us.

“For me, it has always been about the Black Rock desert. I feel inspired by the vacuum like quality of its broad expanse, and how it magnifies the immediacy of one’s experience. The sheer tangibility of experiencing sculpture in the round is what resonates with me most. There is never a true front, back or entry point. There are no walls, barriers or artifice to hold up or support ideas. The context of your experience is truly what you choose it to be. I’ve always loved the simplicity in this. —”

Artist info from <http://ignite.me/articles/artist-interviews/artist-interview-with-burning-man-icon-michael-christian/#sthash.FcX1qmkr.dpuf>



Contact: [mc@michaelchristian.com](mailto:mc@michaelchristian.com)

# Dust City Diner

by Michael Brown & David Cole and Team

## About the project

A lone diner on the horizon, its red neon sign beckons “The Dust City Diner”. Approaching you hear dishes clanging, someone hollers “order-up” while 40’s & 50’s music plays. Is that Frank Sinatra? The closer you get, the aroma of fresh coffee and grilled cheese wafts by. You climb up on a stool and find yourself sitting at a classic diner, sassy waitresses and all. Yours offers you a cup of coffee and a hello. The fellow traveler sitting next to you nods and starts a conversation with you. How engaging and delightful your fellow humans are! Everyone is smiling, laughing, passing the sugar. Next thing you know a blue porcelain plate with a mouth-watering grilled cheese sandwich is served to you with a juicy pickle on the side. It’s a buttery, cheesy delight. You return the next night only to discover it’s not there... Was it just a dream?





## Dust City Diner

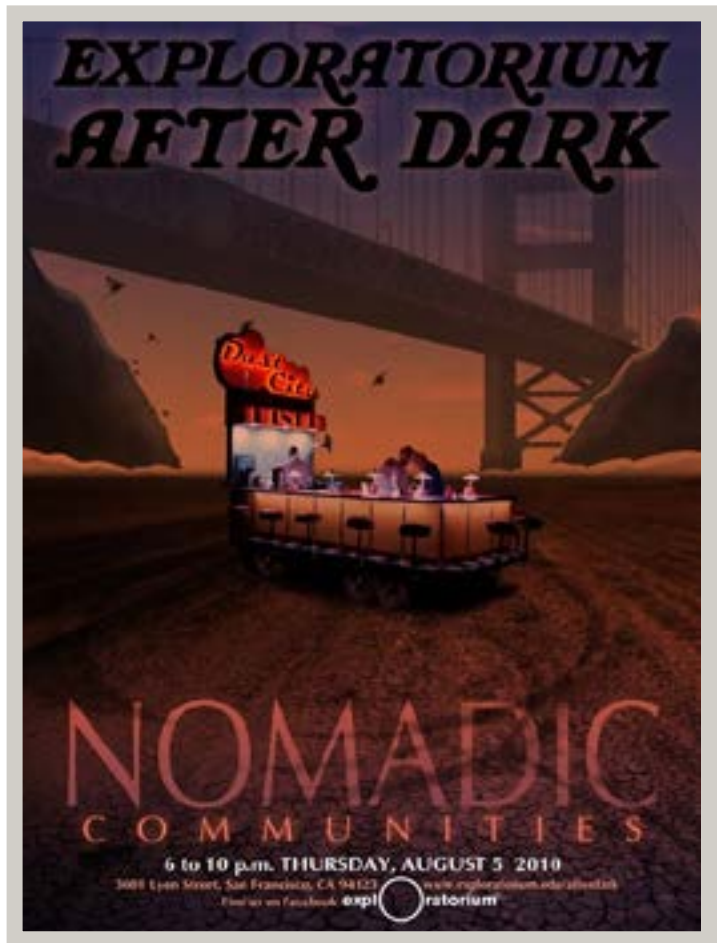
by Michael Brown & David Cole and Team

Created for Burning Man 2008 theme “The American Dream”, the Dust City Diner served hot coffee and grilled cheese sandwiches from dusk ‘till dawn at an unannounced location in deep playa. Our goal was to provide quiet(ish) respite for those who wanted to sit, read the paper, and enjoy the company of other random, weary travelers.

In 2010 and 2011 the Dust City Diner returned with gusto to the playa to continue our tradition of feeding those who sit at our counter until the cheese, bread, and sass ran dry (though, the sass never ran dry...). We arrived the week before the burn to feed the many people who create the Burning Man experience, and found it to be a mutually rewarding exhilarating lovefest. We went on to continue to butter up participants throughout the big week.

This year the Dust City Diner fancies another return after a break in 2012 to share the love with Black Rock City and it’s builders. We’re hoping to have enough supplies once again for the makings of thousands (yes thousands!) of dripping hot delicious grilled cheese sammies (nearly as hot as our waitresses). Though this year, we have something a little “extra special” in mind.

The Dust City Diner does what any city diner should: provide oasis at 4am to bleary-eyed travelers. In this case, however, it is a true oasis in the Platonic sense, providing beauty and refreshment in the middle of an enormous stretch of barren land. It was unreasonably well-decorated with a perfect retro-graphic sign, vinyl-covered counter stools, sturdy counter tops, metal napkin dispensers, a short-order kitchen, and waitresses who all wore the same pink dress, white apron, and platinum wig, regardless of their gender. We four hovered on two stools together, drinking tea and coffee, munching grilled cheese sandwiches with Lowry’s seasoning salt off of real dishes, listening to the other “customers” and talking about what we’d seen already that night. We were in a diner. We were outside on the playa. Without any monetary exchange we were fed. The contrast of urban cues in the diner and the utterly desolate and difficult natural world of the playa reminded me of how arbitrary our little worlds can be. We remember this in times of crisis: an earthquake, a fire, moving out. We see that it’s all temporary and permeable and filled with mortality. I get so easily lulled into feeling “at home” with my stuff, in my little walls and boxes, as if living with the knowledge the Temporary would destroy me. But it doesn’t. Sitting in an un-walled restaurant, which is a “real” restaurant despite having a different deep playa location every night, I felt that deep acceptance of entropy and chaos that ultimately describes what is real beauty in the world. We can never repeat anything. With that truth, nothing is mundane, and the truly transcendent is miraculous.”





# Dust City Diner

by Michael Brown & David Cole and Team

Black Rock City glistens  
Neon electric opal beacon  
To those lost,  
Lost in the deep playa.

I wander these depths  
Stars sing closer here  
Dancing, twinkling time  
Bends and twists in  
Hyperdimensional spheres -

Catch a ride from a passing castle  
Destined for an art tour  
Hunger pangs and lo – on the horizon  
Red and white glow closer reveals  
Walls of playa and distant mountains

Ceiling a night sky  
Enter into the dream of the  
Classic American Diner  
Transported, transformed as only  
In the deep playa

“What will it be honey?”  
Drag waitress inquires  
A menu of grilled cheese,  
Coffee and cigarettes

At 4:30 in the morning  
A splash of whiskey  
And then it’s off again  
Back into the deep, deep....

© Joe Rigney 2008

A DCD patron gives them the following review: “Thrillingly, there were also gems of totality in purpose and execution--at the level of art, costuming, and attitude. One interactive art space, called the Dust City Diner, was created by masters of concept and design, and it was where I had one of my more profound moments of appreciation for what Burning Man seems to be “doing” in the world.



Contact: [dustcitydiner@gmail.com](mailto:dustcitydiner@gmail.com) URL [dustcitydiner.com](http://dustcitydiner.com)

# The Experience Vending Machine

by *The Earthling Research Group* | Oakland, CA

## About the project

What would an alien race put in a vending machine destined to land on earth? Experiences that transform and prepare us for the broadening horizons that will accompany our inclusion into the universe-wide culture.

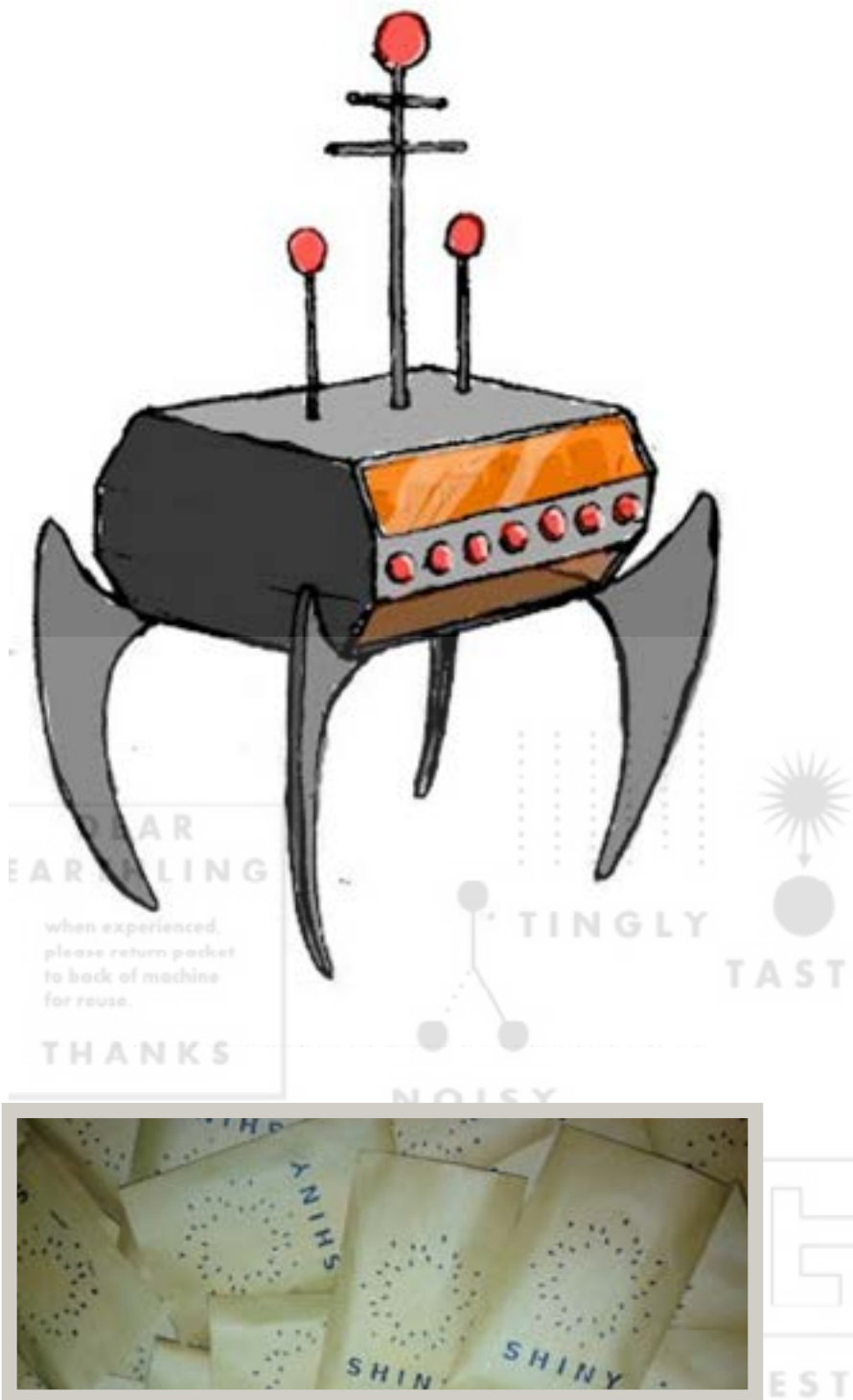
The Experience Vending Machine will deliver bite-sized “cargo drops” in the form of kits that will leave participants with memorable, interesting, and unusual experiences connecting them to others, the environment of the playa, and unseen aspects of their own sensory experience. In the spirit of de commodification, we will replace traditional vending machine fodder with tools for facilitation of communal effort and radical self-expression. The Experience Vending Machine will be located right outside the Man as a Cargo Cult Altar.

## About the Artists

The Earthling Research Group: Lilian and Liam are molecular biologists. So is Jessica. Ben is a Kinetic Artist. He moves. Kate is an Intensive Care Nurse. It is intense. Frankie is something about biology engineering. Therese is a computer genomicist.

The Experience Vending Machine is an installation art project produced by the Earthling Research Group (that’s us!). We are converting a found 1980s snack machine into a retro-futuristic UFO, packed with kits that enhance sensory awareness and human connections.

URL: <http://futurebrightdem.tumblr.com/>



# Fractal Cult

by Athanasios Korras | London



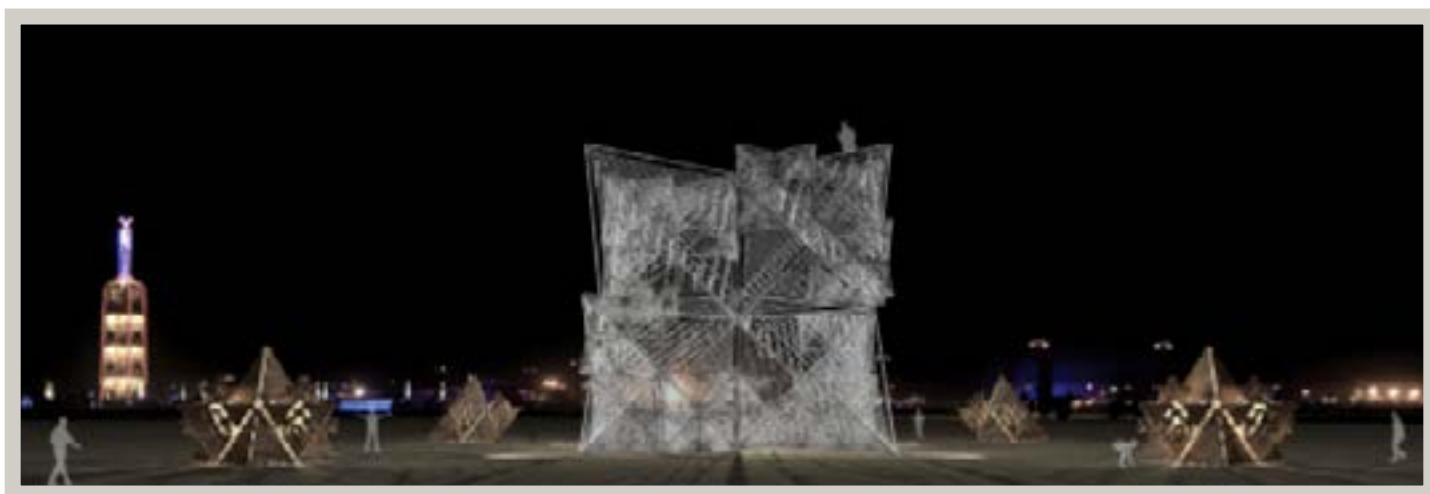
## About the project

“Fractal Cult” aims to create an intriguing, mesmerising, explorative, playful and interactive experience for visitors of the 2013 Burning Man festival.

Its geometry is based on one of the earliest fractal curves to be described, the Koch Snowflake, and it is essentially its adaptation in three dimensions.

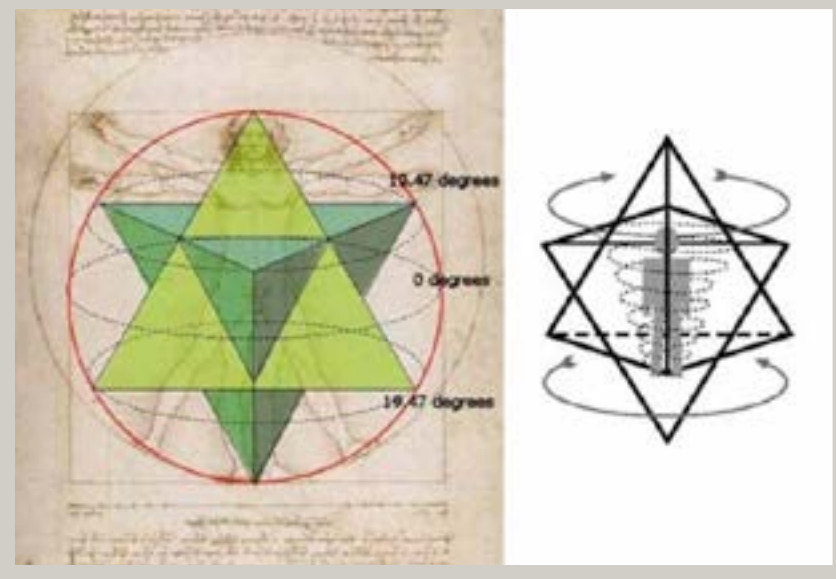
The installation consists of four timber-pods that symmetrically surround a space frame-like structure of similar fractal nature with climbing nets dressing the faces of the created fractal geometry.

The timber pods act as intimate spaces that can provide shelter or meditation space while its interior creates a kaleidoscope-like effect, when the main steel structure welcomes climbers and engagement in all sorts of ways.



# Fractal Cult

by Athanasios Korras | London



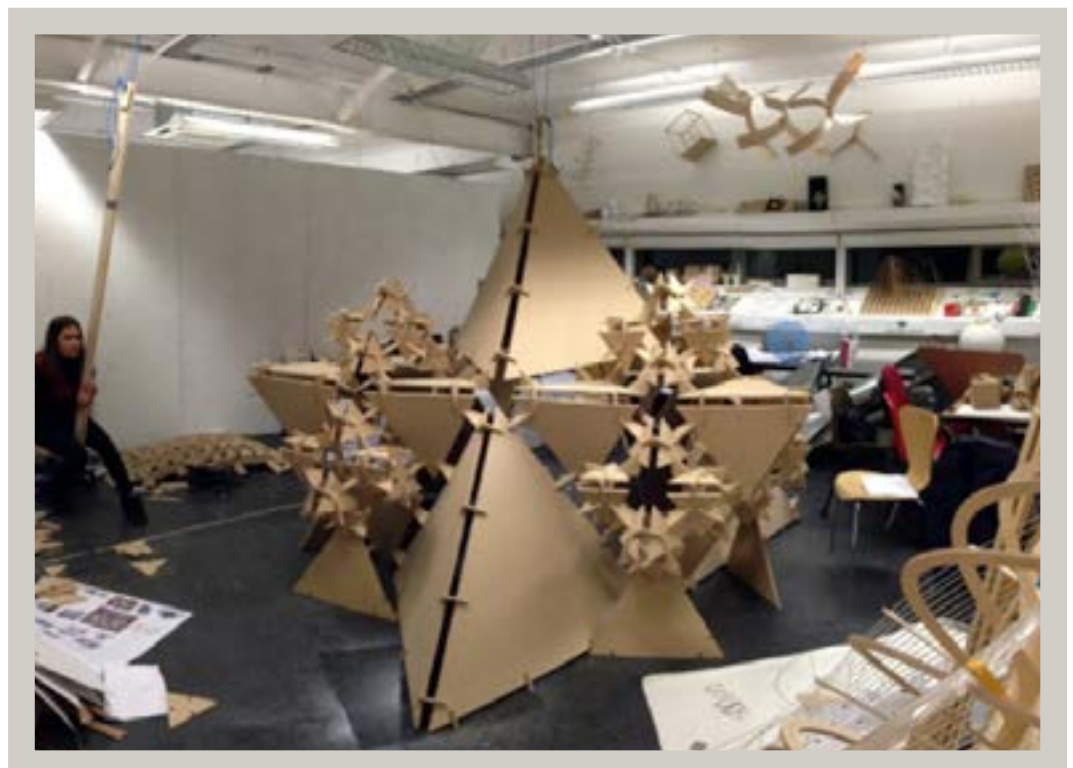
Overall, “Fractal Cult” offers a great variety of fun and explorative options, while serving as a place able to transform to temporary shelter / meditation space and at the same time impose beauty through its fractal and symmetric nature.

The geometry of the installation is based on the work of Swedish mathematician Niels Fabian Helge von Koch and in particular his invention of the Koch Snowflake, one of the earliest fractal curves to be described. Specifically, the structures are an adaptation of Koch Snowflake’s principles into a three-dimensional environment that essentially starts with a regular tetrahedron and recursively generates new tetrahedrons on each of its faces resulting in a complex, yet simply and efficiently defined, end result.

The imposing, central structure, during daylight, attracts visitors with its fractal nature, yet simple construction, and invites visitors to climb and engage with it in all sorts of ways. Climbing the exterior and attempting to reach the top or even getting inside the interior and enjoy the complexity that the multiple layers of nets create. Moreover, the structure can definitely be seen as becoming a much more live thing during the festival, with people using the nets to create temporary shelters from the sun by weaving cloth materials or similar, forming a patchwork effect on the structure’s faces. It is difficult to predict exactly the kind of behaviour that visitors will have towards such a structure but more likely than not its lightweight nature, great size and the multifunctional nature of nets will allow for several different scenarios which would be great to observe. During the night, the structure maintains the same use but it is symmetrical-ly lit with stage lights pointing from the ground up that will give the structure an illuminating effect and hopefully attract visitors from far away.

The installation is consisted by 4 timber-made, fractal pods that symmetrically surround a space frame-like structure of a similar fractal nature and with climbing nets dressing the faces of the geometrical shape that is created.

Last but not least, the geometry of the structures is strongly spiritually connected to Mekabah, a divine light vehicle allegedly used by ascended





# Fractal Cult

by Athanasios Korras | London

masters to connect with and reach those in tune with the higher realms. “Mer” means Light. “Ka” means Spirit. “Ba” means Body. Mer-Ka-Ba means the spirit/body surrounded by counter-rotating fields of light, (wheels within wheels), spirals of energy as in DNA, which transports spirit/body from one dimension to another.

Overall, “Fractal Cult” aims to offer a great variety of fun and explorative options, as well as serving as a place able to transform to temporary shelter or meditation space for visitors, while at the same time impose beauty through its fractal and symmetric nature.

URL: WeWantToLearn.net DS10 – see also Shipwreck.

Contact: a.korras@gmail.com

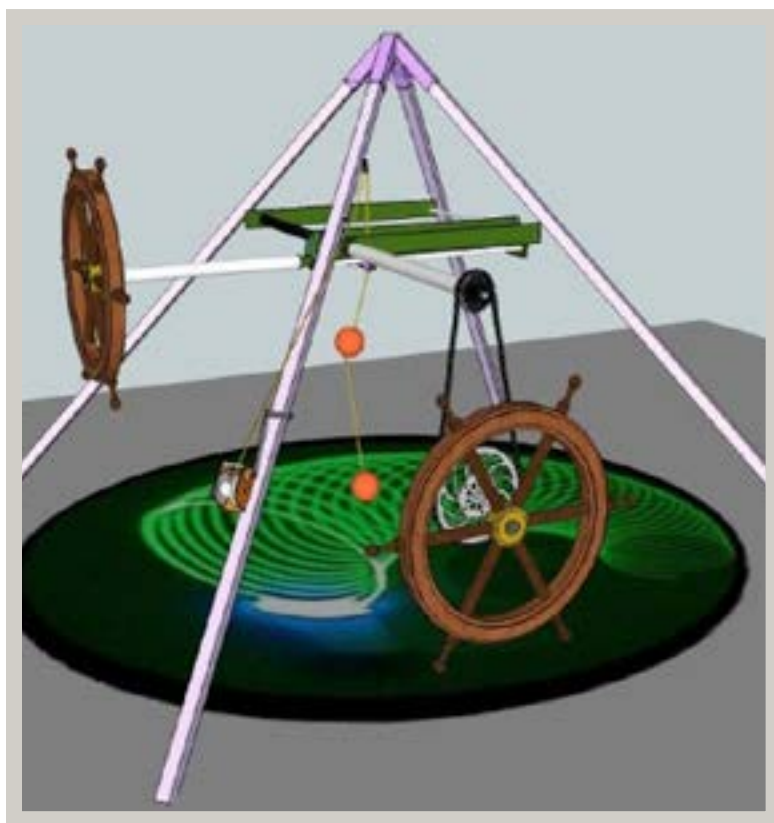
# Galileo's Uvula

by *Jeddin White* | *Fairfield, IA*

## About the project

For centuries, pendulums have helped us unravel the mysteries of gravity, time, and even the mind. Named in honor of the pioneer of the field, Galileo's Uvula uses lasers to trace the paths of one or more pendulums onto a photoluminescent surface. Participants may create their own novel patterns by using the provided hand cranks to slide the entire pendulum in up to three dimensions. The installation encourages teamwork and coordinated cranking to produce more interesting results. The structure reveals itself to be some sort of Etch-a-Sketch/Spirograph/Zen-Garden from Tron! Additionally, several hand-held lasers will be provided so participants can free-form laser draw on the canvas. During the day, a swing may be installed, turning the participant into the bob.

Intrigued by the swinging of a chandelier, Galileo Galilei became the first in history to study pendulums. Since then, pendulums have helped us measure gravity, seismic activity, the earth's rotation, and of course time. By tracing the path of the bob, this tool of science can also produce art.



A single pendulum will follow a predictable path and create elliptical spirals. Adding another pendulum to the end of the first, the double pendulum exhibits that element of chaos we so desire in art and will produce unpredictable swirls while following a hidden pattern.

Add a third or fourth pendulum along with the ability of participants to move the pivot point around, and we have a simple yet incredibly dynamic system born out of the laws of nature and human interaction.

During the day, the installation will clearly be a four-sided pyramid housing some kind of mechanical workings. Because of the swinging pendulums, one might at first mistake it for some kind of bizarre clock. We might even decorate it to look like a clock. Participants may play with the pendulum and its various bobs, wondering what its true purpose is. They will also wonder at the canvas stretched from each leg and elevated just off the ground. However, they will have to wait until nightfall to witness the work fully blossomed.

The canvas will be painted with a photoluminescent or "Glow-in-the-Dark" pigment which retains the light from the laser and slowly fades over time. Participants will be drawn to the lit up hand cranks each which allow them to manipulate the pendulum in one of three dimensions.

# Galileo's Uvula

by Jeddin White

The structure reveals itself to be some sort of Etch-a-Sketch/Spirograph/Zen-Garden from Tron! Lastly, dangling from a nearby post will be several hand held lasers beckoning participants who wish to free-form laser draw.

## About the art team



Jeddin White - The Chosen One, The Creator, El Maestro



Orielle Caldwell - Master Beautician, Lady of Lights



Mike Ricos - Electrique Extraordinaire, Remover of Obstacles



Elizabeth Huebner - Resident Rock Star, Guardian Angel, Mama T.

