

BURNINGMAN JOURNAL

ALL THE NEWS THAT'S FIT TO BURN

SUMMER-FALL 2003

BURNINGMAN AND THE ART PRESS

by Jason Thompson

Media coverage of Burning Man has steadily intensified since the event began its annual incarnation in the Black Rock Desert in 1990. It is reported every year in newspapers, magazines, and on television. The event's media profile this year features increasing attention in the art press. In 2003, four major national and international publications have reported on both the art of Burning Man and the movement as a whole. The art press coverage testifies to a deepening impact of our community in the wider culture.



The man at sunset.
photographer : Rick Egan

Earlier this year, Burning Man was featured in the spring issue of MODERN PAINTERS magazine. The July/August issue of ART PAPERS magazine contains an article entitled "Public Art at Burning Man." LEONARDO, a publication of MIT Press, has hosted an online gallery of Burning Man art and artist statements since May. A print version of LEONARDO's Burning Man feature will be available in October. ART IN AMERICA magazine will also be covering Burning Man later this year.



Playing card angel checks in at the Artery.
photographer : LadyBee



The Temple of Joy by David Best and crew.
photographer : Rick Egan

LEONARDO focuses its coverage on art that uses science and technology in innovative ways. The journal was founded in 1968 by kinetic artist and astronautical pioneer Frank Malina. Managing Editor Pan Grant Ryan was particularly fascinated by the ability of Burning Man artists to create technologically sophisticated works for presentation in a harsh desert environment. The magazine's online gallery features a retrospective of Burning Man art from 1993 through 2000, including work by Vince Koloski, David Best and Jack Haye, Pepe Ozan, Zachary Coffin, and Dan Das Mann. An introductory essay by Burning Man art curator LadyBee emphasizes the collaborative, social dimension of the work. "There is a yet unnamed art movement that may prove to be of some significance, and Burning Man is close to its center," LadyBee writes, quoting veteran Burning Man artist Larnie Fox. "It is a movement away from a dialog between an individual artist and a sophisticated audience, and towards collaboration amongst a big, wild, free and diverse community."



100 Suns by Michael Light.
photographer : Michael Light

London-based MODERN PAINTERS was one of the first art magazines to commission articles from writers outside the art world, such as novelists and poets. The spring 2003 issue features photographs of artworks at Burning Man 2002, including David Best's TEMPLE OF JOY, and an interview by novelist and critic Geoff Dyer with Burning Man founder Larry Harvey. Dyer tells the story of a curator in England who, on the basis of a single newspaper photograph, informed him "with evident delight, that the art of Burning Man was rubbish." Some time later, Michael Light's FULL MOON exhibition of lunar photography was shown at the Hayward Gallery in London. The curator told Geoff how much he had been impressed by Michael's exhibition. Dyer pointed out to the curator friend that FULL MOON had, in fact, first been exhibited at Black Rock City in 1998. Geoff assumed that "the argument had been definitively settled," but when he told the curator that Light had exhibited his latest piece, culled from government photographs of nuclear bomb explosions, at Burning Man 2002, the curator said, "I bet Light is the only artist worth his salt at Burning Man."

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Art is Alive

inside of Black Rock City

by Jenny Slafkasky

For one week each year, on an expanse of open playa, the lines between art and everyday life are blurred. Burning Man participants interact with art in the same way that they interact with each other — by striking up conversations and developing intimate relationships with the myriad works that dot the sun-parched canvas of the Black Rock Desert.

Out in the less dusty world, art is often alienated from Burning Man's sense of intimacy and interactivity. In the "real world" art is subjected to the laws of commerce and the marketplace.

In order to bridge the gap between experiences on the playa and the impersonality of the outside world, the Black Rock Arts Foundation was founded in May 2001. Its mission is to support the art of Burning Man's ever-expanding community



The Gyrosphere by Dan Cohn and David Kitts.
photographer : Heather Gallagher

off of the playa. "The real mission of the Black Rock Arts is to extend our culture nationally," says Larry Harvey, founder and director of Burning Man. "By sponsoring art in the context of the social milieu that is being generated around our regional contacts we want to support art that is produced communally by our participants in their home towns. We believe so strongly in the ethos that we've created [at Burning Man] that we have faith that it can be translated into other settings."

The Black Rock Arts Foundation provides financial aid to a growing group of regional artists. During its second year, the Black Rock Arts completed its first grant cycle and distributed nine grants to interactive projects. "Not only do we want to promote interactive art, we want to support socially robust art," says Harvey. "This art affects not only the public that encounters it, but the community that joins together to create it."

The Black Rock Arts Foundation views this social aspect in an even larger context. "We hope to bring art to truly public venues that are created by our participants and open to everyone," says Harvey. "We want to support the continuing life of art and allow it to travel the world. The problem with the art market is that work disappears; people buy it, invest in it, even put it in vaults. It's removed from the realm of human experience."

In fostering the social exchange between Burning Man artists and an expanding community, the Black Rock Arts Foundation hopes to spur the creation of new groups dedicated to the pursuit of interactive art.

In May, by invitation from the Atlanta-based magazine ART PAPERS, the city's Metropolitan Public Art Coalition (MPAC), and Emory University, Larry Harvey spoke at the Woodruff Art Center's Rich

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Red paints Pepe Ozan's Ark of the Nereids.
photographer : LadyBee



How I became a regional contact:
photographer : Steven Stone See page 2



Self-realization:
photographer : Pete Maxfield See page 3



Beyond Belief:
Illustration : Rod Garrett See page 4



No dogs allowed:
photographer : Julia Ann Ellingson See page 6



Stop theft:
photographer : Tim Timmermans See page 7



Clean up:
photographer : Shane Rogers See page 8

If it wasn't made by your body,
don't put it in the Patty



HOW I BECAME A REGIONAL CONTACT

by Lohr Barkley, St. Louis & Jody Franklin, Vancouver



Playfish.
photographer : Steven Stone

When Burning Man asked me to write this article about my experiences as a successful startup Regional rep, I was both honored and horrified. I am a doer, not a writer. I love being a volunteer Regional coordinator, and I've been working like crazy to build a community here in St. Louis.

My friend SpearGirl got me interested when she started telling me about Burning Man. She and a bunch of her friends were going, and they wanted me to join them. At the time, it seemed a little unrealistic to me that I would plan some crazy cross-country trip. Suddenly, at one point, I realized that I was going, unrealistic or not. I felt like Life had just informed me that I was going.

I had not a clue what I was getting into, but I sure as hell was going to find out. I bought a ticket, made my Reno flight arrangements, rented a truck, read the Survival Guide, and started shopping. Finally, I found myself standing there the Wednesday before Labor Day 1999, alone in the desert, in the middle of a dust storm, my ass still sore from being spanked by the Greeters, wearing safety goggles, with a flask full of whiskey in my pocket. I was trying to find a 15-foot radio tower where my friends would most certainly be asleep. I found them without a hitch, and they even had a tent set up and waiting for me. For days, I was surrounded by and inundated with this amazing manifestation of creative power and human spirit. It was exactly what I needed. I knew long before leaving Black Rock City that I had discovered a significant new part of my life. My muse had returned to me.

A year later, during intense preparations for Burning Man 2000, I started searching the Regionals section of burningman.com, trying to find a St. Louis contact. ActionGrl, the regional coordinator, informed me that I wouldn't find one — no one had volunteered as the Regional rep here. The concept took about two days to seep through my thick skull. Then, it clicked: "No spectators." I had been having an awful time finding creative, like-minded people in St. Louis. I figured if I could not find the community I wanted, I would build it. I volunteered just before attending the 2000 Burn.

Back in St. Louis after the event, I started working to uncover the latent community around the city. I created an email list, made fliers, found a bunch of local arts mailing lists, and started publicizing like crazy. I made a lot of contacts that gave me access to other local mailing lists, so I started republishing information about other organizations' art events on the Burning Man list. This step turned out to be a great idea for community growth, as it gave my subscribers something to look forward to besides the stuff that I tried to plan. If you want people to be interested in your events, it helps to be interested in theirs.

