

Lean, Patti (2016) Augury, noctilucence and de-severance: uncanniness in northerly landscapes. In: NAFAE Conference: ‘Research Practice Practice Research’, 15-16 July 2016, Lancaster, UK. (Unpublished)

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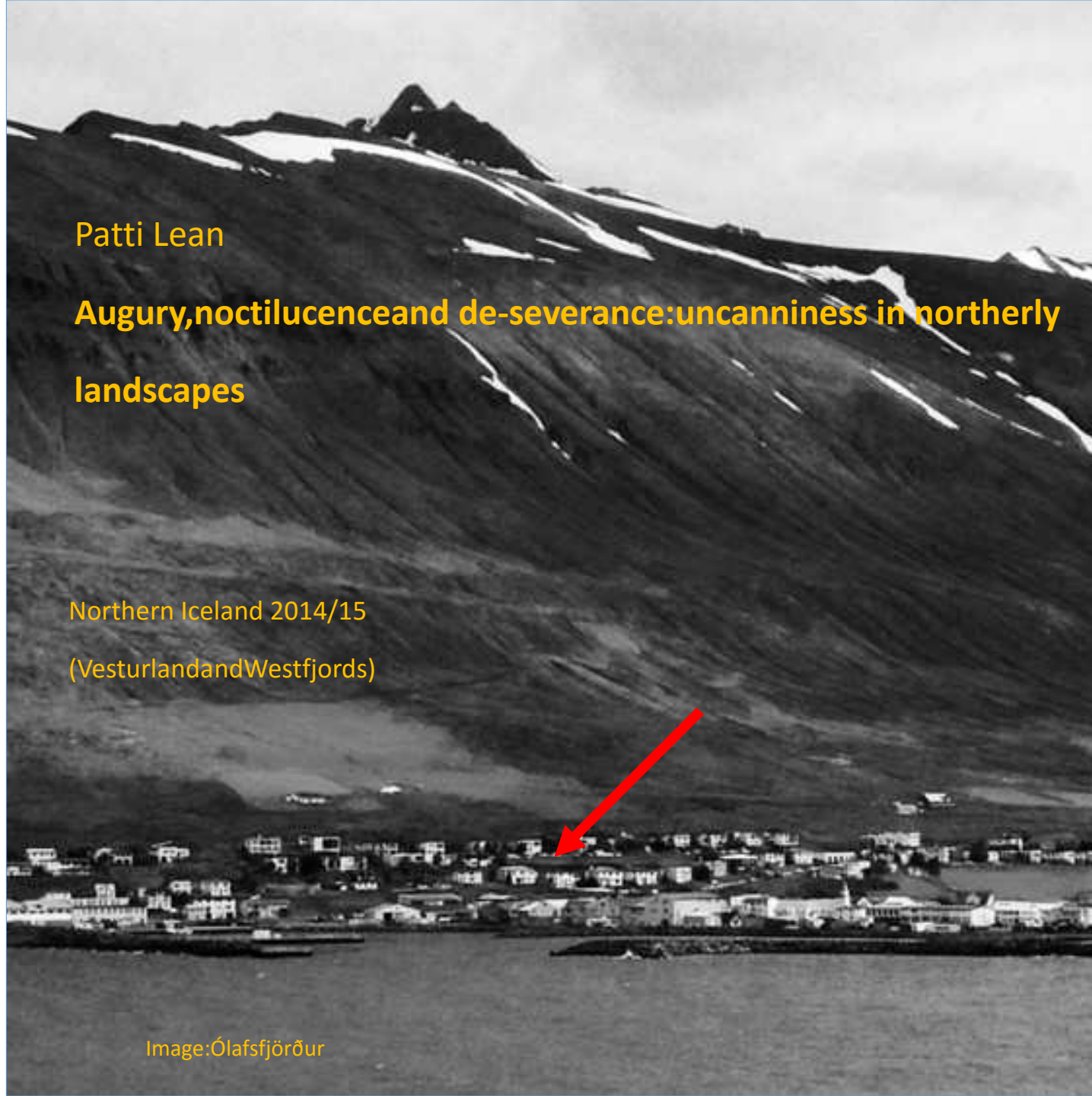
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Patti Lean

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

Northern Iceland 2014/15
(Vesturland and Westfjords)

Image: Ólafsfjörður



Freud's Uncanny -*dasUnheimliche*

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.

