



ALL THE NEWS THAT'S FIT TO BURN

BURNING MAN JOURNAL

SUMMER 2007

THE DEFAULT WORLD

BY LARRY HARVEY

THE ROAD THAT FUNNELS TRAFFIC INTO BLACK ROCK CITY IS LINED WITH A SERIES OF CLOSELY SPACED SIGNS. LIKE FLOATING STRANDS OF THOUGHT, THEY SPELL OUT SENTENCES AGAINST THE VOID OF THE SURROUNDING PLAIN. THE FIRST SUCH MESSAGE ALWAYS READS: WELCOME... TO THE VACANT HEART... OF THE WILD WEST. THIS IS INTENDED AS AN INVITATION TO CREATE THE WORLD ANEW. LAST YEAR, IN 2006, PARTICIPANTS ENCOUNTERED ANOTHER, EVEN MORE PROMINENT, SERIES OF SIGNS WHILE EXITING OUR CITY. AMONG THESE, WAS A GREETING AND A QUERY: WELCOME... TO THE DEFAULT WORLD: ... WHOSE FAULT... IS THAT?



The Serpent Mother by the Flaming Lotus Girls, photo by Tristan Savatier

BURNERS WITHOUT BORDERS

Experience has shown that we can readily apply the lessons we have learned at Burning Man to the so-called 'default world' of daily life. Never was this more apparent than in the aftermath of our event in 2005. Near the height of our celebration, news of Hurricane Katrina quickly spread through our community. A relief fund was immediately instituted; initial contributions totaled \$30,000. More importantly, many Burners



I.T. by Michael Christian, photo by Anthony Petersen

chose to volunteer their aid in the disaster zone.

One group, in particular, stood out. It included members of Black Rock City's Department of Public Works, known as the DPW, and volunteers who had helped build the Temple of Dreams. Arriving on the Gulf Coast, they encountered a Vietnamese community in Biloxi, Mississippi. Here, they found the broken remnants of a Buddhist temple. Ironically, the dedication of this recently constructed temple had occurred a mere twelve hours in advance of the oncoming storm. Then, the unimaginable occurred: the winds of Hurricane Katrina swept away the spiritual and social core of a community and its culture.

This ad hoc crew of burners immediately set to work. Over the course of the next three months, they reconstructed the shattered temple. In doing this, the group was guided by the culture they'd absorbed at Burning Man. Radical Self-Reliance was certainly in evidence. They knew what was required to survive and labor in a landscape stripped of usable resources. They had arrived in the disaster zone already equipped with tools, water, fuel, and generators. Communal Effort and Civic Responsibility – two more of the Ten Principles printed on the back of this journal – were inherently a part of everything they did.

Over a span of six months, 299

volunteers cycled through the ranks of what came to be called Burners Without Borders. This exercise of Radical Inclusion also played its part in other ways. The members of BWB behaved as they would on the playa, forming many personal relationships with local residents. When the group moved on to Pearlington, Mississippi, a rural and more devastated region, they quickly gained the confidence and trust of the surrounding population. A constant stream of gifts poured in. They were fed by local fishermen; a nearby contractor donated much-needed heavy equipment.

Amid the ruin of Pearlington, another basic principle emerged:

Radical Self-Expression. This, more than anything, distinguished BWB from other relief groups. At the end of each working day, the crew began to fashion art from the appalling sprawl of storm debris. Every Saturday evening they would toss these sculptures on a bonfire, and the residents of Pearlington soon joined them in this ritual. Over the course of six months, BWB demolished many houses while rebuilding others. They also supplied water, fuel, food and clothing to hundreds of people. However, by recreating what had been a sacred place, by transforming the repulsive remnant of a human trauma into art, and by allowing people to redeem their pain and sense of loss by making art,

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GREENING THE BURN: A WORK IN PROGRESS

BY TOM PRICE

TO SOME PEOPLE, BURNING MAN ISN'T THE REAL WORLD, BUT AN ESCAPE FROM IT. But in a very real way, Black Rock City is a microcosm of the real world around us, only with causes and effects more immediately revealed. If we generate garbage, it doesn't get shipped off someplace else – it sits at our feet, and goes home with us. If we produce polluting energy, we hear the noise and breathe the exhaust. We can't hide from the problems we create in the desert. So what better place to explore the solutions to our planet's environmental crises than a city we get to re-create every year?

Every other week for the last six months, there has been a "Green Working Group" meeting at the Burning Man office, with staff and volunteers working together to look at what we've been doing, and explore ways to improve the Project's environmental footprint.

Below, we have broken down these efforts into distinct areas — education, solid waste, materials, and energy – to highlight some of what you can expect with the Green Man this year, and how you can participate.

EDUCATION

In Burningman.com's new Environmental Section you'll find an Environmental Statement, adopted by the Board in the

summer of 2006 as a guidepost for these efforts and a statement of the Project's dedication to addressing climate issues in a substantive way. You'll also find ever-growing lists of resources, materials, tools and practices you can use both at the event and year-round. Check out the "Enviroblog", a regularly updated report on the latest Green Man developments, and our "Tip of the Day", a regular stream of new ideas to help you green your burn, on and off the playa.

CARBON OFFSETS –

ADMITTING THE SCOPE OF THE PROBLEM



The Lamplighters approaching the Man, photo by Bill Kositzky

Getting to and participating in Burning Man has an environmental impact, and dealing with it means first acknowledging the scope of that impact. We're working with a group of volunteers known as Cooling Man to attempt to calculate and offset the entire carbon footprint of the event – estimated at some 28,000 tons of emissions. We know that carbon offsets aren't the whole solution; they're more of an admission of the often hidden costs of our consumption. Nonetheless, they are a way to make effective contribution to climate change. Already, we've raised enough to offset the burning of the Man, surpassing last year's total offset of 300 tons... but we've got a long, long

way to go. Visit www.coolingman.org to calculate your camp's impact, learn ways to reduce it, and then consider contributing to offset your share of the footprint of Burning Man.