On the Regionals mailing list, you hear the advice "If you plan it, they will come." Guess what? It is true! I decided to bring a project called "Santarchy" to St. Louis by doing a pub crawl, Kris Kringle style. I got about ten friends to commit to dress up in Santa gear, and to bring everyone they could. That arrangement turned out to be critical to the event's success. We topped out at about 30 people that night, and we had a blast! We made such a ruckus that everyone wanted to know what it was all about. I passed out fliers and collected email addresses all along the way. The outing created some buzz around the city in the name of Burning Man, but as a local thing instead of "that party in California, right?"

It was time to get the local community to become more active in our region. I asked list subscribers to contribute suggestions about what a St. Louis Burning Man community could do. I would submit suggestions to the group and wait for feedback. Guess what, no feedback came back, at least not very much. The strategy "If you plan it, they will come" came to the rescue again. I started promoting monthly gatherings at different bars.

At the first St. Louis gathering, four people showed, and we talked about what we could do. A board member of a St. Louis art installation festival called Arctica was one of the four. He was excited about inviting the St. Louis Burning Man community to help with this event. I was ecstatic! I had attended this festival. It was all about art installations and performances over a weekend among some abandoned buildings in downtown St. Louis, right on the Mississippi River, and I had even made a small piece of art for it. The Burning Man community has now become the focal point for the fire art and performance at the festival. Involvement with Arctica could consume a lot of my time this summer, but I intend to continue to grow the community along with that work.

The Burning Man community is out there and wants to be found, even here in the Midwest. Get out there and make some noise. Trust me, they will hear it — they are listening.

Lohr is the Burning Man Regional representative from St. Louis.



La Contessa by Simon Cheffins, Mateo, and crew.
photographer : Hovering



Detroit Fire Dancer at Snowflake Village.
photographer : Gary Porter

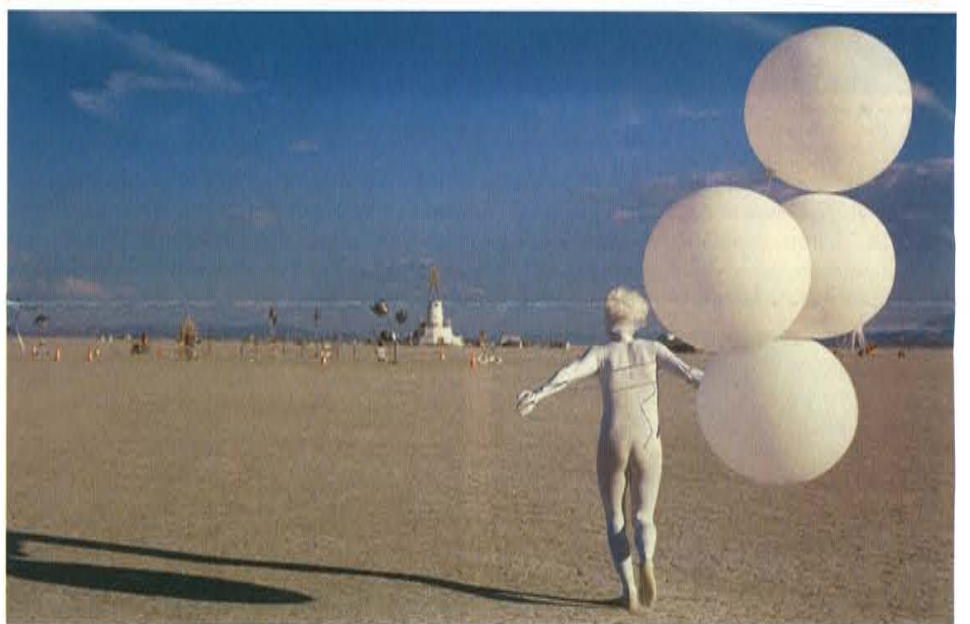
Burning Man and the Art Press: continued from page 1

Dyer recounts this episode as background for asking Larry Harvey why Burning Man would elicit such reflex hostility in the art establishment. "It's because they earn their bread and butter working for institutions whose purpose is to validate art," Harvey replies. "People gather around institutions and accept the professional advice of people whose job it is to institutionally validate the art product. Burning Man, on the other hand, is devoted to immediacy.... We view art outside the frame that the contemporary art world puts around it. We tend to look at it as an instrument by which to create social relationships. It's basically the connecting glue that holds this little experiment together and that's a much larger agenda."

ART PAPERS is an Atlanta-based arts publication, established in 1976, that widened its focus from reviews of local gallery openings to national coverage of wide-ranging topics. The magazine's July/August issue includes the transcript of a speech given by Larry Harvey at the Woodruff Art Center in May, sponsored by ART PAPERS and the Metropolitan Public Art Coalition. Larry's talk explains Burning Man's principle of radical expression, the gift economy, and the noncommercial, communal nature of art production at the event. "Burning Man revives art's culture-bearing, connective function," he says. "It encourages art that is designed to be touched, handled, played with and moved through in a public arena, even as it encourages collaboration between artists. It blurs the distinction between audience and art, professional and amateur, spectator and participant."

The art establishment has traditionally played an important role in determining an artist's perceived value, by both critical and commercial measures. Art critics and curators act as gatekeepers to gallery or museum exhibitions. The art press helps shape the public perception of an individual artist or artistic movement, often moving avant-garde or alternative movements toward mainstream recognition. In fact, such widening recognition can often mark the waning of an avant-garde movement's iconoclastic power. But despite expanding awareness, the art of Burning Man seems unusually resistant to commodification because it is so site-specific, socially interactive and community-generated. As Geoff Dyer speculates, Burning Man's growing profile in the art world might not mean that its art will find acceptance at MOMA. Instead, perhaps more mainstream artists will come to Burning Man to make a different kind of art and experience a different kind of relation to their audiences.

Black Rock City is a long way from the nearest art gallery or museum, and the huge expanse of the desert allows us to redefine what art means. The desert is a "stunning tabula rasa, its perfect blankness uninterrupted by birds, bugs or bushes," as Larry Harvey puts it in ART PAPERS. "This context of no context makes anything leap to the eye, as if its identity shines out of it. In a primal way, it also makes people shine out of themselves — which, to me, means they become artists."



Steven RaSpa / experiments in flight.
photographer : PleasureSean



Watching the X People.
photographer : Keith Phillips



The Burn: Pyrotechnics.
photographer : George Post

The Official Journal of the Burning Man Project

2003 Summer/Fall Edition

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P.O. Box 884688

San Francisco, California 94188-4688

Hotline: 415/TO.FLAME

www.burningman.com

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Printed on recycled paper



At the esplanade lifeguard station.
photographer : David Huang

Art is Alive: continued from page 1

Auditorium about the social, civic, and economic contexts of art in Black Rock City. In conjunction with the lecture, the Burning Man-inspired interactive art event RIPE was created. Organized by members of the Burning Man community, including Zach Coffin (ROCK SPINNER, 2001) and Charlie Smith (HEARTH, 2000-2001; INFINITY, 2001), RIPE became a reflection of both the Burning Man spirit and the distinctive character of the Atlanta arts community. In a chain reaction of events begun by the effort of creating RIPE, the arts collective RIPE Atlanta was born.

Partially funded by grants from the Metropolitan Public Art Coalition, RIPE Atlanta (<http://www.onepeople.com/ripe/>) continues to grow as a separate but allied support network for not-for-profit interactive arts in the Atlanta community.

The organic development of Ripe Atlanta from within the Burning Man community creates a relationship of reciprocity between regional artists, the Black Rock Arts Foundation, and a larger segment of the public. These developments, along with the support of individuals, further expands both creative and financial resources that can be redistributed back into the community to help keep interactive art alive off the playa. "Ideally we want it to make it possible for people who don't attend Burning Man to experience our culture," says Harvey.

