



Serpent Mother

The Serpent Mother is a sinuous sculpture of metal, fire, water and air.

The installation has a footprint of 65' by 50' and is comprised of a 168' long skeleton, which rises to a height of 20', encircling an 8' tall copper egg.



Her green eyes glow as she rears her 10' long hydraulic-driven head,



breathing fire from her fangs and teeth. Her 158' long spine is studded with 91 voluptuous handcrafted stainless steel vertebrae.



At night, people travel through the dark playa toward the glow of her fiery spine, to meet others within her warm embrace. The participants control the sequence of 41 "poofers", hidden inside vertebrae along her undulating spine. In her blazing coils, she incubates her Egg, whose shell cracks, exposing a glowing blue flame. It then hatches into a celebration of sequenced multi-colored high flying and undulating fiery blasts.



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The elements of the Serpent Mother are connected to the life cycle of our planet, through beginnings and endings. She tells the story of transmutation and the passing of life into an alternate future. Her story is one of shedding skins and inhibitions, releasing fears, expressing the voice, and the body in celebration of new beginnings, growth and reincarnation. The Serpent Mother symbolizes the umbilical cord, joining all humans to the cycle of life. Interaction with her allows participants to become the guardians of her tale.

The Serpent Mother symbolizes connections between mother and child, mentor and student and of relationships that facilitate growth and change. She encourages catharsis, metamorphosis and renewal. Participants are the guardians of her mysteries of birth, death and regeneration. As they shed their skins, the participants become midwives assisting in the rebirth of the Egg.



As we embrace the fiery medicine of transmutation, the Serpent's Egg rumbles and cracks. The birth begins with hissing steam, colored flames and flickering sparks. She once was fierce and unrelenting, protecting her precious heir until she felt the participants were deserving of her trust. As participants reassured her she became calm and trusting, and in the sunrise calm after the man burned, she allowed a fortunate few to glimpse of the colorful fires of new life in her Egg.

Serpent Mother 2007

This year the Serpent Mother evolves and recognizes that we, like the Green Man, are connected and responsible for our alliance with nature. She sees the participants' true intentions and allows her Egg to unleash its full potential. She realizes that it is up to the people of the world to decide how to ultimately use her sacred powers. The transformation of one life into another is now complete and the creative forces of all life manifest into this world as a fountain of massive spiraling fire.

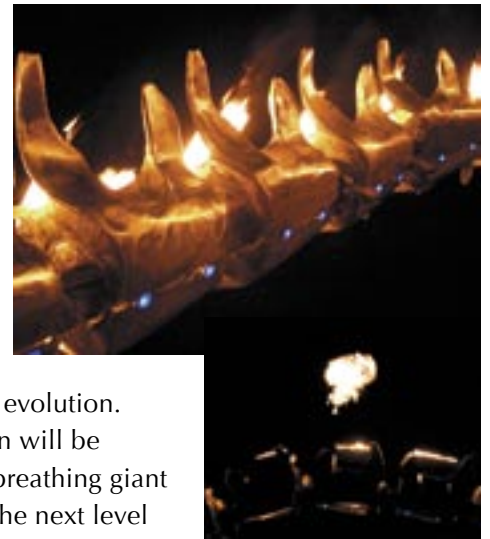
Her body is fuelled by petroleum, the distilled spirit of chlorophyll and protein, a natural resource derived from our source of life- the earth and sun. This naturally occurring substance is her ancient lifeblood. The Serpent Mother uses this primal element as a testament to the power of nature, creating a symbol of beauty, power and divine femininity. She reminds us not to take for granted the gift of fossil fuels. Her fiery blood illuminates her embrace, generating a performance space, which invites collaboration with other artist participants in our community. In this embrace she inspires us to care for her Egg, her offspring, a symbol of the future and of the life cycle ending with her and beginning with this new life; this new energy.



"Thou who risest from the four winds, thou friendly good demon, glittering Helios, shining over the whole earth, thou art the great serpent who leadeest the gods."
-- Joseph Campbell, 1955; reflecting the Gnostic writings on the serpent Ophion.



Last year as she rose from the desert she was fearful, but she found faith in the citizens of Black Rock City. On a beautiful dawn after the man burned she released her offspring into our world. This year she returns with her young and her presence speaks of the evolution of her myth and the evolution of the collaboration of the Flaming Lotus Girls.



In 2007, the Flaming Lotus Girls are bringing the Serpent Mother to new stages in her evolution. Rematerializing, the Serpent Mother will reach a new level of maturity. Her maturation will be evident in her heightened physical development. From the intricately decorated Egg, breathing giant colorful twisted fire plumes, to her entrancing music-stimulated colored light shows, the next level of the Serpent Mother embodies a reinvigorated ancient spirit, celebrating the innovation of our community. As we infuse the Serpent Mother's form with greater dynamism and interactivity, every participant breathes new ideas into her fire and animation.

Serpent Mother: Evolution

The intensely creative and collaborative model of the Flaming Lotus Girls is expanded in the Serpent Mother's 2007 incarnation. We will both create new performance possibilities through multi-media artist collaborations, and facilitate spontaneously developed community interactions.