GREEN MAN PAVILION

SHOWCASING THE BEST IDEAS IN THE WORLD

By far the "greenest" place at the event will be the Green Man Pavilion. At the foot of the Man will be 30,000 square feet of shaded open space dedicated to demonstrating the most innovative ideas, educational tools, and technological advances addressing critical environmental

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Conexus Cathedral by Conexus Village, photo by Scott London

HOW GREEN CAN YOU GET?

LET'S BE REALISTIC. THE PLAYA ISN'T GREEN. IT'S MORE OF A TAUPE OR ECRU — A BEIGE SORT OF HUE. THE GREENEST NATIVE THING THAT YOU ARE LIKELY TO ENCOUNTER IN THE DESERT IS A PRAYING MANTIS. SOMETIMES THEY'RE BLOWN HERE FROM THE VEGETATED MARGIN OF THE PLAYA, BUT THIS ISN'T THEIR HOME.

This is an alkaline environment, inimical to nearly every form of living thing. That is why we're asking you, in this greenest of years, to refrain from bringing plants, both living and dried, to the desert. Petals, twigs, fronds, leaves, twining tendrils, flaking bark — all of these are inappropriate. In the harsh heat of the desert, lush, leafy plants quickly become crispy MOOP (Matter out of Place) waiting to be blown across the playa, and dried plants inevitably break up into millions of impossible-to-contain fragments. Do yourselves and the playa restoration crew a favor: please leave your plants at home! Should you crave leafy greens, consider using artificial plants with well attached limbs and leaves, and, if your plant pal is a cactus, the MOOP equivalent of an allergen-free dog, you are welcome to bring it. Just make sure it's well secured and won't tumble away in a gale. This same advice applies to everything within your camp: cups and plates, strewn clothing, stray paper — the litter of everyday life. These things should be weighted down and carefully secured.

This year the back street of our city is named Landfill. However, gentle reader, this is irony — it doesn't mean this street's a public dump. There are no garbage cans in Black Rock City. We are a Leave No



Praying Mantis, photo by Sven-Erik Sander

Trace event. You are responsible for every particle within the matter stream you generate. In order to fulfill this responsibility, consider this motto: Don't let it hit the ground! If a slice of melon tips over, strewing seeds in the dust, or a zip tie flies out of your hand, please stop and retrieve what you've dropped. This is called "clean as you go." As you hasten to pack and go home, it's easy to leave such minutia behind.

Another technique is to start at the source. While packing your car, remove

the excess packaging that your food and supplies come in: cereal boxes, blister packs of batteries — all of the effluvia of our consumer culture. Choose cans over bottles, reusable containers over both, and avoid perishables whenever possible. The playa may not be green, but you can be greener, if you try. For many other helpful suggestions, consult our Survival Guide. Useful information is also posted on Burning Man's web site www.burningman.com/on_the_playa/garbage_recycling/reduce_trash.html.



Blue pumping biodiesel, photo by Heather Gallagher

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Temple of Hope, photo by Steven Fritz

THE DEFAULT WORLD, continued from page 1



Synapses by Charlie Smith and Jaime Ladet with New York City, Atlanta, Austin, San Francisco and Seattle regional groups, photo by Mike Woolson

they fulfilled more than a material need. They instilled a vital spirit in the default world. By embodying our culture and its ethos, they changed lives.

Since then, Burners Without Borders has undertaken many other projects, all of which live up to the BWB motto: Building Community Through Art, And Action. At Burning Man 2006, Burners Without Borders volunteers collected 42 units of lumber — six full semi-trucks of recycled building material! This was donated to Habitat For Humanity and used to build homes for low-income families in Reno. In Chicago, BWB artists mentored students at a high school, showing them how to create art from 'found objects'. When this first wave of art is replaced during the next semester, it will move to rooftops and become a sculpture garden for the benefit of commuters on the city's elevated trains. These and many other initiatives bear witness to a movement that is happening across the nation. As our culture expands outward, it is not co-opted, exploited or commodified by the so-called mainstream of mass society. Instead, it's radically inserting itself into the Main Street of American life. To learn about this activist aspect of Burning Man or to join Burners Without Borders, visit its web site (www.burnerswithoutborders.org).

THE BLACK ROCK ARTS FOUNDATION

Another organization, the not-for-profit Black Rock Arts Foundation, embraces very similar goals. It raises money and distributes grants in support of community-based art and civic renewal. BRAF does not fund art for installation at the Burning Man event. Its field of operations is the default world. Its funding comes from several sources. The Burning Man Project has made numerous donations to BRAF, and the Foundation has received generous support from fellow not-for-profit organizations, such as the Rex Foundation, the Irvine Foundation and the San Francisco Foundation. Substantial contributions also issue from BRAF's membership, and many Burning Man participants have chosen to make individual donations to BRAF or to contribute while buying tickets on the Internet. This is very easily accomplished. Simply check a box on the Burning Man Project's ticket ordering form. Finally, in addition to BRAF's own fundraising events, it has received voluntary donations from fundraising undertaken by Burning Man's many regional communities. To learn more about the mission of the Black Rock Arts Foundation or to sign up as a member, visit its web site (www.blackrockarts.org).

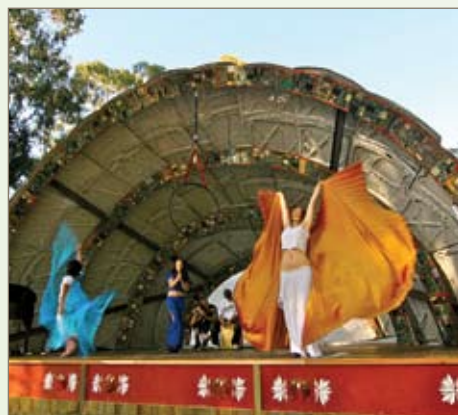
At the conclusion of its last fiscal year, the Black Rock Arts Foundation netted \$250,000 — more than double its income from the previous year! This rapid growth mirrors both the pace and span of Burning Man's emergent culture. Where does all this money go? It goes to projects large and small across the default world. For example, as a part of its ongoing ScrapEden project, BRAF has contributed funds to the Panhandle Band Shell recently premiered in the Panhandle of Golden Gate Park in San Francisco (www.panhandlebandshell.com). This effort involves many veteran burners. Their object is to build a band shell composed from reclaimed materials, including car hoods, circuit boards and plastic bottles. Devoted to live performance and acoustic music, this venue will become a gathering place where neighborhood residents can mingle with citizens from all over the city.