Contrary to common belief, Harvey stresses, the Black Rock Arts Foundation is not the funding body for Burning Man art grants. Instead, the Black Rock Arts grants are distributed to artists whose work creates participation and social communion in the greater world beyond the gates of Black Rock City. By this time next year, the Black Rock Arts Foundation hopes to expand its membership. Why would anyone want to become a member? "Simple," says Harvey, "If Burning Man has changed your life, why not help it change the world?"

To see a list of this year's grant recipients or to become a contributing member of the Black Rock Arts Foundation, visit the foundation's website at <http://www.blackrockarts.org>.



Lotus Land by Jenne Giles and Paul Cesewski.
photographer : Hovering



Love and Seahorses by Sean Sobczak.
photographer : Steven Stone

Radical Self-Realization: Burning Man as Sacred Celebration

by Rob Kozinets

After I talk or teach about Burning Man, people often ask me, "Isn't it really just a big party?" I usually stammer something in response about all the other elements of Burning Man: the creativity, the community, the gift economy. I emphasize the onerous nature of desert existence and the massive expenditures of effort involved in setting up and running theme camps. Sometimes, I'm rewarded only with a smirking, self-satisfied look, as though slyly confirming the interpretation that I've been conned, or that I am myself trying to con others. Many people already think that Burning Man really is just a big party, and nothing I can say will convince them otherwise.

Because of exchanges like these, I tend to downplay the frivolity and outrageousness of Burning Man when talking seriously about it. After careful reflection, I think this has been a mistake. I now feel that we can find out much about Burning Man's soul by examining its apparently frivolous qualities.

Anthropologists, sociologists, philosophers, and other scholars of contemporary culture are just beginning to explore the social role and function of parties — including many big parties. George McKay has studied a plethora of ideologically focused parties in the 1990s that raised awareness of, and then actually helped to address, social issues at a grassroots level. Graham St. John, an Australian scholar, has studied "doofs," outdoor parties located in the Australian outback. More than "just a party," a doof espouses a communal ethos, raises environmental awareness, and seeks to focus attention on the rights of indigenous Australians. Influential anthropologist Victor

Turner reminds us that chaotic "antistructure" is a key element needed for any personal and social change.

The emerging consensus among a number of scholars, then, is that parties may be more than frivolous expenditures of bacchanalian energy. They can also be transformational gatherings that catalyze political or social change. Even more curiously, a number of scholars also find sacred qualities in these gatherings.

A sacred party? An anthropological eye, attuned to the cross-cultural currents of ritual and meaning, sees in utopias, sacred spaces, festivals, celebrations, and parties a common, primal urge to transcend the current time/space, to connect with others, to expand and reveal the hidden Self. These ancient rites often incorporate loud music, heavy with drumming, fires (or their flashing, flickering electronic equivalents), and unified dancing, swaying movements of human bodies. What seems so out of place in a sacred experience, though, is the frivolity, the fun, the light-heartedness. Shouldn't self-realization be a more somber and serious pursuit?

Clearly, critics see far too much fun going on at Burning Man to regard it as a serious spiritual experience. To name just a few proposed 2003 theme camps, consider: Tribal Penis Gourds, The Probability Nexus, The Tribe of the Chattering Monks, Sun Valley, The Church of T, and the Temple of the Ass. Can something that includes such silliness actually hold the sacred within it? Within their carnivalesque parody, these theme camps also merge notions of embodiment, sexuality, and the sacred. All these elements



Cone Heads.
photographer : Pete Maxfield

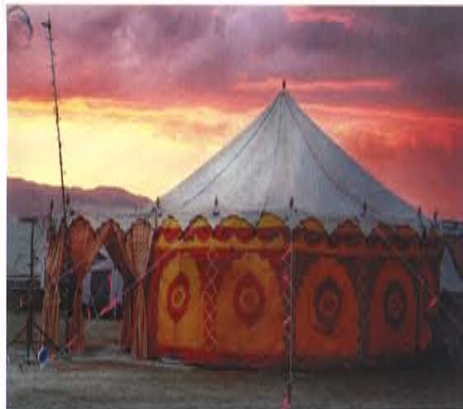
times marked out for this logical inversion of the dominant production laws. By this means, we open up a space within ourselves that stands outside of normal time.

This year, as we ponder Burning Man's ineffable theme, Beyond Belief, why don't we also ponder the way we combine the sacred and the celebratory when we are experiencing Black Rock City? We express ourselves radically there. We rely radically on ourselves. But we also stretch our definitions of Self, our ways of being, through the use of humor, play and uncensored outrageousness. By breaking chains of convention, we enter Moments of possibility. We engage in Radical Self-Realization. When we lose ourselves in the moment, change has a chance to manifest in the evanescent wake of our experience.

These are the issues I've been thinking about lately. Burning Man's sacred and transformational principles are delicate matters, no doubt. Yet it is not necessary for us to buy into the presumption that sacred gatherings and parties are opposed to one another — one representing solemn Order, the other all-out Chaos. The two are one, and the one is many: Ancient mysteries live on in continually renewed vessels.

So the next time someone asks me if Burning Man isn't really just a big party, I know exactly what I'm going to do. I'm going to think about the sacred celebration. I won't say anything as they smirk at me. I'll channel my personal god, Comus, and just laugh.

Rob Kozinets is an anthropologist and assistant professor at Northwestern University's Kellogg School of Management. He has been attending and writing about Burning Man since 1999.

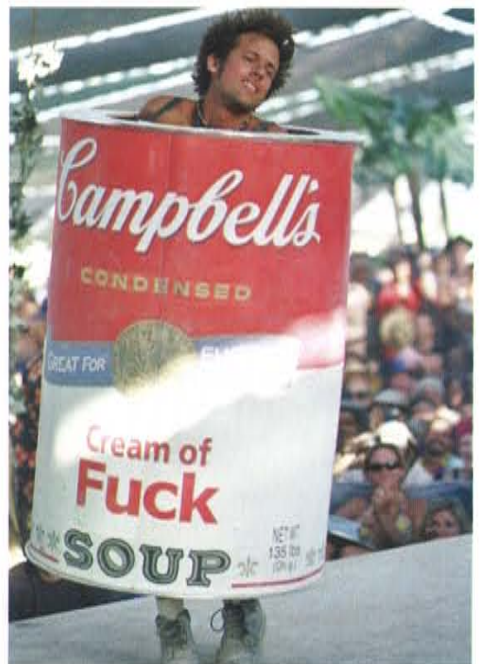


Home sweet home.
photographer : Ken Ketchem

work together to try to dissolve what we are, and this dissolution makes room for what we might become.

The combination of humor and the sacred is fascinating because it draws us back to historic and prehistoric beliefs. Gods used to be laughing Tricksters. The clowning Fool used to be the High Priest. The Temple's mysteries were once presented as riddles, puzzles, and jokes. In contemporary monotheistic Western society, religion has sterilized this ancient sense of sacred mirth, leaving an organized spirituality that is far less vibrant, alive, and able to connect with people's imaginations than the older traditions. Religion — even much New Age religion — has muted the chuckling of the universe that the ancients once tuned into so clearly. The word comedy, after all, comes from the name of the Greek god Comus, who was once honored with elaborate rituals and processions. The clown god would probably feel right at home at Burning Man.

Contemporary Western society places a big premium on rational behavior. Our ordinary "real world" lives surround us with clocks, schedules, charts, spreadsheets, appraisals, PDAs. Our commercially driven society is based on calculations of individual self-interest, efficiency, and productivity. Utterly opposed to all of these values is the illogical excess of the party. Celebrations, festivals, holidays, and holy days are the sole sacred



Soup's On! Syd Klinge models at the Fashion Show.
photographer : Dan Coplan

2003 ART THEME:



Yatta dancers.
photographer : Renee Ingwersen

"What is any religion? A little ritual, a little superstition, and some magic. It's not a strictly spiritual affair; it has psychological rules to fulfill. You might not want it to be a religion based on your own experience but that's like wanting to clean up your dreams" — GARY SNYDER

Beyond belief, beyond the dogmas, creeds, and metaphysical ideas of religion, there is immediate experience. It is from this primal world that living faith arises. The intention of Beyond Belief is to explore this mystery. In 2003, we will invite participants to create interactive rites, ritual processions, elaborate images, shrines, icons, temples, and visions. Our theme will occupy that ambiguous territory that lies between reverence and ridicule, faith and belief, the absurd and the stunningly sublime. The human urge to make events, objects, actions, and personalities sacred is protean. It can fix on and inhabit anyone or anything. This year our art theme will release that spirit in the Black Rock Desert.