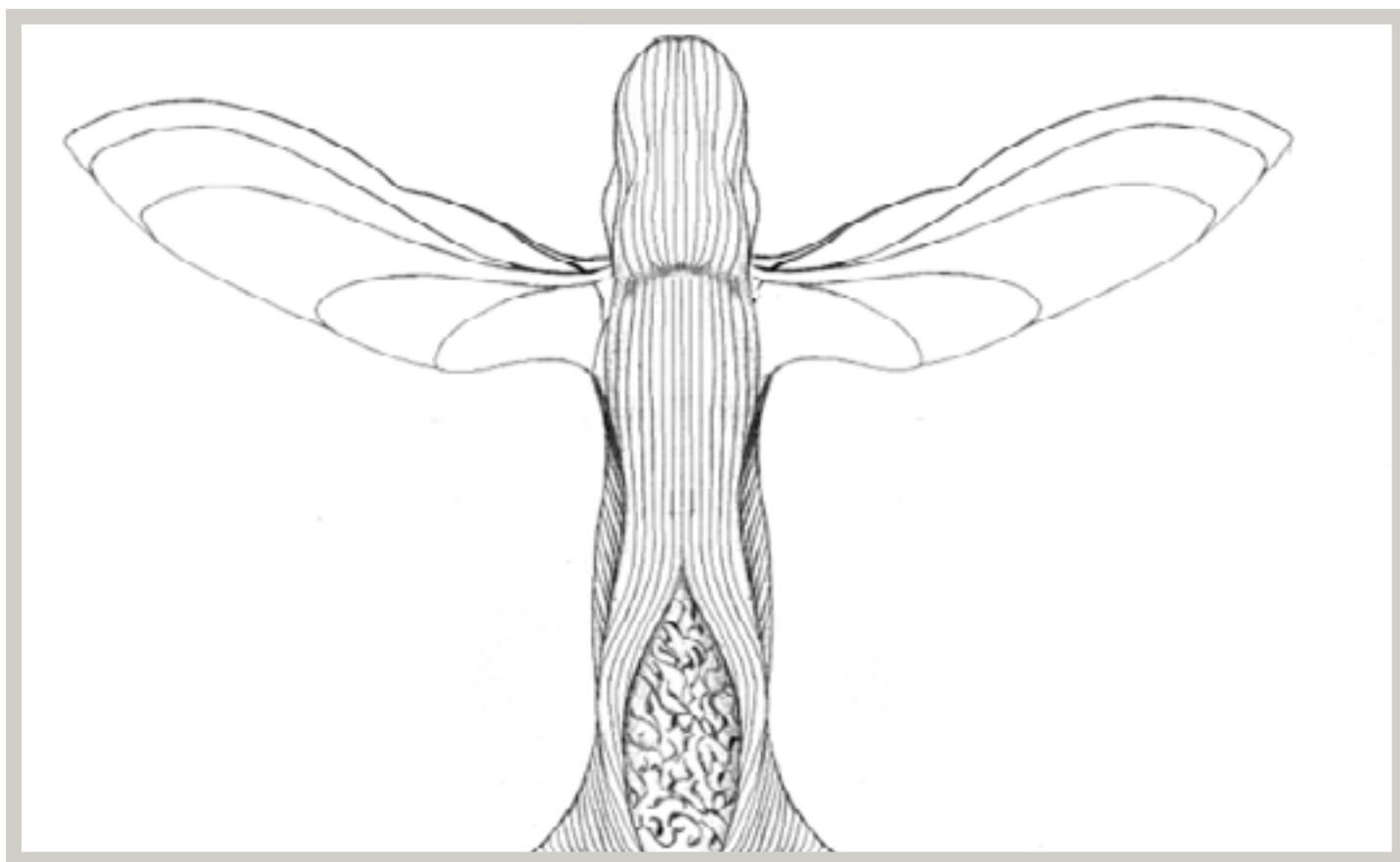


Spiral - Consultant/benefactor, Knows Ronald Dumbsfeld personally

URL: <http://galileosuvula.org/>  
Contact: [transrealstudio@gmail.com](mailto:transrealstudio@gmail.com)

# Guardian Of Dawn

by *Iron Monkeys* | *Seattle, WA*



## About the project

Who isn't afraid of the dark? Is anyone truly and completely without fear when confronted with the unknown? Most of us can't remember the last time we experienced enveloping darkness, much less tasted that fear. We pretend this is a child's fear, conquered now by living in modern cities with promised, constant protective light. Though forgotten, the fear of the dark is real, and it triggers our earliest collective memories.

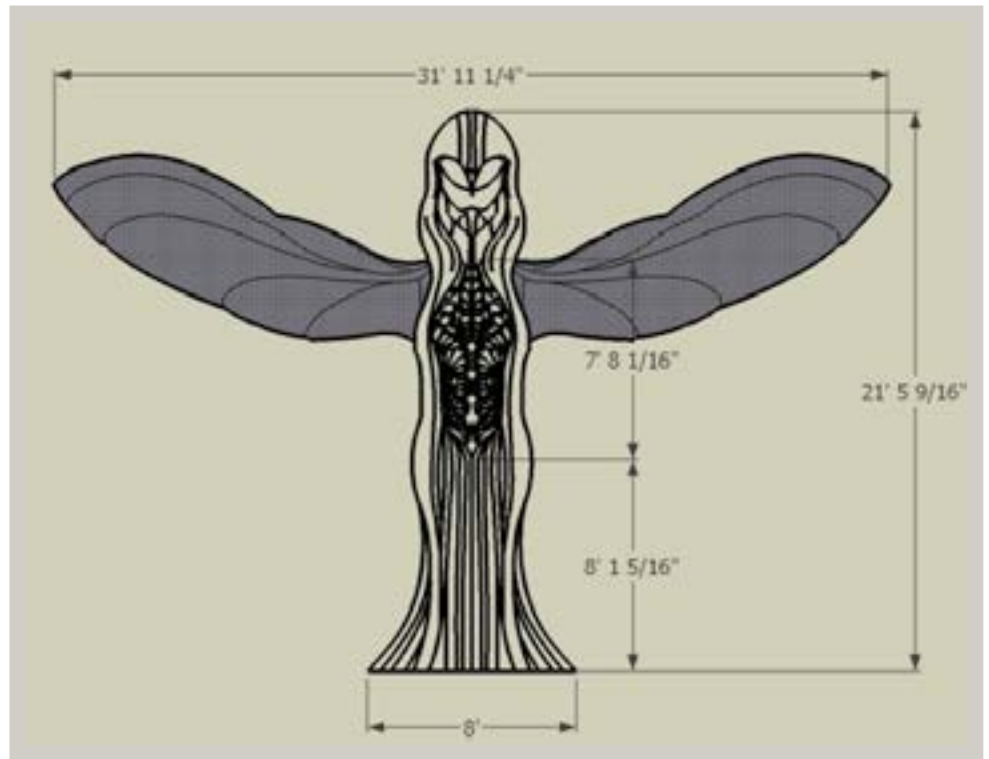
Imagine standing outside on a moonless night in one of the few remaining places on earth from which no lights or signs of civilization are visible. Blanketed in the blackest night, you could remember the fear of chaos and the uncertainty of the dawn. You could remember, too, the tension of the unknown and tap into the superstitious mind that originally created myths and gods, grasping to bring order to the vast world lying before you.

When it comes right down to it, night is terrifying because of the absence of the light. The demise of the day and the onset of the darkness brings an end to what little comfort and control the daylight provides and in turn invites the hand of chaos. To combat the darkness people huddle together around the light of a fire or inside warm, protective structures to await the dawn. With no scientific understanding of the sun, moon and stars, our ancestors created figures of hope to vanquish the night and coax the day.



# Guardian of Dawn

by Iron Monkeys



The Guardian of Dawn is the Iron Monkeys' contribution to this myth. Not a god, but a guardian protecting us from the night. A hopeful and warm place to regroup, recalibrate and resume the journey. The Guardian of Dawn is literally the light in the darkness, a break from the chaos.

Built with her back to the dawn, the Guardian keeps watch silently during the day, her wings closed, passive in the clarity of the light. With the onset of the darkness she is called to her

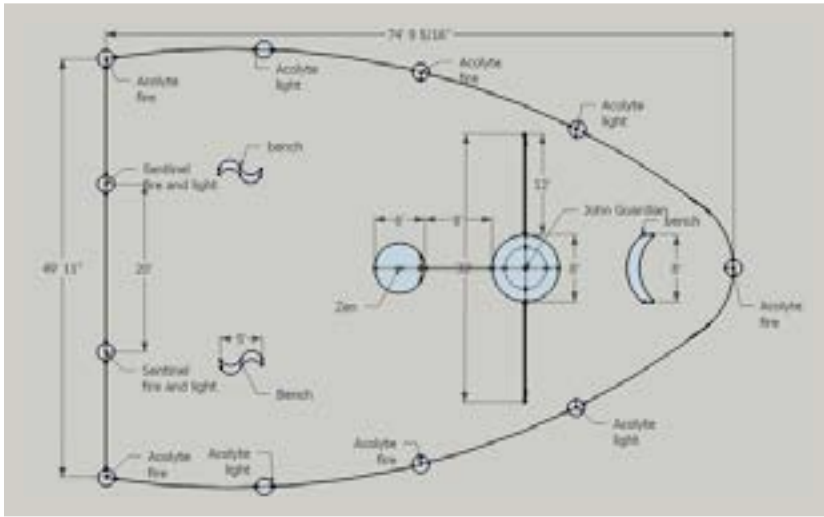
purpose - wings open, fire beckons, hope maintains through the darkness. Part cargo plane part dragonfly, the Guardian is a mesh of nature and machine, a creation of our human desire to place structure on the unexplainable. Like so many myths that came before her, she is a physical manifestation of the fear and uncertainty inherent in her people, and she offers them what they seek. In this case, she offers hope. Upon entering the Guardian of Dawn, participants are greeted by two sentinel statues keeping watch over a gateway. Once inside the space participants are surrounded by eight acolytes, each frozen in an ecstatic pose of worship, arranged in a parabolic arc. At the focus of this parabola is the Guardian. A head priest stands at the apex of the parabola, directly behind and facing away from the Guardian, welcoming the dawn.



The Guardian awakes at night. Her wings are pulled open and the fire lights. She becomes a beacon to those wandering the night, and a source of heat and protection to those within her space. The Guardian has flame effects outlining the wings, fire traveling through the torso and climbing up to backlight the compound eyes. A six foot wide Zen Garden sits 10 feet in front

# Guardian of Dawn

by Iron Monkeys



of the Guardian and serves as a place of gathering and invocation.

To further shatter the oppressive night, surrounding the Guardian are eight acolytes, frozen in poses of exuberance and joy. Monks to the Guardian, the acolytes embody her spirit of protection by holding in their hands either fire or light, warming and enlightening those in the space. Their human forms hold back the darkness by being in constant celebration; perpetual worshipers. Mentors to us on the ground, they help us see how we can fight our own darkness.

Won't you come in out of the dark?

## About the IRON MONKEYS:

Founded in 2006, the Iron Monkeys are a metalworking collective based in Seattle, Washington. Known primarily for forging heavy industrial steel into intricate, delicate patterns, the Iron Monkeys have progressed from making small, stand-alone steel sculptures into creating large-scale multi-faceted gathering spaces which increasingly incorporate propane fire elements. Their pieces have been on display temporarily at the Burning Man Arts Festival, the Reno Mangrove Project, the Burien Interim Arts Space (B/IAS), Critical Massive, Seacompression, Seattle Burners Without Borders events, and Tacoma's First Night Celebration. Their pieces are permanently on display in Rainier Vista's Central Park in South Seattle, Whitaker Park, in northwest Reno, Nevada, and the backyards of some of their supporters.



Iron Monkeys believe art should be experienced, not just observed. As we create each piece we ask ourselves, "What are people going to feel here? How will people interact with our art? How will it change them?"

Our pieces tend to combine defined space and fire: the elements of community. We are the beacon across the dark desert night that guides you home. Our art invites you to warm up just a bit more before seeking the next adventure. It is the comfy room that allows you to strike up a conversation with other amazing people that have gathered in the space we provide. Our pieces will provide a happy memory, a wicked smile and a warm fire for you to take with you anywhere. We welcome your thoughts, ideas, and questions.

URL: <http://www.ironmonkeyarts.org/2013-project.html>

Contact: [info@ironmonkeyarts.org](mailto:info@ironmonkeyarts.org)

# Hands

by Dave Gertler | San Francisco, CA



## About the project

This sculpture is a 12 foot high pair of wooden hands raising up toward the sky. Hands is a structural re-creation of human anatomy. It is a symbol of our human nature to discover, create, and uphold. Our hands are a primary means of self expression and are of particular interest to our group since many of our livelihoods depend on creation. Our hands are also a symbol of our personal journeys, survival and creation throughout history. Hands creates an uplifting sensation for participants through the structural pose of these magnified hands and evokes interaction with them and one another. At night, Hands takes on a new life with brilliant illumination and sensation.

Hands is a structural re-creation of human anatomy. It is a symbol of our human nature to discover, create, and uphold. Our hands are a primary means of self expression and are of particular interest to our group since many of our livelihoods depend on creation. Our hands are also a symbol of our personal journeys, survival and creation throughout history. It is our goal to create an uplifting sensation for participants through the structural pose of these magnified hands and evoke interaction with them and one another.

# Hands

by Dave Gertler | San Francisco, CA



The position of two hands facing each other in a lotus-like pose mirrors the symmetry of our bodies. This installation could have been one hand, but so often one hand held upright generally signifies rebellion, defiance, or some other harsh action. At the very least, seeing one hand so pronounced may beg the question, where is the other hand? Two hands represents some of the basic principles of Black Rock City, suggesting togetherness, teamwork, unity and the act of giving and receiving.

The concept of organic human anatomy becomes evident through a structure of artificial geometry, made of a square grid of wood panels to form human hands. Sensation is evident in pulses of light which are intrinsic and alien at the same time. The cupping of the hands facing one another further encourages the feeling of togetherness and places an emphasis on the act of holding or offering. The artificial elements of construction come to show that our desires and possessions are beyond our nature and yet embody who we are.

## About the artist and team:



Dave Gertler is a San Francisco based engineer and artist. An avid burner and lover of all things Black Rock City, he has participated in the creation of art cars and installations over the last eight years. The Hands Team: Hands Team: Dave Gertler, Shilpi Chhotray, Tasha Johnson, Daniel Valencia Backhoff

URL: <https://www.facebook.com/handsburningman>  
Contact: [handsburningman@gmail.com](mailto:handsburningman@gmail.com)



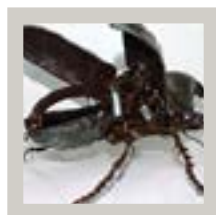
# Helicopter Dragonfly on Mechanical Plant

by Barry Crawford | Elko, NV



## About the project

This is a 13 foot long mechanical Dragonfly with wings that rotate like a helicopter's rotors rather than flapping. It is an expression of the similarities and differences between the machines made by man, and those formed in nature. As the wind blows, the wings spin while the tail and body expand and contract through a mechanical system of gears, levers, sprockets and crankshafts.



## About the artist

Barry does all kinds of metalwork from sculpture and functional art to custom tools and mechanical parts to welding and repair.

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# HELIX

by Charles Gadeken | San Fransisco, CA



## About the project

Huge branches twist, intertwine, and touch the sky, branching out into massive nebulas, spinning orbs of fire nested in copper cradles. Orbs spinning slow or fast, creating variable fire effects, from spinning candles, to bright blue solid balls. Below you, the ground is covered in a giant pool of light, made from millions of twinkling stars shining outwards. The pool creates an aura around the sculpture and bathing those below in a cool glow.

To approach this work of art in the night may make you feel as if you're moving on a space ship towards a small galaxy spinning in the inky blackness of space. The orbs on its branches twinkle like clusters of stars in the sky.

"Imagine you're wandering through an ivory dust powder desert at twilight. After taunting you all day, you're happy to see the sun drift be-



# HELIX

by Charles Gadeken

low the horizon. You're heading back to camp to change into something more than the not-much that you're wearing. A chill dances up your spine and tickles your neck as the sky darkens. In the heavens, you see the first star twinkling in the night sky. But a burst of flame draws your gaze back to earth. In front of you stands an awesome work of art. A 20 foot tall metal tree rises from the barren Black Rock Desert floor. Its branches terminate in spinning orbs of flame, like fallen nebula that landed in the perfect arrangement on this tree. As you approach, the fiery stars spin faster, change colors and shoot bigger flames. "Holy shit," you think to yourself. "Holy shit." You've just stumbled upon amazing Bay area artist, Charlie Gaedeken's latest work, HELIX". - Kimbriel Dean, Igniteme.com

HELIX is more than a work art, it is an experience. The sculpture itself, as a tree with fire-bearing fruit is conceptually accessible to us as humans. When we step away and experience the work from afar the concept morphs into a glimpse of the universe, where the fire-bearing fruits of the trees become nebulas within the dark astral plane.

"I have always felt that moving fire is so incredibly dynamic that I wanted to incorporate it on a larger, more technical scale. When fire is moving and spinning the flames dance and react to the oxygen. The more air which passes through a flame, the more interesting the flame becomes. Why not merge this beautifully dynamic force with the conceptual fertility of fruit on a tree? I love the idea of conceptual growth, as an artist who has previously created a large-scale tree, Aurora, my vision grows into HELIX. With the dual conceptuality of tree and universe, the ability to merge technology and the arts, and the atmospheric space which encourage community to engage, HELIX motivates me as an artists to keep growing." - Charles Gadeken

As people enter the fence to approach HELIX, sensors monitor the traffic. Similarly, pressure sensitive switches located in the benches monitor the weight. Algorithms translate the data into stimulating effects within the sculpture. The computer driven proportional valves control the speed and intensity of the fire with a fine ability to adjust the flame proportions as necessary. This is very unusual, and exciting. These algorithms can also be operator driven, so the more people present the more intense the experience. If you would like to see the fire spin faster, bring your friends and come by!



## About the artist

Charles Gadeken has been working as a professional artist in the Bay Area for 20 years.

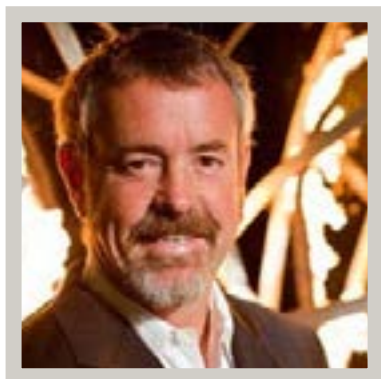
Charles' artwork serves as portals to alternate realities and fantasy lands that live beyond our everyday world in our imaginations. His art pulls inspiration from common objects found in our environment, and transforms them into beautifully crafted sculptures that encourage child-like wonder. Viewers are given a moment to pretend, play, and escape the harsh reality of life for a momentary indulgence in the magic of his art.





# HELIX

by Charles Gaden



His work incorporates mixed metals, interactive and kinetic elements, and special effects such as fire, light, and electricity. His art varies from smaller-scale static sculpted metal-work to monumental-sized public art commissioned for festivals all over the world, including Coachella, Burning Man, Robodock, EDC, Maker Faire, and many more.

Charles is a founding member of the Flaming Lotus Girls, and the founder of The Box Shop; a SF container-based art space.



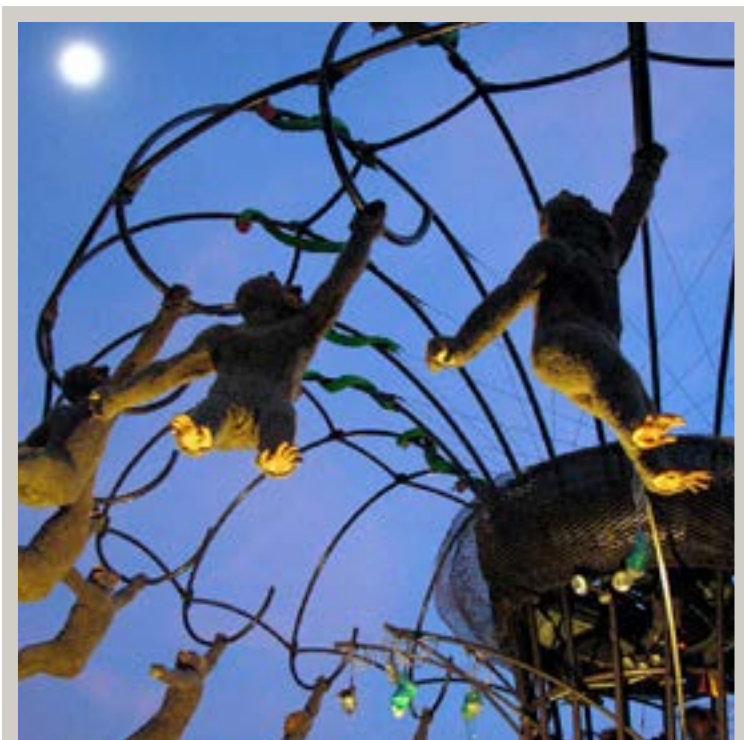
*Aurora, 2011*

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URL: [charlesgadeken.com](http://charlesgadeken.com)



# Homourobos, Tantalus

by Peter Hudson | San Francisco, CA



## About the project

Homourobos slumbers in virtual darkness with dimly lit drums at the base of a large tree. Strike the drum; you will hear the thunder of the drum as you see lightning for each strike. As you continue the rhythm, notice the increased flash rate as the branches of the tree begin to rotate around the trunk. Look up to the base of each branch. A serpent slithers up the branch away from the trunk, a shimmering red apple clenched in its jaws. Follow its path to the end of the branch only to see the apple snatched from its jaws, to be devoured by a playful monkey, swinging branch to branch.

Tantalus- To actualize this large-scale zoetrope, participants must engage a laboriously intense mechanism that puts a modern spin on the myth of Tantalus while reflecting on the seemingly dwindling fruits of such labor.

## About Peter Hudson

“As a recovering Catholic, my initial interpretation of homourobos was the rejection of the concept of “original sin”, the notion that we are born guilty because Adam and Eve ate from the tree of knowledge. Homourobos has a voracious appetite for knowledge. And it obviously references creation versus evolution. My initial title was “rEvolution”, but I got too clever for myself and tried to reference the proto-human figures and the snakes. Homourobos is just a combination of homo sapien and Ouroboros”

Peter Hudson is a San Francisco visual artist who channels his technical and set design experience, childlike curiosity, and creative passion into life-size stroboscopic zoetropes.



In 2000, Peter debuted his first major installation, Playa Swimmers at Burning Man, the world-renowned weeklong annual art festival in the Nevada desert. The Swimmers engaged festival participants to interact and experience the art on a variety of personal levels.

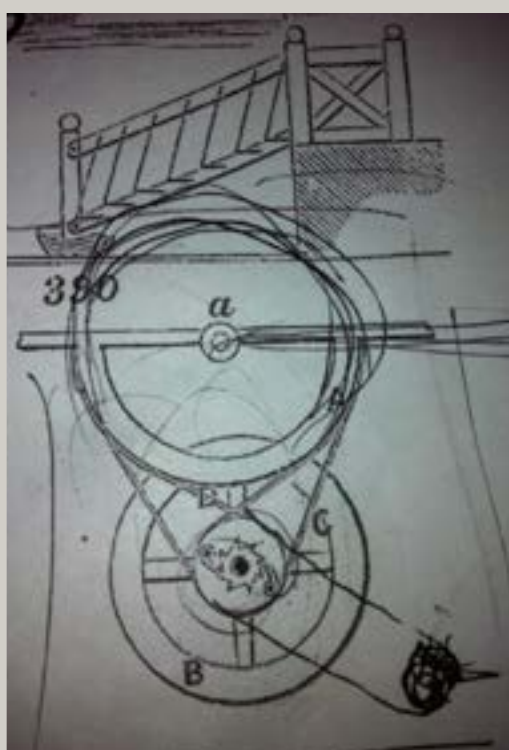
# Homouroboros, Tantalus

by Peter Hudson

2002 ushered in the large scale, stroboscopic zoetropes for which Peter has become known.

At Burning Man 2004, Peter unveiled his third major installation, Deeper which appeared to depict divers continually penetrating the desert floor. In 2007, Peter was inspired to create, Homouroboros, a 24 foot tall tree with apelike creatures continually swinging around tree branches, consuming serpents bearing apples.

In 2008 Peter created Tantalus, which took on a much more political flavor than his previous works.



Peter returned to Black Rock City in 2011 with Charon. Inspired by the Burning Man art theme Rites of Passage and the passing of loved ones, Peter brought the ferryman from Greek mythology to life in this, his latest 3 dimensional stroboscopic work. Orchestrating nearly 100 volunteers working for 9 months and 6000 hours, Peter has created his most sophisticated, collaborative effort to date.

Peter and his feverishly dedicated crew are bringing his latest contraption, Eternal Return to Burning Man in August 2014.

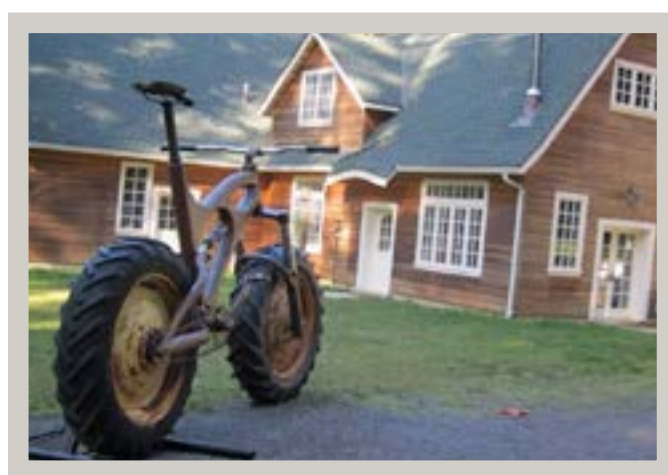
Contact: [peter@hudzo.com](mailto:peter@hudzo.com)  
URL: <http://hudzodesign.com/>

# Ibis Maximus

by Nick Taylor | Hillsborough, CA

## About the project

Maximus is a beautiful sculpture of a bicycle, nearly 10' tall. It is the brainchild and creation of sculptor Nick Taylor of Fort Bragg CA. The main frame is made from steel (is real) pipe, 4" in diameter with about a 1/4" wall thickness, heavily manipulated and sculpted and welded and ground and filed by Nick. The forks, bars, stems and links are also custom made. It weighs over 1,000 lbs, and the wheels are 59". Not recommended for riders under 10' tall.



