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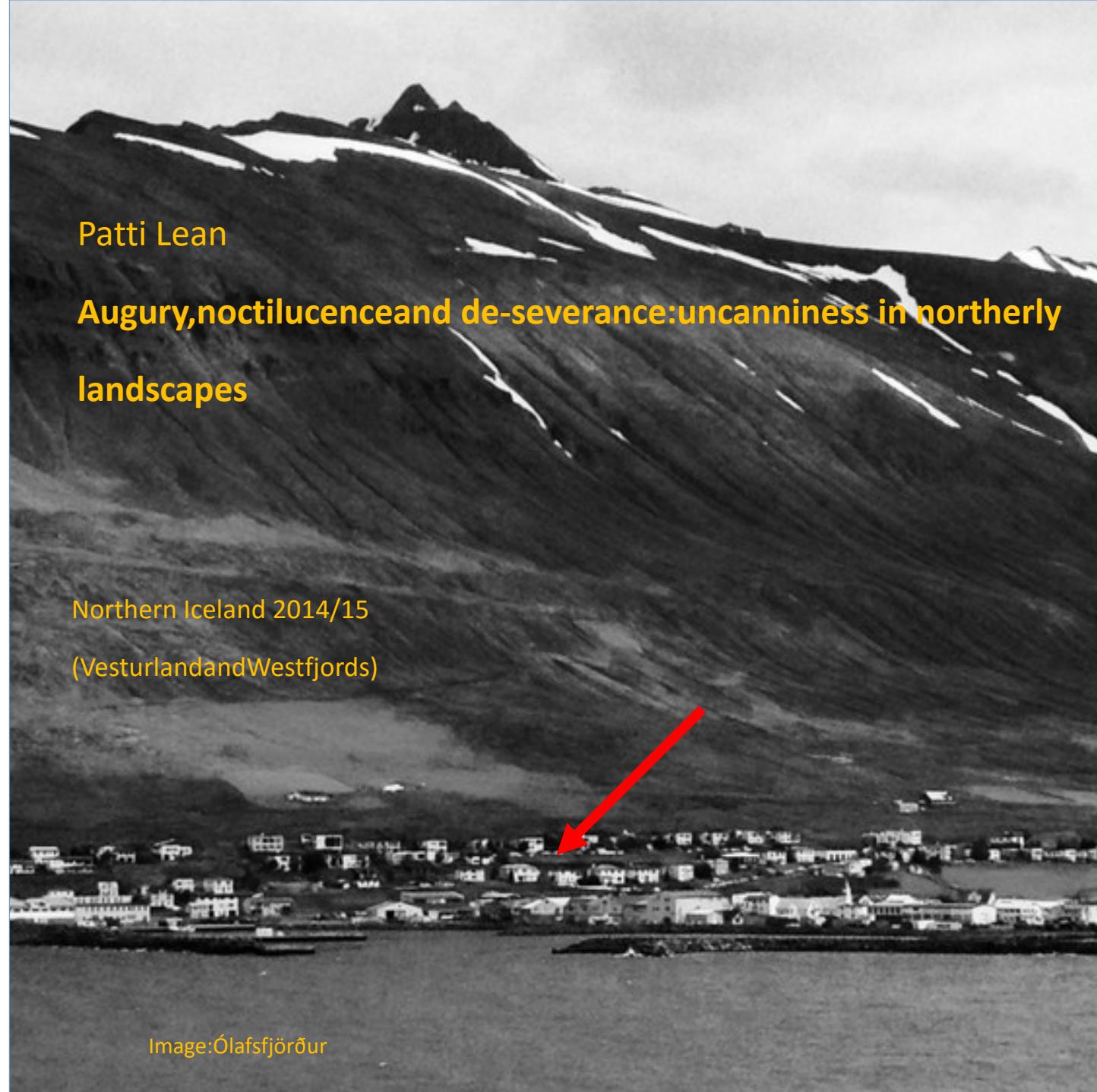
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Patti Lean

Augury,noctilucent and de-severance:uncanniness in northerly landscapes

Northern Iceland 2014/15

(Vesturland and Westfjords)