Further afield, BRAF is supporting the Detroit Dream Project (www.detroitdreamproject.org). Led by David Best, a BRAF board member and the creator of this year's Temple of Forgiveness, a local community of burners plans to erect a temple of its own. Entitled The Temple of the American Dream, this large-scale edifice will be constructed from wheel rims, springs, car hoods and plasma cut car doors. Like the art created by Burners Without Borders, this tower will

arise from the detritus of America's great Rust Belt. In the words of the Dream Project's web site, "A driving goal is to involve the community and local artists, spreading the message that all of the people can participate and create together. Through broad-based community participation, the project will cross the great racial divide that has plagued Detroit's art and city revitalization for years."

Even further afield, at a truly global reach, BRAF is funding the art of Charlie Smith and Jamie Ladet through a grant given to Paul Jorgensen, the organizer of Afrika Burns, an event occurring near Cape Town in South Africa. Charlie is famous at Burning Man for his Nausts. These massive mobile sculptures serve as fire cauldrons. Over the years, participants have happily pushed them, like gigantic perambulators, throughout Black Rock City. Eventually, Charlie and Jamie began to travel through our regional communities, stopping long enough to allow local participants to craft component parts of one large metal fire sculpture, entitled Synapses. It appeared at Burning Man in 2005, literally integrating the efforts of many communities into a single masterwork.

This year, sponsored by a grant from BRAF, they will create another prepossessing installation, entitled



The Panhandle Bandshell by the Finch Mob, Rebar and Christopher Guillard, photo by Heather Gallagher

QuadrPASS, during three weekend workshops in Cape Town in June and July. Their stated goal is to involve, "... artists of varying gender, social and ethnic classes in the South African region".

Against the historic background of apartheid, the organizers of Afrika Burns are striving to prevent the newly liberated world they live in from defaulting to the past.

THE BURNING MAN NETWORK

The Burning Man Network, like Burners Without Borders, arose organically. Upon returning to the default world, participants began to gather and share photographs and stories. They reminisced about their experiences, remembering how wonderful it had felt to be so alive in the immediate here and now. Eventually, it dawned on them: they still inhabited a vital here and now. The world around them wasn't in default. Instead, it was they who were challenged. In response to this spontaneous reaction, the Burning Man Project launched its first participant discussion list in 1998. By the year 2000, a lively discourse had evolved.

Today, many local discussion lists exist, serving 92 communities worldwide. These forums are adminis-

tered by our 'regional contacts' — as of this writing, 128 volunteers now fill this role, and 73 more people are waiting to be qualified. Regional contacts do not dictate self-expression, nor do they oversee prescribed activities dictated by the Burning Man Project. Their primary mission is to occupy the center ground in a community, providing information and helping people to gather, share resources and coordinate activities. The Network is not a franchise system; no home office imposes licensing fees or levies tithes. It is, instead, a mode of fellowship whose purpose is to aid community initiatives.

Many things have issued from this grassroots movement. In its earliest phase, regional communities began to organize events that emulated Black Rock City. These gatherings adopted many of the Burning Man Project's methods and institutions. They took the form of camping trips, a journey to some place beyond the mundane world. They incorporated Black Rock Rangers, they strove to leave no trace, they encouraged the formation of theme camps, and all of them, it seemed, culminated in the ritual immolation of a great burning something. Dozens of regional burns now exist. From Playa Del Fuego in Delaware, to Transformus in North Carolina, to Apogaea in the mountains of Colorado, to Nowhere, staged in Zaragazo, Spain, each bears the indelible stamp of its origins. Because our regional contacts are connected through their own discussion list, these events are often scheduled so their dates do not conflict. Now it's possible to undertake a pilgrimage that moves from burn to burn. A kind of cultural cross-pollination is occurring as burners from one region visit another.

More recently, a new movement has arisen within the greater community of Burning Man, especially in urban centers. Local 'town councils' have begun to convene. I can testify firsthand to what is happening. In April of this year, I visited Portland, Oregon. Whiskered from the airport, I deposited my bags at a hotel and was then trundled off to what I thought would be some sort panel discussion. I found myself inside a cavernous basement located beneath the hall where I was scheduled to speak the following evening. Forty people sat on folding chairs that formed a circle. Everyone was silent except for a young woman who was seated to my left. She was talking very rapidly, spitting out facts, instances, lessons and examples, spooling out this information like a ticker tape machine.

Then it dawned on me that she was from Seattle. I had visited Seattle two years previously and attended its first burner-organized town meeting. Only later did I learn that I was now attending Portland's first town meeting. I was witnessing something historic, and no one in that room could guess what special significance this held for me. When the Project formally founded the Network in 2002, I'd written a letter addressed to all of our regional contacts (this letter may be found at: http://regionals.burningman.com/network_cover-letter.html). In it, we proposed a system whereby more experienced regional groups would mentor their neighbors. Now, I was watching this occur organically. Everything she said was pertinent. The knowledge she'd acquired was quite detailed and pragmatic, the product of experience within her own community.

