Patti Lean

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

Northern Iceland 2014/15
(Vesturland and Westfjords)
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.

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

Eyrbyggjasaga - bórgunna

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

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

Nan Shepherd (1893-1981)

The Living Mountain (written c.1945, published 1977).
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 interlocking network of humanity and non-humanity; today this mingling has become harder to ignore.

[Bennett 2010: 31]
Heidegger’s deseverance (Ent-fernung or Entfernung, literally ‘the removal of distance’)

Olafsfjörður: Study
(Limnology/Oceanology Series)
2014.
Watercolour and ink on paper.
Approx. 38 x 31 cm.
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
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* 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: 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
in watercolour
Matter wants form and - providentially – form wants to share itself.

(Bucklow, 2009: 80)
References