A SEARCH FOR THE SACRED

"There is no formal difference between play and ritual, as the consecrated space cannot be formally distinguished from the playground, the arena, the card table, the magic circle... all are in form and function playgrounds, i.e. forbidden spaces, isolated, hedged round, hallowed, within which special rules obtain. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart." — JOHAN HUIZINGA

Sacred things appear to come from some profoundly other place that is beyond the bounds of space and time. It is as if a window is thrown open on another world that is more real than real. This absolute uniqueness of all sacred things releases powerful emotions: joy, awe, wonder, dread, and, in its most transcendent form, pure exaltation. The sacred speaks to us of vastness and of union with a power larger than our conscious selves. The sacred gives us access, it is felt, to greater being. Yet whether sacred things are really real is always open to examination. Beyond Belief asks two related questions: How does the sacred exist, and where might it be found?

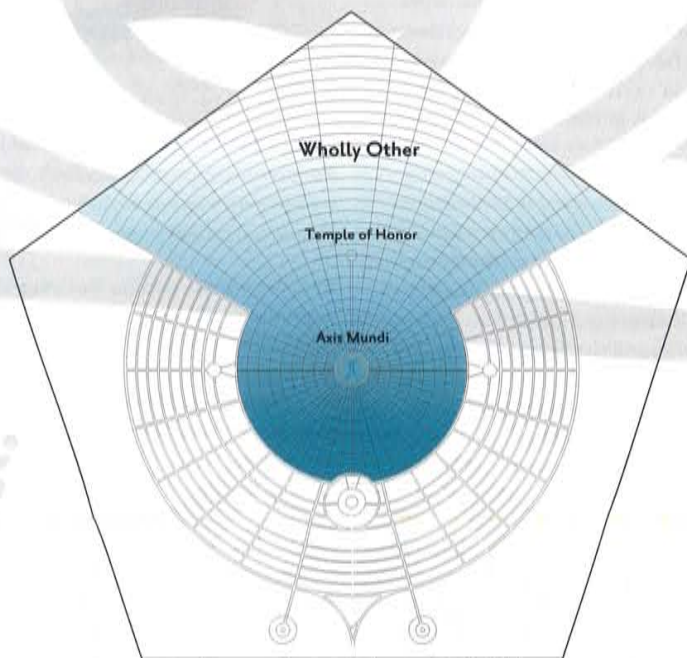
This year's theme is an attempt to reinvent the quality of faith as it inspires the creation of religion. Our purpose is to disregard assertions of belief and concentrate instead on the experience of play. Beliefs contain, define, and limit meaning. They reduce truth to a rational commodity. But play can free us to envision truths of which we have no proof or warrant. Such play breaks down distinctions that divide belief from make-believe. Whole-hearted play induces self-surrender to realities beyond the scope of reasoned thought. Our theme invites you to attend to what is deep within you and unite it with a world we can't possess.

SACRED AND PROFANE

"Mystical states, when fully developed, usually are, and have the right to be, absolutely authoritative over the individuals in whom they come, [but] no authority emanates from them which should make it a duty for those who stand outside of them to accept their revelations uncritically." — WILLIAM JAMES

This year we'll name the curving streets that form the arc of Black Rock City after concepts of belief. Our city's radial streets, which divide this semicircle into sections, will be labeled according to time as displayed on the face of a clock, starting with 10:00 and ending at 2:00. In addition, these same streets will be labeled with adjectives that can be used to qualify belief. Our city plan will thus become an enormous phrase generator. The intersections of this street grid will yield 172 combinations of paired words. When asked where you are in 2003, you may state that you stand firmly on Authority somewhere between Real and Imagined.

This naming system will create a dialectic filled with ever-changing points of view and contradictions. Central to this system is the street forming the axis of our city. This street will be designated as a paradox: a statement or idea, self-contradictory and opposed to common sense, which might express the truth.



Burning Man 2003

Mapping out the City.
graphic : Rod Garrett

CONCENTRIC STREETS:

(ordered alphabetically)
The Esplanade
Authority
Creed
Dogma
Evidence
Faith
Gospel
Reality
Theory
Vision

RADIAL STREETS:

10:00 — Sacred
9:30 — Profane
9:00 — Real
8:30 — Imagined
8:00 — Revered
7:30 — Ridiculous
7:00 — Literal
6:30 — Sublime
6:00 — Paradox
5:30 — Certain
5:00 — Dubious
4:30 — Inspired
4:00 — Received
3:30 — Serious
3:00 — Absurd
2:30 — Revealed
2:00 — Rational

Street Nomenclature.
Courtesy of Scout

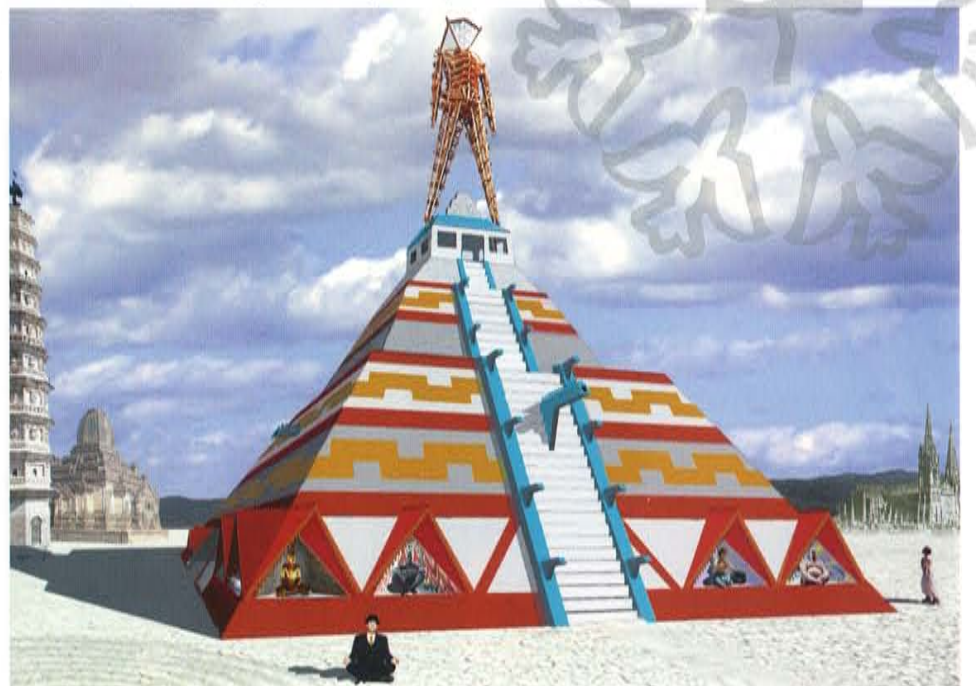


The Turning Hand.
photographer : Keith Pomakis

TEMPLES ON A PLAIN

"We recognize the [sacred] as an indispensable aspect of all periodical observances — [and] of all institutions religion has the strangest claim to being in charge [of this]: the believer, by appropriate gestures, confesses his dependence and his child-like faith and seeks, by appropriate offerings, to secure the privilege of being lifted up in the very bosom of the divine. — [this] assures us of separateness transcended and yet also a distinctiveness confirmed, and thus the very basis of a sense of 'I,' renewed (as it feels) by the mutual recognition of all 'I's joined in shared faith in one all embracing 'I am.'" — ERIC ERIKSON

Throughout the course of history humans have sought out sacredness in many different ways and places. We have made of it an object of both prayer and contemplation. We have exalted it high overhead and hidden it deep underground. We have embodied it in ritual and housed it in temples. At this year's Burning Man, we will erect a temple at the geographic center of our city. We will consider it to mark an axis mundi — that type of cosmic center that was anciently believed to be the origin of all existence. Such sacred spaces were regarded as engendering the underlying order of the universe.