By upgrading, streamlining, and enlivening the Serpent Mother, we enable her longevity and re-commit ourselves to sustaining the sculpture as well as the artistic experiments her form has helped us embrace. The fact that we are re-using over 80% of our sculpture from last year speaks directly to the Green Man theme and to the creation of more sustainable Burning Man environments.



We propose an installation at Burning Man 2007 in which the Serpent Mother stands away from the streets of Black Rock City, inviting poignant and conscious interaction with the playa floor and mountain-ringed sky. Daily we present new uses of, and performances in, the installation space; challenging ourselves to examine and re-imagine every expression of art and collaboration in the surrounding environment.



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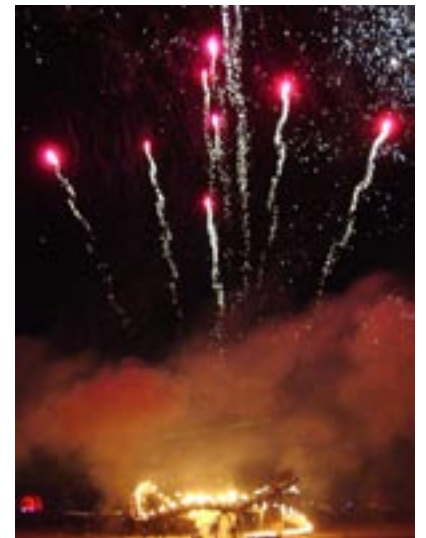
The Flaming Lotus Girls envision the embrace of the Serpent Mother as a naturally creative environment that will facilitate collaborative performances. She brings both individual participants and communities together through awe inspiring beauty and the power of fire. Her embrace inspires us to contemplate our impact in the world and our connection to nature. Her fiery blood will illuminate the collaborations between artists, participants and her creators. She will nurture the creative and cathartic fire of all who enter her fold.

Performance Space: The Space In Her Embrace

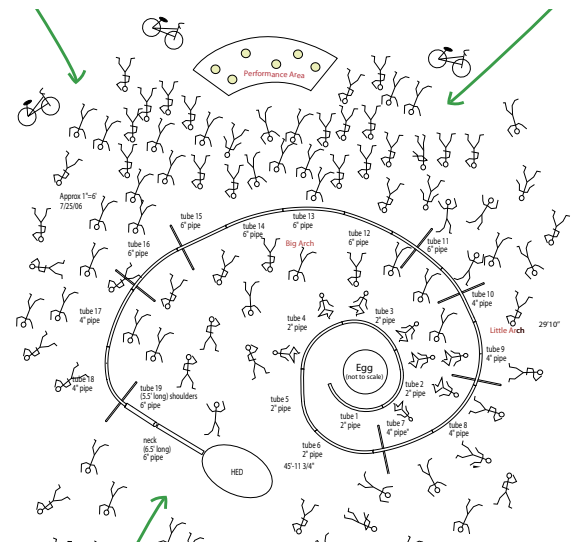
We envision a deep playa destination that welcomes the community to participate in a variety of ways throughout the day. At dawn we will enable a space that promotes learning. Here artists can act as both teacher and student, exchanging skills, ideas and inspirations with one another. At midday, the space will be open for informal spontaneous performances. She becomes a destination where artists can experiment with new and established skills thereby forming collaborations with new people. At night, the Serpent's fiery embrace will fuel and inspire more formal, arranged performances. At midnight, the evening climaxes with the hatching of the Egg. Afterwards we invite everyone to reenter her embrace for a primal celebration of rebirth, fueled by fire, music and dance.



The Flaming Lotus Girls aspire to eradicate the line between audience and performer to foster the creative spirit and to encourage interaction between Serpent and performers. The stunning fireworks display last year was indicative of the success that collaboration among people with diverse talents can bring. The highly curated show was moving, powerful and quite simply a glimpse into the full potential that can be realized through collaboration. The Serpent Mother seeks



to create a performance space that can be utilized by Flaming Lotus Girls, long established performance art troupes, and individuals to curate shows unique to the environment and to the space she occupies.



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In 2007, for her return to the playa, The Flaming Lotus Girls will refine and upgrade all aspects of the Serpent Mother, from her beautifully terrifying head to her delicate protected Egg. In addition to enhancing her sculptural beauty and

Photo By: NK Guy
www.burningcam.com



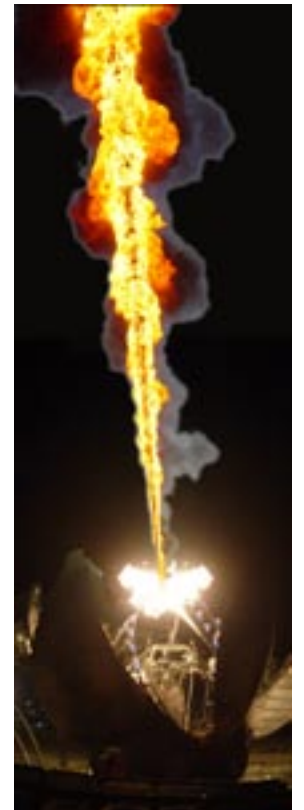
In her head, we will upgrade her hydraulic system, making her movements more fluid and natural. New features to the hydraulics will allow participants to control her

movements as she sweeps down just above the crowd. Her tongue will feature a more dynamic electrical arc. Her teeth and fangs will be refined to optimize her flaming blue venturi bite. Redesigning her eyes will draw out the intensity of her piercing laser gaze as she fiercely hisses steam from her nostrils.



