

Drawing Anthropocene 2024

Volume 17

Issue 1

CHTHULUCENE HEKATERIS

Dr Charlotte Gould

University of Brighton
c.gould@brighton.ac.uk

Responding to extremes of nature, droughts, forest fires and floods, “Chthulucene Hekateris” (Gould C. 2022) uses an expanded approach to drawing, to envision future hybrid humans, through evolutionary change, resulting from environmental impacts on the Earth in the distant future. The continued striving for technological “advance” has led to mutations in DNA to facilitate living on a damaged planet. Here I look beyond the Anthropocene to the Chthulucene, a term introduced by Donna Haraway to depict a third epoch where species live and die together responsibly, through perilous ecological times. I will delve into the past to speculate on the future, presenting examples of artists and designers who have used expanded drawing approaches, materially and digitally to make sense of the world so that we can see ourselves more clearly, to speculate in order to foresee a new future. Through my practice-based research I create a space where hybrid creatures meet with the audience so that we can imagine future inhabitants of the Earth and join the “Chthulucene Hekateris” (Gould C. 2022) as a manifestation of a future reality. Drawing is used to imagine a world using dance as a way of bringing the two worlds together to create a performative environment with mixed media, drawing and video installation. This artwork uses dance as a motif to imagine the future beings that will inhabit the Earth, posing questions to prompt action, inviting the audience to be part of the change.

Drawing Practice

Through drawing we can speculate on a possible future to prompt action for new ways of living on the planet including new approaches to use of energy, travel, food production and consumption so that we can exist in harmony with nature and other life forms for a sustainable future. The accessibility that drawing offers makes this an ideal medium to promote action. Through this paper I present my practice based research developed through drawing in traditional and digital media to imagine a world in the distant future where humans evolve in tandem with other beings. As inspiration I look at artists and designers who use drawing to speculate on life on Earth, to reflect through the deep lens of time, in order to imagine a future. This approach is supported by Rainer Maria Rilke's prophecy in his letter to a young poet that "...the future enters into us long before it happens" (Rilke R.M. 1904).

"Chthulucene Hekateris" (Gould C. 2022) is a drawing, mixed media, and video installation, an immersive space where the audience can engage with avatars to travel in time to a distant future inhabited by part human, part hybrid creatures. The characters are developed through drawing referencing living creatures, juxtaposed against the imagined, as a dialogue with reality. Through these speculative imaginings, I explore new fusions and mutations which may emerge through evolution using the lens of time, to speculate on our future metamorphosis. I imagine the potential development of humans who exchange characteristics and genetic code with other life forms. I explore the traumas, triggers, composites, and catalysts to change and the environment that manifests transformation. I work with drawing in a variety of different ways from documentation to exploration of ideas and abstraction in the form of motion paths, as diagrams of movement in space and time. I enjoy the immediacy of drawing as well as the flexibility of the line and the opportunity for precision. This is supported by Jean Fisher who emphasises the immediacy of drawing to capture thought (Fisher J. 2003:222) and Anna Lovatt who highlights the versatility of drawing:

"Similarly drawings ability to pivot between particularity and abstraction from the most introspective gesture to the diagramming of immeasurable forces makes it responsive to the volatile temporalities of contemporary life." (Lovatt A. 2021: 0.16)

Through my practice I engage in drawing in multiple ways from capturing an idea to meticulously building up a character in three dimensions both texturally and spatially. In this way I connect the physical act of drawing and translate this into a digital line. This fuses the immediacy of the mark made in charcoal or graphite to the considered and digitally manipulated mark in vectors and pixels on screen, breaking the inherent perfection of the digital code. Drawing is layered from original conception of the character, drawn from life, to the design of the character drawn on paper and digitised, which informs the building of the avatar, drawn in 3D vector shapes. The skin and textures including the feathers are also drawn in two and three dimensions. The character is then animated to follow spatial lines of movement informed by a video of a dancer captured on screen. Motion paths are created through time and space animating the avatar to follow the lines of the body mapped using the video. In this way the body as line is replicated through the avatar movement. Sections of these movements are then repeated as code. Through my practice I explore the digital other, capturing physical body movements as a mirror, mapping the movement through digital drawing on the screen. The movement in time and space creates motion paths which can be traced, realigned and reanimated so that the character echoes the movements of the human body to perform a dance motif, which is repeated as code (See figure 1). The avatar body and movement become a line, moving through space across the surface of the screen.



