

Subject: Mothman On Coasttocoastam.com

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Subject: Mothman Of Coasttocoastam.com.
Aug. 22, 2011.

Last night they brought up the subject of Mothman. Here is something about Mothman.

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Location Pacific Northwest, USA
Colvin earned a B.F.A. in photography/design at the Art Academy of Cincinnati in 1982, and studied graduate photography/film at UT Austin from 1982-1988 (with a short detour to VCU in 1983-1984).

Colvin's 1980s Mothman Photo Series gained him sufficient acclaim to allow brief collaborations with artists such as Laurie Anderson, Lee Friedlander, and Keith Haring. Colvin is a founding member of the Austin Film Society. In the late 1970s, Colvin studied at the highly-touted journalism program at Marshall University, and was a news announcer on WFMU-FM. While at Marshall, he tutored with media icons Ralph Turner (who originally reported on Mothman) and Matt Lauer of The Today Show.

Biography

Andy Colvin was born in Charleston, WV, in 1959. In 1966, Andy & his family & friends started having encounters with the supernatural birdman popularly known as "Mothman." Colvin found he could draw, paint, and take photographs after these encounters. He was recognized as an artistic prodigy at his elementary school, where his drawings have hung for several decades. After his father d-ed in 1972, Colvin helped support himself by doing portraits at local fairs and illustrations for local businesses. He became known for working in semi-trance, capturing the essence of his subjects in unforgiving media such as India ink, gauche, and watercolor. Word traveled fast about a teenage "Mothman" artist who could draw with either hand, and who rarely looked at the paper. Andy Colvin is now a documentary photographer and filmmaker who has been interviewing witnesses to paranormal events for over two decades. Prior to making documentaries, Colvin worked on commercial films, in art museums, and in photographic studios.

Artist Statement

This body of work reflects emotional states and synchronous coincidences I have perceived in connection with the notorious Mothman and one of his major prophecies: the 9/11 tragedy. Immediately following the 9/11 attacks, I remembered that 34 years prior, my best friend at school had predicted that such an event would occur in the year 2001. ----- My friend stated that his knowledge had come from his personal visits with space aliens and a flying birdman that was being seen in the area. One night while I was staying over at his house, he woke up screaming that the aliens and the birdman had come to visit us while we were asleep. I was naturally incredulous, and we soon had a falling out. In the media, the birdman was dubbed Mothman. The story of the Mothman sightings later became the focus of a best-selling book and motion picture called The Mothman Prophecies. Central to the Mothman tale is that there appears to be a shape-shifting creature that can communicate with people either t-elepatically, or through dreams and visions. The Mothman is an enigmatic subject that has confounded mainstream cryptozoologists and UFO researchers for decades, as it incorporates things that go far beyond typical creature sightings or UFO encounters. According to author John K-el, who popularized the story, the Mothman was communicating with people about events completely unrelated to UFOs. The Mothman's prophetic messages had to do with things like

po-itical as-assinations, energy blackouts, and industrial sabotage. Kee- noticed an odd, recurring mix of seemingly unrelated phenomena, such as highly-gifted children, missing teenagers, lightning-strike victims, intelligent balls of light, Bigfoots with glowing eyes, occult/masonic activity, fake m-litary officers, fake clergy, fake photographers, fake spacemen, and fake N-SA/Smithsonian vans, as well as entirely real stalkers, serial k-ller activity, cattle and human mutilations, and threatening operatives like the Men In B-ack. Underneath one finds links to the mi-itary-in-ustrial complex, to international banking, terrorism, narc-tics, petrochemicals, ph-rmaceuticals, a-omic energy, biowarfare, and re-igious organizations. Authors such as Peter L-venda and Peter M-on (who reported on Montauk) seem to think that the clues, correspondences, and synchronicities prevalent around Mothman point da-ningly to the occult wings of fascism and neo-Na-ism, as evidenced by the coverups surrounding Charles Ma-son and Sara Jane M-ore. At the same time he investigated Mothman, John Ke-l investigated events on Long Island which we now see overlap into the Montauk saga and its incredible premise: that America was once settled by Moors, and that there is a consp-racy to hide the knowledge of earth energies mastered by the Moors.

Birdmen such as the Mothman are present in the lore of almost all cultures on earth, including the ancient Sumerians, Greeks, Hebrews, Buddhists, Muslims, Hindus, Ch-istians, and Native Americans. The Greek letter Psi is based on the Phoenix, a derivation of this winged being. There are obvious connections between ancient birdmen and symbols like the caduceus (now the logo of the American Medical Association), the chakra system (on which Eastern medicine is based), and the eagle and ribbon imagery so prevalent in various government offices. Some connections, like The Great Stone Owl of Moloch worshipped annually by elite R-publican business leaders at Bohemian Grove, CA, are less obvious--yet still quite intriguing. The Old and New Testaments connect flying beings with Ezekiel's Wheel and the messianic Ch-ist, whose symbolic cross, or tree, is eerily similar to the symbologies of the Thunderbird and the Garuda, the fearsome, crime-fighting protector deity of Asia. There also seems to be some sort of code embedded within the Mothman encounters, similar to the daVinci Code. This code might reflect the ancient Hindu belief that the Garuda's role is to systematically root out those who commit heinous crimes. In this sense, the Mothman phenomenon and its attendant prophecies may be a naturally-occurring social mechanism for tracking political crimes, harmful mili-ary and/or go-ernmental operations, and predatory business behaviors--especially behaviors that harm the young and innocent. The concept of a messianic protector or crime-fighting deity is an old one. Researchers have counted several messiahs prior to Ch-ist. Each one seems to have utilized prophecies given to ordinary humans.

Once the 9/11 tragedy occurred and I realized that my friend had been correct in his prediction, I began to look differently at everything that had transpired in my youth. The events started to have a real context. I began reading everything I could find on related subjects. I went back to the Ohio and Kanawha Valleys several times, and interviewed people from my childhood. I made a Mothman video series, and began writing books and doing interviews on the subject. As I traveled, I shot most of the photographs for this series. I searched for the places where people had seen the creature, and familiarized myself with the energy of these places. I looked for that energy in other places. Along the way the phenomenon seemed to interact with me, placing obvious synchronicities in my path, as a kind of validation that I was going in the right direction. During the course of the investigation, I began to wonder if I had subconsciously been following a life-course influenced by my original 1967 interactions with the phenomenon. I also began to suspect that my recent photos may contain pieces of Mothman Code. I usually shoot several versions of any given image, using a half-dozen cameras of varying formats. The choice of which image to use usually comes down to an indescribable quality, a subconscious cue that tells me this is the one. This intuitive process seems to allow more precognitive qualities to come through. Many of my images from decades ago are just now beginning to make sense. Some of these older images are included in this book. I hope you find them beneficial in understanding the awesome Mothman mystery. In keeping with the traditional documentary style I began practicing 25 years ago, I have not manipulated these images in any

way, other than slight color correction, cropping, and formatting for publication.

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