Image:Ólafsfjörður



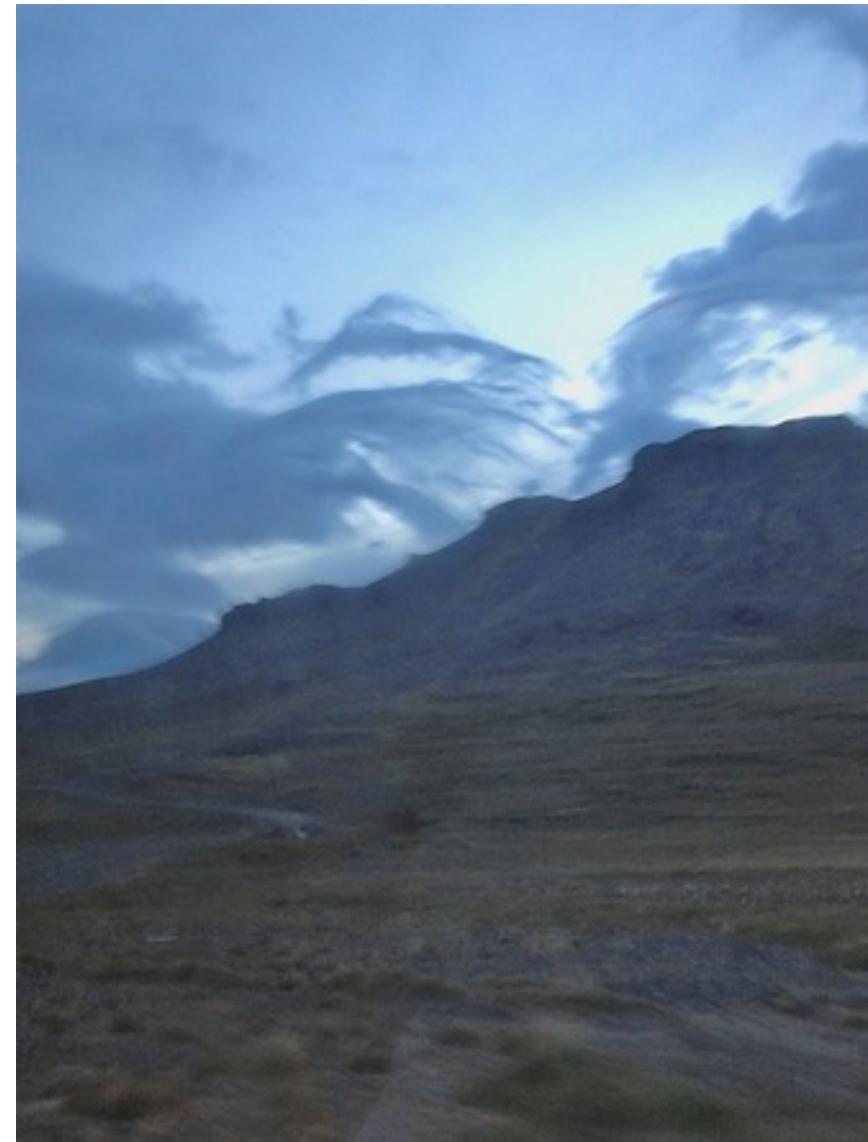
Freud's Uncanny -*das Unheimliche*

Something once familiar, then repressed, that now returns. (Freud, 2003 [1919]: 152, 154)

(examples include: when boundaries between reality and fantasy are blurred; being buried alive (return to the womb); severed limbs (castration complex); raising of the dead.



noctilucent, luminescence due to ice crystals in high altitude clouds, found in twilight sky in northerly latitudes.



P. Lean 2015, Cumulonimbus clouds over Snæfellsjökull, Iceland.
Digital photographs.

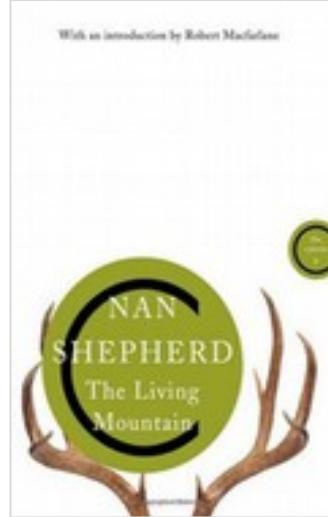
Eyrbyggjasaga -Pórgunna

NanShepherd (1893-1981)



Most works of mountain literature are written by men, and most of them focus on the goal of the summit. Nan Shepherd's aimless, sensual exploration of the Cairngorms is bracingly different.

