

BURNING MAN JOURNAL

ALL THE NEWS THAT'S FIT TO BURN
SUMMER 2005

LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS

BY LARRY HARVEY

WE MAKE HUNDREDS OF DECISIONS EVERY DAY. SOME OF THESE ARE PASSIVE OR HABITUAL, others we may feel we have to make, and many of these choices may not even rise to consciousness. But thoughtful people know that each of these decisions has a history and a set of consequences. What we are and what we do combine in life like fruit and seed. Back in what Burners call the *default world* we frequently lose sight of this. Yesterday's actions carelessly sown spring up around us. They take the form of consequences that appear to thrive and grow quite independently of what we do. We find ourselves encompassed by a thicket. We say that we'd do this, that we'd be that: we would pursue our happiness, if it were not for *circumstance*. We yearn for liberty.

Many people come to Burning Man in search of liberty. Then they reconstruct the very imitations they have sought to leave at home. Back home, of course, the consequence of moral choice blends in with every other kind of scenery. But scenery shifts at Burning Man, and sometimes, too, the middle ground where we deposit our excuses disappears. Within a world created by intention, we are sometimes forced to face the painful truth about ourselves. Although it's little talked about, such agonizing confrontations are as meaningful as pleasure. Consider, for example, the story of Dickey. Dickey first arrived in Black Rock City in 2004. Shy and slow to make new friends, he felt afflicted. Everyone around him was caught up in celebration, but misery (when it's depressive) doesn't care for company. He felt as if he were encased inside an isolation booth. Stranded and alone, he found himself unable to communicate.



CORY MERVIS DROVE HER VOTER REGISTRATION BUS FROM NYC TO THE PLAYA 2004 PHOTO BY ERICK LESKINEN

actively communicate with passersby. It's safe to say he'll interact with hundreds, if not thousands, of his fellow citizens.

Dickey has inverted his original experience. He will achieve what every artist yearns to do. He will expressively externalize his sense of inner being. This action is, of course, precisely the reverse of passive circumstance. Dickey's project radically embodies self-expression. It's radical because it reaches deep inside him. It reconstructs identity from inside out. It's radical because it reaches out to others and invites participation. Dickey's box will touch the lives of many people he has yet to know. It also dramatizes an essential difference that distinguishes the exercise of freedom from its lesser cousin, liberty. Liberty can be bestowed on us, as when a parent tells a child to go out and play. It means that we can lead our lives unhindered by restrictions. Freedom, on the other hand, must be achieved. It means we have no choice except to make a choice, that by so doing we create our lives. Through liberty we



HAMSTER WHEEL PHOTO BY JARED MECHABER

It might have ended there, but Dickey has decided he'll return to Burning Man. He feels that he has something to contribute to our city. Somewhere on the playa at an undisclosed location he will occupy an artwork called the *Dickey Box*. Elegantly fashioned out of wood and plexiglass, the spartan frame of this small habitat will furnish everything required for survival: a modest mansard roof and parachute for shade, a fan and air circulation system, sanitation facilities, sufficient space to stretch out in for sleep, and, most importantly, four utterly transparent walls. Dickey plans to live inside this box for the entire term of the event. His box will be equipped with a deposit chute for giving and receiving gifts, and it will furnish him with the ability to

shed restraint, but freedom, in its fullest sense, transforms the world; it changes what we are. Dickey's liberty at Burning Man will certainly be limited. And yet, in giving of himself and reaching out to others, Dickey will be free.

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THE BURN PHOTO BY GABE KIRCHHEMER

DIRTY DISHES

THE COYOTE KNOWS
BY TONY PEREZ (COYOTE)

DIRTY DISHES: THAT'S ONE of those things there will always be more of, like laundry. One of those things that will always be the cause of fussing among our closest relations. I wonder how many divorces have been caused by that perpetual cereal bowl left in the sink, its contents encrusted and hardened, or by a stack of food-caked plates that no one even bothers to rinse off. With all this talk of dirty dishes you might guess that I'm a bachelor just now, but I am also the City Superintendent of Black Rock City. I am in my tenth year as a citizen of Black Rock City, and I've spent 10 years as a member of its Department of Public Works set-up crew. For the last 4 years I've managed our annual cleanup operation, and what I see in the communal kitchen of our city is a rising stack of dishes.



STARMEGGEDON BY LUKE EGAN PHOTO BY BUCKY BRIAN

Just like washing after-dinner plates, it's sometimes hard to motivate our citizens to clean things up when the event is done. Especially after consuming the seven-course dinner that is Burning Man. But this time is when the work is needed the most. The willingness to make this effort is what separates the men and women from the boys and girls, and the legends from the wisps of gossip. This effort is what distinguishes our city from the rest of the world. Where else can people boast that every citizen disposes of their own trash? In fact, the very existence of our city and everything we've struggled to create depends on our community's continued willingness to rise from the table and roll up its sleeves. The permit we operate under is contingent on this effort.

We are allowed to use the playa, because we continue to respect it and return it to its natural state. But lately, as our city has grown, the general mass of litter left behind is starting to increase. We're passing our inspections, but stuff is piling up, and no one seems to notice all the dishes. Bureau of Land Management agent Rodger Farshon has been presiding over our cleanup inspection for several years now. He's an environmental scientist. As a scientist, he's logged and charted the condition of the playa in the fall just after the event and in the spring following the drastic influences of winter. His findings are convincing. If we continue on our present course, the mass of litter that we leave behind will soon outstrip our cleanup crew's resources. Like a patient

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THE OTHER 51 WEEKS..

BY STEPHANIE SELIG AKA ZOË SERIOUS

SO, YOU'VE BEEN TO BURNING MAN, CREATED OR interacted with art, met amazing people and watched the Man burn. What do you do during the other 51 weeks of the year? Maybe you are planning to attend for the first time and want advice from folks familiar with the event.

ARIZONA REGIONAL BURN TOAST 2005 - BY JOE LANKFORD

Fortunately, Burning Man participants are a very social bunch. They like to keep the flame alive, and the fire keeps spreading. In many major U.S. and Canadian cities, as well as a few in Europe, Asia, and Australia, you can find like-minded individuals who want to share their experience. Whether you're a fan of the Death Guild, a rebel artist, a disgruntled BRC postal worker, or a furry creature with Black Rock Animal Control, others in your area may already be coming together.

