

Art Installations In The Desert:
A Participant Observation Study Of The Art Of
Real Life Burning Man And Second Life Burn2

by

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ABSTRACT

Black Rock City is a temporary city existing for one week in the harsh desert of northern Nevada. It plays host to the Burning Man festival with over 300 large-scale art installations and is considered to be the largest interactive art festival in the world. Besides the main burn, smaller local regional events have developed. These regional events incorporate the same tenets as Burning Man including the presentation of large-scale art. Burn2 is the regional event held on the virtual world, Second Life. In 2013, both events used the theme of Cargo Cult as a stepping off point for the artists. Through the lens of spectacle, I applied art criticism as a way to gain understanding of the artworks.

Art criticism is a means of interpreting and appreciating artwork and is often used in the art classroom. Edmund Feldman's method promotes a deeper understanding of art and consists of four steps: description, formal analysis, interpretation and judgment. Using Feldman's method, I analyzed three artworks from the 2013 Burning Man festival and three works from Burn2. From interviews, photographs, and personal observations I analyzed the artworks. I used external analysis to compare the literature on similar festivals and the artworks with other events held in the real life and virtual world.

I found in both events very similar concepts and themes. Artists had specific subject matter in mind when designing their installations. Artists used the theme as a

stepping off point for rationalizing their content. Art made to be displayed at Burning Man was expensive; funding was a concern for all the artists. Burn2 artists were free from funding concerns with the exception of expenses related to getting on Second Life such as a high-performance computer and WiFi connection. Emerging themes included use of building materials and color, use of electronics and computer technology, art installations in festivals, art as spectacle, collaboration, and interactivity. Further implications included teaching about the engineering of structures, critical thinking about festival themes and the individual art installations, visual culture, and art making with these emerging art forms.

Keywords: art cars, art criticism, art installations, Burn2, Burning Man, Edmund Feldman, festival, Second Life, spectacle

DEDICATION

I wish to dedicate this dissertation to my parents.

Richard Preston Krecker (1933-2011)

He taught me the value of an education and would be very proud now.

Susan Gallagher Krecker (1934-present) for her support of this journey.

ACKNOWLEDGMENTS

Writing a dissertation is a lot like a journey, a transformation of self-actualization and recognition of personal limitations. At the point where I was making arrangements to complete my proposal, I was in a devastating motorcycle accident. While these life changing events are not often a blessing, this one forced me to slow down and look at what I wanted to write on. Between my personal reflection and a suggestion by my committee chair, the topic was switched to ones I knew about and were a part of the Burning Man and Second Life communities. Making this change gave me valuable time to recuperate, and build my health. I spent that time researching, pre-event interviewing and preparing for the trip to Black Rock City where some of the research would occur. Once both events had taken place, I began writing. I had written before but the amount and detail needed for this dissertation quickly became daunting. I bought a book on dissertation writing, and attended a number of seminars at the ASU Writing Center. Eventually I learned how to accomplish this large of a task by managing my time, getting help and support from family and friends, and focusing on the end goal of completing the dissertation.

I'd like to thank my committee. Dr. Mary Stokrocki insightfully clarified ideas and pushed me to make this work my own. Dr. Bernard Young always greeted me with a smile and a discerning ear. Dr. Eric Margolis challenged and enriched my ideas.

There were those without whom this process would have been more difficult. I am indebted to those people who allowed me to interview them. The ASU Graduate Writing Center taught me writing and editing techniques. Thanks to my transcriber who wrote out hours of recordings. The Breyer Law Firm, while not directly involved in the dissertation, supported me through litigation and without which, the healing process would have been much harder. Tom Varden, Ben Delarre, Philip Levis, and Charles White gave express permission to use their photographs, while Bexx Brown-Spinelli and Dan Rademacher allowed the use of their photographs through Creative Commons licenses. I would like to acknowledge all my friends who have cheered me on. There are too many to list here. I will always be grateful to the Desert Wizards of Mars for accepting me into their ranks.

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I no longer dare mighty things, I do mighty things.

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CHAPTER 1: THE TABULA RASA

Carefully crafted, and fine-tuned over its 29 years, the architects of the annual Burning Man festival quickly established a place for those on the frontier of the arts and culture. Welcoming all who undertake the serious and the silly, conventionality and spontaneity, the festival promotes theatre, music, and the visual arts. Burning Man quickly became an international phenomenon. A festival is a periodic celebration marked with specific activities held at the same place and time of year (dictionary.com, 2014; Merriam-Webster, 2014; Macmillan, 2014). Seventeen years after its inception, a unique collaboration brought the Burning Man festival to the *virtual world* of Second Life. Each year the artists of both events strive to make art that speaks of collaboration, interaction, and community. This dissertation will take a close look at the art and the artists involved in the spectacle that is Burning Man.

The Burning Man Festival

In 2007, I found myself on a patio surrounded by friends in the tropical beauty of Hawaii. Conversation turned to various events that everyone had attended and included one called Burning Man. The festival was described to have an almost endless creative variety, as a place where ritual and arts were rampant, an edgy place, a cross between desert survival and Mardi Gras, where adults had given themselves permission to play. I immediately made plans to go. Over the next few months I acquired a ticket, did my

research and, in late summer of 2008, headed off to a desert in Nevada. While I had done a lot of research, I didn't quite understand the vastness of this place until I saw it.

The Burning Man festival is held in northern Nevada in the temporary city known as Black Rock City (BRC). It is big, surrounded by a fence, on land managed by the Bureau of Land Management (BLM) a division of the Department of the Interior. The BLM is charged with managing the natural resources owned by the United States (Bilbo & Bilbo, 2008). This orange fence defines the outer edges of the city. Known as the trash fence, it is a four feet high orange plastic construction mesh, held up by green metal posts approximately nine miles in length. The fence is in the shape of a hexagon, encompassing the five square mile BRC, the deep *playa*, and all the art.

All attendees must have a ticket and are greeted with a hug and a hearty "Welcome home!" no matter what time of day they arrived. People who have never attended Burning Man are called virgins and, on their first visit, they are invited to roll in the dust and ring a large bell. This ritual is necessary, according to the greeters, because the dust gets all over every person, thing, and car on the *playa*. The *playa* was formed during the last Ice Age and left craggy mountains and barren scrub plants dotting the valleys. Covering over four hundred squares miles is the ancient Lake Lahontan. This barren land is a flat alkaline wasteland. It was first described by explorer John Charles Fremont in 1844 as a forbidding place he would never go to again (Bruder, 2007). During the winter and spring, the surface is often covered with runoff from the surrounding snowcapped mountains and rivers. Plants don't grow on the *playa*, nor do



Photograph 1. An Aerial View Of Black Rock City. Photo by author.

animals, birds, or insects often visit. By summer, the playa has compacted until activity from humans or vehicles disturbs the surface, breaking it up to a fine whitish-grey silt like dust. This playa was formed from a mixture of saline, minerals, and clay as heat from the sun dries the shallow lake bed leaving desiccation polygons. The resulting is a barren, surreal surface, the perfect tabula rasa, or blank slate, for the artistic expression of the citizens of BRC (Harvey, 2003). After my midnight stop at Greeters station, I drove into the city weaving through the dimly lit streets that were in direct contrast to the brightly lit camps until I found my new home.

BRC (Photograph 1) is laid out in a carefully constructed semi-circle resembling the face of a clock. The Man is the center of the clock and each street takes on the name of an hour from 2:00 to 10:00. As the city has grown, half and quarter hour named streets have been added. Half a mile from where the Man stands begins the first of thirteen circular streets. Called the Esplanade, this first street has become a boardwalk of sorts where citizens parade past *theme camps* with names such as Costume Kult and Pink Heart. Each consecutive street is ordered by letter from A to L. These letters become the

first letter of that street's name, chosen to reflect the years' theme. Among these dusty streets live 68,000 people from all walks of life, and every corner of the world. The network of curved streets are decked with sign posts illuminated only by kerosene lanterns atop tall lampposts (Bruder, 2007).

Everywhere there is a din of electronic music sometimes soft, sometimes loud, and sometimes mobile. People walk in the middle of the streets, while decorated busses and cars, called mutant vehicles or art cars,¹ drive slowly by. Bicycles of every sort weave in and out of this cacophony of people and sound. This vision repeats each year as the ritual of entering the city remains the same.

Burning Man began as a bonfire on a San Francisco beach in 1986, at midsummer. As more people joined in this annual event, it was moved to the vast Black Rock Desert in northern Nevada for the week preceding Labor Day ("Timeline," 2013). Burning Man has grown to be a world renowned festival of art, music, and community building. The art is innovative, large, sometimes mobile and interactive and makes a unique backdrop for the city of 68,000. The city brings with it an alternative to every day culture through the arts. According to founder, Larry Harvey, Burning Man is a carefully crafted social experiment in community and shared lifestyle. This incubator of the social process gets wiped away from the playa each year, and reborn unencumbered by its past (Harvey, 2013b). What continues on each year are the *Ten Principles*. These guidelines for all citizens focus on community spirit and respect ("Ten Principles," 2012). Not only are

¹ Mutant vehicles are required to register for a day tag and a night tag with the Department of Mutant Vehicles (DMV).

they followed at BRC but they have become a code for living every day and will be explained in depth later on.

The social experiment (Coffin, 2006) that is the city has grown over the years. The BLM restricts the number of attendees. In 2013, the limit was 68,000 people. It is a harsh land where everyone must bring everything they will need for the week and cart it back out again. Average August temperatures range from 90.8°F to 56.3°F but can reach as high as 117°F. Wind often picks up the dust with gusts up to 70 miles per hour that cause whiteouts lasting hours and often into the night.

The weather is hard on people, cars, tents, and the art that is placed within its boundaries. Citizens wear goggles and masks to protect themselves from the dust when the wind picks up. They are advised to carry water and food with them at all times as the heat is oppressive and dry. Dehydration is a big concern. The skin dries out and if not careful, can split on the hands and feet. Whiteouts cause loss of visibility and people get lost out in the deep playa. With the closest permanent city being 2 hours away, the health and safety of citizens is a big concern. There is a small hospital in BRC as well as access to emergency helicopters.² The trash fence helps in that it contains even these lost denizens. In fact, it got its name because it stops trash from drifting into non BLM sanctioned areas. People are advised not to run the air conditioning in their cars and RVs even during the heat of the day, as the fine dust will get into every corner of the engine and interior. This alkaline dust is caustic and can speed rusting. As if that isn't bad

² Emergency Services Department (ESD) provides fire protection, medical evaluation and treatment, mental health services, an Emergency 911 Dispatch facility, and the communications infrastructure for Black Rock City. http://www.burningman.com/preparation/event_survival/esd.html#.VG2JP5PYNAA

enough, it is also near impossible to wash off, vinegar seems to be the only thing that can remove it. Tents, when not properly staked down, drift away in both the wind and *dust devils* that move across the playa. Recommended for proper staking is a two foot rebar bent to resemble a candy cane and hammered deep into the surface.

Artists engineer safety concerns into their design. Art is required to be staked to the ground as wind can be an especial concern with larger pieces when 70 mile hour gusts can topple art onto unsuspecting participants. The playa is dark at night, so art also has to be lit to ensure cars and bikes don't run into and destroy them. Similar to vehicles, dust is a concern with the art. Art with moving elements and electronics are especially prone to malfunction when the dust settles. Dust inhibits computer boards and other sensitive electronics from powering lights, music and other effects. Fire is also a safety concern. Some of the art is burned during the week while others have flame effects fueled by propane. Artists are required to insure that a fire crew assist when the art is burned, and the safety department inspects flame effects.³

Not only is it hard to simply be on the playa, it is hard to get there with both costs and distance being issues. In 2008, I drove about 1400 miles, through four western states and spent well over \$1000 on a ticket and supplies.⁴ Each year entry becomes harder as more and more people vie for tickets.⁵ Many people travelled from across the country or even

³ The department in charge of fire safety is Performance Safety Team for Open Fire, Flame Effect & Pyrotechnics (PST).

⁴ Ticket prices rise every year. In 2008, I paid \$250 and by 2013 the cost was \$380.

⁵ 2011 was the first year the event sold out. Since then, BMORG has attempted to thwart scalpers through both registration processes and lotteries. They continue to refine these processes as a balance between those who wish to attend and those who wish to profit off the event.

oceans. They fly into Reno, Nevada, the closest established city with an airport, and rent vehicles or hitch rides. Bringing art is also difficult. Artists hire tractor-trailers to make the journey, but first build the art in stages outside of the playa and then rebuild it onsite. International artists often arrive in Nevada months in advance to build their artworks then transport it to the playa and re-erected it there.

Each year Reno warmly welcomed these attendees as did Gerlach, the tiny town nine miles from BRC. Gerlach, population 206, according to the 2010 census (Census Viewer, 2012) capitalized on the fact that they were the closest. During most of the year, the sleepy little town has few resources, but grows to accommodate the hoards of people passing through. The VFW Ladies Auxiliary opens a rummage sale, (Bruder, 2007) the city sells water, and the only gas station in town brings in tanker trucks filled with gasoline. Booths were set up on empty lots for the sale of last minute items. After Gerlach, the narrow two lane road circled the southern part of the playa and turned north. Even before Burning Man opened its doors, a flood of cars, RVs, rental trucks and busses traveled through town and slowly up the road towards the playa. Six miles of this road later, they turned onto the playa itself and, at ten miles an hour, drive for another three miles until reaching the Greeters station.

The night city looked different from the day city. Dust gave way to bright lights; people were no longer just brightly clad but lit with flashlights, headlamps and *electroluminescent (EL) wire*. The city took on the look of a Mardi Gras refugee camp. Brightly painted signs with intriguing names beckoned citizens into camps who are then

treated with hugs and gifts. Street signs are clad with a clock number on one sign and a name on the other. On top of many was a small art piece rendered aglow by solar panels to light up the sign.

BRC exhibited many of the trappings of any large city including planned streets, a central gathering place, open areas, a transit system, and of course neighborhoods. The city plan was carefully designed to encourage social interactions and a sense of community (Garrett, 2010). Circular plazas were carved from intersections as neighborhood gathering places. The largest was Center Camp located at the 6:00 mark on the Esplanade and directly in front of the Man. Center Camp was a large circular tent two-thirds the size of a football field (Bruder, 2007), surrounding a circular road with the various departments that make up BMORG as well as other camps. The smaller plazas resemble a traffic round-about with a work of art featured in the center. Not only were these a place that art was centrally displayed, but art was also found throughout the city and in both the inner playa and outer playa.

The inner playa is that half mile space, between the arch of the Esplanade and the Man. It is dotted with all manner of artworks, from small simple pieces with one element to large interactive installations. These pieces, numbering over one hundred every year, sprawl across the inner playa. The outer playa is the area past the Man and the far corners of the Esplanade. It includes the Temple, the spiritual focus of the event, and boasts more than a hundred pieces. Being a larger space, the outer playa art is best gotten to by bicycle as the art may be as much as a two miles away from the city. Art is also

displayed in Center Camp, the host of the Center Camp Cafe, a live performance stage, couches for sleepy citizens, *two-dimensional* (2-D) art, and small sculptures.

The first time I saw the Man sculpture, 2008, he was atop a 50 foot tall obelisk symbolic of the theme, American Dream. The Man was placed in the center of the city and garnered all the attention. Made of wood, the form remained the same since 1990 and was constructed by the collaborative efforts of the *Department of Public Works*, (DPW).⁶ Each year the Man stands at 40 feet tall, on top a pedestal reflecting the year's theme. In 2011, he was presented as the first striding Man, on a base representing two mountains. The 2013 Man, in respect to the year's theme of *Cargo Cult*, stood atop a large UFO (*unidentified flying object*) complete with portholes on top and a 360° view of the playa. The Man has always represented a central role in the event not only as its namesake, but as the focus of the largest ritual, the Saturday night burning of the Man. This ritual symbolizes death and rebirth. For without the death of the Man each year, and subsequently the city, there can be no Burning Man the next year (Clupper, 2007).

Cargo Cult

As mentioned above, Burning Man declares a theme each year since 1990 ("Timeline," 2013). Each year's theme gives artists a starting point for their creations (Harvey, 2000).

⁶ Department of Public Works is the Burning Man department responsible for building and maintaining the infrastructure of Black Rock City.

The 2013 theme was Cargo Cult. The legendary and supernatural John Frum brought the promise of treasures to South Pacific natives in the form of the Armed Forces who took up residence there during World Wars I



Photograph 2. Untitled [The Man in 2013]. Photo credit Bexx Brown-Spinelli is licensed under CC BY 2.0.

and II. These forces brought with them items the natives could not have imagined: food that would not spoil, medicines to revive the sick and technology to allow people flight and quick long distance travel. Once the wars were over, the Armed Forces left taking these supposed magical items with them. The natives built altars and replicas of the treasures in hopes that the real ones would come back to them again (Gardiner & Allen, 2010). To this day, the Tanna tribe on the Melanesian island of Vanuatu celebrates John Frum Day every February 15th. The celebration was named after an American soldier who identified himself as “John from America” (Tralfamadore, 2014). These celebrations include a mock army marching with rifles, and propeller-run airplanes built with palm fronds (Raffaele, 2006).

The “technologically superior benevolent savior-gods” (Johanson, 2013, para. 10) of the natives were, in reality, those of us who live in the developed world. Likewise, we look to the stars and far off planets inhabited by aliens as technologically superior and

covet their magical items. As such the Man (Photograph 2) was depicted standing on a giant 1950s sci-fi movie style UFO as the citizens of BRC looked on in reverence.

Burn2, the virtual burn of Second Life

Walking into Burn2 was very similar to driving into Burning Man. Instead of a thousand mile drive, my *avatar* was transported to a virtual replica of Gerlach, Nevada (Photograph 3), in the virtual world of Second Life.

Second Life is one of a handful of virtual worlds described as online computer-generated environments that simulate *three-dimensional* (3-D) objects through user interaction (“Second Life,” 2009). It is here that people, in the form of online avatars, the virtual embodiment of a human being, engage in socio-cultural interaction parallel to the physical domain (Dioniso, Burns, & Gilbert, 2011). Worlds are constructed of dynamic energetic forces formed into animate and inanimate objects that fill space and time with specific laws ruling environmental behaviors such as gravity. Similar laws also define virtual worlds, but in this case,

animate and inanimate objects are converted into bits and bytes and the laws are constructed into the software program (Ji, 2012). These laws bring with them an altered world. Avatars are larger



Photograph 3. Virtual Gerlach At Burn2. Photo by author.

than humans and unlike their physical counterparts, don't have to look human at all, but can take on the forms of animals, robots or vehicles. They can fly without assistance and move through opaque objects. Unlike humans, avatars don't need to breathe and can stay underwater for extended periods of time. Laws governing water and air are also different. Each is a simulation of the physical element, thus doesn't have any real affect in the virtual world. Water cannot get things wet, and air, generally felt through wind, is only visible when an object is scripted to move. Laws are written into the software program allowing for the passage of time, sunsets and sunrises, gravity, resistance, and wind to be controlled by either the programmer or end-user. The point of using a virtual world is for the socio-cultural interactions. With all these built in differences, virtual worlds, especially Second Life, look remarkably like the *real world*. I would like to note, that many people who reside in virtual worlds feel that their experience is real, however, for the purpose of this dissertation, I will be referring to the world populated with physical objects as the real world and the one with virtual objects as the virtual world.

Second Life is freely available to anyone with a computer and fast WiFi connection. Real people through their avatars inhabit Second Life. In this guise, they communicate by typing in a chat box, talking or shouting across longer distances. These avatars are called residents and take part in building the society. They walk through streets and buildings, drive in vehicles up mountains, and swim in rivers and lakes. They can also use flight to get around. Residents have recreated sections of towns and cities such as

Paris in the 1920s or a New York subway, and even an official Burning Man regional event called Burn2.

Because of the popularity of Burning Man and the fact that not everyone can get there, the *Burning Man Organization* (BMORG) set up what they call the Regional Network. These are geographic areas spanning the globe that host events and encourage Burning Man culture and the understanding of the Ten Principles in their areas (“About the Regional Network,” 2014). Many regions host events in the fall. One such event is Burn2, unique in that it is held in the virtual world of Second Life. Burn2 may not have a physical presence like the other regionals, although it does have a very real presence in the minds and hearts of its residents.

Second Life residents create objects with a 3-D modeling tool and bring them to life using an in-world *scripting language* available free to everyone (Stokrocki & Andrews, 2010). In fact, Second Life provides only basic avatar shapes and on large flat square islands surrounded by water and the 3-D modeling tool. There are no *non-player characters* making every interaction one with a real life human behind his or her avatar. However, each human chooses a name for his or her avatar, changing their own identity to any they please, be it the same gender, a different one or a completely different life-form. Having an altered state of self fulfills the desire to “express life from a different perspective” (de Kerangal, 2004, p. 5) whether out of vanity or self-regard.

The world of Second Life is made up of a series of islands. Each island begins as a flat square with the look of a grassy plain. Using the modeling tools, residents raise the

land, making mountains and valleys or lower the land into the water forming rivers and lakes. The land can be given textures to simulate natural landforms such as snow or man-made textures such as a parking lot. Objects are formed using *primitives* (prims), a term used in 3-D modeling programs such as AutoCAD. Basic prims are cube, cylinder, tube, sphere, *torus* and cone. A Second Life resident uses their avatar to form these shapes which can then be altered, colored, or textured and combined with other prims to make complex forms. Animation scripts can be added making the forms move, light up, produce sound, give something to the avatar or simply move in place (Giambruno, 2002). Complex forms are made into buildings, vehicles, furniture, and art. In fact, just about everything built in Second Life is formed from prims by residents. When it officially launched in 2003, this feature made Second Life into a one-of-a-kind 3-D immersive virtual world.

During the development of the Second Life platform, then called Linden World, creator Philip Rosedale attending the 1999 Burning Man. At that time, he was working on the civic structure of his new world. Burning Man's cultural model of self organization became the basis for the social model of Second Life (M. Michael, personal communication, August 31, 2013).

Rosedale and many of his employees attended Burning Man until 2003 when they were too busy working on Second Life. One of them, Phoenix Linden, approached BMORG and received permission to build a virtual Burning Man event, called Burning Life, complete with a Man statue that was scripted to burn. In 2008, ownership of this

event was handed off to volunteers as a regional Burning Man event. The name was changed to Burn2 and much of the organizational model was altered to be more in sync with the Ten Principles (Dryke, 2013).

Burn2 has many of the same features as Burning Man and other regional events; art, community, art cars, costumes, and music. It runs for a week culminating in the main event, the burning of the Man statue. In fact, Burn2 is the only regional event allowed to build and burn an exact replica of the Man.

