

The Azathoth Catalogue
Mythology Matrix
(phase 3)

The “mythology matrix” of Azathoth is a methodology that acts as a base of our conceptualization of the practice and its emergent dramaturgy. Please trace/share the various references and ideas which compose your understanding of the Azathoth mythos. You can use this document for those that can be written down or linked to. It could be helpful to provide some information about the items you mention, such as their medium, genre, and artist. Otherwise, feel free to upload files to the Mythology Matrix folder. I encourage you to interact with the items proposed by the others, and revisit some of your own, so as to enrich and revitalize our fantasies.

Mate

The sea-curse monologue from The Lighthouse

https://www.youtube.com/watch?v=ZrekMzfC7Gw&ab_channel=CinephileClub

Inspiring both in the contrast of the eminence of the text and the dirtiness of the seamen and in its execution, but also the words and content of the curse itself. Sometimes I think of imitating these sailors, other times I would just think of the elevation and mood of this scene.

Prophetic visions - Teiresias

I have often return to the idea of articulating that which I dont understand, which quality, if I have to name, I would call the prophet, or Teiresias. Teiresias is an oracle in greek mythology - appearing among others, in Oediopus - who is often portrayed wearing a skirt, having been both man and woman in his life. His curse is knowing the future, but never being believed. I would say this character has a strong tendency to articulate its arms.

The Crying King

Is a character connected to a lot of crying and medieval imagery I use. This has no exact reference outside of the piece, and was born of the piece. It is easily provoked by laying bodies, and often follows climaxes.

Principles discussed early in the process

Precarious Balance - This idea is one of the basic things I try to work with in the runs, trying out different interpretations of it, also as simple physical tasks - Maintaining certain tensions and

opposition of directions in myself, making myself heavier - I often think of balinese dancing in relation to this - because of its clarity and drama, but mostly because it is where I see this principle manifest with true vigor.

I could also mention another balinese tradition we discussed with Roi:

The Kris dances of Bali, where dancers through a state of trance seem to become invulnerable to their kris-knives that they repeatedly stab themselves with.

https://www.youtube.com/watch?v=Z8YC0dnj4Jw&ab_channel=LibraryofCongress

Omer

(became also a list of images that I find myself returning to)

Cat Soup and the works of Masaaki Yuasa, particularly the liquid monster and water elephant

The Holy Mountain / Alejandro Jodorowsky

The Color of Pomegranates / Sergei Parajanov

Various imagery from Ghibli movies

Bloodborne and Elden Ring from From Software (video games), recently the Moonlight Butterfly and the Batwing Demon from Dark Souls - maybe these are just biblical angels

Paranoia Agent and the works of Satoshi Kon - particularly the dream parade

The mother looking back from Trial of Blood (manga)

Lovecraft, mainly Color Out of Space

A tentacle monster coming to devour, hearing a sound from beyond, feeling a pulse in the floor
Blood

Symbols from alchemy and mysticism:

snakes, insects, cephalopods and crustaceans, foxes, crows/ravens/vultures

The ocean and its inhabitants, the immensity of the earth and nature, the strength of wind,
more rarely fire

The Sun and The Moon

The Hermit with a lantern - becoming old and young, aging

The Star drawing water from the spring

The Fool, which also invoked Commedia Dell'Arte for me

The Magician, and through it various anime superpowers

Death, be it my own melting or standing above a grave

A lock, an anvil, an eye, an ear

Burlesque/cabaret/vaudeville

Sexuality, the satyr

Man in suits, Limbo and Inside (video games)

Medieval royalty, a cruel emperor waging war (violence) and a queen reclining (strength), chivalrous knights in armor and capes, a prince and princess deeply and miserably in love (Victorian shift to Sweeney Todd), a priest flailing himself

Renaissance paintings and statues

Fairy tales

Adventure Time

Giants from Attack on Titan (anime)

Ancient Japanese rituals/ceremonies/performances

Japanese and Chinese folklore, such as the Jiangshi

The hermetic order of the golden dawn

More softly, Junji Ito - I wanna read Uzumaki and for the new TV show to come out

More softly, David Lynch as a resonating quality or allowance to be absurd


More softly, Edgar Allen Poe's short stories

Raz

References:

Junji Ito Uzumaki. I think the spiral stayed with me in many ways now reflecting on it. It informs how i see aza dramaturgically and maybe even how i sometimes work somatically on this piece.

Leviathan fishing documentary

 Commercial Fishing Documentary (Leviathan)

I remembered this film last week and i feel it talks aza very much. The abjection that i feel is enabled when watching this film is very strong. Losing yourself into -repetitive! Meditative? Violent! Compulsive? Labor . this direct violent communication with a mass of fish in the middle of the ocean for weeks. Day and night. Everything blurs into each other. U, the fish, the movement of the waves, the pouring blood, the money, the customers, the metals, objects. Disturbingly hypnotizing in its ugliness. All connected and influencing . hurting is/as contribution.

