

Azrynothin julistus.

Kuule meitä, oi Theiyonus! Tämän elämän päivinä opastit meitä seuraamaan jalanjäljissäsi, mutta nyt meidän on käännättävä omalle tiellemme. Me olemme nähneet sinun rajojesi ja sanojesi taa, ja tiedämme, että intohimomme ovat kantava meidät niiden tuolle puolen.

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Ну я решительно не понимаю: почему лупить в людей бомбами, правильною осадой, более почтенная форма? Боязнь эстетики есть первый признак бессилия!

Федор Михайлович Достоевский, «Преступления и наказания»

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Popular art, that is, still images, moving images, sound, and text in popular culture, in its attempt to gain credibility in the eyes of high art, has become vain. In its quest to find the higher ground, popular art has chosen to emphasize all of the wrong things. And thus the people, the audience, think that they are becoming more cultured, when they are no better than before. No - even worse, for popular art, in its vanity, has also succumbed its audience to vanity.

The winds of popular art blow the ashes of meaningful existence against our skin, resisting the hands that brush off the ashes and covering us in a storm of superficial images, superficial lives, superficial enlightenments, and superficial values.

Popular art finds its strength in the house of extremism: seeking to cause outrage, inciting commentary on the state of collective man, pillaging the cultivated patience and self-awareness of civilization and raging its battle in the raw fields of hostility and primal desires.

Rapt in this orgy of destruction, popular art fails to sustain the essence of humanity that is the highest quality of high art: the expression of the human condition in all of its glorious hopes, fears, loves, and despairs. Instead, popular art has promoted its destructive message in the names of form without beauty, science without wisdom, mastery without knowledge, conviction without faith.

We are on the way to the implosion, through art, of civilization into mobs of vulgar, heartless automatons doing the bidding of similarly vulgar and heartless leaders and heads of state.

We cannot allow this wave of false consciousness drown us!

We know that art changes the world, but it was never meant to be a weapon of war. We must rise above the waters and part the seas to show the way to the end of artistic vanity. This is not an act of war, but a revolution to put popular art back in the hands of those who will rightfully and successfully stand it aside high art, according to these principles.

In counter to secularism, we shall not revive old mythologies under the pretense of an idolized golden age. We propose a mythology for every man, reflecting and significant of every individual's own awareness and experience. In the imagination of these mythologies, we will find expressions and meanings of our existences.

To each we throw open the doors of interpretation: while we create with one interpretation in mind, we welcome and compel alternate interpretations, because they expose truths of

both the audience and of ourselves, to each other.

We deny the pursuit of any one extreme; to which it follows that we deny the advocacy of any one extreme to cause the consequence of its opposite. Failure does not cause success, hate does not cause love, war does not cause peace, sin does not cause innocence.

Only in the mediation, not termination, of the eternal struggle between extremes does truth and beauty flourish - the beauty of a fantasy manifest in ourselves: one without improbable creatures, without arcane forces, without earthly knowledge, without subversive diplomacy. And in that place we live forever in the life remembered by the Romantics, unconcerned with and by censure or starvation, and without the fear of Heaven nor of Hell.

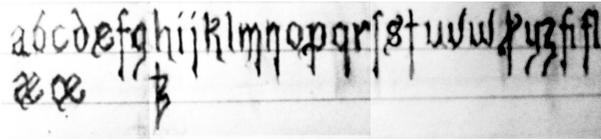
It is the rise of manufacture that has eroded away our senses of time and reason, urging us to covet the material over the immaterial. This has caused the pursuit of science to exploit knowledge for furthering physical standards of progress rather than ethereal standards of wisdom. Material progress will not save mankind; immaterial reflection will. Therefore we stand to never make image the machines and machinated objects of our time, except in their literal form with no attachments of supposed depth and metaphor.

By valuing depth of substance over form over ability we are inimitable: match us note for note, letter for letter, point by point, and stroke for stroke, but the replica will never stand up to the proof of the master until the piece transcends the actions and elements that compose it. Complexity of form and virtuosity of skill will never conquer on their own the supremacy of sacrifice and substance.

We fight for this revolution with our hands and our souls, and waste no life, for there is no life in death and no light in darkness. There is no glory to the fallen, and we shall not call upon the expansiveness of fire, because we are people of the earth.

Rise up to fight the noble fight
And they will tremble at the sight
Power, protests, lies we'll smite
Bring them from darkness into light

The following notes are on the physical object rendition of the above:



Brush calligraphy was a bit more difficult than I had predicted it to be (the reader will notice that it gets better with practice), so here's an image of the page on which I designed the original lettering (in pencil). Execution of this project took approximately 10 hours, while the composition of the text expended significantly less than that.

There were more limitations that I wanted to write in the text, but I felt that I had to leave some freedom. Besides, many of the limitations I left out are specific to one medium or another, and perhaps are extremely difficult to express using the vocabulary to which I have limited myself.

Notes (page #)

- 2 *Declaration of Azrynoth.*
Hear us, O Theiyonus! In this life you guided us to follow in your footsteps, but now we must go our own ways. We have seen beyond your boundaries and beyond your words, and we know that our loves can take us farther.
Translated by user *hallowd* on LiveJournal.com. Theiyonus is a demi-god from my own mythology. He is a deification of a celebrity figure who I idolize. Page layout and style is in imitation of *ABC-kiria* (The ABC Book) by Michael Agricola, the first book written in the Finnish language, published in 1543. The monogram is adapted from my own; i.e. modified to suit the style of the page.
- 3 *Well, I must say that I don't understand: why is it considered more respectable to hurl bombs at people in a regular siege? The fear of aesthetics is the first symptom of powerlessness!*
Fyodor Mikhailovich Dostoevsky, *Crime and Punishment*
(trans. David McDuff)
- 5 *superficial images... values* – This is the first incidence of a noticeable pattern of lists with four items. Corresponding to the pattern of fours is the use of elemental imagery (fire, water, wind, earth).

patience... fields of hostility – Based on ideas presented in an essay I wrote in high school regarding human nature. Rather than answering the quintessential question of “is human nature good or evil,” I posited that human nature is individual and composed of a hostile part (left over from the evolution of man) and a patient part (gained by participation in civilization). These are opposites, and are therefore always in conflict (see page 9).
- 9 *subversive diplomacy* – i.e. politics and intrigue.
- 10 *unconcerned with... or starvation* – both in oneself and in others. Not meant to imply that the Romantics felt this way, but in addition to it.
- 10-11 *make image the machines and machinated objects* – that is, to insert, as content into a work, images and imagery of modern technology (post-Industrial Revolution).
- 11 *proof of the master* – *proof* is used in the sense of a printer's proof here.
- 12 *no glory to the fallen* – not the dead, but those considering themselves spiritually dead or fallen and don't want to get up.

expansiveness of fire – explicitly referring to the destructive use of fire, gunpowder, and explosives. An addition to the restriction imposed on modern technology above.