Once this presentation had concluded, Ben Dantoni, our regional contact and the chair of the meeting, invited me to volunteer my thoughts. To tell the truth, I can't remember what I said. What was most needed had already been expressed. Perhaps, my presence in that subfusc basement was enough. In any case, when 15 minutes had elapsed, Ben crisply

interjected a reminder. The time had come, he said, to move along with the agenda. At this, I inwardly rejoiced: these people knew what they were doing! A few more items were addressed and then the floor was opened for discussion. One by one, participants stood up, describing local projects. Each of these people represented a network of friends. Furthermore, since this was the first official town meeting, half of those present did not yet know one another. And yet, as each individual described his or her efforts, someone in the circle would address them. "You need a space?" one person said. "I know a place. It's in my neighborhood." "Power? That's no problem," another offered. "You can use our generator." Soon, these interactions multiplied, exploding like kernels of corn in a kettle. When the meeting broke up, a young woman handed me an envelope. It was a donation to the Black Rock Arts Foundation.



Anastazia and F'Kir, photo by Scott London

DIASPORA

The word diaspora describes the dispersion or spreading of something that was originally localized (as a people or language or culture). To witness the dispersion of our culture in the default world, one need only examine a map displayed on the Regional Network's home page (<http://regionals.burningman.com>). It indicates the geographic range of Burning Man's communities. From Hawaii to New Hampshire, from Alaska to Florida, communities of burners now inhabit 43 States. Other groups have also coalesced in Canada, Great Britain, Europe, New Zealand, South Africa, Nova Scotia, Australia and Asia.

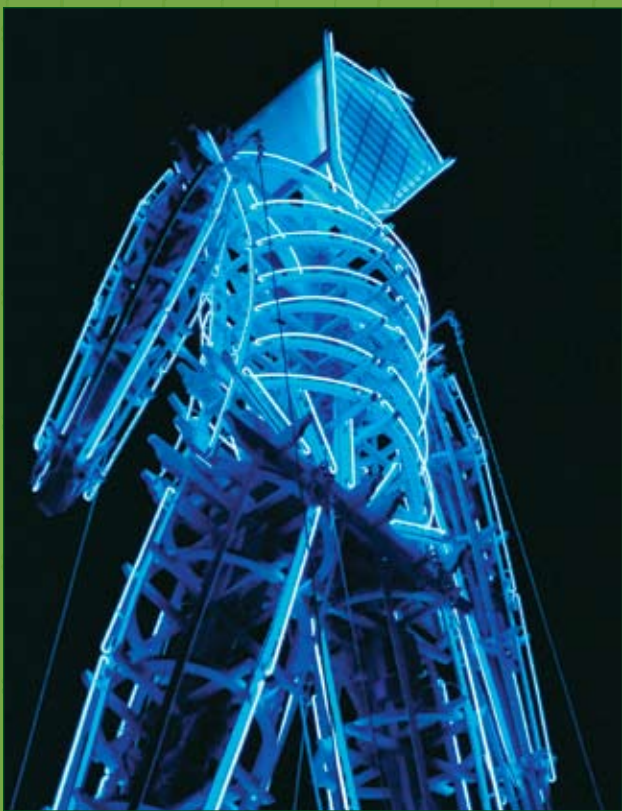
The force that drives this diaspora is an ethos. The word ethos refers to the fundamental character or spirit of a culture; the underlying sentiment that informs the beliefs, customs, or practices of a group or society. It summons up a vision of way of a life whose values are internalized, a mode of being that is shared. Burners Without Borders, the Black Rock Arts Foundation and the Burning Man Network — indeed, the Burning Man event, itself — exist as social instruments. They are contexts that inspire interaction and spontaneous initiatives. They allow our culture to reach outward and self-propagate, to leap across the bright orange trash fence that encloses Black Rock City and create the world anew. It is, at last, your willingness to give your gifts to a much greater gift that is the medium of change. Another set of signs appeared along the roadway that led out of town last year. They read, "What happens... in Las Vegas... stays in Las Vegas... What happens in...Black Rock City...doesn't stay in...Black Rock City." Who's afraid of the Default World? It needn't be you. 🌲

20    07
ART THEME

THE GREEN MAN

“His name means the Green One, or Verdant One, he is the voice of inspiration to the aspirant and committed artist. He can come as a white light or the gleam on a blade of grass, but more often as an inner mood. The sign of his presence is the ability to work or experience with tireless enthusiasm beyond one’s normal capacities...” —William Anderson

Peering outward from behind a mottled screen of vines and leaves, the Green Man does not speak or sleep; he waits. His meaning and his origins are largely lost to time — the Green Man wasn’t named till 1939. We know, however, that this type of enigmatic figure was the work of artists, anonymous craftsman whose unsigned work adorns the crevices and walls of medieval cathedrals. This year we will appropriate the Green Man and the primeval spell he casts on our imaginations for a modern purpose. Our theme concerns humanity’s relationship to nature. Do we, as conscious beings, exist outside of nature’s sway, or does its force impel us and inform the central root of who and what we are?



The man in blue, Photo by Michelle Bates

*“And I have felt....a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man,
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.”* — William Wordsworth, Tintern Abbey

Beginning with the advent of the modern age, we have regarded nature as a beast that we can tame. We have built levees to contain the rush of rivers and rebuff the ocean’s swell; we have extracted oil from the earth to fuel the engines of our cars. We have constructed dams equipped with turbines that project electric power in a skein across the globe — our cities are cocooned in artificial light that rivals and occludes the stars. It’s very easy to presume we hold the upper hand. Yet levees break, and glaciers melt. The power of the tide when roused comes up to meet us with a challenge and a message that we can’t ignore.

Some say it’s our chief duty to preserve the natural world intact, protected from the ways of man. This is a worthy goal. And yet, if Burning Man has taught us anything, it’s that we can collaborate with nature. Only from immediate experience, not ideologies that stand outside of the created world, may we regenerate a sense of nature as it moves within us and flows through us. Quietly and patiently, the Green Man waits.

*“The force that through the green fuse
drives the flower
Drives my green age;
that blasts the roots of trees
Is my destroyer.”* —Dylan Thomas

This year our art theme will express the immanence of nature in our lives in a variety of ways. The Burning Man will stand atop a structure that resembles a green mountain peak. Nestled at its base, amid rolling foothills, will be the Green Man Pavilion, 30,000 square feet of shaded exhibition space for the display of interactive artistic, scientific and educational models, a “World’s Fair” of emerging technologies. Artists and inventors are invited to contribute. This pavilion will be surrounded by the “Mangrove” made from simulated ‘trees’ fashioned from recycled industrial materials. These artificial trees will not be burned: they will survive to subdivide the blue of other skies.