Throughout the year, participants fuel activity going on in someone's backyard or a public park, on private land or city streets, or even at a table in a pub. Currently there are 92 regional contacts serving 70 different locations as members of the Burning Man Regional Network. These regional contacts are veteran participants who have an interest in building community and sharing information. They are willing to answer your questions or direct you to others who can. They share information via email lists and often help to organize local events. Acting autonomously, these regional contacts remain committed to the ten basic principles that embody the Burning Man ethos, featured on page 8.

As regional communities extend the culture of Black Rock City outward to the default world of daily life, they demonstrate that Burning Man is much more than a party in the desert. Participants all over the world are discovering the joy of working together to create that same sense of connection and wonder they've experienced in Black Rock City. The

Seattle community gathers each year for a newbie picnic and organizes local clean up days. Some Portland participants have organized to create public gathering areas at neighborhood intersections, installing coffee machines and book swap areas. Art, civics, community, ritual, and public celebration: Burning Man is all of these things.

In July 2004, San Francisco hosted the first annual Fire Arts Festival in conjunction with burners from Portland, Seattle, Los Angeles, and Atlanta. Last year the London regional community invited anyone and everyone to attend their first Burning Man film festival, and an Irish documentary, *Dust Devils* ('Meitheal sa bhFásach), debuted at a Temple Bar courtyard in the heart of Dublin. With roughly 20 percent of Burning Man's media coverage occurring outside the United States, more and more people are hearing, seeing, and feeling what Burning Man is all about.

How do you plan to apply and share what you've experienced in Black Rock City during the other 51 weeks of the year? You can find out about the regional community in your area by visiting the regional section of Burning Man's website: regionals.burningman.com. If no one has stepped forward to be a regional contact in your area, maybe you're the person who should fill this role! We'd love to have more enthusiastic participants join this team. If you are interested in becoming a regional contact, please get in touch with the regional coordinator at regionals.burningman.com and fill out the volunteer questionnaire at www2.burningman.com/people.

TEST YOUR REGIONAL IQ

- Participants from Austin hosted their first regional burn called Flipside in what year?
- What region used to hold their burn on a beach with wild horses?
- Ka Pilina is the regional group in _____.
- _____ has the second largest Decompression street fair.
- Go to the burner based Temporary Autonomous Zone Apogaea in this state _____.
- Idaho burns in what ski town? _____.
- This region hosted their second Santarchy Christmas 2004.
- Interfuse has many participants from these two cities, _____.
- _____ Canadian locations have regional contacts.
- Go to _____ to get a regional Sunburn.
- New York participants held their 2004 decompression at this famous boardwalk _____.
- Which European country hosted a small burn in 2004?
- In 2003 a Coconut Head & Burning Katoey burnt in this country _____.
- They celebrate _____ in New Zealand on New Year's Eve.
- Where can you go to get some regional Toast?
- _____ regional groups gather within 2 hours travel time from San Francisco.
- New Mexico hosts the _____ burn.

ANSWERS 1.1998 2.Baltimore/Washington 3.Hawaii 4.Los Angeles 5.Colorado 6.Sun Valley 7.Tokyo 8.Kansas City/St. Louis 9.Vancouver, Victoria, Edmonton, Calgary, Winnipeg, Toronto, Ottawa, Montreal, Nova Scotia 10.Florida 11.Coney Island 12.Spain 13.Thailand 14.KiwiBurn 15.Arizona 16.5.North Bay, South Bay, Sacramento, Silicon Valley, Santa Cruz 17.Three Sided Whole



VENUS OF WILLENDORF PHOTO BY DAVE TANNER

DIRTY DISHES, THE COYOTE KNOWS, FROM PAGE 1

with a rising sugar count, we may not be a diabetic yet, but we are certainly headed in that direction.

So, again, we must turn to the most powerful resource that our city possesses—its citizens. Fortunately, they are the most progressive and most motivated bunch of people I've ever met! Let's start with those familiar slogans everyone should know by now. The first two are proactive: Never Let It

Hit The Ground and Clean As You Go. Keeping some things from hitting the ground is a pretty obvious. Stomping out a cigarette butt on the playa is like stomping out a cigarette butt in your home! But this principle applies to many other things, such as screws and bottle caps and cable ties: minutia, micro-litter that we normally don't think about.

My advice is to work smart and stay aware; live mindfully. People will inevitably drop things, of course, and it would sure be nice if someone would invent a playa vacuum cleaner, but they haven't yet. Each time something hits the ground someone has to stoop and pick it up; that someone should be you. This reflex is a part of living in the moment while at Burning Man. Really; it's a form of contemplation. I don't claim to be a Buddhist, and I know I'm not a saint, but you can think of this as good consumer karma. Take that moment. Pick things up. I guarantee it will affect not only how you live, but also how you feel about yourself. Coyote knows.

And yet, those dirty dishes surely pile up. It's pretty easy to postpone camp cleanup till the end the event. You're tired and you're dusty. Everyone is ready to go home. You stand there looking at what used to be your camp. You think it's looking blank, but now's the time to concentrate. Get downright metaphysical. It's like they used to say in the Black Rock Gazette: Welcome to Nowhere equals Welcome to Now Here. Forget about the far horizon and that place you want to go. Look down. Get closer to the ground. Use a little system and patrol your space. Gather up your friends and walk it inch by inch. Now that we're in danger of losing our battle, we're depending on you.

Everything I've said so far is common sense. It's all about radical self-reliance. Trouble is, all of this attention addresses only a part of the problem, since most of the debris that we retrieve each year is found in public spaces, such as Center Camp, the precincts of the Man and other popular artworks, the Esplanade and Plazas, as well as all those theme camps that receive a lot of traffic. This isn't even your home turf, you well might think.

This is not my Center Camp. This is not my Esplanade. But isn't that like saying this is not my Burning Man? Communal effort is the foundation of Burning Man. Our entire city's a communal kitchen, if you take my point of view.