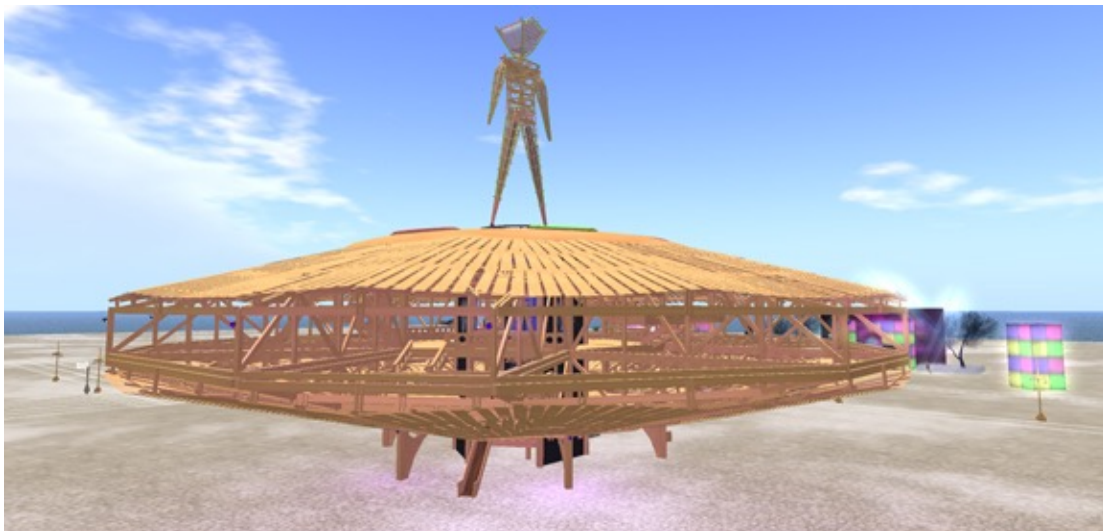
The ground texture was changed from the standard grassy plain of Second Life to the same *desiccated* polygons that cover the physical playa surface. The ground was flat and whitish-grey in color. In the distance images of the familiar Black Rock Mountain range rise up in reddish-orange as if sunrise is imminent.

Back in the empty virtual Gerlach, I walked through and turn onto the playa surface, approached the Greeter station. Four bright white triangular sail-like structures loomed above the surface as three eccentrically costumed avatars danced near each to electronic music. They typed out greetings to me in unison, one even shouted, invited me to join in the dancing, take gifts, and welcomed me home. The ritual of rolling in the dust is moot as there is no dust to roll in, but there is a bell that newcomers were invited to ring. This was the same familiar welcome I got at the real life Burning Man.

After the Greeters station, I walked into the event. Instead of the semi-circular clock grid of BRC, Burn2 streets were in a square grid formation on multiple connecting

islands forming a large rectangle with streets and lampposts throughout. The Man statue (Photograph 4) was placed at the far end of one island with the Temple beyond that.

Plot space is requested through proposals. Based on availability, artists may then purchase for rent the land requested.⁷ The number of islands used each year for Burn2 is dependent on how many plots are requested. In some cases, the plot was gifted through an honorarium. These individuals and groups build, within certain parameters, whatever they want, such as art installations, sound camps, or replicas of real life theme camps. The Builder Guidelines (2014) on the Burn2 website encourage the replication of BRC be it virtual tie-downs, using the Ten Principles (2012), and designing everything as if it had been trucked to the real life BRC. Art installations were spread out with shorter ones near the Man and taller ones farther away so anyone standing on their art could see the Man (I. Silverweb, personal communication, October 23, 2013). Throughout the island,



Photograph 4. The Virtual Man. Photo by author.

⁷ There is no cost for tickets and the only other costs for attending Burn2 is one's personal computer and Internet service. The program used for Second Life is free to download.

there were stations where I could select either a bicycle or art car to use by *rezzing*, or forming it, and jumping on. While the bicycles were rather normal looking; the art cars came in crazy shapes and motifs. I chose a bicycle and continued through the grids, looking around. Some spaces were set up as dance venues, and others were art installations. Boxes with gifts were deposited near the roads so passersby could touch them and receive *freebies*. A few of the art installations caught my eye such as the giant black cube proclaiming, in large bright letters, to be the best giant maze ever, and a Roman temple complete with giant god and goddess statues. I continued on until I found the Man which looked remarkably like the physical Man on the playa that year. Not only did Burn2 have permission to recreate the Man statue, as in previous years, it also recreated the UFO platform. I stopped my bike, got off and it disappeared not unlike the communal Yellow Bikes on the playa that were available for riding, but could be used by someone else if found rider-less. I went into the UFO and the first thing I noticed was a photograph of the dusty footprint blackboard set up near the stairs, a special feature of the real life UFO recreated in the virtual world. Stairs led up with the interior platforms to a 360° view of the virtual playa. To leave, I slid down a slide identical to that of the physical Man. I could have walked down the stairs in this very empty virtual UFO but the slide was more fun. Exactly like the physical playa, this Man and its platform were burned on the Saturday night of the event with many citizens celebrating and dancing. Unlike the physical Man, citizens approached and danced on the burning carcass.

I spent most of the day riding and walking around the art installations. I went into them and participated in dancing and interacting with art. Gift boxes were not only near the road, but inside some of the installations where participants had to hunt for them. Participation and Gifting are two of the Ten Principles. These help formed the basis of the socio-cultural interactions that define Burning Man and the evolution of the art.

The Ten Principles of Burning Man

Every society must have rules and laws to maintain order. BRC's equivalent is known as the Ten Principles. They include Radical Inclusion, Gifting, Decommodification, Radical Self-reliance, Radical Self-expression, Communal Effort, Civic Responsibility, Leaving No Trace, Participation, and Immediacy ("Ten Principles," 2012).

Founder Larry Harvey wrote the Ten Principles in 2004 as a series of self-regulating guidelines for all citizens focused on community, spirit, and respect. These principles were inspired by the attitudes of BRC citizens cultivated as it has grown and evolved with interpretations to be defined by each individual. Larry Harvey was pressured by the community to set down in words what the community had been doing all along. The community, those who had attended Burning Man and the regional events, wanted something to live by that reflected their experiences at Burning Man. The Ten Principles were, in a unique manner, whole heartedly accepted by the community. Attendees at

regionals adopted and encouraged the practice of the Ten Principles not only at events, but in everyday life (Harvey, 2013a).

The following lists the Ten Principles (“Ten Principles,” 2012) in italics and an everyday explanation with examples.

Radical Inclusion: Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

Radical Inclusion means that everyone gets to attend. All that is needed is a ticket. After all, everyone has to pay for the infrastructure and toilets. But, that said, it really means that every person is accepted. From the homeless guy who pedals his bike along country roads to the mega millionaire superstar who flies in and sleeps in a recreational vehicle (RV) akin to A palace. The amount of money or connections in the real world means nothing once inside Black Rock City.

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.

Unconditional, and without the expectation for anything in return, gifting has manifested itself into something quite important and unique to the Burning Man community. The little gifts exchanged on the playa are a joy to both make and receive. Citizens spend the better part of the year making necklaces, getting donations of costumes, or concocting amazing recipes to bring and gift. The first gift given I received was on the Saturday evening of 2010 before the Man burned. It was close to sunset in the

middle of a raging dust storm. I had joined a drum cohort that year and was out near the Man waiting for my fellow musicians. Little did I know that the burn had been delayed because of wind, so I waited. As other members showed up, one handed all of us beautiful necklaces made of metal with perfect little images of the Man and City. Each year, Costume Kult gifts over two tons of costumes. Coming out of New York City, this theme camp gathers donated costumes and clothing and brings with them two trailer-truck loads each year. All are happily handed out to anyone willing to model their new outfits on a runway. The accompanying music, announcers with bullhorns and cat calls, make this one of the most anticipated activities on the playa. By the end of the week, it is obvious who has gone to Costume Kult as people all around the city sport that year's most common finds of stripes, tutus, or gorilla heads from the boxes in the back of the trailers. Burning Man participants, through the ethos of gifting, say they gained a sense of awareness and participation in the regular world (Gilmore, 2010).

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.

Probably the most confusing and least understood of all the principles. On its surface, it seems to mean “no commercialization.” In the spirit of decommodification, citizens go to great lengths to mark out or change the brand names on rental trailers and RVs. They are rarely seen sporting t-shirts with brand names on them, unless of course it is a

Burning Man volunteer department such as Rangers or Greeters. The point, they say, is to remove commercial and monetary exchanges from the experience on the playa. But that is not all there is to decommodification. Commodification attaches value attributes to things and people. These attributes can be categorized in such a way as to objectify the item or person, thereby giving them a value (Magister, 2014). Often this means a monetary value. It is this objectifying that defines commodification. To decommodify the interaction is to stop seeing it as a monetary value usually associated with the item being exchanged and start seeing it as the people doing the exchanging. This forces citizens to see each other with a personal value, to identify the social connection that happens when people relate as people and not as objects (Radziwill & Benton, 2013). BMORG discourages the use of images for money making ventures. Professional journalists, movie makers, and photographers are welcome to attend but must register with Media Mecca (About Media Mecca, 2013). The Man, the city plan, and the logo are all copyrighted as well.⁸

Radical Self-reliance: Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

The playa is a harsh place. Part of going to an event like Burning Man is to be responsible for yourself, first and foremost. That means that despite gifting, each person

⁸ “The names "Burning Man", "Black Rock City", and "Decompression", as well as the Burning Man symbol, the design of the Man, the design of the city’s lampposts, and the city layout design are all protected by trademark law. They may not be used for any commercial purposes whatsoever without obtaining written permission from Black Rock City LLC. In order to preserve the “Man” image for use in gifting and as an affinity symbol for our culture, we do not license this image to third parties for commercial or outside purposes.” Trademarks and Image Use. Retrieved from <http://www.burningman.com/press/trademarks.html>

is responsible for bringing with them everything they need to survive the week. Those that didn't properly prepare were given gentle reminders that this city was not built on handouts but rather through personal responsibility. One year, I encountered a woman pushing a very full shopping cart. She told me that she wanted to see how the homeless lived, and this was a safe place to do that. So she brought along the cart, and everything she would need, clothing, food, and water. She was hoping she could find a place to sleep, maybe a couch or hammock every night. But in case she didn't, she brought a sleeping bag and blankets. While it might appear like she was after handouts, she had put on the homeless persona within the guideline of radical self-reliance.

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.

Everyone in attendance is encouraged to present his or her inner souls in many ways such as art, costume, music, or performance. A gift to the community, no matter how outrageous, well made, or ineffective it may be, is a gift and should always be accepted.

Professional artist, Peter Hudson



Photograph 5. Tantalus by Peter Hudson. Photo by author.

builds large zoetropes that are complex, beautiful, and interactive like this one called Tantulus (Photograph 5), originally displayed in 2008 and improved for 2013. On the other hand, smaller pieces such as this simple pavilion, displayed in 2013, with inverse cairns focused on the one sitting on a carpet



Photograph 6. An Unknown Temple. Photo by author.

(Photograph 6), are considered wonderful little surprises while riding around the playa. This is one of the most unique aspects about Burning Man; each piece of art, performance, or costume has an equal space on the same stage.

Communal Effort: Our community values 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.

Events are built through many things, from sweat to cooperation. We are all responsible for the community and interactions inside and outside of it, whether at Burning Man or a small regional gathering. It takes a community to build a city and this one is no different. 2000 volunteers build, run and clean-up the city each year (“Volunteer FAQ,” 2013). Other volunteer opportunities include building art, making

music, and performance. In fact, all attendees participate in communal effort when they give of themselves to BRC.

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. They must also assume responsibility for conducting events in accordance with local, state and federal laws.

Members of a civil society are responsible for their part in it. Artists, who bring works to the playa, are responsible for the safety of anyone who might interact with their art. That means, building a climbable piece that can safely hold people, or provide proper safety procedures for flame effects. It also means having lighting, usually in the form of lawn type solar lights around the art so a person or art car doesn't run into it at night. Artists have a lot to be aware of when building for the playa.

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.

Probably my favorite principle and the one that has gotten the most press is Leave No Trace. BRC is built each year on land managed by the BLM. As such it is the responsibility of the Burning Man organization to leave the land in the same condition as it was before the event. Not an easy task when there are over 60,000 people involved. Leave No Trace was developed to entrust individuals the personal responsibility to clean

up after themselves. Citizens are encouraged to police other areas, such as those surrounding artworks and clean up there when needed too. Once the event closes, a group of volunteers spend the next month walking the entire space inside the trash fence picking up any leftover trash. Leave No Trace has become a catch phrase and is the one principle that has moved out to the regular world like no other. The US Forest Service holds Leave No Trace workshops at various national forests and parks to inform the general public that as members of our greater society they also have this type of civic responsibility to their nation's land.

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.

There are no spectators at Burning Man or regional events. Everybody is expected to engage and participate fully. This can mean bringing a large piece of art, volunteering, wearing zany costumes, decorating a bicycle, engaging in conversation, or even good-hearted heckling of passers-by with a bullhorn. When an entire city is engaged, it makes for a very dynamic place.

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.

While Immediacy stands for doing something in the moment and not focusing on something else such as a smartphone, it also implies that personal barriers be cast away. Immediacy encourages citizens to participate in the community in ways they might not be willing to in the real world. Many BRC citizens, female and male, don costumes, bright clothing, tutus, or masks that they would never wear in their normal work or social life. By breaking these personal barriers and wearing uncommon clothing, they are participating in immediacy.

Burning Man has not been without its controversies that take away from the central purpose of community building. The principles of gifting, decommodification and radical self-reliance have been under attack in the past few years as turnkey camps cater to the rich and famous all the while making profits.⁹

⁹ Turnkey camps were originally set up for people who attend Burning Man from other countries where bring everything needed for the week is impossible. Since then, some turnkey camps cater to the rich and famous. These are located on the outskirts of BRC effectively separating them from everyone else. Here are links to a few of the blogs related to the controversy including a possible solution:

Virgins and Turnkey Camps are Ruining Burning Man <http://blog.burningman.com/2014/10/tenprinciples/virgins-and-turnkey-camps-are-ruining-burning-man/>

12 Shocking Revelations about ultra-rich Burning Man plug-and-play camps! <http://blog.burningman.com/2014/11/uncategorized/12-shocking-revelations-about-ultra-rich-burning-man-plug-and-play-camps/>

Turnkey Camps: Moving Towards Effective Solutions. <http://blog.burningman.com/2014/11/news/turnkey-camps-moving-towards-effective-solutions/>

Alternatives to the alternative

The Burning Man festival prides itself as one of a kind, it certainly is one of the oldest alternative festivals that combine, art, music, and community making it an international phenomenon. There are numerous articles, peer reviewed and not, and books written about it, documentaries and online videos abound. This is not the case for festivals that exhibit similar traits. In my search for documentation, I searched for the term ‘experimental community’ as one that described Burning Man, yet instead found the term ‘transitional festival’. Citing such concepts as community, connection, and an emerging culture, producers of these festivals are not interested in making a buck but rather, have headed a call to awaken their souls and those of others (Perry, 2013). Transitional festivals are slightly smaller more commercialized descendants of Burning Man (Allison, 2014). Transitional festivals can be found all over the world. Popular ones include Envision in Costa Rica, BaliSpirit in Indonesia, Bliss Beat in Italy, Wanderlust at various locations in North America, Gratify in South Carolina, Beloved in Oregon, Evolvefest in Pennsylvania, Symbiosis in California, and Lightning in a Bottle (LIB) also in California (Perry, 2013). LIB hosts thousands of people for four days every May and billed as a “heart and mind expanding oasis” (“The Temple,” n.d.) spotlighting community building, wisdom sharing, and positive characteristics of self (Allison, 2014).

The High Desert Test Sites (HDTS) based in Joshua Tree, California is populated with ephemeral works of art, HDTS is an art exhibition requiring viewers to travel far distances to get to each installation (Holte, 2006). Auerbach and Zittel (2005) drove the

large distances from one site to the next and proclaimed that getting lost lead to unpredictable adventures as they discovered secret artworks. Exhibiting artists were, in past years, either friends or professionals invited to exhibit (Cash, 2006) lending a more intimate air to the show. The art shown focused on the relations between people mediated by irony and cynicism (McQuilten, 2007).

Interactive art seems to have made its way into museums as well. Moreno wrote about personal connections and meaning through interactive installations at the Speed Art Museum in Louisville, Kentucky (Adams, Moreno, Polk & Buck, 2003). McIver Lopes (2001) defined interactivity as relating to computer based art.

Art cars and mutant vehicles combine the mechanical mind with the inventive one. Motivations for making them are as varied as the designs. Practical purposes, dreams, discussions about gendered related hobbies and self-proclaimed therapeutic purposes all seem to be included (Livengood, 1997). Considered to be the dominion of outsider artists, there are no qualifying requirements to making them. Therefore many art car builders are not trained artists but rather enthusiasts of aesthetically delightful vehicles (Stienecker, 2010) and are part of the outsider art movement. Outsider artists rarely have training, and are not intending to be commercial successful but rather rebel from the stigma of professional fine artists (Rhodes, 2000). Art car builders showcase an attention to detail through the alteration of existing vehicles to evoke aesthetic responses (Livengood, 1997). Outsiders wishing to realize a vision is often the only motivation (Kristen, 2003). The Art Car Museum in Houston, Texas is home to vehicles described as

works of folk sculpture (Fried, Ross, Danto, Black, Boyers & Gurstein, 2003). Burning Man has hosted art cars since the first event on the playa and has become one of the largest art car gatherings in the world (Kozinets, 2002). The replica of a three-masted schooner, Monaco, is over 35 feet long. Art cars also make up the ad hoc public transit system and are encouraged to pick up any citizens who ask. In recent years, the BMORG modified the rules and requested that only mutant vehicles be brought to the playa. A mutant vehicle is described as one that has been so altered that the original vehicle underneath is no longer recognizable (“Department of Mutant Vehicles,” 2012).

Outside of Burning Man there are other gatherings of art cars. Called art car parades, the one held in Houston every May is the largest. Over 250 cars from 23 states and two countries drive through Houston watched by 300,000 people. Like Burning Man, this parade is a spectacle, something to be seen (Stienecker, 2010). Unlike Burning Man, this one day spectacle separates the art cars from the viewers who cannot just hop on for a ride. The parade takes the spectacle of the mutant vehicles out of the playa and onto the streets of an urban city. It is, however no more than a fleeting one day of mobile art, not a full week.

Art car parades like much of the artwork in this study are alternative events. The manifestation of alternative events and festivals for creating and participating in interactive art are materializing through the efforts of artists and non-artists alike.

CHAPTER 2: CONCEPTUAL FRAMEWORK

The Temporary Public Art of an Ephemeral City

From its earliest beginnings, Burning Man aimed special emphasis on large-scale interactive art. This focus ultimately gives Burning Man a special place as the largest art festival in North America (“Burning Man Curatorial Notes,” 2008). But the difference is in its attitude. Anyone can bring art to this event. Unlike traditional art galleries, there is no jury to decide what to display, and no size or material limits. The free wheeling tabula rasa that is the playa encourages artists to be bold, to dig deeper into their innovative minds and to imagine the biggest most outrageous piece that they can, build it and deliver it to that year’s fresh dust. The BMORG only requests that any art placed on the playa, and not just at one’s camp, be registered. In 2013, there were over 300 installations placed on the playa. These ranged in size from the large Temple of Whollyness to a simple easy chair and lamp (“Afterburn Report 2013,” 2014).

According to Benjamin (1982) art is defined by its location and viewers. Yet the uniqueness of a work of art remains no matter where it is or who is looking at it. Those who make the effort to acquire a ticket and travel to Burning Man as well as those who learn how to maneuver around the technological barriers to attend Burn2 are vested in the art even before they get there. They are aware that the location is the tabula rasa that the art is built on and that this inherently makes it different.

The culture represented at Burning Man is about construction and presentation of identity (Clupper, 2005). It is also about breaking from traditional time and place (Bowditch, 2010). Artists of every ilk are encouraged to bring their installations. Some have been professional artists for years, showing in galleries and winning contests. Others are new, outsiders, who had never envisioned taking on a project of this nature before. For these people the process of conceiving, building, and transporting art to the playa can be eye opening and transformative. It is this inconclusiveness that made the Burning Man artworld different from the conventional artworld. The culture promoted all artists on an equal footing, to grant democracy to anyone who felt the need to express his or her self through art (Chen, 2011). Artists work in a free environment. They are not restricted by conventional artworld standards. There is no selling of art at Burning Man, no critics, no galleries. There is the willingness to experiment, to make gifts, to build art without the boundaries of the conventional artworld (Kirstin, 2003).

Large-scale art is often made collaboratively. As an example, one of the most experienced Burning Man collaborative groups is called The Flaming Lotus Girls. This group of over 200 men and women from across the United States and world collaborate on conceiving, building, and presenting their art in a democratic and voluntaristic manner (Tamara, 2007). Individuals with concepts draw and submit them to the entire group, who then vote on a project. Roles were varied. Some people were good at getting donations and grant writing. Others were artists and directed the aesthetic builds utilizing skills as varied as engineering, welding and painting. Still others were welders,

plumbers, chemists and engineers, necessary for such large, complicated interactive pieces that make sound and flame effects once installed.

Theoretical Framework

As soon as I stood on the playa, I knew that this was a different type of festival. Schoenmakers (2005) wrote about the difficulty of defining a festival. His search through dictionaries and encyclopedias resulted in the following description; “a festive celebration at recurring periods” (p. 27). He concluded that the word, festival, is one of those words that we know is being signified when we are in the culture. The first recorded festivals in Western history were those of Ancient Egypt. These festivals were set on specific days of the calendar and celebrated either the kings or nature, for example, securing a good flood with offerings (Grajetzki & Quirke, 2003). By Roman times, festivals were mostly religious celebrations although there were some music festivals and those that honored political figures, wine, and gift giving (Atchity, 1997; Bunson, 2002; Heli, 2012; Williams, 2005).

Burning Man and Burn2 exhibit many of the above mentioned traits for a festival. They are both also subcultures to be examined for hidden clues of meaning. Through the lens of spectacle, social relationships are mediated by images influencing personal choices. These images exhibit semiotic representations that can be interpreted through the concept of simulacra. I used the concepts of semiotics and simulacra to put meaning to the art that I examined.

A Spectacle Like No Other

Spectacle permeates everyday life through television and games, and events such as parades, state fairs, and festivals. Spectacle defines the societal relationship of images and people (Garoian & Gaudelius, 2004). As such it replaces the ordinary with images that are superior and observable (Debord, 1967/2004). Festivals described as celebrations held at the same place and time of year (dictionary.com, 2014; Merriam-Webster, 2014; Macmillan, 2014) have evolved into spectacles as well. The visual impact that defines spectacle carries with it the understanding of the significance of its influence on society. It is so infused in today's society that it "presents itself simultaneously as society itself, as a part of society, and as a means of unification" (Debord, 1967/2004, p. 7). Spectacle is a "plurality of vision" with the possibility of "yielding multiple perspectives" (Garoian & Gaudelius, 2008, p. 299).

To have a spectacle, there needs to be spectators. While this defines most events such as parades and sports games, the concept is turned on its head at Burning Man. Nowhere was there the typical place to spectate. There were no skyboxes, no auditoriums with assigned seats, and especially, no neatly manicured lawns on which to place a chair and watch. Everyone in attendance is part of the audience and, at the same time, performer; both the spectator and spectated.

As I walked through the streets or across the playa at Burning Man, I was surrounded by the spectacle of personal choices. People in zany outfits engaged in activities designed to unmask individuality, near others playing with large interactive art comprise

the cacophony of sights and sounds throughout the city. In an allegory of communal immediacy, sunsets became a performance. In those quiet moments before it fell behind the mountains, the city stopped, watched, and applauded the sun as the main event of the moment. And like the sun's setting, that kind of immediacy was apparent throughout the festival.

