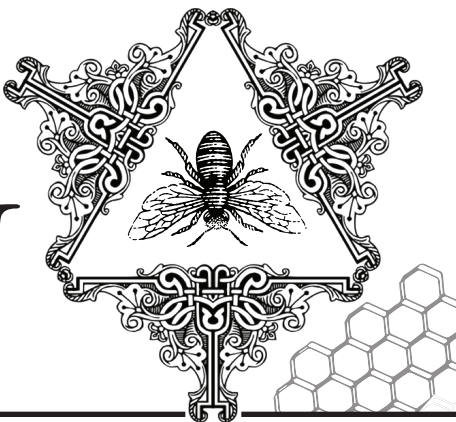




BLACK ROCK BEACON



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Dusty Bridge Beckons

BY BETH VANDERWERKEN

The smarty pants witbin the Math Collective have decided to swap talents: putting down their pencils and calculators to pick up metal grinders and nail guns for one of this year's Burning Man bonorary pieces: Traversing through Dust. Explore your reflections of self as you walk on this bridge of suspended decks that takes you to uncomfortable heights. Feel free to write your experiences on the structure and allow yourself to explore other modalities to move along the pathway. With its bumble beginnings at the San Diego regional, Utopia, a smaller scale project was designed to serve as a sacred space to reflect on the personal goals of the viewer. The crew behind the collective decided a larger scale piece was necessary to continue this inner exploration on the quest that is necessary to achieve such goals. As you step onto the platforms, take notice as the world below you begins to sway and the flickering lights creating an ominous atmosphere. Perhaps fear arises and the desire to turn back grows witbin you. The aim of this piece is to remind the participant of the shaky grounds and the unknown we are sometimes faced with. Perhaps as you traverse the dusty bridge, you may even notice the route itself may not even be clear. Yet regardless of the avenue taken, no one's course is ever easy terrain. Facing the darkness that bubbles up from the inside and forging a trail truly your own is the only way to achieve personal growth.

Using the structure to serve as a reminder that "life bridges" are for the trailblazer to create. In the end, it is the decisions we make that pave the path of our destiny. Unfortunately for some, the rocky road seems to repeat or "go on forever" till our lessons life has revealed.

Traversing Through the Dust is at 9:40 and 1675', about halfway between the Esplanade and the Man. To learn more about past, present and future works, visit: www.ramarchdesign.squarespace.com



Reading poetry is like undressing before a bath. You don't undress out of fear that your clothes will become wet. You undress because you want the water to touch you. You want to completely immerse yourself in the feeling of the water and to emerge anew."
- Kamand Kojouri

THE TEMPLE OF DIRECTION

BY MARCIA

Temple architect Jordie Van Der Bosch wants you to know that in the default world he's just a regular middle-aged guy who grew up in California and attends Burning Man with a theme camp. He has no special connection to Bmorg.

He is known for acting impulsively and on instinct, which is what launched him from Burning Man attendee to Temple architect. Van Der Bosch's application was one of a dozen submitted for the \$100,000 Temple grant. Instinctively, he knew that designing a temple that would be practical, built on time, and within a reasonable budget was something he could do.

Van Der Bosch aimed to fundraise an additional \$250,000 to \$350,000, which would still be a relatively small budget for the Temple. In the end, he raised approximately \$220,000, and in spite of the shortfall, Temple Guardian staff said this was one of the easiest, humblest, and best on-time builds in recent memory.

Va Der Bosch says that designing and building the Temple was not without hardship and sacrifice. In addition to the tremendous commitment of time and effort,

the project challenged his skills as a leader. He struggled with the uncertainty of success while suffering a firestorm of criticism early on for the simplicity of his design. The apparent simplicity was actually quite difficult to design, and the emotional impact was impossible to convey in pictures.

The Temple you see on Playa is one with the landscape. Approached from the 9:00 sector, the rise and fall of the carefully scaled torii [scaled arches/steps] match the angle of the mountains giving it a sense of belonging and permanence. The design is an adaptation of a Japanese teahouse. By entering through the smallest section, symbolically we humble ourselves and become equals. The linear path creates a shared experience that brings us closer to one another. The structure is also a metaphor for life, as we start small, grow and reach a gap that Van Der Bosch describes as a disruption, and then shrink again as we age.

