The Black Rock Gazette

Friday, 31 August 2000

Black Rock City Population Count: 16,911

Today’s Waldo!

FIND HER!

...the entered Black Rock City yesterday afternoon. Showered with gifts, love, invita-
tions and your very best impression of Karen
afternoon. Shower her with gifts, love, invita-
tions and your very best impression of Karen.

The debate will be held at 1:00 P.M. on
Friday at the Black Rock Gazette offices in
Center Camp. At the insistence of both
candidates, radio coverage is invited as is
the participation of a third contestant, Chipie the Chimp. The debate will be
moderated by the Black Rock Gazette and
questions from the public will be accepted.

Correction: Adrian found

on Playa!

It was erroneously reported in yesterday’s Gazette that Adrian Roberts had passed
away. After numerous reports of Adrian’s
ghost manning the playa, we have con-
duced that Adrian Roberts is actually still
alive. Exhaustive DNA testing has deter-
mined that the person calling himself
Adrian Roberts during this year’s Burning
Man is not an impostor but is in fact
Adrian, founder of the newspaper Piss
Out. Anonymous sources overheard him
state (in his fine British accent), “I’m not
dead yet.” The Gazette regrets the error.

Will Trade Adobe Photoshop

Package for Magic Lamp

Aladdin is a Macintosh user, but will trade a
PC version if necessary.

Cage Evokes Eternal Hope

Melinda Dain

What are you doing tonight at dusk?
If you go to The Body, the mecha art installation
of Burning Man 2000, and find the Ribs, you
could enter the Ribcage/Thirdcage, and step
into the fascinating 17-foot-high metal ribbed
cage with a heart as its swing. Two San Francisco
artists, Jeneen Gilles and Philip Bonham,
who say they spend their days as
“mild-mannered reporters” and their
reports “fighting crime,” conceived this mesmetizing
installation. It evokes your childhood. You
can climb on the cage or swing from the perch.
You can walk in, stare out or simply view it
from afar. For the full experience, take a
deep breath, get over your fears and climb.

As you scale the ribs or perch upon
the heart-frame, you will be
magically dwarfed and
encased in the body. You are
minute amidst something
grinding grand. The motion of the
swing, restricted by the large

chest cavity, guides your consciousness into
the beating heart. It generates the liminations
you experience as an embodied being. While
swinging, gaze out onto the vast playa. You
will be flooded with inspirations of hope
and childhood dreams, perhaps similar to a
caged bird singing on its perch.

Gilles said, “The cage serves as an invita-
tion to a temple which fosters spirit. Like the
childhood dreams, perhaps similar to a caged
bird singing on its perch.”


A Historic First

On Tuesday at the City Desk, the Gazette
gave a report so shocking we felt we had to tell
you about it. The girlfriend of a man who
was given a $50 fine for urinating on the
playa came to us, took a hand, to complain about the
punish-
mament for such a trivial offense.

Her story was that the incident occurred on the
open playa, more than 200 yards away from
any theme camp. After relieving himself, the
man was approached by an officer who gave him
a hard time for his inability to produce any form of
identification. What shocked us most was the
comment on the ticket: the officer cited the man
for “Indecent Exposure.”

How now does that work? Considering
the acceptance of nudity in Black Rock City, we
must assume that this officer is simply
considering the penis per se to be indecent, but once it
emits a liquid, it violates his sense of propriety.

We did not have time to talk to the
officer with the ticket, but now have some more information.
There is no federal rule against urinating on the
playa, and the fine might be voided if the
man chooses to fight it. If nothing else, we
encourage the victim to put the ticket up for auction on e-Bay.

This is probably the first and last ticket that will
be written for indecent exposure at Burning Man, and that makes it a one-of-a-kind item. With that kind
worthily value, crime might end up paying after all.

Michael Christianity

Michael Christianity crafts work that can be
as dark and twisted as that of Clive Barker or H.R. Geiger; art that has been described as “Tim
Burt’s worst nightmare,” though few of his pieces are without a sense of playfulness.

Christian’s response to Burning Man 2000’s theme of “The Body” was to construct “Babel,” a bronchial tree of complex welded
arti-facts wreathed in twisted alumin-
metal, which house a pump-driven system
of organ pipes growing on the vegetationally-
challenged.

“I used to wonder why I liked trees,”
missed Christian “did trees remind me of my ancestors?” he wondered.
He described the twisted oaks of Texas that fueled his arboreal fascination. “Oak trees are
carved.” He continues “I think women remind me of trees because they are dynamic, and
they’re really beautiful.”

He creates a perplexingly varied body of
work that shows the viewer’s psyche, demands response to emotivity, and brings to
light the constantly contradictory mortal animal
that we all are. Sirene to bone, muscle to
muc-
cell, commercial women into an organic
world populated by monsters, freaks, aliens
and only half-imaginary friends: welcome
to the world of Michael Christianity.

One of Christian’s earliest memories that
helped define him as an artist (rather than just a kid who doodled and grew up a skilled car-
paenter) occurred at age six. He would spend
Sunday services in his mother’s Lutheran
curch drawing Vikings, spaceships, and sol-
cell T-rex across the backs of the commun-
ication cards. His mother saved these cards
as treasured art, perhaps influencing him at an
impressionable age.

Christian has created some of the most memorable playa art installations, including the
“Bone Arch,” which stood over the
elease to the entrance Black Rock (AMP TO PAGE 2)

MITCHELL MARTIN

Three Faces of the Man-sculpture by dan das mann

Some special qualities in that is malleable
and strong. You can cut it, weld a piece back
on, stretch, or bend it. It has tremendous
amount of rigidity but it can be soft. Compare
a piece of stainless steel to a piece of copper.
Both metals have all those qualities and at
the same time they’re entirely different. There
are also texturing options.

I was six years old I had discovered welding,
mostly because I wanted to build a
go-cart. Later, I took a sculpture course because
I wanted to learn to weld. The welding you
learn in sculpture class is more like how to
be dangerous to society. I started building
structures that luckily didn’t kill anybody.

In this current project, which is
the “Three Faces of the Man,” I put out a call
and taught welding to other artists so they might
teach a “Face of the Man” themselves. In
addition to my three faces, there are 25 small-
er ones created completely by other artists in
their own style and philosophy. Each is its own
piece, though it becomes part of this larger
installation.

This is man’s fourth year at Burning Man.
The most significant influence the festi-
ival has had to his art is the increasing use of
fire. “When I built the One Tree at Burning Man
1998, I had been creating tree fountains for
[a long time. Last year, I did the Antivagon
Water Harp, a strange fountain musical piece.”

“When this project is finished it will have
about 100 artists involved.”

Not just artists. A reporter (AMP TO PAGE 2)

Babel! Mom’s looking!

UNBELIEVABLE!

Steve! I’m looking at you!

Phyllis of the Man and Son Kids — PAGE 25

The Goat — $4 & TUTDUG Platform on us allow us to put your head up in air.

MITCHELL MARTIN

A Historic First
As a matter of fact, we are just getting back from Burning Man. Why do you ask?