So imagine that every one of our 35,000-plus participants committed just 1 hour to picking up litter in these areas after the burn. Imagine that you undertake to give 1 hour of your week at anytime to cleaning up these places in our city. Those folks that you see on golf carts work at our event, and, although they're not officially a part of general cleanup, I have often seen them stop to pick up moop (Matter Out Of Place). It gets to be a habit, if you care. I've seen Larry Harvey stop, then turn around

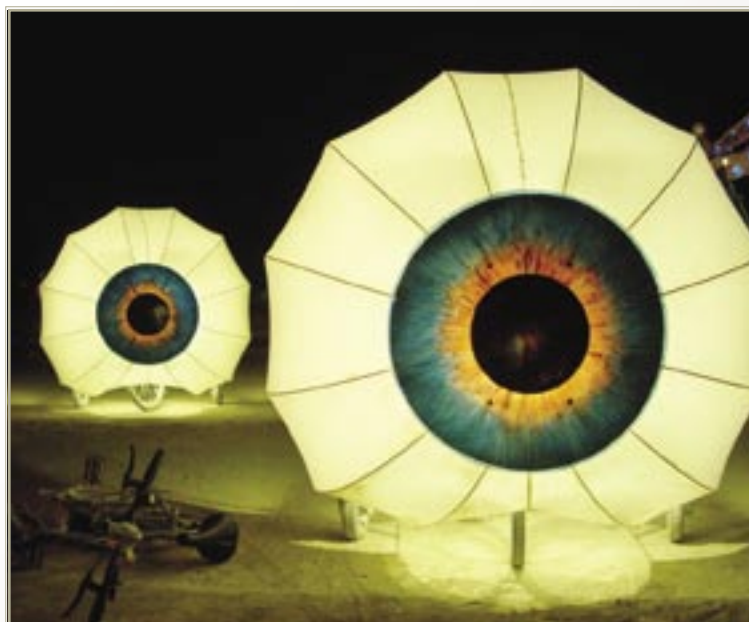
and grab a bottle or a tinsel streamer off the ground, and he ends up with quite a nice collection! If he pursues this little hobby, so can you! And 35,000 work-hours might be just about enough to solve our growing problem.

A part of my job as superintendent is to conduct the initial survey of our city. I'm out there in the Black Rock Desert when it's still pristine, and I'm out there at the end, long after nearly everyone is gone. I've learned to value emptiness, the quality of silence. It makes you see and hear a lot of subtle things. I have heard coyotes howling in the night. I've traced their tracks. They seldom walk in file, but cross the land spread out in an extended line, exactly like our cleanup crew. They're scavengers, and their survival all depends on what they find or fail to find. The same applies to us. Our margin of survival's getting thinner year-by-year. It's often said that Burning Man is what you bring to it, and this is true. I watch it happen every year. I love to see the city we have drawn upon the ground rise up and claim its life. But I appreciate a corollary truth that fewer seem to understand: Burning Man, for good or ill, is also what we leave behind. Unless we act together, like our wily desert friends, Burning Man could more than disappear without a trace. It might one day become extinct. Coyote knows.

If you would like to learn more about what Burning Man does to protect the environment and what you can do to help, please visit the environmental section of our website: www.burningman.com/preparation/event_survival/protecting_the_environment.html or search the site under Environment.



COYOTE SURVEYS THE PLAYA, PHOTO BY CRAIG MORSE



EYEBALL BIKES BY JOHN KRIEGER AND SON, PHOTO BY DAN ADAMS

A FOUNDATION FOR COMMUNITY

BY KRISTIN HALE LESLIE PRITCHETT

ONE FROSTY NIGHT IN FEBRUARY 2005, David Best, Larry Harvey, and Andie Grace (known to many in the Burning Man community as Actiongrl) found themselves in Ann Arbor, Michigan. David and Larry were scheduled to speak at the University of Michigan's School of Art and Design on "The Art of Burning Man," and Andie accompanied them as an organizer of the Burning Man Network that links all of our communities worldwide. After the talk, the group met with Burning Man participants at a party held in the huge old Leopold Brothers brewery.

As the evening wore happily on, the talk became inspired. David sat hunched at a table with Cooky and Kurt and other members of the local Burning Man community. They talked about temples and art cars, two things David has contributed to Burning Man since 2002. Earlier that evening, he had shown slides depicting the elaborate temples his crew had constructed, and he had spoken of the power of these projects to engender social change. Naturally, the conversation turned to car parts, since half of the people in the room resided in Detroit, and suddenly a new idea sprang into being. Why not build a temple in Detroit? Why not make it from the single greatest resource Motor City can provide, discarded auto parts? Why not find a vacant lot, a wasted space, in the capitol city of America's Rustbelt, and dedicate this soaring chapel to America's discarded lives? Why not, indeed?

The road that led to this epiphany has taken several turns. David Best serves as a board member of the Black Rock Arts Foundation (BRAAF), whose mission is to foster interactive art outside of Black Rock City. In that spirit, David had proposed another project earlier in the year, The Chapel of the Laborer, to be located as a temporary art installation in San Rafael, a small city in Marin County just north of San Francisco. The Chapel, some 30 feet tall, was designed for a green space beside the main entrance to a market in the Canal District of San Rafael — a neighborhood that is home to many Hispanic day laborers. It was conceived as a tribute to the courage and an acknowledgment of the hardship inherent in leaving one's home country with the uncertain hope of finding work in the United States. The project was also meant to honor those whose lives take place invisibly around us, neatly tucked behind the scenes of our affluent society. In talking about the project to the press, David said, "I wanted to break into a poor community, to build a central location where the laborers could reflect. This is where people come to buy groceries and make phone calls. It's a hub, and a place where someone can go and sit and cry about not being with family."

The Canal District community watched with interest growing from curiosity into awe as the Chapel structure rose and began to take shape. But, 1 day from completion, David and his crew learned that they weren't on solid ground. Permission to build the Chapel had been granted by representatives of the City of San Rafael as well as a storeowner who occupied the site. The landowner, however, had not been informed. Worried that "Nevada craziness" would jeopardize her property, she said the structure must come down. With that, the building department of San Rafael cordoned off the site with yellow tape and laid a red tag "stop construction order" beside the already accumulating offerings left by the people of the neighborhood.

A city official was dispatched to the scene to explain that San Rafael supported public art. In his presence, a Hispanic laborer approached the Chapel and asked David, "Señor, may I sit down?" David answered as he always answers citizens of Black Rock City, "The Chapel is yours," and let him in. Witnessing a person on the wrong side of the caution tape, the hapless official shouted, "You can't do that!" This occurred before a bevy of reporters, and a media frenzy ensued.

The Chapel was eventually disassembled, much to the regret of people in the neighborhood, some of whom openly wept, but when members of the San Francisco Arts Commission saw a front-page article in the San Francisco Chronicle detailing the rise and fall of San Rafael's Chapel of the Laborer, the Director of Public Art telephoned David asking the Black Rock Arts Foundation to help undertake a similar project on public property in San Francisco, a new green space at the intersection of Hayes and Octavia scheduled to open in June.

This invitation fits the Black Rock Arts Foundation's mandate hand in glove. The Foundation exists to help artists create interactive art experiences in places other than Black Rock City, particularly in civic

CONTEXTS.