FIGURE 1. "CHTHULUCENE HEKATERIS" AVATAR | GOULD C. 2022 TO CURRENT HD VIDEO INSTALLATION

In "Performance Drawing" (Foa M. Grisewood J. Hosea B. 2020) Bonnie Marranca poses the question, "When is a person a line, when is a body a pencil, when is a line a thought?" Marranca proposes that drawing is a process which may be an experiment, action or a performance (Marranca B. 2020: x). In the same way the avatars that I construct as three-dimensional drawings are durational and physical. The form and the movement are drawn in time. Anna Furse identifies the body in performance as,

"...becoming a total instrument: or the bodily intervention might be alluded to in traces made visible, imprinted residues left behind as evidence of previous action." (Furse A. 2020: Viii)

Through video, the movement of the physical body is replicated by the avatar's movement as a trace left behind, as a three dimensional drawing to record the action, to capture movement, merging the physical and digital as code to create a line, in movement and flow. The corporeal body is mapped in time to the digital body to create line in motion so that the body becomes the line, embodied as the avatar in pixels as choreographed movement across the screen.

Dance has been used in ritual and in story telling since ancient times to bring people together, to celebrate, to motivate and prepare for a shared cause. "Chthulucene Hekateris" references a mythic dance, the Hekateris the dance of many hands, with an associated demigod of the same name. He fathered ten children, the five dactyls (brothers) and five Hecaterides (sisters) represented in the ten fingers of the hands. These spirits and their offspring were associated with nymphs of the forest and of nature. This artwork enables us to explore the characters and at the same time to contemplate ourselves and our future metamorphosis. Through movement, the audience can come together with the character in dance. We can speculate on how future beings might evolve to thrive on a damaged planet, no longer exploiting the Earth's resources for individual personal gain but instead working to contribute to reciprocity and collaboration. Through dance we can celebrate our shared presence (See figure 2).



FIGURE 2: "Chthulucene Hekateris" AVATAR II GOULD C. 2022 TO CURRENT HD VIDEO INSTALLATION

The Anthropocene

The "Chthulucene", was coined by Donna Haraway as an era to follow the Anthropocene, a term first used by Paul Crutzen where human activities have impacted on the geology of the Earth. This denotes the next phase, where the ecology of the Earth remains fragile but where species work together through the intricate interwoven nature of life, death and mutual dependencies. Humans are not the primary species but rely on an interchange with life on Earth and this has long been acknowledged by indigenous peoples (Haraway, D. 2017). Darwin's "On the Origin of the Species" (Darwin, C. 1859) signalled a cooperation between species but also heralded the concept of the survival of the fittest. This was reaffirmed by Richard Dawkin's "Selfish Gene" (Dawkin R. 1976) which promoted competition over collaboration as fundamental to evolution. Others have accentuated the importance of reciprocity of life on Earth and in 1806 Eugene Patrine defined the Earth as a living being which is interconnected (in Bonneuil C. Fressoz J.B. 2016: 183). Half a century later, in 1867 Ernst Haeckel coined the term 'ecology'. He proposed that living beings made up a home or "oikos" which was both conflictual and benefited from symbiosis and mutual aid (in Bonneuil C. Fressoz J.B. 2016: 185). Later that century, Lavoisier noted that exchanges between human society and culture resulted in a "marvellous circulation" between three realms of matter: vegetable, animal and mineral. In their book "Gaia", James Lovelock and Lynn Margulis proposed that the Earth was a self-regulating biosystem (Lovelock J. Margulis 1979, this 2000). Isabel Stengers identifies "Gaia" as an important work because it drew scientific disciplines together as an "assemblage of relations" including living beings, terrain and climate previously treated as separate. Gaia was presented as a self healing "nurturing mother" which could offset limitless levels of carbon emissions and poisonous gasses (Stengers I. 2015: 44-45). This potentially undermined awareness of the impending dangers of global warming although this position was revised in later editions of the book. Contention over global warming continues but Bonneuil and Fressoz show that the continued "progress" of

industrialisation happened despite warnings of the damage being inflicted on the planet. Leading global powers have continued to invest in fossil fuels at the expense of greener alternatives (Bonneuil C. Fressoz J.B. 2016).

