

Hyperborean Thoughts: A Studio Analysis of Cold Places

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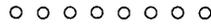
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Abstract

“Winter is by far the oldest of the seasons and it confers age upon our memories. In the outside world, snow covers all tracks, blurs the road, muffles every sound, conceals all colours. As a result of this universal whiteness we feel a form of cosmic negation in action”.

– Gaston Bachelard (1958).¹



Polar regions on Earth are renowned for their dizzying spatial disorientation and extreme distortion of time.² This project sets out to examine cold space by highlighting the peculiarities and eccentricity surrounding cold geographical locations and to further examine linkages between time and place through a new series of studio work.

With the advent of Arctic exploration in the early twentieth-century, artists, writers and filmmakers of the time began to utilise the Arctic as a space to canvas their neo-romantic ideas surrounding the themes of nature, beauty, the mysterious and the supernatural. This research project aims to examine cold space as a metaphor for day-dreaming and will visually document this process through the production of a number of diminutive-scale works on paper which reflect present day thinking surrounding cold space, including the imagined, the experienced and the dreamt. It draws comparisons between the transformative qualities of cold landscape environments and contemporary philosophical thinking.

¹ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994), 56.

² Adriana Craciun, “The Frozen Ocean,” *The Modern Language Association of America PMLA*, vol. 125, no. 3 (2010): 693-701.

The work presented for this examination and its documentation contains no material which has been accepted for the award of any other degree or diploma in any university. To the best of my knowledge and belief, no material previously published or written by another person, except when due reference is made in the text, is contained herein.



Jennifer Murray

Introduction

It has been said that winter wakes up the mind.³ Perhaps this is why winter is often regarded as the “intellectual season”.⁴ Shorter daylight hours prompt one to retreat and undertake a less intensive approach to one’s daily activities. Naturally, this leaves both time and space for thinking things through, and lingering longer in one’s mind.

When first researching this project, I found it difficult to decide on which aspects of the cold I intended to focus. Being geographically located in Sydney, Australia also presented some challenges, especially when trying to maintain momentum for this project through the Sydney summer. When most people were down sunning themselves at the beach, or sipping ice-cold lemonade in the sweltering 35 degree heat, in stark contrast, I found myself retreating to an air-conditioned studio space hoping that my acrylic paints didn’t dry up too quickly.

The studio work that became the result of this project consists of two distinct components. Each component serves as an analytical painterly response to the cold place environment seen through two lenses; the imagined, and the remembered. The imagined space, which can be seen in the first component of work entitled *Blue Series* was commenced in 2011 and reflects my thinking surrounding the cold place weather environment from a fictional perspective. The second component of studio work focuses on the remembered space, and is made up of a series of works, entitled *Icelandic Winter Pattern*. This second component builds upon a residency program that I undertook in the height of the northern winter in Northwest Iceland between 2012 and 2013.

It would be fair to say that cold places are not over-represented in figurative painting. When trying to associate figurative painting with cold places, people often think of Bruegel’s *The Hunters in Snow* (figure 1)⁵ or Monet’s *The Magpie* (figure 2).⁶ Interestingly, within the contemporary Icelandic art scene, little on the subject is undertaken in painting in a figurative style.^{7, 8}

³ Adrian F. Ward, “Warm weather makes it hard to think straight,” *Scientific American* (February 2013), accessed May 3, 2015, <http://www.scientificamerican.com/article/warm-weather-makes-it-hard-think-straight/>.

⁴ Robert Mudie, *Winter; or, The Causes, Appearances, and Effects of the Great Seasonal Repose of Nature*, 2nd ed. (London: Thomas Ward & Co., 1837), v.

⁵ Pieter Bruegel (The Elder), *The Hunters in the Snow*, 1565, oil on wood panel, 117 x 162 cm, Kunsthistorisches Museum, Vienna, Austria, accessed May 12, 2015, <http://www.khm.at/en/visit/exhibitions/2011/winter-tales/>.

⁶ Claude Monet, *The Magpie*, 1869, oil on canvas, 89 x 130 cm, Musee D’Orsay, Paris, France, accessed May 12, 2015, http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/the-magpie-3110.html?cHash=e8d8d83f29.

⁷ Eva Heisler et al., *Icelandic Art Today*. (Germany: Hatje Cantz, 2011).

The project's studio analysis was undertaken in the form of miniature works on paper. I found the approach of working with small, light-weight watercolour paper effective for portraying glimpses of quiet and unoccupied cold spaces, when compared to working with large, heavy canvases or boards.

In chapter one, I will discuss my experiences and recollections of what I encountered in rural Iceland, and in particular my initial impressions of a cold place environment as the primary subject for this research project. The chapter also analyses horizons and their place in the romantic landscape, symbolising a utopian beyond-space. Furthermore, the chapter looks at how other artists (who are similar to me - by also hailing from a warm climate), interpret extreme cold-weather spaces in painting.

In chapter two, I will discuss the imagined cold space from both a futuristic and fictional perspective. This chapter looks at how remote cold places are perceived by artists and filmmakers as an effective backdrop for covert happenings as well as being an ideal backdrop for crime fiction.

In chapter three, I will discuss the methodology which was undertaken within the studio component of this project and in particular, the challenges and benefits associated with working in small dimensions. Colour is also discussed in the chapter with a reflection on blue as a vehicle for escapism.

The term "hyperborean" in the title of my project is used to describe cold climates. Although according to Greek mythology the Hyperboreans were mythical people who lived "beyond the North Wind" where the land was supposed to be perfect, with the sun shining twenty-four hours a day, the term "Hyperborean" still sees some whimsical contemporary use when referring to groups of people who live in a cold climate, or when referring to a distinct group of northern languages. Furthermore, it is interesting to note the sixteenth century cartographer Abraham Ortelius illustrated Hyperborea which comprised the countries Iceland and Greenland in his map entitled *Oceanvs Hyperborevs* in 1572 (figure 3).⁹

⁸ An informal conversation with the Director of the *Akureyri Museum* in Iceland also confirmed these findings (January 2013). There was also a lack of texts available on Icelandic figurative painting, in large bookshops such as *Eymundsson*, (which is the oldest and largest chain store bookseller in Iceland).

⁹ Abraham Ortelius, *Oceanvs Hyperborevs*, 1572, Amsterdam, The Netherlands, accessed 12 May, 2015, https://en.wikipedia.org/wiki/Hyperborea#/media/File:1572_Europa_Ortelius.jpg.

Chapter One: Frozen Winter Spaces

(i) Cold Landscapes

Cold places have a unique utopian quality to them. They are largely inaccessible to humankind, and are often portrayed as other worldly. In particular, the Nordic winter is often associated with mystery and intrigue and offers a powerful backdrop for fiction, fantasy and the unknown. This motivated me to enhance my research into cold places by spending one month at an artist residency program in Northwest Iceland (approximately 4 hours drive north of Reykjavik).¹⁰ I felt that experiencing a truly cold, remote place and its climate would enhance my research into cold places, in ways which the library and various other forms of multimedia could not. In particular, the experience would offer a level of sensory insight I felt was necessary to allow me to thoroughly research the topic of cold climates for this project.

The residency studio was situated in the rural village of Skagaströnd (which translates in English to *Peninsular Beach*) and situated adjacent to the Icelandic coastline which extended out toward the Greenland Sea. During the time spent there, I worked out of an old converted fishing warehouse alongside a handful of other artists.

Just prior to undertaking the residency program, I had been pondering over parts of French philosopher Louis Marin's writings on utopian frontiers.¹¹ In his work, Marin compares the utopian space to a limitless horizon open to interpretation¹² and goes on to further describe his utopian "frontier" conception as an edge signifying a no-man's-land, a limit blurred by destructive or wild forces.¹³

Marin describes it as a place where two kings can meet to make peace after having been at war with each other for many years, a neutral place, an edge, between the two halves of the world.¹⁴ Interestingly, Marin's writings point to the 1986 Reykjavík Summit hosted by Iceland, which marked a meeting between United States President Ronald Reagan and Soviet Premier Mikhail Gorbachev, during which they took significant steps toward nuclear disarmament.

¹⁰ Between December 2012 and January 2013, I undertook a NES Artist Residency studio placement located in Skagaströnd, North West Iceland. <http://neslist.is/wp-content/uploads/2010/01/Former-Artists.pdf>.

¹¹ Louis Marin, "Frontiers of Utopia: Past and Present," *Critical Enquiry* 19, 406.