## About the Artist

How the bike came about "Started when I was asked to make a sign for our Fat Tire Festival in the fall of 2011. I figured what better way to generate interest than with a big bike. I already had the tires, so I just build the bike around the tires. And what better model to use than my Mojo SL. As a sculptor, I love the lines of the Mojo. "

Born in Cleveland Ohio in 1958. 1971 moved to TN. Managed a BFA at UTenn 1981. 1981 moved to CA. Managed a MFA at UC Davis 1983. Relocated to the East bay 1983, lived there for 21 years, of which nine years were spent in Pt. Richmond. When not sculpting, I free lanced as a metal fabricator, prop builder, and remodeler. 1987- 89 worked for California Academy of Sciences building exhibits. 1997- 2005 worked for Performance Structures. Moved to Fort Bragg, CA, 2004. 2004-07 built our house and studio (shown here in the picture to the right). 2007- current , sculpting

Contact: [PlayaBikeRepair@Gmail.com](mailto:PlayaBikeRepair@Gmail.com)  
 URL: [ibismaximus.com/](http://ibismaximus.com/) or [www.jnicktaylor.com](http://www.jnicktaylor.com)



# iPhone Cult

by Abraham Carmi Raphael | Agoura Hills, CA

## About the project

You have found your way to the iPhone Cult. A monolithic shrine rising from the jungle floor. It has been here for thousands of years. Step into the frame and be captured with the Man. Take a photo with my likeness in your hand.

The iPhone Cult is an art instillation that is a shrine / facade. It is 15 feet high and is designed for the money shot with the man.

Inspired from the cargo cult theme, this piece explores the “whats ifs” regarding our modern day cargo cults. Our daily reliance on smart phones to connect us with the universe can almost seem magical. What if many of the mythologies that humanity carries today were born from contact with advanced civilizations in the past?

### FRONT

The iPhone Cult has two main elements. The first is the iPhone itself that stands at 15 feet and is the perfect size to frame a person for a picture. It is a glossy black alien monolith. The second part is a hand shrine rising out of the ground to grip the phone. The fingers are ancient and wooden like the bark of a very old tree. It sits on



the playa as a symbol of the predestined interface between alien

and earth. Within the structure of the trunk, there is a small shrine that someone placed within the bulge in the roots. The home button will have the Burning Man logo on it imagining that ones true home is always on the playa.

### BACK

The backside of the iPhone is primarily a place for people to pose for a shot but there is also symbolism in some of the things we will be doing there. The backside represents the hidden interests of the people who make the phones. In particular, the accumulation of cargo in the form of money. The beauty of the shrine is a façade. Our phones are the medium through which many of our thoughts are expressed. We send loving messages or sometimes-hateful messages. Sometimes people want to destroy their phones. Sometimes these radioactive machines are pressed to our heads for hours. The “dark” side of the phone is where people can write their thoughts. “Burn the message at the tone”!





# iPhone Cult

by Abraham Carmi Raphael



The iPhone is 15 feet high and 7 feet wide. It has a depth of 1 foot. It is mounted against a pedestal for people to stand and pose with “the Man”. There are stairs to make it easy to get up and down.

The tree fingers will bring the total width of the project to about 11 feet. The tree elements are separate components that will be butted up against the iPhone.

The iPhone will be primarily built out of wood. The wood will be cut and shaped to have a perfect flat appearance. The iPhone will be painted with many layers of black glossy water based paint. It will be wrapped with EL wire to illuminate it at night. This will be removed prior to burning. The home button will be a light colored

disc to contrast against the black phone. It will have a logo decal on it. This will be removed prior to burning. The iPhone will be anchored with a screw into the ground. It will also get support from the pedestal and the stairs. The alien eye at the top of the phone will be illuminated at night.

## About the artist

This piece is not product placement, but parody, born out of an unnatural (but not uncommon) love for this device by the artist, also known as Carmi, who attended Burning Man for the first time in 2012.

Artist statement: 2012 was my first Burning Man experience. It was really wonderful and gave me hope about the future and what is possible for humanity. I traditionally work as a video artist and I have a business culling and selling archival stock footage called [thearchivist.com](http://thearchivist.com)



Contact: [abe@thearchivist.com](mailto:abe@thearchivist.com)

# Light Mandala

by Tyler Buckheim | Key West, FL

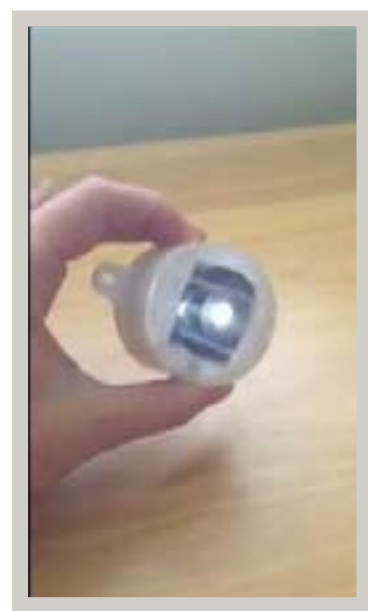
## About the project

“Light Mandala” Is the Burning Man twist on the tradition of creating Mandalas. The piece will be made of a large spiderweb like geometric pattern, laid out over the Playa. Attached to the formation will be small glowing orbs of lights, illuminating the mesmerizing symmetry. Traditional Mandalas, are created with sand, then blown away after it is created. “Light Mandala” similarly, will only exist for the short time of Burning man, then will cease to exist. It represents the connectedness, as well as fleeting, wonders of life.

This project all got its start at the end of last year when I was looking at the Burning Man website and thinking how cool it would be to take part in all the crazy creativity. Thats when I saw that the call for artists was still open. I thought, it will never happen if I don't apply! After several long nights drinking too much coffee and playing round in my garage with all of my christmas tree lights, I came up with an idea for a sculpture that I really loved!

My inspiration came from two different areas. Firstly was the traditional shape and structure of a Mandala. The second was from stars in the night sky. I combined the visual of stars in the night sky, with the symmetrical patterns of mandalas to come up with the visual concept. I love the way that so many sculptures at Burning Man are interactive, so I knew I wanted something that viewers could interact with.

So what will it look like? Imagine that your in the desert at Black Rock City and your walking across the flat wasteland. In the day time you will see a field of bright red geometric shapes covering the ground. (think spider web!) The pattern will start in the center by being perfectly symmetrical and growing outward in keeping with a mandala pattern. As the pattern works its way further to the outer edges it will become more abstracted from the mandala, to take on the unorganized feel of stars in the night sky. When seeing the sculpture at night, you will see small white lights fading on and off, covering the ground. Mimmicing the stars in the sky.



# Light Mandala

by Tyler Buckheim



## About the artist

Artist statement: My current body of work embodies a grey space some place between, realism, surrealism, and expressionism. I try to create imagery that one would not see, by looking, but would feel by thinking. Through strong lighting, translucent brushwork, muted color, and figure ground relationships, an intense feeling is created. Each piece is made with one of several different wet or dry painting and drawing medias, or a mixture of several. Many pieces also incorporate collage elements into the work. These paintings and drawings focus on objects and figures in ambiguous or confusing spaces. While these are based on thoughts or experiences and hint at a narrative direction, the story is left untold, only portraying a feel that a viewer can project their own thoughts onto.

Contact: [tylerbuckheim@gmail.com](mailto:tylerbuckheim@gmail.com)

# Like 4 Real

by Dadara | Amsterdam



## About the project

What happens if Facebook vanishes into the digital ether, or the Spring of Eternal Likes dries up one day?

### It's Time to Like4Real

We live in an excitingly chaotic time, where we are witnessing the transition from an industrial to a digital existence. Everything we thought we knew has become the new unknown, and our social, political and economic structures are continuously being redefined. Many of us now fine tune our core values, and interpersonal relations under the bluish light of our computer screens. The question is, can social media strengthen our real physical and emotional bonds as human beings, or will they disrupt our social structures, turning us into Like-clicking autistic zombies?

### The Petri Dish





# Like 4 Real

by Dadara

This is why we think that the barren plains of a desert - still largely untouched by the virtual tentacles of the world wide web - is the ideal place to explore the roles and values of Liking each other. Every year, Black Rock Desert plays host to 60.000 people from all round the world. They gather as a community with a radically participatory ethic, based on inclusion. Everyone is a participant - no spectators allowed. It's a place where the time always seems to be 'now', and connecting with other people is serendipitous. There's no need to 'check in' and find each other through Facebook or Foursquare. The festival in the desert is called Burning Man, and "Like4Real" will be Amsterdam artist Dadara's sixth art installation at the event.

## The Project

The Like4Real project brings human interaction and human relations back to where they belong, from its virtual realm to its natural reality.

he likes me he likes me not

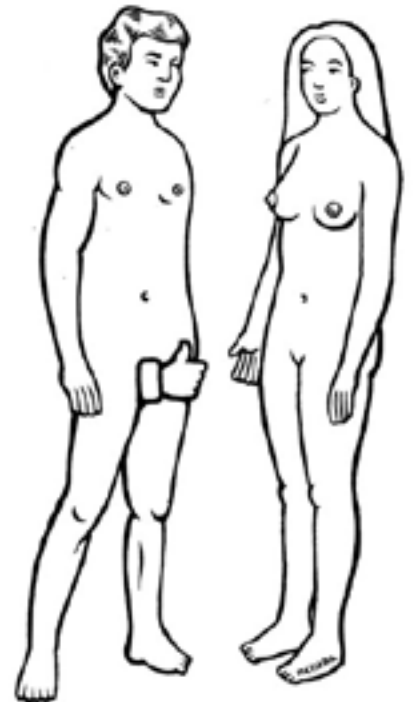
We believe that society needs to focus on real actions and intentions, rather than the symbolic reward bestowed on things by a mouse click. We must never forget that the real rewards of Liking bloom within ourselves and inside our communities. Clicktivism is not Activism.

Will we be able to Like if Facebook vanishes into the digital ether? What if the Spring of Eternal Likes dries up one day, will we go bankrupt because of our investments in accumulating Likes?

Will society ever look beyond the algorithms, which form the Soul of Likes, and rediscover the act of Liking deep inside our own selves? Or will we start panicking and become clueless when we can't express our Likes anymore with one click of a button.

On Friday night, the Like symbol will be burned, and thus will be given back from its virtual realm to its natural reality.

After its burn, as a Phoenix emerging from hot ashes, Like4Real will rise to become an ongoing project in the real world, where we aim to explore the various facets of our real and virtual relationships.



# Like 4 Real

by Dadara



## About the artist

After finishing high school in 1986, Dadara briefly studied mechanical engineering at the Delft University of Technology, after which he studied at the Free Academy Psychopolis in The Hague, the Academy of Industrial Design in Eindhoven, and the Academy of Visual Design in Genk (Belgium), before graduating from the Willem de Kooning Academy in Rotterdam in 1992.

After completing studies, Dadara started designing flyers, live-paintings and record covers for the then upcoming international electronic house music scene. This included work for the RoXY club in Amsterdam, Outland Records, and the Mystery Land festival. The public recognition gained through this underground exposure led his paintings to be noticed by the Reflex Modern Art Gallery in Amsterdam, where till today he had ten solo-exhibitions, as well as exhibitions in Paris, Berlin, Stuttgart, Miami and New York.

Commissions include baby-shaped loudspeakers for B&W,[4] an Absolut Vodka ad, a Greenpeace campaign, invited artist for Expo 2000[5] in Hannover, and a 70 meters long mural for Leiden University in the Netherlands.

In the past 10 years, Dadara mainly focused on both large interactive art projects and making paintings. The common thread throughout most of these works is that they provide a commentary on contemporary society. Topics include on one hand governmental control, lack of transparency, privacy issues, and regulations, and on the other hand value creation, money, and dreams.

Contact: [dadara@dadara.nl](mailto:dadara@dadara.nl)

URL: [www.facebook.com/Like4Real](https://www.facebook.com/Like4Real), [like4real.com](http://like4real.com) and [www.dadara.nl/](http://www.dadara.nl/)

# Matahari Riset

Dang | Portland, OR

## About the project

Greeting the sun in meditation, watching the final sliver cresting past the range. Two sculpted participants reflect the different ways we interact with the larger environment and event.

The figures will be built from 3D scans of an actual person, a sculptural photograph. I'll be using materials commonly used in the production of figurative sculpture on it's way to bronze monuments (minus the clay and bronze). This will include carving foam (dense, structural and solid), primer, paint, a hard-coat (a structural skin), a steel internal armature, lights and actual clothing. They will present as highly realistic figures; like real people.



Sample of Dang's Sculpture Work



## About the artist

Dan Gay, aka Dang, is an Illustrator, Sculptor, Painter, Production Artist

URL: <http://theartofdang.carbonmade.com/>



# Mens Amplio

by Don Cain - Dept. of Spontaneous Combustion | Oakland, CA

## About the project

Mens Amplio will be a 15 foot tall model of a human head and brain, designed by Don Cain and built by a team of artists from a wide range of disciplines. The brain will incorporate an array of light and flame effects controlled through the use of an EEG headset. The headset will translate the participant's shifting mental and emotional state into patterns of light and fire mimicking the images of clinical brain scans in real time. The Mens crew will bring together expertise in brain imaging and neural interfaces, LED and flame effects, and metal fabrication to create a sculpture that bridges the worlds of art and science.

Mens Amplio is latin for expanding the mind! The sculpture is a half buried head, its brain exposed, its activity shining in the night.



Imagine, as you approach from across the Playa you first notice undulating waves of light accentuated with small bursts of fire. You approach with wonder. Upon a closer look you see that the lights and flames are occurring in what appears to be a brain suspended inside of a gigantic, 15 foot tall, half buried head.

The lights, a woven matrix of lines and orbs, keep changing colors and patterns – sometimes fast and with vigor – sometimes more calmly and slowly. Color palettes shift from cool blue greens to hot orange reds and back again. At times bright and alive – other times dim and resting. All the while an ever-present pulsing shift of light in the background. Now and then a flame bursts from the surface of the brain – here and there and here again. You notice a crowd gathered around the head and around a person seated on the ground in front of the head (or inside the head). The crowd is interacting with the seated person who is wearing a headset. As the mood of the seated person changes – at times from the prompting of the crowd – the patterns of light and fire change.

This sculpture, on its surface, will be an amazing display of craftsmanship and technology. A mix of the work of hardcore metal workers and brilliant geeks. It will amaze and inspire. Walk up to it and you'll say "Wow!" But, dig below the surface and think about what it represents, what it's doing, what it's mimicking and you'll go "Wow!" again.



## Mens Amplio - Art, Science, and Education

Mens Amplio will be a 15 foot tall model of a human head and brain, designed by Don Cain and built by a team of artists from a wide range of disciplines. The brain will incorporate an array of light and flame effects controlled



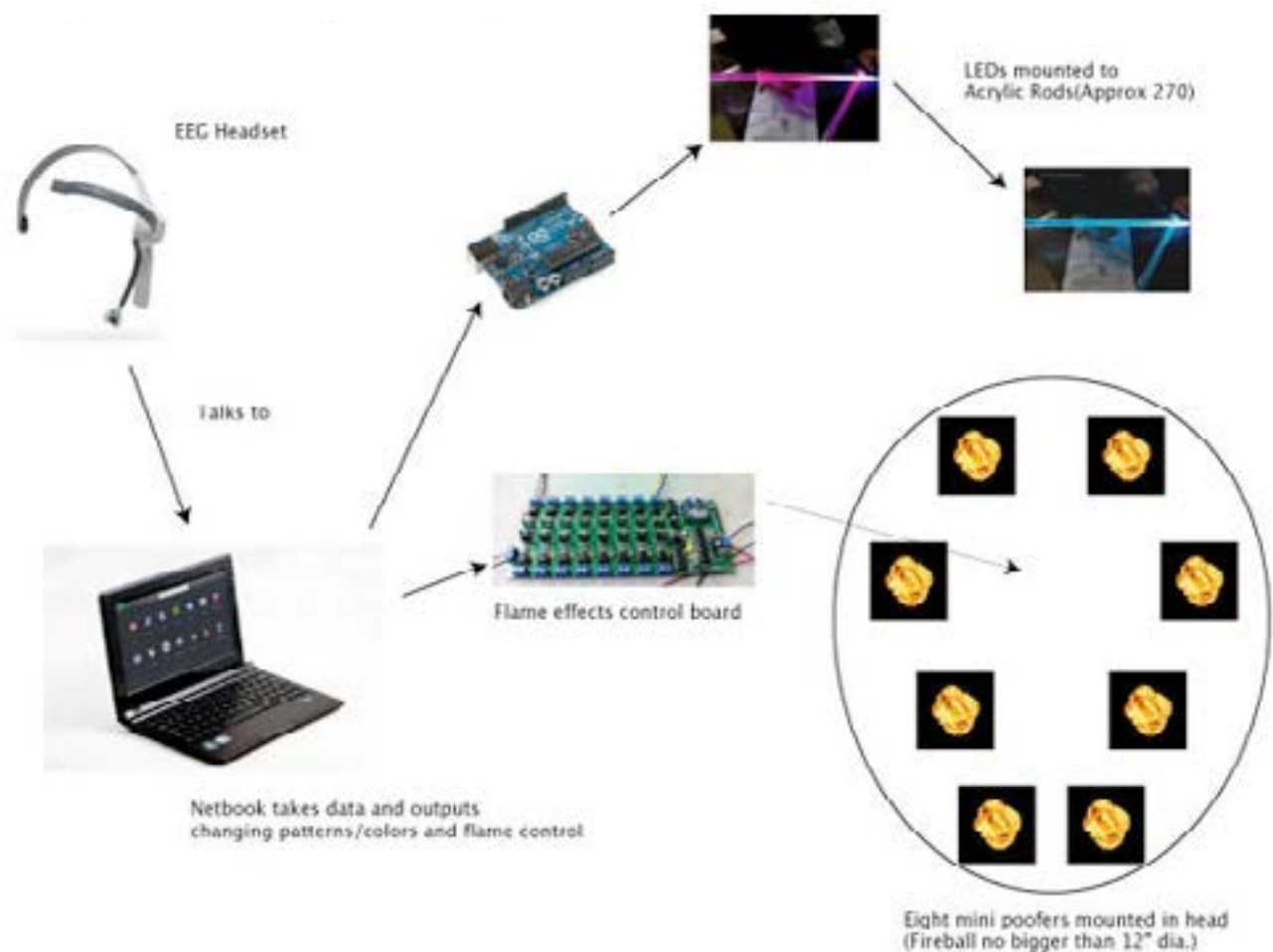
# Mens Amplio

by Don Cain - Dept. of Spontaneous Combustion



by a participant through the use of an EEG headset. The headset will use Raspberry Pi and Arduino processors to translate the participant's shifting mental and emotional state into patterns of light and fire mimicking the images of clinical brain scans in real time. The Mens Amplio crewmembers believe that by bringing together these different mediums into a single, larger than life art piece we can inspire viewers of all ages about the function of the human brain as well as it's beauty.

Our crew is made up of artists and professionals from the worlds of brain imaging and neural interfaces, LED and flame effects, and metal fabrication with experience in building large-

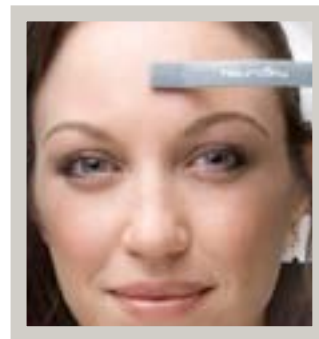


# Mens Amplio

by Don Cain - Dept. of Spontaneous Combustion

scale art installations. However while we have built giant steel sculptures covered in computer controlled fire and light shows before, this piece has opened up a new possibility for us: Mens Amplio is going to allow us to use our art to show children the wonder that is their own mind.

As we were going through the process of designing the techniques and systems we would need to build the project, we were approached by a local school principal who wanted to know if we could show her students the piece in the fall. The possibilities for teaching kids in of all ages about the design and fabrication of the sculpture, how it works, and what it shows about the brain include art, math, chemistry, biology, electronics, and a range of other subjects. The potential to excite students about these subjects with a giant LED and fire sculpture they can control with their brains is immeasurable.



## The Impact

There's no way to quantify the impact of lighting up the minds of young people, but we have no doubt it will be huge. If you had seen a giant interactive brain controlled sculpture as a child, how would that have impacted you? Now more than ever, kids need to be shown the kinds of giant creative endeavours they can someday bring to life, and excited about the science, math, and skills that will get them there. We can prime young minds for learning, and just maybe showing them the possibility of larger-than-life ideas will inspire them to bring to life their own unbelievable brainstorm.

The project will be debuting at Burning Man 2013, and our first school showing is already scheduled to happen within weeks of our returning from the festival. We will

also be hosting two Educator Previews in the fall to introduce the sculpture to teachers and to discuss the possibility of bringing it to their schools and how to incorporate it into their curriculum.

## About the Mens Amplio Team

Don Cain is a founding member of the Department of Spontaneous Combustion. Known for not only creating spectacular metal based kinetic fire art, but also for a willingness to share the knowledge and skills so others can do the same. Started open studio Tuesday nights at DSC where many people have come to share in learning and building.

Although he received his MFA in 1999, he continues to constantly learn new skills to apply to art and to teach to other people. Over the years has participated in, built or burned – 3 art cars, giant trike, numerous flame effects, Fishbug, Chester, Temple of Flux, BrollyFlock, and Zoa.

Not bad for an ex-soldier/ex-police officer turned artist...



# Mens Amplio

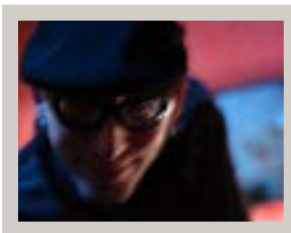
by Don Cain - Dept. of Spontaneous Combustion



Aaron "Hubby" Scott dedicates his time to playing with steel and flame effects and spending days designing things he later decides he didn't want in the first place. Aaron grew up in Oakland, and after working for years in network administration said "to hell with this," and left to study photography at Cal State East Bay.

Aaron has worked on big art projects, art cars, and fire sculpture for Burning Man and other events, and he currently runs the shop at the Department of Spontaneous Combustion.

Brian Krawitz was born and raised in New York and is now a Bay Area transplant. I have taken my love of art in the forms of music, metal, wood and light and bridge the gap between my imagination and reality at the DSC. All of my creations embrace aspects of visual, aural and touch, to hopefully inspire others to do the same... Let's build something Badd Ass!



Brittnee Jones (Britt) was born and bred in the mountains of North Carolina, and didn't relocate here until grad school several years back. She graduated from there and now makes actual money somewhere down the peninsula doing some kind of mad science with DNA. She followed her silly science inclinations and discovered her need for fire and sparks with the Flaming Lotus girls and their giant metal neuron, Soma. Since she has admitted and indulged her need to be a size queen, and worked with both the FLG and the Flux foundation on several projects. Seems appropriate that her first big project with the DSC is also neuronal in nature. She discovered the DSC a couple years ago by building her first (baby sized) trike, which is when she was introduced to the idea of brain controlled fire, by her pal Seth. Now to combine big art, nerdtastic neurons, AND brain controlled fire...



Heather Prill moved to the Bay area 6+ years ago, originally from San Diego. I'm a cell biologist focused in diseased iscovery research, formerly working on Parkinson's/Alzheimer's disease, currently lysosomal storage disorders. She volunteered as a studio/toolroom intern at the Crucible for 3+ years and that's how she got introduced & involved in the DSC, Flux Foundation, & BRC community. She's been lucky enough to have met some amazing people & artists & worked on the Temple of Flux, Brollyflock, Chester, Zoa, & now Mens Amplio. She also works for the Burning Box Office.



June Dziedzic is a fast talkin' wise-crackin' girl from New Jersey. She's also a Psychologist with a background in Neuropsychology who is very excited about working on a project based on one of her favorite subjects – the workings of the human brain.

Introduced to welding and working with steel on the Crude Awakening project for Burning Man in 2007 she fell in love with hot metal and building big art. She has since worked on numerous large-scale art projects with The Flaming Lotus Girls and Flux Foundation. When she's not at the shop she enjoys running, reading, and relaxing in the sun with her cats.



## Mens Amplio

by Don Cain - Dept. of Spontaneous Combustion



Kali Snowden is an Oakland transplant, originally from small town Port Townsend WA. Before becoming involved in the industrial arts scene she spent her time training in martial arts for nearly 10 years. Today, she can be found co-curating gallery exhibitions at American Steel Studios or doing marketing and project management for artists in her community. Kali works in her own studio when she is not practicing her welds at the Department of Spontaneous Combustion.

Her artwork includes glow-in-the-dark abstract acrylic paintings and henna tattoo design. Since last Spring when helping to build Zoa (The Flux Foundation), she has been expanding her skill set to include metal working and flame effects. She has become a core crew member for various sculptures including Brolly Flock, Zoa, and Fishbug. As well as co-designing/fabricating Fire Hats and The Hydra (Aaron Scott). In addition to her career in the arts, Kali is an aspiring helicopter pilot, planning to pursue her dream of flight in 2014. (follow Kali Snowden)

Katherine Leipper is a native of Oakland, CA. She holds a degree in Graphic Design from the California Institute of the Arts and currently enjoys working on projects that incorporate 2D and 3D design, electronics, code, and 3D printing. For her day job she works for a Silicon Valley software company doing front end web design and development.

A few things Katherine particularly likes are blinky lights, angry music and eccentric people.



Masha Oguinskaia suspects that her Moscow, Russia childhood still causes her to work collectively and for free, and feels lucky to have found great projects to do so. She was on the Lepidodgera artcar crew, put together computers and networks for Playa Info, and worked with Flux on Brollyflock and Zoa.

A self-taught computer geek, currently a web designer, she happily uses her opposable thumbs on any power and non-power tool that comes her way and spends the rest of her time crafting pixels and code.

Sarah Tapon is a programmer and cognitive science nerd based in Oakland, CA. She has a background in brain imaging research and data analysis and a day job building software tools for neuroscientists and experimental psychologists. She designed and programmed the biologically inspired lighting effects for the Flux Foundation's Zoa in 2012, as well as generative lights and sound for an interactive LED display that traveled to the playa in 2009.