Bruno Latour proposes in his book of the same name that, "we were never modern" and despite our constant pursuit for "progress" through the harnessing of nature, we are not separate and distinct but are in fact part of nature. There is no clear division between nature and culture but instead there are many hybrids in between which are interconnected through networks (Latour, B. 1991). Latour argued that in order to avert the impending geological global disaster, we must move from a system of production to a political ecology (Watts J. 2020). This involves a shift away from the local-Global dichotomy characterised by deregulation, extremes of wealth and poverty and climate change denial, to focus on the "Critical Zone", bringing together the terrestrial and the World and at the same time rejecting identity and borders (Latour 2018: 92). Timothy Morton similarly emphasises the need to rethink our assumption that we are the primary species on Earth but we are instead part of nature. Morton identifies ecology as a "Hyper Object", including global warming, evolution and extinction which are too big to be empirically observed and the sheer scale of this prohibits action. The planet is made up of interlinked dependencies, of symbiotic relationships from the micro to the macro. We coexist with other creatures as an interconnected whole; a "human-kind", or "symbiotic real" (Morton 2017: 32).

Drawing speculative imaginings through the deep lens of time

Drawing enables us to time travel to capture the haunting of the landscape by looking to the future and to the distant past for clues. Through my drawing practice I imagine new symbiotic relationships which emerge between species in the future. I look to nature to speculate on how this may manifest, exploring possible solutions in the natural world. Clues of ecological change remain present and observable as an imprint in the landscape. In "The Art of Living on a Damaged Planet", Tsing et al highlight that life past and present remain detectable on the Earth. The history of the world remains imprinted in the topography of the land as "ghosts and monsters" (Tsing et al 2017: G4). We can trace the emergence and decline between species and these remain etched in bones or as chemicals in the cells of living and dead matter, posing a threat for future life on Earth.

"Anthropogenic landscapes are also haunted by imagined futures. We are willing to turn things into rubble, destroy atmospheres, sell out companion species in exchange for dream worlds of progress". (Tsing et al 2017: G2)

Traces of past life are used when recreating the Prehistoric World for the television programme "Prehistoric Planet" presented by David Attenborough (Favreau, J. Gunton M. 2022). Informed by the latest scientific research and working with the series consultant, paleontologist Dr Darren Naish worked with CGI artist John Favreau and the BBC's natural film unit lead by Mike Gunton to recreate the habits and interconnections of life on Earth 66 million years ago. Using digital technology, life on Earth is imagined through the deep lens of history. The depiction of the creatures' habits was a process of speculation where evidence was etched into fossils and the surrounding context in which they were found, including imprints in mud which helped to decipher the gait of the dinosaur. The interrelationship of fossil remains established sociability and bite marks in fossils of other species established food sources. In this way the organic form are marked like drawings into the rocks as fossils to capture moments in time. Scientists do not know definitively what the everyday habits of the dinosaurs would have been, however, Tim Walker the series producer said that conclusions can also be made by looking

at contemporary animals as they can inherit sets of contextual behaviours in similar conditions across space and time. In addition phylogenetic bracketing was used to attribute similar actions to the dinosaurs, retrieved from their line of descendants (Rigby S. 2022). This is a reversal of the approach that I take in imagining a future of life on Earth. By drawing the landscape, flora and fauna and considering scientific data on the Anthropocene I imagine a possible future.

Speculative imaginings through culture including art, mythology, science fiction and magical realism have long helped us to consider our place in the world, our encounters, our values and how we shape our future. Artists play a vital role in visualising these ideas through drawing to raise awareness of the issues of the Anthropocene. Katherine Hayles highlights the importance of visualisation in imagining future worlds.

“Whether an image is a visualization or visually evocative language, it is a powerful mode of communication because it draws on the high density of information that images convey.” (Hayles, K. 1999: 228)

There is an established tradition of drawing to speculate on future cataclysmic events. A contended example of this is Leonardo da Vinci's "A Deluge" (Da Vinci L. 1517) depicting an aerial view of torrents of water cascading across a landscape and billowing into the air above to fill the page. Irvin Lavin proposes that the Deluge series was a warning of future catastrophe, disorder and chaos. He presents evidence that Da Vinci's other writings demonstrate that he was very aware of the connectedness of nature, and he makes the case that the drawings are a metaphoric representation of the end of the world as a deluge. Lavin concedes that there are no supporting notes to prove this. Other historians have argued that the drawings may be a depiction of historical storms, though Lavin maintains that this is unlikely as no site has been attributed to the works. Over his life time, Da Vinci produced numerous observational studies of water as he had a keen interest in hydrodynamics. Lavin comments on the precision and scientific accuracy of Da Vinci's observations, which have only recently been confirmed through the advances of science (Lavin I. 2018).