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *Ibid.*

(ii) *The Edge of Blindness*

The term *horizon* was coined in the second half of the thirteenth century and signified 'limit'; the limit of the gaze and the limit of sky and earth. In the seventeenth century it was used to designate the part of the landscape between sky and earth, and in the eighteenth century and the romantic epoch, horizon meant the opening of vision to the "extreme" of the gaze, the mystery of a remote space concealed from view and subsequently the infinity of space.¹⁵ The horizon is often considered as one of the main characteristics of the romantic landscape, and the display of a transcendence where it seems possible to have a glimpse of the other side of the sky, a 'beyond-space' encountered through the poetic and rhetorical figure of the twilight, in terms of which a bridge seems to be established between the visible and the invisible.¹⁶

Marin's description of his "beyond-space" is reminiscent of a number of paintings by the South American painter Matias Duville. Duville, who visually articulates similar concepts and themes surrounding the subject of cold places in his work, investigates what he refers to as "the edge of blindness" (Duville's own personal take on the romantic horizon concept). He uses frozen painted imagery to explore what is beyond the visible or conscious state.¹⁷ Duville's work often draws upon cold, Alaskan imagery to construct multilayered, part real, part dreamscape works of art (figure 4).¹⁸

In Duville's 2003 series of work entitled *Future Memories: Mental trip*¹⁹ we see works consisting of assembled crayon drawings depicting imaginary geographies and juxtapositions of irreconcilable elements such as a cold forest in the boot of a car, cars trapped in a glacier and houses built out of ice with tiny, yellow windows. Brett Littman compared Duville's monochromatic palette, which comprised thinly dispersed areas of colour, to Seurat's late 1800s Conte-Crayon pictures, in which Seurat's outlines of objects and figures snap in and out of focus, as if seen through a fog or mist.²⁰

The article also suggested that as with the work of Seurat, Duville's images convey contradictory emotions: a deep sense of wonder at the sights in a foreign place, as well as a palpable foreboding concerning the unresolved and unknown.²¹ Duville's use of random, dreamt imagery reminds me of the large Vodka billboard advertisements often seen from inside international airport terminals. Finlandia Vodka recently ran an advertising campaign featuring a wheel barrow on a ski, a grand

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Brett Littman, "Snow Blind," *Modern Painters* (Summer 2010): 28-30.

¹⁸ Matias Duville, *Alaska Series*, 2009, Pastel on Paper, 150 x 230 cm, accessed November 5, 2011 <http://www.matiasdville.com/>.

¹⁹ Brett Littman, "Matias Duville: Snow Blind," *Blouin Art Info International* (July 2010) accessed April 3 2015, <http://www.blouinartinfo.com/photo-galleries/matias-duville-snow-blind?image=2>.

²⁰ Brett Littman, "Snow Blind," *Modern Painters* (Summer 2010): 28-30.

²¹ Ibid.

piano and an ice-skating figure dressed as a bird in a mink coat, against a snowy backdrop (figure 5).²² The random bizarreness of the imagery parallels with the jetlagged passersby, who are often consumed in their very own random and dreamy twilight state.

It is also interesting to note that Duville's work is strongly influenced by fellow Brazilian artist Guillermo Kuitca, and whose most well known earlier works depict a series of beds with maps which Kuitca sees as diagrams, maps and plans, all pertaining to an organization or re-organization of the world that has a lot to do with the writing of Foucault.²³ Kuitca's pieces also feature paintings of baggage carousels, theatres and album covers.²⁴ Kuitca believes that however much maps represent real places; they are also important constructions of the imagination²⁵ (figure 6).

In 2007 Kuitca designed an installation entitled *Si yo fuera el invierno mismo/If I were winter itself*,²⁶ (figure 7) which depicts large white canvasses of heavy, flat linear line work. Kuitca saw this work as a reflection of a very rough two years of his life. It is interesting to note that he had an ever-changing working title for the work which began with *Desperation*, which transformed into *Isolation*, then to *Solitude* and then, *Winter, Winter, Winter Winter*. He describes the work as erasing all the echoes of his private experiences and reaching out to his viewer and declaring, "I am winter itself." In the end, Kuitca entitled the work *If I Were Winter Itself*, a title which he had used in 1986 for paintings that were very personal in nature, and were also completed out of a sense of desolation.²⁷ It is interesting to compare Duville's and Kuitca's approaches to cold places. Duville's searching for and exploration of cold places contrasts sharply with Kuitca's use of cold places as an emotive response.

(iii) A State of Repose

In 1837, the English writer Robert Mudie referred to the state of Winter as a "repose of nature," which lies between the ending of the action of one year and the beginning of that of the next, and that no definite length could be assigned to this pause, between action and the state of Winter repose.²⁸

²² *Finlandia Vodka "Life Less Ordinary,"* directed by Pierre Winther (Grillifilms 2013).

²³ Bill Kelley Jr., "Interview with Guillermo Kuitca in Buenos Aires," *Latinart* (June 2001) accessed April 23, 2015, <http://www.latinart.com/transcript.cfm?id=25>.

²⁴ Guillermo Kuitca. *Sin título, óleo sobre tela, c.1986*, oil on canvas, 106,5 x 109 cm, accessed 5 May 2015, <http://www.cosmocosa.com/guillermo-kuitca/789/>.

²⁵ *Ibid.*

²⁶ Guillermo Kuitca, *Si yo fuera el invierno mismo/If I were winter itself*, 2007, installation, variable dimensions, accessed 5 May 2015, <http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/15/>.

²⁷ Matias Duville, "Guillermo Kuitca by Matias Duville," *Bomb 106* (Winter 2009) accessed April 23, 2015, <http://bombmagazine.org/article/3222/guillermo-kuitca>.

²⁸ Robert Mudie, *Winter; or, The Causes, Appearances, and Effects of the Great Seasonal Repose of Nature*, 2nd ed. (London: Thomas Ward & Co., 1837), 17.

In line with Marin and Duville who both touched on the surrealistic “beyond-space” concept in their work, Mudie describes winter as the season where contemplations withdraw the mind from present life and arise the most naturally, to be pursued without interruption. Mudie surmises further, taking a somewhat surrealistic perspective by drawing comparisons between the winter and the body entering a deep sleep.²⁹ In Mudie’s summation of winter deep sleep, he suggests that trains of thought do not return in what we call memory, but instead return in disturbed states of slumber in which they pass through the mind as dreams; and to those same dreams, our waking thoughts often have a much more close resemblance than we should be apt to suppose.³⁰ Here we see Mudie’s work describing a twilight element of winter. This was an interesting theory to ponder. It suggests that my experience of the short daylight hours of the Icelandic winter could be better described as neither day nor night, but as a continuous, four month-long twilight. I pondered Mudie’s writings on winter as a state of repose often during my midday walks around the Skagaströnd harbour. Light was a key aspect I noticed while living in Iceland. Although I experienced the Icelandic winter with a mere four hours of daylight each day, I found that on occasion the sky would clear and become an intense deep blue, and the sun would shine very brightly and tint everything with a burning, golden orange colour for approximately twenty minutes. At this precise moment of each day, it was not difficult to apply Mudie’s repose concept to what I was experiencing.

In the winter in Skagaströnd, one could easily go for days without seeing another person, let alone talking to anyone. Time would pass so easily and it became difficult to differentiate day from night. As an analytical painter, I found my work became unintentionally stretched and warped Mudie-style into the form of loose, romanticised miniature landscapes. I remember feeling frustrated with two on-site sketches that I had completed at the time.³¹ They were visually romantic and pretty. I had even used a golden colour to capture the light of the harbour at a particular time of the day. They reminded me of what I might paint in an instructional painting class from a magazine image to practice my technique. They were just too pretty.

(iv) Daydreaming of Deep Sleep

Mudie’s writings on the twilight state also parallel those of mid twentieth century French scientist Gaston Bachelard. Bachelard wrote that the frozen or winter space is a simplified cosmos, snowed

²⁹ Robert Mudie, *Winter; or, The Causes, Appearances, and Effects of the Great Seasonal Repose of Nature*, 2nd ed. (London: Thomas Ward & Co., 1837), 181.

³⁰ Ibid.

³¹ Refers to two studies (acrylic on paper) made onsite, while undertaking the NES residency program in Skagaströnd, Iceland in 2012.

over, monochromatic, visually blurred and buried in white noise.³² He further noted that as a result of this universal whiteness, we feel a form of cosmic negation in action.³³ Both Mudie's and Bachelard's assessment of the winter space parallels German photographer Jules Spinatsch's portrayal of cold places. In Spinatsch's work entitled *Panorama A240635*³⁴ (figure 8) we see the juxtapositioning of an ugly, empty urban city with a pretty, arctic wonderland which appears Narnia-esque or reminiscent of a scene one would see on the side of a decorated biscuit tin at Christmas.

The perspectives on the frozen or winter landscape's ability to blur our thoughts and daydreams in this chapter are each relevant in support of the conceptual themes that surround time and place in my work. In particular, both Duville's and Spinatsch's imagery depicts the artist's search for the end of the landscape as a genre of image-making through working with cold places, that are unreachable to the majority of humankind.

As a response to the theory examined in this chapter, I painted a series of works on paper entitled *Icelandic Winter Pattern*.³⁵ The series is partly derived from everyday "remembered" imagery captured with the aid of a camera during the time I had spent in Iceland. Similarly to Duville's approach, I found myself physically limited to what I could see and capture with my camera, due to the harshness of the freezing cold environment. Works were further pondered over in my Sydney studio, and after many failed attempts, slowly came together in what I like to refer to as an "almost-narrative" where images appear looser, reflective of the process associated with remembering the sensory aspects of the subject while painting it.

The series focuses on three subject areas which are similar in composition and repeated throughout the series, namely the snowed-over Akureyri woods, a wintery rural streetscape and an icy marina dry-dock. The works are filmic in style and are purposely arranged out of sequence to best achieve a beyond-space happening. The effect is a disjointed yet simplified kind of visual narrative puzzle, where the pieces (images) don't quite fit together in chronological logic or sequential accuracy. This work is further discussed in chapter four entitled Methodology.

³² Gaston Bachelard, *The Poetics of Space* (Boston Beacon Press, 1994), 56.

³³ Ibid.

³⁴ Jules Spinatsch, "*Panorama A240635*, *World Economic Forum, Davos, Switzerland*", 2003, inkjet print, 110 x 250 cm, accessed 27 May, 2015, <http://jules-spinatsch.ch/?p=436>.

³⁵ Jennifer Murray, *Icelandic Winter Pattern*, 2013, acrylic on Lanaquarelle paper, various dimensions.