The Temple is a gift from its architect of the love that flows in and out from him. It is transformed by the thoughts and objects that we, the giftees, bring to it.

Given the sacrifice and suffering it took to build it, would he do it again? "Fuck, yes." 🐷



A Litte Piece of Bernie

BY BETH VANDERWERKEN

Burner time is a real truth on playa. Burners are late to almost everything! That is, if they make it to their destination at all. Getting swept up in the closest pickle back party, the human carwash, or simply getting lost in Deep Playa is not an uncommon occurrence. Yet, amongst this slacker dense population, there is an ever growing sector of individuals with a deep urge to assume the fateful remnants of the post-Man within the early Sunday morning hours. Being late for this scavenger hunt is not an option for these folks! But what is the appeal of metal tidbits and melted glass? For many, this activity is one of transformation. Observing the Man in his grandeur, finding solace within him amidst the dust storms of the week, and finally, celebrating as he explodes into a raging ball of fire, burning him to the ground. It seems as if the after destruction foraging affair contributes to a reverse metamorphosis within the scavengers themselves. Sifting amongst which is black and charred, the aftermath of the Man allows the opportunity to take something prone to dismissal and transform it into something of luster and value. This can be true even in a deeper metaphorical sense depending on the searcher. For many, the playa diamonds and the ashes themselves seem to serve as a ceremony piece, a reminder of what they

have overcome or as a symbol of strength for what they may come to endure. Spicy made this apparent as he spoke of spreading the ashes of the Man in the ocean to help free him from the torments he was facing after suffering the loss of a child a couple years back. Besides, dusty grounds, wire, nails, and metal design elements seem to be another hot commodity. Many artists scout the grounds for this medium to transform into pieces of jewelry that they wear throughout the year or offer as gifts the following year come round. Metal breastplates from the Man's past have even been used as good luck symbols on art cars. Frequent dusty miner Snazzy offers advice to newbies on the sweltering scene: "With anything like this, it's best to have patience, and you might find something that you didn't think you would. Like how some people are dead set on finding a playa diamond and instead they find a cool twisted metal something." So this year, before packing up camp, putting your big boy pants on, and returning to the default world, consider paying your respects one last time to this smoldering earth of Black Rock City. At least one burner pro tip to regard: Stick to the smoking edges as to not melt your boot bottoms, and if the goods are still too hot, slap a patty on this "Man made" grill and enjoy an impromptu breakfast BBQ. 🐷



Playa art, inside

BY RIA GREIFF

Having given Washington and Cincinnati a taste of Burner culture, the "No Spectators: The Art of Burning Man" exhibit is making its way closer to home, debuting in Oakland on Oct. 12 for a four-month stay.

The Renwick show was exhibited in Washington, D.C., and then traveled to Cincinnati for an exhibit in April that is set to close on Sept. 2. On a recent visit to the Cincinnati Museum, the museum was full of awestruck attendees one steamy midwestern day. If they were escaping the heat in the arctic blasts of air in the hallowed halls of the museum, they looked flustered nonetheless.

The exhibit was scattered about the museum, so everyone had their map out. The Burner way is to simply explore and run into stuff as on playa. Perhaps this is the reason the exhibit was scattered about; you turn a corner and are suddenly in a room full of floor to ceiling mushrooms, or find an art car that is a fully operational movie theater, parked in the middle of another room.

According to Jill Dunne, Director of Marketing and Communications at the Cincinnati Art Museum, all three exhibits were identical except for one not so small difference – The Temple. The Cincinnati museum was unable to support The Temple part of the exhibit that was shown at Renwick, and Oakland

commissioned a new, 40-foot-tall outdoor temple by internationally acclaimed sculptor David Best. Also, Oakland will not have Shrumen Lumen artworks currently shown at the Cincinnati Art Museum.