On to her spine, we will add hand-crafted polished copper cartilage between her stainless steel vertebrae, which relates to the copper of her head and Egg. To her vertebrae we will add delicate kinetic ribs of stainless steel mesh and rod that sway in the desert wind. Missing and broken ribs added along her length will symbolize the Serpent Mother's timeless battle with the elements. The existing fixed structural ribs will be decorated with mesh to match the new movable ribs. We will also add a more tangible interface for participants, such as a touch-activated console, for control of the spine "poofers" and LEDs.

The Egg, in all of its states, will be upgraded. Its smooth, polished copper shell will now include an ornate pattern of fine stainless steel rod. As night falls, the shell will crack open with a newly designed remote-controlled actuating system. In this partially open state, fierce blue propane flames escape the shell's edges, giving participants a glimpse of the power scarcely contained within. Finally, the Egg opens fully, unleashing the Serpent's progeny. This redesigned liquid methanol flame effect consists of a large, kinetic flame-effect in the form of a Serpent, surrounded by multiple smaller effects. Each of these can be individually remotely controlled, creating a synchronized sequence of fire plumes to crown the Serpent's Egg.



Centralization of the electronic systems will now allow the spine and Egg fire effects, along with the head and LEDs, to be controlled together creating a choreographed performance of color, fire and light. Imagine the Serpent Mother's fiery head rearing back as "poofers" go off one by one, starting at the neck and traveling all the way down her spine, spiraling around the Egg in a gust of purple flames and ending in a giant release of red fire from the young Serpent.



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The Hydraulic Systems, The Head:

The head, neck and jaw of the Serpent Mother move with hydraulically controlled systems, which we will upgrade for their return to the playa. Adding bronze bushings to the jaw joints will decrease friction and preserve these parts. The larger neck joint will include machined, hardened steel bushings to resist the powerful force on this part. We will add cushion valves to each of the cylinders, smoothing and enlivening the kinetic motion of the whole piece. There are two hydraulic cylinders where the Serpent's "neck" meets the first structural ribs, two at the top of her neck, and one cylinder in her jaw for a total of five.



The Tongue, The Head:

The Serpent Mother currently has a yellow ambient propane flame for her tongue, which will be replaced by a more active, frightening effect, like a Marx generator. This is a DC voltage multiplier that charges a bank of capacitors in parallel, using spark gaps to discharge in series. The input voltage is multiplied by the number of stages and therefore, the more stages there are, the bigger the discharge spark is. 20 stages should give a bright, loud lightening bolt spark.



Tech Specs

The Teeth and Fangs, The Head:

The Serpent Mother's glowing teeth and flaming fangs will experience a revised, more efficient fuel system, with better fuel distribution and finer tuned venturis.



The Eyes, The Head:

Currently, we use green laser pointers to produce the light coming through her hand-blown glass eyes. To produce a more dramatic, piercing gaze we need to replace the laser pointers with more powerful lasers or halogen lamps. We will also need to add a light pipe to transfer the light from the back of her head, where the lasers are protected from the fire, to her eyes in the front of her head.

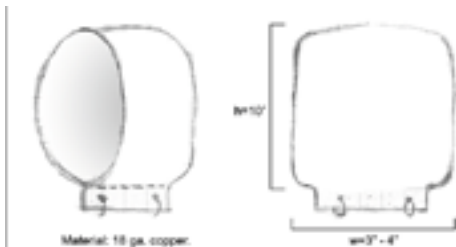
The Nostrils, The Head:

Steam escapes the Serpent's nose in furious blasts, created by a motorized pump sending water splashing onto two in-line, cylindrical flash boilers in her nostrils. A participant control, modulated by check valves, a cycling switch and temperature sensor allows us to add this dynamic feature to the Serpent Mother's increased animation.

The Neck, The Head:

Adding further visual completion and protection for the hydraulics and plumbing, a series of curved copper and stainless steel panels will be mounted to the bottom jaw and "neck" areas.

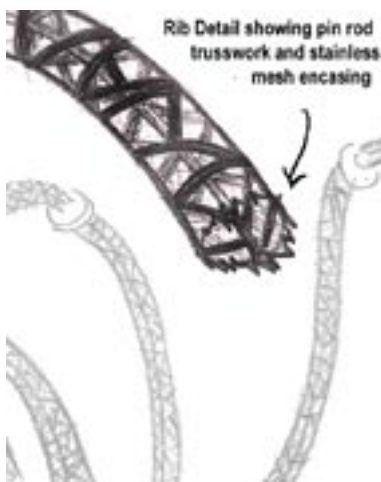




The Cartilage, The Spine:

Continuing the aesthetic unifying of the Serpent Mother, we will add gently curling copper cartilage pieces between all of the full size vertebrae. As these cover the system lines without

obscuring them completely, the cartilage carries the warm copper element of the Serpent the length of her spine.

