

## *Trojan Horse Pull: A Cast of Thousands?*

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**San Francisco. May 11, 2011.** If Vancouver, BC composer Douglas Bevens and his international project team achieve their goals, a thousand or more Burners will participate in pulling a huge Trojan Horse across the playa to where it will be set on fire with flaming arrows. Organizers believe it will take almost 300 people to move the 50' tall, 20-ton horse and cart.

In addition to those pulling the horse, the Grand Procession will include hundreds of players costumed as Greek deities or mortals and an international corps of brass players, drummers, and percussionists who will play Bevan's latest composition.

Bevens, a nine-time veteran of the Burn and the project's Art Director, describes the intended mood of his composition as "solemn, dark, frightening even," and adds, "I hope the procession will be as solemn as the music itself, appropriate to this monumental beast performing its last rites of passage. There will be plenty of time after the horse passes through the Gates of Troy for pure pandemonium to break loose."

With the help of the Burning Man Organization, the Trojan Horse Project is launching its recruiting and fundraising campaigns in May. Bevens says, "We really have just begun contacting folks and asking them to join us and spread the word. It's such an exciting project that everyone we have talked to so far has jumped on board."

Ariel Sutro, the project's Funding Lead, announced, "Our first major donor offered to support Troy Camp in its entirety. That gives us a guaranteed base of support on the playa. Now all we need to do is raise another \$100,000. We just posted our fundraising video on YouTube, and it's a hoot. We'll make our first Kickstarter appeal this week. Our website has PayPal, US contributions are tax-deductible, and we offer some super benefits to donors. Let's bring this beast to life."

In June, project organizers will kick off an international funding effort. Live feeds to and from a San Francisco event and parties in such cities as Sydney, London, New York, and Chicago will combine with video from fundraising house parties around the world. Sutro says, "This broad involvement reflects the widely scattered community that has already coalesced around the horse."

The project's Interactivity Lead, Eric Swenson, echoes Sutro noting, "The Trojan Horse Project is striking a responsive chord throughout the world. Almost 400 folks have volunteered to play costumed roles in the Grand Procession. They are so joyful at joining. With this much time left, and all the excitement the horse generates, a cast of thousands is a realistic goal."

Learn more about the project or volunteer at [www.trojanhorse2011.com](http://www.trojanhorse2011.com).

# *Trojan Horse Casting Call – 5/11/11*

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*One of the most memorable art projects at Burning Man 2011 will be the monumental, all-wood Trojan Horse. It will stand 50 feet tall, weigh 20 tons, and have hidden rooms inside. The beast will be towed by the masses from near the Esplanade through the Gates of Troy to the Shrine of Dionysus on Friday at sundown.*

We aim to make the Grand Procession of this massive piece of interactive and mobile art a **humungous performance piece**. It will be filmed extensively from the playa and the air (**videographers needed**). We are looking for Burners to **help pull the beast** and serve in other capacities. We are recruiting for the **Retinue of Dionysus**, a loose troupe of wild women and horny men who will lead the procession dressed as satyrs, maenads, nymphs, and **followers of Pan**. We are asking **Drummers, Percussionists, and Brass Players**, individually and as ensembles to join in performing the march and processional composed for this event. **Greek Gods and Goddesses** are sought to bring all their powers to bear on achieving these momentous tasks. Once the Horse passes through the Gates of Troy, a wild celebration will begin. Later, **Amazons, Artemis and Apollo and their Attendant Archers** (soliciting experienced archers) will shoot flaming arrows into the beast. In a spectacular fire with pyrotechnics, the horse will be consumed, highlighting an evening of pure pandemonium. We need Burners to play the roles of **Characters in the Trojan War** and **Greek and Trojan soldiers** (who will re-enact a battle on Thursday). We're also seeking **Construction Workers** to build the beast, the cart, and the Gates of Troy in San Francisco, Reno, and Black Rock City.

Learn more about this project and volunteer to participate at [www.trojanhorse2011.com](http://www.trojanhorse2011.com).

# *Angels Wanted*

## *A Divine Opportunity*

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If you have ever wanted to be part of something big and memorable, a larger-than-life challenge, the 2011 Burning Man Trojan Horse Project is your chance.

We have all the expertise, passion, and volunteer prowess to make this project a wicked success. The only thing we lack to make it all happen is funding. You could be directly responsible for helping to bring the Trojan Horse to life. Be an angel, would you please?

\$30 gets us two tethered flaming arrows. \$50 dollars buys 20' of EL-wire to light the beast at night. \$340 gives us a 20 seconds of intense fireworks. \$575 gets one tractor trailer for half a day to transport the horse to BRC. \$5,250 puts a sound system on the playa. \$11,440 buys the lumber to build the cart and horse. What piece of the action do you want to own?