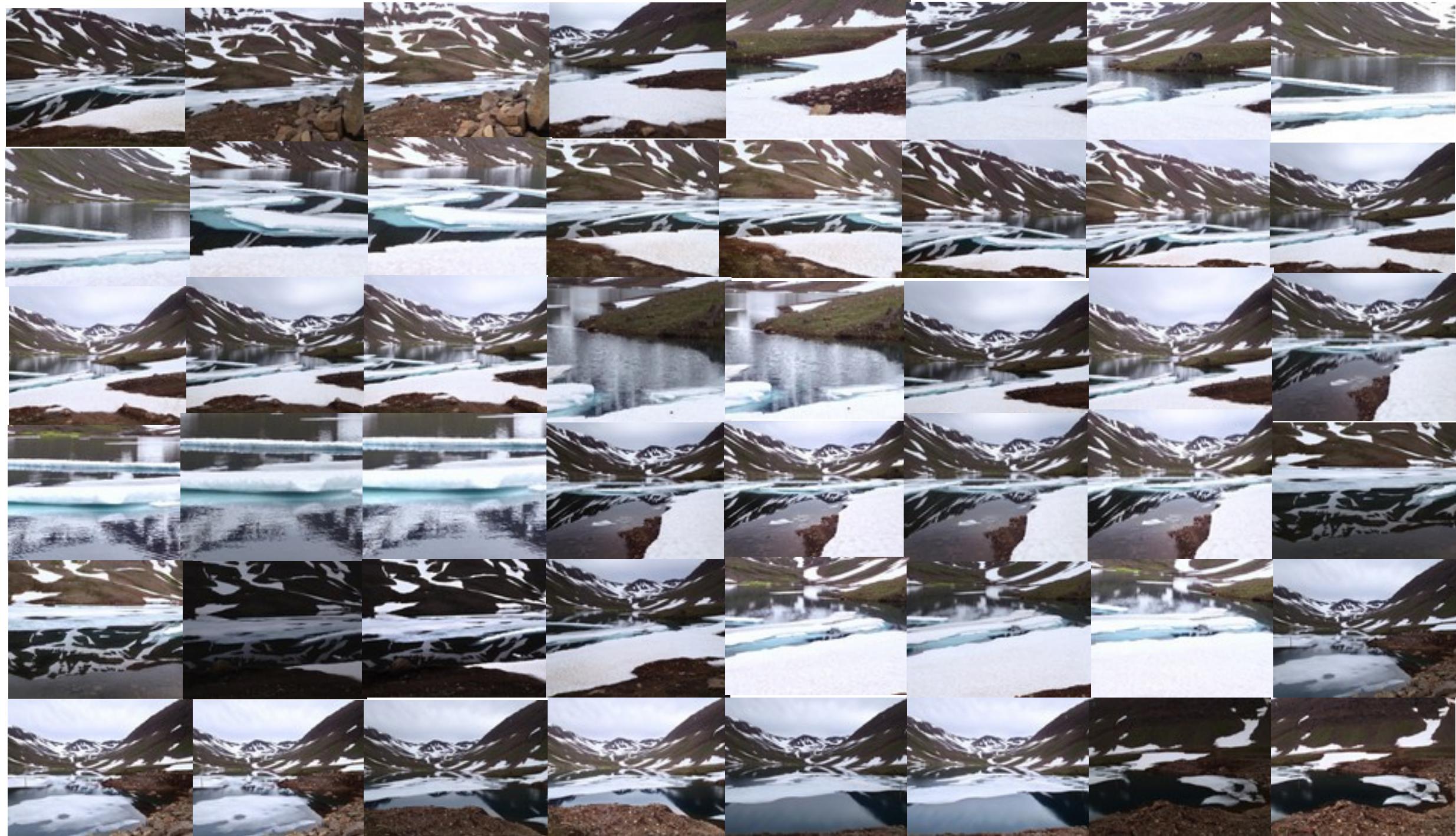
Robert Macfarlane, 2008

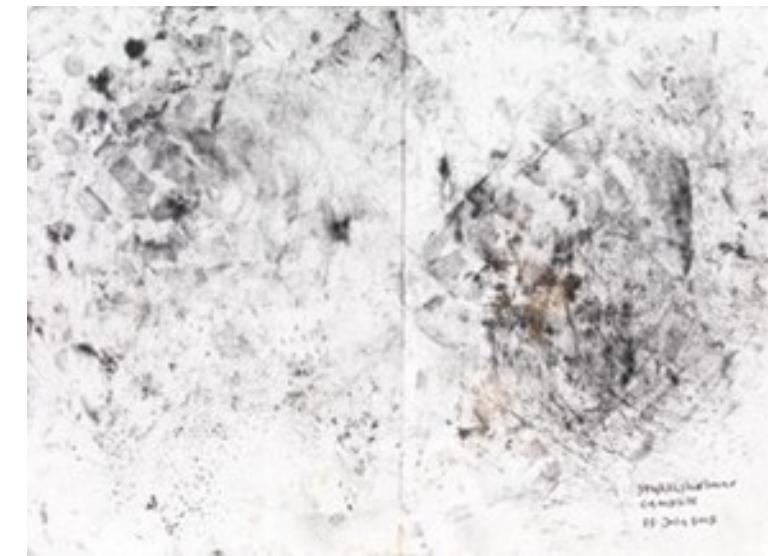
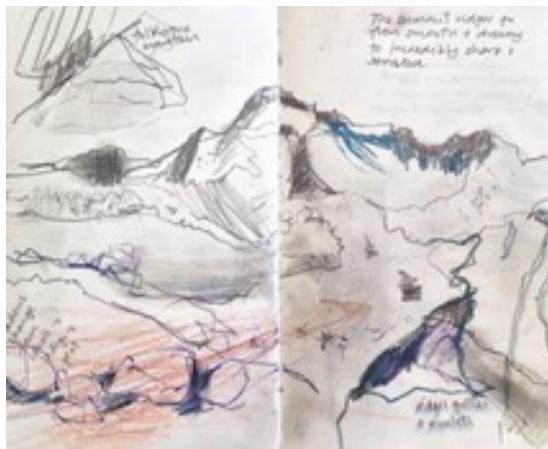
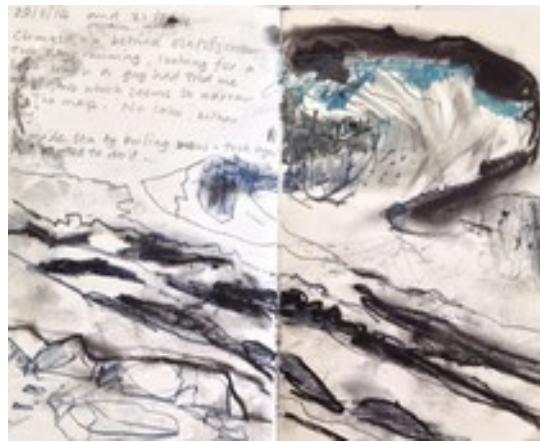


The Living Mountain (written c.1945, published 1977).



PhD question: Are Nan Shepherd's methodologies in nature-writing applicable to my contemporary art practice?





Humanity and nonhumanity have always performed an intricate dance with each other. There was never a time when human agency was anything other than an interfolded network of humanity and non-humanity; today this mingling has become harder to ignore.

(Bennett 2010: 31)

From sketchbooks 2014-15



Ólafsfjörður Study
(Limnology/Oceanology Series)

2014.

Watercolour and ink on paper.