<https://www.youtube.com/watch?v=UGoNCvoZuYA> - just this song idk why. It has a clear story.

It is beyond time .

<https://www.youtube.com/watch?v=rbE53XUtVw0&list=PLEX2pBBrPHnJnVhDmjm9yxuj7eKREiAej&index=41>

<https://www.youtube.com/watch?v=rqAmR1IEN0I&list=PLEX2pBBrPHnJnVhDmjm9yxuj7eKREiAej&index=40>

Just some loved animals videos. Just because. And also because animal embodiment and imagery is a strong tool for me in aza. Perhaps because when i succeed in entering the loop#trans that aza is for me, i feel much more animal then i am outside. Different rules, different norms.

<https://photos.app.goo.gl/gtUnNtqzTypL3A6H8> - lights in the sky

<https://photos.app.goo.gl/UCA3T7np4vAn4tPG6> - changing colors tree. A bit color out of space moment i had in israel. I find the staticness of the tree combined with this artificial ugly colors on it very amusing. And stupid. And poetic to humanity's relation to nature. Both horrified by nature, abusing it, and admiring it. A aza combination to me.

Aza narrative:

Ive been working on the ability to building up systems in each aza. Systems of bodily symbolism, of trajectories in space, of relationality to other bodies and ghosts. Systems in a way that they have some sort of logic, known or not to me. It uses repetition, it has an increasing intensity and range of expression. It has dedication to that made up system. Becoming a follower, a worshiper a believer of something big, forceful , intimidating and unknown. In that space exist other bodies that influence and inform as well of how things come to happen. This is more the dominating part of aza. In a way of actively manipulating the situation so that new systems of connection become and enrich the existing systems. Videos that i think demonstrate that are- 12:Run, 17.11 experiment, 11:mate raz suski roi, 9:run, 7:mate and raz.





Roi

-The short films by Aki Goto:

<https://www.instagram.com/p/CQTS4IYDyu7/>

<https://www.instagram.com/p/CQiwsvtjOMJ/>

<https://www.instagram.com/p/CQbGFEGjRj/>

<https://www.instagram.com/p/CPJlwiTDiVx/>

Her approach to the use of music and editing is really playful and chaotic in a way i really like. The simultaneousness of the things happening feels relevant to Azathoth to me.

-Kit Downes (music):

https://music.youtube.com/watch?v=_iOtFDaKuBc&feature=share

<https://music.youtube.com/watch?v=rUe1uOzA0TM&feature=share>

He's a church organ player and the rich sounds and textures are something I try to use and take into account in the music of Azathoth. He has a very compelling approach for composition while still maintaining an improvised/ live quality.

-Gagaku (music):

https://www.youtube.com/watch?v=5OA8HFUNfik&t=3s&ab_channel=UNESCO

This is a genre of Japanese classical music that sometimes encompasses dance as well. In this kind of music there's a sacredness of the sound itself, a bit wabi-sabi. This preciousness of leaving space to the sound is something very dear to me that also plays a big part in the music for this piece.

-L'ocelle mare + sourdure (music):

https://www.youtube.com/watch?v=7MMnZeMKs9g&list=PLBNpTXi1ymGjU14vakCQ2IV0v64K3oNZ4&index=37&ab_channel=MuraillesMusic

https://www.youtube.com/watch?v=SEAnVn8BkqE&list=PLBNpTXi1ymGjU14vakCQ2IV0v64K3oNZ4&index=53&t=1021s&ab_channel=MuraillesMusic

These multi-instrumentalist things and sounds have played a big inspiration in me and on the music for Azathoth.

-Zen-buddhist prayer ceremony:

https://www.youtube.com/watch?v=BBF2q0p9pdg&list=PLBNpTXi1ymGjU14vakCQ2IV0v64K3oNZ4&index=46&ab_channel=Kamechannel

Religious music, prayer and ceremony has played a significant part in thinking of the flow and mood of this piece. The sound world and the way the music functions as a mediator to the prayers experience.

-Kurt Vile Live (music):

https://www.youtube.com/watch?v=097yUJpMA&ab_channel=sparklespade mainly his abruptness and suppressed intensity that sometimes just rips out.

Suski

Azathoth narrative:

To tell the story of the "remaining daughter", rather than the (conventional) story of the "returning son". What is it? To remain rather than go towards? Rather than following where the process/storyline/logic is going towards to, but to see what the process/etc. entails within itself. Rather than to return changed, we experience the change within each moment, through the potency of each image. Looking at Azathoth, we don't have a starting point nor an ending, rather it is a void of a simultaneous nothingness that is all, and all that is nothing. Azathoth for me is a study on transformation. To echo Omer's thought on entropy, and how the only form of matter is transformation.