We invite you to look this gift horse in the mouth then exercise your generosity and donate. In addition to the satisfaction you gain from supporting such a magnificent work of art, we have a sweet [benefits package](#) for donors at all levels. We welcome your inquiries and thank you for your consideration.

### **The Trojan Horse Project Team**

For more information or donations over \$500, contact:

- Ariel Sutro (azsutro@gmail.com), San Francisco (US donations)
- Alaya Boisvert (alaya.boisvert@gmail.com), Vancouver (International and Canadian gifts)

# *Burning Man 2011 Trojan Horse*

## *Plan of Action – 5/11/11*

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### **CONSTRUCTION**

We have assembled a strong team to build the horse in San Francisco and the 50' long cart and 40' tall Gates of Troy in Reno. To a person, team members say they were drawn by the many challenge of the project. The Construction Lead is Joel Dean Stockdill, known for his large-scale sculptures and other art on the playa and in the Bay Area.

The senior team is Mike Briganti, Eric Johnson, Dale Scott, Bill Tubman, and Lee Williams. Tubman is Reno Crew Chief, and Scott, Senior Builder of the Man for several years and founder of the Black Rock City Fire Department, is Project Safety Officer and SF Construction Coordinator. Dimitry Vergun of Culver City, CA is the Structural Engineer.

Starting in May, a team of volunteers will begin building the horse at Treasure Island's World Headquarters in San Francisco, home to such iconic playa artists as Mark Lottor, Peter Hudson, and Marco Cochrane. Our first step in constructing the horse is to build a 1/8 scale model. Work on it is nearing completion at Joel's studio.

### **FINANCING**

We made a soft launch of our fundraising campaign in April when we put both US and Canadian PayPal tabs on our website and announced our intentions in the first edition of our newsletter. Our goal is to seek many small donors and a smaller number of large donors simultaneously.

An inducement for some major donors will be the ability to take a tax deduction. Shift Ministries, a charitable organization registered in the state of Nevada, is collaborating with Troy Camp to support our efforts. As no significant goods or services are offered, donations made to Shift Ministries will be issued a receipt for the full amount.

Our first major donation of the fundraising campaign, a generous offer to support Troy Camp in its entirety, gives us a guaranteed base of support for erecting the horse on the playa and coordinating our interactivities. We posted our first fundraising video on YouTube in early May. By mid-May, we will begin raising money through Kickstarter, the web-based funding platform for artists, and initiate our major donor campaign. In June, we will kick off an international funding effort with a large event in San Francisco tying in to venues in Europe, Asia, Australia, and Latin America and Trojan Burner house parties all around the world.

### **LOGISTICS**

Coordinating a project this large is quite a feat. From the design of the horse—considering the assembly and safety issues, among others—to expressing gratitude to our volunteers, we have thoughtfully prepared ourselves to deal with an abundance of concerns. We have secured some of the best Burner work space available in San Francisco to build the horse and are now researching sources for materials. We have already recruited almost 400 volunteers and are establishing the organizational structure to manage them.

Once the horse is built in San Francisco, it must be disassembled, packed, and shipped to the desert. We must arrange transportation for building Troy Camp: the scaffolding, flooring, kitchen, showers, water, solar units, generators, shade material, and food. After we get to Black Rock City, we will work with Burning Man's heavy equipment operators and others to install the horse.

We have developed contingency plans to address possible problems that may emerge, such as the horse and cart bogging down in a soft part of the playa. We are proud of the bright minds and experienced hands we have gathered around the horse, playa-savvy folks with a track record of finding solutions to knotty problems.

## **INTERACTIVITY**

The level of interactivity associated with the Trojan Horse is just as super-sized as the horse itself. At night, Burners will be able to enter the rooms inside the installation. We have designed the experience to be a rite of passage. Participants must climb steep ladders and stairs in the horse's rear legs to reach the rooms inside the belly of the beast. There we will play with their five senses, but in a context far removed from ancient Greece.

We will use a variety of advanced lighting and visual phenomena to achieve unusual effects in our guests. A mélange of electronic and other sounds; wafting aromas; a ceremony with a single, potent, absinthe-based potable; and tactile interiors will contribute to the stimuli. Beyond the belly, Burners will be able to ascend stairs to the lookout in the horse's head or enter into an oracular state, perhaps, in a small room beneath the stair, then return to the horse's rear and exit.

This wild, Dionysian ecstasy at night will give way to an intellectual, Apollonian approach during the day. Played by costumed Burners, Homer, characters from the Trojan War, and a host of Greek deities will guide visitors and complement the horse's inherent interactivity with a blend of erudition, flair, wit, and humor. Under and around the horse and in the adjacent streets, our players will engage Burners in dialogue about the horse, stimulating their responses and offering channels and means of expression: art and writing supplies and a place to post their work and enter contests. We will also have daily storytelling and playacting of Greek myths for children (and adults), segueing to hands-on, horse-related art projects.

