

Cacophony Society's six-fingered hand sign, designed by Michael Mikel and fabricated by Karl Hauser, 1994

Loan courtesy of Michael and Dusty Mikel

The symbol of the six-fingered hand first appeared in the Cacophony Society's newsletter *Rough Draft #83* in 1993 and eventually became a symbol for the group. Longtime Cacophony Society member Michael Mikel designed the six-fingered hand in 1993, explaining, "We were like mutants in normal society and I thought that it would be a good symbol for the Cacophony Society. To create it, I put my left hand on a sheet of paper and outlined five fingers, then rotated my hand slightly and added the sixth finger."

Photographs by Stewart Harvey of the fourth Burning Man gathering on Baker Beach, 1989

Loan courtesy the artist

Stewart Harvey (brother of Larry Harvey) is responsible for some of the most iconic photographs chronicling the origins and evolution of Burning Man—including these images taken on San Francisco's Baker Beach.

Poster designed by Maria Majeski and Larry Harvey for Burning Man, 1988

Collection of Nevada Museum of Art

Center for Art + Environment Archive Collections

Gift of Mike Acker

This poster announcing the 1988 gathering on Baker Beach is believed to be the first time the event was publicly referred to as “Burning Man.” The poster includes the first line of an untitled poem by Dylan Thomas.

Layout and design for Black Rock City, collected and preserved by Joegh Bullock, 1996
Loan courtesy of the Burning Man Project

These maps, flags, and other mementos were collected from the 1996 Burning Man gathering. Compare the design of these early maps to the more structured civic layout that was instituted by Rod Garrett in 1997 and 1998.

Crimson Rose

Crimson Rose first began participating in Burning Man in 1991 and developed the organization's Art Department, including the infrastructure, financial and other support services that make possible Burning Man's large-scale participatory art works. Crimson has long been involved in fire arts, fire safety, and pyrotechnics in Black Rock City and is integral to the collaborative rituals of the Fire Conclave.

Remnant pieces of neon, metal, ashes, and nails collected by Crimson Rose the morning after the Man burns, which she refers to as "Burning Man Vintage," 1998-2016

For twenty years, Crimson Rose has returned to the site of the Man on the morning following the burn to collect whatever remnants and relics remain. Twisted metal, melted neon, bent nails, and ashes sift through her hands and find their way into her glass collection jars. Mystery draws her to the remains each year, "I have a fascination with the ever-evolving question," she explains, "what will be found this year and what will be lost to the fire? I am the archeologist, searching for the transmuted treasures of history...drawn to a location where the energy of the night still echoes with the seething mass of humanity and the heat of the fires from the Man."

Silk Serpentine Wings worn by Crimson Rose when climbing the Man, 1991

Photograph taken by Dale Scott of Crimson Rose climbing the Man, 1991

Loan courtesy of Crimson Rose

“My first expression of participation, *Radical Self-Expression*, was to put on my 16-foot silk wings and climb the Man. Drawn up to the Man, every instinctual step I took, every time I held onto the wood and would lean my body out with silk flowing in the air, brought me closer to the realization that I was the protectress of the Man. I felt it was my responsibility to make sure he was released (burned) in the best way possible and have been doing this ever since.”

Diagram for Fire Conclave and the Great Circle, 2002

Diagram for Burning Man Fire Conclave, 2016

Collection of Nevada Museum of Art

Center for Art + Environment Archive Collections

Gift of Crimson Rose

The Fire Conclave is a composition of fire performance groups from around the world who create choreography dedicated to honoring the Man. Their performances forge a temporary community, as they offer fire art as a gift in service to the Man each year, along with the Processional Consortium of Luminists, Torchbearers, Lamplighters and Ambient Drummers, the fire performance groups come together in the Great Circle as part of the ceremonial burning of the Man. These diagrams relate how Fire Conclave performances have evolved over the years to become more complex and multifaceted.

Photograph by William Binzen of his Desert House installed as part of Desert Siteworks at Black Rock Springs, 1992

Photograph by William Binzen of his Desert House installed as the first Center Camp at Burning Man, 1992

Photograph by William Binzen of his artwork titled Birth Canal, along with Pepe Ozan's first lingam installed as part of Desert Siteworks at Trego Hot Springs, 1993

Collection of Nevada Museum of Art

Center for Art + Environment Archive Collections

Gift of William Binzen

Desert Siteworks was an arts gathering held near the Black Rock Desert beginning in 1992. These photographs reveal the close relationship and overlap between Desert Siteworks and Burning Man. William Binzen's *Desert House*, a large structure built from raw lumber, was first installed at Desert Siteworks in 1992 before it was deconstructed and moved to Burning Man where it was transformed into the first Center Camp that same year. Many artists attended both Desert Siteworks and Burning Man, including Pepe Ozan, who built his first lingam sculpture as a part of Desert Siteworks at Trego Hot Springs in 1993—the same year he created his first lingam at Burning Man. In subsequent years, Ozan built numerous lingam sculptures at Burning Man.

