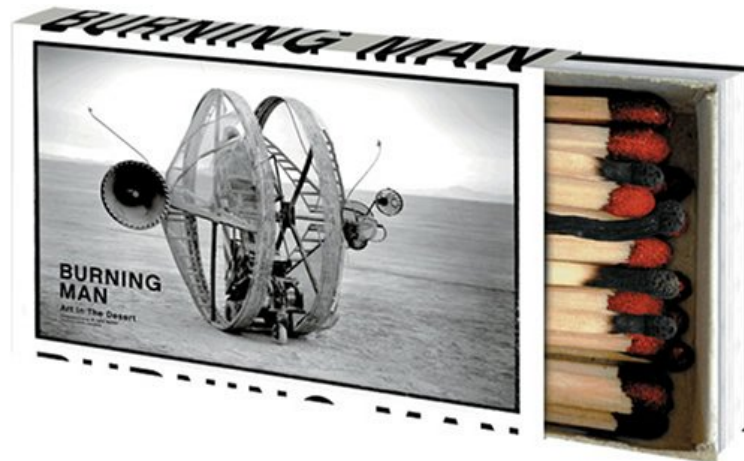


## Burning Man: Art in the Desert

*A. Leo Nash*

*audiobook | \*ebooks | Download PDF | ePub | DOC*



[Download](#)

[Read Online](#)

#1133418 in Books 2007-06-01 Original language: English PDF # 1 12.00 x 1.00 x 8.50l, 2.26 #File Name: 0810992906160 pages | File size: 62.Mb

**A. Leo Nash : Burning Man: Art in the Desert** before purchasing it in order to gage whether or not it would be worth my time, and all praised Burning Man: Art in the Desert:

6 of 9 people found the following review helpful. good photos deep in drivelBy MaryI bought the book because I like black and white photos and because my son has attended Burning Man and worked for the corporation that creates the event in 2003. My intention is to give him the book; but, I decided to read the text before sending it off. The intro is long winded drivel (and at the time of this writing, the writer of the introduction has wasted valuable real estate on this product page with some self serving crap from his blog; who wants to wade down the page to get to the real reviews?) and the text by the photog is self indulgent in the style of the "burners." The notion that this event is somehow "spontaneous" is what really makes me laugh. A more apt description would be something on the order of "this is my personal journal and musings on this ongoing "spontaneous" event, plus some photos" The pictures are well made, and the presentation with a slipcover is nicely done, which is what rescues the book.0 of 1 people found the following review helpful. Nice review on burning manBy Mauro Parra-MirandaNice book, amazing pics!1 of 2 people found the following review helpful. The Inconstancy of ArtBy Grady HarpFor those unfamiliar with BURNING MAN, the promotional material for this annual unique art event is described here: 'Once a year, tens of thousands of participants gather in Nevada's Black Rock Desert to create Black Rock City, dedicated to community, art, self-expression, and self-reliance. They depart one week later, having left no trace whatsoever. ' Or in other places 'Art at Burning Man, like the experience of being there itself, is a way of being outside routine existence: People return home rejuvenated and inspired to seek ways to express the spirit of the festival in their everyday lives.' And as Wikipedia expands 'The event starts on the Monday before and ends on the day of the American Labor Day holiday. It takes its name from the ritual burning of a large wooden effigy on Saturday evening. The event is described by many participants as an experiment in community, radical self-expression, and radical self-reliance.' BURNING MAN: ART IN THE DESERT is as fine a documentation of this phenomenon as is available. The author is a photographer A. Leo Nash who with his funky photographic kinks has captured thirteen years of this week of art in the desert, and the results are exciting and rewarding. This well designed and produced book offers insights into this ritual. The art created for this event varies from construction of found objects to three-dimensional sculptures brought or transported to the site for the fellow artists (and growing public of art lovers) to 'experience'. There is something about the light of the desert that

transforms this work, making the whole seem more important than its component parts. And much of that art is due to Nash's experimental photography that has become very much a part of this episodic, temporary contemporary art exhibition/happening. Reading or viewing this beautifully slipcovered memento will likely result in an increased audience for this very fresh and invigorating art. Some of the works in the BURNING MAN have included the 1908 "The End" by Bob Marzewski, a very impressive huge sculpture of stacked blocks that spell out THE END. But the variety of what is here in this book will definitely entertain the reader and give further credence to the idea that great art can be of the moment, then dismantled and moved on. BURNING MAN says more about our current way of experiencing life than perhaps the artists and even A. Leo Nash expected. It is well worth the attention of everyone who craves creativity, even transient creative works. Grady Harp, February 10

For one week in August the Burning Man Festival in Nevada's Black Rock Desert brings people together in a spirit of self-reliance and creativity. Art has become the defining feature of Burning Man, as the festival continues to be a testing ground for a growing circle of artists seeking engaged audiences. Their most compelling works are large-scale constructions that are burned at the end of the festival, and radically altered vehicles, or art cars. Art at Burning Man, like the experience of being there itself, is a way of being outside routine existence: People return home rejuvenated and inspired to seek ways to express the spirit of the festival in their everyday lives. For more than a decade, A. Leo Nash has been creating a photographic document of this work, and in his photographs we see the wellspring of a new art movement.

From Publishers Weekly Nash's understated black and white photography gives an unexpected and intimate glimpse into Burning Man, the art-centric festival-community ("essentially a temporary city... of up to forty-thousand people") erected on an isolated stretch of Nevada desert every fall. Though it's known as much for hedonistic carousing as for art (if not moreso), Nash has been sleeping through the all-night parties for more than a decade so he can rise early and shoot artwork in the desert's morning light. More than a hundred of his stripped-down images are collected here, a strange and beautiful catalog of the structures, vehicles, monuments and performances dreamed up in the middle of nowhere. Writer and psychonaut Daniel Pinchbeck provides a brief introduction, but Nash's images are better complemented by his own plainspoken commentary, which focuses on the hard realities of putting on an event of Burning Man's magnitude: hazardous road trips, labor-intensive construction, infrastructure management, crowd control and the final clean up. Nash's singular, idiosyncratic perspective proves charming and frank; for instance, Nash isn't shy about tensions within the community (mainly between those who come early to build and latecomers who take the effort for granted). It's easy to imagine a lively collaborative volume on the festival, but by keeping things restrained, Nash provides a personal tour that gets to the heart of the spectacle. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. About the Author A. Leo Nash is a photographer whose work has been widely exhibited. He is a creative participant at Burning Man and collaborates with the artists whose work he documents. He lives in Oakland, California. Daniel Pinchbeck is the author of *Breaking Open the Head: A Psychedelic Journey into the Heart of Contemporary Shamanism* and *2012: The Return of Quetzalcoatl*. He lives in New York City.