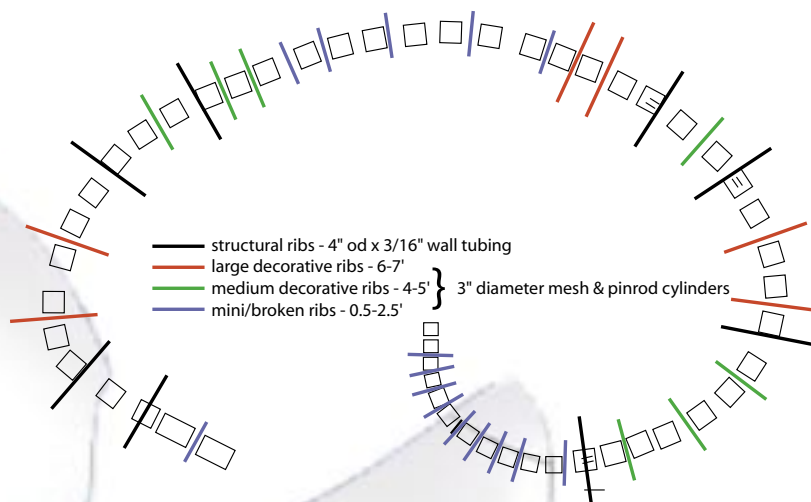


The Ribs, The Spine:

The Serpent Mother currently has 8 fixed ribs of 4" o.d. X 3/16" wall

steel pipe supporting the skeleton. To complete her skeleton, we will add 28 new kinetic ribs to her spine. The ribs will be 3 sizes; (6) at 6-7', (7) at 4-5', and (15) at 0.5-2.5'. This allows easy passage underneath the arch of the spine and creates the impression of age and survival. Broken and single ribs hang from the spine's arch, and many vertebrae lack ribs entirely. The ribs will be constructed of stainless steel mesh wrapped around 1/4" dia. steel rod to make a curved, tapered cylinder, 3" in diameter at the joint to the spine. Rod struts fill the space inside the length of each rib, creating a decorative visual pattern

and light strength. Each rib attaches to the spine under the cartilage via a pivot mount, allowing gentle lateral motion. We will add mesh to the structural ribs so they match the new ribs.



Tangible Interface, The Spine:

This is a new intuitive global control for the poofers; the interface is a set of touch panel controls for the Serpent Mother's spine poofers. This allows a participant to activate the poofers from head to tail by simply sweeping her fingers across the touch-sensitive image of the Serpent on the new control box. Other controls produce programmed sweeps from head to tail of the serpent, turn all the poofers on at once, and select different patterns for the belly LEDs.

The interface box will use Qprox touch interface chips mounted underneath the plexiglass top of the control box. A custom controller inside the box monitors

the touch chips and other controls, and then sends the control signals to the central laptop control program. The program on the laptop turns the control signals into poofers



The Actuating System, The Egg:

As night falls, the Egg will crack open using a newly developed remotely controlled actuating system, comprised of 5 DC linear actuators connected to hinges on each of the Egg shell pieces via mounting brackets. Each has a linear actuator controller that allows for 3 preset positions, one for each of the Egg's states: closed, cracked and open.

The Liquid Fire Effect, The Egg:

The night will culminate with the birth of the Serpent Mother's offspring, a spectacle of color, fire and light. Before the show, the Flaming Lotus Girls will reposition the crowd behind a 50' radius safety perimeter. The shell will then open fully, to reveal the "Serpent" fire effect within. It consists of a circle of five 1/2 " computer-controlled hydraulic solenoid valves, and one 1 1/2 " central computer-controlled hydraulic solenoid valve with a "Serpent's head" nozzle rising from the center. The innovative design of the central flame effect allows it to safely move freely, creating a Serpent-like, dynamic effect. Both the inside and outside effects will run methanol, to which various metal salts can be added to create different colored fire. The methanol will be pressurized to 350 psi by two CAT pumps, one fueling the central effect and one the five surrounding, allowing us to shoot different colored fire from each. All effects are individually computer-controlled, enabling an intricate, choreographed performance. This newly designed high pressure, high shooting, fire effect will replace the current low pressure, more subtle effect.



The Electronic Systems:

Currently, the Serpent Mother's head hydraulics are controlled by three joysticks that directly control the hydraulic valves. For safety reasons, only trained Flaming Lotus Girls, or tightly supervised participants, may operate the head. Therefore, we will add an automation computer, or "cerebellum", to the head hydraulics, replacing the current electro-mechanical controls with a digital control system. This allows for the safe control of the head hydraulics by participants, due to preprogrammed restrictions on movement, and the ability to initiate prerecorded animations.

The Serpent Mother has electronic systems that control the "poofers" and igniters down her spine, the LEDs on her under-belly, the hydraulics in her head and the liquid flame effects in her Egg. These systems were designed to run independently, which simplified their design and allowed them to run more safely. However, this inhibits a synchronized performance incorporating all these effects into one choreographed show, so we will run all these independent systems through one central laptop computer.

Many components of the Serpent Mother's electronic systems need to be upgraded to run our newly designed fire effects. For the Egg, we need to create a new electronic controller for the actuating system and upgrade its current electronic controls and igniters.

The use of solar power by way of the Snow Koan lease will allow us to fully operate the Serpent Mother without any generators and further our evolution towards greening our power. The Serpent has substantial power needs for moving the hydraulic system and the liquid fuel delivery. These needs are reflected in the cost of the lease. Before the Snow Koan system is available, a small bio-diesel generator will be used for necessary construction work and for critical power system loads. This generator can also function as a backup in case the solar system fails.