This cacophony of visuals and sound was also exhibited at Burn2, similar, to that of BRC. Burn2, like all regionals, promoted the concept that there were no spectators. Through interactive art, personal expression in costumes, and dancing, people were, by means of their avatars, encouraged to participate. In 2013, having arrived to the burning of the Man late, I was invited by a group of strangers to assist them in carrying a large log with a white cylinder attached to the front to the resulting bonfire. In actuality, the log was merely a large stick with a marshmallow to be roasted. A spectacle, yes, but one that included everyone in its vision.

That vision has everyone performing. Citizens perform as volunteers, artists, dancers, fashion models, and so on. As such, the festival that is Burning Man is a contemporary performative society that, "invites everyone to participate" in "the ephemeral communal experiment" (Clupper, 2007, p. 235). The performance culture is a realization of identity as citizens explore their own self through vanity as if shouting at others, "Look at me!" The performance becomes a source of self-regard, building one's self-respect, either by exploring who a person is or who that person is not. According to Bruder (2007) the famous singer, Joan Baez, attended Burning Man in 2005. At first, she dressed in a way

to obscure her face from recognition. As the week went on, she dressed up in a wedding dress, with only a tiara on her head and danced down a road imploring for someone to marry her. Her impromptu performance is a means of exploring a new persona, one of a single bride. These type of performances are commonplace at both Burning Man and Burn2 as they help to build one's sense of self within an environment that encourages outrageous behavior. Burning Man performance culture and its outrageous behaviors have been mis-represented by the press as an excuse for promiscuity and drug use. Hockett (2005) defended the spectacle of Burning Man from this type of cultural distancing by stressing the practical experiences afforded by the event. Through the principle of Radical Self-Expression, the message of finding one's self is a consequence of transformation.

Spectacle is, by its nature propaganda and with propaganda comes motive for change. Outwardly, leaders of the festival profess that each individual will come to Burning Man and take from it what they need. They profess no ulterior motive, no propaganda save having a good time.

As a result of this mass encouragement, and because there is no jury, citizens feel free to bring art, whether they are a practicing artist or not. Art making, costume wearing and participation molds the event into one where all spectators are a part of the spectacle even as it critically reflected the social order through the ephemeral process (Clupper, 2007). Some works of art, including one of those studied in the paper, were burned at the end of

the week. This ephemeral process allowed attendees to let go of the spectacle before them (Brill, 2007).

The Ephemeral Spectacle of Simulacra

Black Rock City has been described as an experimental community in many books and articles (Clupper, 2005, Kozinets, 2002, Stewart, 2010). Yet, unlike other experimental cities, this one is also ephemeral, made up, and as such, a complicated simulacrum of a cultural ideal. The spectacle of BRC is the “very heart of this real society’s unreality” (Debord, 1967/2004, p. 2, para. 6). It is built with real materials; wood, metal, plastic, and cloth, yet remains a hyper-real simulation of the real world (Isaac, 2011). The culture is a reflection of itself, a fabricated society with only principles to guide its citizens. Much at Burning Man is real and touchable. Even the art invites, and sometimes requires touch and interactivity in order to be fully experienced. When the event is over, the citizens, the structures, the art, even the *detritus* is removed. The ephemeral aspect of the city adds to its hyperreal qualities as each year it is dismantled until its existence is only in memories and photos. As a community, Burning Man exhibits the hyperreal separating it from the mainstream regular world. It distorts its image, obscuring its own transformative effect on the arts and social life of its citizens (Hockett, 2005). The city is not a copy of anything and therefore an example of simulacrum as Plato argued. It is its own original, more attuned with the thinking of Deleuze, as a resemblance of a city (Sargoy, 2010).

While traveling to BRC and upon approaching the Greeters station, citizens are said to have arrived home. The rest of the world is referred to as the default world. Burning Man is far from the reality of home. The city cannot sustain itself on a permanent basis. Food, shelter, water, and all the necessities have to be brought in. There is no economic sustainability within the city, no exported goods to pay for that which needs to be imported. There is only the immediacy of what is found: art, music, and community. Most importantly it is a temporary city that will disappear as soon as its citizens return to the default world.

Burning Man is not alone in separating the real from the temporary. Even in the virtual world of Second Life, there is a nod to the real world commonly called *first life*. Living in Second Life is unsustainable. It is a virtual world that is just as ephemeral as the real world Burning Man. Once the event is over, only the island remains, Burn2 and its installations are gone.

The events in question are in and of the postmodern world. They are, for some people, all enveloping. These people live for the events, spending all their extra time on the computer building digital things, or saving all their money for a year so they may go to Burning Man and experience the unreal/real. It is here that Baudrillard (1981/1994) was referring to when he explained his third order of simulacrum.

Installations within each event take the concept of simulacra even further. An installation may look or feel like something known, but, upon further examination, it really isn't. One that I will explain in more detail later, is that of Peter Pan is Cargo Cult

[sic].¹⁰ This piece was installed in the virtual Burn2. Being digital, it was a simulation but it also interpreted the fictional play titled *Peter Pan; or, the Boy Who Wouldn't Grow Up*¹¹ written by J. M. Barrie. The materials chosen to portray the set for Peter Pan were originally written as a play and were only suggestive of actual places: a forest, a pirate ship, a tepee. This is an example of the imaginary concealing reality in much the same way that Baudrillard (1994) described Disneyland.

Semiotic Insight

Semiotics examines signs and symbols. Studying the semiotics of an event allows for analyzing the signs and symbols as they are without any underlying meanings (Smith-Shank, 2004). The meanings of signs and symbols are connected to the experiences of the participants. These meanings are key to understanding the effect on a culture (Stokrocki, 2004). Semiology also has its icons. Keane (2003, p. 418) described it as “an instigation to certain sorts of action.” Elements of the art installation, Church Trap, had pre-prescribed meanings, symbolizing the spirituality of religious belief. Until, that is, it symbolized something different. Each viewer was invited to change his or her personal meanings of the symbolism. The images and objects that informed everyday beliefs transform when brought to the playa. Through these shifting changes, semiotic inquiry

¹⁰ *Peter Pan is Cargo Cult* was the title of an art installation at Burn2. It purposefully used erroneous grammar to emphasis the Peter Pan story's connection to the concepts of cargo cults.

¹¹ Originally written in 1904, *Peter Pan; or, the Boy Who Wouldn't Grow Up* was rewritten as the novel, *Peter and Wendy*, in 1911. Barrie continued to rewrite the play after its 1904 debut.

evaluates the contextual meanings and stories that are constructed within the images (Smith-Shank, 2004).

Purpose of the Study

Burning Man gave artists a captive audience of thousands for a week. There was as much space to build as large an installation as could be imagined. While some of the installations were small, the ones that garner the most attention are those that took up a lot of ground space and height. The ‘in your face’ sizes made these pieces hard to ignore. People often visited each piece more than once. I have seen them spend hours manipulating or playing on an installation. Looking across the playa, I saw many people contemplating the art or sitting on it watching the sunset. These installations were photographed and posted all over the Internet on such websites as Twitter, Facebook, and Flickr¹² as well as in the Burning Man website’s Gallery. Installations were not neatly displayed on pedestals all safely within a building, but rather spread out from each other forcing everyone to walk or ride past each other from one to the next. I delighted in this slow anticipation, the small getting bigger as I rode up to each installation. Even the smaller more intimate works were just as distant from anything else, lending a sense of solitude to each one whether that was the intention or not. This experience gave each installation a special oneness in that desolate landscape.

¹² Twitter is an online social networking service that enables users to receive in-the-moment updates and can be found at www.twitter.com. Facebook is an online social networking service and can be found at www.facebook.com. Flickr is an online photo management and social networking service and can be found at www.flickr.com.

It is this uniqueness that first drew me to the desert and it is the core of what I want to study. I want to know about this art. What makes it special, and out of the ordinary. I want to find the unusual attributes of each piece and what the common traits might be. I want to find out how this art might fit into the larger scheme of the artworld and where it fits. I want to know how these attributes could benefit education so students of any age may also experience these new genres.

Research Questions

The interactivity, whimsical nature and size of the art that I found at Burning Man was an eye opener. I was equally delighted by the art I discovered at Burn2. Comparing them, on the surface, may seem like comparing apples and oranges, but there are fundamental commonalities.

One of the first things I noticed was how different these installations were from art that I had seen in the past. Not only was the size grander but people were invited and, in some cases, required to touch, manipulate and climb on the installations in order to fully experience them. It was these differences that led to my first question:

What are the attributes of the large-scale 3-D art at Burning Man and Burn2?

How can these be described?

The next question grew from the first. Much of what happened at Burning Man can be categorized as a product of the postmodern world. The questioning of culture and what it means to be an active participant of a community is all fodder for artists' interpretations. I had not experienced this kind of interactive art in museums, galleries or even in the various First Friday art walks¹³ I attended. This investigation of postmodernism formed my second question:

What are the differences in large-scale 3-D art between installations at
Burning Man and Burn2 and similar art events?

I have been curious about how to talk about this art to students. It is both visual culture and examples of art making on a grand scale. I envision engaging students in art making, using these techniques to produce exciting pieces collaboratively. At first glance, it may seem that younger students might be left out of the process in making large-scale interactive installations while older students may be the only ones to be able to, however, I believe that all students, regardless of age can benefit from these techniques. My third question is based on the benefits of studying and practicing this art form as an art educator.

How can studying these art forms benefit art educators,
students, and practicing artists?

¹³ An event where a city's artists, galleries, and arts venues keep their doors open late on the first Friday of every month holding special events, and show openings.

CHAPTER 3: RESEARCH METHODOLOGY

Qualitative inquiry focuses on the quality of an experience (Stokrocki, 1991). It is the interpretation of experiences through the eyes of the researcher who sets out to describe the shared patterns of a culture by beginning with an assumption, using qualitative methods to collect and analyze data, and presenting findings and insights (Creswell, 2007). The researcher collects data in context to gain an understanding of the topic from the point of view of the informant (Bogdan & Biklen, 2007).

Bogdan and Bilken (2007) described a qualitative study as having five features while Eisner, in Stokrocki's (1991) article, listed six traits. The similar characteristics were setting, descriptive data, and importance of process, inductive abstraction, and persuasive meaning making. The one differing trait was the researcher as an instrument. Which is how I perceived myself within this study.

Burning Man and Burn2 were the settings of this study and where the informants were located. Knowing about the settings and spending time in each enhanced the study through understanding the contextual perspective of the participants (Hatch, 2002). Being at the events was integral to observing the behavior of artists as they built, and participants as they interacted with the art.

This research was presented and explained through richly descriptive information. By chronicling informants' answers through expressive descriptions as Bogdan and Biklen (2007) suggested, I conveyed the value of the visual elements. While it is

impossible to truly describe Burning Man and Burn2 using only words, the richer the description, the more likely it is to be understood.

The process informants take to achieve a goal is as relevant as the results. By studying this process, researchers gain understanding in how successful the informant might be. I interviewed artists and visited worksites to observe how the collaborative process took place.

The focus on inductive abstraction resulting from the interpretation of data such as interviews and photographs is crucial to understanding through grouping the data into similar themes. These groupings lend themselves to the discovery of the significance of the study.

Meaning is derived from the words and pictures being studied (Merriam, 2009). This allows researchers to infer deeper understanding from them (Bogdan & Biklen, 2007). These are really just guesses but important ones as they inform the questions posed at the beginning of a study. It is with interpretation that researchers provide a framework for learning (Denzin & Lincoln, 2005).

The researcher was an important instrument in this study. The human ability to respond and adapt to changing situations was key in understanding and summarizing the data (Merriam, 2009). As researcher, I was able to respond to the data quickly, providing feedback and verification (Hoepfl, 1997). As researcher I was also simultaneously intrinsic to the research and a passive observer who was both neutral and invested. This balance was not easy given the distractions presented at Burning Man and to a lesser

degree, Burn2. While I strove to talk to all the artists at the events multiple times, some of the Burning Man artists simply could not be found.

The advantages of qualitative research are that it is flexible and “incorporates philosophies, theories, and research designs and methods as diverse as post positivist multi-methods approaches and postmodernist social critiques.” (Freeman, deMarrais, Preissle, Roulston, & Pierre, 2007, p. 25).

Through qualitative inquiry, I was able to take a good look, one that allowed me the time to get an in-depth understanding of the artworks and why they were important. This research was presented in three stages: data collection, content analysis, and comparative analysis. Methods of recording data for this study were participant observation, photograph taking, personal journaling, and interviewing.

Participant Observation

The Burning Man principle of participation states that attendees are invited to work and play in order to achieve transformative change. Participation includes finding ways to personally engage in the event whether it is through gifting, volunteering, making art, wearing art, or a myriad of other ways.

The organic nature of participant observation conveys the real impression that I, as both participant and observer, was interested in the works. As the researcher, I was immersed in the culture of Burning Man and Burn2. Creswell and Clark (2007)

described immersion as one of the strengths of participant observation. The process of observation included defining, evaluating and deciphering activities (Stokrocki, 1997).

As researcher, I took on the role of interpreter. That is, I conducted interviews, studied photographs, both my own and those others took, reflected on my own experiences, and conceptualized from these the results (Bogdan & Biklen, 2007). As researcher, I ultimately moved from observer to participant and as such became immersed in the lives of the subjects (Merriam, 2009).

As a participant of Burning Man, I camped out for the week, interacting with many art installations and rode on art cars, danced and wore colorful costumes. I volunteered as a greeter, and attended a few seminars. I spent most of a week at Burn2, albeit, while still in my living room, interacting with many of the installations, rode virtual bicycles, danced and wore colorful costumes. In these ways, I was an active participant at these events. I used my role as a participant observer to get close to the art and artists.

However to retain neutrality, my interview questions fell along the lines of the Feldman method or art criticism with a few questions on their views of art.

Participation symbolized all that Burning Man culture does. It encouraged everyone to be a part of the event, not just observe. As a regional that follows the same Ten Principles, it was the same for Burn2. Through this kind of participation, where everyone is doing the same, the observer becomes a participant.

Data Collection

Data collection is defined as the recording of data (Stokrocki, 1997). Data is characterized as “the rough material” (Bogdan & Biklen, 2007, p. 117) collected by the researcher. Data can be in the form of personal observations, interviews, photographs, documents for example newspaper articles, and new media such as documentaries and videos. Some methods, like interviewing, are tried and true, others, such as new media, are new and creative methods that encourage others to examine the results closely (Creswell, 2007).

Data was collected for this study by interviewing key artists, photographing the artworks, and writing a personal journal. I also interviewed members of the staff of both Burning Man and Burn2 who were integral and informative about the art and observed the artworks as they were being used.

Research Participants

Because Burning Man is an all-inclusive event, it embraces participation above all else. Age, gender and similar categories are of little importance to the art, how it's built and what it looks like. There is an automatic and assumed sense of autonomy at Burn2 directly related to the fact that while a person sits behind each avatar, it is unknown just exactly who that person is. I chose to honor Burn2's autonomy and Burning Man's principles and not ask personal questions of the artists, such as real names or ages. A few people gave me this information voluntarily. However, Burning Man has hosted a census

every year since 2002. Espoused to be more of a survey than census, where the entire population is counted, the 2013 census was conducted in the manner of a census and was both weighted¹⁴ and approved by a research ethics committee.¹⁵ The census aimed to give a complete picture of the population of BRC (Heller, et. al., 2014).

In 2013, the year that I conducted my research, 69,613 people attended Burning Man (“Burning Man,” 2013a). According to the weighted results of the census, 58% were males and 41% were females, 1% considered themselves to be gender fluid. The census divided ages into groups. The largest group was those who were between 30 and 39 at 35%. People between 20 and 29 were the second largest group at 32%. The over 40 crowd weighed in at 31%, while 2% were 19 or younger. 83% of those who responded to the census consider themselves white while 17% classified themselves as Asian (5.6%), Hispanic (5.2%), Native (2.3%), or Black (1.5%). Citizens of BRC were well educated. 43% had earned a bachelor’s degree, while 24% had received a graduate degree. 20% had some college under their belts while 6% had received either an associate’s degree or technical certification (Heller, et. al., 2014).

I consider all this information important because it reflects the artists I interviewed, the majority of whom were white, well-educated and between the ages of 20 and 55.

¹⁴ To correct the bias of the self-selected survey, the census also created a reference through sampling cars at the gate (Heller, et. al., 2014).

¹⁵ The project was approved by a research committee located at Denver University in Denver, CO.

Burn2 has no such information. As a part of Second Life, autonomy is a key factor. Statics were not recorded for the number of people who traveled to Burn2, their gender, race, or education level.

Large art needs people to build it, one of the unique aspects of the large-scale art at Burning Man is that it often takes collaborative effort. I knew that I would be conducting many interviews reflecting the many people who built the art. I found the artworks in this study by perusing the Burning Man website¹⁶ for registered art projects. This list consisted of the name of the project, a short description and, in most cases, and contact information. I limited my search to artworks based in the Los Angeles, California area. I chose this area because of the large number of Burning Man artists and its proximity to my university. I researched the artworks, looking for websites, crowd-funding programs or blogs to confirm that they were in the location of choice. I then wrote the contact email address of 15 artworks, of which three responded. Almost immediately, the artists associated with one piece failed to return emails and they were dropped from the study, leaving me with two. Previous to conducting the research, I had joined a build team of a mobile installation. I used this artwork as the third. The total number of interviewees for the three Burning Man artworks was eight artists.

I could not gain access to a list of artworks for Burn2 before the event opened. On the first day, I walked around looking for artworks with the artist present. I found two who accepted my invitation to be interviewed. The third was recommended by a friend

¹⁶ On November 22, 2014, the BMORG unveiled a new website, www.burningman.org.

and involved two collaborating artists. They also agreed to participate. For Burn2 there were three artworks with a total of four artists.

Lastly, I interviewed staff members of both events who were integral to the art installations. I interviewed a member of the ARTery, the art registration department of Burning Man, and a member of the Burn2 staff. Burn2 has a much smaller staff so does not have equivalent departments but the person I interviewed was not only familiar with the artworks at that event, but had been involved in Burn2 almost since its inception.

The Art and Artists

I interviewed eight artists who worked on three Burning Man projects. Of these, five presented as female and three presented as males, by my observations, aged between 22 and 55. Five had graduated college and three had not. Five were trained artists, while the other three had little to no formal art training. At the time of the interviews, five had worked or, were working as professional artists while the other three worked in other fields. Six were natural United States citizens while two were foreign nationals. Six were Caucasian, one was of Korean decent, and one of Native American decent. The Burning Man artists allowed me to use their real names, and in some cases, I also knew their playa names (a common practice is to give oneself an often silly or descriptive playa nickname)

The four Burn2 artists allowed me to use their Second Life names. I didn't ask any of them for their real names, feeling the monikers were quite useable. I also did not ask for

their ages, race or gender being respectful of the anonymous nature of the online world. All references to gender were based on the gender of their avatar. All four were trained artists with college experience. All consider themselves artists and three were currently working as an artist.

The Burning Man art included two large-scale static installations and one mobile art installation. The first, Church Trap, was a large static installation with many people involved in its design and build. I interviewed the lead artist, Rebekah Waites, and the lead artist on the organ (an interior installation), Jena Priebe. The Mars Rover Art Car (MRAC) was the only mobile art installation. It was also a large project with many people involved. I interviewed four people on the team including Charles White, the lead artist, Susan White, his wife and office manager, Tina Merrie Newman, the second in command, and Miguel Angel Delapaluk, a member of the build team. Lastly, I studied Diodome. This was a smaller static installation with three artists. Of the three, I interviewed Ben Delarre, the lead artist, and Jasmine Brockett, his partner and secondary artist.

From Burn2, I chose three art installations. *Anomaly*, built by Caro Fayray. Inside Art, built by Ginger Lorakeet. Peter Pan is Cargo Cult was a collaborative project built by Marianne McCann and Pygar Bu.

Church Trap

Rebekah Waites was the visionary artist for Church Trap and a long time Burning Man attendee. She graduated from the University of Southern California's Roski's School of Fine Arts with a degree in oil painting and lived in the Los Angeles area. While Church Trap was the first large interactive installation she had built, she was no stranger to collaboration in art making. Church Trap came was inspired in part by the year's theme, Cargo Cult.

Jena Priebe was a Los Angeles artist, gallery and antique shop owner who had never attended Burning Man or any regional events. She graduated from Central Michigan University and worked primarily in mixed media installation art.

Mars Rover Art Car (MRAC)

Charles White, who is known as Rear Admiral Jet Burns at Burning Man, has been an employee at Jet Propulsion Laboratory (JPL) for 26 years. JPL is a NASA (National Aeronautics and Space Administration) center based in Pasadena, California and is the leader in robotic exploration of the solar system. Charles attended Burning Man in 2010 where he worked on a large art car and built a smaller one. He did not identify as an artist until after building the MRAC.

Susan White is known as Mama Overlord at Burning Man. She is married to Charles and took on the role of office manager for the MRAC crew. Susan works behind the

scenes for the local Los Angeles news affiliate of NBC. 2013 was her first year at Burning Man.

Tina Merrie Newman, also known as Captain Everything, began attending Burning Man in 2008 from her home in Hawaii. Now living in Los Angeles, California, she has worked on an art car crew every year. Tina is a self-taught builder, welder and artist who works as an artist's assistant.

Miguel Angel Delapaluk, known as Russian Poundcake, is an engineer who was recruited to help with an art project before he had ever attended Burning Man. His friends persuaded him to go in 2001 and since that year, he has worked on other art pieces and volunteered at the event.

Diodome

Ben Delarre is from the UK and a computer programmer by trade. He studied art in Sweden for two years in a master's program but didn't graduate. He then worked as a digital artist there and in his home country of England. He moved to Los Angeles in 2012 for his job. He attended Burning Man once, in 2010, and installed a digital art project.

Jasmine Brockett is Ben's partner who also immigrated from England. She was a web designer before moving and currently works as a costumer.

Anomaly

Caro Fayray lives in London, England. She has been an actress, a mother, and received both a Bachelors and Masters in photography and multimedia. She did not disclose which university she received her degrees from. She was a professional artist for a number of years and showed art in galleries in the UK. Since discovering Second Life, in 2007, she became an avid builder and showed her work in galleries, the Second Life birthday events, and the University of Western Australia 3-D Challenge where she received an award her first year. She has been attending and showing work at Burn2 since 2007.

Inside Art

Ginger Lorakeet was born in Australia and currently lives in Arizona. She was enrolled in an art and design based high school studying photography, design, and graphics. She is a painter and digital artist. This was her first year at Burn2 although she has shown in other places in Second Life including the University of Western Australia 3-D Challenge. She showed at the past three Second Life birthday events and was awarded a show on an entire sim, a Second Life island, for six months by the Linden Endowment for the Arts.¹⁷ She has never been to Burning Man or any other regional event but, after attending Burn2, is now inspired to go.

¹⁷ Committed to providing exhibitions, programs, and events to promote the arts, the Linden Endowment for the Arts is a made up of people in the arts community and Linden Lab.