Great Temple, graphic by Rod Garrett,
design by Larry Harvey and Rod Garrett

BEYOND BELIEF

Four broad ceremonial avenues will stretch outward from this cosmologic center toward the four horizons. We urge you to unite with others in processions on these promenades. Sorrowful or solemn, ecstatic or eerie, penitential or joyous — in any mood or manner that expresses sacredness — these interactive rites will culminate within the circle that surrounds our pyramidal temple. If you plan a procession or a ritual performance that features fire, involves the use of moving vehicles, or in any way incorporates the structure of the pyramid, please contact processions@burningman.com.

A hallowed boundary of raked sand will frame the pyramid, and sixteen niches will surround its base. Any participant may occupy a niche and be transformed into a living icon. A Guardian will guide you through the temple to your niche. Passersby who witness you enshrined will be invited to leave offerings as tributes to your special presence in this space. In order to fulfill this role, you must adopt a sanctified persona (body paint and costuming are highly recommended).

Pantomime gods will also be welcome in the temple niches. These icons must be larger than a breadbox, but may not exceed the stature of a human being. All submissions will be juried in advance of the event. If you wish to create a pantomime god and display it in a temple niche, please contact pantomimegods@burningman.com. If you would like to become a Temple Guardian and aid in creating and maintaining the sand garden that borders the temple, help others to be living icons, or help us to preserve the sanctity and safety of this place, contact templeguardians@burningman.com.

Deep inside the pyramid, inner sanctums will house altars. These altars will be dedicated to the passage of gifts. For our special purpose, we will imagine such gifts to be bearers of being. Whatever you may choose to place upon an altar should excite a sense of wonder or delight in those who witness it and may express any of the vast variety of feelings we associate with sacrificial acts. These sacrificial objects may not exceed a handbreadth in any dimension or contain toxics. Sanctum, shrine, and offerings will be consumed by fire when the Man is burned.

This year the figure of the Burning Man will be accessible to everyone. You will ascend a great stairway, its foot-high treads forcing you to take giant steps. Slowly you will labor upward toward a chamber on the temple's topmost tier. The center of this chamber will be marked by an omphalos — a world navel. It will perfectly align upon a common axis with the spine of Burning Man. From here you may gaze out upon our world and all those who inhabit it. Immediately below this view of our city, your eyes will come to rest upon the outline of a labyrinth.

Labyrinths are of extremely ancient origin, and no one can reliably decipher what they're meant to represent. Some say if you ask a question as you enter one, you will receive an answer when you leave. But this is only one of many possible interpretations. Unlike the puzzle of a maze, a labyrinth is not about becoming lost, nor does it tempt one with what's hidden out of view. No treasure or desired object forms a goal. You find yourself upon a path, forever turning in and turning out and coiling round, forever orbiting the blankness of the mystery at its core. Finally, you discover that your purpose is not separate from the path itself. If you plan a large procession or performance that incorporates the labyrinth, please contact processions@burningman.com.

Beyond the precincts of this temple complex at the center of our world, participants will spy the clustered towers of a second temple near the far horizon. The Temple of Honor will be dedicated to the passage of spirits. You are invited to bring relics to this shrine. Messages may be inscribed upon its paper walls as tribute to the lives of loved ones you have lost. On the seventh night of our event, the temple will be set afire.

The Temple of Honor will mark the outermost edge of the earthly plane. Participants who pass beyond it will escape into a void where all things that we know, rely on, measure, or believe in lose their relevance. This is the landscape of epiphany. All things that reside within it are called wholly other.

THE REALM OF THE WHOLLY OTHER

Imagine, then, by miracle, with me,
(Ambiguous gifts, as what gods give must be)
What could not possibly be there,
And learn a style from despair.

— WILLIAM EMPSON

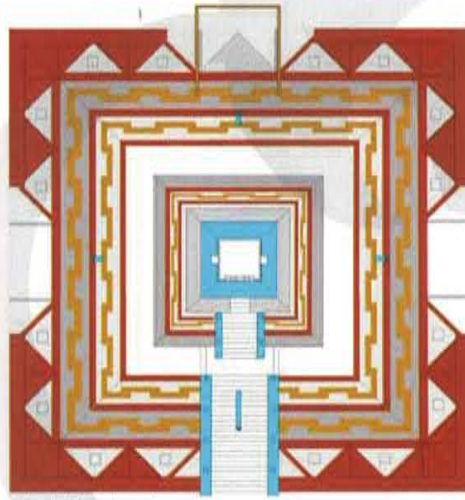
Odd things don't fit in. Like the thirteenth egg in a dozen, they violate a category that gives order to our world. Strange things are considered odd, but also challenge explanation. A square egg, for example, would be strange. Weird things are not only odd and lack a ready explanation; in addition, they repel all possible attempts at explanation. They contradict a fundamental law that governs what we think of as reality. An egg that floated in midair or talked to you in confidential tones about your childhood would certainly seem weird. At each stage within this series of extraordinary states the context of our world is stretched and sloughed away. When we extend this process one step further — going beyond the odd, the strange, and the weird — we cross a final boundary line. We arrive, at last, in the Realm of the Wholly Other.

All things in this wholly other world are visions. They cannot be defined by light that falls upon them. Instead, they radiate a kind of inner light that shines through us. They have the quality of what is called the numinous — a unique glamour, a luminous potency, an eerie kind of presence that is said to mark the advent of a sacred thing. Such visions are embodiments of unconditional reality, and through our act of witness, it is said, they can transfigure what we are.

Beginning with the dawn of human consciousness, mystics have sought out this realm of super-charged experience. They have retreated into caves, removed themselves to mountaintops, and disappeared into the solitude of desert space. They have relentlessly emptied themselves of our world; they have fasted, prayed, and kept vigils — all in a pursuit of that which cannot be compared to any other thing. What these pilgrims have encountered on their outward journeys into nothingness is matter for conjecture. The only proper answer of the faithful to the skeptic is that one must be there if one hopes to understand.

In the year 2003, we'll populate this world beyond our world with artworks that evoke such visions. Other theme-related artworks will line the processional ways that converge on the Great Temple. If you plan to create a work of art that in some way expresses the spirit of Beyond Belief, please contact themart@burningman.com.

As in all previous years, artworks unrelated to our theme are also welcome at Burning Man. We'll site whatever you create within the open space before our city. If you wish to install such a work, please contact installations@burningman.com.



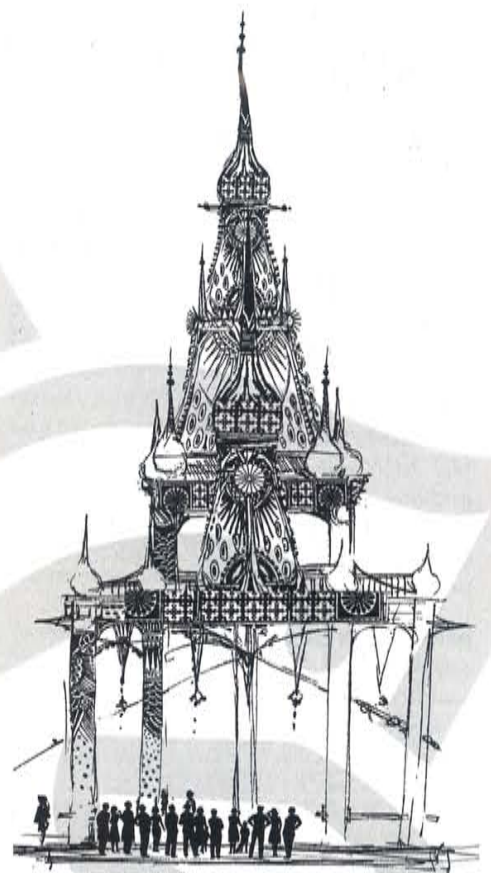
Great Temple, plan view.
design by Rod Garret and Larry Harvey



Somewhere Under the Rainbow.
photographer : Ron Halbert



Goddess, 2000.
photographer : Julian Cash



Temple of Honor.
graphic and design by David Best



Russell Wilcox's laser & the Temple of Joy by David Best and crew.
photographer : Jim Hammer

coexist

9000 feet above Black Rock City.
photographer : Thom Van Os



Community Notes

Important Details

BURNING MAN IS A NO DOG EVENT. Many pet owners are not prepared to provide the additional care needed for their animals in the Black Rock Desert environment. In the past, dogs have been lost for part or all of the event (due to loud noises, fire, and confusion). Other dogs have developed health problems due to the extreme climate and alkaline soil of the Black Rock Desert. Dogs have also caused disputes between camps. Do not show up with your dog at the gate of Burning Man and expect to be admitted to the event. This new policy for 2003 is for the well-being and safety of participants and their four legged friends. For questions please contact dogs@burningman.com. For concerns on the playa, contact Playa Info in Center Camp. Please be patient as the policy experiences a "grandfathering" process.