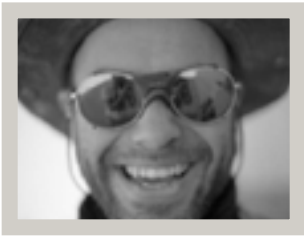


Seth Hardy. My hobbies involve propane and electronics, creating interactive installation art that involves light. I'm one of the founders of Site 3 coLaboratory, a community workshop in downtown Toronto for art and technology projects. I designed the control hardware for The Heart Machine in 2010, brought Super Street Fire to the playa in 2012, and worked on a number of smaller fire art projects in between.



## Mens Amplio

by Don Cain - Dept. of Spontaneous Combustion



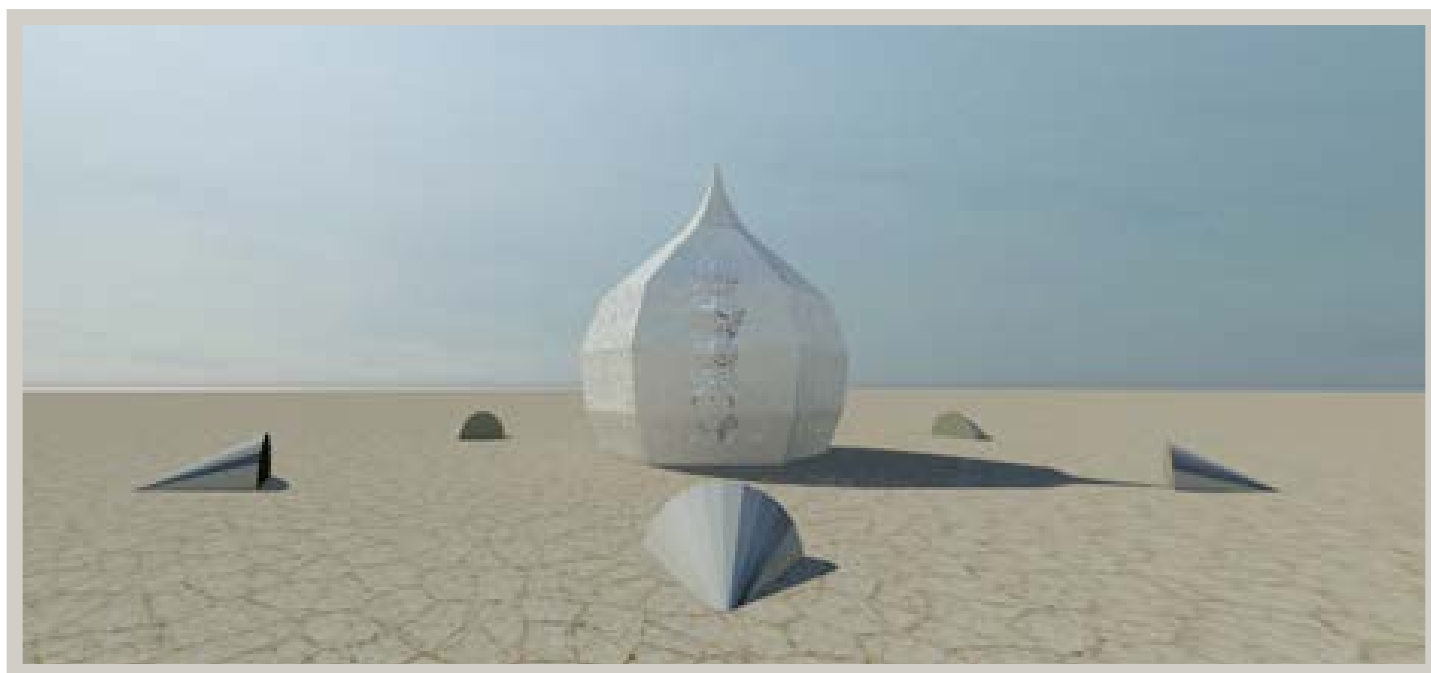
Slona is hooked on the dust, large scale art, as well as, working and partying hard with new and old friends. He has been part of the Black Rock Bakery, Temple of Flux, Temple of Transition and Zoa. Some of his other fixes are photography , leading a large improvised band and deep playa EEG experiments. In the default world he works on the implementation of energy efficiency and renewable energy projects. Slona will be heading our Leave No Trace efforts throughout the desert part of the project besides working across all teams during the build.

URL: <http://www.ma-brains.com/>

Contact: [dlcain@gmail.com](mailto:dlcain@gmail.com)

# MerKaBa

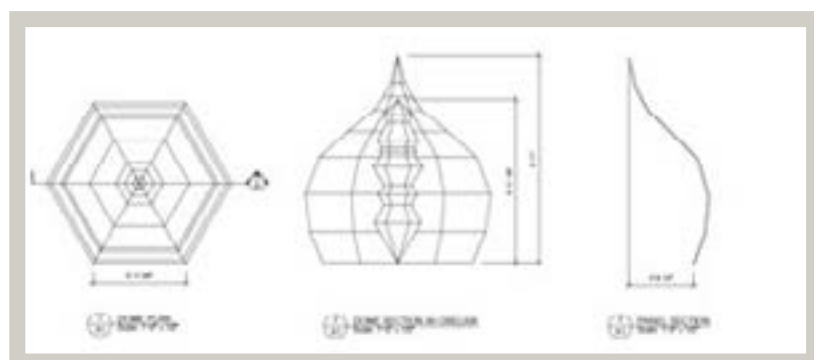
by Michael Emery | Santa Cruz, CA



## About the project

Merkaba is premised upon the notion that every religion, every belief-system, even every scientific theory mirrors the Cargo Cult phenomenon. Humans create conceptual reality-maps attempting to comprehend incomprehensible existence. We invent magical rituals with magical tools to validate our maps, empowering them with the potent force of our belief. Our maps evolve from simple assumptions into elaborate belief-structures capable of affecting our world in wondrous ways, especially when we agree to not stray; experiencing, thinking and communicating only in the realms constrained by our original assumptions.

Passing through a desert landscape, travelers encounter MerKaBa, a ritualized magical portal. This anachronistic, white, fractal-cut dome responds audibly to the travelers' approach. Within the dome a reflective obelisk turns unceasingly. The repetition of this petition-filled "prayer-wheel" induces a dynamo, driving a disturbance into the non-local Group Over-Mind. Entering this potentiality-field, devout supplicants transport, finding audience with the avatar(s) specific to their favorite reality-maps.



The traditional mercaba is a mythological transport device that allows the devout worshiper a face to face audience with his or her local deity.

### The Mercaba of traditional mythology

Our MerKaBa device will be a psychedelic prayer portal for transporting thousands of Black Rock City citizens into a contemplative and celebratory

# MerKaBa

by Michael Emery



interaction with their own powerful imaginations. And beyond, of course!

As a work of art, our MerKaBa is an exploration into the nature of consensus reality and how we use it to interpret — and to shape — our experiences within predefined cultural norms.

This will be built as a 9' tall hexagonal dome out of 12 gauge steel. The steel will be plasma cut with a fractal pattern revealing a turning mirrored obelisk on the inside. The obelisk will be filled with the prayers and aspirations that you send to us and will turn 24/7 for the duration of the event until we remove your prayers to burn in the Temple Burn on Sunday night.



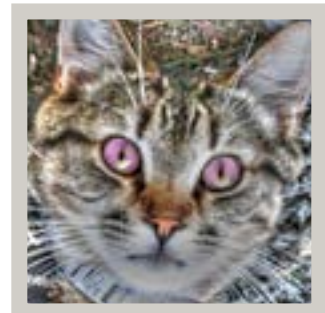
The dome will be painted white to better reflect a hallucinatory dreamscape video montage that will be projected onto all six sides of the dome. Many of the avatars of your favorite deities, philosophic leaders or intellectual giants will make an appearance. You are free to worship, dance, sing or recite poetry as you bask in their darshan.

Our MerKaBa dome will be equipped with ultrasonic and infrared sensors. As you approach the dome these sensors detect your proximity and movement setting into motion an interactive array of sound and lighting effects.

We invite you to send us audio files of your prayers, yearnings, desires and demands so we can mash them into an array of different sound montages. Feel free to speak, chant, sing, scream, or whisper as feels appropriate.

When you explore these ultrasonic and infrared triggers out on the open playa, the musical prayers you induce from the MerKaBa dome might appeal to the local gods, attracting their divine attention. You might even stir the interest of the Giant Alien Cat Overlords rumored to be lurking nearby.

Depending upon your faith, anything might happen. Perhaps, rapturous angels of ecstasy will draw you into deep exotic, florid and orgasmic hallucinations of group orgiastic hierophany.



# MerKaBa

by Michael Emery

Perhaps you will discover the MerKaBa's secret G-spot. Perhaps you will spend the entire week activating wave upon wave of sycophantic climax for one and all. Perhaps you will simply have a rollicking good time activating our visual and audio tricks.

## About the artist



Artist Statement: I've been exploring in the world of art for most of my life. I began seriously exhibiting my artwork in 1982. I began professional production in 1985. I've been teaching Art to High School students in Santa Cruz, Ca. since 1987. I began attending Burning Man in 2000. Every year on the playa I find my love for artistic expression reinvented and reinvigorated. I've installed my sculpture on the Black Rock Playa every year from 2005 to 2011. In 2008 and in 2011 I received honorarium grants from the B.Man Org. to help fund the playa installation of my work. Every year upon returning from the playa I install my new sculpture somewhere on my school grounds to share with my students. I've installed these sculptures at other events around the community as well i.e. The BRAF Artumna, SF Decompression, SF Flower and Garden Show, The Santa Cruz Museum of Art and History, Private residences.

I have helped build the burningman temple on 7 separate years. My help in 2007, 2009 and 2010 and 2012 was extensive.

Contact: miko111@comcast.net  
URL: [michaelemeryartworks.blogspot.com](http://michaelemeryartworks.blogspot.com)



# MIZARU

by *Purring Tiger/Aaron Sherwood & Kiori Kawai* | Brooklyn, NY

## About the project

MIZARU is about life and death, and how the border between life and death exists everywhere. This border is happening every moment, we just do not realize it. It's hidden and decorated by many things.

The title MIZARU is the name of one of the three wise monkeys in Japanese Culture, Mizaru Kikazaru Iwazaru, better known in English as See no evil, Hear no evil, Speak no evil. The literal translation of Mizaru is "not to see."

In our installation, we take the curtain off.

The installation is comprised of a large transparent structure/box, allowing all to see inside, nothing is hidden. When one enters the structure one is presented with a white wall. Upon touching it, the wall suddenly springs to life, creating 5 different worlds of visuals and sound, surrounding the user. This wall is the barrier between life and death.

There are 5 worlds represented conceptually:

1. illusions (desires)
2. chains (being bounded)
3. fire (destruction)
4. water (birth)
5. universe (truth)



# Mizaru

by *Purring Tiger*



With this installation and these 5 worlds we invite you to feel the border between to known and the unknown... between life and death.

Mizaru consists of a large 8x12' structure/room that has transparent walls on all sides. Inside the structure is a piece of spandex stretched tight across a large frame. The spandex acts as a membrane interface sensitive to depth that people can push into and manipulate visuals and expressively play music. Once people go into the room and touch the spandex sheet, this membrane suddenly comes to life with fiery visual patterns and music that shifts according to the depth and pressure of a person's touch. The projection can be seen on both sides of the spandex sheet, and seen from all directions from outside of the structure.

## About the artists

Purring Tiger is a multi-cultural, multimedia, experimental performance group dedicated to bringing people together in the context of ART, in a subtext of WONDER.

Aaron Sherwood-music, film, and multimedia programming. Kiori Kawai-dance and visual.

URL: [www.purringt.com/mizaruinstallation](http://www.purringt.com/mizaruinstallation)

Contact: [info@purringt.com](mailto:info@purringt.com)

# Neverwas Haul

Shannon O'Hare & Obtanium Works | Vallejo, CA

## About the project



The Neverwas Haul is a 3-story Victorian house on wheels that conveys the members of the Travelling Academy of Unnatural Sciences on their quest to circumnavigate the earth without the use of a Zeppelin. The Haul is a whimsical, fantasy steampunk vehicle that could not otherwise exist in our world.

A self-propelled three story Victorian house, made from 75% recycled equipment and materials, returns with new interiors, operation system, and collections from its travels around the world (i.e. oddities of the Jules Verne era including a Camera Obscura). The Haul measures 24 feet long by 24 feet high and 12 feet wide. It is built on the base of the 5th wheel travel trailer.

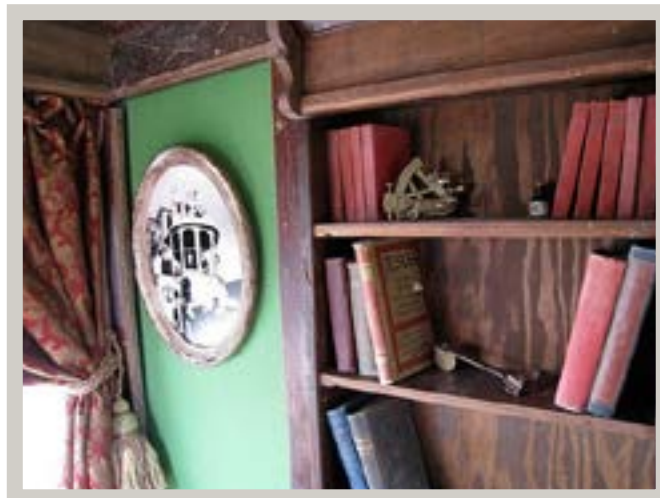
We designed and built the Neverwas Haul and a vehicle to explore the Black Rock Desert for the Burning Man Festivals in 2006 and 2007 - now returning again in 2013.

About the Camera Obscura: A cooperative effort of a number of artist, photographers and lens makers, the Camera Obscura is installed in the turret of the Haul. With the support of a trained technician, the public sees many a spectacular viw. A Camera Obscura is a series of lenses creating nan image that is projected onto a concave screen table (sketch below). The size of the unit is approximately 12 feet tall by 3 feet wide and is made from hand-made glass lenses, recycled brass fittings and antique ironwork.

## Mission

That steam may be used for good and not evil!

The members of the academy of unnatural sciences, based in berkeley, california, welcome you to the never was Project, an on-going Do It yourself group of tinkerers, gear heads, and steam bohemians who fabricate steam-powered art pieces out of repurposed industrial detritus. We are loosely based on the works of Jules Verne, H.G. Wells, and other Victorian-era writers who created an imaginary world where steam technology was considered cutting edge and brave explores could be propelled by gun powder to the moon!



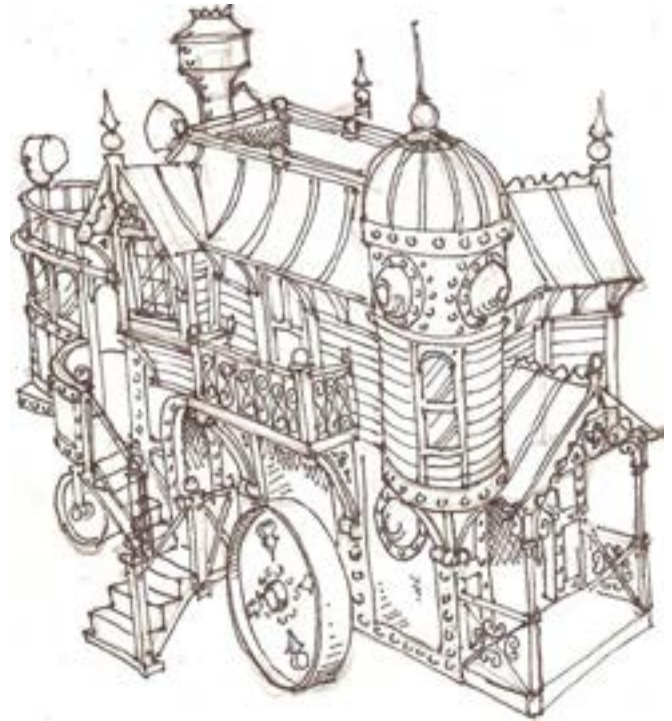
# Neverwas Haul

by Shannon O'Hare

## The Crew:

We have also been featured in the Makers Faire, Carson City Admissions Day Parade and the Handcar Regatta. We welcome all like-minded individuals who wish to participate with us in this on-going endeavor. Our team usually meets at Obtainium Works, 510 Pennsylvia St, Vallejo CA 94590 on Sundays at 12pm.

Shannon O'Hare, project lead, master carpenter, performer  
Kimric Smythe Head technician and fabricator, solar design expert.  
Matt Snyder, designer of the scissor stairs, welder, fabricator  
Peter Luca, chief engineer, motorman  
Liz Simpson, head scenic designer, lead photographer  
Kathy O'Hare Project administrator  
Dave Apocalypse, oddity museum performer  
Jenny Glazier, oddity assistant  
Don Bruce and Tracy Feldstein, Lord and Lady Inebria  
Joe Phillips, Wlder fabricator, performer  
Katherine Becvar costumer, librarian  
Sam Coniglio, photographer, bartender  
Phat Mande, cabaret singer  
Tim O'Hare, motorman  
Kevin O'Hare, camera obscura  
Dave and Vicki Wilson, project lead parlor car  
Victor John Fabricator  
Autum Kruse, Human resources  
Deborah Sciales, costumer  
Oliver Lowe, renaissance Advisor



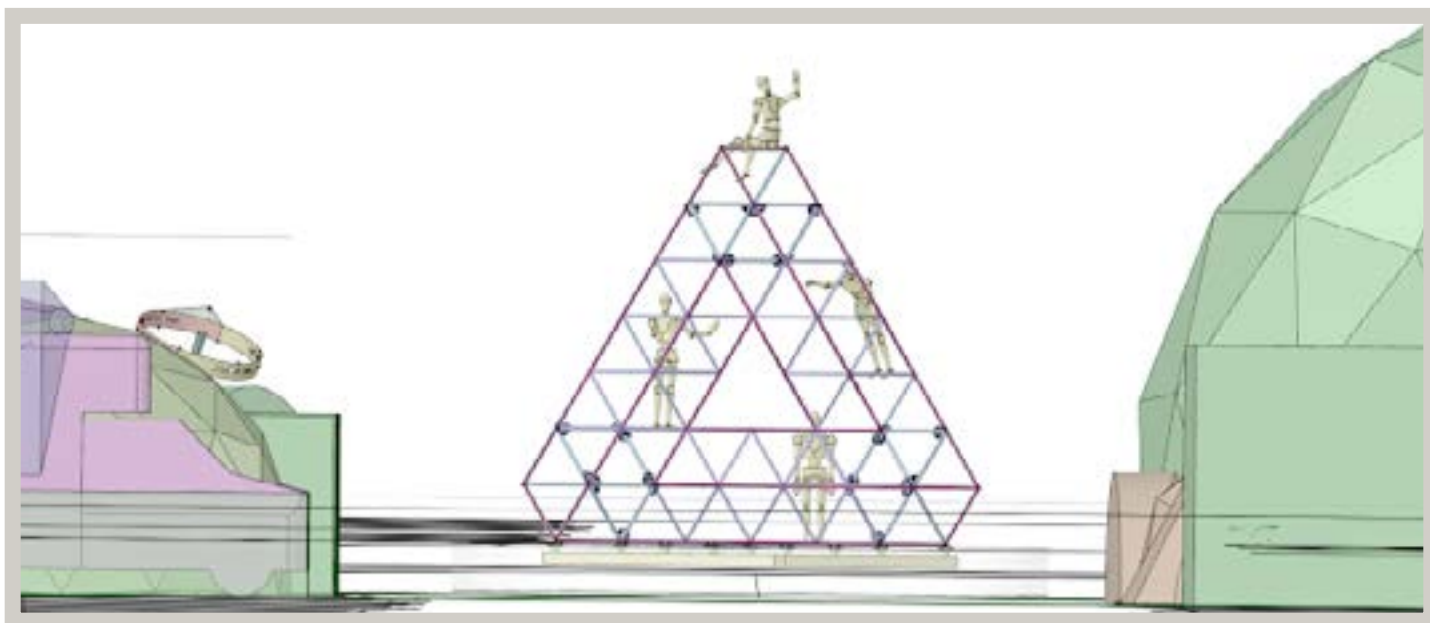
Artist and craftsman Shannon O'Hare leads a community of steampunk artists who have brought their outsized projects - and dreams of rejuvenation - to the abandoned buildings of beleaguered Vallejo. Behind O'Hare at his Vallejo studio, Obtainium Works, is the Neverwas Haul, a Jules Verne-inspired, collapsible, self-propelled three-story Victorian house on wheels.

URL: <http://neverwashaul.com>



# Penrose Triangle

by *Blake Courter* | *Somerville, MA*



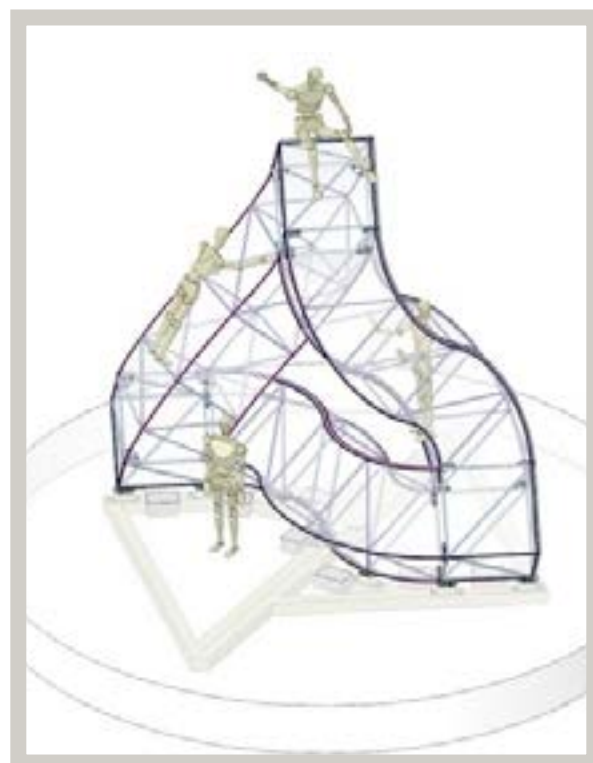
## About the project

The Penrose triangle is a surprisingly pervasive cultural artifact. Perhaps the simplest way to create a three-dimensional illusion from a simple drawing of straight lines, it has been celebrated in the works of MC Escher, on postage stamps and logos, and a surprising number of tattoos. Those of us who daydreamed during middle school may well have doodled it on the covers of our notebooks, as something in the geometry seems to offer an escape from the rigidity of everyday existence. Its aesthetic simplicity confronts and challenges our innate ability to visualize and navigate space, helps define the boundary of what is and what is not, and perhaps even fosters our own understanding of the underlying nature of reality.

The installation realizes this beautiful shape as a 17-foot tall illuminated, climbable sculpture.

Discovered by mathematician Roger Penrose who promoted it as “impossibility in its purest form,” the Penrose Triangle is a 3D illusion offering an escape from rigidity within straight lines.

It’s an aesthetic obsession found in the works of MC Escher, countless tattoos, and between the covers of the tattered notebooks—the simple doodles of teenagers aching to stay awake during 5th period.



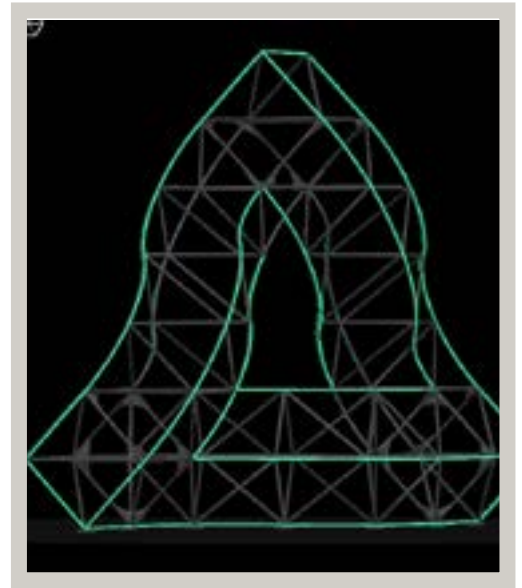
# Penrose Triangle

by *Blake Courter*

It's an escape from our everyday existence, challenging the ways we examine and navigate our own space and define what is real and what may not be so real.

As a 2013 Burning Man Honorarium installation, we want to show the world the impossible is possible. From afar, it is an illusion. When one stumbles upon it, it is 17-foot climbable steel sculpture evoking the childlike wonderment discovered in the playgrounds of our past. Some will see a complex jungle gym. Others will regard it as a postmodern re-imagining of a conventional truss structure.

At night, the illusion deepens as individually-addressable LEDs trace the contours of the illusion. Much like Black Rock City itself, the Penrose Triangle celebrates both visceral immediacy, and our own personal transformations that occur when we choose to examine and embrace what we see from more than one angle.



## About the artist

Blake is a software marketer by day, maker and hacker by night.



URL: [penrosetriangle.com](http://penrosetriangle.com)  
Contact: [penrosetriangle2013@gmail.com](mailto:penrosetriangle2013@gmail.com)



# Photo Chapel

by Michael Garlington | Petaluma, CA



## About the project

A 40' tall black Gothic cathedral that is covered in photography and relief sculpture assemblage. This dark cathedral will offer respite and sanctuary for reflection under the ever present gaze of a thousand eyes.



# Photo Chapel

by Michael Garlington



## About the artist

The work of photographer Michael Garlington has been described as “David Lynch meets Leave it to Beaver.”

Michael Garlington is an internationally renowned photographer, artist and sculptor who resides and works in his hometown of Petaluma, California. For inspiration and his love of discovery, exploration and the simple treasures of the unknown, Garlington has spent many of his creative years on the road. Roads traveled on, over and beyond in his beloved, Photo Car, a vehicular visual diary on wheels created fittingly on the exterior of his Volkswagen van. From this mobile portfolio, Michael chronicled what he saw as the underbelly of America melding with the common people of society, which he photographically documented as his own dream like fairy tales.

In 2012, he brought the large word “EGO” to the playa, a work created with Laura Kimpton.