Peter Pan is Cargo Cult

Marianne McCann lives in the San Francisco, California area and has been involved with Burn2 since 2008. She studied art in high school and college, and works as a graphic designer. She has been in Second Life since 2005 and regularly presents at the Second Life birthday event. She works for the Bay City in-world community, runs her own stores, and has presented some of her in-world photography in art shows. While she has never been to Burning Man or its other regionals she pointed out that she has many friends in the Burning Man community in both Second Life and real life.

Pygar Bu also lives in the San Francisco, California area. He majored in art in college and worked for an illustrator for a time. Currently he works in retail. While he hasn't formally shown art in Second Life, he is constantly creating and built a building for a friend that was inspired in part by a mid-century modern building in that friend's hometown. He has not attended Burning Man but does know of many events and get-togethers near where he lives.

Interviews

Interviewing anyone at Burning Man has, in the past, proven to be problematic as artists are often not with their art once it is installed. I circumvented this difficulty by interviewing artists and builders before the event with follow-up interviews afterwards. With this technique, I did not have to rely on in-event interviews. Second Life art is tagged with the owner's name but the owner is not always online. Getting hold of them

is only viable through the Second Life email so getting a response is not guaranteed. To resolve these issues, I searched for artists who were on-site while I was there and, in an avatar's version of a face to face meeting, arranged times to do interviews. Interviews on Second Life occurred through the in-world chat devices while interviews for Burning Man artists were in person and email. In person interviews were audio recorded then transcribed. Chat and email interviews were simply downloaded. The resulting digital files were analyzed and coded. My preferred style of interviewing is to ask some questions that lead into others. I have discovered this open ended conversational interview style can garner information that I may otherwise miss. I started out every interview with background questions. I asked for a place of residence, artistic background and training as well as professional background. I then asked about both Burning Man and Burn2 experience. Questioning then turned to the artwork. I asked what each interviewee did on the art work, their experience of building, about the art and any expectations they may have about viewer experience. Lastly I asked for views on collaboration, and the art in its place in the artworld. Following is examples of the questions for the Burn2 artists. Similar questions were asked of Burning Man artists.

- Where do you live?
- Artistic background: Did you learn about art in college or other school or not?
Have you been an artist in Real Life and what do you do? How did you get involved in Second Life art?

- Professional background: What do you do in the Real Life? Is art your profession or something else? This does not have to be a long answer.
- Burning Man experience: Have you been to the Real Life Burning Man or any of the regionals? Have you been to any Burning Man event even if it's just a local get-together?
- Second Life experience: Have you displayed art at any other location in Second Life? Briefly describe one or two of the pieces.
- What is the name of your piece?
- Did you have help building it? What did the others do? Explain the experience of building with others in Second Life.
- Tell me a little about it. Your artist statement is just fine here, but I also want to know more about it and your reason for this specifically.
- What do you want people to see when they look at or interact with this art? What are you trying to say with this piece?
- What is your take on current artistic movements (interactive aspects specifically) in both the Real life and Second Life?
- Do you feel your specific piece of art fits in this description and why?
- Why do you like collaborating?
- Would you like to see more people able to experience digital art? What would be the ideal way to do this?
- How do you see Real Life art movement evolving?

- How do you see digital art movement evolving?

Follow-up interviews focused on the questions related to Feldman's method of art criticism. I will explain this method later in this paper.

Photographs

The use of photographs in qualitative research can help substantially in the analysis process. Photographs can “reveal patterns not perceived before” (English, 1988, p. 14). It is commonly used with participant observation (Bogdan & Bilken, 2007). I used both my own photographs and those that others took to document and record the art in order to later search for clues. With many photographs at hand, the essence of each installation was uncovered. According to Collier and Collier (1986) using many photographs can communicate to the researcher the big picture through “sufficient reflection of cultural circumstance from which to establish a reliable perspective” (p. 162). These photographs were invaluable for their insight into the art, the builds and the uses by participants. Kettle (2010) referred to her photographs as “valuable, interruptive text” (p. 548). She reflected on her pictures, the composition, how the subjects' interpretations shaped their understandings and how both the photographs and written text presented a better understanding of her subjects and their jobs. With the photographs, I analyzed and color coded them looking for themes such as participation and symbolism. I also wrote about the photographs in my personal journal.

Personal Journal

More of a reflection of the installations, the interviews and my personal association with each artwork, my personal journal was used to gain insight on both events. Keeping in mind that the researcher is the main instrument in qualitative research, the use of a personal journal can uncover biases (Yin, 2011).

I analyzed the artworks in the same manner that I asked the artists to do. I also reflected on my experiences and even added little mementos that I was given. Lastly, I sketched the artworks I studied (and some that I didn't study). This exercise was integral in my understanding of the artworks in front of me.

Content Analysis

Content analysis is the search for conceptual themes and is defined as the investigation of commonalities in the data (Stokrocki, 1997). Themes are discovered through categories. Interviews were transcribed and color coded with colors to determine similar words and concepts used. Photographic evidence was scrutinized and color coded for conceptual themes of meaning (Stokrocki, 1997). The personal journal was used as additional information when informants' answers were lacking.

Categories emerged through color coding the data, looking for themes, and discovering relationships and patterns. Creswell (2007) described coding as a means of identifying categories. I designed a chart with the answers from all interviewees and

changed the color of text corresponding to colors identifying the categories such as color used in the artworks and collaboration between artists.

I used art criticism as the basis for the content analysis. This technique teaches students to look at an artwork not only to see what it is made of, or how it was made, but to discover a deeper understanding of the artwork. A critic wants to “make sense of a work, to posit a meaning” (Anderson, 1993, p. 202). Once that meaning is discovered, the critic then is able to form an evaluation (Geahigan, 1975).

Art Criticism as a Means of Analysis

Anderson (1995) characterized art criticism as revealing meanings in artworks through aesthetic examination. Taylor and Carpenter (2007) described a complex approach of meaning making. Barrett (2008) focused on the understanding and appreciation of artwork through discourse. Art critics systematically study artworks to garner greater meaning and appreciation. Anderson (1993) espoused a three staged ethnographic criticism looking at human social constructs to recognize meanings and understand the significance of an artwork. The three stages were immersion and response, description and interpretation. Barrett (2008) breaks down criticism into describing, interpreting, judging, and theorizing. Feldman, a trained painter, approached codified art criticism through an applied system of critical analysis (Anderson, 1986). Feldman described a four step approach that included description, analysis, interpretation and judgment. Geahigan (1975) preferred to refer to the fourth stage as evaluation,

described as modeling, to teach students how to evaluate. Either way, Feldman's method works well in the classroom.

As an artist practitioner, Feldman needed a guide for his practice. He developed his approach to art criticism as this guide (Anderson, 1986). Feldman's method is divided into four steps; description, analysis, interpretation, and judgment. Through a series of questions, the critic describes exactly what he or she sees. For example, the center of a sunflower would be described as a large black circle. When analyzing, the emphasis is on the composition and techniques used to make the artwork. Interpretation asks for an explanation of the artwork, its subject matter and shapes and colors. Judgment asks about importance, appreciation, and if the piece was successful. The questions are laid out as follows:

- Description:
 - o What do you see?
 - o What is the subject matter?
 - o What shapes dominate the artwork?
 - o What colors dominate the artwork?
- Analysis:
 - o How are the shapes arranged?
 - o How is the space arranged?
 - o How is this made?
 - o What materials were used?

- o Where did they start?
 - o How was color added?
- Interpretation
 - o What does the work mean?
 - o What symbols do you see?
 - o What do the colors symbolize?
 - o What emotion do you get from the work?
 - o What story does it tell?
- Judgment
 - o Why is the work important?
 - o Who would appreciate this work?
 - o Is it successful in its storytelling, craftsmanship, and enjoyment?

I used interviews, photographs and personal observations to analyze each artwork using Feldman's four-part method. I charted my observations and the interviews of the artists. I used a coding system based on a color key in order to understand each answer. While coding, I paid attention to phrasing and repeated words in each interview. Colors were labeled for each category, for example the color orange was used for shapes. From this chart, I was able to answer the art criticism questions taken from Feldman.

Data Analysis

Stokrocki (1997) described content analysis as the search for conceptual themes. Categories emerge through coding the data, looking for themes, and discovering relationships and patterns (Creswell, 2007). I used coding as a means of identifying categories. From these categories I uncovered themes and relationships. I used some starter themes including; interactive art, structure, collaboration, and expressive elements such as color, sound and lighting.

After the interviews were transcribed, I used a color system for coding. Examples of the coding and the color key can be found in Appendices A and B. While coding, attention was paid to phrasing and repeated words in each interview. Colors were labeled for each category, for example red might be used for words having to do with art. Burning Man and Burn2 have their own cultures, so I expected to find lingo unique to each. These words were included in the coding. I then condensed all the coded words and phrases using a grid. These can be found in Appendices C and D.

Photos were scrutinized in a similar manner. I took photos of the art pieces and in some cases during the build process. I printed the photos that captured the artworks in use and using colors again, circled elements with pens. There is an example of a colored coded photograph in Appendix E. The coding and themes were similar to the transcribed interviews. When coding, I looked for how people viewed and interacted with the art and the types of interactive elements that were presented. An example is evidence of engagement with the pieces and how that engagement happens such as climbing on or

pointing. I considered what the interactions looked like. There were times the art was not as interactive or interesting as participants might like and that was also be considered. I considered if there were more to the interactions that can be discovered as well, such as the number of people using a piece of art at any one time and the amount of people who interacted with the art during the day or at night.

Comparative Analysis

Creswell, (2007) described comparative analysis as the process of interrelating findings to form insights (Stokrocki, 1997). I included three types of comparative analysis; internal, cross site, and external.

I used internal analysis to compare the different art installations within each site. Comparisons included physical attributes, interactivity, the collaborative aspects of each project, and building procedures.

I used cross site analysis to compare the artworks of Burning Man and Burn2. This included the physical attributes, interactivity, building, and collaboration. Differences related to the physical and virtual worlds were of special interest.

External analysis compared these findings with similar studies of other art festivals. I used two visual art festivals, one in real life, and one in Second Life. The real life festival used was the High Desert Test Sites based in Joshua Tree, California, and the University of Western Australia 3-D Challenge held in Second Life.

Triangulation

Triangulation reflects the careful use of the data confirming the information. Researchers make use of multiple methods, sources and theories (Creswell, 2007). Researchers are encouraged to explain developing rationales for each method used (Stokrocki, 1997). Through these converging lines of evidence, findings are more robust (Green, Camilli, Elmore, 2006).

In the spirit of triangulation, I used three lines of research to collect data. I chose three art pieces from each of the two events. I recorded three different forms of data collection; interviews, photographs, and personal journal. I interviewed multiple artists for those projects when available at both events. I also presented three types of analysis: internal, cross site, and external and used three different constructs. Throughout this section, I explained rationales for each of the methods used. Multiple lines and methods, sources and theories aided in the robustness by presenting many viewpoints which allowed this research to be an accurate reflection of the participants' viewpoints.

I attended Burning Man four times in six years. I also attended numerous regional events. As such, I am a firm believer in the ethos that make up the Burning Man community as well as an admirer of the art. Over the past six years, I have completed two pilot studies with large-scale art as the focus including one using the Feldman method of art criticism with Church Trap. However, over the course of this study, I have remained within the confines of Feldman's methodology, asking only questions related to

the art and recording all answers equally. I have maintained a high sense of neutrality so as not to adversely affect the outcome of the study.

CHAPTER 4: FINDINGS

After collecting the data, I used a color coding method to uncover common characteristics and themes among the artworks presented at each event. An example of this coding is in Appendix A-Content Analysis: Church Trap. I further reduced the themes to phrases and made a chart of the results. That chart is on Appendix B-Content Analysis: Color Coded Phrases Burning Man and Appendix C-Content Analysis: Color Coded Phrases Burn2.

The results are below separated into Feldman's first three steps; description, analysis and interpretation. The fourth step, judgment, will be covered in next chapter.

Burning Man

Two of the three art pieces at Burning Man can be categorized as installations while one was an art car. The use of Feldman's method allowed me to describe, analyze and interpret all three artworks with similar criteria. Below are the results of the coding using Feldman's method.

Church Trap

Church Trap (Photograph 7) was installed at the Burning Man festival and burned at the end of the week. It was the temporary aspect of this piece that gave it a deeper meaning not only as art but as a function of of a religious building.



Photograph 7. Church Trap. Photo by author.

Description. Keeping in mind that the playa is a soft sand-like powder that gets kicked into vicious sandstorms by a mere breeze, I first approached Church Trap as it was draped in a grey fog, more reminiscent of a London morning than a hot desert at midday. There were few people out on the playa, unlike later in the week when the Church Trap would prove to be one of the more popular art installations. I saw it before most people were allowed into the city, only art and city builders were allowed in. There I found the artist, Rebekah Waites, along with a camera crew and reporter, standing amidst the swirling dust. They, like me, had donned goggles and masks to protect eyes and lungs. Cameras were covered with plastic bags, making the entire scene appear surreal, as if it were on a different planet.

I knew what Church Trap would look like even before I approached it on the playa. I had seen the artwork during its build, (Photograph 8) on a sunny southern California summer day, in a bright residential front yard complete with grass and trees.



Photograph 8. Building Church Trap. Photo by author.

Church Trap seems like a barn raising, people working, raising the framework, contemplating a sander. Piles of wood were stacked on one side; the steeple, on the other. Workers were raising the entire wooden framework, one side at a time, and then added the roof joists. The whole building was then lifted onto the large brace that would hold the church at an unstable looking angle. That, along with the overly large stick and rope would turn this old church into the box trap from which the name came. The church, though small, about 18 feet wide, by 36 feet long with a 20 foot height not including the steeple, could pass as a forgotten small town church, dilapidated, falling apart, but still large enough for the pulpit, pews and an organ. Except that the door was suspended 10 feet above the surface and entrance was by simply walking under the front wall. Stained to look like old worn wood, the siding was complete with purposefully missing pieces, appearing ready to fall off. Broken stained glass windows, made from

Plexiglas, were carefully placed in the windows shaped like long rectangles with triangles above. A closer look at the windows and I discovered a curious sign. A question mark was prominently placed at the top of each of the eight windows. Also, the steeple had been topped with a large question mark. While other areas were broken out, the red question mark stood out as the theme's logo. It was displayed on the steeple, and sides of each of the pews. The church was made entirely of wood. New 2x4s made up the frame, while old fencing, found in alleys and near trash cans, were used for the outer planks. All the wood had been stained and distressed to give the church the appearance of an old unused building. The framework was held together with large bolts, so it could be disassembled then reassembled again at Burning Man.

While it made an impression on that grassy lawn, it made more of one in the dust of the playa. That day when I first saw it, the church was complete and stood about 30 feet above the playa surface. Seeing any building tilted at an angle would be strange enough, but to see a church that way was indeed extraordinary. Under the church, set up in the dust, were three rows of pews. They were upholstered and decorated with



Photograph 9. Church Trap Interior.
Photo by author.

question marks on each end. In front was a low stage with a pulpit and organ. The pulpit was salvaged and then fitted with an old style arcade game complete with computer screen and keyboard. It served not only as a place where people could pontificate but fill out a survey on what they would like to see as a religion. The organ (Photograph 9) was an artwork unto itself and served as the enticement to get people to come in under the Church Trap. An antique organ had been gutted and the keys replaced with an electric organ. Large scrolls of sheet music were spewing from behind. This music spiraled across the back of the church, intertwined along the rafters and found its way out through broken windows and between old planks. When played, the sheet music lit up, in a cacophony of sound and lights.

This was the Church Trap as I saw it on the playa, when the city filled so did the church. Never was there a time when it wasn't in use, even in the wee hours of the night, someone was sitting at the pews, or playing the organ. At other times it was used for weddings. While there was no count as to how many weddings occurred under Church Trap, 31 couples were formally married at Burning Man in 2013. The organ became the center piece of the artwork. The artists who worked on this installation told me that they wanted to see it played by someone who really knew what he was doing, a musician that could light up the lights and give it the life that only a church organ can have. They got their wish as a number of times organists and pianists came in and wowed the crowd with the grand church music. Church Trap quickly becomes one of the favorites of the year. The night it was burned, the people who witnessed it numbered into the hundreds.

Analysis. This artwork was conceived by Rebekah Waits, a painter in the Los Angeles area. Rebekah had been to Burning Man and after seeing the art there, had wanted to attempt one of the large-scale 3-D installations. Having stepped out of her box, she envisioned a giant box trap which changed into the Church Trap at the suggestion of a fellow collaborator after the theme, Cargo Cult, was announced. Rebekah then drew up plans, built a model out of cardboard and realized that she needed the help of an architect and structural engineer to design exactly how this was going to be built. She also, almost on a whim, applied for a grant through Burning Man's funding arm, Burning Man Art Grants and won. After winning the generous honorarium, she gathered a team of talented people; artists, welders, builders, and the much needed architect and structural engineer. With this team, Rebekah took her designs to the next level, adding the organ art piece, Plexiglas windows, and computerized religious survey. The end goal, to burn the piece was always in the minds of the team, so they built the church with the least amount of materials including as little metal as they could. Because it had to be assembled in Los Angeles and again at Burning Man, it was designed to go together with large bolts. What wasn't going to burn, the organ and pulpit, needed to be moved out of the church and transported back to California. With all this in mind, the church was built, each wall becoming a frame with wooden siding attached. Instead of paint, a stain was used to get the naturally worn coloring, and because it is required by the BMORG for safety when burning installations. In the end, the materials used were; wood, metal, cloth, paper, LED lights, electronics, Plexiglas, keyboard, and the found organ and pulpit.

Similar to a typical church, Church Trap displayed a limited pallet of color, both somber and bright. Somber aspects included; the dark, wood-stained interior and exterior walls, the dark stains of the pews, and the brown wood of the pulpit. This contrasted with the bright yet broken Plexiglas windows (Photograph 10), the white question marks on the sides of the pews and the top of the steeple, and the multi-colored music sheets lighting up when the organ was played. The focus was on these elements, as



Photograph 10. Close-up of window. Photo by author.

they were the brightest parts of the installation. The organ installation was the brain child of Jena Priebe, a friend and longtime collaborator of Rebekah's. Jena chose a limited pallet of colors for the scrolling music sheet lights, white, amber and crimson red. The lights reflected the sound coming from the music both in pitch and decibel. As the sound would crescendo, the lights became whiter and as the pitch decreased, they glowed with the more mysterious and sinister amber and crimson. This *analogous* palette pulled people in, especially when a skilled musician was playing the organ.

The composition of the church was *symmetrical* while the composition of the organ (Photograph 11) installation was asymmetrical. Three rows of two pews each made a center row directing the eye to the pulpit and organ behind it. Each pew was upholstered

with a reddish material, for comfort. The end pieces of each pew were in the shape of an arched gothic window, reflecting the windows of the church itself. Also reflecting the windows was the question mark logo.



Photograph 11. Close-up Of The Scrolls. Photo by author.

Prominently displayed on the ends of each row, it was hard to get away from this question mark. Just as a cross in a normal church, the question mark was the symbol of this church.

Church Trap sported four windows on each side, reminiscent of the comfortable symmetry of an old church. Looking at the framework from the inside, there was symmetry as the walls were made of rectangles and triangles, all reflected in the opposite side. The roof trusses were a common design. Each truss was made of a large triangle with four smaller triangles inside bisecting the center at the lower board. All this made for a comfortable and familiar roof that was precariously suspended above all viewers as they entered the space.

Interpretation. According to Rebekah Waites, the question mark “Questions that people are too quick to believe in anything they hear and not actually do the research to

find out if its true or not” (personal communication, June 30, 2013). The spaces in the wall, put there initially so that the entire church was not lifted by the 70 mile per hour winds common to the playa, became symbolic of the holes in organized religion (R. Waites, personal communication, June 30, 2013). The dilapidated church symbolized the crumbling and falling apart of religion. Even among this dreary symbolic meaning, there was a bright spot, the organ. The organ became the center of Church Trap, same as any other church. People stopped and listened, they paid attention to the music, the sound that filled and reverberated from the walls. They celebrated and sang. This organ, however, spewed out music even when it was not being played. It showed that even in an old church, singing and music was a part of the celebration. The warm white lights “capture[d] the essence of purity and the old school” of every church while the “amber and crimson tones [were] very sinister and dark” (J. Priebe. personal communication, June 30, 2013).

I witnessed people interacting with Church Trap no matter the time of day or even the day. They sat quietly, played the organ or pontificated at the pulpit. Not only was it the individuals, but groups also came to enjoy the shade, sing or celebrating weddings. There was a quiet reverence about the place even as it questioned traditional religious values and meanings by allowing the people to make up their own religion.

When I talked to Rebekah about this installation at the build site in Los Angeles, she reminisced about art at Burning Man. Being a trained artist herself, she articulated her beliefs about the art of Burning Man. She told me that art at museums can be “over the

heads” of most viewers but the art at Burning Man is interactive in ways that bring it down to earth, where people can understand it and therefore get more from it. Church Trap was meant to be one of those pieces. A rather complex, many leveled installation within the grasp of the general viewing audience (R. Waites, personal communication, June 30, 2013). The fact that it was so interactive, as much of the art displayed at Burning Man is, allowed the people to truly understand and enjoy this installation.

The organ and its music scrolls live on. Since Burning Man, it was installed in a number of venues across Los Angeles. Like so many pieces, this piece brings an interactive artwork to a general public who may not have seen interactive art before or knows about Burning Man. This kind of art, its interactivity, may inspire kids and adults to make art of their own, at the very least, it allows them to enjoy the art, to play with the art in ways that art displayed in museums simply can not.

In the end, Church Trap was not a trap at all, it did not dictate a dogmatic approach to religion but rather allowed the people to participate in what they envisioned a church to be, and then watched as it burned down in wild, abandoned celebration. The meaning of Church Trap was hidden within all people who visited. The builders, participants, and I brought personal meaning to the site, and took from it what we wished.



Photograph 12. Mars Rover Art Car. Photo by author.

Mars Rover Art Car

The Mars Rover Art Car (MRAC) (Photograph 12) was envisioned by Charles White, an employee of Jet Propulsion Labs (JPL).¹⁸ Throughout his 26 years at JPL, Charles had worked on six space missions before the Mars Science Laboratory (MSL), the official name of the Rover also affectionately known as Curiosity that successfully landed in August, 2012. On that day, he was in an auditorium filled with cheering space fans that held their collective breath for the “Seven Minutes of Terror.” An apt description of the seven minutes that the MSL Rover was out of touch with earth as it landed on Mars using “a guided entry and a sky crane touchdown system” with the assistance of rockets and the

¹⁸ Managed for NASA by the California Institute of Technology, JPL is the leading U.S. center for robotic exploration of the solar system.

largest parachute ever built. A few hundred meters above the terrain, the sky crane gently lowered the MSL Rover to the surface and then flew off to crash far away from the fragile vehicle. Upon its landing, the Rover sent its first bits of information back to watchful audiences in this auditorium and across the world showing it had successfully landed on Mars. In the midst of all the cheering and congratulating, Charles hit upon the idea of making his third art car, a tribute to this mission on the surface of Mars.