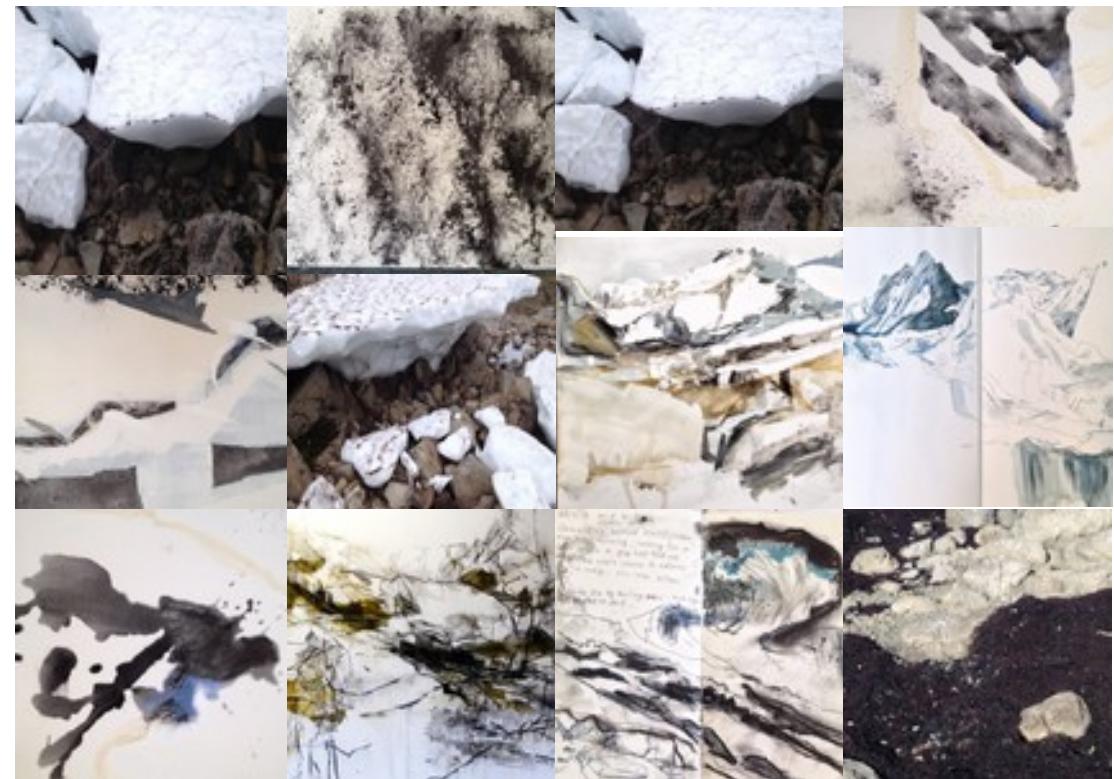
Approx. 38 x 31cm.



Olafsfjordur,:hiking study
(Limnology/Oceanology Series)

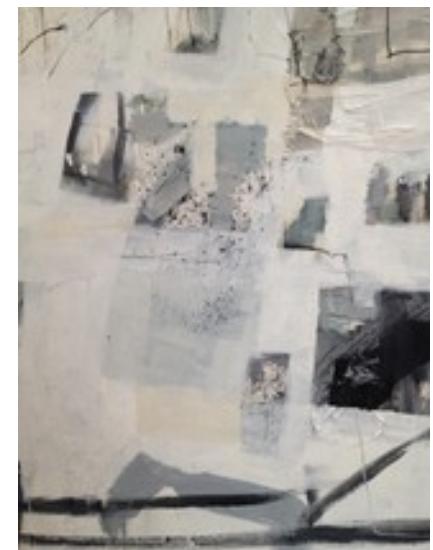
2014

ink, acrylic, Japanese paper-collage and charcoal on canvas. 100 x 100cm.



Studies 2015

Heidegger's deseverance (*Ent-fernung* or *Entfernung*, literally 'the removal of distance')

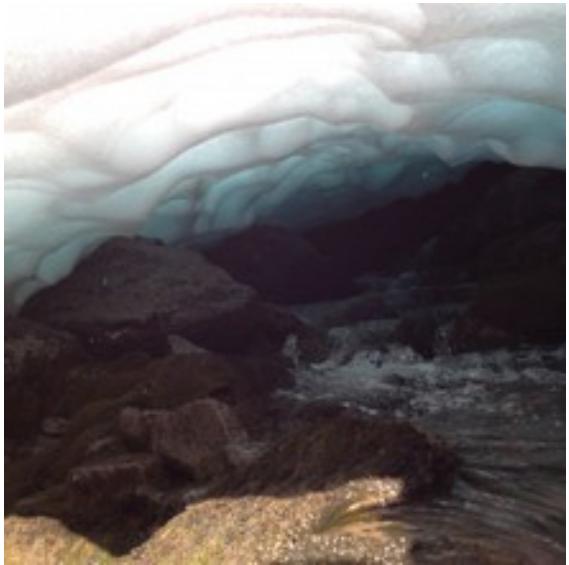




Ólafsfjörður Study 2016. Mixed media (watercolour, wax, ash) on paper. 46 x 31cm



Ólafsfjörður Study 2016. Watercolour, wax and ash on paper. 35 x 26cm



(i) (ii)



in the mountain, not on..