Serpent Mother on Site:

Transportation, Installation and De-installation:

Our survey and unload crew arrives at Black Rock City on Saturday August 18th. They will survey the site to lay out the installation, trenching plan and fuel depot. We will pack and ship the Serpent Mother in a 40' container. Our truck will arrive on Monday August 20th, which after unpacking we would like to store at the DPW fuel depot during the event. We will need a Sky Trak or large forklift (Hyster) for the unload and positioning of the large components. We will also need a generator and a light tower for the set up period.

Sky Trak: 1 day, 8 hours

Generator: Install, event and de-install, Light Tower: Install



Unpacking is followed by trenching for the underground substructure which receives the structural ribs and stabilizes the Serpent Mother. At this time the fuel tanks and propane vaporizers are placed and fenced off.

Trencher: 2-4 hours



Next we place the substructure and install the structural ribs. Trenches are closed around the substructure. Spine sections are installed onto the structural ribs first, and then to each another, using a Sky Trak (telescoping fork lift). The Serpent's head is then lifted into place and attached to the spine.

Sky Trak: 2 days, 8 hours each

Next we mark the trenching plan for the underground plumbing and electrical lines.

Trencher: 1-2 hours

After trenching, the underground plumbing and electrical line are laid in and the trenches closed. The plumbing and electrical lines along the spine of the Serpent Mother, as well as the vertebrae and cartilage, can then be installed using a Snorkel Lift.

Snorkel Lift: 1 day

Once the major pieces of the Serpent are in place, the crew turns to fine tuning, trouble shooting, and installing the performance infrastructure including sound and lighting, perimeter seating areas, etc.

De-Installation:

We take down, pull up and remove our fuel and electrical lines, take the vertebrae off the spine and finally remove the Head, Spine and Egg. We pack everything back into crates and load these into our shipping container. As during install, we will need a Sky Trak (telescoping fork lift) for taking down the Spine and Head and for loading the crates into the container and the container on the truck. We will leave our location, the playa restored to normal, by Wednesday, Sept 5th.



Leave No Trace

Serpent Mother's structure is entirely made out of steel and other metals. Gas and liquid fueled fire are emitted from orifices 7'- 20' in the air with no debris or burn scar potential. During the event we also have 2 persons per morning to patrol the Serpent area and surrounding area for MOOP.

At the end of the festival, we remove all machines and art: pull out ground stakes, scour the entire installation and surrounding area for debris and pollution, ensuring we "Leave No Trace."

Leaving No Trace is important to us as it is to Burning Man.

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Miscellaneous requests:

- 3 vehicle driving passes
- In and out passes
- Generator refill, daily
- Truck parking on playa but out of sight during event
- Access to the DPW fuel depot for fuel storage
- Heavy machinery usage
- Minimum 10 early arrival passes for install crew



Fire Safety:

During the event our operational plan requires substantial Flaming Lotus Girl power. There will be two shifts per night, each requiring five people to control the fuel and electronic systems within the fuel depot and a minimum of 12 people plus a coordinator for participant safety within the sculpture. Our Fire Performance Safety Team liaisons are Caroline Miller and Rosa Anna DeFilippis. They will meet with the Fire Performance Safety Team for a walk through and fire test before allowing participants into the Serpent Mother installation.

All our gas supplies have shutoff valves, both at the source and at the piece, and are located 50' from any open flames or participants. All propane systems use LPG regulators, LPG hoses and crimped hose fittings. All fuel is contained in our secured fuel depot, and will be monitored by the Flaming Lotus Girls during performance.

(10) CO2 and 2 H2O fire extinguishers are placed around the Serpent Mother. All Flaming Lotus Girls staffing the installation carry wet blankets and have easy access to burn kits. Fuel is stored at DPW Fuel Depot and delivered to the site each day in preparation for the performance. We drive empty liquid fuel (methanol) vessels to the DPW fuel depot after performances.

Flaming Lotus Girls take fire safety training tutorials in July and August along with refresher safety courses on the playa. Our fire safety record is excellent with no safety incidents in seven years.



Fuel Plan

All propane tanks and vaporizers, as well as methanol drums, are stored in our Fuel Depot. The spine and head fire effects feed from 3 liquid propane tanks, two 88 gallon tanks and one 250 gallon tank, attached to two vaporizers.

The spine's "poofers" are fueled by the one 250 gallon tank attached to Vaporizer #1, a new Algas 80/80, via a 30' long 3/4" diameter LPG hose. Attached to the vaporizer output is a 4-output manifold, each output leads to a 10' long 1/2" diameter LPG hose attached to a 70' length of underground 1/2" diameter black pipe. Each of the underground pipes splits into (2) 15' long 3/8" diameter LPG hoses, which feed into the "ball valve farm" (featuring a shut-off valve for each LPG line). The 3/8" hoses that exit the "ball valve farm" run along the Serpent's spine, each feeding 2 spine sections of "poofers".