I met Charles while attending the Los Angeles *Decompression* in October of 2012, a post Burning Man regional event. He talked about the MSL Rover and how technology and science were key to its successful landing. He explained how some elements of the Rover would be included in the tribute version such as a weather station, cameras, and robotic arm. He described places for drivers and passengers. He then described the unique suspension system, called rocker-bogies, developed for traversing the uneven



Photograph 13. MRAC Frame And Wheels. Photo by Charles White.

Martian terrain. Charles said, of the MSL Rover landing; “It captured the imagination [of people across the world] more than any other Mars mission” (White, personal communication, June 26, 2013). I signed up immediately to be a Roveronaut, the charming name given the team of designers and builders.

Description. The MRAC was built on a Cushman® commercial truck usually meant to transport tools and other heavy materials across airports or industry campuses. The open cab Cushman held a pilot and co-pilot with a small flat-bed behind. On this was built a large cuboid frame, nine feet wide by 16 feet long of white square metal piping was formed completely surrounding the Cushman. The frame (Photograph 13) was a white cuboid shape that supported both artistic and facsimile features.

The front of the MRAC held an orange, white and black rectangular Plexiglas art piece of the Man sculpture standing on the surface of Mars with two moons in the background, which hid a holder for a table, a television monitor covered in red cloth, computer boards, and lights required for night driving. The front was fitted with a non-working robot arm but as the week went on it was evident that it was unstable so it was removed. The back, where a Radioisotope Thermoelectric Generator (the power source) was on the MSL Rover, sported the steel rocket stove in a hexagonal shape. The creation of artist, Ray Cirino, a rocket stove was his version of a permaculture wood-burning stove that burns so clean it consumes its own CO₂ carbons (Immediato, 2009, para. 8).

Also on the back were solar panels, computer boards, other computer and Rover paraphernalia mounted as decoration, and red lights for night driving.

The top of the MRAC had two cuboid spaces, one for the driver and navigator and the other for passengers, both sported seats upholstered in orange fur. The driver's section included the mechanisms for operating the Cushman as well as computers to control the scientific, communications gear, and lights. Towards the front of the MRAC was the white cuboid camera mast fashioned similar to that of the MSL Rover. On either side of the passenger bay were white two masts, one with a working weather station and the other with a communications center to wirelessly relay data from the playa to the *multi-tenant WiFi radio tower* located near Center Camp. Between the passenger bay and the rocket stove was a rectangular orange Plexiglas separator with a steel frame and likeness of the Man sculpture that can be seen from the back. Behind the separator, were two dark, rusty cylindrical stovepipes, one for the rocket stove exhaust, and the other for a flame effect. A Crooks Radiometer sculpture, an old fashioned brass ship's telegraph, and lights completed the look.

Supported by the top and hanging down both sides was the non-working rocker-bogie suspension



Photograph 14. The Rocker-bogie Suspension System. Photo by author.

system (Photograph 14) made of aluminum pipes and cuboid joiners and cylindrical black plastic wheels mounted just above the playa. When moving, the wheels spun on their own volition. Rocker-bogie suspension systems were developed by NASA and JPL for use on Mars Rovers to keep the load on each wheel nearly identical (Barlas, 2004). The “bogie” concept was developed from the undercarriage of a train with its six wheels, and “rocker” came from the rocking motion of the differential that keeps the MSL Rover body level despite moving on uneven terrain (“Wheels and Legs,” n.d.). The advantage to using this system on Mars is twofold. The Martian terrain is soft in some places and a hard rocky terrain in other places. The rocker-bogie suspension equalized pressure on the ground keeping the MSL Rover from getting stuck in both the soft sand and on the rocks. Second, because the pressure on the wheels is equalized, the Rover remained propelled over any type of surface (Harrington & Voorhees, 2004). The rocker-bogie suspension was an important part of three Mars missions therefore it was important to include them in the design of the MRAC.

The MSL Rover was predominately white and black with some gold wiring and pipes running



Photograph 15. MRAC At Night. Photo by Tom Varden.

across its surface. The daytime color scheme of the MRAC was similar, adding orange and natural metal colors to the white, and black. The white and black defined it to be akin to the MSL Rover, while the orange symbolized the orange space suits that astronauts wear. The overall look was cohesive with the bright lights intermixed with the white technical paraphernalia.

At night (Photograph 15) the MRAC took on a different look. There were white lights blinking on and off as if they were running up and down all the masts with and more white lights running across the top surface. The wheels were outlined with red EL wire. The front art piece was outlined with green EL wire and when stopped, the TV was pulled out, chairs suddenly appeared and the Carl Sagan Memorial Theater showed old episodes of Cosmos. The sides had a rainbow light treatment that lit up the playa making the MRAC visible from far away.



Photograph 16. The Desert Wizards Of Mars. Photo by Tom Varden.

Even though Charles was the originating artist, he wanted to share the ownership of the car with the rest of the team known as The Desert Wizards of Mars (Photograph 16), in what he called collaborative ownership. While Charles maintained the final say, he allowed other team members with a vision to add that vision to the project. This type of collaboration was adapted from Sun Tzu's *Art of War*. Sun Tzu, a 6th century BCE Chinese war general, talked about a methodology where each person in charge has three below him. Those three have three below them and so on. This work structure breakdown allowed for some autonomy from each of the collaborators while they still worked towards the mission directive which was to "build a Mars Rover art car" (C. White, personal communication, June 26, 2013).

In space exploration command structures are fashioned after that of the Navy. Since the building and using of the Art Car was akin to a space mission Charles wanted a command structure. So he devised to call his command structure: *authority as art*. The crew was structured similarly to that of a Navy ship. As lead artist, Charles became the Rear Admiral. Collaborators who did a variety of jobs were Commanders, and those who held one position were Captains. Tina Merrie acted as Charles' second in charge, the executive officer. Each team member had command decision authority, meaning that they could make decisions based on their expertise and only had to check with Charles if the decision meant a major design change. The MRAC needed a name, similar to that of all the Rovers put on Mars. The entire team mused on possible names until one member declared, "Dustiny!" From then on, the MRAC was called Dustiny. Team members

participated not only in their jobs of building the art car, but in marketing, graphic design, public relations, and the performance while on Rover missions. Charles, as Admiral assigned specific missions to the Rover as well. Uniforms and the mission patch were distributed as physical reminders of the *authority as art* concept. Uniforms, an orange jumpsuit, could be modified as art pieces themselves with the exception of four required patches, all related to real NASA missions, and the individual's name patch. The jumpsuits were worn while operating the MRAC on the playa.

Keeping in the theme of space missions, the MRAC was controlled by a pilot who set courses and kept to the mandated speed of five miles per hour, and a co-pilot who controlled the lights, horn and watched for anything that could be inadvertently run over. The passenger bay was often filled with team members or others as the MRAC rolled across the dusty playa. People would wave down or even chase the MRAC until it stopped. Whenever the Rover stopped, team members would explain the purpose of the vehicle and talk about the rocket stove. A few times during the week, the MRAC was given specific missions to set up and use the stove, making grilled cheese sandwiches. On these occasions, the TV was opened and played Cosmos while people sat and ate. Similar to one of the jobs that an astronaut does, that is to promote their space mission, the MRAC crew also promoted this tribute to the MSL Rover, and the rocket stove. Additional missions were tours across the playa, and broadcasting two of the burns, the MIR, an art installation from Russia, and the burning of the Man, back to the real world.

Analysis. As stated above, the original idea was conceived by Charles White as he watched the successful landing of the MSL Rover. Charles invited others to draw designs and plans that were used to build the original piece. First the Cushman was stripped down, and then a framework was added welders used squares to make everything seem even. From there wooden platforms and seats were added, cameras and lights were wired in. The control computer was added as was the TV each wired into the battery. As elements were completed, other issues came up. When the seats were placed in the frame, it became apparent upholstered cushions would be needed so these were added. While testing the rocket stove, it was noted that a table would need to be placed on the Rover for food preparation. A mount was built on the front and faced with a Plexiglas art piece depicting the two Martian moons while the Man stood on Mars. Ray Cirino was asked to add the rocket stove and used the shape of the radioisotope thermoelectric generator (RTG), the nuclear power station on the MSL Rover, as the basis of his design. Either side of the rocket stove is a facsimile of the heat exchangers used by the RTG to dissipate excess heat. Crew members who worked directly on the MRAC were computer engineers, welders, designers, artists and sewers. Others did management, marketing, finances and public relations.

Most of the technical items mounted on the Rover were similar to those of the MSL Rover; a weather station, rocker boogie suspension system, WiFi dish, cameras, and the robotic arm that had it been finished, would gather samples from the playa floor and deposit them into a hatch on the top of the MRAC. The materials used were; metal,

wood, cloth, LED lights, electronics, Plexiglas, cloth, weather station, and found objects such as the radiometer and computer motherboards.

The overall shape was an asymmetrical cuboid with cylinders coming out of its top and the cylinders of the rocker-bogie suspension at the sides. Other cuboids were attached to the front. In the back, the rocket stove was a hexagonal cuboid. Not a simple shape by any stretch of the imagination, but, the MRAC did have a similar silhouette to that of the MSL Rover.

Interpretation. Classic symbols of Cargo Cult include tanks, Jeeps and the airplanes that the soldiers brought when they occupied South Pacific islands during World War II. To the natives, these were wondrous, magical things. When the BMORG announced the theme Cargo Cult, they included the possibility of aliens equating the supernatural John Frum. A modern version of this concept was illustrated in the Twentieth Century Fox movie of 1996, *Independence Day* where people across the world climbed on hilltops and buildings to welcome the aliens only to be annihilated (Emmerich, Emmerich, & Fay, 1996).

In addition, the movie presented some magical objects such as a galaxy inside a small sphere. These elements could be explained just as magical to the developed world as refrigeration was the Pacific islanders. So, the Man's pedestal, in 2013, was a UFO. Visitors from afar, who were, according to the write-up from BMORG about the theme, the only ones who could bring such magical things to the people of Earth, and might

bless BRC with their presence. The MRAC was long on its way to being completed when the theme was announced. To the delighted hearts of the crew, because of the UFO effigy, it was felt that the MRAC would fit right into this theme. Regardless of the theme, MRAC was the symbol of the MSL Rover, lovingly interpreted and crafted by Charles White and the entire crew of technicians and designers. The rocket stove symbolized artist Ray Cirino's vision of permanent agriculture or permaculture, educating people on personal sustainability (Immediato, 2009). The Carl Sagan Memorial Theater symbolized Charles' love of the astronomer who inspired Charles to build a career with space. The orange upholstery and uniforms symbolized the orange flight suits that astronauts wear as did the mission patch.

Diodome

Diodome (Photograph 17) was the brainchild of Ben Delarre and Jasmine Brockett.

Ben is a British national who has moved to California. He is a computer programmer with a background in digital art who studied art in Sweden for two years before joining a collective of artists. In



Photograph 17. Diodome. Photo by Ben Delarre.

this collective, art was made using digital art techniques with the participation of other people. Jasmine has been both a web designer and costume maker. Both had recently immigrated to the United States from England.

Two years before installing Diodome, they built and brought *Illuminatrix* to the playa. A four foot square wall with LED lights inset into ping pong balls that displayed animations designed with an online animation editor. Anyone could use the editor and build an animation that would then be uploaded and displayed at Burning Man. Over 400 animations were built by the time the installation was brought to Burning Man. Some of finished animations took many hours and were quite complicated given that the wall was small and held only 256 ping pong balls. While the *Illuminatrix* was installed in 2010, people continue to design with the editor amounting to the current 638 animations on the website (*Illuminatrix*, 2010). When installed on the playa, *Illuminatrix* was accompanied by a large book and console. People could find animations and input a number into the console to play specific ones. This was done so people who made animations could, on the playa see them in action. However, there were many participants who were not on the playa and never got to see their work. Since this project was self-funded, and transported from England, it was small enough to fit into suitcases. Ben stated, in our interview, that art on the playa needs to be “bold and obvious and kind of ‘in your face’” (Delarre, personal communication, June 24, 2013). While *Illuminatrix* was successful, Ben wrote in a blog that the editor was difficult to use and the method of transferring the animations to the wall was “a lot of work, and wasn't very stable or

flexible” (Delarre, personal communication, June 24, 2013).

Using lessons learned from Illuminatrix, Ben and Jasmine devised Diodome, a larger, more sophisticated installation still involving



Photograph 18. Diodome With A View Inside. Photo by Philip Levis.

the artistic assistance of other people, electronics, and lights. They enlisted their friend, Steven Jones, to help with some of the electronics.

Description. Diodome (Photograph 18) consisted of an 18 foot diameter fabric covered geodesic dome fitted with lights at each intersection. There was an opening on one side for participants to walk into and view the patterns. In the center of the dome was a plastic sphere on a five sided cuboid standing about four feet high. Called the Touch Dome, it was a touch sensitive control devise used to interact with the patterns displayed on the Diodome. Also inside were a canvas floor cloth and body pillows.

During the day, the dome was not notable. While a few people enjoyed a reprieve from the sun, the lights were not turned on. At night it was very different. The light patterns lit up the darkness in an ever changing rainbow of colors. The dome was placed just beyond the sound camps at the corner of BRC. These sound camps were the

equivalent of large dance halls, with bright lights and loud music thumping. People tired from dancing or those who needed a break walked over to the Diodome all night long and hung out in there. Some played with the Touch Dome to see how they could affect the patterns.



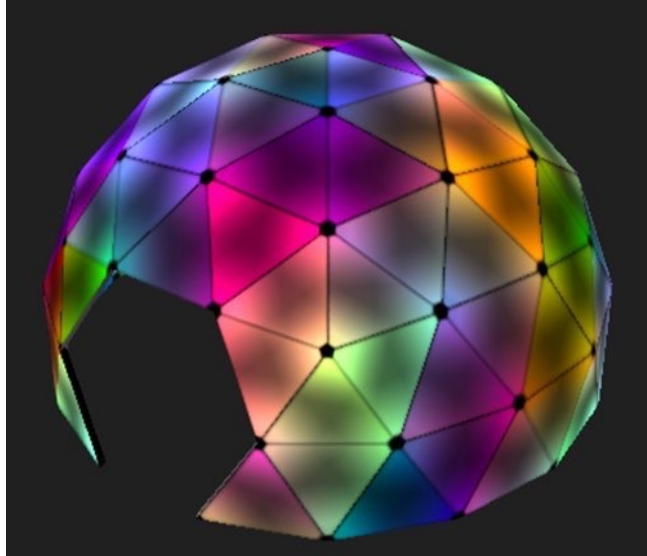
Photograph 19. Inside the Dome without the Internal Cover On. Photo by Ben Delarre.

Ben, Jasmine, and Steve built a simple yet complex installation. It was composed of only a few elements along with the addition of the animations as a chill space with interesting visuals and peaceful music.

Analysis. Common to the playa, geodesic domes were the brainchild of R. Buckminster Fuller and described as strong spherical structures created from triangles (“Geodesic Domes,” n.d.). They are lightweight, can withstand the windy conditions on the playa, and be transported and constructed easily. The Diodome was made of steel tubes each about four feet long. The tubes are connected together into triangles and formed into a half sphere.

The LED lights (Photograph 19) were attached to each intersection with a custom made hub. LED, or light emitting diodes, are tiny lights that have no filament like

incandescent light bulbs. LEDs illuminate by the movement of electrons in a semiconductor material. Because of their small size and their ability to switch on and off quickly, LED were the perfect choice for the lights. There were 351 individually controlled LEDs.



Photograph 20. Stained Glass. Photo by Animation Editor.

These were wired onto custom made hubs. Each hub had five or six sections and three lights (one each of RGB [red-green-blue]) one each section. Cloth covers were placed inside and outside the dome to help diffuse the lights.

The Touch Dome was made by Steve and connected to the lights with wires that were layered below the floor cloth and between the covers. Participants would touch the sphere and control the patterns. No instructions were available, leaving participants to discover how to use the Touch Dome to affect the patterns displayed on the dome.

The animation editor was designed by Ben as an easy interface to build animations for the Diodome. Based on JavaScript, anyone could go to the website, copy an existing animation and change the patterns or colors to suit. For people who could write in JavaScript, an option was available to up load patterns that way too. About 70 patterns using the full color spectrum were made in this manner such as *Stained Glass*

(Photograph 20). To all of this, the Touch Dome emitted ambient music, soft and melodic.

Because the LEDs could make any color in the spectrum the coloration of the installation was dependent on the animation that was being played in any

given moment. Some were analogous, while others use all the colors in the spectrum.

There were even a few animations using only white lights. Each animation was designed by the animator who either coded his or her images originally or was made by using other parts that were cut and pasted. In some cases the *source code* was simple but in others, like *Stained Glass*, it was complex and yet visually interesting all by its self (Photograph 21). Ben and Jasmine took all the animations and allowed any of them to be played.

Jasmine used the word “crazy” (Brocket, personal communication, June 24, 2013) referring to some of the patterns that the animations made were all over the place. Some patterns moved across the dome in spiraling directions. In fact these were the most common layouts. Some were chaotic while others moved vertically or horizontally across the dome.

```
1 var pentagonRipple = [
2   [
3     [231,168,169,155,156,85,76,77,78,79,80,162,163,234,239,240],
4     [278,241,230,229,170,154,87,86,75,5,4,3,2,1,0,201,236,235,238,279],
5     [284,277,242,243,228,171,172,152,153,88,73,74,6,121,199,200,202,261,237,280,283],
6     [295,285,276,275,244,227,226,173,151,90,89,72,8,7,120,122,198,204,203,260,262,281,2]
7     [293,294,286,273,274,245,224,225,174,149,150,91,70,71,9,40,41,42,119,123,124,197,20]
8     [288,287,272,247,246,223,176,175,148,93,92,69,11,10,39,38,43,118,117,125,196,195,20]
9     [269,270,271,248,221,222,177,146,147,94,67,68,12,37,44,45,116,126,127,194,208,209,2]
10    [252,251,250,249,220,179,178,145,96,95,66,14,13,36,35,46,115,114,128,193,192,210,25]
11    [215,216,217,218,219,180,143,144,97,64,65,15,34,47,48,113,129,130,191,211,212,213,2]
12    [185,184,183,182,181,142,99,98,63,17,16,35,32,49,112,111,131,190,189,188,187,186],
13    [137,138,139,140,141,100,61,62,18,31,50,51,110,132,133,134,135,136],
14    [105,104,103,102,101,60,20,19,30,29,52,109,108,107,106],
15    [56,57,58,59,21,28,53,54,55],
16    [24,23,22,27,26,25]
17  ],
18  [
19    [245,224,176,177,146,147,94,67,68,69,70,71,72,89,153,154,170,171,227,244],
20    [274,246,223,222,178,145,96,95,66,14,13,12,11,10,9,8,73,88,87,155,169,229,228,243,2]
21    [286,275,247,248,221,179,180,143,144,97,64,65,15,7,74,75,86,156,157,167,168,230,24]
22    [294,287,272,271,249,220,219,181,142,99,98,63,17,16,6,5,76,85,84,158,166,232,231,24]
23    [292,293,288,269,270,250,217,218,182,140,141,100,61,62,18,4,77,78,83,159,160,165,23]
24    [290,289,268,252,251,216,184,183,139,102,101,60,20,19,3,2,79,82,81,161,164,163,235,]
25    [265,266,267,253,214,215,185,137,138,103,58,59,21,1,80,162,236,202,261,262,263,264]
26    [257,256,255,254,213,187,186,136,105,104,57,23,22,0,201,200,203,260,259,258],
27    [208,209,210,211,212,188,134,135,106,55,56,24,121,199,204,205,206,207],
28    [193,192,191,190,189,133,108,107,54,26,25,120,122,198,197,196,195,194],
29    [128,129,130,131,132,109,52,53,27,40,41,42,119,123,124,125,126,127],
30    [114,113,112,111,110,51,29,28,39,38,43,118,117,116,115],
31    [48,49,50,30,37,44,45,46,47],
32    [33,32,31,36,35,34]
33  ],
34  [
35    [250,217,184,185,137,138,103,58,59,60,61,62,63,98,144,145,178,179,220,249],
36    [270,251,216,215,186,136,105,104,57,23,22,21,20,19,18,17,64,97,96,146,177,222,221,2]
37    [288,269,252,253,214,187,188,134,135,106,55,56,24,16,45,66,95,147,148,175,176,223,2]
38    [293,289,268,267,254,213,212,189,133,108,107,54,26,25,15,14,67,94,93,149,174,225,2]
39    [296,292,290,265,266,255,210,211,190,131,132,109,52,53,27,13,68,69,92,150,151,173,2]
40    [282,291,264,257,256,209,192,191,130,111,110,51,29,28,12,11,70,91,90,152,172,171,22]
41    [281,262,263,258,207,208,193,128,129,112,49,50,30,10,71,72,89,153,154,170,229,230,2]
42    [237,261,260,259,206,195,194,127,114,113,48,32,31,9,8,73,88,87,155,169,168,231,240,]
43    [236,202,203,204,205,196,125,126,115,46,47,33,7,74,75,86,156,157,167,232,233,234,23]
44    [201,200,199,198,197,124,117,116,45,35,34,6,5,76,85,84,158,166,165,164,163,162],
45    [121,122,123,118,43,44,36,4,77,78,83,159,160,161],
46    [120,119,42,38,37,3,2,79,82,81],
47    [41,39,1,80],
48    [40,0]
49  ]
50 ]
```

Photograph 21. Stained Glass Source Code. Photo by Animation Editor.

The dome itself was symmetrical, built with neatly organized triangles. Even the Touch Dome's placement in the center of the Diodome was symmetrical. However, the animations were both, symmetrical and asymmetrical depending on the specific animation making this an ever changing artwork.

Interpretation. Unlike the Church Trap with meanings steeped in religion or the MRAC as a tribute, there was no inherent meaning to Diodome. It is simply an interesting installation of light, a place to sit inside and chill.

The images produced by all those anonymous online artists were a different story. Semiology could be assigned to each animator's creation. As an interactive exploration of color and light it was up to each animator to build the patterns and assign symbols to them. Some did this through the pattern names such as *Tokyo Porn Palace*, *Magic Hippie Bait*, and *Sparkle*. Some animations symbolized the psychedelic posters of the 60s and featured bright colors and spiraling patterns. Others were smooth and used the soft colors of relaxation.

It seems odd to focus so much on the electronics of an art piece. The Diodome was very simple installation when compared to the complication of the MRAC and Church Trap and, in fact so much else on the playa. But that is the beauty of this festival. There is no official standard. There is no jury to determine if something is good enough to be hauled up there and withstand the dust, wind and people. There is only the vision of the

artist, building that vision, and the journey to get it to the playa. Ben was disappointed with his end product. They didn't finish it completely; missing out on some of the electronics that would have made the Diodome even more interesting, yet people visited and interacted with it, discovering how to manipulate the patterns. They enjoyed the installation. Rebekah was thrilled with Church Trap. It was complete and garnered a lot of focus from the Burning Man organization through both receiving an honorarium and being a part of an art tour. Church Trap was filmed for a French documentary as well. The MRAC was also incomplete, with a missing robotic arm and other electronics. But it was given a lot of attention, people were thrilled to see it, shouting, waving, and even chasing it down on the playa. MRAC was able to help BMORG through its live feed to the rest of the world. It is really hard to say what is successful and what is not. What would be the analyzed markers? Would just getting it there be sufficient? Or something more quantifiable such as the attention it received? The really big question is would that matter? As long as people are willing to make the sacrifices of time, energy and finances to get these large art pieces to the playa, markers that might be the norm in the gallery scene simply are of no consequence at Burning Man.