Chapter Two: Frozen Fiction

(i) *Hyperborean Thoughts*

During the course of researching this project, I noticed a number of media articles on the topic of the construction of an IT server facility warehouse near to the Arctic Circle. With cold and frozen-over time and place already being a central theme within my work, I thought it useful to further expand on it, while also drawing comparisons to how artists and filmmakers have utilised cold places within their work.

In August 2011, Facebook Corporation announced its plans to build a server farm in Lulea, Sweden.³⁶ The cold air in Lulea, with its proximity to the Arctic Circle, averages at 1 degree Celsius year round which assists in sustaining the air conditioning system cooling the futuristic server cyber-farm. The facility is proposed to span 175,000 square feet over three buildings and will harbour Europe's 800 million users.³⁷ There is something quite fascinating about Facebook's venture as a concept. The public sphere of cyberspace has similar characteristics to the remote Arctic Circle area. Both resist supervision, regulation, and control.

The curious event of the Facebook IT server farm is similar to what Foucault coined as a heterotopia.^{38, 39} The IT server farm comprises a virtual world of public data saved and housed in the frozen space. This not only adds another dimension to how we connect with the frozen space, but also aligns with Bachelard's writings on the frozen or winter landscape's ability to age our memories.⁴⁰

Also of interest are the artists' impressions of the proposed server farm construction that accompany news articles. One illustration (figure 9) depicts a boxy building reminiscent of a Woolworth's frozen storage warehouse surrounded by snow with a faceless, exclusive off limit look to it. The illustration appears militaristic; one could imagine further furnishing it with barbed wire fencing and Alsatians. However, the announcement of Facebook Corporation's rolling out of

³⁶ Ned Potter, "Facebook Plans Server Farm in Sweden; Cold Is Great for Servers," *ABC news*, October 2011, accessed November 1, 2011, <http://abcnews.go.com/Technology/facebook-plans-server-farm-arctic-circle-sweden/story?id=14826663>.

Brett Littman, "Matias Duville: Snow Blind", *Blouin Art Info International* (July 2010) accessed April 3, 2015, <http://www.blouinartinfo.com/photo-galleries/matias-duville-snow-blind?image=2>.

³⁷ Ibid.

³⁸ Michel Foucault. "Of Other Spaces," *Diacritics* (Spring 1986): 1.

³⁹ As suggested by other contemporary thinkers and supported by the fact that Foucault articulated no concrete criterion for the borderline between where a heterotopia begins and ends, the criteria for the possibility of such an arctic heterotopia is limitless.

⁴⁰ Gaston Bachelard, *The Poetics of Space* (Boston Beacon Press, 1994), 41.

its IT server farm, in my mind, conjures up something out of one of photographer Jules Spinatsch's series of frozen landscapes, and in particular his *Unit EWD (Series Snow Management)*⁴¹ (figure 10), with its rolls of messy wired cables sitting outside a temporary portable dwelling in the middle of a frozen nowhere, suggesting linkages to a less-remote existence. In the foreground of Spinatsch's print, bottled water and a can of red bull sit on a table suggesting human presence on some kind of extended smoko break.

(ii) Frozen Heterotopias

In 2002, Russian film director Aleksandr Sokurov used a biting cold, Russian winter to create a multilayered time portal in his feature film *Russian Ark* which illuminated Catherine the Great's Hermitage in an icy St. Petersburg and exhibited the noble ideals of the European enlightenment (figure 11).⁴² The Hermitage was a microcosm of art, performance, and new social relations and one could view it as seen in Sokurov's film as a perfect "other place" or heterotopia.⁴³ When comparing Sokurov's *Russian Ark* to Facebook's impending IT server farm project, Sokurov's depiction of the historic opulence of the Hermitage, makes Facebook's IT server farm project look unremarkable and banal.

As with Spinatsch's photographs of winter spaces, my work entitled *Blue Series*⁴⁴ consists of ten frozen landscapes which indicate a human presence through the use of man-made objects placed within the imagery. In the works that do contain figures, silhouettes of small male figures can be seen collaborating together in the empty, snowed-over landscape from a distance, illuminating themes of isolation and vulnerability. However, at the same time one cannot help but wonder if the figures are in fact, uninvited guests trespassing in a foreign land on some kind of top secret surveillance operation in an attempt to enforce a level of power and authority within the frozen space. In my work *Substation* a medieval fortress is depicted as an ambiguous industrial sub-station which appears both austere and covert, and highlights my thinking on the subject of Arctic IT server farms, heterotopias and Sokurov's snowed-over Hermitage museum.

The concept has fed into my work entitled *Facebook Server Farm (Nuclear Vs)*. The work depicts a fish factory located along the Skagaströnd wharf area, near to where I undertook my residency placement in Iceland. The shipping container to the left of the image has been resituated to visually

⁴¹ Jules Spinatsch, *Unit EWD (Series Snow Management)*, 2008, C-print, 100 cm x 100 cm, Galerie Luciano Fascati, Chur and Blancpain art contemporary, Genf.

⁴² *Russian Ark*, directed by Aleksandr Sokurov (Wellspring Media, 2002), DVD (Madman Films, 2003).

⁴³ Katia Dianina, "Art and Authority: The Hermitage of Catherine the Great" *Russian Review* 63, no. 4 (2004): 642.

⁴⁴ Jennifer Murray, *Blue Series*, 2013, acrylic on Lanaquarelle paper, various dimensions.

articulate my own imagined Facebook Server Farm, complete with surrealist figurative imagery consisting of men in white body-suits and reindeer wandering aimlessly around the foreground of the image.

Just as Duville incorporated the caravan that he used to explore Alaska in his work, I use the submarine as a vehicle to explore a quasi-frozen world that questions and analyses futuristic aspects associated with time and place. The submarine gives my work a science fiction feel of the Jules Verne Nautilus variety, reinforcing themes of isolation, vulnerability and the future. In my work, the submarine is seen as part ark and part surveyor of the frozen world. Figures surround the submarine gathering together objects such as statues or pieces of old architectural facades from a time past, similar to the paintings of De Chirico with their mysterious and eerie deep shadows, brooding statues and empty squares. De Chirico's landscapes are often analysed in literature as fractions of recurrent dreams, imposed one atop the other in frenzied heterotopias, creating syntheses of perspectives, surfaces, and light sources.⁴⁵

The contemporary German painter Neo Rauch also works with imagined worlds against cold backdrops in his works entitled *Amt*⁴⁶ (figure 12) and *Verrat*⁴⁷ (figure 13). Both *Amt* and *Verrat* are figurative and depict an illogical course of events against a snow-scape backdrop. The works are dream-like, eerie and disturbing. These paintings suggest a narrative, with the subject matter driving both works and comprising strange moments, dream-like experiences, and half-told stories. Both of Rauch's works convey a sense of uncomfortableness and could be likened to Bruegel's *The Hunters in the Snow* meets John Carpenter's feature film, *THE THING*⁴⁸.

Size is an important consideration within my *Blue Series* of work, and this is reflected in my deliberate design of imagery and composing in traditional miniature proportions, with a muted palette, made up of a majority of blue to quieten the image and draw the viewer close to the work to create a level of spatial intimacy. Furthermore, the prominence of the sky within this series of work echoes the heterochronic surreal polar day and night characteristics of the frozen, Arctic space by appearing flat, uniform and never-changing in colour. This reflects the distinctive apocalyptic visual quality often associated with cold remote places when examined from a science fiction perspective.

⁴⁵ Andrew Mead, "De Chirico, Max Ernst, Magritte, Balthus: A Look into the Invisible," *Architectural Review* (July 2010), accessed September 4, 2014, <http://www.architectural-review.com/reviews/de-chirico-max-ernst-magritte-balthus-a-look-into-the-invisible-florence-italy/8603136.article#>.

⁴⁶ Neo Rauch, *Amt*, 2004, oil on canvas, 268 cm x 200 cm, Kaufmann Collection, Berlin.

⁴⁷ Neo Rauch, *Verrat*, 2003, oil on canvas, 250 cm x 200 cm, The Judith Rothschild Foundation, New York.

⁴⁸ *THE THING*, directed by John Carpenter (Universal Pictures: 1982), DVD (Universal, 2004).

(iii) Nordic Noir

I began watching television dramas set in Scandinavia to gain further insight into how people in cold climates live. Film-making has emerged in Scandinavia that integrates some aspects of the region's predominant auteur cinema, while merging it with the conceptualisation of film, stylisation, and marketing that draws on genre cinema.⁴⁹ It is interesting to note that a high percentage of Scandinavian productions can be categorised within the crime genre. In fact, the name "Nordic Noir" has been coined to describe contemporary Scandinavian crime fiction drama, a genre which has become extremely popular over the last decade in English speaking countries on the back of the popularity of the *Millennium Trilogy* books by Stieg Larsson. The exoticism and strangeness seen in Nordic Noir film and television continues to beguile audiences and thus adds value, or as Majbritt and Waade term it; "a cultural mark-up in the minds of broadcasters, viewers and critics".⁵⁰ Majbritt and Waade suggest that in Britain, the cultural mark-up theory is supported by the fact that BBC4 represented by the slogan "everybody needs a place to think", is a channel catering for the upmarket fragments of the British audience or, as one commentator puts it, satisfying "Britain's hunger for intelligent broadcasting".⁵¹ Again, this draws an interesting parallel with Mudie's thinking surrounding winter as the "intellectual" season, as already discussed in chapter one of this paper.⁵²

(iv) Wallander

I began my research into Nordic Noir with the British television series *Wallander*,⁵³ adapted from the Swedish novelist Henning Mankell's Kurt *Wallander* novels. Wallander is a detective and police inspector in the small city of Ystad, Sweden. The cold bleak wintry Swedish landscape features throughout the series, which often portrays Wallander, asleep in his cosy, brown, and now iconic, leather chair, until reality interrupts in the form of his mobile phone (Figure 14).