Peter Goin

Playa, Black Rock, 1988

Digital pigment print from 4 x 5 negative

Loan courtesy of the artist

Head panel from a model of the Man, fabricated by the Man Crew, 2009

Loan courtesy of Burning Man Project

Model of the Man crafted by Roger Floren, 2013

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections,
Gift of Michael Mikel

Burning Man on San Francisco's Baker Beach, 1988 and 1989

Running Time: 5:49 minutes

Banner designed by Kevin Evans, 1991

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Michael Mikel

Photographs by Stewart Harvey of the first Burning Man held in Nevada's Black Rock Desert, 1990

Loan courtesy Stewart Harvey

Welcome to Black Rock City sign made by Stuart Mangrum and Chris Radcliffe, 1995

Loan courtesy of Burning Man Project

Blueprints for the Man, 1993

Loan courtesy of Michael and Dusty Mikel

Rod Garrett's Black Rock City design, 1998

Street sign created by Department of Public Works, 1999

Loan courtesy of Will Roger Peterson

"Yellow Bike" from the Black Rock City Community Bike program, 2007

On loan from Black Rock City

In honor of Burning Man's 2007 art theme "The Green Man," an anonymous individual donated 1,000 bicycles to Black Rock City, thus establishing the Community Bike Program. The "Yellow Bikes" (that are painted green) can be freely used by anyone at Burning Man.

Black Rock City Rangers flag, 2000

Loan courtesy of Michael and Dusty Mikel

Black Rock City perimeter fence, bent t-stake, and license plate, 2006

On loan from Black Rock City

This type of orange fencing establishes the perimeter of Black Rock City. In 2006, a vehicle crashed through the fence in the middle of the night to gain free entry to Burning Man. Although the vehicle achieved free entry, its license plate became entangled in the fence and was left behind.

Our Gift to You

The Ten Principles
Designed by Nancy Nazarian

Model of the Man, 2017

Loan courtesy of Burning Man Project

Sketches and design concepts by Don Clark for the Man, 2014

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Don Clark

David Best's drawing for The Temple, 2016

Loan courtesy of the artist

David Best's drawings for:

- 1 *Temple of Grace, 2014*
- 2 *unknown temple, not dated*
- 3 *Temple of Stars, 2004*
- 4 *Temple of Forgiveness, 2007*
- 5 *unknown temple, not dated*
- 6 *Temple of Stars, 2004*
- 7 *unknown temple, not dated*
- 8 *unknown temple, not dated*
- 9 *unknown temple, not dated*
- 10 *unrealized temple, 2011*
- 11 *Temple of Juno Pavilion, 2012*

12 *Temple of Juno, 2012*

Loan courtesy of the artist

Art at Burning Man, 1998–2016

Simon Cheffins and Gregory Jones
Relic from *La Contessa, 2002*

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Michael Mikel

This ship compass is the only artifact, whose whereabouts is known, that remains from the infamous *La Contessa*, a large-scale replica of a 16th-century Spanish galleon that made many appearances at Burning Man before it was destroyed in 2006. The ship was stored on private property in Nevada that changed ownership and was set ablaze by the new owner who claimed it was abandoned.

After a seven-year legal battle, a federal appeals court ruled that *La Contessa* was not art.



Jewelry

PENDING from MEGAN

Burning Man posters, designed by:

- 1 *Dominic "D.A." Tinio, 2008*
- 2 *Cory & Catska Ench, 2010*
- 3 *Dominic "D.A." Tinio, 2006*
- 4 *Cory & Catska Ench, 2012*
- 5 *Dominic "D.A." Tinio, 2012*
- 6 *Cory & Catska Ench, 2009*
- 7 *Hugh D'Andrade, 2002*
- 8 *Cory & Catska Ench, 2011*
- 9 *Arin Fishkin, 2010*
- 10 *Hugh D'Andrade, 2005*
- 11 *Rick Egan, 1998*
- 12 *Buck Down Designs, 2016*
- 13 *Michael Mikel, 1999*
- 14 *Dominic "D.A." Tinio, 2015*
- 15 *Hugh D'Andrade, 2003*
- 16 *Dominic "D.A." Tinio, 2007*
- 17 *Arthur Maslard, 2014*
- 18 *Dominic "D.A." Tinio, 2013*
- 19 *Cory & Catska Ench, 2008*

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Michael Mikel

Solar panel used by Black Rock Solar

Loan courtesy of Matt Sheets

Photograph by George Post of Fly Geyser by Day, 2009

Loan courtesy of Burning Man Project

Keys left on the playa by Burning Man attendees, 2005-2012

Loan courtesy of Michael and Dusty Mikel

Richard Misrach, Desert Croquet #3 (Balls/Plane/Car), 1987

Collection of the Nevada Museum of Art
Gift of Michael Light

AfrikaBurn poster, 2013

Loan courtesy of Burning Man Project

Black Rock City exit sign created by the Department of Public Works, not dated

Loan courtesy of Will Roger Peterson