While our well loved home in the Nevada desert provides ample opportunity for artists to bring their work to a receptive audience, the Black Rock Arts Foundation was born of the desire to help artists create the same genre of experiential art in the default world. Many of these projects will affect the daily lives of Burning Man participants in their home communities, and others will reach out beyond the known community of Burning Man in order to extend our culture to an even greater world.

As of this writing, the Black Rock Arts Foundation and the San Francisco Arts Commission are finalizing plans with David for the construction of this next chapel with the intention of uniting disparate communities within the city of San Francisco. Its inauguration will be part of an event that will host representatives from 43 different countries in celebration of World Environmental Day and commemorate the 60th anniversary of the signing of the United Nations Charter in San Francisco. The project will provide an invaluable test case, with opportunities for the

foundation and the artist alike to gain experience working within the complex requirements of city regulations.

Then, David plans to take to the road. First stop, Motor City. Can you imagine it— a chapel in Detroit built out of old car parts? David envisions a beautiful, rusted out tower of metal dedicated to reverence and respite. Resembling the sunflower of Allen Ginsberg's "Sunflower Sutra," whose roots are choked with the guts and innards of the weeping, coughing car, this chapel, like the one planned for San Rafael, will radically extend the Burning Man ethos. As an example of radical self-expression, it will give voice to the voiceless. As an example of radical inclusion, it will recognize the work of those who often feel forgotten.

This was the idea sparked by that meeting of creative minds in the Leopold Brothers Brewery that cold night in February. Members of the Michigan Burning Man regional community were very taken with the idea and are working to draw together the resources —materials, people, and permission — they need to complete the project. "Let me know when you're ready, and I'll be there for as long as it takes to build it," David said that night. In direct response, the Michigan community has launched a number of initiatives intended to help them work effectively with local community groups and to lay the groundwork



TEMPLE OF STARS BY DAVID BEST AND THE TEMPLE CREW. PHOTO BY GEORGE POST



THE AEOLIAN RIDE BY JESSICA FINDLEY PHOTO BY MEGAN ANTON



INTERIOR, CHAPEL OF THE LABORER, SAN RAFAEL, BY DAVID BEST PHOTO BY JOHN MUELLER

of knowledge and support that will allow them to take on this project with confidence.

"We build the roller coaster you've seen on the Esplanade at Burning Man, so we know something about working with big metal structures," said Kurt "Zorch" Wallace. He talked with excitement about the challenge of bringing their work into a new public context, and the positive things that are emerging as a result. As an example, the local Burning Man community has begun working with Blight Busters, a Detroit-based community group dedicated to the regeneration of their city and restoration of its landscape. Regional participants served as site crew managers for a cleanup effort spanning 55 locations over a single day and involving labor from thousands of college students. This commitment to improving their hard-hit metropolitan area appears to Kurt to be a preliminary step toward a greater transformation symbolized by an artwork whose aesthetic is a genuine testimony to the history of their city and a local way of life.

As plans for these projects take shape, the Black Rock Arts Foundation seeks to build its base of support both within the Burning Man community and among those working in related arts groups to raise the money and awareness necessary to help artists bring their own visions for community-based experiential and interactive artwork into being.

However, it's important to remember that the Black Rock Arts Foundation, contrary to popular belief, does not fund art whose sole and exclusive destination is the playa. Its aid to artists is intended to help a much larger and broader community. Since 2001, the Black Rock Arts Foundation has awarded funding to artists through an annual grant cycle. In addition to offering grants that range from \$500 to several thousand dollars to artists whose work generates social participation, the foundation works to connect artists with individuals and institutions that can supply material, technical, and financial resources.

The foundation receives most of its funding from individuals and community groups (thank you Regionals!), and we are very much in need of financial support. Our success depends on your help! We want to make connections with people working in the arts in a public capacity, people who want to volunteer, people who can help with fund raising, and those able to make donations! Please give a gift if you can.

For more information about the Black Rock Arts Foundation, or to learn how you can help. Please visit: www.blackrockarts.org

Heck! Step away from the computer and give us a call: 415.626.1248.

To donate to the Foundation, visit: www.donatetoblackrockarts.org.

Psyche

THE CONSCIOUS, THE SUBCONSCIOUS & THE UNCONSCIOUS

*Imagine the brain, that shiny mound of being,
that petit tyrant inside a ball of bone,
that mouse grey parliament of cells,
that little everywhere, that fickle pleasuredrome,
that wrinkled wardrobe of selves...*

-DIANE ACKERMAN—AN ALCHEMY OF MIND

THIS YEAR'S THEME EXPLORES PSYCHOLOGY: self-expression, self-reflection and the unconscious power of dreams. For this purpose, we'll divide a portion of the playa into zones, each relating to a different region of the mind.

C O N S C I O U S N E S S

*Man, as prying housemaid of the soul,
May know her happiness by eye to hole:
He's safe; the key is lost; he knows
Door will not open, nor hole close.*

WILLIAM EMPSON —
THIS LAST PAIN

Stationed at the central crossroads of our city, the Burning Man will correspond to everything we mean when we say I. This core of consciousness is said to know itself and own its self. It is the source, we've been informed, of what is called free will. Beneath this stalwart icon of identity, this me of me's, this properest of proper nouns, we will unfurl a circus tent that overspreads a many-chambered maze. This carnival of consciousness will house a freak show of the self. The me you want to be (but aren't), the me that you repudiate (but are), the me you can't imagine (but might be) will here be married and distorted in bewildering array. Each interactive room will indicate a different mood, a different mask; each will house a different mode of being we assume as players in the masquerade that's called a personality.

Participants who find their way into the central chamber of this Funhouse of the Mind will then ascend a two-tiered structure that supports the Burning Man. First stop will be a gallery of self-portraiture. Everyone who comes to the event is cordially invited to create a portrait of themselves or of some other person who embodies part of their identity. Come ready to attach this image to the chamber's walls. Around this gallery will stretch a mezzanine. From here, you will look down on seekers who traverse the maze. Leaning outward from its railing, you may help to guide them in their search or offer misdirection, as it pleases you. Your final destination on the highest level of the platform will afford a panoramic view of Black Rock City. Here, you will encounter Burning Man.

The figure will be raised upon a pedestal with four stout spokes protruding from its base. By pushing on these poles, participants may turn the Burning Man, slowly rotating the four-story figure that looms over them. Those who labor at this turnstile will be physically connected to its sovereign axis, the irreducible core of the I. But for many other citizens throughout our city, this fitful movement of the Man will feel erratic and profoundly disconcerting. Is I a king of consciousness or motley fool? The answer to this question will depend entirely on one's point of view.