Wallander's isolated yet comfortable living space is similar to the way Bachelard describes the cold winter landscape and its ability to impair our sensory abilities. Bachelard notes Baudelaire's writings on the winter, with Baudelaire stating that dreamers like a severe winter: "Every year they ask the sky to send down as much snow, hail, and frost as it can contain. What they really need are Canadian and Russian winters. Their own nests will be all the warmer, all the downier, and all the

⁴⁹ Pia Majbritt Jensen and Anne Marit Waade, "Nordic Noir Challenging the language of advantage: Setting light and language as production values in Danish television series," *Journal of Popular Television* vol 1, no. 2, (2013): 261.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Robert Mudie, *Winter; or, the causes, appearances, and effects of the great seasonal repose of nature*, 2nd ed. (London: Thomas Ward & Co., 1837), v.

⁵³ *Wallander*, directed by Philip Martin and Niall MacCormick (BBC One Television, 2008-2010).

better beloved."⁵⁴ Similarly, in his poem entitled *Landscape* (1857), Baudelaire described winter as follows: "when winter brings the monotonous snow, I'll close all my doors and shutters tight, and build palaces of faery in the night."⁵⁵

My work *Julian Assange and Kurt Wallander (in Kurt Wallander's Volvo)* is my take on Nordic Noir. Prior to undertaking my residency in Iceland, I remember viewing Julian Assange being featured on television, giving a 2012 Christmas speech from the balcony of the Ecuadorian Embassy in London. He looked cold against the backdrop of an English winter. It made me think of the themes discussed in chapters two and three - the isolation, the desolation of his existence and this is why I choose him as a subject to feature in my work. Nordic Noir was a theme that I so wished to discuss in my work, and up until that moment I had no idea how to best approach the topic. The work features Julian Assange sitting in the front passenger side of Kurt Wallander's Volvo. They are driving to a place unknown. The work hints at the complex investigative and sometimes political themes that are prevalent in Nordic Noir television and leaves the viewer wondering if an arrest is taking place, or just an interview down at Wallander's local Malmo police station.

(v) *Smilla*

Another Nordic Noir genre film which I chose to reference in my project is *Smilla's Feeling for Snow* (1994), a crime thriller⁵⁶ based on the 1992 novel *Miss Smilla's Feeling for Snow* (original Danish title: *Frøken Smillas fornemmelse for sne*) by Danish author Peter Høeg.⁵⁷ The film is about a transplanted Greenlander, Smilla Jaspersen, who investigates the mysterious death of a small Inuit boy who lived in her housing complex in Copenhagen. Suspecting foul play, Smilla uncovers a trail of clues leading towards a top secret scientific entity that has made several mysterious expeditions to Greenland.

Scenes from the film were shot in Copenhagen and Western Greenland and not surprisingly, have a particularly biting cold look to them. Frames are shadowy and tinted in blues which assist in conveying the sombre mood of the lead character Smilla, who is obsessed with uncovering a murder. Smilla is initially depicted as wandering around downtown Copenhagen in designer clothing, then later seen transformed into a tough industrial-style parka-wearing ship-hand, and

⁵⁴ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994), 39.

⁵⁵ Charles Baudelaire, "Landscape," accessed May 12 2015, <http://www.gutenberg.org/files/36287/36287-h/36287-h.htm>.

⁵⁶ *Smilla's Feeling for Snow*, directed by Bille August (Constantin Film, 1997).

⁵⁷ Peter Høeg. *Miss Smilla's Feeling for Snow*. (London, The Harvill Press, 1996).

then later still, a glacier navigating explorer. This depiction of the character's psychological journey may represent an unravelling of Høeg's character and could also reflect the transitioning of the film's location settings; the sophisticated city of Copenhagen to the vast and empty North Pole setting (figure 15).

In both *Wallander* and *Smilla's Feeling for Snow*, time is stretched and warped with each production's cold climate backdrop lending itself to emphasise and depict a disharmony which hinges on the surreal. The near-analogous palette of cool blues, greys and blacks produces a natural shadow and light effect typical of film noir. To further assist my examination of this theme on a visual level, my work entitled, *Smilla And All Her Hyperborean Feelings* intentionally plays with the disharmony of time in the cold climate space, which is indicated in the form of present day Smilla, featured in an unremarkable looking ship's hold (instead of a De Chirico-esque empty square), which has been appropriated from a film still. Smilla juxtaposes the past, which is depicted in the form of a statue, Athena, Goddess of Wisdom. The entirety of the *Blue Series* hinges off the bizarre, surreal and unknown. The combination of popular culture icons, submarines and statues reflect the unusual heterochrony unique to cold places.

Chapter Three: Methodology

(i) On Working with Small Dimensions

I first contemplated working with small dimensions after viewing an exhibition featuring Australian painter Michael Zavros' *Suit Suite* series (1999) which comprises approximately twenty small paintings of men in suits.⁵⁸ The series conveys a gentle narrative approach to describe an everyday subject. The images focus on the mens' suited up torsos likely taken from menswear catalogues. The attention to detail in the production of the paintings draws the viewer in. However, the arrangement of the installation ensures that the viewer takes a step backwards to see them collectively. Miniature painting⁵⁹ or painting small-scale images is a difficult and painstaking process which is heavily reliant on a strong composition. In an effort to assist in refining my studio technique for this project, I looked at several sources, and each very different from the other. Firstly, I looked at Persian miniature painting with its highly decorative and flat perspective as

⁵⁸ Michael Zavros, *Suit Suite*, 1999, oil on canvas, dimensions variable, accessed February 2, 2015, <http://www.michaelzavros.com/exhibitions/the-prince/#.Vb1ulbVfc4k>.

<http://www.gutenberg.org/cache/epub/5321/pg5321-images.html> Pieter Bruegel (The Elder), *The Hunters in the Snow*, 1565, oil on wood panel, 117 x 162 cm, Kunsthistorisches Museum, Vienna, Austria, accessed May 12, 2015, <http://www.khm.at/en/visit/exhibitions/2011/winter-tales/>.

⁵⁹ Miniature paintings are traditionally no larger than 10 cm x 10 cm in dimensions.

observed in the 15th century unknown work titled *Kalila and Dimna*⁶⁰ which was of interest to me for its landscape composition (figure 16). I admired the sharpness of brushstroke and flat, opaque use of colour, typical of Persian miniature painting.

Secondly, I looked to miniature portrait painting which had become very popular in the Victorian era and which is also reflected in the number of texts published at the time. One which I was able to acquire in a reproduction format for the purposes of refining my technique was entitled *The Art of Miniature Painting, Comprising Instructions Necessary for the Acquirement of That Art (1852)*⁶¹. Although, the book primarily focused on portraiture, it served as a very concise instruction manual to western miniature portrait painting.

Thirdly, I looked at a contemporary text on miniature painting⁶² which referenced various societies that exist and champion the miniature art legacy of eras past in England, such as the Royal Society of Miniature Painters, Sculptors and Gravers. The book discusses the fact that miniature painting can never be rushed and people do not tend to “get quicker at it, indeed quite the reverse”.⁶³ Often the more they learn, the slower they become because it is a “fine art”.⁶⁴ I would have to agree. There is actually nothing more challenging than successfully completing a small and well resolved composition, as one has only so much space in which to get it right. The text also states that miniature art demands a degree of self-discipline, for where large paintings give some latitude in composition, miniatures are unforgiving of the least mistake.⁶⁵ I found this true when completing my series of works, especially with working on paper, as it can only take so many mistakes or “paint-overs”.

In addition to researching technical methodologies for this project, I also began collecting a number of miniature paintings, to observe first hand different approaches and techniques. I acquired one painting of the Berlin Charlottenburg Palace, in oil on ivory from an antique shop in Wellington, New Zealand which was technically traditional in its approach. Additionally, I acquired a series of painted sketches of Alpen chateaus by a number of Swiss artists.⁶⁶ These were painted in a much looser style in oil on card, a style which I found technically helpful when developing my own style. Lastly, I acquired a contemporary Persian miniature featuring a snowed-

⁶⁰ Basil Gray, *Persian Miniatures From Ancient Manuscripts*. Fontana (London: Collins UNESCO Art Books, 1962), 7.

⁶¹ Day, Charles William, *The Art of Miniature Painting; Comprising Instructions Necessary for the Acquirement of that Art* (London: Winsor and Newton, 1852).

⁶² Burton, Sue, *The Techniques of Miniature Painting* (London: B. T. Batsford, 1995).

⁶³ Burton, Sue, *The Techniques of Miniature Painting* (London: B. T. Batsford, 1995), 9.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ The works were sourced online from an art dealer in the United Kingdom. The artists of these works are unknown. The writing on the back of each work has faded over time and unfortunately become illegible.

over, Middle Eastern landscape on ivory, by an Iranian painter who still works with traditional Persian techniques and the flat application of colour that I prefer to rendered painting styles.

(ii) Working with the Icelandic Landscape

In his text entitled *Illuminations*, German cultural critic Walter Benjamin discusses how the meaning of landscape is processed “by a collectivity in a state of distraction,”⁶⁷ which suggests that the process of experiencing a landscape space is a gradual process which results from an accumulation of everyday and ordinary events. As a painter, this brings to mind the method in which I use to approach a new subject. I take many photographs in a sequence, to gain a holistic perspective of a subject in a method similar to how I think a police forensic photographer would work.

