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## The Artist of Nature as a Shaman in the Eye of the Challenges of the Anthropocene

### Summary

The article explores the expression of Anthropocene challenges in Nature arts, including various areas of rendering natural phenomena and artistic interpretation and visualization of those phenomena. The connection between Nature arts and scientific research, which is becoming more and more apparent, is raised and discussed, and works of art strive to develop the public's eco-awareness, broaden the grasping of the challenges of the Anthropocene, encouraging the audience to experience a sense of common Anthropocene destiny and responsibility for their own activities. Nature art is a general term for variously called related arts and artistic practices: Earth art, Land art, eco-art, environmental art, ecological art, bio-art. The connection between artistic and scientific activities is based on the gaining momentum multifaceted philosophical research, which helps to realize the necessity of overcoming the ontological Modern times opposition of nature and culture, who turns nature into suitable resources for human needs, therefore, man has become accustomed to treating nature selfishly and irresponsibly, forgetting that the environment is his own living medium. The arts of Nature emphasize its inherent beauty and majesty, the dependence of man on its powers, the connection between man and other species

of life as multispecies encounters. The importance of the discourse of "climate change" for the new eco-arts is highlighted, it becomes an essential conceptual core that supports the scientific, political and cultural narratives unfolded in artistic works and artistic practices and their characteristic visual additional material, which is necessary to guarantee communication with the audience and participants. Exemplary works important to the development of Nature arts are discussed: Robert Smithon's *Spiral Jetty* (1970), Agnes Denes *Wheatfield – A Confrontation* (1972) and *Tree Mountain – A Living Time Capsule* (1982). Two trends in Nature arts are raised and discussed – Western and Latin American. The latter is associated with the "ontological turn", which was prompted by the establishment of Amerindian perspectivism in the research of cultural anthropology and ethnology, which highlighted the importance of shamanic cosmogony for indigenous ways of life that are still alive today. More general trends in the arts of the "ontological turn" are explored, and examples of such arts are presented. The shamanic features discernible in the arts of Nature, as well as their political effectiveness, are caused by efforts to "talk" to natural phenomena, to find ways to communicate with natural forces, translating their responses into effective images and

sounds that are understandable to people, to persuade communities to focus on environmental work and creativity, to strengthen the worldliness of universal consciousness and spirituality, so artists in their creative “flights” travel between various worlds – mythological, scientific and everyday, providing contemporary audiences with the necessary

primary shamanic knowledge. Shamanism can also be imagined as an essential feature of over-artism – the ability not only to rise “above” and connect various planes of reality with the scientific one, but also to “see through the eyes of another”, to help empathize with the manifestations of the powers of nature and their species.

**Keywords:** Anthropocene, climate change, Denes, Nature arts, ontological turn, perspectivism, shamanic worldview, Smithson.