The spine's ambient flame effect and head's ambient flame effects are fueled by the two 88 gallon tanks attached to Vaporizer #2, an Algas 40/40, via a 30' long 3/4" diameter LPG hose. Attached to the vaporizer output is a 4-output manifold, three feeding the ambient spine effect and one feeding the head propane flame effects. Each of the four outputs leads to a 10' long 1/2" diameter LPG hose attached to a 70' length of underground 1/2" diameter black pipe. Each of the underground pipes then splits into (3) 15' long 1/4" diameter LPG hoses which feed into the "ball valve farm". Nine of the hoses that exit the "ball valve farm" run along the Serpent's spine, each feeding 2 spine sections of ambient flame. Three of the hoses that exit the "ball valve farm" lead to the head, via an underground trench, one feeding the left jaws, one feeding the right jaws and one feeding the fangs and steam flash boiler.

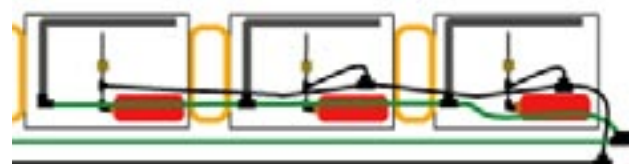


The "ball valve farm" is a control and safety feature, containing a total of 20 ball valves. Each ball valve controls either 2 spine sections of the ambient or "poofers" fire effects or one of head fire effects. This allows for fine tuning of the fire effects as well as for their quick and safe shut-off.

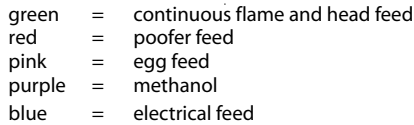
The blue venturi flame effect of the Egg's cracking phase runs off two 25 gallon propane tanks. Each tank feeds 70' of underground 1/4" hose, which splits into three 1/4" hoses upon entering the Egg. Two of these hoses feed the blue venturi flame effect and the other feeds the pilot light for the liquid methanol flame effect.



The liquid methanol flame effect is fueled by two drums of methanol, attached to two CAT 5CP2150W pumps, via 10' of 1/2" diameter hose. One pump fuels the five outer flame effects and the other pump feeds the single central effect. Attached to each pump's output is 5' of 1/2" diameter hose, which connects to 60' of underground schedule 80 pipe, 1 1/2" diameter for the central effect and 1" diameter for the outer effects. The underground pipe for the central effect leads to a length of 1 1/2" diameter stainless steel braided hose, nipples and hydraulic solenoid, eventually exiting through a 1 1/2" stainless steel braided hose that allows for "life-like", but safely restricted, motion. The underground pipe for the outer effects leads to manifold with one 1" diameter input and five 1/2" diameter outputs. Attached to each output is a length of 1/2" diameter stainless steel braided hose, nipples and hydraulic solenoid.



Serpent Mother Installation layout, trenching and plumbing



Flaming Lotus Girls
Serpent Mother Egg Fire Effect



Timelines:

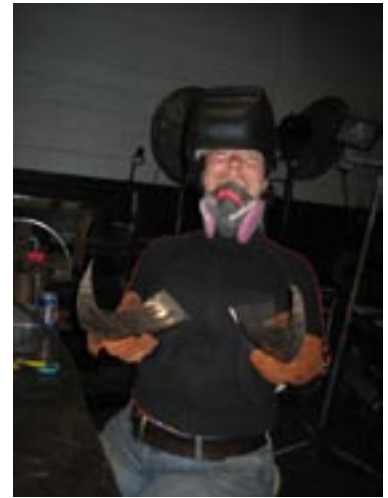
Project Management Schedule

MARCH - PLANNING CYCLE -

- Organize specific work groups; each has a purchase, materials & schedule co-ordinator who meets with the other co-ordinators weekly.
- Make to scale models of each new section.
- Plan fundraising strategy and events.
- Organize plumbing specifications for fire effects.
- Finalize site layout and performance plan.
- Set up shop and tools.
- Stock vending machine with beer and chocolate!

APRIL – PURCHASING, DESIGN & FRAMEWORK CYCLE -

- Order and purchase materials to initiate each area.
- Begin production of cartilage and ribs. Test a finished unit first.
- Begin head and Egg modifications; order parts and materials.
- Plan new fuel lines, wiring for articulation, hydraulics, pneumatics, tongue.
- Reserve Flatbed semi. Reserve Generator if necessary.
- Finalize and locate fuel and minerals needed..
- Begin performer/group outreach.
- Check all propane and expansion tanks, make sure they are up to code.



MAY – CREATION CYCLE 1 -

- Full Gear Production: Continue ribs and cartilage, start egg systems, start steam system, start control systems up grade and development.
- Continue event performance plan and communication with other artists.
- Welding and shop classes, begin tech and flame effect workshops.
- Test all solenoids and valves. Replace if necessary.
- Have a fundraiser and invite world.

JUNE – CREATION CYCLE 2 -

- Continue work on all new elements of head, egg.
- Order new plumbing supplies.
- Continue cross-group workshops and information sharing.
- Inspect and strengthen structural components.
- Complete ribs and cartilage.
- Plan night safety lighting, purchase and test units.
- Plan site shelter/tool shed to fit aesthetics of sculpture.