AIRPORT For landing procedures check out: http://burningman.com/on_the_playa/airport/ or contact the Airport Manager at airport@burningman.com or (408)297-9795.

COMMERCE No vending of products or food is permitted at Burning Man, except sales of ice at CampArctica and coffee at the Center Camp Café. This event is an experiment in community dedicated to radical self-expression and radical self-reliance. Please bring all you need to survive.

DAY PASSES There are no Day Passes to Burning Man. Additionally, NO tickets will be sold at the gate after Thursday. Trips to Gerlach will be available by our shuttle bus for a \$5 fee. You may also leave and return in your own vehicle, but you will pay a gate fee of \$20.

DEPARTMENT OF MUTANT VEHICLES The only motor vehicles allowed to drive at the event aside from service vehicles are art cars, which are an important and expressive part of Burning Man. Returning art cars may be pre-registered for your convenience; new art cars must be inspected and licensed prior to or at the event. All art cars must display their DMV placard. For information on what qualifies as an art car and to register your work of art, contact dmv@burningman.com.

MEDIA We require all professional print, photographic, video, and film media personnel to register in advance if they want to cover the event. Every member of the media must purchase a ticket, and all are expected to comport themselves as participants in the community. The deadline to register projects with commercial intent was July 1, 2003. The number of commercial crews allowed to film during the event is limited. Professional media must check in at Media Mecca in Center Camp upon arrival. Questions about press registration can be sent to press@burningman.com or left on our hotline. Visit the Press Here section of the website for extensive information.

VIDEO/FILMING Any participant bearing a motion film or video camera must sign a Personal Use Agreement. Forms will be available at the Greeter station, Playa Info, and Ranger Outposts in the Civic Plazas. You will receive a tag that you must affix prominently to your camera. Our intent is to protect the identity and image of every participant, including the Man, from commercial exploitation.

REMEMBER, commercial use of images taken at Burning Man is STRICTLY prohibited without express permission. Your entry into the event signifies acceptance of this policy. We're serious about this, and we will continue our vigorous enforcement of this standard.

PHOTO, MEDIA, AND ART ARCHIVE Burning Man staff members curate a growing photo, media, art, and material culture archive. Items in this collection represent important documentation of the event's unique historical evolution. If you have contributions, contact: archive@burningman.com, call the hotline, or mail: Archive, Burning Man, PO Box 884688, San Francisco, CA 94188-4688.

WALK-IN CAMPING Each year we offer a Walk-In Camping section, located at the back of our settlement beyond the last road that rings the city. Here, participants are welcome to WALK-IN and camp on the open playa, away from their vehicles. Contact walkin@burningman.com.

tickets

Tickets are available on the Burning Man website by credit card (<http://tickets.burningman.com/>) and at retail locations (see below):

- All pre-sale tickets are \$225 through Fri., Aug. 22, 2003
- Walk-In Outlets accept Money Orders, Cashiers Checks or Cash ONLY. No credit cards, no personal or business checks will be accepted.
- Burning Man is not responsible for tickets lost in the mail.
- Tickets purchased at the gate will cost at least \$250 and will increase each day of the event. NO tickets will be sold at the event after 11 PM on Thursday, August 28, 2003. Only cash, credit card or money order accepted, no checks.

WALK-IN OUTLETS

- Reno Outlet:
The Melting Pot, 888 S. Virginia St.
- Sacramento Outlet:
Cheap Thrills, 1217 21st St
- Berkeley Outlet:
The Berkeley Hat Company,
2510 Telegraph Av
- San Francisco Outlets:
Distractions, 1552 Haight St
CEIBA Records, 463 Haight St
Neverland - 241 Columbus Av

Questions? partiserv@burningman.com

Marketplace

There are no T-shirt booths or trinket stands at Burning Man.

We're not opposed to commerce, but believe that a vending environment diminishes participation. Likewise, you will not find any of the things we sell at a store conveniently near you (if you do, please let us know). We're not interested in mass merchandising.

Our motto: culture is based on communion, not on consumption. The medium of our marketplace is the website. The context of your purchase is your involvement in our community. Proceeds from the sale of these goods subsidize our survival. You can find the marketplace here: <http://marketplace.burningman.com/>

Volunteer!

We need volunteer team leaders and volunteer team members. There is no volunteer we don't need, want, and love. Burning Man is truly a participant-created event. Be a volunteer and know that you made Burning Man 2003 happen. If you would like to volunteer at the event, please come to Playa Info in Center Camp.

If you have ANY questions about volunteering, please contact volunteers@burningman.com. If you are interested in helping us, but have no Internet access, you're welcome to call our hotline (415 TO FLAME) and leave a message in the general mailbox and our volunteer coordinator will call you back. You can also write to Burning Man, Attention: Volunteer Coordinator, PO BOX 884688, San Francisco, CA 94188-4688. Below is a list of the various volunteer teams and contact information for each.

To get involved, please fill out the volunteer questionnaire (<http://www3.burningman.com/people/>) and be sure to specify which team you would like to volunteer in the third section "Volunteer Team Interests." You may be contacted by our volunteer coordinators, and you will be added to our volunteer email announcement list.

ARTERY Join the Art Team and help place art installations, document the art, assist artists, and host the Artery. Contact installations@burningman.com.

BLACK ROCK GAZETTE The BRG team publishes the City's official newspaper. Contact brgazette@burningman.com.

BOX OFFICE The Black Rock City Box Office sells tickets and holds and distributes will-call tickets. Contact thorny@burningman.com.

BUS SERVICE If you would like to help staff the Bus Depot in Center Camp and assist Burners headed in and out of BRC, contact busdepot@burningman.com.

CAMPARCTICA Help us build our camp and sell ice. Email ice-volunteers@burningman.com.

CENTER CAMP CAFÉ Help build the Café, make & sell drinks, and make technical systems behave. Email cafe-volunteers@burningman.com. If you feel your music or performance is appropriate to the cafe and would like to perform, please email cafe-sound@burningman.com.

CLEAN UP If you want to help scour the playa after the event please email cleanup@burningman.com.

COMMUNICATIONS
GRAPHIC DESIGNERS help create our newsletter (the one you hold in your hands!), Survival Guide, event flyers, stickers, and other miscellaneous paraphernalia. Indicate your skills on the questionnaire.

PHOTO TEAM The Burning Man Image Team is looking for evolved Photoshop and Image Editing gurus. If you want to get involved with this sort of project, please indicate your skills on the volunteer questionnaire — we would love your help.

WEB TEAM Web designers, writers, graphic designers, information architects, project managers, HTML jockeys, web programmers, sysadmins, photographers, and Photoshop experts are needed to help keep our newly redesigned site looking fresh. Email: techie-volunteers@burningman.com

WRITERS We are always looking for writers with strong skills to help create this newsletter, our website, online journals, and other publications. Please email writers@burningman.com or fill out a volunteer questionnaire. Be prepared to show us samples of your work.