S U B C O N S C I O U S N E S S

*For the spirit that walks in shadow
'T is-oh, 't is an Eldorado!
But the traveler, traveling through it,
May not-dare not openly view it;*

*So wills its King, who hath forbid
The uplifting of the fringed lid;
And thus the sad Soul that here passes
Beholds it but through darkened glasses.*

EDGAR ALLEN POE —DREAM-LAND

A lamp-lit colonnade starting behind the Funhouse of the Mind will lead directly outward from our city. This promenade will terminate precisely on a borderline dividing wakefulness from sleep. Each day at sundown, we will here convene a rite to mark the waning of the sun's last rays and the onset of darkness. As twilight thickens into night, a procession of lamplighters will slowly advance from lamppost to lamppost. Arriving at a giant human head half-buried in the ground, they will ignite a brazier in its cranium. This act will represent that moment when the I unclenches and releases its tight grip on consciousness and lapses into dreams. Flames will flicker in the figure's eyes as glowing veins begin to overspread its face and brow. When sparks fly upward from its skull, we will begin a nightly fire art revue. We urge all fire artists to locate their work around The Dreamer. Come

paint darkness with the primal light of pure imagination.

Beyond this landmark, the spire-lined pathway will continue onward into the open desert. Its final destination will be The Temple of Dreams. Surrounded by a field altars and sarcophagi, this monumental shrine will consecrate those people we have loved and lost to death – presences that linger on within our minds as more than memories, forever fresh, forever strange, as living parts of who we are. On Sunday evening, The Temple of Dreams, replete with every offering and message that participants contribute to this work of art, will be set afire.

U N C O N S C I O U S N E S S

*If there is anything that
can be said about dreams
and longings, it is that
they...are hard to express.
It is difficult to transmit
into words the oddness
of an image, the comic-
grotesque distortions of
inner time and space, the
weird amalgams of feeling
that leave people perhaps
a little more aware of their
deepest responses to life and
a little more unsure of the arti-
fice with which they so often cover
themselves.*

DONALD SPOTO—THE DARK SIDE OF GENIUS

Beyond the conscious mind there is another mind. It does not think in predicates or normal verbs; its objects aren't constrained by space and time. Its nighttime visions seem to issue from some deep primeval region of the brain. They speak of passions that suffuse the soul, which underlie the sentient crust of conscious thought; uplifting here, deforming there, determining our actions. This year the portion of the playa that extends beyond our city will become a scattered field of dreams, each dream a self-sufficing world and each one an enigma. Every artist is invited to create an installation that illuminates the inner process of the unknown mind.

We encourage all participants to contribute to some aspect of this year's art theme. Construct a theme camp or an art car that evokes a dream you can't forget. Create a costume or a mask that is a portrait of your self or of your many selves. Explore your inner consciousness, your outer self; commemorate those people you have modeled in your life; explore your brain. Discover who and what you really are. If you are doing fire art or planning to install a work of art upon the open playa (whether it's related to our theme or not), please see our Art Guidelines on our website www.burningman.com/themecamps_installations/installations/new_guidelines.html for more information. Any art by anyone is always welcome.



THE FUNHOUSE - ROD GARRETT



THE DREAMER BY PEPE OZAN RENDERING BY PAUL GUTOSKI

BURNING MAN ART

Further Experiments in
Large-Scale Artistic Collaboration

BY WILL CHASE, AKA PLAYAQUEST

ARTISTIC COLLABORATION AND COMMUNITY

The citizens of Black Rock City have certainly witnessed a phenomenal number of collaborative art projects over the years. Whether it's massive productions such as David Best's temples, Pepe Ozan's famous opera sets, or hundreds of other smaller-scale artworks, more often than not, playa art is a group effort between friends. But a deeper trend toward community-based creativity has been emerging lately, and we're seeing it truly burgeon in 2005. Like Burning Man itself, several projects this year have taken the form of experiments in massively distributed collaboration. They're projecting a Burning Man meme to its next natural phase.

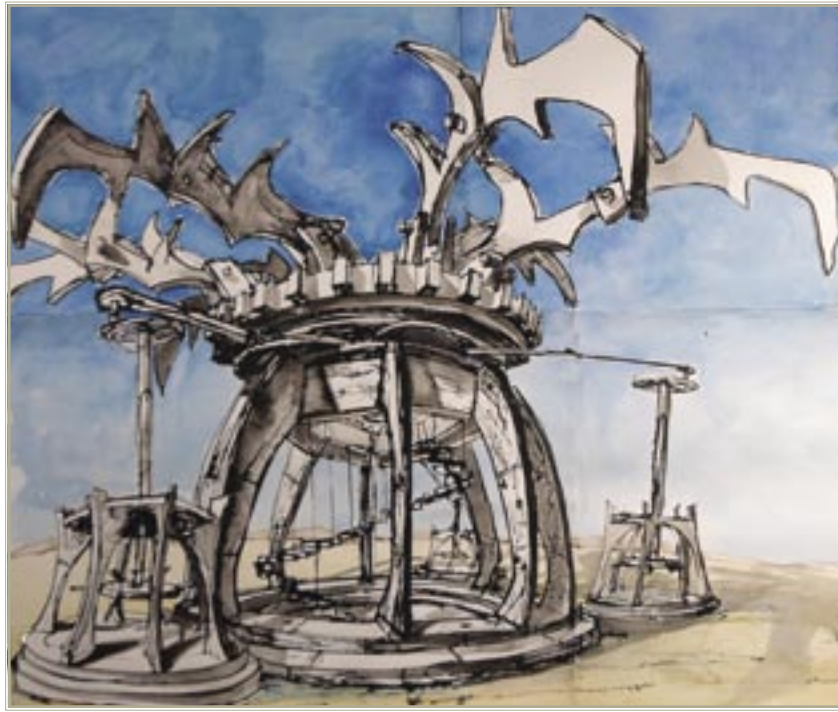
A CAULDRON OF COMMUNITY

When "Synapses" makes its debut on the playa this year, more than 60 people from six widely separated regions, including New York, Georgia, Texas, California, Washington, and Colorado, will have contributed to the creation of this sculpture. Metal fire cauldrons standing 12 feet tall will form a pentagon mounted on rails protruding from a central sculpture that that will tower 18 feet above the desert floor. The cauldrons can be individually positioned along the rails and locked down, allowing artists to continually recompose this artwork by adjusting its parts.