Washington and Oakland seem like likely locations for the exhibit to be visiting, so what was the reason behind Cincinnati being chosen? According to Dunne, Cincinnati Art Museum director, Cameron Kitchin, found out about the "No Spectators" exhibition and was adamant about bringing it to the Cincinnati Art Museum, and Cincinnati is centrally located in the Midwest. Everything at the Cincinnati Museum of Art was free, including the parking.

The Cincinnati Museum of Art, Oakland Museum, and The Smithsonian's Burning Man exhibit, "No Spectators," at the Renwick Gallery in Washington, is a recognition of Burning Man as a major American art movement, after decades of outsider status. This gave Larry a great sense of satisfaction because of the validation of Burning Man's larger role-- as a cultural movement. Larry wanted Burning Man to last longer than his lifetime; to become, as he liked to imagine, "a hundred year movement" because culture is "disappearing faster than the tropical rain forests."

Get to the exhibit, before it too, disappears. 🐷

Teenage Burnland: BRCitizen Since Infancy

BY JOSH FALCON

When I tell people that I'm only 15, but this is my 10th burn, they are always surprised.

But to me, it never seems like a big deal.

The most common question I've been asked is what Burning Man seems like from the perspective of a teenager.

I remember practically nothing about my first four burns, since I was 1, 2, 3, and 4 years old. After that, I started kindergarten and had to stop burning for a few years. I started going again when I entered third grade. Everyone I met acted surprised to see a 7-year-old here and thought it was

cool. To me, it seemed like a huge playground I got to visit for a week, and then watch gigantic structures burn down. That was my favorite part.

But as the years went on, all the theme camps and art cars seemed more normal to me and less exciting – and people found it less impressive to see a 15-year-old at the burn than a 7-year-old.

The dust and the heat started to bother me more, and now this is my final burn for a long time. The amount of schoolwork I receive every year has increased, which is one of the reasons I have to stop coming. But despite desensitization of everything here, I still feel lucky to have been so many times when none of my other classmates were here. 🐷

When Albert Einstein told you to hide your source, he wasn't giving you a deliberate advice to conceal the root in which you're growing, but was to conceal the root from the eyes of people that will dare to uproot it. - Michael Bassey Johnson

Fascination Installation

BY CASS

Fascination is an optical illusion created by a creative crew specializing in circus and magic arts.

The installation, created by Canadian and French team members Joe Culpepper, Marion Cossin, Louis Philippe-Dugre-Dhibaudeau, Guillaume Jacques, and Andrew Miller, based in Montreal, Canada, is a user-driven art experience best enjoyed when the sun has set and the lighting effects come to life. The user activates the illusion via a bicycle-peddling system mounted to the wheel.

The wheel contains rings cut in the form of feathers called Endless Feathers. The feathers create the illusion that they are increasing or decreasing in size, when in fact they are all the same.

The wheel itself features 12 sections, 10' above the ground, 7' in diameter and 3' wide.



Reflecting the Current State of the United States, in a Tiny Church

BY GREG LEVITT

The Little Church of Thoughts and Prayers is a subtle invitation to consider the grave state of our nation. Little Church is an apt name. It is small enough to fit on artist graTis's trailer, and at a distance it is unassuming enough that you may have shuffled or rolled past it on your way from the Temple to the wreck of the 747. Step inside, and you will find yourself confronted with a pulpit and pew constructed out of shotgun shells, reclaimed wood, and epoxy. You'll notice that the stained glass windows are made of recycled aluminum shed siding torn asunder by a collection of guns lent to graTis by his friend and two strangers who happened to also be shooting things in the middle of the desert. Even the sign out front and the bell tower on top, are riddled with bullet holes. Shot up scenery has been a staple of graTis'

last five pieces to grace the playa. Last year's was a schoolhouse with bullet holes through the children's drawings tacked to the walls. "This isn't activism," graTis explained. "I don't have the answers to gun violence; I am posing the questions." He went on to say that this piece is meant to reference the recent string of church, synagogue, and mosque shootings. "Mass shootings are so commonplace that I may as well be painting daisies. It's just a reflection of what I see." So, what do you see in this reflection? Will you find yourself in the little church debating the conflict between the rights of an individual to own and use a gun and the rights of the public to feel safe in their religious institutions? Or, will you miss the undertones of gun violence and get married in the church as one newlywed playa couple did? Either way, you might seek shelter from the sun in this tiny little church and consider your thoughts and prayers. 🐉