James Corner writes of spatiality in landscape, “unlike paintings and novels, there is very little opportunity to wander or turn away from the experience of landscape. Spatially, it is all-enveloping and surrounds us, flooded with light and atmosphere. Irreducible, the landscape controls our experience extensively; it permeates our memories and consciousness, and frames our daily lives.”⁶⁸ Corner suggests it is the landscape’s limitlessness and vast scale, that engages us; not because it is an object and something external but rather, phenomenologically, stirring our internal imaginary consciousness.⁶⁹ Again, this parallels Bachelard’s thinking which distinguishes the “immediate intensity” of the world and its limitlessness from the “inner intensity” of the human imagination.⁷⁰ Bachelard also extends his thinking by suggesting that the world of external nature prompts a primal response within the subject, calming the soul and distilling a comforting sense of “intimate immensity” with the world.⁷¹ Bachelard imagined this experience as a vast, trance-like space which allowed for free, horizon-less thinking while simultaneously engaging with the spatial element of the landscape.⁷²

The mid 20th century philosopher Maurice Merleau-Ponty wrote that locations “gather” and interconnect phenomena; they “admit and install” relationships to become “places.” “Space is not the setting (real or logical) in which things are arranged, but the means whereby the position of things become possible.”⁷³ Here Merleau-Ponty describes space as fluid and connected, reliant on

⁶⁷ Benjamin, Walter. *Illuminations*, (New York: Schocken, 1969), 239.

⁶⁸ James Corner, “Representation and Landscape,” in *Theory in Landscape Architecture*, ed. Simon Swaffield (USA: University of Pennsylvania Press, 2002), 146-147.

⁶⁹ Ibid.

⁷⁰ Gaston Bachelard, *The Poetics of Space* (Boston Beacon Press, 1994) 184-210.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Maurice Merleau-Ponty, *Phenomenology of Perception* (London: Routledge and Kegan Paul, 1986), 243.

the subject's navigation through it. As such, Corner articulates Merleau-Ponty's hypothesis as people "spacing" their way through the world. The activity of spacing assists us to align and formulate our geographical presence.⁷⁴

This approach is reflected in my *Icelandic Winter Pattern* series which features three rather ordinary subjects repainted six times each, to produce a pattern-like effect. The images are then intermingled at random along the wall space to prompt a dialogue with the viewer. The purpose of this approach is to convey differing perspectives of the cold space with a secondary intention of having the viewer sense that they have seen the image before, (which they have – because the images are repeated in varied compositions throughout the series). Subsequently, the audience will "space" their way through the cold landscape, Merleau-Ponty style. The imagery featured in the *Icelandic Winter Pattern* series, such as a car parked on the side of an empty road or a ship docked in the Reykjavik marina, captures a truthful narrative of an Icelandic winter, as well as emphasises the coldness and emptiness of the space through a method of visual reiteration.

(iii) Telling Tales in Turquoise

It is obvious to the viewer that the dominant colour in my *Blue Series* is turquoise blue,⁷⁵ However, this colour was also used as the primary mixing colour for the *Icelandic Winter Pattern* series. This series has turquoise in its shadows, skies, trees and snow. The colour works well to achieve a feeling of coldness that became an obvious requirement for this project. I find warmer blue pigments such as French Ultramarine Blue too often compete with contrasting colour, and even more so in small scale works.

Wassily Kandinsky in his theoretical writing on art described the colour blue as "calling man towards the infinite".⁷⁶ Furthermore, the contemporary writer Alexander Theroux writes that "a painter's blue is like that of a kind of twilight which rises from snow-scapes in Alaska at midday to fill the heart".⁷⁷ Blue is regarded as a kind of escapist colour and as Theroux also suggests, "blue is the colour of the shadow side".⁷⁸ It is these very qualities which support the surrealist themes seen in the *Blue Series*, and again but in less obvious way in the shadows of the *Icelandic Winter Pattern* series.

⁷⁴ James Corner, "Representation and Landscape," in *Theory in Landscape Architecture*, ed. Simon Swaffield (USA: University of Pennsylvania Press, 2002), 146-147.

⁷⁵ Studio Lascaux 946 Turquoise Blue Artists' Acrylic paints.

⁷⁶ Wassily Kandinsky, "Concerning the Spiritual in Art," accessed June 12, 2015, <http://www.gutenberg.org/cache/epub/5321/pg5321-images.html>.

⁷⁷ Alexander Theroux, *The Primary Colours: Three Essays*. (MacMillan, London, 1996), 17.

⁷⁸ Alexander Theroux, *The Primary Colours: Three Essays*. (MacMillan, London, 1996), 1.

(iv) Portability

There is something unique and special about only taking three minutes to de-install a series of unframed paintings from a gallery wall space and popping them into your handbag. This is exactly what I did after an exhibition⁷⁹ in the Festung Hohensalzburg when I first commenced work on this project in 2011. The looks from the other students that I received during my lightning speed dismantling of my display were certainly memorable.

Small works can also be exhibited very well in transparent cabinets, an approach I used to showcase some of my work in Sydney in 2012. This time, the install became as fast as the de-install as I placed the works on a backlit bench and then placed a Perspex case on top of it. Furthermore, one cannot deny that there is an ecologically sustainable element to working small scale. Being pestered by my brother for many years regarding my “wasting of paper” when my large-scale works don’t go quite to plan, I decided to apply his advice literally in my art-making. Subsequently the remarks ceased, and a whole new miniature art-making methodology revealed itself to me. Although miniature brushes are very costly, I now save a fortune on paint, paper, studio space, gallery space, and storage is a breeze. The Persians and Victorians were certainly onto something leaving one to wonder why working small scale ever fell out of fashion.

(v) Cold Field Trips

I found that the residency component of my project offered me the opportunity to study a cold remote place from a realist perspective, away from my imaginings in my Sydney studio space. Just prior to undertaking this candidature, I wrote to the Australian artist Stephen Eastaugh who had undertaken numerous residencies in Antarctica under the Australian Antarctic Division Residency (AAD) program and had written an article on his experiences for *Australian Antarctic Magazine*.⁸⁰ In particular, I queried how important it was to experience cold space first hand. He responded, encouraging me to travel at the first opportunity available, saying of the experience, “there is nothing quite like it!”.

Although the AAD residency program seemed ideal to undertake for this research project, the thought of travelling on an icebreaker ship in rough seas for up to a week or so, did not appeal at

⁷⁹ Offen die Tuer Exhibition 2011, Festung Hohensalzburg, Salzburg, Austria.

⁸⁰ Eastaugh, Stephen, “A View from Wombat,” *Australian Antarctic Magazine* (2009) accessed November 21, 2011, <http://www.antarctica.gov.au/about-us/publications/australian-antarctic-magazine/2006-2010/issue-16-2009/antarctic-art/a-view-from-wombat>.

all. Unfortunately, I am prone to sea sickness. Subsequently, I looked to travel north instead, to rural Iceland, and by aircraft.

(vi) Materials

The series of works for this project were for the most part, undertaken on a number of Lanaquarelle 4 x 6 inch cold pressed paper blocks. I experimented with various surfaces prior to undertaking the series of works, such as smooth hot pressed paper, plastics, Perspex, plywood and resin-coated plywood. Traditional miniature paintings are aided by smooth surfaces, however I did not find this approach assisted my work at all, most probably because I was working in acrylic paint and the rough texture of the paper intentionally highlighted the flat, opaque look of the works.

The works were painted in Lascaux Artists' Acrylic paints with a palette comprised of the following seven pigments: Turquoise Blue, Magenta, Payne's Grey, Cobalt Blue, Alizarin Crimson, Hansa Yellow and Titanium White. A minimal amount of Indian Yellow was used throughout the series.

I went through approximately 10 Winsor and Newton size two miniature brushes throughout the execution of the entire series. The size two brush has a pointed tip to assist in capturing sharp, detail in small works. Unfortunately, the brushes wore very quickly when used on the rather rough, cold pressed paper.

There is no doubt that the small scale studio methodology utilised for this project brought both challenges and opportunities. Working small scale requires a lot of patience, certainly an ideal way to work when in a Mudie-style state of repose. Advantages are quite obvious and demonstrated through the portability aspects which enabled me to easily work between studios.

Conclusion

As a painter, I believe that to fully understand a subject, it must be approached from a number of varying perspectives. The imagined space, which can be seen in the first component of studio work, entitled *Blue Series*, reflects my thinking surrounding the cold place weather location from a fictional perspective and is heavily influenced by Duville's "beyond space" thinking. Researching both Duville's and Spinatsch's work as a reference point provided my image-making with a strong foundation to be able to resolve the central question surrounding my research topic; how are cold places imagined and perceived? The *Blue Series* comprises primarily figurative works to indicate humankind's interaction with the cold imagined space. Incorporating popular culture Nordic Noir film and television characters greatly assisted this process, as well as added a level of familiarity for the viewer.

The second component of studio work entitled *Icelandic Winter Pattern*, which focuses on the remembered space, was the more challenging series to execute as an analytical exercise. This was partly due to what I referred to (in chapter one), as my auto-romanticising of the Icelandic landscape and, to an extent, becoming overwhelmed by it, or going into a Mudie-style state of repose. In fact, I had to let a period of time pass once I arrived back in Sydney, to enable myself to reflect with a degree of painterly objectiveness, before creating a series of images that became an accurate description of what I had observed. The representational style in *Icelandic Winter Pattern* was intentionally chosen to convey what I had observed in Iceland to an audience, allowing them to make their own connection with the subject while using the series as a prompt to draw out their own associations and experiences with cold geographical weather locations.