During the summer of 2005, each regional group will hold six workshops to construct a single cauldron based on the designs of veteran metal sculptors and project leaders Charlie Smith and Jaime Ladet. The ten participants of each workshop will engage in a hands-on collaborative learning experience, learning welding and fabrication techniques, plasma torch cutting, grinding, and sanding – all the skills required in order to build a sculptural volume from metal. Each of these regional

"The true power of a community lies in its ability to make manifest that which its members could not have individually dreamed."

– Anonymous



THE MACHINE BY CHRIS AIROLA, NILS R. CHRISTIAN, CONNOR CUNLIFFE, TOM E. HALL, JORDAN HOWLAND, CHUCK KRALOVICH, DOMENICA LOVAGLIA, CHRIS MCMULLEN, MICHELE MCMULLEN, IAN PAGE-ECHOLS, CHRISTOPHER PFEIFLE, LESLIE ROSEN, JEREMIAH STEINHEBEL, GABRIEL STERN, STEVEN WITHYCOMBE, AND THOMAS YORK OF SEATTLE, WA



ALIEN SEMAPHORE BY HEDLEY DAVIS, PHOTO BY STEVEN FRITZ

groups will take responsibility for its cauldron on the playa and participate in the overall construction of the sculpture. This installation will create, in Smith's words, "a central space ('synapse') where all of the participants from around the country will get to know each other as they tend the sculpture during its nightly firings."

As with Charlie's previous fire sculptures, such as "Hearth," "Infanity," and "Tunnel of Transformation," Black Rock City's nocturnal explorers will find the swath of playa immediately surrounding these cauldrons to be a welcoming oasis of warmth, music, conversation, and camaraderie. In effect, this installation will create a cauldron of community.

COGS OF THE MACHINE

The Seattle Burning Man Regional Group has taken the initiative to coordinate the efforts of nearly 50 engineers, carpenters, builders, electricians, performers, directors, and project managers to create a great kinetic sculpture. "The Machine" will be 50 feet tall and constructed primarily of wood and steel. It is intended as "a triangulated meta-mechanical temple in the open vista of the playa." Its central core will form a tower housing gears and a transmission. This structure will support an upper platform featuring eight articulated limbs that will gradually extend throughout the course of 7 days. To animate this piece, participants must work together to rotate its massive gears attached to three freestanding drive wheels. As the week progresses, The Machine's articulated limbs will slowly rotate outward from the central core like giant spider arms.

Seattle's Burning Man community will join together to create this prodigious piece, and the community of Black Rock City will supply the energy that brings the Brobdingnagian device to life. The week's activities around The Machine will culminate in a 30-minute performance featuring fire performers, stilt-walkers, acro-balancers, drummers, and musicians. At



SOL HENGE BY SOL SYSTEM, PHOTO BY RICK EGAN

the culmination of this rite, the sculpture will burn, shudder, and with a wrenching crash, collapse upon itself.

RISING FROM THE ASHES

Following up their stunning "Seven Sisters" fire sculptures from 2004, the San Francisco-based Flaming Lotus Girls will be return this year with yet another spectacular installation of interactive fire art. This celebrated group of "artists collaborating ... to create exceptional fire art and provide a resource for learning metalworking and other essential shop skills," the Flaming Lotus Girls have been contributing to their community through education and collaborative artistic expression since 2000.

Their piece for 2005, "The Angel of the Apocalypse," will form a 50-foot by 50-foot sculptural environment that rises from the ground in the form of an abstracted bird lying prostrate. Its beak and wings, made of cut, shaped, and welded metal, will form a partial circle 20 feet tall surrounding the bird's body, with a 30-foot by 10-foot assemblage of driftwood.

Participants will move between and around the flaming wings and climb on and into the bird's driftwood body. Some will be invited to operate the propane flame effects. At the end of the week, the wooden body will be burned in an elaborate fire ritual, finishing with a burst of white fireworks, signifying the ascent and rebirth of the Angel. Quoting the artists, "The Angel beautifully conveys a cycle of change, growth and discovery, and the large-scale installation invites Burning Man participants to explore this process."

WELL ... JUST PLAIN MASSIVE

Atlanta-based artist Zachary Coffin, known for his "Rock Spinner" and "Temple of Gravity" installations, will return this year with another interactive sculpture entitled "Colossus." Like Zach's previous creations, it will feature immense masses of rock that test the limits of physics, gravity, and our nerves. Installed in our city's Keyhole, this piece will allow participants to spin three giant boulders weighing a total of 50,000 pounds around a 50-foot tall center pole mounted on a base of steel.

WHAT'S YET TO COME?

As amazing as these pieces promise to be, they don't necessarily represent the "best" installations to highlight for 2005. An artwork needn't be particularly massive or

expensive to be good. Small, simple, subtle pieces can be just as impressive. Consider, for example, "The Dickey Box" described in this issue's front page feature article. In fact, the artworks described

here represent only a fraction of the installations that will appear at Burning Man in 2005. These few are only some of the artworks that we know about, based on information gleaned from proposals submitted for funding requests. [To view more of these funded projects, visit www.burningman.com/installations/05_art_grant.html on our website] A far greater portion of Black Rock City's art is produced quite independently of our grant program. This activity is the exciting part of Burning Man! We really don't know what's still to come in the months ahead or what will show up on the playa. We just know that, based on what we've seen so far, this year will be a fruitful one for interactive, collaborative and inspiring creations. Perhaps you have an inspired idea burning in the back of your head?

We encourage all participants to create (or be) art at Burning Man. For more information about how to create and register art in Black Rock City, please visit our website at www.burningman.com/art_of_burningman/. Our volunteer Art Team, headquartered at The ARTery in Center Camp, will also be happy to help you in the desert.



TEMPLE OF GRAVITY BY ZACHARY COFFIN, 2003, PHOTO BY FRITZ HODDICK

PARTICIPANT REFLECTIONS

Though I'd read quite a bit on Burning Man and had friends who participated, I had no idea what I was getting myself into. I understood there'd be roving discos and nude hippies on bikes, but it was the ART that took me by surprise: amazing towering sculptures made of books that can be borrowed, self-reflective video installations, a human car-wash with bubble-bath scrubbers, a faux pond with solar lilies and sparkling fireflies, the most beautiful temple you've ever seen made of the spare parts from a wooden puzzle factory... I'll

admit it - I was as excited as a four year old at the circus, but I was 35.

I grabbed the bike I'd bought for \$15 and headed down Dogma Avenue. My first stop was about fifty feet from my campsite. "Advice Taken or Given," read the sign, and a young man in a robe waited to be joined. I stepped off the bike and sat next to him. "Hello.