DPW — BUILD BLACK ROCK CITY The Department of Public Works needs painters, carpenters, mechanics, electricians, riggers, designers, truck drivers, etc. Hard-working bodies of all types are needed at least a month ahead of the event. Email dpwvolunteers@burningman.com.

EARTH GUARDIANS We educate participants about keeping the playa clean. Contact earthguardians@burningman.com.

EMERGENCY SERVICES DEPARTMENT (ESD): We provide emergency first response resources (Fire, EMS, Dispatch, Mental Health). Please email 911@burningman.com.

ENGINEERING The Engineering Team develops, manages, and maintains the technical infrastruc-

ture that keeps Burning Man functioning. We have constant need of a variety of software design, development, and management skills, including Python, Zope, PHP, Perl, Relational Database design, PostgreSQL, MySQL, project management, systems administration, and more. Please contact techie-volunteers@burningman.com to get involved.

EXODUS We are looking for traffic experts and folks interested in making leaving as much fun as arriving! Sign up your big brain at: exodus@burningman.com.

FIRE CONCLAVE If you are a fire performer please contact fireconclave@burningman.com.

GATE Gate operation, the initial portal to Black Rock City. Email: gate@burningman.com.

GREETERS We greet people as they arrive. Email greeters@burningman.com.

LAMPLIGHTERS Come and join us as we light the streets of Black Rock City each night. Email lamplighters@burningman.com.



Lamplighters.
photographer : Heather Gallagher

LEGAL If you are a lawyer or legal expert, we can use your help. Email your area of interest to legal-volunteers@burningman.com.

MEDIA MECCA If you have PR or media experience, please send an email to our team at media-volunteers@burningman.com.

OFFICE SQUAD: SAN FRANCISCO We need all kinds of help, from stuffing envelopes and photocopying to database entry. Contact officevolunteers@burningman.com.

PLAYA INFO We are the primary resource for on-playa information. Contact us at: playainfo@burningman.com.

RANGERS The Black Rock Rangers create the core infrastructure for safety and ensure the collective survival of the community. Email: rangers@burningman.com.

RECYCLING We recycle only aluminum, no glass, no plastic, no bottle caps. Contact recycling@burningman.com.

Art Installations

If you are creating an art installation and would like it to be on the map, fill out the installation questionnaire (http://www2.burningman.com/tc/preview_art.html). If you are interested in working on theme art in the "Beyond Belief" area please contact themearart@burningman.com.



The BRC Post Office in center camp
photographer : George Post



Flag Man, landing area for the Sky People.
photographer : Shane Rogers

Theme Camps

If you have questions about theme camps, email themecamps@burningman.com.

LARGE SCALE SOUND ART Large-scale sound installations are placed on the edges of our city. Assignment to these zones is on a first come, first serve basis. If you have questions, email themecamps@burningman.com.

KIDS' CAMP At KidsVille, we create an environment where children are participants who can experience radical self-expression and radical self-reliance. Email kids@burningman.com.

ALTERNATIVE ENERGY ZONE We use solar power, wind power, and other alternative energy sources. No gas generators are allowed here! Connect with us at aez@burningman.com.

Ride Share

Connect with other Burners and share the ride. We recommend you talk with your regional contact (<http://regionals.burningman.com>) or leave a message on the "Ride Share" bulletin board on our website: <http://bbs.burningman.com/>

Events

Visit the website and post your event info in the calendar section of "Black Rock City Year Round." You may also send information to yrca-admin@burningman.com for inclusion in other areas.

FLAMBÉ LOUNGE This fabulous EVENT invites participants to share their ideas. Want to bring your theme camp, playa art, slides or videos or volunteer? Email: flambelounge@burningman.com.

Internet

EMAIL-BASED NEWSLETTER JackRabbit Speaks is the near-weekly newsletter that provides information about the event, what to bring, political issues, camps, and useful URLs. Please send an email to bman-announce-subscribe@burningman.com. If you are not on the Internet, please call us and we will put you on the mailing list for U.S. Mail delivery.

WEBSITE If you haven't visited our incredible, newly designed website, you're missing out on the most valuable information resource the community has to offer. New pages are added frequently. Visit www.burningman.com.

ePLAYA/BBS The ePlaya is the Burning Man internet bulletin board area. Check it out at bbs.burningman.com.

IMAGE GALLERY This moderated repository collects participant photos from all years. Email images@burningman.com with questions.

Burning Man Journal

If you have received this Burning Man Journal from a pick up site (coffee shop, friend, other event) rather than U.S. Mail, you can stay connected. Please leave your mailing address and email address (if you have one) in the "mailing list" message box on our hotline (415 TO FLAME), or visit the mail form on the website, <http://www2.burningman.com/snailmail/>. If you have moved, please visit our online snail mail form and update your address, same URL as above. Stay connected!

Regional Contacts

If you would like to be a regional contact in an area not yet covered, have been to Burning Man at least once, and are interested in connecting people, please email regionals@burningman.com and indicate your interest. Please visit our website to see if a Burning Man regional is in your area, <http://regionals.burningman.com>.

Preserving Community By Preventing Theft

by Tom Price & Ray Russ

For many of us, creating and participating in a community built around personal responsibility, gift-based interaction, and openly sharing of ourselves is more important than anything else that happens on the playa. Many leave Black Rock City profoundly changed in their perceptions about how community and society can function, going back to spread little seedlings of open-mindedness back home. Nothing shatters these feelings like theft, and sadly the playa isn't exempt. With that in mind, read on.

WHAT IS THEFT?

In a city built on a gift economy, it can start innocently enough: someone helping themselves to an open pack of cigarettes, snagging a beer out of a camp's communal ice chest without asking (or being offered), or even hopping a ride on an art car without thanking the artist who built it. But theft is more than just someone 'borrowing' an unattended bicycle at a port-o-toilet, sneaking someone into the event, or lifting a \$2000 generator while the owner is watching the Man burn. It's also taking your image, your energy, your efforts and your creativity without your consent. It occurs any time there is an unwilling or uninformed exchange of goods. It is a breakdown in our shared social contract. The good news is it can be largely prevented.

STOPPING IT BEFORE IT STARTS

Though some thefts are calculated and premeditated, most occur on the spur of the moment, when someone walks by an unattended camp or public area and sees something just sitting there, and then greed and dehydration and god knows what other unmet needs rise to the surface and bang — there goes your EL Wire Pogo Stick.

To stop theft from happening, here are a few common sense ideas:

- 1. KNOW YOUR NEIGHBORS.** Thieves prey on people not knowing each other. March right over to that truck that just pulled in and share your plate of seven-layer bean dip and packets of Emergen-C to say hello. See someone near your camp you haven't met? Introduce yourself. Most people will appreciate it, and thieves will be discouraged from going anywhere they're recognized.
- 2. ORGANIZE A NEIGHBORHOOD WATCH IN YOUR LITTLE PATCH O'BRC.** It can be as organized or loose or as tight as you like — the important thing is giving your neighbors the gift of watching out for each other. Doing so encourages interaction, engenders familiarity and establishes trust.
- 3. KEEP A SAFE AND SECURE CAMP.** The open nature of most living in Black Rock City is custom made for opportunity thieves. Save them from themselves: when you leave camp, even for a few minutes, place valuable items out of sight.
- 4. DON'T BRING THINGS YOU CAN'T LIVE WITHOUT.** If you bring your \$3,000 titanium-framed, grip-shifted, tricked-out mountain bike to the playa to ride back and forth to Johnny-On-The-Spot, you're making a mistake. If you bring it without a lock, you need to have your head examined.
- 5. IF YOU TAKE SOMETHING, TAKE IT BACK.** Sometimes the moment gets the best of us. Maybe you borrowed a bike, a six-pack, or a sequined muumuu without asking. If so, take it back, apologize, and do something to make up for it — nothing says, "I'm truly sorry" like washing someone's crusty playa feet, hint hint.