Lighten your load: give food & drink

Did you find yourself guzzling delicious alcoholic beverages this week instead of consuming the nutrient dense food you mindfully prepped pre-burn? DPW has the solution to fight food waste during Collexodus! Find their collection containers at the East and West fallopian tubes on your way out of Black Rock City. Beginning Saturday around 12pm till Tuesday at 5am, these dust devils will collect your sealed quality goodies. Why donate? The Restoration Crew sticks around for another two weeks post-burn, cleaning and packing up the loose ends. Contributions of sealed goods (non-perishable and in its original packaging), electrolytes, salty snacks, smokables, and alcohol (especially whiskey and beer) are always welcomed. The Fluffers are also in need of contributions of small coolers (non-styrofoam), medical supplies, menstrual products, baby wipes, sunscreen, and other products Burners use to survive the week in the heat. Playa gifts are also welcome. Please pack these items at the top of your car for easy access! A definite no-donate is water. As helpful as it seems, they already have all the clear liquid goodness necessary. When the dust settles and DPW take their final step off of the playa, all the remaining food is donated to the senior center and the school in Gerlach. Up until that point, let's help this crew enjoy chubby bunny wiener contests, corn beef hash spaghetti, and assorted gourmet snacks. 🐉

--Kitchen Witch and Jimmy Olsen

BLACK ROCK BACon



NICODILUS REX

BY TONY

Amongst all the expected butterfly imagery present for 2019's Metamorphoses theme, prolific Burning Man artist Peter Hazel has gone a different direction with the titanic piece 'Nicodilus'.

The installation represents crocodilians, which have remained apex predators relatively unchanged. Entire ecosystems and drinking strategies evolved in response to the constant danger of crocodiles in the water.

Hazel's 40' leviathan sits with illuminated

eyes and teeth on open playa near 2:00, about halfway between Esplanade and the Man. All week, our city stumbled and crashed around it. Children, drunks, and other revelers have been seen climbing and sliding down the back of the monster.

With enthusiasts braving their way over massive glowing teeth, using an overturned bucket as a step, Burners took pictures from inside the gaping maw, in their own way fulfilling a role which has remained for so long a biological constant. 🐉

Running The Distance: 10th Annual Ultra Marathon

BY GOLDIE

As much of Black Rock City was tucking in for a short night's sleep Tuesday, nearly 300 people were running the annual 50k. Some 350 people registered for the 31 mile run, of those, about 290 showed up just before 5 a.m. to run laps around the city.

For the third year in a row BRC's fastest man was Tyler Jones, who ran it in three hours 18 minutes and 22 seconds. The city's fastest woman was Kay Hodgins, who ran it in three hours 59 minutes and 24 seconds. She also ran fastest the last time she ran, in 2015.

Consider for a moment: Jones ran a 6:23 pace for 31 miles. Hodgins ran at a 7:42 min per mile pace. They ran from the dark of early morning and as the sun rose on the Playa. Getting to watch the transformation of the day is often cited as the best part of the run.

Hodgins ran the race in memory of her partner Kristin who took her own life a little more than two years ago. "The run symbolizes getting back joy in my life," said Hodgins.

Jones said before he started running the race three years ago, he thought those who ran it were morons. But running the race for a passed campmate changed that for him too.

The idea for the event comes from ultra marathon runner Cherry Bomb of Camp Pink Lightning.

During the first year in 2009, about 40 people showed up to run around the city. Today, 10 years later, people from all over the world and all ages come wearing tutus, ties, and tails to run the ultra marathon.

"It's just kind of blossomed into this," said Warrior, Cherry Bomb's husband, who added that people hear about the race and decide to come to Burning Man for it, and people here at Burning Man will decide to try the race.