TY ECKLEY'S NECKLACE FACTORY, PHOTO BY LADYBEE

I'm Superprecious. Giving or taking?" I accepted some surprisingly good advice about my relationship with my brother, shared lemonade and a hug, and hit the road to my next adventure. Along the way I had a splendid glass of tea from the roving Chai Rickshaw, received a temporary tattoo, hit the Kissing Booth (and volunteered on the other side for a spell), ate from the Mobile Taco stand, [and] got a Savings account at Karmic Savings and Loan (I have good credit).

A group called the Animal Control Gang [ran by] in bright red jumpsuits, corralling stray "animals" - people dressed in animal costumes of any kind - and put them in a huge holding pen where they were alternately fed doggie biscuits (yummy scones) or beaten. One huge white rabbit ran in circles as a persistent Control officer chased him (her?) with a carrot dangling from a stick. Walking past the dozens of sad-faced furry beasts whimpering behind bars or trying to make a run for it was, for lack of a better word, zaniness.

Another favorite encounter came after a long bike ride out to the middle of nowhere, when I saw what looked like golfers far in the distance. I rode farther to find, lo and behold, the Move Your Turf Zone: a nine-hole course where caddies give players a small piece of green sod to hit off, then take with them to their ball - as the entire terrain is a sand trap. Something country clubs in Vegas and Palm Springs should clearly consider. For those who desire structure, there's a schedule of events, [but the] best thing is to strap a water bottle to your hula skirt and head out in any direction. Let the event come to you. Be ready to give and receive. And make sure to take the Man back with you: Our civilization - or lack thereof - needs you.

⊕ MICHAEL A. STUSSER ⊕

I HAD ALREADY DECIDED TO GO TO BURNING MAN when my mother died in January 2004 of Alzheimer's. I longed to go. I wanted something to remember in my 60th year. I dreamed of floating on the playa in swirling robes of white cotton, each day becoming covered with more stars; I would have giant pockets with magic markers and would hang out at the mythical Temple of Stars and invite all burners to draw a star on my robe. I would be silent. I would meditate. I would eat dried fruits and nuts and drink tea and draw stars, all week. I would take my camera and Remember, Remember. I would embrace the Desert. I would remember my mom, a Texas girl of the chaparral and the arroyos. It would be very spiritual.

It didn't turn out that way.

A Bee crept in, flew in to these plans, and started buzzing. By June, there were six of us, devoted bees, building an art car and her hive. She was a VW neo-bug, bright yellow. She sprouted wings. She grew plush fur in wavy stripes of black. Antennae appeared. Blue lights mysteriously emitted from below. She was beautiful. And her hive: 150 feet of yellow light rope, outlining a hive parachuted in stretchy yellow nylon atop a trailer painted in blackboard paint (for the spelling bees) and playing music of the BeeGees, the B52's, Bee-thoven, and the Flight of the Bumblebee, among many. All eight tires of the vehicles sported yellow and black spirals that amazed the eye as we moved. And of course we had costumes, several each. It took all summer.

Then, August 7, my father drowned. I rushed back to Texas and joined my siblings in a new round of grief and efficiency. I couldn't think or feel for a week. When I returned to San Francisco, my Bees surrounded me. There was still a lot of work to do before Playa time. We sewed, we glued, we stenciled bees on everything. We tested the lights. I put everything in ziplock bags. And then, at 3 AM on the appointed night, we set out. My first look at the playa was in a huge dust storm. We set up camp in high wind. The poor little Beemobile was already dusty. Things improved after that initial travail, and that night was a magic sunset.



NOVA SYSTEM ENTRANCE GATE BY DAVID KITTS AND CREW, PHOTO BY BUCKY BRIAN

After that, everything was magic. I woke up each morning before dawn, applied my Dr. Bronner's to my feet, put on my turban and my goggles, put my camera and my bottle of green tea in my fanny pack, and set out on the playa, taking pictures all the way. Each day I reached the fence in early sunlight, and did a round of Tai Chi way out on the playa. Each day I watched people build the Temple of Stars, and photographed the Man in slanting light, and walked until my tea was gone before returning to camp, at 444 Uranus. By then my fellow Bees were awake, and we made breakfast. My idea of eating fruits and nuts sparingly just didn't happen. The first breakfast was bacon and eggs with toast fried in the bacon grease (O My Gawd!) along with lattes avec steamed milk. The second day we had cherry chocolate pancakes. Every meal was a feast. Friday night we had a Tequila Tasting.

The night of the burn we donned our best Bee costumes and set out with our entire camp aboard. People hopped on as we crossed the playa to get a good spot. The music got us all dancing. I was moved to gasps and giggles and screams. The hive was jumping! In my perch atop the VW Bee bug, I was The Queen! The Man burned. I shed tears of awe and delight. I wept openly for the first time since my parents died: no holding back, screaming and crying all the way.

The next morning before dawn, I set out for the Temple of Stars. I got there when the shadows were still long, and listened to Tibetan Bowl Bells. I walked up on the platform, and read many memorials. I stayed there quite a while. Then I fixed my mom and dad's images to the Temple, and walked away. I stood on the spot



BRITISH COLUMBIA'S BIRDZ O' PARADISE PERFORMANCE GROUP PHOTO DAVID HUANG

where the Man had burned the night before, and watched two children pick up still warm remnants of twisted metal. We couldn't stay for the Temple burn. People had to get back to work. We arrived in San Francisco at 2 AM. I can still smell the playa dust at odd times. I will be back. Thanks to my Bee team: Lucky, Luzita, Ralph, Cork, and Meaux.

⊕ PHOEBE MCAFEE (PHOEBEEEEEE) ⊕

LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS, FROM P1

Newcomers to Burning Man sometimes treat our city only as a playground, one long recess from responsibility, an arena for the pursuit of pleasure. But Burning Man is not the summer season at Fort Lauderdale. It's fun to flout convention. Overcoming inhibition can initiate adventures. It is a joy to know that one may face the day dressed as a duck. And yet, to see our city solely as a scene of spectacle, as a diversion, is to fail to grasp an even greater opportunity. The Black Rock Desert is a challenging environment, but the community of Burning Man engenders an equally strenuous moral environment. It asks participants to recreate the world, them-

selves, and one another. Radical means going to extremes: a journey in, a journey out, a vast enlargement of identity. Our ethos, as a way of life, confronts us with the challenge to be truly free: to be and do in such a way that we embrace a new kind of responsibility that makes our lives more real.