URL: <http://michaelgarlington.com/>  
Contact: [info@michaelgarlington.com](mailto:info@michaelgarlington.com)



# Pimpsnaxx: The Door to Another Dimension

by Chris Carey & Ellie Lawson | San Jose, CA

## About the project

Pimpsnaxx: The Pimps from Another Dimension, is a special cult for special people.

The Door to Another Dimension is a roughly three foot high representation of a inter-dimensional transportation module, used by the Pimps from another dimension as their main transport hub into this dimension.

The Door is built with native Earth materials and primitive electronics and seems to hold some kind of religious significance for the inhabitants of this isolated Earthen community, known as Black Rock City in the local tongue.



Contact: [traveler@pimpsnaxx.com](mailto:traveler@pimpsnaxx.com)

# Project Insanity

by Jessica Panuccio | Flushing, NY

## About the project

100% recycled project dedicated to making art for art sake, driven by the impulse to connect with others.

This piece is 100% salvaged art being re-purposed and redesigned for Burning Man 2013. A social experiment, driven by 'art for art sake' reasoning...



Anything anyone calls art... is art. "Why do I make art?" The question is flattering because it assumes that what I'm trying

to do is art. There is nothing intrinsic about it. The only insight I have is that I really have no idea and secondly, the reasons are unimportant. Just driven by an impulse to connect with others. So whether making art is selfish or noble or just plain nonsense, the fact remains that I will still do it nevertheless.



In a vain effort to control the world I live in, my art tries to capture in language the things that I see and feel as a way of recording their beauty, power and terror, all in real time. In that way I try to have some sense of control in a chaotic world, by absorbing others into the art I have created. The language is not too abstract or chock full of symbols, losing the coherence and comprehension of the onlooker, thus keeping the project worldly and familiar. The juxtaposition between the primitive word and the surreal environment it lives in, is where the insane nature of the art exists. We are led to wonder though, is it the art that brings on the insanity or are the insane drawn to the art?



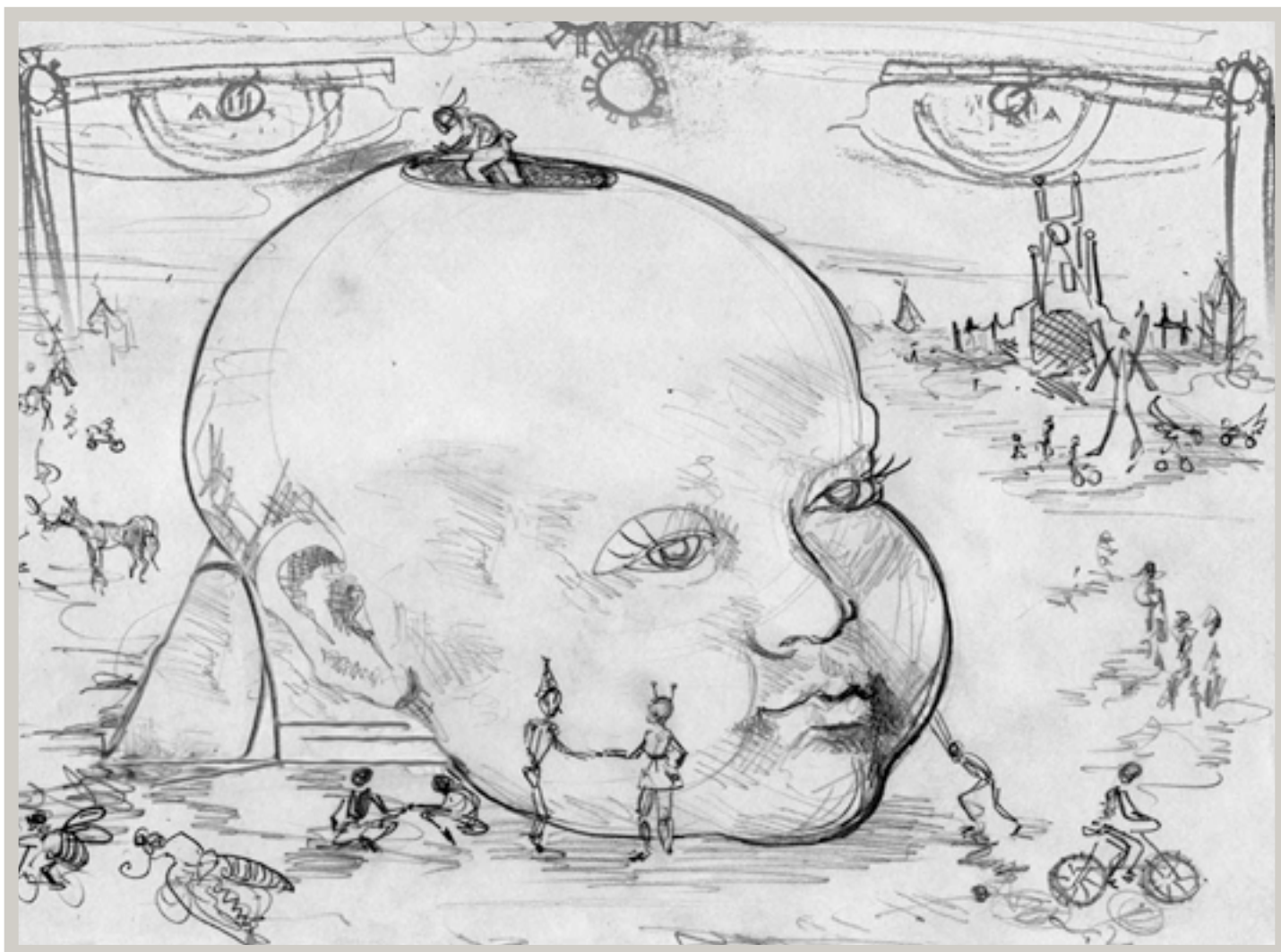
## About the artist

Born and raised in Queens, New York. Being raised in a house with a general contractor, and a family that has been building movie sets for almost 40 years, gave me very early passion for construction. Later on, I pursued a degree in Interior Design and Architecture from Fashion Institute of Technology. For the past 12 years, I have been working for the International Alliance of Theatrical Stagehands, building and designing movie sets and custom props. I enjoy collaborating on projects and watching them take shape, from simple napkin drawings to large scale art.

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# Psychokinetic Child

by David "Altair" Karave | Crestone



## About the project

Psychokinetic Child is a giant interactive hollow human head; a mechanical child's mind, where you become the internal parent-puppeteer of a newborn, acquiescent human mind.

Inside the hollow head you will find controls for the head's expressions, as well as synaptic formative altars to chairs, phones and cars, perhaps the every day objects most sacred to new western humans.

What is the effect of these objects in our lives, for which most of us take for granted? What is a chair's will? Do chairs desire to be sat upon? Do our objects and clothing describe us as individuals, or describe the effect of these things upon our culture and perceptions? Do objects create us? How can we truly understand ourselves when we are constantly covered and surrounded by things?



# Psychokinetic Child

by David "Altair" Karave



Psychokinesis is understood as the real or unreal act of turning unanimated matter into movement. Magicians may claim to “magically” give life to ordinary objects with the power of their mind. ‘Psychokinetic Child’ gives any participant the chance to become a “parent-puppeteer” magician, controlling a gigantic child’s mind from within.

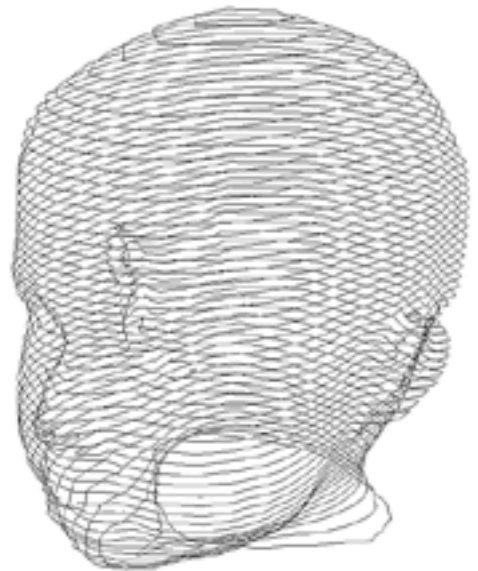
A face appears on the desert horizon, at once still, then suddenly endowed with seemingly “magic”, yet in reality “mechanical” life. From this juncture-point of interactive play, I hope that deeper questions may appear in a spectator’s mind. Then, once inside the hollow head, as you turn the wheels which control the head’s eyes, mouth, and expressions, you are also confronted and surrounded by un-sacred objects. Five interactive recycled object-shrines, each dedicated to the first objects imagined to confront a humans’ first awareness, psychedelically surround you. The first shrine of food. The second shrine of clothes. The third shrine of chairs. The fourth shrine of cars. The fifth shrine of phones.

This is the socio-cultural-stuff which even now, informs almost every-aspect-of-your-life. When will we have the opportunity to pause, just for a moment, and contemplate the impact of all of this Stuff?

How may we sense a ghost within the machine? Could an object live through us? What is a chair’s will? This chair-filled sedentary lifestyle turns our bodies into the shape of a number five. This has resulted in a a national crisis of back pain. Could we say that a chair’s only desire is to be sat upon? Does our clothing describe us as individuals, or convey the effect of clothing upon our culture and perceptions? We created phones and cars. Could it be argued that these objects are now creating us? Why do we rarely think about all of these objects’ “invasion” of our lives? How can we truly understand ourselves and our own beings when we are covered and surrounded by so many objects?

Can we recreate the light sense of innocence and wonder that we once experienced as children, before any of these objects existed in the absolute sense? It was a time when everything-could- have-been-anything.

Some Buddhists say that “the ultimate aim of meditation is freedom from the



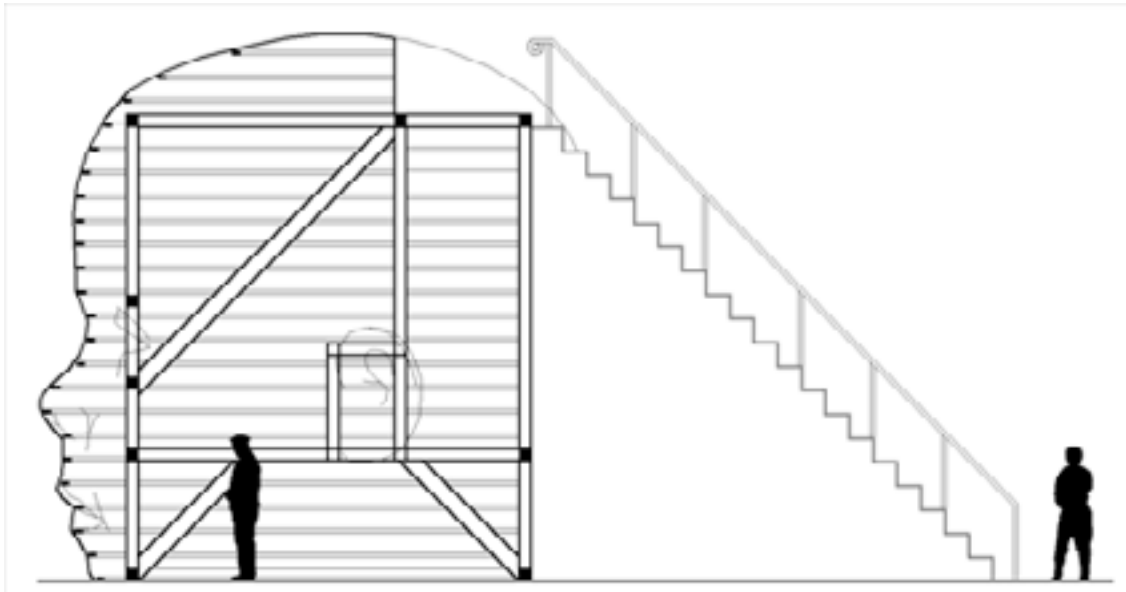


# Psychokinetic Child

by David "Altair" Karave

bondage of attachment to objects". But what if these objects play such a crucial role in our day to day life, that true freedom is impossible? True to this artwork's message, we will set fire to the child's head at the close of Burning Man.

AN IMAGINED WALKTHROUGH...



In the desert distance you see a giant child's head. Unmoving for the moment, yet... is your mind playing tricks on you? The eyes seemed to turn toward you. Yes, indeed it's true. Your curiosity moves you. Closer. The head seems neither sad nor happy, smiling nor frowning, yet its moving eyes give the sense that it's thinking about something. Upon arriving you laugh as the lips open and close, someone is speaking this giant child's words from the inside. "Hello hello! is anyone out there? Where's my mother?!"

Towards the back of the head, a macabre stairway of spinal joints winds up the back of the head. You ascend, feeling strange to be stepping up a spine, as you reach a curious passage at the top of the skull. Descending down the hole, into the mind of the child, you're feeling the sense of upward and downward crossing of thresholds.

Here she is! You've found the beautiful joker who was pretending to be the voice in this head. She laughs, kisses you on the cheek, and hands the controls over to you, climbing, laughing, merrily up and out the same way you came in.

You're drawn to a curious wheel, which you turn, as a series of simple gears turn the eyes to look left and right. It's impossible to simultaneously reach the other interactive pulley. It's just too far away. Luckily another stranger, soon to be a friend, arrives, and he grins at you, while controlling another pulley. The mouth moves up and down. Both the controls are alive, and only through dual participation could it happen. We're the puppeteers... we gaze through the mouth, others are observing across the desert. But the stranger turns away, distracted. "How am I going to run this brain without you?"

But now you see what distracted him... down here in the depths, fifty phones absurdly covering every inch of a small wooden monument. Curious, you turn away as well, wandering to a similar pile of broken car parts. You reach out with curiosity gliding your fingers across the parts. They seem to all be covered in a smooth see through resin. It turns every busted car component into a single continuous object. There are some pillows here, so you sit down for rest, in front of another strange altar of broken chairs, all connected and covered in the same amorphous see through material. A group of people are now playing at the head's controls, and they hardly notice you as you close your eyes.

# Psychokinetic Child

by David "Altair" Karave

Only seconds have passed but you feel as if you've just awakened from a long dream. The sky was raining chairs. You were a child playing, strangely unafraid of the fact that chairs were falling from the sky. Each chair had burst into water like a giant raindrop at the moment that it landed upon you. The head is now filled with the light of a flood lamp. Some burners woke you up from your daze, shouting baby voices while ogling the eyes back and forth. You ascend out of the head, down lit up spinal-stairs. But as you walk away, you have an uneasy feeling as if the sky behind you might be filled with rainclouds, ready to burst into phones, wreaking havoc like giant hale on the countryside. You look back and of course you see nothing but the desert and hazy beams of light, streaming from the giant head's eyes and mouth. The enormous face in the distance somehow seems to be smiling at you. It's as if you and that enormous psychokinetic child once shared a joke together, in some other place, many years ago.

## About the artist

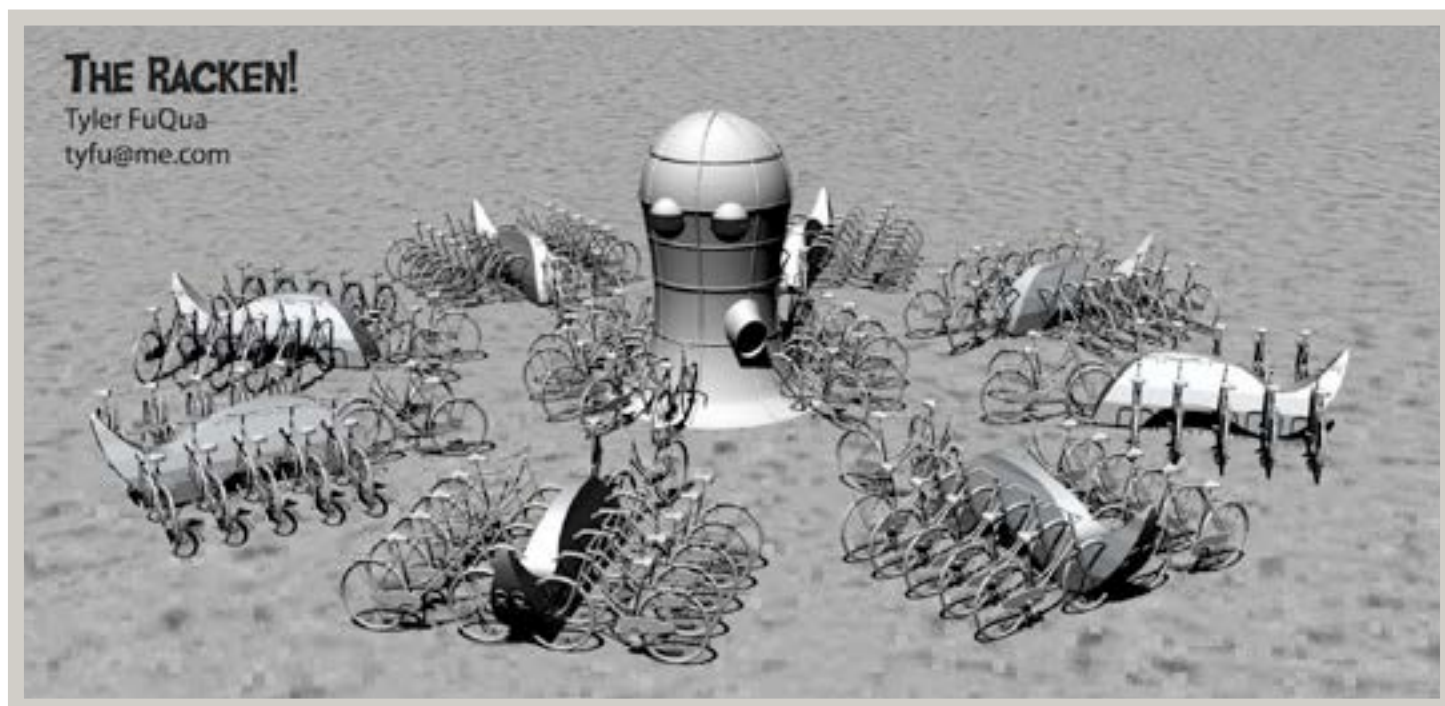
The Psychokinetic Child is an idea brainstormed by David Altair Karave, a robotic sculpture artist, filmmaker, art therapist, and astronomer. His pyrotechnic robotic sculpture artworks have been produced for Tennessee's Bonnaroo festival, as well as museums and galleries across the USA and Canada.



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# The Racken!

by Tyler FuQua | Eagle Creek, OR

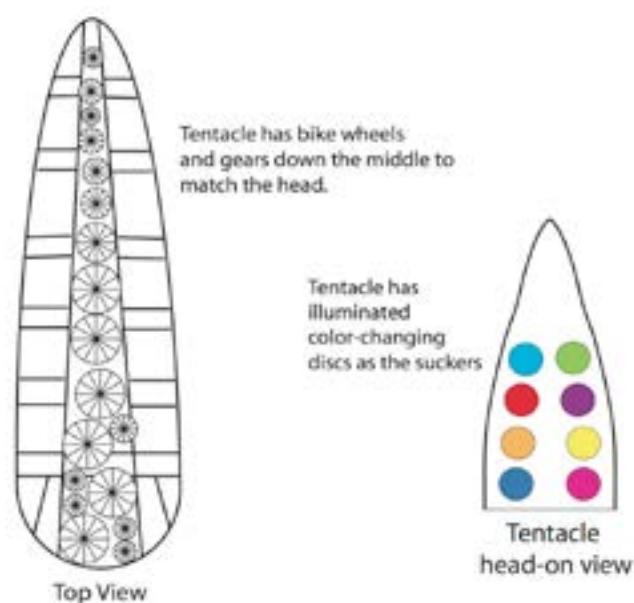


## About the project

It comes from the deep. From out of nowhere you see one giant tentacle, then another, then another, until all eight are visible. Then you see the head. Slowly it rises, its eyes lock on you as it towers to twelve feet high. Just like in the old pirate stories your grandfather used to tell, this is...The Racken! The Racken! is a nine-piece, giant octopus bike rack that is able to hold over 100 bikes. Complete with color-changing suckers, illuminated eyes, and a head that you can climb inside, The Racken! will appear as it is climbing out of the Playa, just waiting to hold your bike. Giant, interactive, functional, artistic – this is what Burning Man art is all about.

## About the artist

tyler fuQua creations is based in Eagle Creek, OR just outside of Portland. Having created giant puppets and props since 2002, we have been steadily building bigger and better creations as well as expanding our client base. We are always looking for new projects to work on of any size. From sets, to puppets, to props, to costumes, to art installations, we love creating anything that people will enjoy.



# The Racken!

by Tyler FuQua



The Cyclameleon is a gigantic chameleon built on top of a custom built four-person bicycle. It has an articulated head and mouth, rotating eyes, and legs that are attached to the wheels giving it a walking motion. It's body is also covered in 700 programmable LED's that make it change color like it's real world counterpart. The Cyclameleon was built with a grant from Burning Man in 2011.

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# RVFMTV2

by *Robot V. Future* | *Oakland, CA*



## About the project

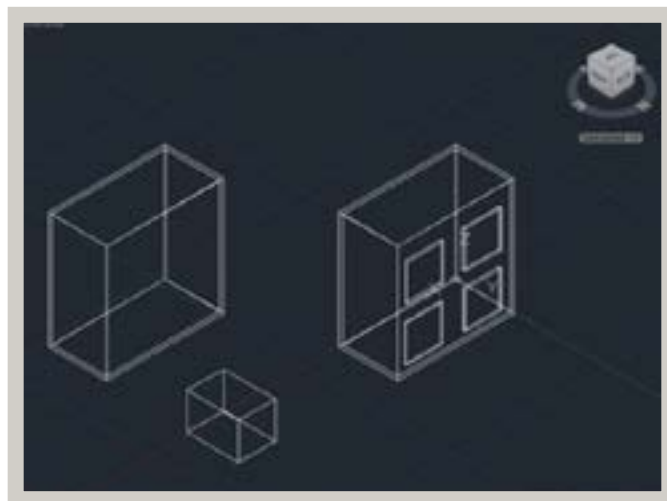
Robot Versus Future is happy to present their creation RVFMTV2! It is a MIDI Synthesizer constructed out of Televisions for the 2013 Burning Man Pavilion.

The Robot Versus Future artist collective is seeking to construct a MIDI Synthesizer out of Televisions for the 2013 Burning Man Pavilion.

With this year's art theme being "Cargo Cult", we believed that we could generate a meaningful, and simultaneously playful, interactive art installation to be exhibited in the Pavilion. The RVF philosophy is fascinated with the antiquated machine, the borderline obsolete, thus we are dragging these arcane CRT TVs into the present to coalesce with modern technology. We believe we can redefine these obsolete objects, by making them useful again.

The artists of RVF have been dabbling and tinkering with electronics since 2010. We are good at breaking stuff, making noises, and keeping audiences wondering. Most of the time we rely on 2nd-hand or recycled materials for our pieces, sourcing our raw goods from the Craigslist "FREE" section, and harvesting them for their usable components.

Robot Versus Future has been developing and deconstructing electronic instruments for their own performances for many years. We are ready to develop for a wider audience, and believe that RVFMTV2 would be an excellent debut to the communi-

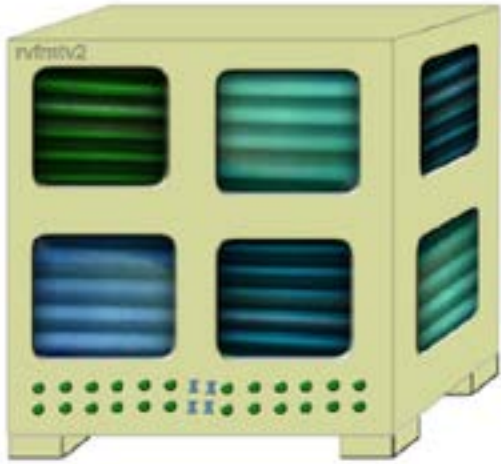


## RVFMTV2

by *Robot V. Future*

ty within Black Rock City.

The piece is intended to evoke nostalgia for the past, reminiscent of a glitchy space ship monitoring system. The installation and interaction will poke at a vintage, or stylized, perception of the future, while acknowledging that there is no way to understand what the future may look like, or what it may be capable of.



### About Robot Vs. Future:

robot v. future confronts art making in the digital age with slight optimism, but mostly cynicism.

Audrey Love hails from Los Angeles, CA then later transplanted to the Nevada desert for 14 years. She is currently active in the arts community within the Bay Area and residing in Oakland, CA. The other half of RVF is Clint Sleeper., who is working on his MFA, writes songs and plays guitar. <http://www.clintsleeper.com/> <http://audreyobscura.com/rvfmtv2>

She is one half of (and sometimes, one third of) the artist collective Robot Versus Future.

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# The Serpent Twins

by Jon Sarriugarte, Kyrsten Mate | Oakland, CA



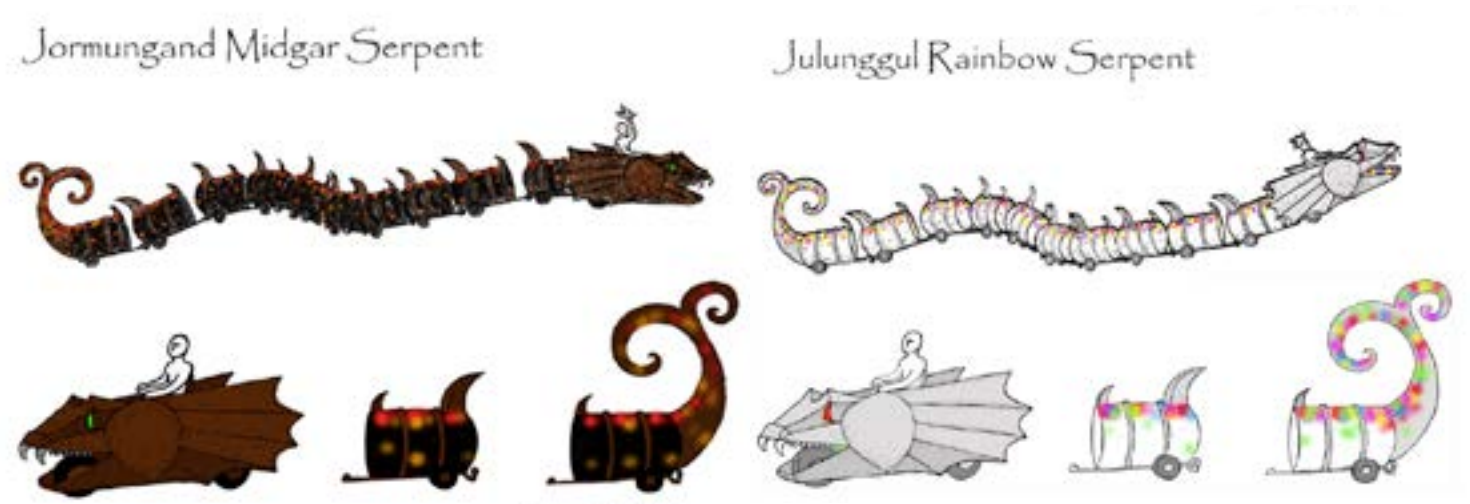
## About the project

Dark and with the power of fire, the serpent Jormungand winds its way through the landscape. Bright and with the light of the earth, the Julunggul serpent slithers to meet with her dark twin. They both have a function within mythology. The earth was shaped by Julunggul, who later swallowed it and all it contains in a fit of anger; then regurgitated it to restore the earth as it was. She helps the denizens of the world by swallowing boys and spitting them out as men, completing their rite of passage. The world was encircled by the serpent biting his own tail, Jormungand, until he decided to destroy it. Man's champion, Thor, was the only one who could stop the serpent from ending everything with his fearsome anger seething in the depths of the ocean.

