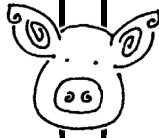


MISSIVE

Look at that, give our neighbors one Bloody Mary and already they are getting naked.



MISSIVE

The report from Ozzy's birthday party is: "The frosting is sticky."

INTERACTIVE ART PLAYS BIGGER ROLE AT CM2K9

By Saffron Lee

Ignition Northwest upped the creative ante at this year's Critical Massiva by sponsoring a number of large-scale, interactive art pieces as well as a few smaller ones.

Stuart Updegrave, board member for Ignition Northwest (INW) and chair of the art committee, along with art committee members Julie Vithoulkas, Christian Jacobsen led the first ever tour of sponsored art projects at the event. Dawn Bustanoby and Melissa Holzinger also served on the committee.

In total, INW granted \$7500 for large art works and about \$600 for smaller works. Large scale projects were allocated 20 per cent of their overall budget and no more than \$1500. Updegrave says it's a way for INW to encourage more projects that may not be massive.

"Our grants help get these projects to the next level," says Updegrave. "So the Burning Man grants will then put them over the top." He noted that this year the Burning Man organization allocated 20 to 30 per cent less for some art grant applications and some projects received no money. The INW grants allowed artists to bring their work here to Critical Massiva and then they will appear on playa.

Some of the art projects that received grants this year included:

Strung Out Man by John Ames, a.k.a. CelloBoy. Built of decommissioned musical instruments from local Seattle schools, the Man was constructed of a bass and a cello and some violins and violas. It was burnt on Friday night while EQlateral, an electronic string trio of which Ames is a part, performed alongside.

The Hand by the Iron Monkeys. A large-scale metal filigreed sculpture of a hand holding a flaming ring. This piece is slated to appear at Burning Man with the addition of a nine-foot tall egg placed on the ring which represents the birth of the universe to play upon this year's theme *Evolution*.

Spinal Tap by Christopher Pfeifle. Attached to a platform on top of a bus, this interactive and kinetic articulated spine created from rebar shoots flames out the top. A participant dons a five-point harness that is rigged to the spine which then responds to his or her body movements plunging the two into a n intricate dance. A remote control allows the person to trigger the flamethrower.

Steve the Robotic Head with lead artist Peter Brown. A large aluminum-framed structure forms the outline of a robot's head with two projection screens for eyes. The concept is that people are inside the robot's head and they are part of how the robot thinks. A motion sensor attached to the inside of the head triggers a sound track, for instance from Star Wars, when people move beneath it. Participants can also write music or sound samples and contribute them via the group's website, dbltht.com/ubergeek, to have them played



PHOTO BY ESPRESSOBUZZ

THE MAN CLASSICALLY STRUNG OUT.

in the robot's head. It will be installed at Burning Man this year.

Temple of the (In)Visible by James Salay. A sound-based installation, which incorporates visual and performance art, the piece encourages participants to calm down and focus through meditation. Participants enter a dome, sit or stand in front of a cylindrical mural which rotates in the center and put on one of 12 headphone sets. Along with scheduled performances by dancers and electronic drum musicians as well as an open mic.

Monolitheator by Ben Lidgus, Matthew Bollen and Marcus Trione. An exact replica of the monolith from *2001: A Space Odyssey* as a golf art car with a scale of 1:4:9. The piece will play the film soundtrack from embedded speakers and floodlights will provide its ominous glow. When people touch the monolith, it will emit a scream just like in the movie scene. The art car is designed to go to the playa this year to fit with the *Evolution* theme.

Interactive Multimedia is a working prototype by a group of 20 Vancouver software programmers using an open sound algorithm. This installation has a

large film screen with a camera suspended on an eight-foot long arm stretched in front of it. As people move beneath the camera, it maps their actions and then projects a video representation of their movements onto the screen.

The Murder by Dane Johnson and Kathy Justin. Six crow heads cast in translucent resin and illuminated with blue LED lights are installed high in the trees above a foot path overlooking participant passersby.