Stooping down in order to retrieve a cigarette butt from the desert floor might not appear to be a liberating act - especially if it is someone else's cigarette butt. But giving and receiving soulful gifts, many of them imparted by strangers, has a way of making people feel that they belong to Black Rock City as participants, as members of a culture that we share. Pack it in and Pack it out and Leave No Trace are slogans. But veteran participants internalize these values as a form of radical responsibility. They are self-expressive, self-reliant, self-policing: self-aware. They create art and respect the art of others. They volunteer as greeters, Lamplighters, Rangers, recyclers, and theme campers. They leave their campsites as they found them: completely bare, without a single lasting trace that they were there. They freely do these things, few of



THE ROVING CUPCAKES. PHOTO BY ARTHUR ZWERN



PHOTO BY RICHARD HAMMOND

which are typically considered fun, not because of rules and regulations that deprive them of their liberties. They act this way because of who they have become.

In fact, the central lesson freedom teaches us can also be applied, in one essential way, to veteran participants. It has become a common pastime in some circles, almost a convention, to complain about the newbies. They gawk and act like tourists. They don't seem to participate, it's said. Oldbies sometimes feel that such incongruous behaviors are a blight on the event. Were it not for

newbies or for irritating music, were it not for traffic waits at Exodus or inconvenient crowds - were it not, in other words, for circumstances that they can't control - they could perfect their liberty and thus be free. They forget that if they listened to the radio they would receive reports about the traffic flow. They forget that in a world so vast and various as Black Rock City, one can usually escape whatever might annoy one. But, most importantly, they manage to forget the lesson Dickey learned. If they would only cross the street, open their hearts, and share with a newcomer, a stranger, what Burning Man has meant to them, they could transform liberty into freedom.

COMMUNITY NOTES

⊛ BLACK ROCK CITY: 2005 THEME CAMP LAYOUT ⊛

To increase connectivity and acculturation of new citizens, your desert home has gone through a transformation that will encourage registered theme camps and participants to join together to create new neighborhoods and communities. More camping closer to the Esplanade and Center Camp has been opened to all participants. Registered theme camps now extend down the 4:30- and 7:30-position roads spreading theme camps deeper into the city for better access. The details are now live on the Burning Man website: www.burningman.com/preparation/maps/05_maps/index.html

For questions about the new city design, please write themecamps@burningman.com

If you are planning to register your theme camp, remember that the deadline is 11:59 PM on June 30th. For more theme camp information and the registration questionnaire visit: www.burningman.com/themecamps

⊛ DRIVING ⊛

Be prepared to drive your car to camp and anchor it for the duration of the event. Vehicles without permits may be fined, impounded or disabled by law enforcement.

⊛ PARTICIPATE ⊛

If you would like to participate in the infrastructure that makes Burning Man happen every year, please fill out our questionnaire: www2.burningman.com/people



PHOTO BY LADYBEE

⊛ WALK-IN OUTLETS ⊛

RENO OUTLET
The Melting Pot
888 S. Virginia St

BERKELEY OUTLET
The Berkeley Hat Company
2510 Telegraph Av

SACRAMENTO OUTLET
Cheap Thrills
1219 21st St

SAN FRANCISCO OUTLET
Distractions
1552 Haight St

⊛ TICKETS ⊛

Tickets are available for purchase on the Burning Man website by credit card (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 have your ticket sent secure delivery.

All online tickets purchased after August 1 will be available at the Box Office at the Gate of Burning Man under Will Call.

All pre-sale tickets are \$250 through Friday, August 26, 2005.

Tickets purchased at the gate will cost at least \$300 and will increase in price over the course of the event. The Box Office accepts cash, money orders, cashiers checks and credit cards only - no personal or business checks. Due to our remote location, we cannot guarantee credit card sales.

Please plan ahead as there are no local cash machines.

NO tickets will be sold at the event after 11 PM on Thursday, September 1, 2005.

Walk-In Outlets accept Money Orders, Cashiers Checks or Cash ONLY. No credit cards, no personal or business checks will be accepted.

⊛ HOTLINE: 415 TO FLAME (415-863-5263) ⊛

For questions about tickets ordered online, use the drop done menu on the tickets page: tickets.burningman.com/contact.php

For questions about tickets ordered via snail mail, email partiserv@burningman.com

⊛ THE BIKE GUILD ⊛



THE BIG COCK ON A BIKE, PHOTO BY ANDREW WYATT

There will be no Bike CampinCenterCamp. We are encouraging all bike mechanics in Black Rock City to share resources and information among themselves to enable all pedal powered citizens to be self reliant. To this end we have created the Bike Mechanics' Guild; anyone with expertise on bike repair is automatically a part of an informal network. If you are

interested in being a part of the Guild, please contact bikes@burningman.com. All lost bikes should be reported to Playa Info in Center Camp. Do not report them to the Rangers.

⊛ AIRPORT ⊛

Calling all private pilots flying to Black Rock City International Airport. Start with our website for information: www.burningman.com/on_the_playa/airport. Be prepared for our requisite briefing. Ticket rules in effect at the main gate also apply to arrivals at the Port of Entry. Landing restrictions begin on Friday, August 26th. If you have additional questions contact the Airport Manager (airport@burningman.com).

⊛ DEPARTMENT OF MOTOR VEHICLES ⊛

All mutant vehicles must be pre-registered; all mutant vehicles must display their DMV placard. For information on what qualifies as a mutant vehicle, to register your work of art or your handicap vehicle contact dmv@burningman.com and visit dmv.burningman.com.



DRAGONS OF EDEN BY LUCY HOSKINGS PHOTO BY RICK EGAN

⊛ KIDS AT BURNING MAN ⊛

We are a family friendly event. We encourage everyone to know where kids' camp, "Kidsville", is located on the map. If you are not a family friendly camp, please place yourself far away from it. If you are a family camp yourself, consider affiliating with Kidsville or camping near it. For more info, contact kids@burningman.com. All parents should attend to their children and are responsible for their safety and well being at all times. Parents not behaving responsibly with regard to their children may be asked to leave the event. If you encounter a lost child, alert a Black Rock Ranger immediately. Always be respectful of children's personal space and their needs.



PHOTO BY TRISTAN SAVATIER

⊛ EXODUS AND YOUR LOAD ⊛

Every year the organization faces a tremendous task of picking up participants' abandoned trash on the asphalt roadway between the Gates of BRC and I-80. As you prepare for the event please eliminate all unnecessary items that are potential trash. Upon departure from BRC secure your trash and dispose of it properly at a landfill on your way home. Please do not dump your trash on the side of the road! Thank you.



RAT CAR PHOTO BY CAMERA GIRL

★ 10 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.



FIRE HOOPER PHOTO BY BILL KOSITSKY



PHOTO BY RICK EGAN

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