The Jormungand (Midgard) and Julunggul (Rainbow) serpents sit between 2 worlds; the old world that needed and revered them and the present which has shunned such monsters as fears metamorphosed into mythical form. Our present world has left behind these harbingers of destruction and physical embodiments of "the ultimate task" (usually the task of slaying such beast) as so much fantasy. Much as a child puts away his imaginary playthings when he becomes an adult, the dreadful serpent that exists in so many of the world's cultures' myths has been put aside. All these now modern civilizations went through this same rite of passage; that of dismissing myth and legend to depend merely on science and fact. Our two serpents will render in metal and cast off materials these mythical beasts by using modern science; restoring ancient mythos to the Burning Man community.

# The Serpent Twins

by Jon Sarriugarte, Kyrsten Mate



## About the artists

Jon Sarriugarte. Born and raised in Boise, Idaho, Jon made the trip out to California to create the metal furniture company Form & Reform in 1987. He has studied and worked as a blacksmith/ fabricator for over 25 years; pouring his creativity into both work and the local community where he is a civic leader and board member of the West Oakland Commerce Association. He co-owns the Kraftworks building in West Oakland that houses over 20 industrial craftsmen and performance artists.

Not content to “merely” excel at work, Jon also believes in plain old fun. His entries in the Power Tool Drag Races have been featured on the Discovery Channel, and his work on Vortex generators were featured on the History Channel. He continues to be active in the Bay Area art group, Survival Research Laboratories. He has collaborated and worked with a number of artists and arts/crafts organizations throughout the years including American Craft Council, Burning Man, MAKE, Eric Paulos, Pepe Ozan, David Therian, Robo Dock, California Blacksmith Association, John Law, Christopher Brooks, Lighting on Demand, Therm, and the Crucible, to name a few.

Kyrsten Mate brings design, pattern skills, sound, costumes and ideas that push Jon’s skills and give their creations life. This combination and their cracker jack team have completed projects such as The Golden Mean (The Snail) and a myriad of performances. Included in that team is their daughter.



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# Shipwreck

by Georgia Collard-Watson | Hassocks, England



## About the project

'Shipwreck'; a plywood pavilion beached upon the sands of the Black Rock Desert by the retreating Quinn River. A standing edifice of the primal force of the elements, abandoned in a remote location with a lost past, with stories to tell. A site of exploration and discovery, slowly a microcosm is born with the wreck as its host. Gone are the fanciful images of trunks of gold and silver, the rewards of this stranded vessel are immaterial. A habitat that can support life; create a new history and purpose for itself, offering those whom choose to accept it a place of calm and rest as it diffuses the currents of the prevailing winds that pound it and provides shelter from the intensity of the sun's rays. Interactive on several levels, 'Shipwreck' stands as a piece of event architecture; a spatial construct where movement around it is transformational. Whilst it offers a temporary reprieve from the ele-

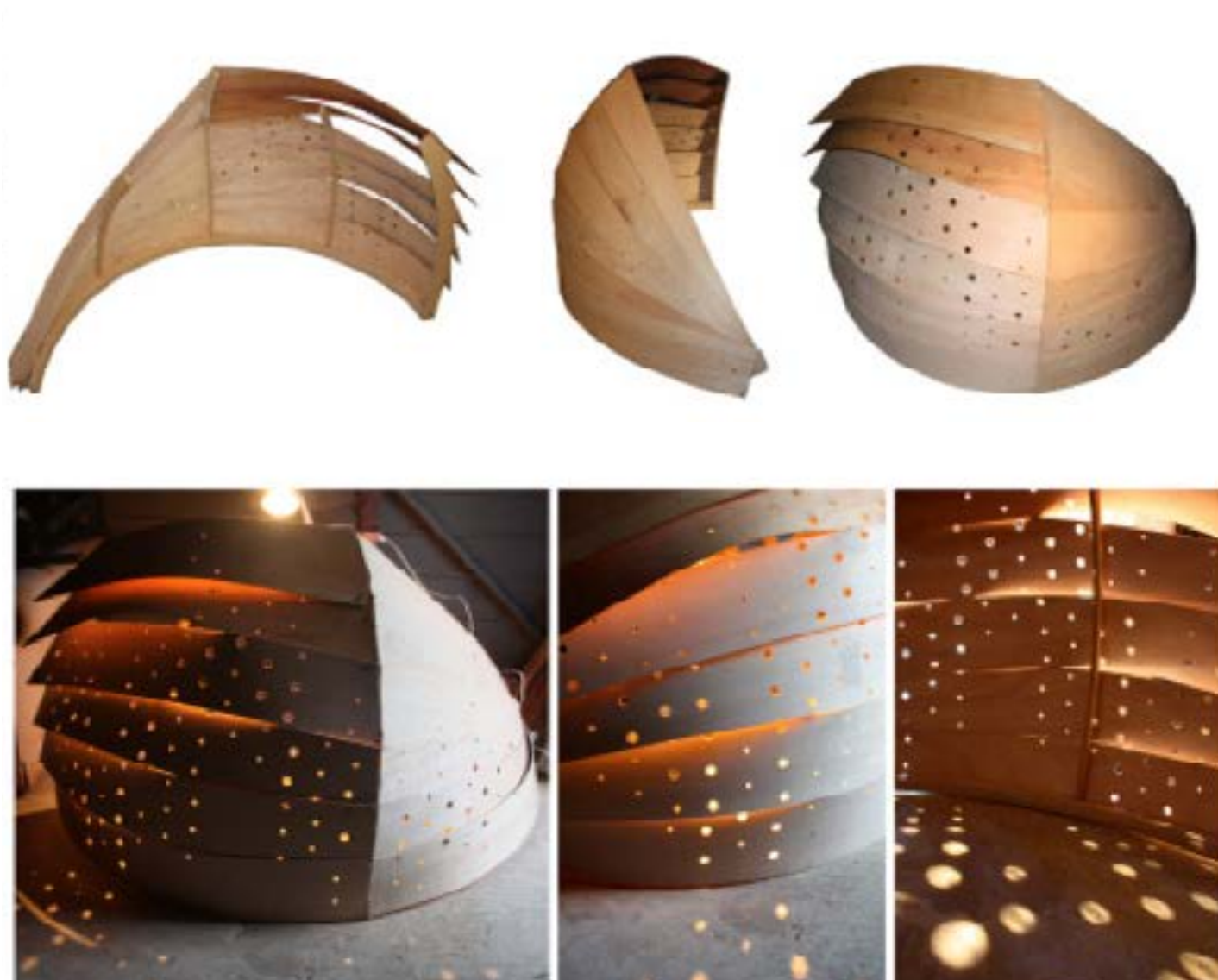


# Shipwreck

by Georgia Collard-Watson

ments, it is ultimately a place to gather, encouraging intimate social interaction between new and old friends.

Visually, the main structure is composed of two concave forms – the cave (of the earth) and the hammock (of the sky), each serving a different purpose. Whilst this duality offers a counterpoint between earth and sky, the pavilion remains one structure, one visual entity. It stands somewhere between the realms of both sculpture and architecture – a spatial construct where movement



# Shipwreck

by Georgia Collard-Watson

through, and around, it is transformational and social gathering is encouraged, resulting in intimate social interaction.

During the festival, I propose two different, independent lighting systems, both using battery powered LEDs. The first echoes the shipwreck narrative of the proposal, using two ships lanterns, illuminated using yellow hue LEDs. The lanterns would be easily detachable during strong winds. The second system would use an array of multi-coloured LED uplighters, illuminating the cave with an underwater wash of blue/green light and the hammock a glow inspired by the colours of a sunset.



## About the artists:

DS10 is an architecture design unit from Westminster University, London. After two years of research, we are so proud and excited to finally go to the festival and build the two beautiful projects, Shipwreck and Fractal Cult.

The team also includes architects, training architects and engineers, and friends who are using their personal time to contribute to the project.

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URL: [wewanttorearn.wordpress.com/category/burning-man/](http://wewanttorearn.wordpress.com/category/burning-man/)

# Sparky's Wheel of Tesla!

by Kat and Jesse Green | Brooklyn, NY



## About the project

The Invisible Wheel\*: Installed in the FIGMENT 2010 Sculpture Garden, Sparky's Wheel of Tesla! looked like a piece of industrial machinery hauled from the Brooklyn Navy Yard. Burly, aged, and convincing, it was based on the 1,000-horsepower generators that provided electricity to the 1893 Chicago World's Fair, the theme of FIGMENT 2010.

For the sculptural version, participants cranked a handle to spin a flywheel studded with flints, that sent sparks flying from the mock rotors.

Electricity was the star of the 1893 fair, and Nikola Tesla's polyphase AC system provided it. It was an historical moment, with Tesla and George Westinghouse introducing the revolution of electrical power to the world.

While talk of Tesla died out for a time, he has recently been "rediscovered".

"What is one thing that everyone should know about Nikola Tesla?" I asked the husband-and-wife team who created Sparky's Wheel of Tesla!

"That he was robbed," said Kat. "He came up with the ideas for things that we all use, but everyone thought he was crazy. Edison ruined his reputation."





# Sparky's Wheel of Tesla!

by Kat and Jesse Green

"Was he crazy?" I asked.

"He was a whole lot of crazy," she said kindly.

"Napkins," Jesse added.

He was referring to the 18 linen napkins awaiting Tesla at his table in the dining room of the Waldorf Astoria, which he used to polish the silver and crystal before each meal. He would also calculate the cubic contents of each dish before eating. "The running theory is that he never had sex because he was such a germaphobe," added Kat.

"Death Ray," said Jesse.

Others have called it the "peace beam," or the stream of highly charged particles that Tesla devised, intended to be a form of defense so effective as to make war impossible.

Kat and Jesse's banter belied their reverence, as they then rattled off a list of Tesla's inventions and designs: the induction motor, phosphorescent light (Tesla's labs were lit with glowing glass tubes powered by an ambient force field), radio, robotics, vertical takeoff and landing aircraft, radar, the bladeless turbine, and other devices described in approximately 300 patents worldwide.

"But honestly," says Kat about their FIGMENT piece, "we were just shooting sparks."

This is a modest statement considering the research, planning, and testing that went into Sparky's Wheel of Tesla! There was also an electricity-themed fundraiser, Jesse's technical drawing and CNC fabrication, and Kat's fastidious detail work, which had her winding wire around pieces of wood for what seemed like weeks.

On opening day, they could tell it was going to take a beating. "I noticed a lot of fathers spinning the hell out of it," said Jesse, "moving their kids out of the way so they could crank on it."

Within a few hours, FIGMENT participants broke the cast metal meat grinder handle, and later, the bolt used to repair it. Kat said, "We weren't expecting people to be as excited to spin it as they were."

Despite this, the apparatus survived the season, albeit with a few additional repair trips to Governor's Island. At breakdown they found the base infested with spiders, which they deemed "cool."

But aside from greater knowledge of Tesla and the 1893 World's Fair, what did they learn?

"Jesse learned what a pain in the ass it is to design things with his wife," said Kat.

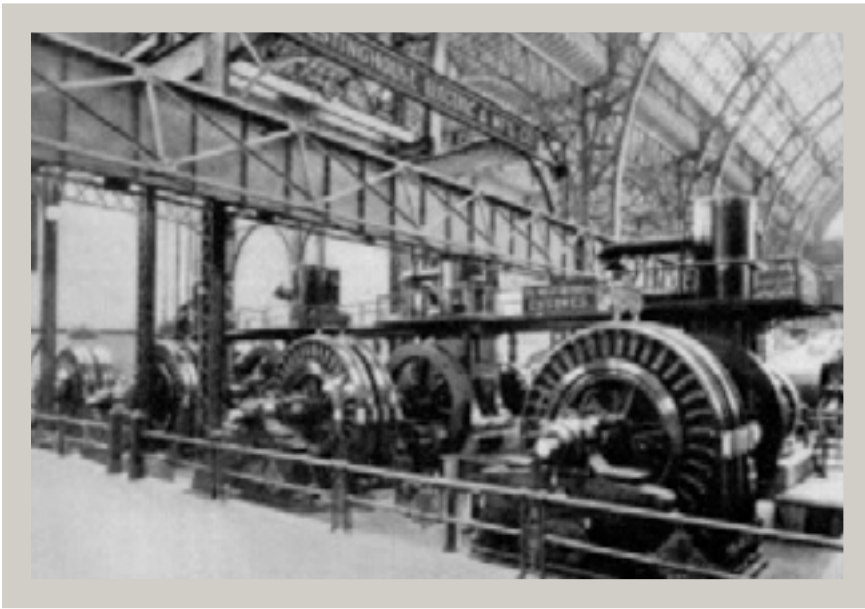
"And Kat learned how to bend steel tube," added Jesse. (It was also Kat's introduction to welding).

They also learned that a lighter does not use flint to make sparks, but rather ferro cerium. And one of their volunteer assistants learned to not wear sandals when working with patinas. "He got chemical burns on his third day," says Kat. "But it turned out okay."



# Sparky's Wheel of Tesla!

by Kat and Jesse Green



"Oh, and we learned not to make things that are already tagged

like blade-like things where toddlers might put their hands," she says. "It turns out we don't make very safe things." Adjustments had to be made, and a warning sign had to be put up.

So many things to learn...

Edison did indeed try to ruin Tesla's reputation, publicly electrocuting animals to demonstrate the danger of alternating current. In contrast to Tesla's notions of free energy and space exploration, Edison was preoccupied with the immediate utility and monetary value of inventions.

This was fitting at a time in America when, to quote *The World's Columbian Exposition: Idea, Experience, Aftermath* (Julie K. Rose, 1996) "the valorization of commerce, corporation, and technology was planned and proactive," and, "enjoying oneself became inextricably tied to purchasing goods or simply the act of spending money."

And those were the paradoxes of the momentous 1893 fair – technological utopia versus crass commercialism; an exposition of world cultures versus a surge in American national pride; and then Edison and Tesla, two geniuses with opposing motivations, but the same need to create.

And if we could have tuned in old Nikola Tesla from whatever frequency at which he now resides, he might well have found it both quaint and supremely satisfying to see the replica of one of his creations at FIGMENT 2010, a fair that valorizes not consumption and commerce, but accessible art, participation, and creativity. Spiders and all.

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\* "The invention of the wheel was perhaps rather obvious; but the invention of an invisible wheel, made of nothing but a magnetic field, was far from obvious, and that is what we owe to Nikola Tesla." Reginald Kapp(1956)

## About the Artists:

Jesse and Kat Green have been making weird art together for a little over a decade. Some of the more notable hits include *The Tree of Heaven* (<https://www.facebook.com/NYCORE2011>), *Katy Perry the Unicorn*, and *Sparky the Fire Truck*.

Todd Polenberg is our occasional co-conspirator, fancy cocktail man, and all-around light genius. While he generally gets paid to make neat things for Blue Man Group, on playa, he is probably best known as one of the main forces behind *Camp Image Node* (RIP), and *Grand Mal*, aka "The Seizure Dome".

Article info taken from URL: <http://participatoryart.org/2011/03/makers-diary-sparkys-tesla/>

# Star Stuff

by *Chris Cianciarulo and Rayne Madison* | *Larkspur, CA*

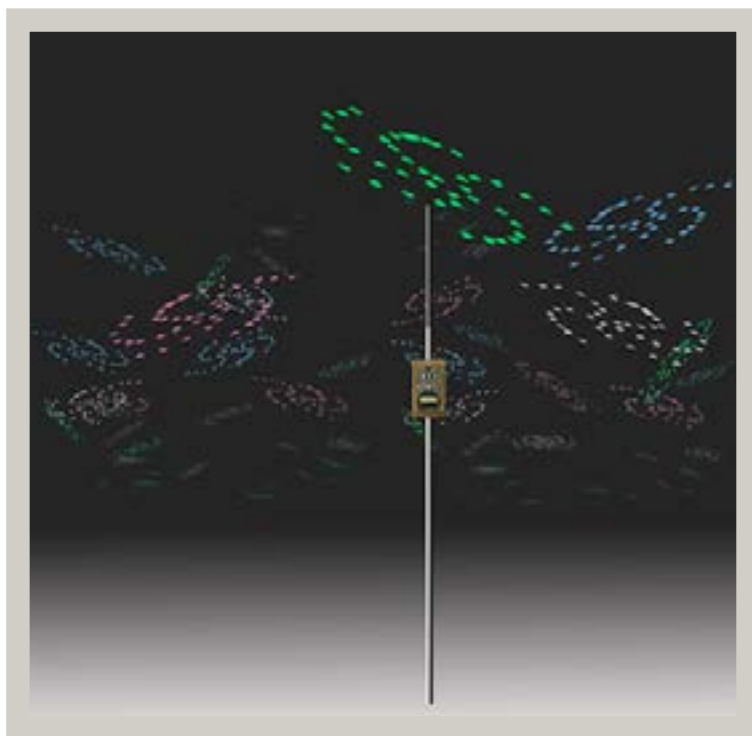
## About the project

We erect crude imitations of galaxies that previously brought us the cargo of our bodies, our beings, and everything in our world, in an attempt to lure them back... to return with more creations from within the hearts of their stars... and in fact they indeed are making new elements, new worlds, and new beings as we speak. Bring us these new creations, oh great ones.

Participants will see a multi colored glow from a distance and as they approach discover galaxies – spiral, cluster, elliptical or irregular – similar to the way we peer out into space at blobs of light only to discover on closer inspection they are really fields of galaxies. Participants can then walk or ride through and discover small interactive and visual art attached to the galaxy poles leading them to discover more about this world the galaxies created here on earth, and themselves.

“We’re made of star-stuff. We are a way for the cosmos to know itself.” - Carl Sagan

The entire project will be solar powered.



## About the artist

Chris Cianciarulo, also known as Chi Chi, teaches kids about science.

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# The Temple of Whollyness

Gregg Fleishman & The Connection Crew | Gerlach, NV



## About the project

We are honored to be chosen to build and burn the 14th Temple at Burning Man and to carry on the tradition of providing a vital service to our community. The Temple of Whollyness will offer the space to reflect upon how to become more whole with our world. Its epic central pyramid - 64' tall with an 87'x 87' base - is designed with sacred mathematical proportions and constructed using our innovative building techniques. Unbelievably, this majestic sanctuary will be crafted completely out of geometric interlocking wood pieces that fit together without the use of nails, glue or metal fasteners. Gregg Fleishman's life's work, genius assembly, love of geometry, in combination with his architecture and design background will be gifted to the Temple - the largest temporary interlocking wood structure ever (you have seen his interlocking work in Octic Oasis and the Man Base in 2012)!



This soulful destination incorporates a symbolic visual history of the mysteries of sacred places, artifacts and monuments found in nature, religion, and cultures. Well before the organized efforts of constructing hallowed edifices began, simple rock piles marked trails, as well as places of worship, and have been discovered in cultures around the world.

At the axis mundi of the Temple, there will be 14' tall x 12' wide Inuksuk stone altar. An Inuksuk is an Inuit word for stacked rock statuary, often in the image of a human, used as navigation aids and to mark spiritual sites. Their traditional meaning is "you are on the right path." Our statue will be fabricated out of black basalt, an igneous rock. For thousands of years, the Black Rock that our city is named after was a welcome sight



# The Temple of Wholyness

by Gregg Fleishman & the Connection Crew



for weary travelers crossing the arid Black Rock Desert and was a key landmark for settlers journeying on the Emigrant Trail. Our black rock focal point will ground the Temple space and act as a guidepost for those looking for the right direction and a safe passage through this life.

In the spirit of collaboration, we've invited a group of artists to join us to help make this year's Temple whole.

**STONE:** We are creating a stone sculpture that will act as our conceptual "altar" and the axis mundi for the Temple. A talented artist and stone choreographer, James LaFemina (aka Jael), is sculpting a massive 24-ton, 15 foot tall black igneous basalt stone Inuksuk sculpture - an Inuit symbol of a person's spirit composed of stacked rocks in a human form often used as a navigational aid. Their traditional meaning is "you are on the right path" and it will focus energy, provide a place for self reflection, and ground our temple atmosphere.

**TEXTILES:** We approached textile artists, quilters, weavers, knitters, seamstresses, etc. to design functional yet artistic shade. This group effort will be led by Bunnie Reiss, and her design team - Abi Kelly, Carmel Dunlap, and Rachael Fisher- plus an array of volunteers. They will be designing 4,000 square feet of compelling shade that will be strategically placed over the courtyard surrounding the main temple pyramid, creating an environment where people can comfortably rest in the blazing mid-day sun and feel protected inside the Temple's safe haven.

**LIGHT:** Bentley Meeker is a lighting artist who gifted his talent to the Temple of Transition in 2011. His motivation is "directed towards abetting the viewer to develop their relationship to light as sensibility rather than visibility." His lighting design for the Temple of Wholyness is intended to echo the progression of man's use of illumination from fire to the electric light, and to give participants an awareness of the five different types of light sources that have been used since the dawn of electric light: Edison tungsten, incandescent, halogen, fluorescent, and LED light so we will become increasingly aware of the quality of light and the role that light plays in our lives.

**SOUND:** If the Temple is art framing space, Aaron Taylor Kuffner's creations are music that accent silence—the space between sounds and the space from which sound

# The Temple of Whollyness

by Gregg Fleishman & the Connection Crew



emerges and returns. Aaron Taylor designed the Gamelatron - the orchestra of gongs – that was part of the Temple of Transition two years ago, which heightened many participants' experiences. For this year's Temple, he will be premiering an entirely new dimension of his work with gongs and robotics that centers on the ancient resonant power of the bass, using large royal bass hanging and kettle gongs (up to 105 cm and 100 lbs), titled Roh Ageng - the Great or Huge Spirit. These gongs, forged by Joko Darmono, one of the few remaining master gongsmiths in Java, literally change the way the air moves, creating a deep vibratory field, a reverent tonal presence.

**FIRE:** The Temple is the last significant fire gathering and the bookend of the event – the Temple will burn on Sunday September 1st at 8:00 pm. Burn Lead Dave Best (not the Temple builder David Best but the other Dave Best) - and the burn team of Jack Schroll, Dan Ramsauer, Germ plus the rest of the team at BlackRock FX - will help transport us since fire is an elemental part of Burning Man that we are drawn to on a most primal level – literally, like moths to flame. This experienced pyrotechnic team will design fire art that will be integral to burning the Temple structure and assist the ultimate spiritual release to mark our transformational 2013 experiences.

**YOUR ARTISTIC CONTRIBUTIONS:** Of course, all Burning Man participants are invited to write their special messages on, and bring their offerings to, the Temple of Whollyness, as well as their rituals, celebrations, ceremonies, dances, tributes, music, stories, and spirit! Please remember that large art pieces require Burning Man Artery placement. We encourage you to craft offerings out of green/burnable materials (no plastics or anything else that is a known toxin) so we do not create MOOP (Matter Out Of Place) that could potentially scar the Playa. Let's all endeavor to Leave No Temple Trace at this magnificent wilderness setting.



## About the Artist and Crew

The Connection Crew "hive" is a group of artists, architects, dreamers, thinkers and community members who coalesced when they perceived a need in Black Rock City for a tranquil desert sanctuary. Following the traditional pilgrim's journey in the pre-dawn moments to the perimeter fence at 12:00 to await the activating rays of the sunrise, they found themselves somehow in the orbit of large art cars playing Sunrise Sets in the same location. Though the music was captivating, it interfered with the activating. So a few wandered on to find a location that still maintained its primitive condition, and stumbled into the quiet mecca of

reserved parkland -- the walk-in camping area. It was obvious that the adventurers that would make the journey to this remote area would need shelter from the sun and wind and the idea for the Otic Oasis was born. Artist and architect Gregg Fleishman – who has been building geometric wooden interlocking structures based on natural mathematical curves and shapes -- designed the most incredible refuge, to provide both solace and solitude.

Gregg is an architect, designer, artist and inventor whose work is largely informed by geometry and functionality. A Los Angeles native born in 1947, Fleishman has been a resident of Culver City for forty seven years and is a pioneer and key creative



# The Temple of Wholyness

by Gregg Fleishman & the Connection Crew

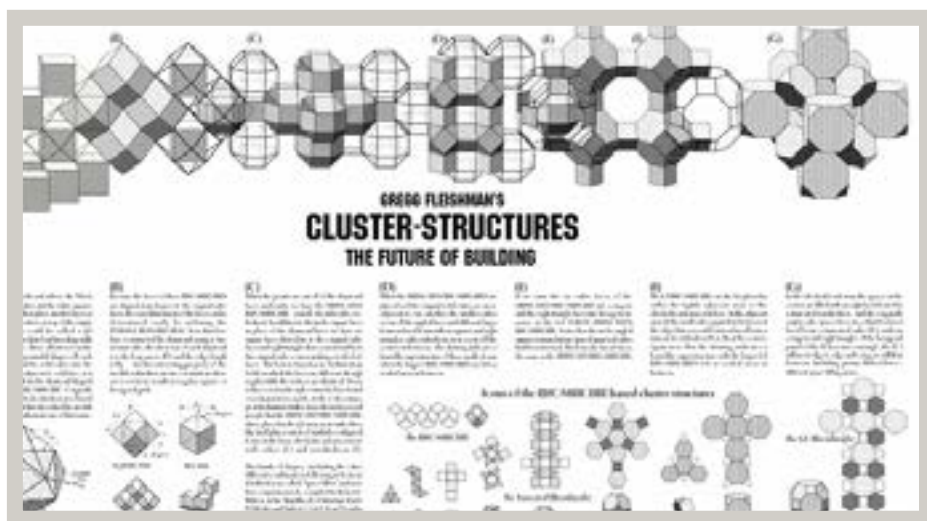


figure of the city. Before occupying this location for the past thirteen years, his studio was located on nearby La Cienega Boulevard, in the recently developed gallery corridor populated by several young and established LA galleries.