But we will do much more than this. In 2007, we will calculate the amount of climate changing gases that are released into the air by the construction and the burning of the Man and its pedestal. This is called a carbon footprint. Then we’ll sponsor projects in the outside world that will efface this imprint. Such actions might include the planting of trees or the development of non-polluting energy resources. Having played with fire, we’ll take care to cleanse its atmospheric playground.

This represents a first symbolic step aimed at redressing nature’s balance. In its sum, this maiden effort may

seem small. Widespread cheat grass and sagebrush fires annually sweep the Nevada landscape, releasing far more carbon dioxide than the entire infrastructure of Black Rock City. Yet our endeavor constitutes a kind of contemplation of our place within the natural world. Thousands of Burning Man participants, who carefully inspect their campsites for any lingering trace of litter, inevitably enhance their everyday awareness of the impact of their actions on the world. It’s difficult, upon returning home, to thoughtlessly discard one’s refuse in the street. In this spirit, we’ll encourage everyone to calculate the carbon footprint of their campsite and make efforts to redress it. To learn how you may participate, see www.burnerswithoutborders.org. For more information concerning how one can calculate a carbon footprint, see the participant-created website, www.coolingman.org.

Apart from and beyond such practical concerns, we encourage every artist to elicit nature’s power from a much more personal and primal source of consciousness. Natural variation will ensure that each such vision is unique and unpredictable, producing artwork as diverse as all the different gifts that people bring to Burning Man. Hidden behind the masks of convention, there is surely a Green Woman or Green Man in every one of us. Burning Man’s participants take pride in being individuals.

*“It is interesting to contemplate a tangled bank,
clothed with many plants of many kinds, with birds
singing on the bushes, with various insects flitting
about, and with worms crawling through the damp earth,
and to reflect that these elaborately
constructed forms, so different from each other, and
dependent on each other in so complex a manner,
have all been produced by laws acting around us.”*
—Charles Darwin, The Origin of Species

They strive to radically express themselves. Yet we are also interdependent members of a complex and emergent culture. Our culture has the power to extend itself and to create — sans any conscious plan — completely unanticipated forms of human interaction. As creators and as members of a culture, we are each a vital part of this phenomenal process. Already, its expansion is occurring at a rate of natural increase, sprouting up in niches and environments that Burning Man’s society provides around the globe. The time has come to bring the Green Man home.



The Green Man, design by Rod Garrett, Illustration by Andrew Johnstone

20  07

EXPLORATIONS in Environmental Conscience

THE ART AT BURNING MAN

by Will Chase (aka Playaquest)

Burning Man's art theme for 2007, *The Green Man*, was announced on the day after the Man burned in 2006, the earliest this guiding artistic principle for the event had ever been announced. This proved fortuitous, since this year's theme, wherein we explore humankind's relationship to nature, has been a siren song for artists, scientists, inventors, and environmental innovators around the world. They've needed extra time in order to complete ambitious work.



A cavallo, by Quill Hyde, illustration by Kurt Huggins and Zelda Devon

MORE THAN A GENTLE NUDGE TOWARDS A SUGGESTED ARTISTIC SUBJECT MATTER, THE ADMITTEDLY POLITICAL NATURE OF THE THEME REPRESENTS A SHIFT FROM WHAT HAS SOMETIMES BEEN CRITICIZED AS A "NAVEL GAZING" PLAYA PERSPECTIVE. ARTISTS ARE BRINGING THE "REAL" WORLD INTO BLACK ROCK CITY, ADDING THEIR CONTEMPLATIONS, CRITICISMS AND CELEBRATIONS TO A DIALOGUE IN WHICH BOTH SCIENCE AND CONSCIENCE ADDRESS THE GLOBAL CLIMATE CRISIS.

It's hard to imagine a more appropriate platform for this discourse: a place where human life is so uniquely and immediately connected to the natural environment.

ARTWORK

This year Dan Das Mann and Karen Cusolito return with their most ambitious project yet, entitled "Crude Awakening". Given their past work, including "Passage" (2005), "Leaping Giants" (2006), and playa-famous works (like "One Tree" and "Faces of Man") since 1998, the term "ambitious" speaks volumes. This year, they are collaborating with an impressive collection of designers, carpenters and welders to create 9 large-scale steel human figures in various devotional poses – each with a unique interactive fire component – paying homage to the Oil Religion, in the form of a massive

oil derrick. On Friday night of the event, the derrick will be dramatically consumed by fire, at the hands of longtime pyronaut Nate Smith ("Singularity Machine", "2BLEVE").

"Big Rig Jig", by an Oakland-based team led by artist Mike Ross of Brooklyn, NY, features two oil tanker big rig trucks: one standing upright on its cab, performing a graceful backbend, and the other doing an equally unlikely backbend atop the first. This structural marvel celebrates humankind's formidable creative and destructive capacity, with an undeniably



Guardian of Eden by Kate Raudenbush

visceral visual impact. Repurposing symbolically potent oil rigs into a nimble pas de deux presents an ironic juxtaposition of power and poise, and "a visual metaphor for sustainability," says Ross.

Long-time burners and provocateurs Jim Mason, Chicken John, and Michael Christian have joined forces to create a living, breathing example of alternative fuel production, making fuel out of common garbage – a process called gasification. The project's goal is to "artistically recast the technology and cultural associations of alternative energy scenarios."

Entitled "Mechabolic", this exploded assembly of digestive and respiratory organs takes the appearance of a massive slithering slug-like creature. In Mason's words, it's a "large-scale bio-imitative installation of hydrocarbon based fuel production, transformation and consumption. Our goal is to create a fantastical, bio-machine hybrid environment – a burlesque of the 'synthetic metabolism' of machines – recasting internal combustion engines and petroleum fuels as their parallel animal organs and plant generated carbohydrate foods." More simply stated, it exposes the mechanics behind taking garbage (or "biomass"), turning it into fuel, and using it to power its own locomotion and flame effects.