A mountain has an inside [...]

(Shepherd, 1977: 16)

It seems to me then that I could never go back; my fear unmans me, horror is in my mouth.

(Shepherd 1977: 6)

Something moves between me and it. Place and a mind may interpenetrate till the nature of both is altered.

(Shepherd 1977:8)

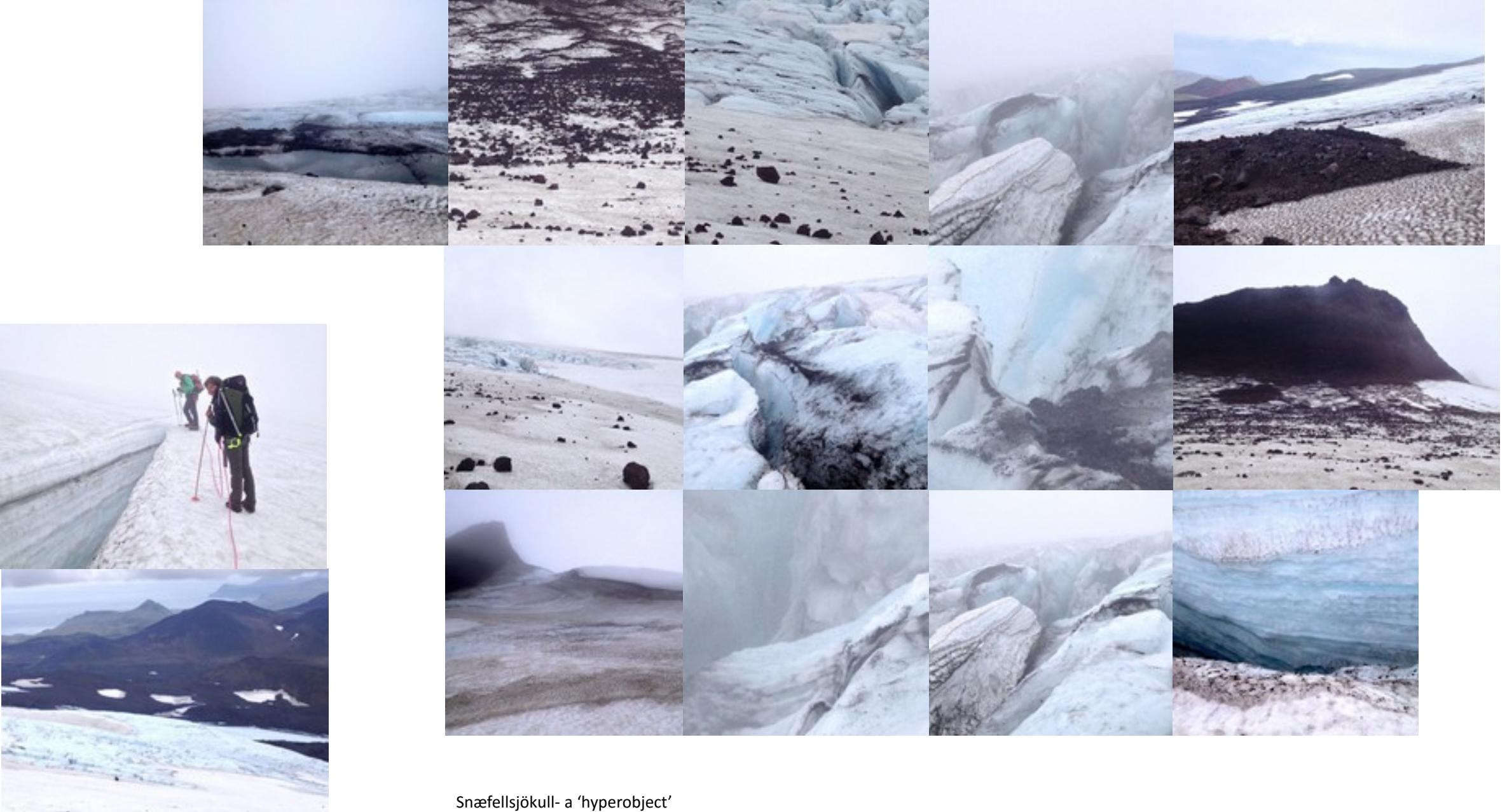


(iii)(iv)



(i) Snow-bridge near Ólafsfjörður, 2014, photograph.