Burn2

This section deals with the virtual world event known as Burn2 held on Second Life. Like Burning Man, art at Burn2 was large and interactive. The most obvious difference was that installations in the former were built in the physical world while the later was

entirely digital. However, none of that seemed to make any difference to either the artists or participants as everyone seemed true to the belief that these installations were also real. Therefore, Feldman's method could be applied in this instance as easily as it could for Burning Man.

Peter Pan is Cargo Cult

Walking on to the virtual playa I was astounded how much like the real one it is. Art was displayed in neat rows surrounding a virtual version of the Burning Man. Some of the art takes on the look of virtual art from other sites, and some of it, looks like it could have been found on the real playa. Inner Child Camp is one of those. Each year, the artists, Marianne McCann and Pygar Bu build a virtual version of *Kidsville*, a camp found at Burning Man specifically for families with children. Needless to say, Inner Child Camp has a decidedly childlike factor to it. For 2013, Marianne chose to build the camp



Photograph 22. The Entrance To Peter Pan Is Cargo Cult. Photo by author.

to resemble Peter Pan's Neverland, loosely titled Peter Pan is Cargo Cult (Photograph 22). In the story, Peter Pan visited the real world, went back to Neverland and then back to the real world, not unlike the wishes of natives in cargo cult beliefs, who prayed for the soldiers to come back with the items they prayed for.

Inner Child Camp, as a virtual version of Kidsville, has been a part of Burn2 for five years. According to Marianne (McCann, personal communication, October 25, 2013), the camp is rebuilt with a different theme each year. However, there are two elements that remain, found also at Kidsville, a trampoline, and a miniature version of the Man this year, when designing Inner Child Camp, Marianne imagined the virtual camp as if it were actually on the playa.

Description. This installation recreated some of the locations found in the original story of Peter Pan, first published as a section of the book *The Little White Bird* in 1902, adapted into a play, *Peter Pan and The Boy Who Would Not Grow Up*, in 1904, and expanded in 1911 as the novel *Peter and Wendy*. As Marianne envisioned Peter Pan is Cargo Cult, she extracted some of the scenes from Neverland, the fictitious location that Peter Pan lived in and most of his adventures occurred in, for this



Photograph 23. The Author Resting Under Michael's Boat. Photo by author.

installation. These areas were the Neverland forest, the Wendy House, Michael’s boat, (Photograph 23) and the pirate ship.

The first element that I came across was a sign announcing the name of the camp and installation along with the statement:

“Pan’s the boy who never ages! He rules the lost boys of
Neverland and battles the evil Captain Hook! He is the
innocence of childhood. And he will always return!”

The forest was made of a framework of cuboid beams which were the scaffolding topped with flat rectangular planks. Some of the planks sported rectangles and triangles hanging from them, textured like fabric and a series of bright yellow and green cylinders which were rope lights. There was a sign, made from a rectangle, that said, “To the Woods!” Mixed into the scaffolding, therefore, in the forest, was both the Wendy House and John’s tepee, both delineated with triangles textured like fabric draped over the wooden scaffolding. Each had a light underneath the fabric making a small cozy space.

Under the scaffolding was Michael’s boat, an upside down rowboat, designed with long rectangular planks and held up with two oars. Under the rowboat were some small rectangular pillows with *poseballs* attached to them. Behind that was a circular



Photograph 24. The Woods And Trampoline.
Photo by author.

platform, parallel to the ground and textured as a trampoline on top of tubular, curved support beams (Photograph 24). To the side of the scaffolding was a large structure made up of cuboids and cylinders to look like a truck. Marianne used photos of a U-Haul truck (Photograph 25) as the texture.

Interestingly, she also changed the name from U-Haul to I-Haul in the spirit of de commodification. It is common for playa citizens to change



Photograph 25. The U-Haul Turned Pirate Ship.
Photo by author.

names plastered on rented trucks and RVs in this same way. Atop the truck were long cylindrical poles with flat rectangles textured as wooden masts and mesh sails respectfully. The truck played the part of both the transport to the playa, as Marianne's vision of this installation being able to go to Burning Man, and Captain Hook's pirate ship. It even sported a rectangular sign reading "Beware pirates!" In front of the truck and behind the rectangular welcome sign was a stickman made of wooden poles with a rhomboid shaped head standing on top of two cylinders textured as wheels, a small cuboid wishing well with an open triangular roof, and a cylindrical burn barrel with



Photograph 26. Peter Pan Is Cargo Cult. Photo by author.

virtual flames spouting from the top. Near all the small pieces, and in front of the woods, was a revolving structure made of a long cylindrical pole with four triangular roof gable-like objects placed on top at 90° angles to each other. The end of each of the four gables sported a small light representing a flying fairy. As I wandered around the installation, I noted many details; random hanging rope lights, mason jars, small tables with cups and plates, and a propane tank all of which were designed from cubes and cylinders.

Once all built and placed, Peter Pan is Cargo Cult (Photograph 26) became a playground for those who play child avatars in Second Life. I, like other visitors, climbed in the woods visiting the Wendy House and John's tepee, bounced on the trampoline and relaxed under Michael's rowboat. When I touched the lights at the end of the Flying Ride, I was whisked up and around in circles. This ride represented the two

main characters, Tinkerbell and Peter Pan, flying between Neverland and the Darling house in London.

Analysis. The Second Life program is equipped with a 3-D build tool that Marianne and Pygar, along with all the Burn2 artists I interviewed, utilized. By producing basic geometric 3-D shapes such as cubes and cylinders called primitives or prims, distorting them and adding textures, simulated versions of real world or even fantastical items are made. For example, the U-Haul truck's cab was made from seven prims; two distorted cubes for the engine and driver's spaces, a hollowed half cylinder for the front fender, two small cylinders for the lights, and two more cylinders for the two wheels. Once built, each shape was textured appropriately and they were grouped to make the cab. Marianne and Pygar built every element in this fashion and placed them in their virtual inventories. Marianne and Pygar used some pieces from past years such as the trampoline. They also used the in-world scripting language for the poses such as lying under the rowboat, flying on the Flying Ride and jumping on the trampoline.

Elements were colored as if it was the real object in Peter's Pan's world. The forest was natural wood colored with the fabric panels textured with a green mottled fabric. The revolving ride was also wooden colored but had bright white circles that represented lights along each gable. The U-Haul was orange and silver while the trampoline was dark grey and black. The rest of the pieces, such as the well, stickman and table and chairs were wooden colored, while the lights ranged from bright white to amber. The

rowboat was a light green and the pillows below it were bright blue, red, green, and yellow. Some of the other pieces were colored as might be expected, the table and chairs were wooden and therefore a light brown, the propane tank was white. All in all, there was little harmony to the colors chosen; rather they seemed to be the logical color for each element.

Marianne and Pygar arranged the pieces asymmetrically. In a primarily counter clock-wise movement, I could travel through the Peter Pan story from the forest, through the Wendy House to the pirate ship ending up back at the beginning with the wishing well and stick man.

Interpretation. Marianne described the Peter Pan story to be similar to the Cargo Cult story and the notion of Peter's return to Neverland and later to Wendy. The semiology was akin to the story as various areas represented locations. Marianne also wanted to envision a "functioning camp where one could spend the week in the desert" (McCann, personal communication, October 25, 2013). The story of Peter Pan is about the child's wish not to grow up. Neverland is the playground of that wish, full of make-believe that becomes real and fantasy battles that do no harm. It is the archetype of the Eternal Child (Hallman, 1969).

Despite this being a realization of a fantasy, the colors chosen were the natural and, one might say, normal colors of each element. Planks and scaffolding were wooden textured and light brown. Lights were white or amber and hung on green cords as if they

had been borrowed from the Christmas box. The truck sported the familiar orange and black logos and colors of U-Haul trucks. Even the trampoline was appropriately colored. Each element of the installation was realistic in both color and texture adding to the illusion that the installation was the virtual embodiment of a physical art piece.

Anomaly

In building Anomaly (Photograph 27), Caro Fayray visualized a story that summarized many of the versions of cargo cult. Caro had built installations at Burn2 in previous years as well as other Second Life art shows. When there is a theme, she prefers to use it as a starting point, saying that she liked the discipline and restraints of building to a theme (C. Fayray, personal communication, October 23, 2013). Cargo cult was such a theme, enclosed in the history of World War II and the Pacific islands, the cargo cult promise to those who continue to pray to bring supplies that seemed like magic. For this installation, Caro included huts similar to those of South Pacific natives, an altar and



Photograph 27. Anomaly. Photo by author.

sacrificial fire. These reminders of how the natives might have lived and prayed were offset by a ghost world, a beach with ghost ships and soldiers hovering above. Between the two, the world of the natives and the world of the ghosts was the



Photograph 28. Cave Entrance. Photo by author.

anomaly in the form of a large white and yellow starburst as if both worlds could not exist in the same place and needed this veil of abnormality to separate them.

Description. Anomaly had five distinct sections, each supporting the next in the explanation of the cargo cult story. The first section was composed of three tri-connected hollow, half cylinders lying on their sides that represented caves (Photograph 28). Two torches were placed outside each entrance, made of short cylindrical poles topped with flames and scripted to animate the flames. The inner walls were decorated with cave paintings. In the center, a cuboid altar was draped with cloth resembling camouflage netting. The two torches were made from short cylindrical poles topped with flames. In front, was a square mat that, when touched, made avatars kneel in prayer. Behind the mat was a ladder and a sign enticing me to ascend to the tower.

The tower (Photograph 29) was made of two polyhedron platforms covered with wood slats. The first platform was placed directly above the caves and included



Photograph 29. The Caves, Tower Platforms And Sacrificial Fire. Photo by author.

four torches on poles and two pads with poseballs and a view of the rest of the installation as well as others in the surrounding area. To get to the next platform, I had to touch the ladder again and was automatically brought to the top. This platform was furnished with pillows and larger than the first. In one corner were four square cushions, and another had a sign. Near the ladder was a small circular fire. From this platform extended four elongated cylindrical poles supporting a large stretched out cone topped with four trapezoidal, wood textured propellers. At the base of each of the four cylindrical poles was a torch made of short cylindrical poles topped with flames scripted to animate. The sign coaxed the avatar to become a sacrifice and jump into the sacrificial fire. This was achieved by approaching the circular fire which was equipped with a poseball and once touched, would animate and cause the avatar to jump into the sacrificial fire below.

The sacrificial fire consisted of a black cylindrical base with an elongated cone of scripted fire spewing from it. Four small flames, also scripted, surrounded the cone. When an avatar was propelled into the fire from above, he or she would descend slowly down throughout the center of the fire and emerge, uninjured, and amidst a shower of cargo in the form of cubic wooden crates, cylindrical canned goods, and polyhedron shaped clothing. These items also fell out of the fire and rolled across the ground only to disappear from sight.

Near the fire, were three huts, one larger and two smaller. Each hut consisted of a cylinder topped with a cone, all grass textured. The huts were furnished with mats, plates of food and cups, made from squares, circles, and cylinders, and then textured appropriately. Outside the larger hut could be found two cube shaped cargo containers and a sign with a rifle leaning against. The sign beckoned me to pick up the rifle and march around. According to Caro, avatars would do this in groups making a parade.

Beyond the huts was a circular starburst (Photograph 30) perpendicular to the ground scripted to expand, in a manner



Photograph 30. The Starburst, Beach, Ghost Ships, And Soldiers. Photo by author.

similar to fireworks. On the other side were three rectangles lying flat on the ground. The middle one was textured as sand and the two outer rectangles were textured and scripted as waves. This became the backdrop for ghost images of ships and soldiers that moved slowly above. The installation included some other details, a car near the caves, a few more signs with explanations of the installation and more torches in each corner.

Analysis. Caro used the familiar Second Life program 3-D build tool. She made each section by building the basic geometric shapes. Caro used the in-world scripting language, developed specifically for use in Second Life, to animate the flames, cargo, and the animation ball for jumping into the sacrificial fire (“Second Life,” 2009). She used her own photographs, uploaded to Second Life, for many of the textures.

Caro chose the common colors of the objects illustrated and facilitated the blending of one area to the next ranging mostly in the grays and tans. The rifle was brown, as were the huts and tower while the cylindrical caves sported the same desiccated texture as the real life playa and therefore a soft grayish white. Flames were predominately orange and red and boxes of cargo were army green. The ghost ships and soldiers were a translucent white and the water and sand below them were blue and tan, respectfully. The starburst was predominately white with yellow and blue flecks moving outward. The plates of food, mats and various pillows both in the huts and on the tower were colored brightly in primary and secondary hues. The over-all color through this multi-part artwork combination was *harmonious* and *analogous*.

Each element in the composition was placed to fulfill the purpose of the flow of the story. Moving from left to right, I first encountered the caves and tower, then the sacrificial fire and huts and finally the ghost beaches. The cave structure was *radial* with three caves converging onto one central area. The center section was arranged with a balanced symmetry. While there were three huts two smaller ones were on one side and one larger one on was the other The radial starburst then divided this from the beach with and three rectangles, one center beach flanked by two water rectangles.

Interpretation. Caro extensively researched cargo cults and extracted common elements such as prayer, ritual, and the use of effigies to symbolize the common elements to all these cults.

The caves and tower represented prayer and the symbols reflected the dedication of the natives to their beliefs. The altar was festooned with relics of cargo cult such as medical supplies, and canned food. The tower represented the place natives watched for the foreigners return. Jumping into the fire represented the ultimate sacrifice that resulted in fulfilled wishes of endless cargo.

The second section, consisting of the three huts was where the natives mixed their daily lives with ritual. Inside the huts were provisions for eating and sleeping coupled with the wooden rifles that were worn while marching ritualistically in the same manner of the soldiers. The huts were shadowed by the one element that seemed out of place, the anomaly. Caro described it as a portal between worlds, the daily lives of the natives and

the ghosts of the foreign soldiers who fought the wars in the area and brought the things that made life easier.

Caro wanted the story told in a way that visitors could easily interact with as many or few elements as they wanted, and have fun doing it. She observed some visitors going through the story while others only jumped into the fire or danced with the soldiers.

Caro mentioned a deeper level to her installation too. After reading about cargo cults she felt it was a bit sad that, “Westerners so changed the lives of these people that they worship[ed] and wish[ed] for our way of life” (C. Fayray, personal communication, October 23, 2013).

Inside Art

Ginger was the solo artist for Inside Art (Photograph 31), a straight forward installation that coupled original 2-D art with a splash of Cargo Cult. This was her first Burn2 event; however she had been regularly showing her interactive art in other shows and contests across Second Life. For this



Photograph 31. Inside Art. Photo by author.

installation, she used the theme, Cargo Cult, as a base for twelve interactive 2-D artworks she had previously made.



Photograph 32. The Cargo Pants Entrance. Photo by author.

Description. The entire installation formed a polygon

consisting of cubes, cuboids, cylinders, giant cargo pants, and a fire. A giant pair of cargo pants (Photograph 32), sporting a leather belt, extending from the mid-thigh to waist stood as the entrance. Once inside the courtyard, I could see five rectangular 2-D artworks in wide frames and a series of steps placed equidistant from a campfire in the center. The cargo pants entrance was also equidistant from the campfire. The entire installation formed a roughly shaped polygon. The campfire consisted of a few rectangular planks and an animated flame in the center. There were also desert plants and clumps of grass at the bases of some of the pictures. Two of the artworks were set on top of large two-tiered platforms made of many cube shaped wooden boxes. Three of the artworks were leaning against similar cube shaped wooden boxes neatly stacked on top of each other. The stairs were made of the same cube shaped wooden boxes forming three tiers. Leaning on the back of the stairs was a picture facing towards the outside of the installation. In fact, all of the pictures had a corresponding image facing outside. Three were leaning against the neatly piled boxes while the two pictures on top of the two

platforms had another picture on their backs. All the pictures were in similar black frames. Next to the steps near the large cargo pants were two elongated cylinders with small platforms on top. As I walked towards one of the pictures, I realized just how large they were at over double my height. Ginger encouraged me to touch the picture in front of me, a lovely image of tree trunks in lush green undercover with a ray of sunlight filtering through, titled *Hanging for the Future*, whereupon I found myself hanging in the image. With some keyboard manipulation, I could move my avatar until I positioned myself as I liked. Each of Ginger's pictures was equipped with a similar script that allowed for avatars to become part of the image. Ginger, encouraged me to climb the steps, hopping onto the two small platforms on top of the tall poles in secession, and then onto the platform on top of the pants. This took five tries. The platform was wood



Photograph 33. Matrix and Hanging For The Future From The Top Of The Cargo Pants, Photo by author.

textured and had yet another picture on it titled *Matrix*, making a total of twelve. I hung in this picture as well, becoming a part of the iconic green vertical code from the movie, *Matrix* (Silver Pictures, 1999). Along with the *Matrix*, and *Hanging for the Future* (Photograph 33), some of the other pictures were titled; *Sanctuary*, *Tranquility*, *Earth from Space*, *Discovery*. Others depicted a sunset, a lake with a pier, and a library with seated aliens playing chess.

This installation was a small gallery for Ginger's interactive pictures all within the backdrop of Cargo Cult. The visitor was required to work with the images individually in order to interact with them, unlike the other Burn2 installations that walked the visitor through a story.

Analysis. Ginger started with images she found on the Internet, then, using Photoshop®, she turned the images into digital collages. These were then uploaded to Second Life where she used the 3-D build tool to form the frames and boxes they sat on. Ginger also used the in-world scripting language for the poses within the pictures.

The composition of the entire installation was a combination of radial and symmetrical. From the bird's eye view of the installation, there are two equally large pictures sitting on same sized platforms opposite form each other. Between them on one side were two smaller pictures leaning on crates. On the other side, was one smaller picture, the cargo pants and the steps. At the same time, if a line were drawn from the center campfire to the median point of each of the seven elements, they would be

equidistance and form a radial shape. While each element stood evenly spaced around the polygon, they were not similar in size or shape so could not be considered a true radial composition. The installation had the weight of a symmetrical composition and can be considered a *symmetrically radial* composition. The twelve pictures had different compositions; some were symmetrical, such as the *Matrix*, while others were asymmetrical such as the white robot.

As far as color scheme, the colors were mostly naturalistic and analogous. The boxes were textured with a brown wood. The cargo pants were army green with a brown belt and the plants were various shades of green, all appropriate for the type of plant. The frames were black with no perceivable texture. The colors of the pictures were realistic. For example, the subject of one landscape was a lake with a pier. The lake was predominately blue and the pier was light brown, in the far background were green cacti and a blue sky. Other colors in the pictures ranged from yellows to greens to whites. This picture had a natural color scheme, based on landscape that used a cool color pallet of greens and blues.

Interpretation. The installation was set up as an open air gallery to showcase the pictures. The use of 2-D objects was a rare element in Burn2 installations as most were 3-D sculptural installations. This, in fact, was mirrored in Burning Man as most of the art is also 3-D.

No symbolism was intentionally used. The pictures were ones that Ginger had on hand. When asked, Ginger mentioned that she chose the objects in the installation so that they might fit in the cargo cult theme. She also told me that she chose the cargo pants as an entrance because the word 'cargo' in the name of the style of pants was the same as the religious cargo cult.

Ginger mentioned that visitors enjoyed being in the pictures and many had used her pictures for their online profile picture. She thought the installation was successful because so many people sat in the images.

CHAPTER 5: CONCLUSIONS

I classified emerging themes of Burning Man art as materials used, electronics including lights and sound, collaboration, interactivity and color. Burn2 art revealed emerging themes of materials, poseballs, collaboration or the lack thereof, interactivity and color.

I also discovered that funding for the Burning Man artworks was essential to success but unnecessary for Burn2 art as was, for the most part, collaboration. While light and sound was included in all three Burning Man artworks it was absent from the Burn2 art installations.

A big difference is that Burning Man is situated in the real life and Burn2 exists in the virtual world. This is evident when comparing the electronics used in real life to the poseballs use in the virtual world.

Interestingly, their locations had been swapped, Church Trap, the MRAC and Diodome could easily have been built and placed virtually at Burn2, while Peter Pan is Cargo Cult was built as if it truly was at Burning Man. Anomaly and Inside Art would have been hard to take to Burning Man in their current states because they both relied on the virtual physics as interactive constructs.

Because artworks at the two events were easily to comparable, internal and cross site analysis lent themselves to interchanging conceptual evaluation. The resulting sections utilize this technique in ever spiraling paragraphs.

Internal Analysis

All artworks used a similar set of materials although some were more common than others. The three Burning Man artworks were made of metal, cloth, and electronics although each in different proportions. The MRAC and Church Trap also used wood and plastic. Church Trap was made of a wooden frame and a metal stabilization system with wood for its outer covering and some plastic as window coverings, while MRAC was built with a metal frame with wood and plastic for its outer cover. Diodome differed in that its frame was metal with a cloth covering. Each artwork was built with materials necessitated by how it was used. Since Church Trap was going to be burned, it had to be

made of combustible materials, namely wood. The MRAC was meant to carry people so it needed to be sturdier, thus the metal. The frame on Diodome, was made of lightweight material. The geodesic dome was purchased as a metal frame with no need to change it. The cloth cover was chosen as a good conductor for the animations. Ben and Jasmine purchased samples of different cloths and tested them over the lights. They chose a lightweight opaque fabric that diffused the light the best given their choices.

When it came to art in a virtual world, materials were also virtual. However, I interpreted installations as physical for the sake of analysis. Peter Pan is Cargo Cult was built with wooden scaffolding with wooden slats. There were other objects such as lamps and a small amount of fabric that delineated the tepee. Inside Art consisted of collages in wooden frames standing on wooden crates. A large pair of cloth cargo pants made up the entrance and a camp fire sat in the middle. The Anomaly structures used many materials; the playa dirt, wooden logs, straw, water and clouds were intermixed with items such as guns and crates.

Color was used to its advantage albeit subtly in the real life artworks. Diodome was white by day but at night, lit up with color. Some animations used the full spectrum while others used a limited palette and a few used just one color. The MRAC was painted white with black wheels, the dominant color on the MSL Rover, with orange accents. Orange is the color used for astronauts' spacesuits when they are returning back to earth. It is also close to the color of Mars. The plastic siding contained computer controlled lights with patterns using the full spectrum of color. This light show gave the

MRAC a fantasy outer space look. The Church Trap building, pews, pulpit and platform were stained to look like old worn wood. The music sheets erupting from the organ were their natural color of old yellowed paper with amber and red lights emitting from behind. The other color of note was the painted stained glass windows, which exhibited blue question marks and clear and red rays. This neutral palette gave Church Trap the look that the artist was after, that of an old worn church.

The Burn2 artists used natural color palettes in all three pieces. Straw was a soft yellow, the cargo pants were green, crates were dark wooden in color as was the scaffolding. Even the pictures in Inside Art were realistic with natural colors. In fact, throughout Burn2 there were very little abstract images and brightly colored objects.

The Burning Man artworks utilized symmetrical compositions while the three Burn2 artworks used asymmetrical, or symmetrically radial compositions. The three Burning Man artworks were compact. While they were not small, they could be said to be composed of related and connected elements. However the Burn2 artworks were full of disconnected elements.