Oakland-based artist Sean Orlando and his crew ask us to imagine: what if "the memory of a tree is so far gone ... that people try to recreate what they imagine they've lost using another sort of Romantic image, one of machinery, scavenged gears, gathered belts, hunted steam pipes, gleaned gauges, rusty metal and gobs of steam." The result is the "Steampunk Tree House", a 30-foot tall Verne-esque construct, at once an imagining of a post-apocalyptic neo-Victorian house, and an invitingly serendipitous treasure chest of curios and architectural surprises – including a tire swing.

Watch the playa for several mobile art installations, including Robin Frohardt and the Ren Jinn Bao Puppet Troupe's ancient and fantastical "Apocalypse Stagecoach", a bicycle-powered puppet performance stage. "A cavallo" ("by horse" in Italian) is a LPG (liquefied petroleum gas) hybrid-powered platform-cum-stage, graced by seven saddled horses, gently undulating in an elegant flying gallop, underneath a towering crow's nest. Quill Hyde of Brooklyn, NY brings us this "carousel from somewhere in

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Steampunk Tree house, Sean Orlando and crew



Big Rig Jig, Mike Ross and crew



Wood collected on site in 2006 by Burners Without Borders and then donated to Habitat For Humanity in Reno, photo by Heather Gallagher

THE ART AT BURNING MAN 2007

continued from page 5

the future's past ... (a) dreamcraft of steel, leather, and wood, with spewing flames and incandescence ... part Coney Island, part ship off-course – a mechanical cloud for any and all to drift upon from point a to point."

You may also see a giant ant carrying equally giant "sugar" cubes across the playa throughout the week, slowly constructing a beautiful glowing sugar cube palace, in a piece artists Ben Shearn and Tim Kirwan fittingly titled "The Ant". Beware of a self-propelled flock of filigreed steel spheres entitled "Swarm", the brainchild of San Francisco-based artist and scientist Michael Prados. "They will flock, flirt, dance and interact, and their actions will surprise and astonish even us, their creators. They are simple, but together they will behave in ways more complex than we can predict. A lot like LIFE," says Prados.

Black Rock citizens will be gratified to see the return of long-time playa artists David Best, who will create the "Temple of Forgiveness", Kate Raudenbush ("Guardian of Eden"), Mark Lottor ("Cone Cubatron"), Charlie Smith and Jaime Ladet ("Cornucopic Contraptions of the Green Man" fire cauldrons), and the Kinetic Steam Works crew ("Neverwas Haul").

GREENING THE BURN, continued from page 1

issues. Some will be participant-created, such as displays demonstrating the production and storage of energy. Others will come from what are — to us, anyway — rather untraditional sources.

San Francisco, where Burning Man began, is the epicenter of the "clean tech" revolution. Real world problems require real world solutions, so we've asked some of that industry's innovators to come and share their ideas, and do so in a uniquely creative, non-commercial way. You'll see some of the largest examples near the Burning Man, where cutting-edge wind turbines will power dynamic lighting displays. Those interested in learning more about these technologies when they arrive home will be able to log into the Burning Man Earth portal, where they'll fly through a 3-D model of Black Rock City and into the pavilion, and see further information about all the technologies on display.

SOLID WASTE

RECYCLING — REUSING BLACK ROCK CITY TO HELP FAMILIES IN NEED

Last year, Burners Without Borders and DPW attempted the first citywide recycling of Black Rock City's lumber, and it was a huge success – resulting in six semis of wood being delivered to Habitat For Humanity in Reno, their largest donation ever.

In 2007, we're doing it again, on an even larger scale. Three collection stations will open on Sunday morning at roughly 3, 6, and 9 o'clock along the Esplanade. There, camps may recycle all reusable lumber from their structures, such as 2x4s and sheets of plywood. It is hoped that participants will design and plan their camps with this ultimate re-use in mind.

Normally, getting that wood to Reno could be expensive, but it won't be: a contractor in Reno was so inspired by the story from the 2006 effort that he has volunteered his company's trucks and staff to haul the lumber to Habitat For Humanity after this year's event — for free.

MATERIALS

SUPPLIES — PUTTING THE MAN WHERE OUR "MOUTH" IS

In 2007, the Man will be perched atop a large pine tree, and will be surrounded by a forest of logs before the final pyre. A participant in Truckee, California already has plans to cut down some trees on his property to build a new home; those trees — already destined to be firewood — will be donated for use in the burn.

Meanwhile, the Center Camp Café is committed to once again using fair trade and organic products whenever possible, and will be creating express lines for people who bring their own cup — encouraging even less waste.



The Flower by Patrick Shearn, Abundant Sugar and the DoLab, photo by Natalia Valik

ENERGY

BIODIESEL GRID — POWERING THE PLAYA WITH FRENCH FRY OIL

Burning Man has been in dialogue with its generator vendors to convince them to allow us to fuel our electrical infrastructure entirely with biodiesel, provided by Bentley Biofuels in Minden, NV. That's 20,000 gallons of fuel that, instead of coming from Saudi Arabia, Nigeria or other human rights hot spots, would come instead from french fry vats in Reno.



Recycling bin at SF Decompression, photo by Heather Gallagher

CAMP NETWORKING – SHARING THE LOAD, AND SAVING MONEY

We have begun working with several groups, like the Large Scale Sound Art camps along the 2 o'clock and 10 o'clock radial streets, to network and share their power grids, allowing them to rent fewer generators (and spend less money, and create less pollution). Do you know your neigh-

bors from last year? Get in touch and see if you can do the same thing.

BLACK ROCK SOLAR — PUTTING THE GIFT ECONOMY INTO PRACTICE

When you walk out toward the Man, you'll see in the distance a huge array of solar panels, arranged to look like the ancient Native American symbol for the sun. That donated array, generating 30 kilowatts of energy, will be powering the entire Man base complex on clean, renewable energy.