(ii) (iii) (iv) Studies, 2016. Watercolour and mixed media on paper



Snæfellsjökull- a 'hyperobject'

Glacier and setting for novels Jules Verne (1864)*Journey to the Centre of the Earth*and Halldór Laxness (1972)*Under the Glacier*.



Snaefellsjökull: what you have stolen can never be yours

2015

mixed media on canvas

190 x 170cm framed dimensions



Studio view, work-in-progress:

2015

Snaefellsjökull III: Úa's Journey

mixed media on canvas, 190 x 170cm

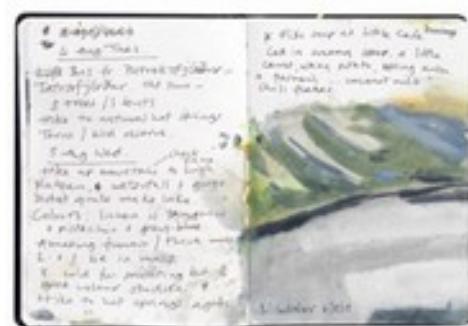
framed dimensions.

Augury(ancient Greece and Rome) the art and science of observing and interpreting omens through observing natural phenomena, often birds and bird-flight.

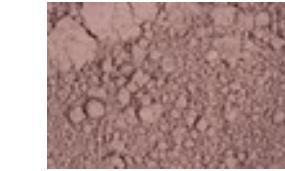
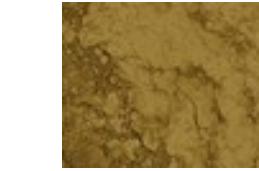




Sketchbook field studies inwatercolour



Paint as material



Red oxide

Yellow ochre

Spanish Gold ochre

Armenian porphyry

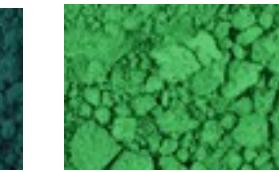
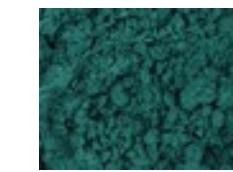
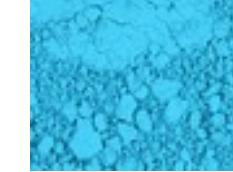
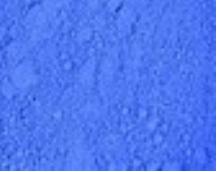
Mummy red

Felsite
yellow

Raw Umber

Green earth

Light violet porphyry



Armenian green

earth

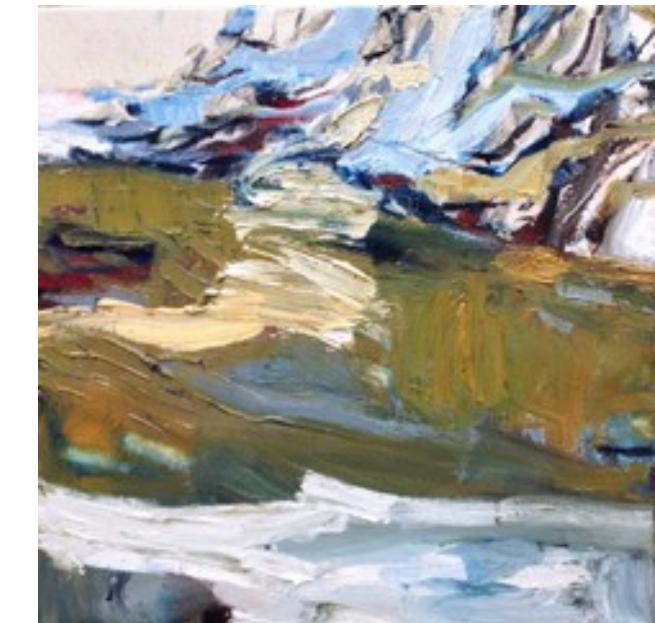
Cobalt blue

Cobalt turquoise

Cobalt green extra
deep

Cobalt green light

Black graphite



Matter wants form and - providentially – form wants to share itself.

(Bucklow, 2009: 80)

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