"It's a real ultra marathon," said Jonathan, who has helped time the race for the past four years.

Top finishers:
Women:
Kay Hodgins 3:59:25
Julie Khefyets 4:27:26
Christine Mosley 4:28:43
Men:
Tyler Jones 3:18:22
Nils Arend 3:25:57
Michael Marlin 3:28:11 🐉

Our perception about the world does not justify the reality of the world but rather on the contrary it is a reflection of our own character. - Harshit Walia

Eventually I saw that the path of the heart requires a full gesture, a degree of abandon that can be terrifying. Only then is it possible to achieve a sparkling metamorphosis. - Carlos Castenada

ALMANAC

The moon is taking this year off, winnowing down to nothing on Friday and barely growing enough to shed any light on Exodus. So pay special attention to night lighting, especially out on the Open Playa.

Saturday, August 31

International Bacon Day
Suzanne & Charlotte's birthdays
Ice sales Noon-6:00 p.m.
Sunset: 7:33 p.m./Dusk ends: 8:01 p.m.
Man Burns: after 9 p.m.

Sunday, September 1

Dawn: 5:55 a.m./Sunrise 6:23 a.m.
Sunset: 7:31 p.m./Dusk ends: 7:59 p.m.
Ice sold: Noon to 6 p.m.
The Moon is in the sky at dusk.
Moonset: 9:19 p.m.
Temple Burns: 8 p.m.

Monday, September 2

Labor Day
Dawn: 5:56 a.m./Sunrise: 6:24 a.m.
Ice sold (Last chance): 9 a.m. to Noon, Center Camp only
Black Rock City Closes: 6 p.m.
Sunset: 7:29 p.m./Dusk ends: 7:58 p.m.
The Moon is in the sky at dusk.
Moonset: 9:51 p.m.

Tuesday, September 3

Dawn: 5:57 a.m./Sunrise: 6:25 a.m.
Exodus Ends: 6 p.m.
Sunset: 7:28 p.m./Dusk ends: 7:56 p.m.
The Moon is in the sky at dusk
Moonset: 10:24 p.m.
Road Distances:
Gerlach, 13 miles; Reno, 120 miles;
San Francisco, 337 miles.

Sun/Moon data courtesy of SunriseSunset.com.

Geographic data from BurningMan.com with calculations by the Black Rock Beacon.



The Black Rock Beacon
10 Years After

Sunday, Sept. 6

Adrian Roberts, the artist formerly known as the editor of Piss Clear, and friends graced us with a Playa Lingo handbook. Terms included Blue Rooms (Potties), Douchebag (Concierge) camps, Golfer (Bmorg staffer in an unmutated golf cart), Shirt-Cunting (the Donald Duck look for gals), and Smurfing (rubbing one out in a Blue Room). 🐉

HELP WANTED

2020 will be our SIXTEENTH year of publication! Get involved during the year and be ready to help us keep tabs on the Playa and consume astounding quantities of pork-belly products. If you write, edit, draw, do computer layout (InDesign), take photos, like schwag, or want to deliver our rag around town, we'll be here. We also publish BRC and regional news on our website.

BLACK ROCK BEACON UNINDICTED CO-CONSPIRATORS: Ali Baba, president and managing editor; Lancelot Smith, vice president; Mitchell Martin, editor emeritus; Suzanne Zalev, editor; Francis Wenderlich, masthead co-creator; Ali & Francis, camp managers; Larry Breeding Is Fundamental Editor; WeeGee, long-lens photographer; Taymar, photographer; Mrs. Lucky, deep thinker; Ron Garmon, extraordinaire; Gayle Early, curiouser and curiouser, also nrdr; Smash, editor and website wrangler; Durgy, doer of stuff; Angie Zmijewski, treasure and production goddess. Lena Kartzov, secret design weapon. Queen Marcia, volunteer coordinator. Staff this issue: the usual. Designers, Corbin & Ali. Transpo, Alexxx.

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Hestia Font by Keithgo