But that's only the beginning. The person loaning us the system runs a large solar company, and asked us to find a home for the system after the event – which is when we learned about the large rebates available in Nevada for building solar power. By using his company to put up the initial investment (eventually, to be repaid with the rebates), and by sourcing volunteer labor through Burners Without Borders and DPW, we realized we could build solar power and give it away — at virtually no cost.

So, this summer, Burning Man will be working to install 60 kilowatts of solar power in Lovelock on the Pershing General Hospital, and 90 kilowatts on the school and other buildings in Gerlach. These arrays will be gifts for those communities, with no strings attached. It is estimated that over the next 20 years, the Gerlach school project alone will have generated \$1,000,000+ in free electricity, money that Gerlach can instead invest in their community in other ways.

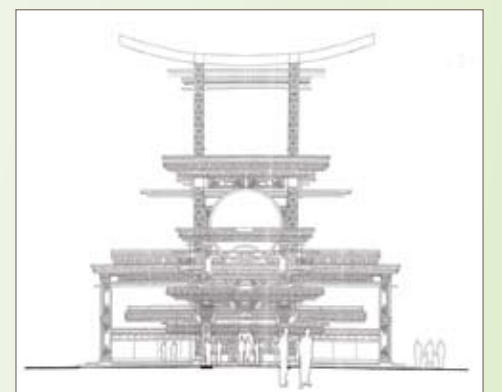
These solar projects are a profound display of the real world implications of the gift economy. Look for them on your way to the event this year.

At the time of this writing, even more ideas and efforts are underway. One participant is working with the local supermarkets in Reno to ensure that they stock environmentally responsible products in one, easy-to-find section. Another is attempting to source enough blue trash bags so that every camp can have an easy to remember way to sort recyclables. Yet another is exploring ways to establish a biodiesel shuttle bus to the Reno airport. What are your ideas? We want to hear them. Email environment@burningman.com.

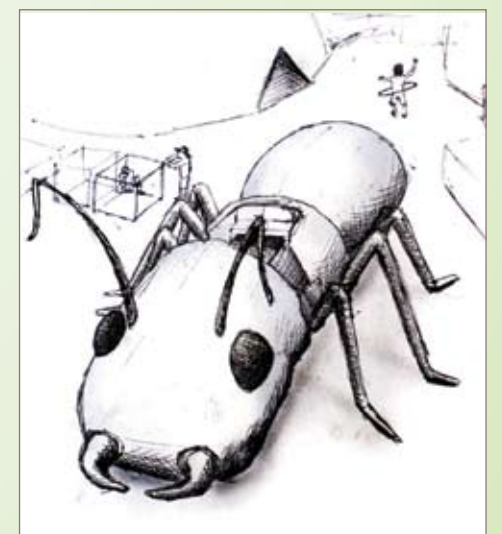
Together, we're attempting to create the impossible: a greener city, from the ground up. Reducing materials, sourcing renewable energy, and recycling on a scale unimaginable elsewhere are just a few things we've explored. If we learn anything from Burning Man, it's that Black Rock City is ours to make in whatever image we want, and so is the rest of the world. In a very real way, the Green Man isn't the end — it's only the beginning. 🌱



Swarm, Michael Prados and crew



Temple of Forgiveness, David Best and crew



The Ant, Ben Shearn and Tim Kirwan

It can safely be said that there are few other places in the world where art, science, ingenuity and opportunity combine to such triumphant effect as they do in Black Rock City. As evidenced by the artworks we know of as of this writing, the Green Man theme has clearly energized old and new Burning Man artists alike, and spurred a collaborative alchemy between scientists and artists that will undoubtedly leave its mark on Burning Man participants and beyond.

As we employ the power of art to bring into focus the moral imperatives of the global climate crisis, the art of Burning Man 2007 will surely help to germinate a global and environmental consciousness and conscience. 🌱



BRING YOUR OWN CUP AND BE MORE POPULAR!

You can help reduce the waste that is produced as a result of your coffee experience! By bringing your own clean, reusable cup and participating in Center Camp Café's BYOC program you not only get the satisfaction of knowing you are doing a good thing but you also get to bask in the warm glow of adulation from your peers. And if that isn't alluring enough, here's another incentive: you also get to make use of the brand-new-for-2007 BYOC express line! Having your own cup for drinks doesn't just come in handy in the Café, but also makes you an ideal guest at camps serving tasty beverages. Don't forget to bring your clean, reusable cup with you whenever you are out and about in Black Rock City!



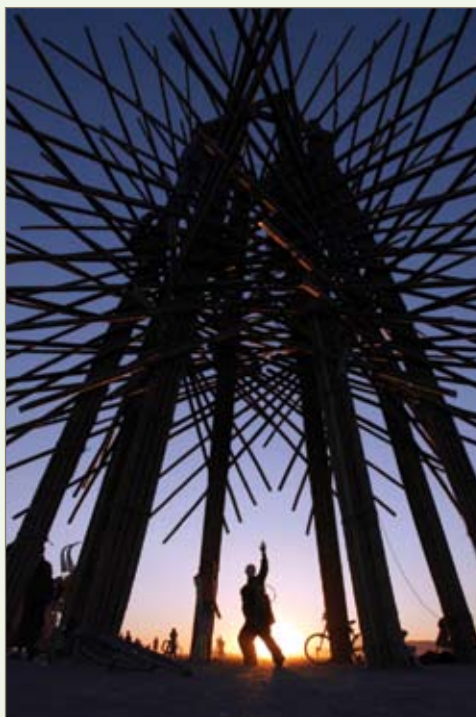
Zombies, photo by Tristan Savatier

VISIT BURNINGMAN.COM

Our website www.burningman.com is your best resource to learn everything you need to know about attending Burning Man. It contains vital information about Theme Camp, Art and DMV Questionnaires, and the deadlines to register for all three. If you have not yet attended Burning Man, be sure to check out the First Timer's Guide. Thinking about bringing your family? You'll find a wealth of information about kids on the playa. You can also learn how to get involved by volunteering and find out more about updates to the city layout, airport rules, Exodus tips, and more!