The Lily Pond by Jeremy Lutes.
photographer : Tim Timmermans

THE COST OF ART THEFT

Probably nothing tears at the soul of the city like stories about art theft. Art theft has immediate consequences. It discourages artists from putting forward their best efforts. It might even prevent them from returning to the event. A case in point: people wandering the playa at night in 1997 sometimes stumbled across a sound installation made from hundreds of small poles, each holding two speakers. Because it operated only at night and completely devoid of lights, just discovering the installation was a gift, and lying amidst the soft tumult of noise in the darkness was for many their fondest memory of that year. Sadly, most will never experience this art: several speakers were stolen, and the artist, quite understandably, has refused to bring it back. Just last year, some extremely selfish people stole some of the pieces from the Lily Pond installation, a thoughtless act that both deprived everyone else of another's effort and vision.

Art theft is wrong. Art theft destroys the community. Art theft will rain hot karmic death down on you sure as kicking a puppy. If you really can't live without a souvenir, find the artist — many might be willing to work something out.

Meanwhile, take responsibility for protecting art. If you see someone acting inappropriately — pulling a bulb from Y2K, pulling decorations off a barter bar — ACT! Call them to account. And don't put up with anyone saying, "it's going to burn anyway, what does it matter?" Only the artists decide when and if to burn their work, not the Vox Intoxici.

A THIEF IN YOUR MIDST

Say that in spite of all your neighborhood watch group's best effort, someone slipped in and stole something — or tried to, because you caught 'em red handed. Now what? You have a couple options. Remember: Black Rock City is about radical self-expression AND responsibility. Accept responsibility for your interactions, and if you feel comfortable doing so, deal with it within the confines of your personal community. If you work it out to everyone's satisfactions, without having to bring in los federales, good on ya. On the other hand, if you don't feel you can or want to deal with this, call on the Black Rock Rangers, with outposts located at 3:00, 9:00, and Center Camp, open 24/7. They will work with you to create a solution.



Detail of a dragonfly from The Lily Pond.
photographer : Hovering

Which brings up a perfect opportunity to speak directly to a would-be thief: are you sure no one's looking? Without giving away trade secrets, we'll suffice to say the Black Rock Rangers are incredibly well equipped and organized, and pity the fool who thinks they can hide under cover of darkness from the speeding cyclists of the Black Rock Ranger's RNR, or Rapid Night Response.

COMMON SENSE, UNCOMMON INTERACTION

Remember that the worst times for theft are during the big burns, which makes sense in two ways: most everyone has left their camp, and in the frenzied rush to get gussied and fueled up for the big night out, you may not take time to put everything away. Do. Five minutes locking up your stuff now equals one hour you don't have to spend down at Playa Info waiting in line, only to be told that no one has returned that 17 inch Powerbook you left on your coffee table.

Again, remember that most theft takes place on impulse, involves strangers, so ipso facto the fewer people who are strangers the less theft. Most people want to do good, people on the playa especially so, but not everyone can easily express themselves or meet strangers. Stretch yourself — go out of your way to talk to that new neighbor. Hey, you never know what may come of it. As an anonymous note left hanging in a dome once said "Love doesn't always call. Sometimes it whispers — keep listening."



www.burningman.com



The Whale created by Tom Kennedy, Michael "Flash" Hopkins, Dana Albany and team.
photographer : Julia Ann Ellingson



Egeria by Kiki Pettit.
photographer : meun

COYOTE NOSE

by Tony Perez

A dead-level, freshly washed chalk board. A blank slate Playa. That's all that's out there now. But to us, it's the largest canvas in the world, and the Magic Disappearing City is poised for its annual renewal. We're once again ready to etch the beautiful arcs of a grand city as sculpture into its hide — one with a population of about thirty thousand, or so. Miraculously, a traveler cruising the City site at this time would have nary a clue 'bout 2002. All his tires would find would be an occasional black pebble, or maybe a piece of brush that blew in. Even if you stood him right where the Man burned, it would be a very hard stretch for him to visualize an enormous art city that sparkles brighter than Reno.

Black Rock City '02 is gone!

For many burners, Black Rock City '02 ended when the Man burned. For many others, like myself, it ended when the playa was cleared in the fall. But actually, last year's city doesn't truly give up the ghost until the BLM (Bureau of Land Management) spring inspection, when the passing grade for clean-up is determined by the inability to find a trace of our fair city. Our permit to operate this year's city depends on our passing this test. Well this year, we got the big whopping gold star! We passed by the best margins yet. We're actually getting concerned that we might be setting the bar a little too high. (D'oh!)

But the city didn't just get up and walk away, and it's funny how this cyclical season called Burning Man finds its start and finish in the business of picking up litter and debris. The only way that our Shangri-La is able to vaporize is by the personal and concerted efforts of absolutely every one of its citizens. After most people leave, the remaining structures and debris (loads) are removed by those who remain under the direction of the DPW. There's no way that this Coyote can describe the magnitude of the effort. Just know that it never ends.

I was having a powwow with Larry Harvey and the Jack Rabbit concerning the categories of MOOP (Material Out Of Place, or litter). Here are a few:

1. HAND MOOP: The most abundant and frustrating are the things that simply leave the hand and hit the ground unnoticed: cigarette butts, bottle caps, candy wrappers, etc. This category is the most frustrating because it's the easiest to avoid.

2. SET UP AND TEAR DOWN MOOP: Construction stuff like wood chips, zip ties, curly-Q drill bit shavings PVC, nails and screw — oh, and did I say NAILS AND SCREWS?! This is a frustrating type of MOOP because it can be avoided with a little forethought and a simple tarp.

3. ACCIDENT MOOP: The necklace that breaks during the DPW parade. The bottle that fell off the deck of some crazy backward boat at sunrise, etc.

4. ART MOOP: Installations drop leaves, twigs, grass, bits of metal, welding slag, sequins, beads, mirror ball glass — a very long list.

5. BLOW AWAY FLOATY MOOP: Ash, plastic bags, an entire tent once, wood chips, etc. This stuff can end up floating on the winter lake that forms on the playa, and gets deposited in the clay of the north fence line. Here it creates a "shore line" that is most difficult to remove.

Last year we slipped some (mostly due to the dust storms). We need to keep trumpeting out the usual messages along with some new ones. We must always remember and practice the basics: Never let it leave your mind, never let it hit the ground. Leave no trace. And this year's new mantra: CLEAN AS YOU GO! That way, the annual after-burn dust storm will just cover up an already clean camp. Hey, man, it could happen!

We must be mindful of the Porta Pottie practice. Too many crazy things are ending up in them. Mike Enos aka "Turd Burglar", owner of our portapottie vendor (Johnny on the Spot), said that one night his crew had to tong a pair of blue jeans from a toilet!! Coyote doesn't know the story on this one, and doesn't want to know! Objects such as this slow down the pumping process, cost our vendor money, and inconvenience everyone.

To keep the vendor happy and willing to contract with us, we must trumpet this message: If it wasn't in your body, don't put it the potty! Anything left in a toilet MUST pass through your body before it hits the tank. As DPW's fearless leader Will Roger puts it, if you've passed a pair of Nikes through yourself first, you can leave them in there! Any takers?

So let's go out to the Playa, etch the sculpture that is our city into the clay, live in it for a week, burn stuff and catch the ashes, zip it all out of there, then relax our shoulders into the swinging hammock of a job well done. Creating Black Rock City and making it disappear are two sides of one coin. The Coyote knows. **CLEAN AS YOU GO!**

Tony Perez is the Site Manager for the Department of Public Works. He both surveys the city and is in charge of cleaning it up.



Something Beyond by Mark Grieve.
photographer : Ron Halbert



The Grotto Light by David Biggs.
photographer : Eric Stomanson



The Fools' Ark by DADARA of Amsterdam.
photographer : DADARA



Anas Vulcanus by Aaron Muszalski and crew.
photographer : Dan Adams



The Bliss Abyss.
photographer : Scott Draves

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www.burningman.com

August 25 - September 1

BURNING MAN 2003

Beyond Belief
August 25 - September 1

Night gatherings. La Contessa, The Whale, Iron Maiden, many other Frotilla and participants.
photographer : Julia Ann Ellingson