The project's central research theme proved a difficult topic to sustain as researching and painting cold imagery had an isolating effect on me. Restricting my studio approach to small scale works for the duration of the project has certainly been an exercise in discipline to the extent that concluding this project may result in a feeling of returning home, after a long time spent wandering around out in the cold. Overall I found executing small scale works restricting. It was difficult to find good compositions for each subject that would work well in such a small image frame for the *Icelandic Winter Pattern* series, especially when the photographic imagery I had on file to work from was limited. Naturally, size limited the degree of painterly looseness that I could employ. At times I would paint an image three times to get the composition and tones to a point where I was satisfied. Noting that other artists such as Matias Duville and Jules Spinatsch often work larger scale with cold place imagery, I was determined to stay the course to produce a series of size-unique cold place imagery that was entirely new.

Completing the studio component of work assisted greatly in understanding how my approach to painting may change going forward. Working with miniature dimensions for this project was very useful in enhancing the voyeuristic element in my work. However, it is probable that my future studio practice will extend to working with larger sized images to enable me to adopt a looser painting technique as well as incorporate a transition to traditional small sized (not miniature) canvases. This would remedy the rigidity of my current studio approach to a degree. It will be interesting to see how my painting technique will fare when working on larger scale works after working with miniature dimensions for such a prolonged period of time.

Furthermore, I found that working with a near-analogous palette in blue is very similar to undertaking a tonal study as it presents the subject in an objective state. This lent itself rather successfully to the analytical feel of the project and its supporting research, particularly in the *Blue Series* which reflects Bachelard's reading of the winter space as a monochromatic and simplified cosmos, as well as Duville's and Marin's escapist, surrealistic "beyond space" concept. Lastly, the near analogous palette incorporated throughout the *Blue Series* reflects the dark shadowy Nordic Noir aesthetic as discussed in chapter two.

There is no doubt that this project could have been approached in many different ways. As the project included a residency component in Iceland, and as mentioned above, I favoured an analytical studio approach to illuminate and visually describe cold places as a subject. This approach was successful in interpreting the winter space through the two lenses of the imagined and the remembered. The representational painting approach which was adopted for the entirety of the project aimed to achieve a voyeuristic feel; of what was being observed, particularly in the *Icelandic Winter Pattern* series. While I was working with this method I often speculated, how Mudie would have perceived a rural Icelandic winter, if he were there with me and were writing about it. Additionally, the many scenes that comprise the *Icelandic Winter Pattern* series offers viewers a unique visual walk through or "spacing" of, the Icelandic environment in a style that hopefully both Corner and Merleau-Ponty would have enjoyed.

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Accompanying Images



Figure 1. Pieter Bruegel (The Elder), *The Hunters in the Snow*, 1565, oil on wood panel, 117 cm x 162 cm, Kunsthistorisches Museum, Vienna, Austria.



Figure 2. Claude Monet, *The Magpie*, 1869, oil on canvas, 89 cm x 130 cm, Musée d'Orsay, Paris, France.



Figure 3. Abraham Ortelius, *Oceanvs Hyperborevs*, 1572. Amsterdam, The Netherlands.⁸¹

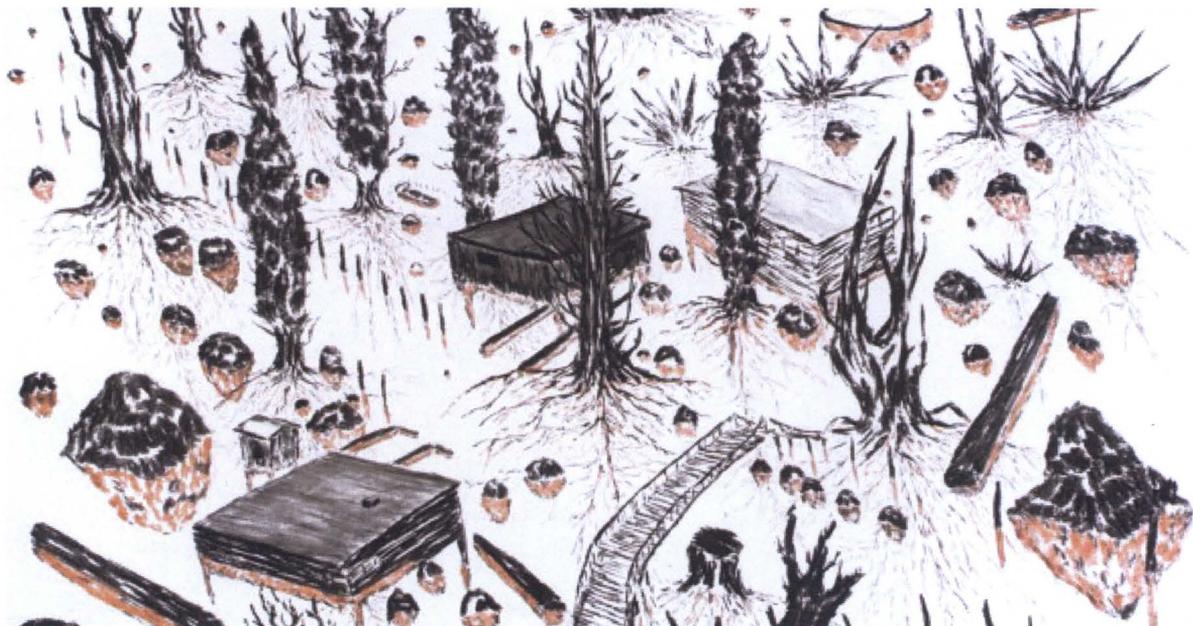


Figure 4. Matias Duville, *Alaska Series*, 2009, pastel on paper, 46 cm x 60 cm.⁸²

⁸¹ Abraham Ortelius, *Oceanvs Hyperborevs*, 1572, Amsterdam, The Netherlands, accessed 12 May, 2015, http://en.wikipedia.org/wiki/Hyperborea#/media/File:1572_Europa_Ortelius.jpg.

⁸² Matias Duville, "Alaska Series", 2009 pastel on paper, Matias Duville, accessed November 5, 2011, <http://www.matiassduville.com/index.php?/project/alaska/>.



Figure 5. *Finlandia Vodka "Life Less Ordinary,"* directed by Pierre Winther (Grillifilms 2013).



Figure 6. Guillermo Kuitca. *Sin título*, óleo sobre tela, c.1986, oil on canvas, 106.5 x 109 cm.⁸³

⁸³ Guillermo Kuitca. *Sin título*, óleo sobre tela, c.1986, oil on canvas, 106.5 x 109 cm, accessed 5 May 2015, <http://www.cosmocosa.com/guillermo-kuitca/789/>.

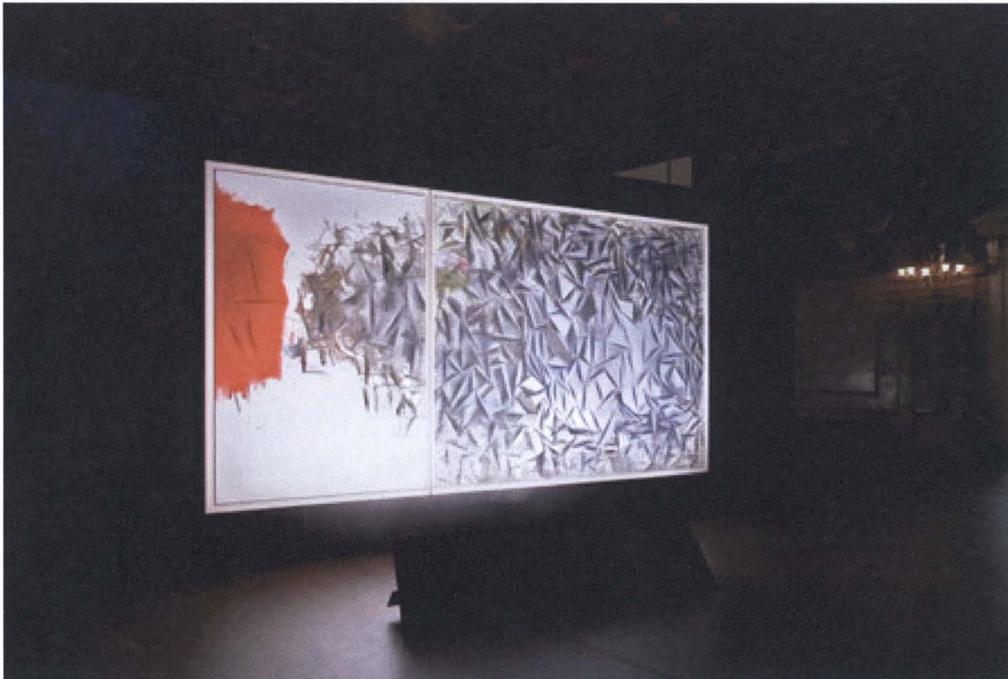


Figure 7. Guillermo Kuitca, *Si yo fuera el invierno mismo/If I were winter itself*, 2007, installation, variable dimensions.⁸⁴



Figure 8. Jules Spinatsch, *Panorama A240635, World Economic Forum, Davos, Switzerland*, 2003, inkjet print, 110 × 250 cm.⁸⁵

⁸⁴ Guillermo Kuitca, *Si yo fuera el invierno mismo/If I were winter itself*, 2007, installation, variable dimensions, accessed 27 May, 2015, <http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/15/>.