The Pinnacle of Now by Tom and Marjorie Gray & friends, photo by Lynn Zonge



Starry Bamboo Mandala by Gerard Minakawa, photo by Rick Egan



Phoenix and the Man by Wayne and Lawanda Pudivitr, photo by Steven Fritz

TICKET INFORMATION

Tickets are available for purchase on the Burning Man website by credit card (<http://tickets.burningman.com>) and at the Walk-In Outlets listed below.

Burning Man is not responsible for tickets lost in the mail. We strongly encourage you to have your ticket sent via secure delivery.

All tickets purchased online after July 31, 2007 will be available at the Box Office at the Gate of Black Rock City under Will Call. The Box Office opens for participants on Monday, August 27, 2007.

Tickets purchased at the Gate will cost \$350. The Box Office accepts cash, money orders, and cashier's checks – absolutely no personal or business checks. Credit cards are accepted, but due to our remote location we cannot guarantee the availability of credit card sales. Please plan ahead as there are NO LOCAL CASH MACHINES.



Uchronia by Jan Kriekels and the Uchronians, photo by Waldemar Horwat

HOTLINE – 415 TO FLAME 415-863-5263

For questions about tickets ordered online, use the drop down menu on the tickets page at: <http://tickets.burningman.com/contact>

For questions about mail order tickets, email partiserv@burningman.com

WALK-IN TICKET OUTLETS

Tickets at Walk-In Ticket Outlets are \$280 each, and outlets accept only money orders, cashier's checks, and cash. No credit or debit cards, no personal or business checks are accepted. Please don't burden our outlets with phone calls, and be prepared with exact change.

RENO, NV

THE MELTING POT
1049 South Virginia Street
Reno, NV 89502
HOURS: Mon.-Fri.
10:00am-6:00pm,
Sat. 11:00am-6:00pm,
Sun. 12:00pm-5:00pm

SACRAMENTO, CA

CHEAP THRILLS/ZOOTS
1209 21st Street
Sacramento, CA 95814
HOURS: Sun.-Fri.
10:00am-6:00pm,
Sat. 10:00am-7:00pm

BERKELEY, CA

BERKELEY HAT COMPANY
2510 Telegraph Avenue (near Dwight)
Berkeley, CA 94704
HOURS: Mon.-Thurs.
10:30am-6:00pm,
Fri. & Sat. 10:30am-6:30pm,
Sun. 12:00pm-5:30pm

SUNNYVALE, CA

SPORTS BASEMENT
1177 Kern Avenue
(off the Lawrence Expressway)
Sunnyvale, CA 94085
HOURS M-F 10:00am-9:00pm
Sat & Sun 10:00am-7:00pm

SAN FRANCISCO, CA

DISTRACTIONS
1552 Haight Street
(between Ashbury and Clayton)
San Francisco, CA 94117
Sun.-Thurs. 11:30am-7:00pm,
Fri. & Sat. 11:30am-8:00pm

SPORTS BASEMENT, 2 Locations:
1415 16th Street @ De Haro
San Francisco, CA 94103
AND
610 Mason Street, The Presidio (across
from Crissy Field) San Francisco, CA 94129
HOURS (both locations) M-F 9:00am-8:00pm,
Sat & Sun 8:00am-7:00pm



PRINCIPLES THAT GUIDE OUR REGIONAL COMMUNITIES

1 RADICAL INCLUSION

ANYONE MAY BE A PART OF BURNING MAN. We welcome and respect the stranger. No prerequisites exist for participation in our community.

2 GIFTING

BURNING MAN IS DEVOTED TO ACTS OF GIFT GIVING. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of equal value.

3 DECOMMODIFICATION

In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. WE RESIST THE SUBSTITUTION OF CONSUMPTION FOR PARTICIPATORY EXPERIENCE.

4 RADICAL SELF-RELIANCE

BURNING MAN ENCOURAGES THE INDIVIDUAL TO DISCOVER, EXERCISE AND RELY ON HIS OR HER INNER RESOURCES.

5 RADICAL SELF-EXPRESSION

RADICAL SELF-EXPRESSION ARISES FROM THE UNIQUE GIFTS OF THE INDIVIDUAL. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient.

6 COMMUNAL EFFORT

OUR COMMUNITY PROMOTES SOCIAL INTERACTION THROUGH COLLECTIVE ACTS OF GIFTING. We value creative cooperation and

collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

7 CIVIC RESPONSIBILITY

WE VALUE CIVIL SOCIETY. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. Organizers must also assume responsibility for abiding by local, state and federal laws.

8 LEAVING NO TRACE

OUR COMMUNITY RESPECTS THE ENVIRONMENT. We are committed to leaving no physical trace of our activities WHEREVER WE GATHER. We clean up after ourselves and endeavor, whenever possible, to LEAVE SUCH PLACES IN A BETTER STATE THAN WHEN WE FOUND THEM.

9 PARTICIPATION

OUR COMMUNITY IS COMMITTED TO A RADICALLY PARTICIPATORY ETHIC. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart.

10 IMMEDIACY

Immediate experience is, in many ways, the most important touchstone of value in our culture. WE SEEK TO OVERCOME BARRIERS THAT STAND BETWEEN US AND A RECOGNITION OF OUR INNER SELVES, THE REALITY OF THOSE AROUND US, PARTICIPATION IN SOCIETY, AND CONTACT WITH A NATURAL WORLD EXCEEDING HUMAN POWERS. No idea can substitute for this experience.



Kinetic SteamWorks by KSW, photo by Waldemar Horwat



Sean Sozcbek's Love and Dragons passing the Leaping Giants by Dan Das Mann and Karen Cusolito, photo by David Schnack



The Seattle Memorial Temple & Conexus Cathedral under the full moon, photo by Steven Fritz

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The Green Man



2007

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