In 1970 Fleishman earned an architectural degree at the University of Southern California that boasted a ground breaking and innovative program at the time, where he studied with Konrad Wachsmann, famous for his structures illustrated in his book *The Turning Point of Building* including the prefabricated house developed with Walter Gropius.

Fleishman's acclaimed innovative architectural structures express both modern and futuristic aesthetics and have been featured in articles by the Los Angeles Times (2006, 2004, 2003, 1999, 1997, 1992, 1989, 1985), the San Francisco Chronicle (2006, 2005), the New York Times (2000) and the Wall Street Journal (2006). His *SCULPT C H A I R S* are included in the collections of the Museum of Modern Art (NY), Yale University Art Gallery, and the Art Institute of Chicago.

Fleishman coined the term Rhombicube referring to a diamond panel form which is distilled out of a 3-D checkerboard of cubes. The various truncations of the Rhombicube form the orthogonal variations of Archimedean solids. The assembly of these solids in various configurations form the geometrical basis for his Shelter Systems. The iconic *SCULPT C H A I R S* and the Shelter Systems are all cut out from flat sheet material, a European birch. Fleishman's Shelter Systems obviate the need for screws or fasteners by using integral slots and notches, even employing wood springs and wood hinges. He holds several patents for his designs.

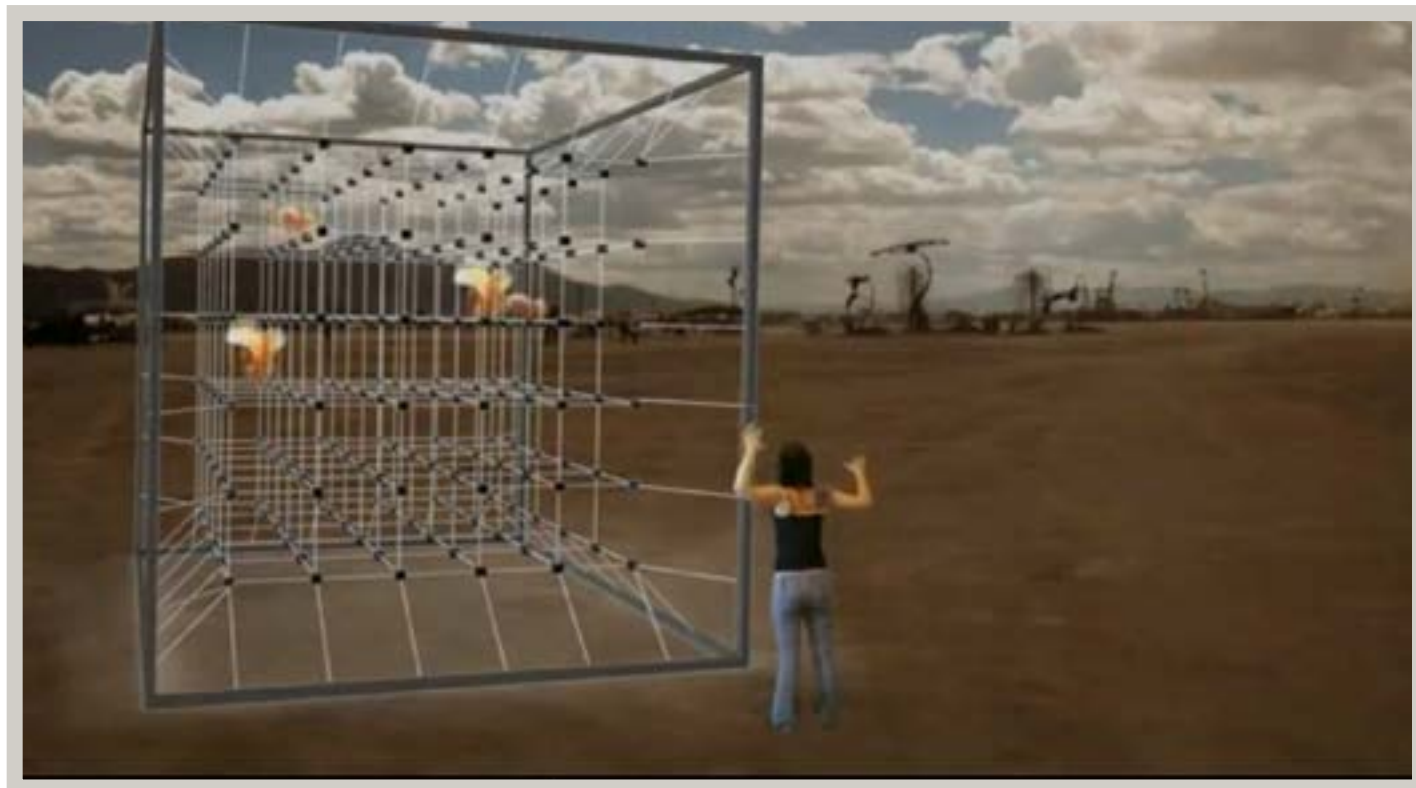


Recent custom projects include designing a stage for the East Bay Arts Alliance in Oakland and hardscape design at Pacifica Community Charter School in Los Angeles. 2006 exhibitions include "SCULPT C H A I R S" at the Museo del Patrimonio Industriale sponsored by the Institute of Advanced Studies at the University of Bologna, Italy; The "Structural Language of Gregg Fleishman" curated by Nathan Shapira at the Pacific Design Center, West Hollywood; and the Southern California Home Show at the Anaheim Convention Center.

URL: [oticoasis.org](http://oticoasis.org), [greggfleishman.com](http://greggfleishman.com) and [temple2013.org](http://temple2013.org)

# Tesseract 2.0

James Reinhardt, Will Gibbs | Seattle, WA



## About the Project

Walking up to this piece you see 216 dots with connecting rods in a giant metal cube with spinning mirrors on the edges. It looks like the dots are fire terminals and when someone registers with the 3D sensor, they are able to create all kinds of shapes in the cube out of fire.

In geometry, the tesseract, also called an 8-cell or regular octachoron or cubic prism, is the four-dimensional analog of the cube; the tesseract is to the cube as the cube is to the square. Just as the surface of the cube consists of 6 square faces, the hypersurface of the tesseract consists of 8 cubical cells. The tesseract is one of the six convex regular 4-polytopes.

A generalization of the cube to dimensions greater than three is called a “hypercube”, “n-cube” or “measure polytope”. The tesseract is the four-dimensional hypercube, or 4-cube.

Description: The Tesseract is a four dimensional interactive fire cube, a radical interactive fire sculpture, a massive iron cube composed of hundreds of smaller, suspended cubes and 216 fire nodes. The interactive element means the user will be in complete control of the shape and direction of the blazing design in the cube’s interior, much like painting in 3D. The user will stand at a designated spot activating the three dimensional sensor. This small black device will register the user’s physical location; indexing his or her hands for motion control. The sensor will relay that information to a computer, signaling to the appropriate gas terminals, and igniting controlled burst of propane that mirror the user’s motions in arms.

The structure is made of an outer cage, support grid, and 216 valves, each with its own ignitor. The grid will house gas lines



## Tesseract 2.0

by Scott Chico Raskey and William Gibbs



and wire connections that supply the terminals. The cube represents a Cartesian layout of parallel lines on the X, Y, and Z axes. The fourth dimension is provided by the participant's interaction!

Even when resting, the piece will still be visually engaging. The vanishing lines in space and grid-style layout, fifteen feet (or more!) in all dimensions are aesthetically powerful. At night, these will be further amplified by a series of LEDs housed in the support cube, shining into the interior, and emphasizing its structure.

### About The Artist/Team

James Reinhardt is a sculptor, designer, and fabricator. He is co-owner of Studio 10, LLC in Seattle which is a design/lab/industrial glass and metal shop. He serves on the art board of Ignition Northwest, an organization responsible for local Burning Man events. James Graduated from the Rhode Island School of Design in Industrial Design in 2004.

William Gibbs, our engineer, is an inventor, mechanical engineer and collaborator. He holds a mechanical engineering degree from Seattle University. He is the co-founder and president of Corvus & Columbia Ltd, which manufactures small-scale automation equipment, and owner of monomath.D, performing early-stage product design, as well as ideation and systems integration for art pieces and installations.

URL: <http://www.jamesreinhardt.com>

# Totem, Notem, Tonem

by Priscilla NocuaYu | Vancouver, BC



## About the project

Totem, Notem, Tonem is a giant interactive 20' tower with magical hidden compartments of spirit animal wonders inside and out! A large stack of vintage luggage compiles to make the totem tower. The totem is adorned with portals, cranks, gears, sprockets, springs, a gold bird with wind propelled wings, and a helix corkscrew wind chime chandelier on the inside is as much interactive as it is thought-provoking. The sculpture is colorfully scrolled with wood carvings of spirit animals from the Pacific Northwest which signify its meaning of reconciliation between man and mother earth. The sculpture towers over an observer while compelling one to crawl inside to sit within the ambiance of the sculpture and listen to the beautiful chimes during the day. Totem, Notem, Tonem at night becomes eerie and fierce as the eyes of the spirit animals are illuminated and the interior of the sculpture flickers with candles of mysticism. As you can see below, because of the amazing crew and Priscilla's relentless desire to create a sacred space within a sculpture it is well worth the time, effort, and donation

This colorfully scrolled art piece is an honorarium project for Burning Man, 2013, which means that it received a grant for

# Totem, Notem, Tonem

by *Priscilla NocuaYu*

approximately 50% of the cost of the project. The artist is expected to fundraise the additional money needed to bring the project to the desert in August of 2013, which is why we are reaching out to you! The great news is that the project has been able to use reclaimed materials whenever possible during construction. Therefore, the money raised now is for paint, the convex glass windows, and transportation.

This awesome sculpture is like a totem pole, jack-in-the-box, music box so if you make it to Burning Man this year please crawl inside the sculpture and sit around the fire with us as we gaze up at the moving gears and pulleys and listen to the amazing chime chandelier...



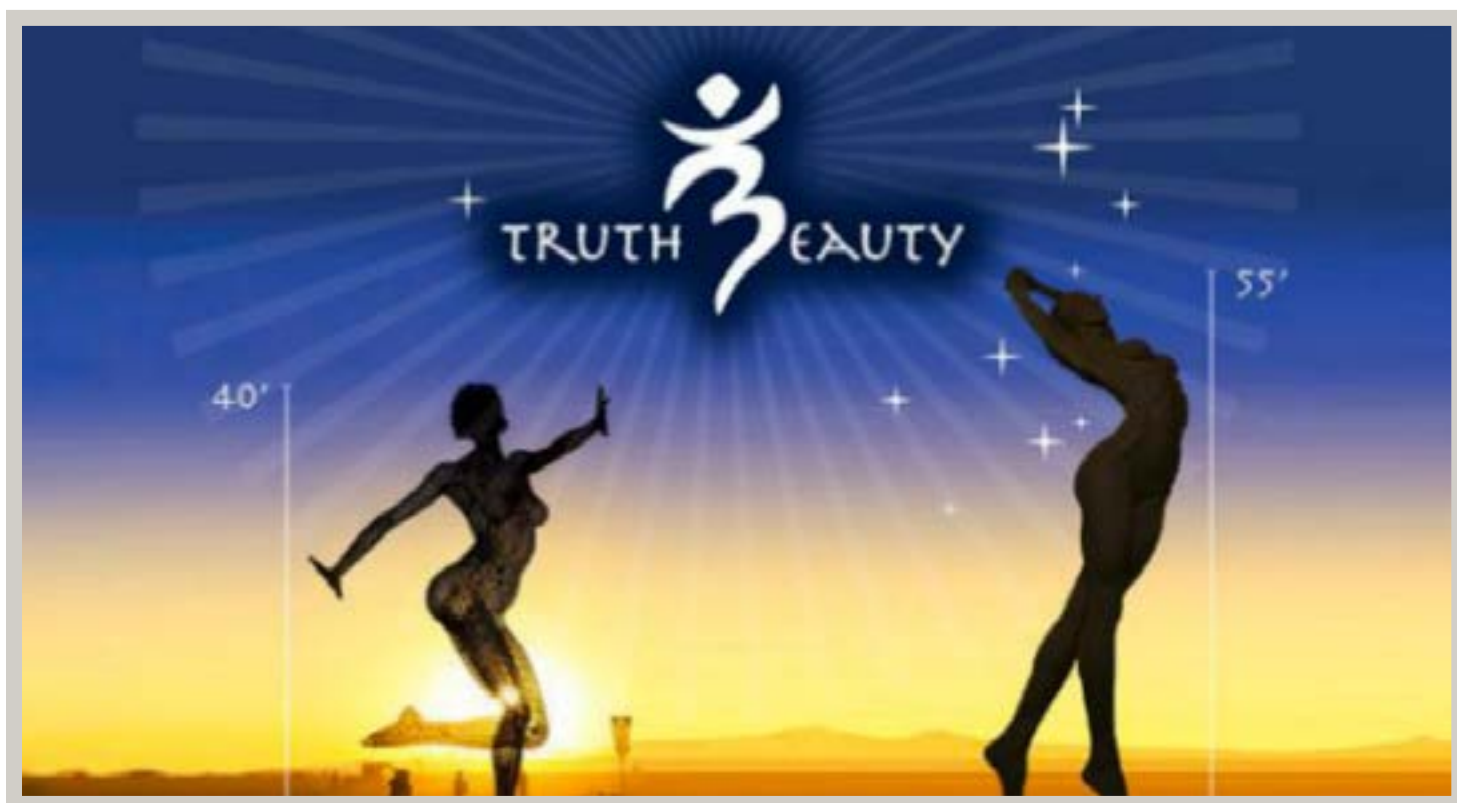
## About the artist

I'm an eccentric designer turned artist that just keeps on keepin' on.

Contact: [personifeyedesign@gmail.com](mailto:personifeyedesign@gmail.com)

# Truth is Beauty

by Marco Cochrane | Mill Valley, CA



## About the project

Truth is Beauty is the second sculpture in a three-part series featuring singer/dancer Deja Solis, the first of which was Bliss Dance (2010). For Truth is Beauty, Deja stands on her toes, head back, arms raised, in an expression of radical self-acceptance and love. She can do this because she is safe.

With the female body exposed and demystified you will see past what has been objectified and used to disempower: it's the feeling, energy, strength, power... the person that remains.

These sculptures featuring women safe in the present to express themselves, are meant to help raise consciousness around violence against women, begin a healing process to make room for women's voices, and ultimately result in a balance of energy that will allow women and men to thrive...

My intent is that these sculptures express this healing energy and inspire us to take action; to finally say enough is enough!

I believe the world is out of balance and that we need to listen to women's voices and understand their intent. They do not speak up as often as men. I believe that one of the reasons for this is the systemic violence against women that has been present throughout history. I think it's time to take the next step in evolution, to actively create a safe environment for women and to take responsibility for our society.

Truth is Beauty and my other sculptures are intended to demand this change in perspective. They are intended to be catalysts



# Truth is Beauty

by Marco Cochrane

for social change; to de-objectify women and express the basic truth of femininity, a truth that is dangerous for individual women to express. They are a reminder of what we gain when we value women. My hope is to inspire men and women to take action to end violence against women, thus allowing all of us to live fully and thrive.

She began her journey as a bronze sculpture in 2007. Using a pantograph — a medieval-era enlargement tool — she is being built by hand using classical sculpting techniques from my life-size original, first to an 18 ft clay version and then to her final 55 ft steel form. In 2011, with the help of generous donors and an amazing crew, we brought the 30 ft torso to the Playa. Standing 55 feet tall and weighing 7,000 pounds Truth is Beauty will be constructed using:

- 55,000 single welds
- 25,000 feet of steel rod and pipe
- 6,500 steel ball connection points
- 2,000 square feet of stainless steel mesh

One thousand five hundred (1,500) individual multi-colored LED lights will be distributed throughout her body. These lights will be controlled by a custom iPad application to create a spectacular light show that will enhance and expand the visual experience. Like Bliss Dance before her, she will be unveiled at Burning Man and then we plan to place her out in the world (Bliss Dance debuted at Burning Man 2010 and has been installed on Treasure Island in San Francisco since 2011.)



## About the artist and his inspiration

The story of Truth is Beauty and The Bliss Project began when I was 7-years old and my best friend was a 9-year old little girl. One day I was told, in way too much detail for a little boy, that she had been raped right outside of my house. It was incomprehensible, horrible, I never forgot, I never understood... it still haunts me. I thought...that man couldn't have realized my friend was a person, that if he really could see her, this wouldn't have happened.

# Truth is Beauty

by Marco Cochrane



I grew up in the Bay Area in the 60's and 70's, in the philosophical revolution and turbulence of those times. I learned to deeply appreciate feminine energy, influence and strength...and realized that the objectification of women imprisoned women and also men. I also saw first-hand that one person, or a small group of people, can start a movement that can make a difference and change the course of history.

In my 20s I discovered sculpting, and in particular, the joy of seeing and then sculpting women; of the healing energy and power that I saw when women were not afraid...when they could be present, when they could be themselves, speak their minds...and the heroism it takes to do this in the face of real danger in their daily lives. For more than 25 years I have been sculpting women. At first glance, they appear to be classical figurative nudes, but they are not. They are radically modern...revolutionary. These women are safe, present. Look at them. They have chosen their own expression, so you will see the actual woman, the person, her energy and spirit. It is my intent that these sculptures exude this healing energy and inspire us to take action; to finally say enough is enough.

About the artist: In 1962, Marco was born to American artists in Venice, Italy, and raised in California in the midst of the po-

litical and cultural movement. As a result, Marco learned respect for oneness, balance, the sacred, and the imperative to make the world a better place. In particular, he identified with the female struggle with oppression, and he saw feminine energy and power as critical to the world's balance. Supporting this change quickly became Marco's life's mission, although, it never occurred to him that art would be the vehicle. On a dare, he explored sculpting people and found a talent he was unaware of...the ability to re-create a person's essence in figurative form. When Marco started sculpting, he realized he was pursuing the mission he'd set out to do...to empower women.

When Marco begins a sculpture, he asks his models to be themselves. At first they respond by posing, but after a while they start to relax and just be. The models demonstrate what Marco seeks - the pure expression and the core truth we all share; unfiltered magnificence we see in babies and small children.

It is hard for each model to believe at first, but then they see it too: what they have done is real, be it angry or sad or blissed out or dancing - it comes from their centers. Remarkably, this rare glimpse is captured in the sculpture, retaining the raw emotion for eternity. Marco's sculptures express the profound beauty and true essence of who they are.

Interview with Marco taken from <http://ignite.me/articles/artist-interviews/artist-interview-with-sculptor-marco-cochrane/>



URL: [www.blissdance.us/](http://www.blissdance.us/) or <http://www.marcocochrane.com/process.htm>

# Universe Revolves

by Zachary Coffin | Atlanta, GA



## About the project

Come ride and push the world's heaviest merry-go-round. 80,000lbs of stone and steel for your fun and amazement. This is a work about inertia. The idea is to create a plaything, an object that allows YOU to interact with rolling mass equivalent to a loaded railroad freight car. In this case, the load is big slabs of stone, spinning boulders and a lot of humans. Sort of a sculpture mash-up between a merry-go-round and a freight train.

Zachary Coffin likes big rocks that defy gravity and scare you...safely. He built the Temple of Gravity and Colossus.

This work will allow participants to play with a moving mass on the order of a freight train. Sort of a merry-go-round/carousel of stone slabs, heavy steel and spinning rocks, this sculpture will engage as many people as can ride, climb, run around it madly or stand in the middle and watch it go 'round.

Basically composed of five interdependent spinning elements of extraordinary mass, this work is about direct physical engagement and built to absorb as much energy as the participants of Burning Man can put into it. It will be safe for human play and completely indestructible.



# Universe Revolves

by Zachary Coffin

Think of a merry-go round of granite and steel. But one without a middle, a ring. As you approach, you encounter a busy mass of people running in a circle trying to increase its rotational speed. You can then jump on the ring clad with thick slabs of stone and ride the sculpture.

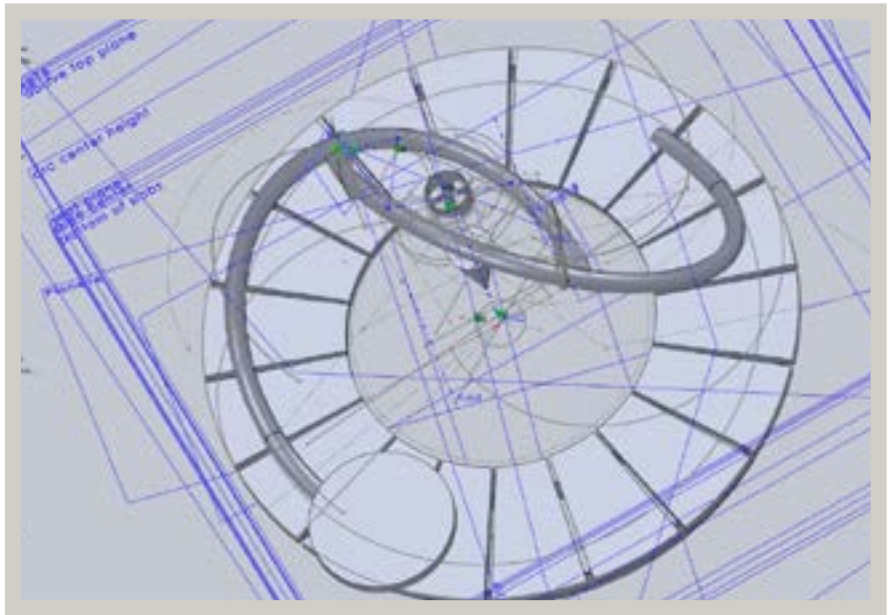
While riding, you can play with two large stone that are counter-rotating powered by the motion of the larger ring, but that you can stop, speed up or reverse. There is also a flat “fly-wheel” that serves as a “first gear” that allows two people to start the 80,000lb mass spinning. Once the ring is up to speed, this flywheel will become a dramatic spinning disk that is untouchable, awesome and kind of frightening to behold. You can then step to the middle of the ring and encounter a massive boulder hanging, spinning in the air that you can spin, swing and if you are good, climb and ride.

This is a work about inertia. The idea is to create a plaything, an object that allows YOU to interact with rolling mass equivalent to a loaded railroad freight car. In this case, the load is big slabs of stone, spinning boulders and a lot of humans.

This human powered merry-go-round of granite and steel will have a moving weight of about 80,000lbs plus people. Hop on for a ride. The ring will be surfaced with thick slabs of granite and two kinetic elements will add or subtract energy from the spinning ring. All mass in motion.

## About the artist

Zachary Coffin (b.1968) Started making art as a photographer. Hired by the Fulton County Daily Report immediately after high school, he spent 3 years working as a daily photo-journalist. Most of the time taking pictures of lawyers at law firms, but also finding himself on the floor of the Democratic Convention in 1988 and on the scene of a federal prison riot before being of legal drinking age. He moved to New York City after being accepted to the Cooper Union and graduated with a BFA in 1993. His thesis project at Cooper was a huge human powered wing flapping machine shown at Socrates Sculpture Park. This project earned him a 15 month artist-in-residence position at the park and taught him





# Universe Revolves

by Zachary Coffin



to simplify the mechanics. While there, he built a caretaker's house in the park and built Finnibar, Allegrow, Belltower and started on Antelumpen.

A brutal winter, the relocation of good friends out west and the logistical/financial impossibility of building large scale sculpture in New York City convinced him to move to San Francisco. In San Francisco he worked in commercial construction honing a broad set of skills as well as building Assagai. Immediately after going to Burning Man in 1996, he quit his job and acted on a chance to build sculpture at an old iron foundry and coke plant turned into a gravel quarry in Birmingham, Alabama.

He set up shop in the former locomotive shed and was soon invited to build a solo show of large works for the Birmingham Museum of Art. The show, *Industrial Jungle*, featured three large interactive works and caused a stir due to their scale, materials and mostly their hands on, kinetic aspect in a formal museum setting. The museum purchased the largest of the works, *Antelumpen*, with the help of Dr. Sam Barker. There is also a dream that would be nothing short of magic. He is married with two children.

Contact: zach\_at\_zacharycoffin.com  
URL: <http://www.zacharycoffin.com/>

# VLAM I STOF

by *The AfrikaBurn Fire Collective* | *Cape Town*



## About the project

Come August, Graeme Allan and over 40 members of AfrikaBurn will be flying 10,000 miles across the astonishingly diverse landscape of their country, over the unwelcoming waters of the Atlantic, past cornfields, lush forests and American towns and cities to the Black Rock Desert.

Graeme has made that trip before. What he took back to South Africa was a spark that ignited the AfrikaBurn Fire Collective. Graeme is a film producer who sees one world. He is willing to go the distance to bring the gifts and the stories of his culture to us.

The group will be bringing some other creatures on their journey. Lizzie, the giant flaming T-Rex will pound across the desert floor surrounded by boxing bunnies, headless chickens, and a host of other fiery animated beings. They live through the inspiration and hard work of the group of blacksmiths, artists, carpenters, engineers and performers who created this spectacle, called VLAM I STOF (Flame & Dust) Odd-I-See for AfrikaBurn.

This rapturous dance of metal, fire and human beings is a wild synchronicity described as “a cheeky evocation of a primordial struggle”.

This May was the seventh year of the regional festival. It is held in the Tankwa Karoo National Park, near Cape Town. Like Burning Man, people come to AfrikaBurn to change their lives, to inspire and create art and community.