## **TROY CAMP**

The center of Troy Camp, home to the Trojan Horse Project, will be one of the most fabled living venues at Burning Man: Vertical Camp. It made its first appearance in 2005 with Ariel Sutro as a principal among a San Francisco team of real estate and design enthusiasts. Now a member of the Trojan Horse core team, Ariel, always interested in the highest and best use of space, is working to make this year's design support the project. Vertical Camp provides ample evidence of her inclinations and abilities and marks a rite of passage in the life of this structure.

Based on interlocking units and covered with 75% shade cloth secured by zip ties, the building has housed up to 36 Burners and includes extensive common space, all solar-powered. A team of 10 can erect Vertical Camp in two and a half days. The design changes every year, and Troy Camp will feature multiple towers. It will be the center of a little city consisting of five village squares designed to encourage and inspire community building.

We will house ourselves in a way that provides shade, beauty, and striking visibility, most notably from the 2,500 square foot Jordan Betten mural on its side. With living space and observation decks off the desert floor, much of the dust is avoided and there are great views. Adjacent open space provides plenty of room for art cars, performers, and the like.

## PROMOTION

We intend to publicize this project worldwide through Burning Man web groups, related e-mail lists, and extensive personal contacts. We are gratified that the Burning Man organization will collaborate with us in our publicity efforts.

Our website has been a powerful recruiting tool and a necessity for such a complex project. Now at 35 pages, the stunningly designed site combines style, sizzle, and substance and is updated every other day.

In April, we held our first two regional open houses (in Seattle and San Francisco) and issued the first edition of *The Horse's Mouth*, our bi-weekly newsletter. Our second edition was sent May 12. We posted our first promo and fundraising video on YouTube in early May. We will continue to post in *Jack Rabbit Speaks* and other forums to expand our reach right up until Burning Man. Facebook, Twitter, and YouTube are other means we are using to leverage the power of social media to spread the word.

We will put notice of our extensive activities in the Burning Man program and other venues and intend to publicize our events on the playa through the BRC print and broadcast media and in other more dramatic ways, such as having Hermes deliver messages from the deities and having the Delphic Oracle predict what will happen that day. With so many Burners taking part in our events, word of mouth will be a large factor in drawing additional participants.

## SOCIAL NETWORKING

Post comments under our [blog updates](#), join our [Facebook](#) site, send [tweets](#) our way, and watch us on [YouTube](#).

Become a fan, join the conversation, post to your profile, and share the link on **Facebook**.  
<http://www.facebook.com/trojanhorse2011>

The Horse **tweets**:

<http://twitter.com/trojanhorse2011>

Visit our **website** and check the latest updates

<http://trojanhorse2011.com/updates>

Subscribe to our blog via **RSS feed**:

<http://trojanhorse2011.com/feed>

View **YouTube**:

<http://www.youtube.com/2011trojanhorse>

# Parting Thoughts

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Sometimes we are asked why we would devote almost a year to making a work of art that will be enjoyed for less than a week and then burned. In addition to the cross-pollination and friendships the project has forged, we believe that the Horse will live in peoples' memories for years to come. The following paragraphs by sculptor Larnie Fox reflect our feelings about what we are creating (and destroying).

*I always had faith that art-making was important, but I wasn't sure why it was important. I went to graduate school for painting. I used to spend plenty of time trying to get shows in galleries, trying to get jobs teaching in universities, and trying to get grants. I had success in all three areas, but succeed or fail, I somehow felt unsatisfied, like something was missing. I began to find out what was missing when I became part of Burning Man.*

*To be in the right place, to see and to make the art that belongs there, to work for my favorite audience, to be among people that understand, people that don't have to ask "why?" artists themselves, every one, at least for these few days---these are the things that have become more important to me than an NEA grant or a gallery opening.*

*There is a yet unnamed art movement that may prove to be of some significance, and Burning Man is close to its center. It often manifests itself as circus, ritual, and spectacle. It is a movement away from a dialogue between an individual artist and a sophisticated audience, and towards collaboration amongst a big, wild, free and diverse community. It is a movement away from galleries, schools and other institutions and towards an art produced in and for casual groups of participants, more akin to clans and tribes, based on aesthetic affinities and bonds of friendship. It is a movement away from static gallery art and formal theater and towards site-specific, time-specific installation and performance. It is a rejection of spoon-fed corporate culture and an affirmation of the homemade, the idiosyncratic, the personal. It is profoundly democratic. It is radically inclusive, it is a difficult challenge, and it is beckoning.*

**The Trojan Horse Project  
Burning Man 2011  
Rites of Passage  
[www.trojanhorse2011.com](http://www.trojanhorse2011.com)**