All three real world installations used collaboration to make them successful. Diodome was built by three friends who gave visual control to unknown coders. Church Trap was built by a team of welders, painters and engineers all led by the one visionary artist. And the MRAC was conducted by a visionary artist who gave design control to his team of engineers and artists. Every person brought to the various tables their talents, allowing for three well designed and engineered pieces to be made.

Anomaly and Inside Art were built by one person while Peter Pan is Cargo Cult was built by a duo. It is much easier to build virtually as there was no need to purchase materials or attempt to move large scaffolding by oneself. So it doesn't surprise me that these pieces were made individually.

From my personal experience, it is important to note that it is inherently easier to build large installations in a virtual world than it is in real life. Virtual materials are not cumbersome and heavy. Skilled people such as welders and electricians are not needed to put them together. All an avatar does is rez a cube or other shape, manipulate it, attach it to others and size the group as needed. There is no glue or paint that needs to be waited on to set or dry. It is simple and quick. Real world projects, on the other hand are complex and often messy. They need many hands to complete. Not everyone has the strength or skills to complete large projects with heavy materials by his or her selves. Real world builds are, simply put, a much more complicated process than similar virtual world builds.

All three Burning Man artworks were wonderfully interactive. Church Trap was well thought out and complex. It had the most symbolism that was clearly visible even for a casual viewer. As such, it was the most popular among citizens and was surrounded all day, every day from the time it was opened until it was burned. People rested in its shade, played music, performed weddings took photographs, and filled out the survey at the pulpit. The MRAC was popular as people rode on it, examined the technology, and even chased it down just to say how much it was liked. A few times during the week it

would stop, and crew members would bring out tables and food and cook grilled cheese sandwiches on the rocket stove. This proved to be quite popular. While sandwiches were being provided in the back, the television played old Carl Sagan episodes of *Cosmos*. People intuitively arranged chairs in a semi-circle and sat to watch. The most notable interactive impact that the MRAC had that week was not as visible. During the Saturday burning of the Man, the WiFi and camera set-up on the MRAC live streamed the burning of the Man through *Ustream*, a video streaming website. Thousands of people from across the world witnessed the burn on the stream. Diodome presented a much quieter interactive focus. It was located a few hundred yards from one of the largest dance camps, akin to a dance hall with loud music, hundreds of dancers and laser lights, and provided a respite for weary dancers throughout each night. Diodome's quiet ambient sound and captivating light patterns enticed citizens to lie down and rest.

The three virtual installations had very interactive processes that involved moving the avatar through the installation. Climbing on Peter Pan is Cargo Cult was the only way to experience that story. An avatar would walk up levels of scaffolding that symbolized the forest, sit or lie down below the rowboat, bounce on the trampoline, and relax on top of the U-Haul shaped pirate ship. On Anomaly, an avatar wandered into the caves through any of the three entrances, knelt at the altar, then climbed a ladder to the platforms above. Once there, the avatar jumped into the sacrificial fire landing back on the ground where the huts invited sitting with other avatars and eating food. The avatar then donned a rifle and marched around the space before dancing with the ghost ships and soldiers. Walking

into the center of Inside Art, an avatar climbed up a set of stairs and jumped across tiny platforms onto the top of the giant cargo pants. Jumping to the ground, the avatar walked to any of the 2-D pictures and, touching it, was pulled onto a poseball in front of the image. The avatar could get into different positions and take on the guise of actually sitting, standing or hanging in the image. Once there, the person behind the avatar could take a photograph.

The real life artworks at Burning Man all exhibited a great deal of electronics that included technology, lights and sound. The MRAC, as a tribute, employed electronics comparable to those on the original Rover. Each electronic installation was placed to simulate the original; a mast with cameras and laser, a tower with a weather station, another tower with WiFi dishes, and a computer run dashboard or control center. Added to these was a television and speakers for broadcasting both sound and images. While MRAC copied the Mars Rover, Church Trap used electronics as a means of conveying the story. Lights were kept low as if in deference to a deity. When the organ was played, it added reflective sound to the installation until a musician played something more upbeat. The pulpit was rigged to offer self-realized spirituality through a computer survey. While both the MRAC and Church Trap were altered simulations of real items, Diodome, in contrast, with its lights and electronics was an actual frame and canvas. Yet the choice of a geodesic dome was not without its merits. The playa is full of geodesic domes. This familiar configuration drew playa citizens towards it as much as the dancing lights at night. As for those dancing lights, the artists opened up the animation editor so

others could make animations thus offering the collaboration of art making to anyone. Like a painter giving his brush to another artist, participants made alluring designs out of light. On both the MRAC and Church Trap, color played a secondary role to the electronics while in Diodome, it was the thing that conveyed the patterns.

In contrast, the Burn2 artworks were all built with the benefit of technology but without exhibiting any themselves. Instead, they all had poseballs throughout the art. The poseballs in Inside Art brought the images to life as the avatar became part of them. The poseballs in Anomaly assisted in the storytelling, and the few poseballs in Peter Pan is Cargo Cult placed the avatar in positions or movements that Peter Pan or other characters might have held. Poseballs gave the Burn2 artworks interactivity.

With the three Burning Man pieces, the collaborative building became the paramount interactive medium. It was difficult and costly. Ben and Jasmine scrimped and saved to afford the materials for Diodome. The MRAC crew held a crowdfunding¹⁹ champagne where the collective efforts of friends, family and strangers pitched in \$8,410 towards basic materials for the car. Church Trap received a BMORG honorarium and donations as well. There was a need for many people with different skills to chime in on each project. These large-scale artworks are not easy to make in real life. However, these considerations were not needed for Burn2 art in Second Life. With the cost of building not an issue, the focus is on the installation, the story they told and their interactivity.

¹⁹ Crowdfunding websites allow for the funding of a project by a large number of people putting in a small monetary amount each. Two popular crowd-funding websites used for Burning Man projects are www.kickstarter.com and www.indiegogo.com.

Spectacle

Burning Man in real life was certainly a spectacle, as was Burn2 in Second Life. Both housed fantastic art and camps. Both promoted the wearing of costumes and extraordinary behavior. There was something going on around every corner. As prosumers, the spectacle of Burning Man is produced by the spectators who trade roles as often as they change costumes.

Prosumers as artists built the external pieces on the MRAC. They designed animations for Diodome and played the organ inside Church Trap. Throughout the week, all of these artworks were surrounded by people who wanted to participate and therefore, prosume, through discovery and interactivity. Some of these participants could have easily been artists who built other pieces on the playa bringing the cycle of prosumer as both producer and consumer full circle (Ritzer, Dean, & Jurgenson, 2012).

Art at Burn2 was more fluid, more transitory, even though this event also lasted a week. Avatars were not the same captive audience as citizens were at Burning Man. They came and went as they pleased, whether they might move to a different island within Second Life or turn off the program altogether and do something in real life, they only stick around if something attracts their attention. Art at Burn2 must be grand, it must capture the heart of a person if it is to show it's all to them. The artist of Anomaly told the grand story of cargo cult using visuals, poseballs and scripts. Inside Art was big and bold with enough images to guarantee that everyone would like at least one of them. Peter Pan is Cargo Cult had enough gizmos to attract avatars.

Of the art from real world Burning Man, Church Trap attracted the most attention and it could hold a multitude of people. In contrast, the MRAC was smaller and not many people would fit on it at one time. However they still chased down the art car, or waved frantically and shouted so those onboard would notice them and they could talk about the art, or how they donated to the project. Diodome was bright and illuminated the playa near it. It was visible from afar in the middle of the night. By attracting people to enter and participate, each artwork perpetuated the spectacle of the festival. The ritualistic burning of the Man at Burning Man and Burn2, as well as other rituals held throughout the week, define both as celebratory festivals.

Simulacra

Baudrillard (1981/1994) defined simulacra as “a real without origin or reality: a hyperreal” (p. 1). It is a simulation, an ethereal copy that is not quite tangible. For example, Peter Pan is Cargo Cult was built in a virtual world, a simulation of the physical world, abstract and imperceptible. It reenacted a story obscuring the substantive with visually abbreviated scenes that were never palpable in the first place but that of an imaginary place in an imaginary tale. Diodome placed the citizen, drained by physical exertion from night time dancing in a world of bright lights and surreal sounds. Lying inside, staring upward, and following the patterns, was a recopy for getting lost in the hyperreal. Nothing else mattered in those moments, not a person, the wind, or the sounds of the sound camp muffled by the thin cloth and distance of playa strewn dust. Within

this haven, Baudrillard's (1981/1994) words rang true, the hyperreal opened its doors and carelessly obscured "any distinction between the real and imaginary" (p. 2).

Semiotics

Semiotics grants a step to interpreting the complexities of visual culture (Cosier, 2004). With these connections, the process of understanding is realized (Stokrocki, 2004). The process of postmodern interpretations builds the symbolism in these artworks. Post-modernism is the deconstruction of an idea (Gambino, 2011). As such, artists attempt to dissect a narrative and reconstruct it in a provocative manner that is thought provoking and inspirational. Church Trap resembled a simple box trap; it also was undoubtedly a church with the main trappings of such, pews, pulpit and organ. The primary artist wanted people to contemplate religion and question their own spirituality while sitting in the pews or playing the organ. With this she gave people a venue from which they could question religion as much or little as they chose.

The Mars Rover Art Car deconstructed the original Rover, Curiosity, and rebuilt it for people and the playa with additions including the cockpit, passenger bay, stove, television, and lighting effects. Here, the primary artist wanted to present something that, on the surface, looked like Curiosity, but in reality was a lot more entertaining not only for people riding inside but for any who might approach it. The Rover was used for some predictable, Mars Rover-like missions such as video streaming of events on the playa, but also for some whimsical ones as it was used as a passenger vehicle, whisking people

towards other art installations and a mobile restaurant and movie theater as it stopped at camps to play videos and pass out sandwiches.

Diodome, as a canvas, had no inherent symbolism, but the animations did. The artists democratized the art making process by opening up the animations editor. Some of the resulting animations formed shapes such as moving eyeballs or sported titles meant to satirize specific types of people, such as hippies. This democratizing of art making, according to Chen (2011) is advocated by the Burning Man organization as it encourages artists and non-artists to work together.

On the side of Burn2, there were similar installations that deconstructed ideas from other places in order to tell a story. The best example of this is Peter Pan is Cargo Cult. The two artists imagined how they would bring the story of Peter Pan to the physical playa and built it a representative of the story on the virtual playa. They deconstructed the story of Peter Pan, taking the essential spaces and placed those and only those on the playa surface in the form of scaffolding, planks and little bits of fabric. This minimization of the Peter Pan story into its essential parts allows visitors to fill in the details or make up their own as they moved from one area to the next.

Anomaly also deconstructed the story of Cargo Cult, blatantly taking the participant through the story of John Frum, the mythical soldier who, as a representative of Armed Forces, would return to the South Pacific with previously unimaginable items. Moving inside to outside, through the village onto a beach, each section was full of details and interactivity, using the post-modern trait of deconstruction.

Finally, Inside Art included images that were a product of the artist's unintentional imagination wrapped in transient spaces, filled with crates amidst the desolation of a supposed desert. There was no story, nor obvious symbolism. The images were disconnected, yet connected by the closed circular shape they were placed in.

According to Feldman, (1987) style can refer to a "technical or artistic approach" (p. 121). While artworks exhibit common traits, they may also have differences too. As such, I identified stylistic differences in the six artworks that exhibit both common traits and differences. All these pieces fall under the category of sculptural installations with the exception of the Mars Rover which is a mobile sculpture.

The approaches of most of these artworks included an emphasis on technology to assist in the storytelling. The stories themselves formed the artistic approach. Anomaly and the MRAC both closely replicated something that existed. Church Trap and Peter Pan is Cargo Cult altered items that were real into an imagined reality. Lastly, Diodome and Inside Art were purely the vision of the artists, each a fantastical dream.

Comparative Analysis

In this section I compared the Burning Man festival to the High Desert Test Sites (HDTS) and the Huston Art Car Parade. Burn2 was compared with a similar event also located in Second Life, the Western Australia 3-D Art Challenge.

The Burning Man Festival was unique in many ways, but does have in common with other festivals and gatherings the prominence of music, art and mutant vehicles. HDTS is held yearly in the fall. It is not really a festival with the trappings of one but, rather, a homegrown group of artists whose goal seemed to be to make art. Like Burning Man, it occurs every year encompassing four areas around Joshua Tree, California with large art installations that blur the line between art and function. Artists build installations that are conceived from the environment and are meant to disintegrate or be built upon again. Burning Man fits Bourriaund's theory (as cited in McQuilten, 2007) that artistic practices "configure art spaces as a means for social enfranchisement," (p. 37) freeing the location from the mundanity of normality. He described the site specific and spontaneous art at the HDTS in this way. While much of the art of Burning Man is well planned long before installation on the playa, spontaneity is found in the experiences of those who embrace, climb, and interact with the works. Blurred also is the form and function of the site specific art. Function becomes part of the art work, integrating well enough that the utilitarian purpose is abstracted. The playa at Burning Man has been called a *tabula rasa*, or blank tablet, since its beginning. The flat, near white land is more of a blank canvas than environmental land ready to become one with the art. Artists use this canvas as a starting off point to build off of rather than as a part of the works.

This modernist dilemma plays out in the mutant vehicles of the playa. They are self-expressions of the artist but with the specific purpose of transporting people. Harrold Blank (2013), called the art car czar stated "Burning Man to me is like a giant adult rated

show 'n' tell, a smorgasbord of art, identity, and passion of which the art cars are a big part.” (para. 4). The mutant vehicles rolling across the playa are by far the most visible art form out there. They represent a means for interactions in ways that the 3-D art doesn't do (Stienecker, 2010). After a week of living in the strange world of BRC, watching seahorses, living rooms, and space ships drive by makes them appear almost normal. Yet when those same shapes are found on the streets of Houston, Texas in the Houston Art Car Parade, they make an impression. Over 250 cars from 23 states and two countries drive through Houston watched by 300,000 people. Like Burning Man, this parade is a spectacle, something to be seen (Stienecker, 2010). Unlike Burning Man, this spectacle is for viewers only. The parade takes the spectacle of the mutant vehicles out of the playa and onto the streets of an urban city. It is however, fleeting, one day, a few hours of unique art, not a full week.

Tying it all together, these events, as well as the art presented at them all have one thing in common, they all are spectacles, established as a force determined by human desires of expression. The vision of 250 art cars rolling down a city's streets, art built as part of an environment, or a city rising from the desert is a noteworthy witness of the power of Burning Man to be the vehicle of change in individuals. It is not surprising that so many people attend this and other similar events.

While Burning Man is the largest event of its kind and encompasses extensive variety, Burn2 is a virtual stage of interactive art. Themes, interactivity and the community that the Ten Principles promotes set Burn2 apart from other artistic exhibits in Second Life.

However, there are showcases of virtual art as Second Life interprets it. There are many places in Second Life to see art; museums and galleries are but a few. These places are excellent for visual literacy to understand the new media that art in virtual worlds brings (Stokrocki, 2014). The Ed Media Center hosts multiple exhibits, many of which are virtual examples of physical works. Art displayed in this new manner promote wonder, giving viewers the ability to see art they may not otherwise be able to in an immersive atmosphere (Julian and Crooks, 2014). My favorite is the 3-D Art Challenge hosted by University of Western Australia located in real life, near Perth Australia. While this is a competition with monetary prizes, it does exhibit original 3-D installations, many of which have interactive elements. Like Burn2, the installations are transitory, those that didn't win a prize during that months showing are gone. Those that did, move other to another sim to wait for the end of the year show where winners will be picked. The transitory nature of this challenge is similar to that of Burn2 and some of the same artists have shown at both.

CHAPTER 6: IMPLICATIONS

The art genres found at both events are not unique to the artworld but are different from what the casual viewer is used to seeing. As they gain higher viewership, and more locations for interactive art are found, these will become more mainstream and pronounced. Already, I am seeing this infusion of interactive art even in my hometown of Mesa, Arizona where the city hosts spark! [sic] Mesa's Festival of Creativity, a free

immersive event for all ages. Spark! includes participatory events for five days each March (“spark! Mesa's Festival of Creativity,” 2014).

As computers have gained significance in the world of art, so have 3-D immersive locations in virtual worlds. Since its inception, Second Life is no longer the only 3-D virtual world where participants build. There are others such as Active Worlds and OpenSim that draw artists and educators who work with children.

Contributions for Art Education

While, I am sure there are many more, I identified three contributions for art education through this study. The first is studying visual culture and material culture. The second is new art making opportunities and the third is the inclusion of art in STEM curriculums encouraging cross-disciplinary learning.

Material culture is defined as the objects collected, displayed or used everyday (Blandy & Bolin, 2012) while Duncun (2009) described visual culture as a superordinate term for fine art and popular art. Everyday objects such as the organ inside Church Trap, or the trampoline in Peter Pan is Cargo Cult can be transformed into art when they are repurposed as such. In this guise, visual culture and material culture cross boundaries and can be use by art educators and researchers as an object of study. Suggested methods include: descriptive identification, cultural analysis and engagement, studying the history, techniques, function, and interpretation and appraisal. Multi-sensory mapping

and collaborative ethnography are also well suited to studying visual art as they both include the senses to integrate into the culture and gain a deeper understanding of the art.

Students are all too familiar with video and computer games and are fascinated with how they are made. Educators can use this enthusiasm to teach visual literacy as they navigate through these worlds. Using virtual worlds as examples of visual culture gives students an immersive experience with artworks they may not ever have the opportunity to visit (Guenther, 2014). Visual literacy in both worlds is important for students as they learn to communicate in multiple ways by navigating these worlds. The art from both Burning Man and Burn2 can be used for “decoding, understanding, and analyzing the meanings and values communicated by images” (Stokrocki, 2014, p. 4).

The art culture exhibited at Burning Man is shaped by the Ten Principles especially participation, radical self-expression, and communal effort. These principles can be integrated into the art classroom and used as tenets in art making as students learn the techniques of digital and installation art.

Installation art is a comparably new genre of contemporary art that centers on the position of the objects in the space (Bishop, 2005). Collaboration is a team building skill that students could use throughout their school and professional careers. Installation art often is made with a collaborative team.

Building and presentation of the installation utilizes many skills and techniques. Among these skills, engineering is important as evident from the three Burning Man artworks in this study. Skilled engineers use the information in the world, such as

science, and physics as tools to conceive of and innovate new products and improve existing products. Students can benefit from learning engineering skills through making of installation art.

New media art includes the digital 3-D art installations as seen at Burn2. Students learning the techniques of building in virtual worlds can use those skills in other computer science applications.

In recent years, administrators and educators have focused on STEM (science, technology, engineering and math) education as an answer to a lack of workers skilled in technology. Adding art to STEM (making STEAM²⁰) adds innovation to our future student's arsenal of skills (Brady, 2014). Through both installation and new media art, students use math, technology, engineering, and science to stimulate ideas in practical uses of art making. This cross disciplinary approach utilizes multiple academic disciplines tying them to each other in practical ways.

Limitations and Implications

Scope of the study, concerns for art educators and potential art making and showing opportunities make up the limitations and implications of this study.

There were over 300 art pieces on the playa in 2013 and hundreds more art cars, yet I looked at three altogether. Similar statistics occurred for Burn2 with 59 art installations and three examples used in this study. I was limited in scope to these six which I hoped

²⁰ Science, technology, engineering, art, and math.

would be a representation of each event. Further study on a wider basis of art at both festivals would be encouraged in order to make inclusive statements about all the art.

Capturing such a vibrant surrounding in words could only concede a shadow of the depth and variety of Burning Man and Burn2. Both affirm a significant backdrop for researchers, as has already been proven with papers and dissertations published each year in far-ranging topics as economics, city planning, theatre and art. My research revealed the strong semiotic setting that formed the milieu of spectacle within the simulacrum that shaped the juxtaposition of the real life physical with the virtual world ethereal. These six artworks total less than 5% of all that is at both events combined. Such a small total to represent the significant value in artistry! There is so much more to study. The most recent peer reviewed article describing the art of Burning Man as a whole was published in 2003, eleven years ago. In it Kirsten (2003) said:

“This is art that flies in the face of the traditional art world, and it has yet to be seriously considered as a millennial cultural phenomenon. The success and growth of Burning Man demonstrates that we are hungry for authentic culture to which we feel connected. Art plays a vital role in this culture, as there is no separation between the community and the art installations, which are a vital part of one’s experience on the playa.” (p. 348)

Not only were both events examples of visual culture, but they also exhibit examples of art making with students. Transporting young students and art to Burning Man would be problematic, so one artist in San Francisco, California working with young students built a spaceship called the Youth Educational Spaceship. The metal frame of the spaceship was covered in colorful tiles designed and attached by the youth. The artist then transported and installed the spaceship at Burning Man. After the event, the spaceship was slated to dock at schools and museums as an inspiration to other students (“Burning Man,” 2013b). Other educators teach students building and other skills in virtual worlds. In a case study, Stokrocki and Andrews (2010) described introducing 18 year-old homeless youths to Second Life, teaching them building skills and empowering them. While Johnson & Levine (2008) cited an example of one eighth-grade English teacher who introduced students into Second Life to reenact a mock trial from John Steinbeck’s *Of Mice and Men*. The later example was more social than artistic in nature. Hew and Cheung (2010) point out that the use of virtual worlds in K-12 and higher education could be boosted by better understanding. Further studies need to be made in how educators can be successful and what they can do for students.

Evidence that this emerging and innovative art genre is making an impact abounds. In 2001, BMORG established the Black Rock Arts Foundation (BRAAF) whose mission includes placing Burning Man art in public places in existing cities (“About Black Rock Arts,” 2014). Within the hallowed halls of my own university’s art building there is also evidence. The Harry Wood Gallery situated inside the front doors of the art building

commonly shows MFA students' final art show. I go in just about every show and find pieces displaying concepts of interactivity, emerging new media, and relevance. One such show stuck in my mind. While I don't remember the artist's name, the installation stuck in my head. Upon entering the gallery, viewers were requested to engage in the art. The first step was to choose an item in a large pile on a table. The viewer was then gently instructed to place the item in a box representing categories that other viewers had already defined. The artist went through these boxes, and in true anthropological tradition, recorded each item through photographs and sketches and then cataloged each item on a chart. The item was placed back in the first pile to be re-categorized. This connecting and anonymous choice making was reminiscent of art on the playa where citizens were invited to interact with the art in a myriad of ways. With this rather long story, I hope to relate that new artistic concepts, whether consciously or not, are filtering down to young artists who will then gleefully utilize them, forming the basis for emerging art styles.

In wandering around Burn2, I see many of these same concepts at play. The artists I interviewed had not attended Burning Man although they may have seen pictures. I keep wondering how they knew that their art was so much like that found on the playa. The descriptions from the artists alluded to the excitement of having discovered building in Second Life. This exuberance extended into their projects as all of them were imaginative and ingenious. A new media, with new methods of art making abounded at Burn2, an event that excelled in newness and re-creation. To help expand the

appreciation of this new art genre within in Second Life the creation of a department like BRAF would help to bring this art to a less exclusive audience.