JULY – FINISHING CYCLE -

- Assemble and test whole Serpent and substructure, run through installation and de-installation of components.
- Test all fire effects, hydraulics, pneumatics, fuel lines and electrical.
- Finalize controls, placement and interaction factor.
- Fire safety training and fire performance workshops.
- Refill & test all fire extinguishers.
- Co-ordinate Installation plan and performance schedule.

AUGUST – TESTING CYCLE-

- Finalize all electrical, plumbing, hydraulic and other systems.
- Finishing touches to surface (paint, polish, etc.).
- Thoroughly test Serpent and Egg, and run through performance protocol.
- Review fire safety training and emergency plan of action, identify safety trainers. Prepare medical kits.
- Disassemble Serpent, prepare and pack for loading.
- Plan early arrivals, set up and breakdown crews
- Have a beer, get out the glam and steel toes.



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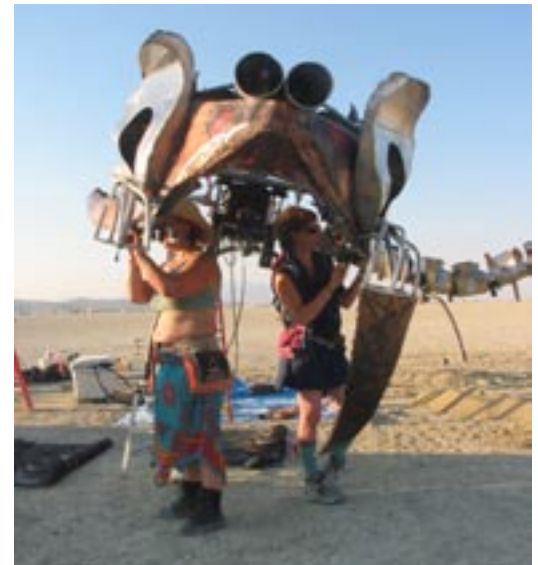
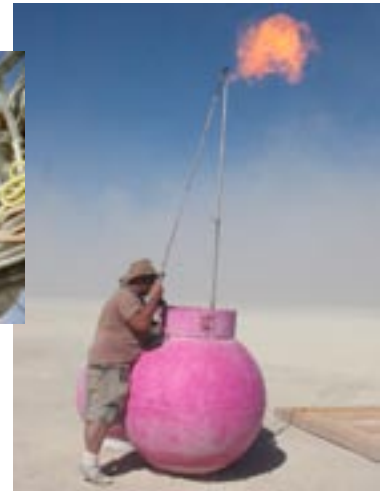
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Timelines Continued:

Pre, During, and Clean-up: Burning Man

(Subject to alteration)

- AUG.15 Truck arrives at box shop Begin Packing
- AUG.16 Unloading crew leave for playa
Truck is packed
- AUG.17 More crew and truck leave
- AUG.18 Arrive Unload truck. Set up tool shed.
Co-ordinate Fork Lift and light tower
- AUG.19 Set up camp, chill out, acclimate.
- AUG.20 Survey
Organise tool shed
- AUG.21 Survey and Placement co-ordinate with DPW equipment
- AUG.22 AM Survey site and prepare for trenching.
PM Dig trenches, holes, using DPW equipment
Lay Out fuel lines.
Place sculpture components in position
Assemble Spine. Use crane.
- AUG.23 Trencher Plumbing & Electrical
- AUG.24 Continue Assemblage and install flame effects
- AUG.25 Finish installation & test all effects
- AUG.26 Finish installation & test all effects
Position safety equipment.
Performance & Safety Team technical walkthrough.
Fire Inspection.
- AUG.27 MONDAY Festival Begins First Full Run
- AUG.28-SEPT.1 ~TUESDAY through SATURDAY Full Nightly Shows
Daily logistics meeting. Moop patrol.
- SEPT.2 SUNDAY Breakdown & Packing
- SEPT.3 MONDAY De-install. Pack Truck. Leave No Trace.
- SEPT.4 TUESDAY Pack Truck. MOOP. Champagne!
- SEPT.5 WEDNESDAY Truck Departure. MOOP Check Out at Artery.
- SEPT.7-10 Unload Truck! Dust off & put everything away. Celebrate!!!



The Flaming Lotus Girls:

The Flaming Lotus Girls (FLG) are a female driven group of artists who formed in 2000 to create our first sculpture, the Flaming Lotus, from which we take our name. For the past seven years we have grown and thrived, creating annual installations for Burning Man and exhibiting at events around the western US, Amsterdam, and Australia; including the Power Tool Drag Races (June 2004, 2006), Fire Arts Exposition: Art on Fire, Fire Arts Festival at the Crucible in Oakland, Festival of Lights in Sausalito (Dec. 2004, 2005), Robodock in Amsterdam (Sept 2005) and the Big Day Out in Australia (Jan 2007). Every year the FLG create new pieces, adding to our collective metalworking talents while acquiring new fire arts skills.

With over 100 volunteers for last year's Serpent Mother project, our collaborative process includes an open and supportive culture promoting volunteer contribution and leadership opportunities. The FLG work in an egalitarian fashion, accepting input from anyone who regularly attends meetings. All creative decisions are made collaboratively. Ladies (and gentlemen) can join the FLG with no prior skill. Women and men are invited to collaborate with the FLG helping design, build, operate, and play with all aspects of our projects. We teach fabrication techniques to new members and help active members to refine techniques to further their own art.