The AfrikaBurn FC will produce a collection of metal kinetic sculptures of various scales that all have a burning element to them. While some will be operated on nights through out the event, together they collaborate towards a larger vision that manifests in a single performance event. On Friday evening they will be activated for an elaborate choreographed cacophonous performance. In this extravaganza all the pieces will be ignited in a moving, playful chain-reaction of fire,



# VLAM I STOF

by *The AfrikaBurn Fire Collective*

music, performance and trickery, with costumed performers and fire dancers. The narrative is a cheeky evocation of a primordial struggle. The Smithies of the AfrikaBurn FC summon their supernatural powers to conjure up familiars, creatures of Earth sketched in steel and fire, in a fight over limited resources. The action suggests a spiritual battle, driven by the desire for a return of our innate wildness: spiritual, primordial, irrational, intuitive, playful.

The AfrikaBurn Fire Collective have been given the opportunity to showcase the incredible VLAM I STOF (ODD I SEE) burn from this year at Burning Man 2013. Lizzie the T-Rex, Boxing Bunnies, Hammerhead Shark, the Unicorn, the Headless chickens, the incredible Polar Bear and the loved Pendulum will be heading off this August....taking Tankwa burning art to Black Rock City!



## About the artists

The AfrikaBurn Fire Collective is a slightly feral, renegade group of blacksmiths, engineers, artists, carpenters, photographers and others from the AfrikaBurn organisation in South Africa. We like making extraordinary things and love to share our creations with the world.

Graeme: I have worked in the film industry since I was a young man. I started my production company, primarily based in stills photography in 1998. I went to Burning Man in 2006 and that changed my life. When Paul Jorgensen came back to Cape Town with Burning Man's blessing in starting a regional event, the 12 of the group that went to Burning Man in 2006, rallied around him. Some helped in creating the event and others, including me, formed one of the first creative groups. In that first year, we fund raised and created a very large theme camp, just to kick it all off. Every year subsequent to that, the same creative group has contributed greatly to the art installation at AfrikaBurn.

URL:- [www.facebook.com/AfrikaBurnFireCollective/info](http://www.facebook.com/AfrikaBurnFireCollective/info)

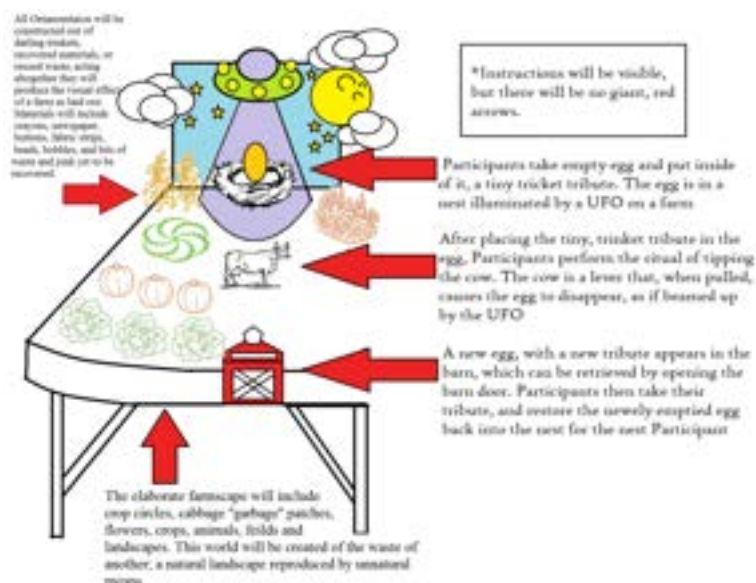
# What Came First? Your Tribute Or Your Gift?

by Jamie Joyce | Oviedo, FL

## About the project

“What Came First? Your Tribute Or Your Gift?” is an interactive farmscape altar that presents itself both as a multi-medium visual delight and a trinket tribute exchange altar; give a tribute, get a gift!

Find this project about 50’ from the Man as one of the Cargo Cult altars.



Contact: [LaLaHumanista@gmail.com](mailto:LaLaHumanista@gmail.com)



# Xylophage

by *Flaming Lotus Girls* | San Francisco, CA



## About the project

Xylophage captures a moment poised on the brink of rebirth; focusing on the life that is rushing in to fill the gaps left across this charred horizon. Forces of both decomposition and renewal expand clearly into the void. The biosphere renews. The great, unending cycle continues: life ends in destruction; destruction brings new life to spring forth yet again.

Fungi play a critical role in the cycle of destruction and creation. In Xylophage, ashes transform into rich bio-matter; saprophyte mushrooms act as organic matter decomposers. Fungi decompose the bodies of plants and animals, turning the remains into fertile soil.



Xylophage revels in the beauty of fungi and their role on this planet by capturing the process of renewal in a scene of glorious fungal rebirth, bringing this universal cycle to light in all aspects of our lives. From our deeply personal experiences of death, to changing political landscapes across the world, the cycle of death and rebirth is omnipresent. We hope to trigger a realization event for those engaged within Xylophage: there is no shadow without light, no light without shadow.

Wandering across the playa, we come upon a scene of destruction and rebirth. Bright fire and lights have lured us from afar to the charred remains of a colossal tree. Surrounding an enormous stump, various larger-than-life fungi have sprouted to reclaim the fallen giant.

# Xylophage

by Flaming Lotus Girls



The centerpiece of the installation is the remnant of a massive tree trunk, standing 20' high and 16' across. A line of pulsing fire traces the jagged top, flaring as we enter the space within. An ethereal 10' tall "firefall" flows down shelf fungus growing on the outside of the trunk, gathering in the roots.

Two splits in the stump reveal its hollow interior, where a ring of bracket fungus benches along the inner wall makes for cozy

# Xylophage

by *Flaming Lotus Girls*

seats under the open sky. Flushes of small mushrooms grow along the inside wall above our heads, fire roils within the caps, radiating warmth and light.

Upon exiting the stump, to our left we see a pair of colorfully lit 6-7' tall mushrooms. We turn right and encounter a grouping of three 10-12' tall mushrooms, wide caps atop slender stalks casting shadow and light down onto the playa. As we walk under the mushrooms, distinct sound-scapes project from their pointed caps.

We continue walking to our right and come upon a cluster of three 10'-12' tall, thick-stemmed mushrooms.



A swirling, whirling, flame engulfs the underside and spills over the rim of the mushroom caps. We discover, to our excitement, that we can activate this effect. Continuing around the stump, a pair of colorfully illuminated 7-8' tall mushrooms actually react to our approach. Standing beneath them, we look up and see delicate gill structures reflecting the light. As we turn away from the hollowed stump, we realize that although the tree has burned away, its shadow remains, stretching out 100' across the playa. A fragment of the tree lies on the ground before us, with small fire vortices responding to our control as they erupt from the knotty wood. A friendly Flaming Lotus Girl fire-safety vixen standing nearby hands us a sticker and tells us this log will



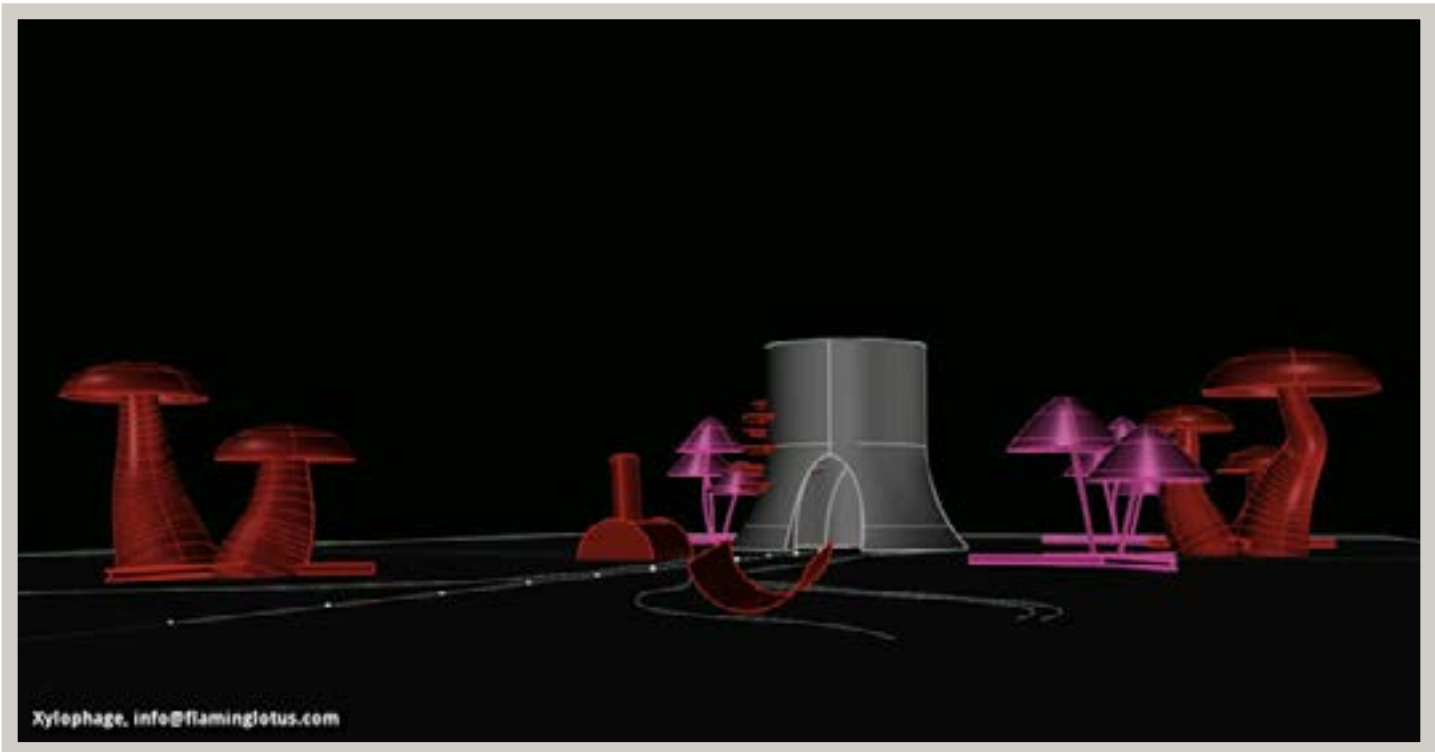


# Xylophage

by *Flaming Lotus Girls*

soon erupt with 60' high multicolored flames, reaching towards the former height of the fallen tree.

Then, we see a crowd gathered around another pair of 10-12' tall, thick-stemmed fiery mushrooms. As people push wee mushroom buttons, fire shoots outward from under the cap, filling the gills with flame. Together, our group discovers that a sequence of buttons causes all 24 of the poofers to erupt at once!



We pass the tree's shadow again, joining friends around a warm wood fire within in a log; the smell of burning cedar rooting us to the warmth and to each other. We stomp on a pedal that expels "spores" into the fire: crackle, sparkle! A ring of toadstools surrounds the fire, and we take a seat, eagerly awaiting the fire shooter performance.

The Flaming Lotus Girls are creating a landscape of decomposition and renewal. Massive fungi containing sound, light and fire have sprouted amid the aftermath of the destruction of an enormous tree. A shadowy ghost of the tree spreads out on the ground in front of the tree suggesting its former majesty. Giant mushrooms offer fantastic interactions with fire, other create strange soundscapes. The hollow stump of the tree contains fiery wonders to gather around and enjoy.

Xylophage will be a monumental environment, constructed of metal, wood, fire, light and sound. The sculpture revels in the beauty of fungi and the critical role they play on this planet by capturing the eternal cycle of decomposition, renewal and rebirth. Fire and bright lights beckon from afar to the remains of a charred colossal tree destroyed by a forest fire. Surrounding the enormous stump, various larger-than-life fungi sprout from the remains to reclaim this fallen giant. The great, unending circle continues: life ends in destruction; destruction brings new life to spring forth yet again. Groups of mushrooms invite audience interactivity with the elements of fire, sound and light. An ethereal "fire-fall" trickles down shelf fungus growing on the outside of the tree, gathering in a basin within the roots. Pulsing fire flares along the rim as people enter the space within the tree. The stump reveals its hollow interior, where a ring of benches makes for cozy seats under the open sky.



# Xylophage

by *Flaming Lotus Girls*



## About the artists:

The Flaming Lotus Girls (FLG) is a volunteer-based group that creates monumental works of interactive, mechanical fire art. FLG combines sculpture, kinetics, robotics, pyrotechnics, and electronics to inspire our audiences. The audience becomes part of the art; they control the sculpture through integrated mechanisms, culminating in a unique participatory event.

In our open and supportive cultural environment, FLG empowers members to learn new skills and become cooperative, experienced artists within a fluid organizational structure. We emphasize creativity, education, volunteer contribution and leadership opportunities. We welcome all volunteers.

Our sculptures are composed of steel, stainless steel, cast aluminum, bronze, copper, glass, wood, light, and fire. Our flames blaze in sizes ranging from 2 inches to 150+ feet. Our portfolio includes:

Tympani Lambada 2011, Soma 2009, Mutopia 2008, Serpent Mother 2006, Angel of the Apocalypse 2005, Hand of God 2005 and Seven Sisters 2004.

For the past ten years we have grown and thrived, creating installations for Burning Man and exhibiting at events globally including Electric Daisy Carnival (2010, 2011), Makers Faire (2008-2011), Toronto Wintercity (2010), Coachella (2009); Beyond Wonderland (2011), Fire Arts Exposition: Art on Fire, Fire Arts Festival at the Crucible in Oakland; Festival of Lights, Robodock in Amsterdam (2005,2007); and the Big Day Out in Australia (2007).



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# Y.E.S.Project...Cargo Youth Spacecraft

*Dana Albany, Essika Welz, David Haase, Haideen Anderson, Sam Frangimore, Wrybread, Kal Spellitich, and children from SF Boys and Girls Club Tenderloin, Bay View, & Burning Man Kidsville Kids | San Francisco, CA*



## About the project

The Cargo Youth Spacecraft, Y.E.S., is an interactive spaceship/time capsule built by several artists guiding the participation of children from San Francisco's Tenderloin and Bay View /Hunter's Point Boys and Girls Club. The spacecraft is 12' in diameter and 11' high including a clear observation dome on top.



The cargo spacecraft exterior and interior panels are comprised of a mosaic of 50 % recycled materials such as glass, tile, tin cans, etc. attached to a magical steel infrastructure.

The spacecraft is built according to children's specifications, but adults are welcome into the future fort as well! Inside there will be space control panels with buttons, joysticks, foot levers, pulleys and cranks that allow participants to interact with light systems, soundscapes, video monitors and robotic elements of surprise.

Inside, the windows and the main "bridge" will have educational videos with foot-



## Y.E.S. Project

by Dana Albany



age of the past, historical, ancient times...as well as outer space.

We will dock at schools, arts, science centers, playgrounds, you name it.. We will have an international docking station so that when our bay is open classes will spill out of the space ship onto playgrounds, gymnasiums, bookmobiles, sidewalks and the streets.

The project aims at teaching kids about technology and robotics while having a great time.

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# You Are The Key

by *Ralitsa Ivanova* | *Pompano Beach, FL*

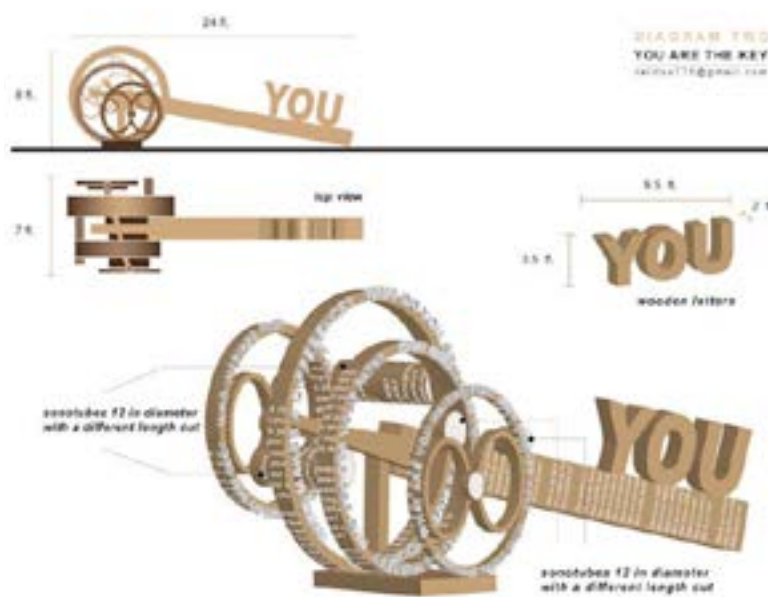


## About the project

I believe we all sometimes get wrapped up in a million questions like: “What am I looking for?”, “What am I waiting for”, “What’s stopping me?”... They are spinning in our heads and the only way to really see the answer is to pull back the camera and see that behind all of it, deep underneath it all it’s always us.

YOU ARE THE KEY is an interactive art installation that will be made out of wood on which approximately 2000 letters will form out the questions: “What are you looking for?”, “What are you waiting for?”, “What stops you?” etc. As an answer to all the questions, the part of the key that opens the door - the lever, will read YOU reminding us that we are the reason and the answer to everything in our lives. The art installation is 8 ft. x 7 ft. x 24 ft.

All parts of the installation, except the wooden letters, will be hollow with numerous openings on them, and





# You Are The Key

by *Ralitsa Ivanova*

LED lights will be installed inside the forms to illuminate the key from the inside out during the night.

To become a reflection of the questions, answer and shape of the installation, is my goal. When approaching the installation you are not able to see the questions. You only see a key with a lever shaped as YOU. Only when you are very close to the key you are able to read the questions and realize what the YOU unlocks.

Two of the secondary wheels will be made spinnable, so the participants can interact with the installation even more, and also to illustrate the feeling of a “head spinning” when we are in a “question” mode and are not able to see the answer.



## About the artist

I am an Abstract Artist and a Graphic Designer living in South Florida. I am originally from Bulgaria and I have a Bachelor's Degree in Spatial Design from The National Academy of Fine Arts in Bulgaria. Painting has been a staple in my life since early childhood. I paint to express emotions through form and color upon anything I can call a canvas.

Painting intensifies my inner peace and happiness. Finding the greater meanings in seemingly simple designs drives my passion, as I feel that in order to be happy you do not have to do anything, because happiness just exists. However, in order to see happiness one must overcome their own darkness first. I sometimes paint over old canvases as my personal take on reincarnation; I enjoy giving new life with forms, colors and textures to something once perceived irrevocable.

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# Zonotopia and the Quasicrystalline Conjunction

by Rob Bell | San Francisco, CA



## About the project

The Zomes of Zonotopia, equidistant by three, like sentinels, watchful, primordial crystalline structures of wood standing in perfect conjunction of invocation to create a resonance across dimensions.

The seed is sown. The Quasicrystalline Zome is precipitated from another dimension in the midst, a crystalline structure rising in spirallohedron form, a tower of one upon three, like an otherworldly form from another realm.

To explain, let's back up and talk a little about this years Burning Man theme "Cargo Cult"

Every year Burning Man has a theme to guide, focus or in some fashion lead artists to creatively express themselves in a coherent fashion that will give the entire event a certain continuity. Artists are not obliged to follow the theme but it is encouraged. Usually the theme is grand and sweeping in its scope. This year's theme is a bit of an outlier in that regard. Cargo Cult is a somewhat bizarre cultural phenomenon that has appeared in many



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traditional pre-industrial tribal societies in the wake of interaction with other technologically advanced cultures. Namely those societies of the Pacific Islands after World War II where cult leaders led efforts to bring back the material wealth of the Americans and Japanese. Not having a proper context to understand the source of the material goods nor the means of manufacturing they thought to build crude airplanes, runways and even control towers out of local materials in an effort to re-attract the cargo they now missed.

The wooden Cargo Cult airplane is simultaneously impressive and absurd. It certainly took skill and effort to realize the structure and no doubt when it was finished it's builders were happy and proud. They likely looked forward to the return of the other airplanes with great excitement and anticipation. Time goes by, even generations pass and the myth of the return of the plane persists along with the totem facsimiles.

And thus the cult is born.

It's interesting to conjecture what would happen if the airplane did come back because of the totems. What if it did actually work? What if a Boeing 747 landed right there next to those wooden planes? The peoples of the cult would no doubt be shocked, amazed and no doubt, super excited.

Imagine the peoples of the cult touched the exterior of the plane. They would feel the otherworldly smooth metallic skin. Imagine they climbed aboard and explored the many mysterious and amazing wonders contained within. What would they make of all of that? What would they understand? No matter how long they explored, examined and thought about what they saw would they have more answers or questions?

I think the latter.

For four years now we've brought the Zomes of Zonotopia to the playa. These simple wooden pavilions evoke a nostalgia for the primordial together with a meditated vision of the future; a vision of an architecture and technology perhaps long forgotten; an echo of another world. As Zonotopia has continued to grow and blossom it does seem to be calling out. The Zomes seem to be simultaneously there and yet not as if fading in and out of existence from another dimension....and that is not far from the truth.

Zomes are Zonohedral Domes and the fact that they resemble jewels is no coincidence. The crystalline natural beauty of many



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gems and stones is a direct, one and the same, result of the properties of matter and space itself. There are many types of crystals and they are of the inanimate world some of the most interesting, beautiful and useful artifacts known to exist. The space filling structures upon which crystals align are some of the same structures that guide the design and formation of the Zomes. They are crystals realized in wood with human hands, sweat, persistence and love along with a dash of thinking.

The Zomes of Zonotopia are much like those Cargo Cult airplanes built in the Pacific Islands. They are built calling out to a higher aspiration of something that could be, something that should be. Something that were it to enter our dimension would

befuddle and amaze us as much as the Boeing 747 would the peoples of the Cargo Cult. And if so then, what would happen if the 'real Zome' returned. What would that be like? Would it be like a spaceship landing on earth? Or would it be like an inter-dimensional crystalline craft which waxes then wanes in place as it passes through our world? When we touch it what will we feel? When we enter it what will we see? What will we understand? Would we ever be the same from the experience?

So buckle your britches and prepare to be perplexed. The Zomes of Zonotopia these years gone by have aligned their geometries in a perfect conjunction of form into a seed which is precipitating a hyper-dimensional chain reaction that cannot be stopped. zome mani padme zome

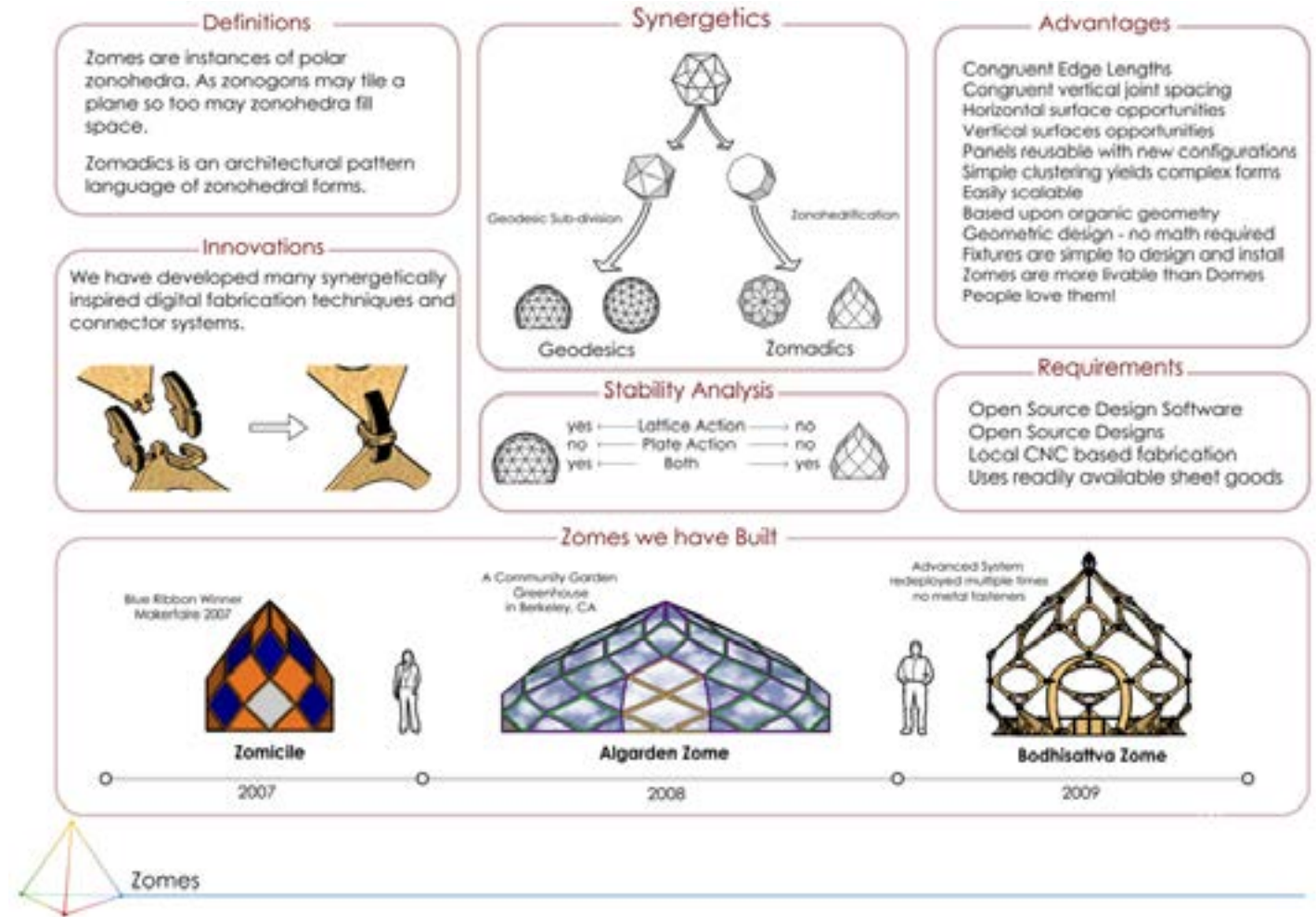
## About the artist





# Zonotopia and the Quasicrystalline Conjunction

by Rob Bell | San Francisco, CA



Rob Bell creates the world's most advanced and intricate Zomes. Assembled by hand and using only interlocking wooden joinery, each is a marvel of engineering, efficacy of design and beauty of proportion.





*The end...for now. Visit [www.burningman.com](http://www.burningman.com) for more info.*