Emergence by Cyra Hobson. The piece represents the human spirit breaking free. A sculptural installation of nine life-size paper maché male and female figures in poses ranging from crouched in the fetal position on the ground to standing tall.

Color Me Critical is two giant billboards with black and white photos of key Critical Massiva personalities from previous events which participants can colour with markers.

Happy Birthday Cake is a Flight to Mars art bus. It received money for minor repairs and to cover gas to drive to Critical Massiva. It has appeared on the playa in past years. 🐷

WORKSHOPPING ADVENTURES BY DAY

By Hare-M

It all began with felt, as it so seldom does. The bags of roving wool before me were prompting me to ponder the more immediate questions of the moment. Was I feeling the tranquil earthiness of green and brown, or the whimsical spontaneity of yellow and purple? It was hard to say at 11 a.m. on Friday morning before I had the chance to feel the vibe of the tribe, and determine my place within it.

A Critical Massiva virgin, I had rolled across the border from Vancouver late the previous evening on my last stop on an intensive three-week festival streak. My foggy mind gave the meditative experience of pulling and layering wool into ethereal patterns a strong appeal.

For me, workshops have always been an essential part of the Burning Man experience, whether on the playa or at a regional gathering. They're where stories are shared, friends are made and a community is built based on genuine appreciation for the diverse and eclectic talents that exist among us – which never cease to surprise me.

There's an atmosphere of reciprocity

wouldn't have, perhaps, put my senses on such high-alert had it not been for an ill-fated experience on the playa. During a stint at the Human Carcass Wash, one washer broke our established safe-touching boundary contract.

But when I looked around at this gathering, I knew I was amongst friends. I held off on my turn until nearly the end while appreciating the gift of practicing the skill of sensual massage – using the body to guide my hands, and practicing the smacking, squeezing and stroking techniques that have made the Swedish famous. The return was incredible. And, more importantly for myself, my innate predisposition to trust, in a group or person-to-person setting, was re-affirmed.

Reminded that I shouldn't always give my body preferential treatment over my mind, it was a perfect follow to join up with the latter half of lovely Leslie Rosen's beginners' bellydancing class.

And to decompress, nothing could have possibly enticed both the palate and the brain like an hour with



PHOTO BY ESPRESSOBUZZ

MADAME HEATHER TEACHES TEA.

that allows both participants and facilitators to feed our passions with the energy and creativity of the group. It's also where the unexpected skills acquired can turn into passions for the moment, the day, and, sometimes, beyond.

Curiosity about the skill set is where felting came in. I opted for wools across the colour spectrum and began crafting and molding, then condensing and pressuring the wool, until my square patch took form. A crafting success! Not to mention more impetus to keep learning and experiencing what the Seattle Burner community had up their sleeves.

Onwards and hopwards to "Backrubs and Frontrubs," a participatory sensual massage workshop where another aspect of the workshop experience promised to unfold – the challenging of personal spatial boundaries within a community that breathes the ethos of trust and respect.

The thought of a dozen hands massaging my half-naked body

Madame Heather as she guided us through the 4,000-year-old history of Chinese tea. Tea is always a pleasure, but for Madame Heather it is both an art and a passion. During the Gon'fu tea ceremony, we sampled new tea flavours, some fermented, some roasted, and common teas that we thought we knew, but now took on a whole new presence. All the while, our gracious hostess dispensed practical wisdom to enable our own teatime explorations. Jasmine flowers, we learned, can ruin a whole batch of loose tea as they age.

One day, four workshops, and many experiences, friendships and learnings along the way. Within a few hours, I'd fallen into the vibe of the tribe. I walked away with patches of green, brown, yellow and purple wool, realizing that choosing between the colours wasn't necessary. Why choose, when in a community like this there's a smattering of just about everything. 🐷

POEM BY COMPASS

The Phoenix will land only after it flies
It's been handled a few times
Forgotten gifts brought
That see through a face
Of time so distant
And a future so near
Unmistakably it glistens
Brighter each year
So follow your path
Where ever it leads
Never turning back to despair or need
The journey ends where it hath begun
Earth, mother land
Beside a rising sun

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SEMI-LEGAL MUMBO JUMBO

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