⁸⁵ Jules Spinatsch, “*Panorama A240635, World Economic Forum, Davos, Switzerland*”, 2003, inkjet print, 110 × 250 cm, accessed 27 May, 2015, <http://jules-spinatsch.ch/?p=436>.



Figure 9. Artist's impression of Facebook server warehouse.⁸⁶



Figure 10. Jules Spinatsch, *Unit EWD (Series Snow Management)*, 2008, C-print, 100cm x 100 cm, Galerie Luciano Fascati, Chur and Blanpain art contemporary, Genf.

⁸⁶ Ned Potter, "Facebook Plans Server Farm in Sweden; Cold Is Great for Servers," *ABC news*, October 2011, accessed November 1, 2011, <http://abcnews.go.com/Technology/facebook-plans-server-farm-arctic-circle-sweden/story?id=14826663>.



Figure 11. *Russian Ark*, directed by Aleksandr Sokurov (Wellspring Media, 2002).

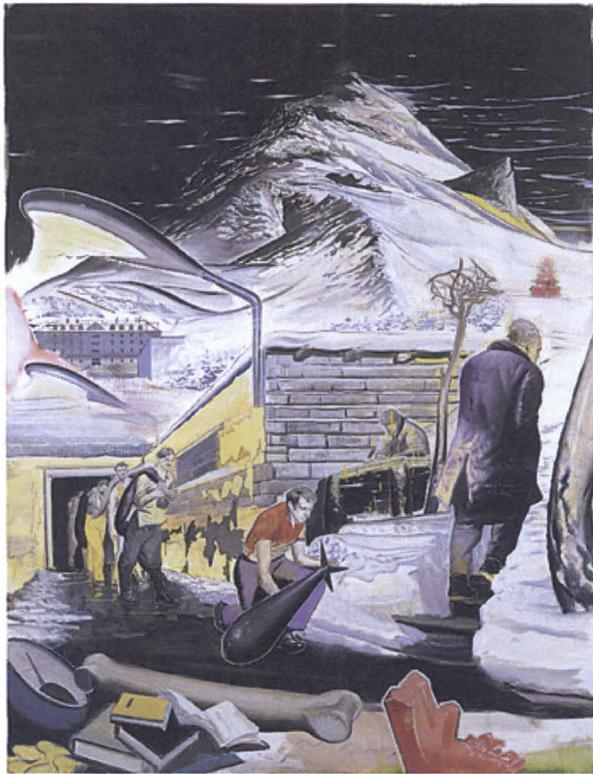


Figure 12. Neo Rauch, *Amt*, 2004, oil on canvas, 268 cm x 200 cm, Kaufmann Collection, Berlin.



Figure 13. Neo Rauch, *Verrat*, 2003, oil on canvas, 250 cm x 200 cm, The Judith Rothschild Foundation, New York.

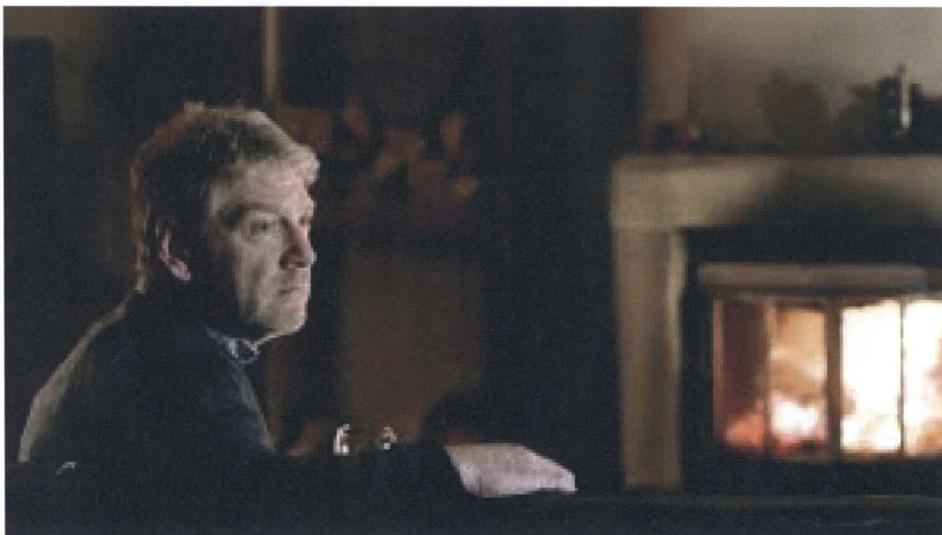


Figure 14. *Wallander*, directed by Philip Martin and Niall MacCormick (BBC One Television, 2008-2010).



Figure 15. *Miss Smilla's Feeling for Snow*, directed by Bille August (Constantin Film, 1997).

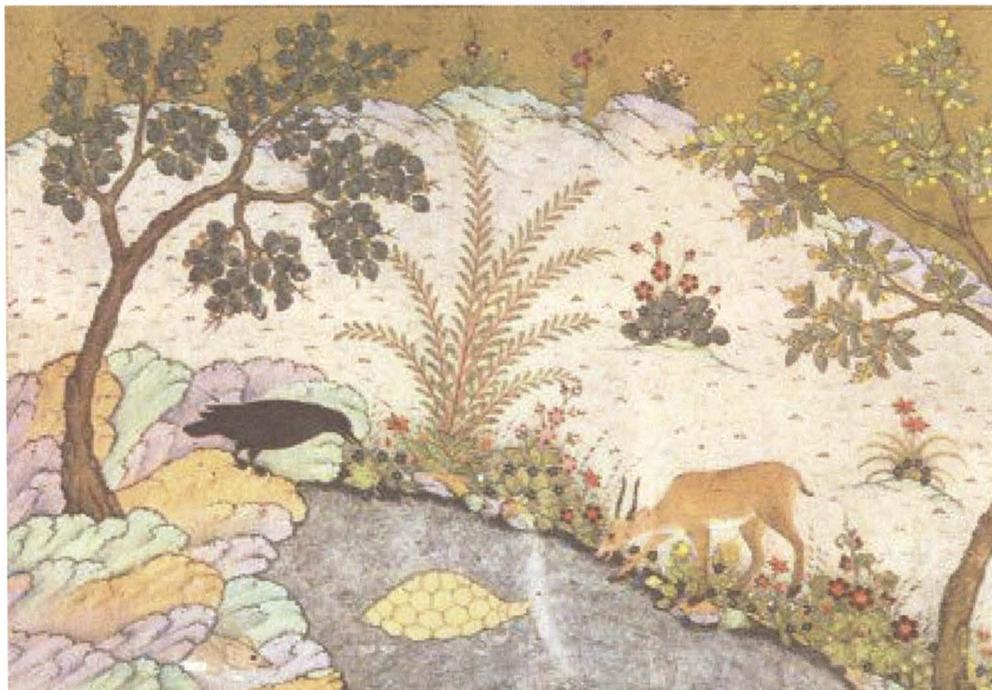


Figure 16. Unknown. *Kalila and Dimna* (1420-1425).⁸⁷

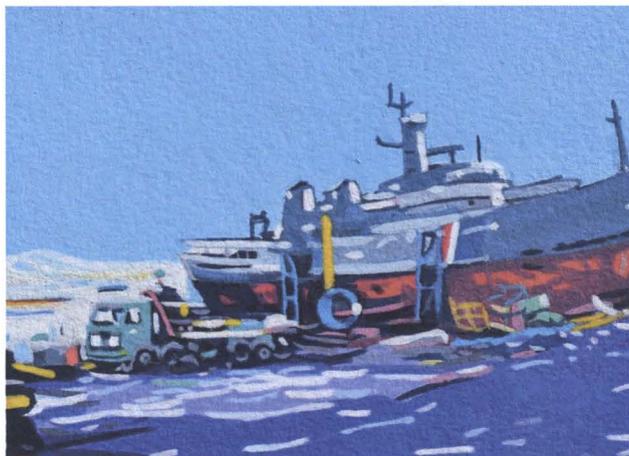
⁸⁷ Basil Gray, *Persian Miniatures from Ancient Manuscripts*. Fontana (London: Collins UNESCO Art Books, 1962),

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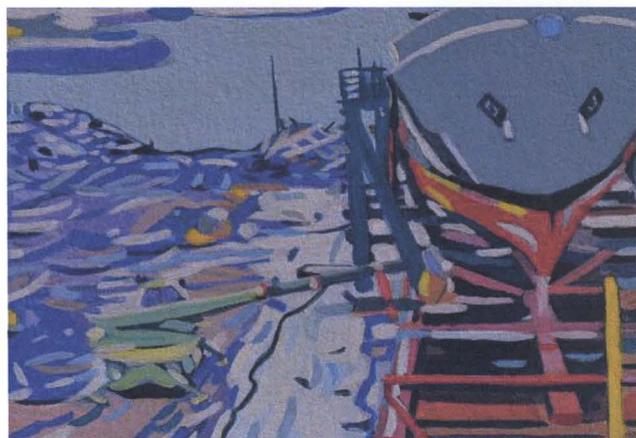


Jennifer Murray, *Icelandic Winter Pattern*, (series of 18 works), 2013-15, acrylic on Lanaquerelle paper.