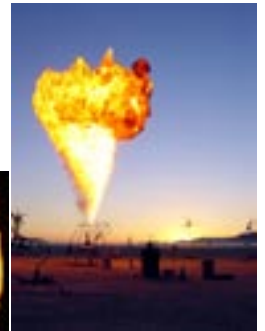
Our artists include experienced metalworkers and pyrotechnicians, as well as novice artists who learn new skills in metal sculpture including machine shop operations, soldering, gas plumbing, electronics, welding, and the design of fire effects. We meet every Wednesday night at the Box Shop in San Francisco to discuss current and future projects.

Our sculptures are composed of steel, stainless steel, copper, glass, wood, light, and fire. Our flames blaze in sizes ranging from 2 inches to 150 feet. The style and scope of sculptures vary each year.

Flaming Fire Garden
(2002)



The Seven Sisters (2004), an installation of 7 varied steel fire sculptures representing the Pleiades constellation



The Hand of God (2003), a figurative work with large scale fire effects.



Serpent Mother (2006)

The Angel of the Apocalypse (2005), an interactive fire, steel, and driftwood sculpture.



The Flaming Lotus Girls
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The Flaming Lotus Girls are:



Aimee Eade, Aly Hein, Angela Knowles, Anne Geluardi, Amy Tse, Ariel & Jon Spear, Baba Frey, B'anna Federico, Brandi Hugo, Brent Coons, Carly Perez, Caroline Miller, Carson Best, Catherine Lynch, Cecelia Camenga, Charles J. Gallagher, Charlie Gadeken, Charlotte Sanford, Chelsea Griffie, Cheryl Fralick, Christine Shepherd, Colinne Hemrich, Cory Drazkowski, Dan DasMann, Dan Ramsauer, Dave Best, Dave X, David Ellsworth, Eric Stahl, Eric Smith, Gaspo, Geoff Leland, Gole Mawaz-Khan, Hazmatt Snyder, India Farrier, Jack Schroll, Jacquelynn Schmitz, James Stauffer, Jen Clemente, Jeremy Travis, Jessica Bruder, Jessica Hobbs, Jill Manthei, Jim Mason, Joe Romano, John DeVenezia, John Wilson, Jonathan Foote, Jordana Joseph, Josh Hunter, Judy A. Castro, Karen Cusolito, Kezia Zichichi, Kiki Pettit, Lani, Laura Kimpton, Lee Chubb, Lee Sonko, Les Young, Liam McNamara, Lynn Bryant, Mario Occipinti, Mark Farrier, Marlies Tallman, Mary Newsom, Matt Cline, Michael & Lorelei, Michael Curry, Michael Prados, Michelle Palmer, Moira Mcnamara,



Naemi Frey, Nick, Nicola Ginzler, Olivia Sawi, Olivier Bonin, Oona Squire, P. Robert "Rigger" Kilpatrick, Paul Walker, Phil Keiser, Phil Spitler, Pounch Mortazavi, Ray Sykes, Rebecca Hotmetal Anders, Rich Humphrey, Rosa Anna DeFilippis, Sara Peyrot, Scott Cotner, Scott Sparky Bartlett, Shannon, Sharon Burke, Shawna Shandrick, Simon,



Simone Davalos, Simone Sigrid Marticke, Stella Rubenstein, Steve Monahan, Steve Nelson, Steven T. Jones, Stig Hackvan, Sue Duesberg, Suzun Hughes, Tad Rollow, Tamara Li, Tasha Berg, Tori Tait, Tuna, Vanessa Montiel, Paul Waschka, Wendy Blackburn, Will Flare Bartlett, Xanat, Yasmin Mawaz-Khan, and many other girls who have made flowers, ground metal, welded steel, and ignited flames.





In 2007, the Flaming Lotus Girls are bringing the Serpent Mother to new stages in her evolution. From the intricately decorated Egg, breathing giant twisted fire plumes, to her entrancing music-stimulated light shows, the evolution of the Serpent Mother embodies a reinvigorated ancient spirit, celebrating the innovation of our community. As we infuse the Serpent Mother's form with greater dynamism and interactivity, every participant breathes new ideas into her fire and animation

STRUCTURE

- 168' long skeleton snake body, arching up to 20' and coiling around an 8'Egg.
- 65' x 50' installation footprint.
- Made of steel, copper, glass, fire, and light.
- A hydraulically-activated and participant controlled moving head
- Structural rib pairs are suspended on bearings allowing them to be moved.
- An interactive LED illumination system.

FIRE, ELECTRICITY and TEAM

- Ambient flame effect down the entire length of her spine.
- 41 computer-and-participant controlled poofers
- A hydraulically-activated moving head with forced air effect coming out of the fangs.
- An Egg with 50 foot multidimensional liquid fuel fire effect erupting out of its interior
- An electrically pulsing tongue.
- A dramatic steam blast from her mouth

INTERACTIVITY

Serpent Mother is a participant controlled fire art installation. An individual can initiate sequenced patterns for the 41 poofers and LED lights, or activate each separate poofer via buttons. Our new interactive touch console and new head controls combine with the existing manual systems to take her physical interactivity to new levels. She will also become a stage for curated performances ranging from professional troupes to the inspired individual.