Until then, until that world where art and culture intertwine and educators teach innovation with the skills students learn in other subjects. I, like the Church Trap questioning perceptions, articulated about new art genres and, like Church Trap's invitation to transforming those perceptions, explored conventional expectations of what art and education is and can be for the future generation of art makers.

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GLOSSARY OF TERMS

Analogous [color]	Any one of a group of related colors that are near each other on the color wheel, a circular chart that shows gradations of color.
Anomaly	A deviation from the common rule, type, arrangement, or form.
Authority as art	Performance art concept that uses top down power system yet allows members full latitude.
Avatar	Online graphic representation of the user. also described as his or her alter ego.
Burning Man Organization	(BMORG) Produces the Burning Man festival and propagates Burning Man culture around the world.
Cargo cult	Religious movement emendating from Melanesia that prays for the arrival of goods from miraculous sources.
Decompression	The term given to Burning Man regional events that occur in the months after the Burning Man festival.
Desiccated	Dehydrated or powdered.
Detritus	Waste or debris of any kind.
Dust devil	A small but ling-lasting whirlwind, rarely dangerous and roughly resembles a tall undulating tube of dirt and detritus.
Electroluminescent wire	(EL wire) Thin coated wire that glows when an alternating current is applied. EL wire comes in many colors and can be formed into shapes.
First Life	The term used in Second Life to refer to the regular everyday world.
Freebie	Something given without charge often a marketing ploy.

Harmonious [color]	Any one of a group of analogous colors and those immediately adjacent to them on the color wheel, a circular chart that shows gradations of color.
Kidsvill	A village within Black Rock City committed to providing a community for all families and their friends in the belief that Burning Man is a family experience.
Multi-tenant WiFi radio tower	A small WiFi tower with a limited range that multiple recipients can access.
Non-player character	Character controlled by the computer through artificial intelligence.
Playa	A flat desert basin that periodically becomes a shallow lake.
Poseball	Scripted object in Second Life, appearing as a round colored sphere that plays an animation on the avatar that sits on it.
Prosumption (prosumer)	Professional consumers who are not necessarily spending money. but, in other ways, influencing products.
Primitives	(prims) Single part object used as a building block in Second Life. Prims can be manipulated and combined to make more complex objects.
Radial [composition]	A composition where elements are evenly spaced around the center or another element and are similar in size or shape.
Real world	A Second Life term that refers to the world humans eat, sleep, and live in.
Rez (rezzing)	Make an object appear. Used in Second Life to describe the resolution of objects and people around one's avatar.
Scripting Language	The programming language developed by Rosedale and used by residents of Second Life that controls the behavior of in-world objects of Second Life.

Source code	Any collection of computer instructions written as text specially designed to facilitate actions to be performed.
Symmetrical [composition]	A composition where elements are evenly spaced from one side to the other and are similar in size or shape, equally weighted.
Ten Principles	Guidelines crafted as a reflection of the Burning Man community's ethos and culture as it had organically developed since the event's inception.
Theme camp	The interactive core of Burning Man. Part shelter and part shop, they welcome participants to partake in whatever participatory adventures they might be doing.
Three-dimensional	(3-D) Image that provides the perception of depth.
Torus	One of seven single part building objects or prims in Second Life. A torus has no edges or vertices yet retains a hollow center. It resembles a donut in shape.
Two-dimensional	(2-D) Image that provides the perception of length and width.
Unidentified Flying Object	(UFO) The term given to objects sighted in the sky that cannot be identified.
Ustream	A website that provides video streaming services allowing communication to many people at once.
Virtual world	Computer-based simulated environment allowing for multiple users.

APPENDIX A

COLOR KEY

	Question	Color
Describe	What is the subject matter?	Tangerine
	What is the work about?	Maraschino
	What is happening ?	Cayenne
Analyze	How was it made (technique)?	Clover
	With what materials is it made?	Asparagus
	What colors were mixed to create harmony/disharmony?	Teal
	How did the artist compose/ arrange the work?	Moss
Interpret	What does the work mean ?	Plum
	What symbols do you see?	Magenta
	What do the colors symbolize?	Grape
	What emotions do you get from the work?	Strawberry
Judgement	Why is this work important ?	Blueberry
	Who would appreciate it is work?	Eggplant
	Is it successful in its storytelling, craftsmanship and enjoyment?	Ocean
Note:	Color names used originated in the Apple program <i>Numbers</i> >Colors>Crayons.	

APPENDIX B




EXAMPLE OF COLOR CODING




Burning Man	CHURCH TRAP	ORGAN INSTALLATION
Description of Subject Matter Parts	<ul style="list-style-type: none"> • <i>Cuboid church with 4 arched windows on each side & holes interspersed around, held on an angle by a large cuboid wooden-like stick.</i> • <i>Top: Triangular prism as roof reinforced with framework made of other triangles. with a long pyramid-shaped belfry & a question mark mounted on top.</i> • <i>Inside: 4 rows of pews, a cuboid pulpit in front, Organ Installation.</i> 	<ul style="list-style-type: none"> • An old school wood carved organ with long rectangular music sheets coming out all around the church. • Series of stacked cuboids formed the organ. • Organ at one side with long rectangular music sheets spiraling along the inside and erupting to the outside as its own artwork.
Analysis of Process	<ul style="list-style-type: none"> • Sketched the idea, Input from an architect and engineer. • Built wooden framework, Stained wood. • Plexiglas painted windows. • Organ re-wired • Music sheets laminated with lights. • Found pews and pulpit. • Materials; wood, cloth, paper, lights, electronics, plexiglass, found items. 	<ul style="list-style-type: none"> • Tom gutted the organ and inserted an electronic keyboard. • I put LED lights between the music sheets, curled them • Then the lights were wired onto the keyboard by Tom. • Materials; antique organ, paper, wire, LEDs, electronic keyboard.
Analysis of Composition – layout	<ul style="list-style-type: none"> • A classic box trap resembling an old crumbling church with holes in the walls and roof. • Inside: Pews, pulpit with a computer mounted inside, Antique organ with a modern keyboard mounted in place of the keys and music sheets erupting from behind. 	<ul style="list-style-type: none"> • Large music sheets articulate out of the organ and just go all over the church, inside and outside. • LED lights embedded inside the sheets, so that when music plays, the whole thing lit in different shades and degrees of color.
Analysis of Color	<ul style="list-style-type: none"> • Naturalistic wood colors for church, pews, pulpit and organ. Multi-colored lights inside the music sheets. 	<ul style="list-style-type: none"> • Naturalistic wooden organ. • White music sheets. • Warm white lights. • Old fashioned amber and crimson red light tones.
Interpretation of Artist Theme	<ul style="list-style-type: none"> • Cargo Cult was a religious theme of hope and prosperity. Religious theme questioning dogma. 	<ul style="list-style-type: none"> • Visual image of the singing and music in church.
Interpretation of Moods/ Feelings	<ul style="list-style-type: none"> • LEDs [lights on the music sheets] were the heart and soul of the church. • Wanted people to question what comes into their head. 	<ul style="list-style-type: none"> • Use the lights as the music is played to set the tone in the church. • When there was a really deep sinister tone on the keyboard, the red LEDs lit up & be a formidable, shadow-like effect. • Old fashioned amber color and the crimson red tones are very very sinister and dark.




Burning Man	CHURCH TRAP	ORGAN INSTALLATION
Interpretation of Moods/ Feelings	<ul style="list-style-type: none"> LEDs [lights on the music sheets] were the heart and soul of the church. Wanted people to question what comes into their head. 	<ul style="list-style-type: none"> Use the lights as the music is played to set the tone in the church. When there was a really deep sinister tone on the keyboard, the red LEDs lit up & be a formidable, shadow-like effect. Old fashioned amber color and the crimson red tones are very very sinister and dark.
Interpretation of Symbols, & Motion	<ul style="list-style-type: none"> Holes [in the walls] symbolized that organized religion isn't really working any more. So the church is actually crumbling and falling apart. Question mark logo placed on the edges of the pews and the top of the belfry. "It questions that people are too quick to believe in anything they hear and not actually do the research to find out if its true or not." 	<ul style="list-style-type: none"> Organ is the center piece of the church. Singing and music is a part of every celebration. Warm white lights so we are capturing the essence of purity and the old school.
Judgment: Functions	<ul style="list-style-type: none"> Lights controlled by the organ. Pulpit has a computer survey inside it so people could build their own religion. 	<ul style="list-style-type: none"> When the keyboard is played it will light up parts of the music [sheets]. Also DJ's who come in, can wirelessly connect with the music sheets and they will light for them too.
Judgment: Interactivity	<ul style="list-style-type: none"> People can sit in the pews. People can organize a wedding. People can preach. People can do the survey. People can play the organ. 	<ul style="list-style-type: none"> When someone plays in the church, say a beautiful classical piece, will encompass the vision of what we want from this. [People can] make [the lights] jump and move and bring that still action to life.
Judgment: Enjoyment	<ul style="list-style-type: none"> People sat and listened to others play the organ. People took pictures. Many people watched it burn. 	[While building] its the enjoyment of helping, collaboration. Being a part of the whole. Also, anticipating the end result.
Judgment: Collaboration	<p>Rebekah is the visionary Scott is builder and always wanted to make his own religion. Jenna did the organ. Tom was the electrical engineer. Others helped. "This is not a competition, people wanted to be a part of something and work together."</p>	<p>We banded together and trusted each other to get done what we need to. My art piece is just a part of that whole. It was a community effort. I'm helping with one detail, staining the wood for the church, and others will help with the organ and music sheets when that is needed.</p>
Note:	Italicized words were added from the personal journal to fill in areas where there was no or little description	

APPENDIX C

BURNING MAN: ART CRITICISM CONTENT ANALYSIS




Burning Man	MRAC Charles White & Tina Merrie Newman	CHURCH TRAP Rebekah Waites & Jena Priebe	DIODOME Ben Delarre & Jasmine Brockett
Image			
Description of Subject Matter Parts	<ul style="list-style-type: none"> • Cuboid mounted on gas powered vehicle. • Front: Various sized rectangles. • Back: 1/2 hexagonal prisms, cuboid base, two 1/2 hexagon cylinders, various sized rectangles. • Sides: 3 hollowed cylinders facing outward supported by 3 cylindrical tubes attached to a tube on top. • Top: 2 hollowed cuboid-shaped sections, with seats & benches, 3 long tubes rising up, one topped with cuboid with circular holes on 2 faces, clear dome with metal rods, and Crooks Radiometer. 	<ul style="list-style-type: none"> • Cuboid with 8 arched openings held on an angle by a large cuboid beam. • Top: Triangular prism as roof with a long pyramid atop open cuboid. • Inside: 4 rows of pews, a cuboid pulpit & organ sitting on a cuboid platform. • Inside: Long rectangular music sheets spiraling along the inside and erupting to the outside of the church. 	<ul style="list-style-type: none"> • Covered geodesic dome. • Complex network of triangles. • Inside: Cuboid platform & a small spherical dome on top. • Animations created various geometric shapes.
Analysis of Process	<ul style="list-style-type: none"> • Analyzed Mars Rover. • Designed with Sketch-up and CAD programs. • Welding, painting, fabrication, wiring, 3D printing, sewing. • Videos edited with iMovie. 	<ul style="list-style-type: none"> • Sketched the idea, Input from an architect and engineer. • Built wooden framework. • Stained wood. • Built plexiglas painted windows. • Re-wired organ. • Laminated music sheets then wired lights. • Found pews and pulpit. 	<ul style="list-style-type: none"> • Purchased a geodesic dome. • Designed and sewed covers. • Fabricated small interior dome. • Wrote animation editor. • Wired lights to each corner. • Installed sound.
Analysis of Composition – layout	<ul style="list-style-type: none"> • Symmetrical on sides, • Asymmetrical on front, back, & top. 	<ul style="list-style-type: none"> • Outside symmetrical. • Inside: Laid out traditionally; Organ in back, Pulpit facing pews, which were in neat rows. • Music sheets: evenly articulated out across the ceiling to the outside. 	<ul style="list-style-type: none"> • Lights: Evenly dispersed. • Interior: Symmetrical. • Animation patterns: both symmetrical and asymmetrical.
Analysis of Color	<ul style="list-style-type: none"> • White & black represents MSL Rover. • Orange represents flight suit & planet color. • Full color lighting effects at night. 	<ul style="list-style-type: none"> • Naturalistic wood colors for church, pews, pulpit and organ. • Amber & crimson red lights inside white music sheets. 	<ul style="list-style-type: none"> • White in the daytime. • Full range color at night. • Sphere glowed white.
Interpretation of Artist Theme	<ul style="list-style-type: none"> • Cargo Cult themed space mission. • Tribute to successful MSL Rover landing. • Authority as Art as the authority structure system. 	<ul style="list-style-type: none"> • Cargo Cult theme of hope and prosperity. • Conflicting theme questioning dogma. 	<ul style="list-style-type: none"> • Not Cargo Cult themed. • Meant as a chill space.




Burning Man	MRAC Charles White & Tina Merrie Newman	CHURCH TRAP Rebekah Waites & Jena Priebe	DIODOME Ben Delarre & Jasmine Brockett
Image			
Interpretation of Moods/ Feelings	<ul style="list-style-type: none"> • Collaboration was important to builders. • People became fans even before the event. • People chased down the art car on the playa to take pictures. • Important for people to see it on the playa. 	<ul style="list-style-type: none"> • LEDs [on the music sheets] were the heart and soul of the church, setting tone. • LED lights reflected tones on keyboard. • Wanted people to question what comes into their head. 	<ul style="list-style-type: none"> • Hadn't provided enough for people to play with. • Ben felt disappointed • Ben failed to achieve the goal of interactivity. • But people spent time trying discovering what they could do. • Peaceful music.
Interpretation of Symbols, & Motion	<ul style="list-style-type: none"> • Self-celebration of NASA employment. • Symbolic similarity in technical elements. • Front art piece symbolic of Earth, Mars and the Man. • Rocket Stove symbolized the nuclear power supply & made fuel for the crew. • Original aspects symbolic of ingenuity. 	<ul style="list-style-type: none"> • Holes [in the walls] symbolized failing organized religion. • Church appears to be crumbling & falling apart. • Question mark logo. symbolizes the "quick to believe in anything" ethos. • Music sheets represent the celebration of singing & music. • Dark lighting symbolizes sinister tones. 	<ul style="list-style-type: none"> • Unknown symbolism in animations. • Crazy patterns. • Interesting naming practices.
Judgment: Functions	<ul style="list-style-type: none"> • Camera probe • Live streaming broadcasts. • Cooked grilled cheese sandwiches. • Unexpected: Acted as tow truck. • People transporter. • Video showings. • DJ stage. 	<ul style="list-style-type: none"> • Lights controlled by the organ. • Pulpit has a computer survey inside build their own religion. 	<ul style="list-style-type: none"> • Interactive exploration of color and light. • Platform for contribution by anyone. • Provided a spectacular vision from a distance • Interactive sphere. • Playful colors showing around. • Unexpectedly A refuge from the clubs for tired dancers. • Socializing with friends.
Judgment: Interactivity	<ul style="list-style-type: none"> • Carried up to 11 people. • Sent messages via Internet. • Rocket stove: sandwich making • Public transport. • An actual structured education program. 	<ul style="list-style-type: none"> • Sit in the pews. • Organize a wedding. • Preach. • Do the survey. • Play the organ and make lights jump around. • Sing. 	<ul style="list-style-type: none"> • Animations using the online editor. • Turn on specific animations. • Watch the colors and patterns. • Change to the next pattern on the sphere. • Chatting. • Sleeping. • other...less safe for work activities.

Burning Man	MRAC Charles White & Tina Merrie Newman	CHURCH TRAP Rebekah Waites & Jena Priebe	DIODOME Ben Delarre & Jasmine Brockett
Image			
Judgment: Enjoyment	<ul style="list-style-type: none"> • Fun way to participate & get others to participate. • Some silliness in a serious business (Space). • Expressions of love, joy, & gratitude for MRAC & science. • Inspired by Curiosity & MRACsymbolized that. • I was satisfied by these declarations. • Surprised not to get any of the “anti-space exploration” types. 	<ul style="list-style-type: none"> • Music playing encompasses the original vision. • Enjoyment of the build & collaboration. • Being a part of the whole. • Anticipating the end result. 	<ul style="list-style-type: none"> • Delighted when people interacted. • Appreciated the colors and patterns. • Proud of accolades. • People spent a great deal of time trying to figure out how to control the patterns. • Hang out space for relaxation • Refuge from the noise and bustle of the clubs. • Blown away by the quality and inventiveness of the animations.
Judgment: Collaboration	<ul style="list-style-type: none"> • Charles was visionary. • Captains were heads of departments & given lots of creative leeway. • Clear roles and boundaries of authority regarding artistic and functional decisions. 	<ul style="list-style-type: none"> • Rebekah was visionary. • Scott was builder & always wanted his own religion. • Jenna designed the organ. • Tom was the electrical engineer. • Others helped. • Not a competition. • A part of the whole. • Communal effort. • Be a part of something. • Work together in trust. 	<ul style="list-style-type: none"> • Ben designed the software and electronics. • Steve, built the control dome system. • Jasmine did communications. • Cover and dome were purchased. • Users online wrote animations.

APPENDIX D

BURN2: ART CRITICISM CONTENT ANALYSIS

Burn2	ANOMALY Caro Fayray	PETER PAN IS CARGO CULT Marianne McCann & Pygar Bu	INSIDE ART Ginger Lorakeet
Image Map			
Description of Subject Matter Parts	<ul style="list-style-type: none"> • Tri-connecting half cylinders. • Cuboid inside topped with cubes. • Above, 2 stacked polyhedron platforms. • 4 cushions & poseballs, cone, & 4-bladed tan propeller above. • Cylindrical base with an elongated cone of scripted fire. • 3 cylinders, each topped with cones, furnished inside. • Starburst perpendicular from 	<ul style="list-style-type: none"> • Cuboid beams, with long cuboid tan planks in roughly an L-shape. • Hanging rectangles. • A series of bright cylinders. • Black circle with cylinders below. • Cuboids & cylinders topped with mesh triangles. • Cuboid topped with two triangles. • Cuboid stickman topped with rhomboid & 2 cylinders below. 	<ul style="list-style-type: none"> • Loose circle of cubes piled two or three high. • Large rectangles with collages and a poseball inside a frame. • Giant pair of cargo pants. • Pile of boxes and 2 sticks, and on top was a platform. • Rectangular platform with circular fire in the center.
Analysis of Process	<ul style="list-style-type: none"> • In-game Build Tools. • Photoshopped textures. • Additional pose and animation scripts. 	<ul style="list-style-type: none"> • In-game Build Tools. • Saved materials from previous burns. 	<ul style="list-style-type: none"> • In-game Build Tools • Found digital images. • Photoshopped collages. • Animations applied to collages.
Analysis of Composition – layout	<ul style="list-style-type: none"> • Sequentially from left to right. 	<ul style="list-style-type: none"> • Multi-planeal arc from left to right. 	<ul style="list-style-type: none"> • Giant cargo pants formed an entrance. • Circular movement around the
Analysis of Color	<ul style="list-style-type: none"> • Naturalistic colors: whitish-gray, tan, red & yellow, multi-colored, black, white & yellow, blue & tan. 	<ul style="list-style-type: none"> • Naturalistic colors: tan, black, yellow & green, gray, orange & silver. • Brightly lit at night. 	<ul style="list-style-type: none"> • Naturalistic colors: black, dark brown, dark green. • Collages were naturalistic colors within each image.
Interpretation of Artist Theme	<ul style="list-style-type: none"> • Exhibited common characteristics of the Cargo Cult story. 	<ul style="list-style-type: none"> • Loosely related to Cargo Cult. • Operating playa camp. • Child's fantasy of stalling adulthood. 	<ul style="list-style-type: none"> • Cargo pants inspired by theme [Cargo Cult] • Used crates and fire for Cargo Cult theme.
Interpretation of Moods/ Feelings	<ul style="list-style-type: none"> • Artist enjoyment in watching participants' interactions. 	<ul style="list-style-type: none"> • Fun build. • Fun for viewers. • Fun to watch people on the trampoline. • Viewers enjoyed the art. 	<ul style="list-style-type: none"> • I love it when people see my art for the first time and their reaction is "wow."
Interpretation of Symbols, & Motion	<ul style="list-style-type: none"> • Juxtaposition: ritualization & adoration. • Symbolology: affection by foreigners. • Icons with symbolic power. 	<ul style="list-style-type: none"> • Abstracted representations of locations in Peter Pan. • Real morphed to fantasy. • Representational mini Man burn. • Flying ride representative of Peter Pan and Tinkerbell. • Used as a "jungle gym" 	<ul style="list-style-type: none"> • No symbology intended. • Used collages she already had.

Burn2	ANOMALY Caro Fayray	PETER PAN IS CARGO CULT Marianne McCann & Pygar Bu	INSIDE ART Ginger Lorakeet
Image Map			
Judgment: Functions	<ul style="list-style-type: none"> • Pretend to be natives. • Discover foreigners affect on natives. • Pray at altar. • Jump into sacrificial fire. • Dance around the fire. • Dance on the clouds. • March with rifles. 	<ul style="list-style-type: none"> • Social space. • Exploration. • Watch the mini burn. • Rest in sleeping bags. • Catch fairies. • Bounce on trampoline. 	<ul style="list-style-type: none"> • Become part of the image. • Challenged to find and get to the freebies.
Judgment: Interactivity	<ul style="list-style-type: none"> • Impart the story easily. • [They] Don't get everything unless they go to the top. • Poseballs and animations show daily lives of the people. • Some people worked through the whole piece. • Some people just stood on the edge and took the freebies.:) 	<ul style="list-style-type: none"> • Like to include person in the art. • Part of the experience is to be immersed. • Makes it more personal. • Takes people "out of their comfort zone". • Discover paths and spaces. 	<ul style="list-style-type: none"> • Climb & jump to top of cargo pants for freebies. • Sitting on the art. • Change the poses.
Judgment: Enjoyment	<ul style="list-style-type: none"> • People liked it. • Enjoyed doing stuff • Enjoyed freebies. • Interested in the story. • Commented on the ghosts. • Walked through. • Appreciated the content. 	<ul style="list-style-type: none"> • Fun place to explore. • Making it something engaging & fun. • Pride of appreciation of others. • Pride that tours included Inner Child Camp. • Feeling of accomplishment when 	<ul style="list-style-type: none"> • Loved hearing from people. • May used the art for profile pics. • Another visitor: "Love your art. Have seen it before." • People use her art to take profile pics. • Models use it for photo shoots.
Judgment: Collaboration	<ul style="list-style-type: none"> • Did not collaborate with anyone. 	<ul style="list-style-type: none"> • Idea & 1/2 the build was Marianne's. • Pygar Bu did mesh. • Enjoyed working together. • Taught each other new skills. 	<ul style="list-style-type: none"> • Builds by self. • Gets in a zone. • Sole creator of this art.

APPENDIX E

EXAMPLE OF A COLOR CODED PHOTOGRAPH

Color Coding Legend:

Materials - Asparagus
Colors – Teal

Symbols - Magenta
Appreciation – Eggplant



Photo credits:

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Top Right: author, 2013

Center: author, 2013

APPENDIX F

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