***Eyrbyggjasaga* -Þórgunna**



P. Lean 2015, Cumulo-cirrus clouds over Snæfellsjökull, Iceland.

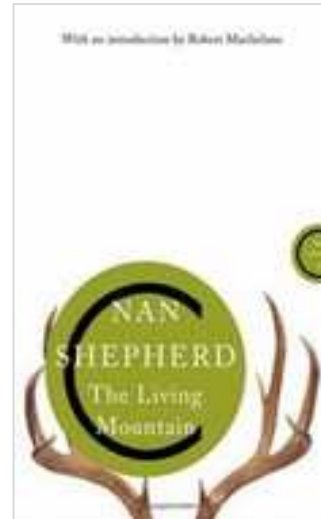
Digital photographs.

Nan Shepherd (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.

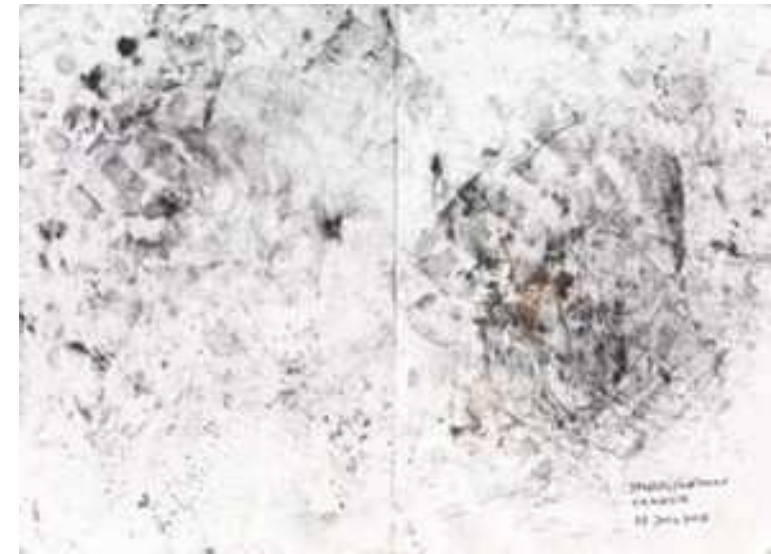
Robert Macfarlane, 2008



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 interfolding 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.



Ólafsfjörður, hiking study
(Limnology/Oceanology Series)
2014
ink, acrylic, Japanese paper-collage and charcoal on canvas. 100 x 100cm.



Studies 2015



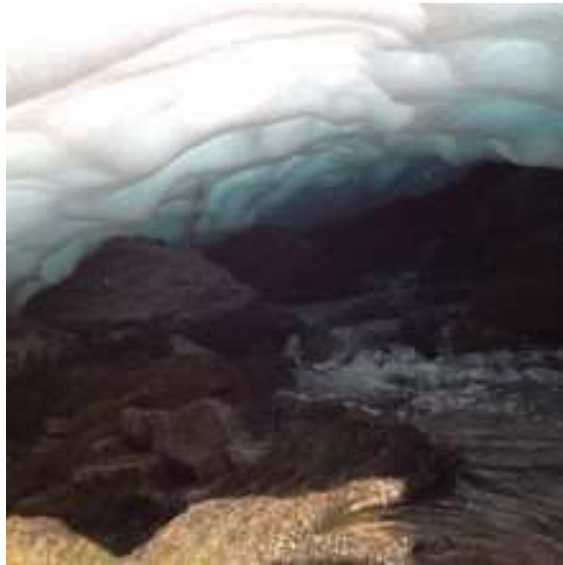
Heidegger's deseverance (*Ent-fernung* or *Entfernung*, literally 'the removal of distance')



ÓlafsfjörðurStudy2016. Mixed media (watercolour, wax, ash) on paper. 46 x 31cm



ÓlafsfjörðurStudy2016. Watercolour, wax and ash on paper. 35 x 26cm



(i) (ii)



(iii)(iv)



inthe mountain, noton..

Amountain 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.