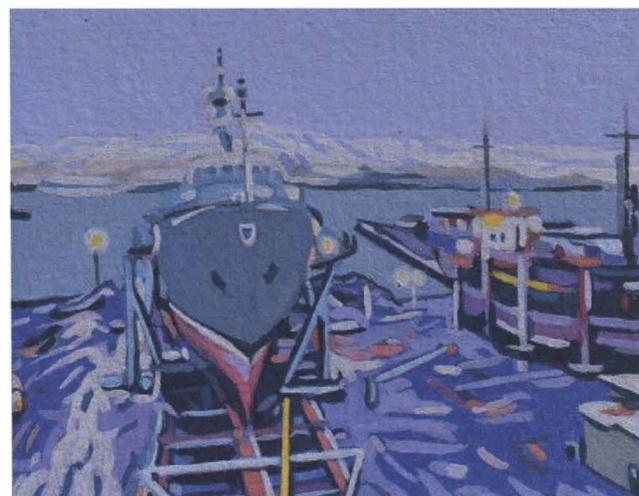
(Detail) Jennifer Murray, *Icelandic Winter Pattern*, (Series of 18 works), 2013-15, acrylic on Lanaquarelle paper. Image sizes approximate.



Jennifer Murray, *I'd Like To Find A Nice Lobster Hut*, (from *Icelandic Winter Pattern* series), 2014, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Mind Wipe*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Life in Mono 16:52*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



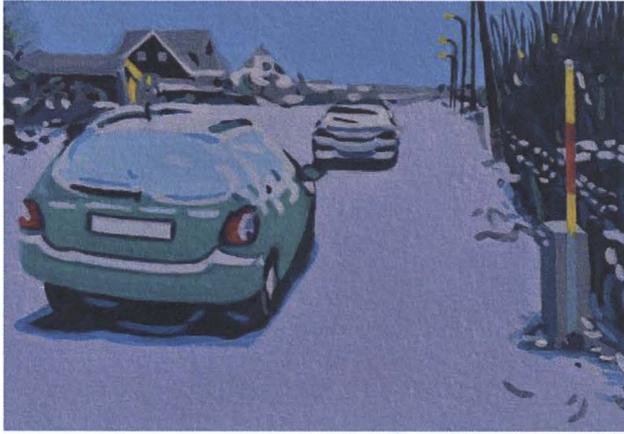
Jennifer Murray, *Harpa*, (from *Icelandic Winter Pattern* series), 2013, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Dock Dry Afternoon, Reykjavik*, 4.56pm, (from *Icelandic Winter Pattern* series), 2013, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



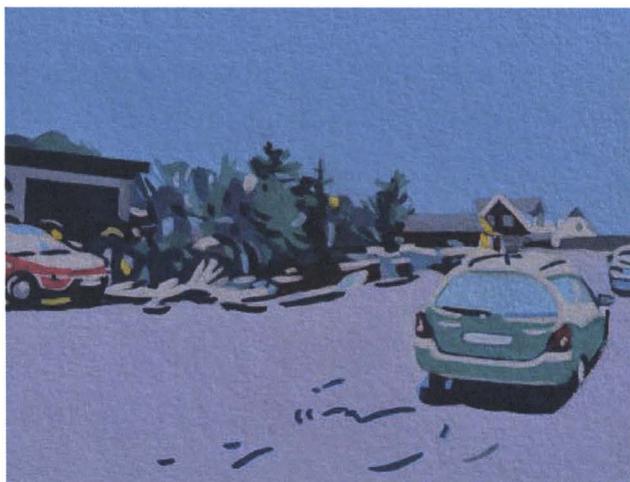
Jennifer Murray, *Skandia*, (from *Icelandic Winter Pattern* series), 2013, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Sudurvegur I*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Sudurvegur IV*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Sudurvegur with Red Sedan*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Sudurvegur II* (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Skagi Carpark*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray *Skagi Carpark (With Tree)*, (from *Icelandic Winter Pattern* series), 2015, acrylic on Lanaquarelle paper, 6cm x 8cm.



Jennifer Murray, *Akureyri Woods 3pm*, (from *Icelandic Winter Pattern Series*), 2014, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Akureyri Woods, 3.52pm*, (from *Icelandic Winter Pattern series*), 2014, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Akureyri Woods*, (from *Icelandic Winter Pattern series*), 2014, acrylic on Lanaquarelle paper, 6 x 8cm.



Jennifer Murray, *Akureyri Woods*, (from *Icelandic Winter Pattern* series), 2014, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Akureyri Woods*, (from *Icelandic Winter Pattern* series), 2014, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Akureyri Woods*, (from *Icelandic Winter Pattern* series), 2014, acrylic on Lanaquarelle paper, 6 cm x 8cm.

Jennifer Murray Blue Series 2012-15



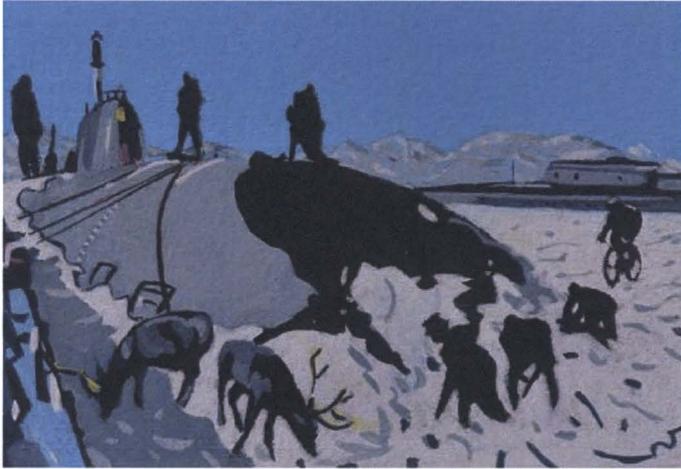
Jennifer Murray, *Smilla And All Her Hyperborean Feelings*, (from *Blue Series*), 2013, acrylic on Lanaquarelle Paper, 6 cm x 8 cm.



Jennifer Murray, *Julian and Wallander (In Wallander's Volvo)*, (from *Blue Series*), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Facebook Server Farm (Nuclear Vs)*, (from *Blue Series*), 2015, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Hyperborean Tales*, 8cm x 6cm (from *Blue Series*), 2011, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Substation*, (from *Blue Series*), 2011, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *Upmerge 1.0*, (from *Blue Series*), 2012, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



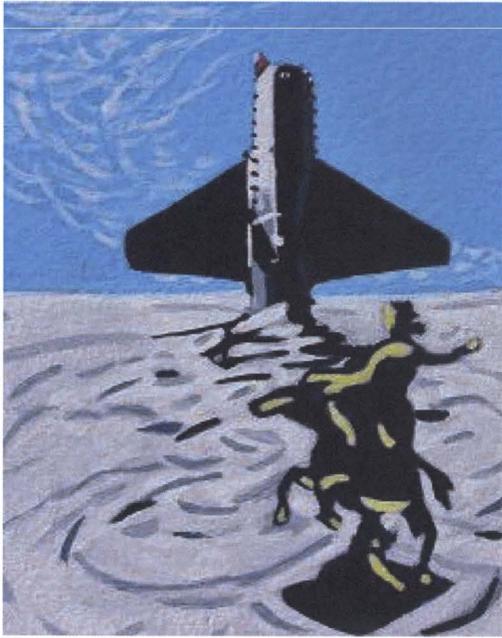
Jennifer Murray, *David and Chewbacca in the Datsun Sunny*, (from *Blue Series*), 2012, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



Jennifer Murray, *You Can Eighty-Six That Thought*, (from *Blue Series*), 2011, acrylic on Lanaquarelle paper, 6 cm x 8 cm.



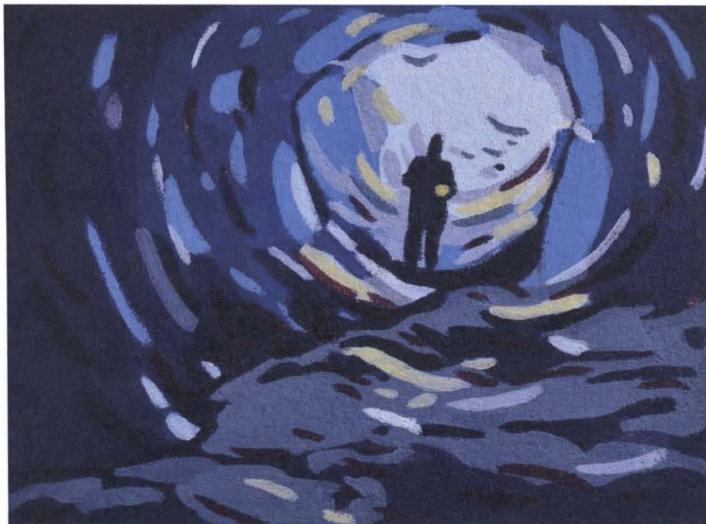
Jennifer Murray, *Ice Station Zebra*, (from *Blue Series*), 2015, acrylic on Lanaquarelle paper, 6 cm x 8cm.



Jennifer Murray, *Just Another Hyperborean Tale*, (from *Blue Series*), 2011, acrylic on Lanaquarelle paper, 8 cm x 6 cm.



Jennifer Murray, *Deep Pondering*, 2011, acrylic on Saunders paper, 6 cm x 8 cm.



Jennifer Murray, *Worm Hole*, 2011, acrylic on Saunders paper, 6 cm x 8 cm.



Jennifer Murray, (*Onsite Study*) *If I were a New-Romantic: Skagaströnd Harbour, 14:35, 2013*, acrylic on Saunders paper, 6 cm x 8 cm.



Jennifer Murray, (*Onsite Study*) *If I were a New-Romantic: Little Akureyri House, 15.05, 2013*, acrylic on Saunders paper, 6 cm x 8 cm.