Another way to look at the narrative; or here the conceptual landscape is to see Azathoth as the alchemist. The archetype of the hanging man, with his other names as Thoth (Egypt), Hermes (Greece), Mercury (Italy), Odin (Scandinavia). The archetype of an in-between mediator and communicator between the human and non-human, as well as mythologically the first alchemist to teach of the laws of nature. David Abram in his book "The Spell of the Sensuous" talks about shamanism as the art of being in an alternative communication with nature. I connect to this thought a lot through the various reference material we have gone through: Lovecraftian horror of signs, and natural elements "speaking" to the protagonists in mysterious and unfathomable ways initiating a transformation in the state of a being in the characters, Ito's horror manga by the process of corrupting natural elements until they become perverted or unfamiliar (opening a process of finding relations a new) again initiating further transformations. The Lovecraftian movie "Colors out of space", an asteroid (foreign metal) arriving and the gradual process of colors contaminating, affecting, and transforming the characters: very alchemical – how to work with metal, and how each color signifies a state in a process of transformation.

The character of Alchemist is the work of transformation; a science of how transformation of matter occurs. With my poor knowledge of it: alchemy originated in Egypt and it has been viewed as the subterranean knowledge: something hidden from the public. The Greek coined the term 'Gnosis': a way of knowing that initiates to a state of an altered self – transforming one's being. This knowledge is essentially experiential (bodily).

In raw, alchemic work is how to extract or arrive to the essence of things – so that matter can transform, this is done through speaking creative words (or the creative will, intent), imagery, motion, and heat. To go through a process of purification, similar to homeopathy where you subtract the essence to arrive to potency.

After the Cartesian split, Karl Gustav Jung picked the alchemical work back with his research on archetypal/communal/common myth imagery – we all more or less are familiar with it as we have worked with his imagery and approach through Omer in this process.

And to come back to the hanging man in another way: the Scandinavian mythos tells the story of Odin, who hanged himself upside down between heavens and earth to meditate between the two places. He did this to gain insight and knowledge. In the original program description of Azathoth, it was written that the "participants are invited to meditate on the origination, creation, transmission, and interpretation of meaning", I connect this to Odin's story and Azathoth for me contains a performative aspect of meditation as methodology.

In conclusion, Azathoth for me conceptually is about transformation through communication: dialoguing with one's imagery simultaneously as one dialogues with the others, the space, the sound. This comes forth visually as the effect of singular threads getting tangled, creating clusters of singular or plural meaning to the spectator. Then those knots unravelling only to get

knotted again. This creates a multitude in perspective on how singular is plural and how plurality is singularity – an inescapable paradox that asks for acceptance (for the unnamed, unreadiness, of altered knowing or relationality from the spectator) or then the horror of the inability to succumb to that, and so azathoth becomes a force that one drowns into, insanity and other coping mechanism.

References:

Catsoup <https://youtu.be/XILBX4EIJY>

I really love the imagery in this video

Francis Alys - When faith moves mountains <https://youtu.be/4eNuqLnFaYA>

I feel that faith has a huge weight in Azathoth... I myself keep returning within aza to the mythos of Sisyphus, of rolling this huge mass up and down in an inescapable loop, and how to break that. The Christian symbolism that I keep bringing due to my heritage. Questions on how malleable that faith is that comes out through a play of totalitarian faith (there is one truth type of a vibe) or that the faith encompasses a multitude and a vast flexibility inviting radically different responses to my initial “storyline” or imagination within the work, and so on. It is a fun game. Faith as also persistence, resilience, blindness, revelations, (humility), devotion, dedication...

Duane Michals, photographer:

https://youtu.be/ZVFMOO_q1i4

I really enjoy his work, aesthetics, storytelling, methodology, perspective, and I find myself being influenced by his work a lot during azathoth





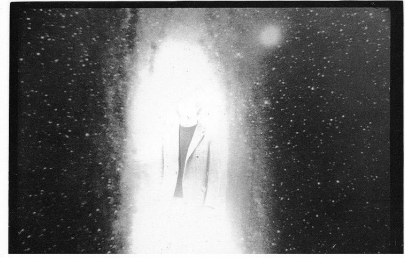
The Human Condition

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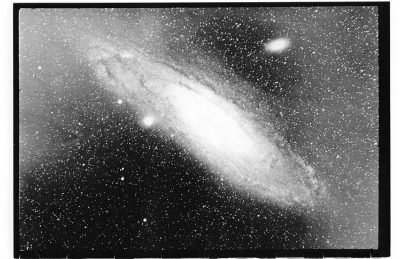
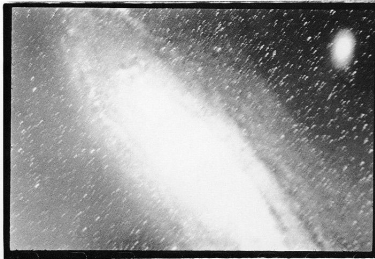
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THE FALLEN ANGEL

1



2



3



4



5



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