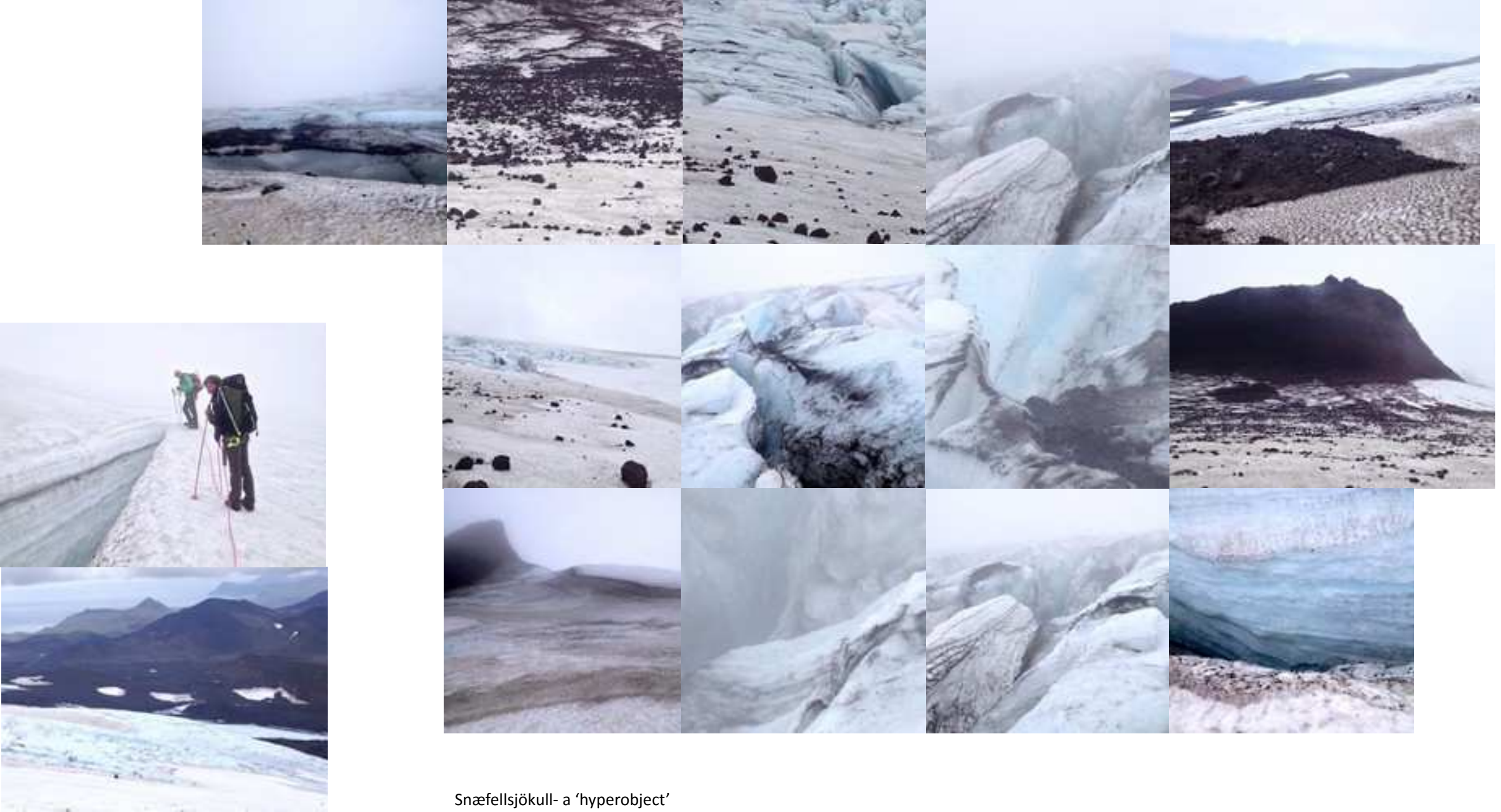
(Shepherd 1977: 6)

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

(Shepherd 1977:8)

(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*andHalldórLaxness (1972)*Under the Glacier*.



Snæfellsjökull: what you have stolen can never be yours

2015

mixed media on canvas

190 x 170cm framed dimensions



Studio view, work-in-progress:

2015

SnaefellsjökullIII:Úa'sJourney

mixed media on canvas, 190 x 170cm

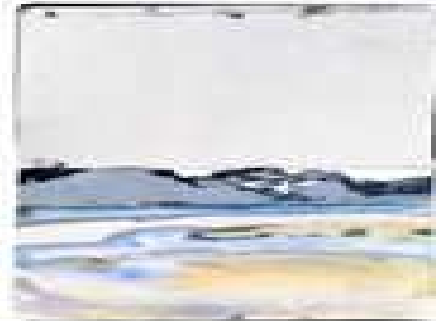
framed dimensions.

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
in watercolour



Paint as material



Red oxide



Yellow ochre



Spanish Gold ochre



Armenian porphyry



Mummy red



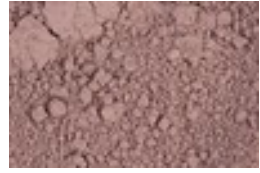
Felsite
yellow



Raw Umber



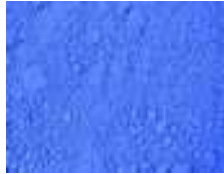
Green earth



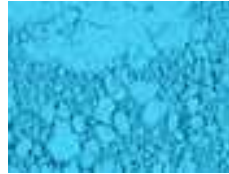
Light violet porphyry



Armenian green
earth



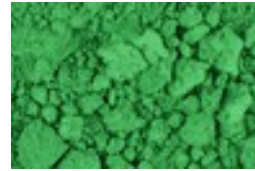
Cobalt blue



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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