Genres relying on speculative imaginings through drawing have been used since antiquity to make sense of the world in particularly the unknown and unexplored. Through his research, Umberto Eco presents a rich tradition of imaginary worlds and its creatures, minerals flora and fauna. This was influenced by the “Physiologus” a Christian text from the second and third centuries. Originally written in Greek, it was illustrated with drawings of animal and mineral and was imbued with moral symbolism. This inspired Medieval encyclopedia depicting images of stones, animals and vegetable and bestiaries such as “Book of Monsters of Various Origins” (Eighth century). Travellers through the South and South East Asia, were inspired by popular cultural appropriation which exoticised the East and when they wrote about their travels, embellished their tales with familiar legend (Eco U. 2013, 2015:109). These included documentation of the adventures of Alexander the Great and in one such tale Pseudo- Callisthenes describes giant wild men. Isodore of Saville (560-636) depicted Blemmyes, headless men with a face in their chest cavity and the fast-running Sciapods, who rested sheltered from the sun under their single large foot. Marco Polo recorded seeing a unicorn, though he remarked that the vision was far from the image of the graceful horse-like creature with one horn but was instead a monstrous boar like animal with a large horn protruding from its forehead. The animal he described was in fact a rhinoceros. Notably, Polo’s travels of Malabar were illuminated by images of Blemmyes, Sciapods and one eyed Monocolus although these creatures were not mentioned in the text. The infamous but fictitious letter of

Prester John, was said to have been written by a holy man who lived in a Christian kingdom in South and South East Asia, depicting a land “where honey and milk flows, where no poisonous beast or serpent exists”. These narratives of fantastical beasts and men were further mythologised through images and texts such as the fifteenth century “Livre des Merveilles du Monde” (Eco U. 2015).

The Medieval genre of “Cockaigne” also relies on speculative imagining. Here the world and the habits of its creatures are inverted. Eco traces the influence of the genre to a tenth-century poem “Unibos” and amongst multiple examples includes a map of “Waldinous de Cuccagna” in 1188. “Cockaigne” was a popular fiction amongst the impoverished masses to imagine a more plentiful life, where in carnivalesque fashion the circumstances of the rich and poor could be reversed for a day (Eco U. 2013, 2015: 291). Through this tradition the roles of animals and humans were inverted so that fish caught men on rods and boars cooked men on skewers over a fire. This narrative did not purely provide an escape from reality, but the inversion offered an alternative perspective from which to view the world. Eco proposes that these contrary imaginings are present in religious teachings of justice, where the poor and humble would find their righteous place in heaven (Eco U. 2013, 2015: 292). Artists group AES+F have borrowed from the tradition of “Cockaigne” to develop a Video Installation “Inverso Mundus” exhibited at the Venice Biennale (AES+F 2015). This world depicts an inverse reality including scenes of a pig slaughtering a man on a hook, glamorous women locking up men in the stocks, young children celebrating defeat of the elderly at boxing and a man and woman carrying a donkey each on their backs.

Anthony Dunne and Fiona Raby create drawings to promote change. They ask questions rather than present solutions to prompt the audience to consider different ways of living through speculative design. The Foragers (Dunne A. and Raby F. 2009) imagines an over-populated world where foraging becomes necessary for survival and guerrilla gardeners, amateur horticulturalists and DIY hackers take on the challenge to find solutions to climate change so far unresolved by governments. They engineer wild plants to become edible and take advantage of molecular technology to engineer their own digestive systems, making wearable implements and tools to facilitate digestion of cellulose so that any plant form can be eaten. Rather than recreating imagined worlds, Dunne and Raby focus on visualising the human interaction with the tools and objects to impact on economics, production, and consumption. Their images are presented as stylised vector silhouettes which have a strong graphic visual impact. Dunne and Raby similarly propose that design is an accessible language and so it lends itself to change attitudes and mindsets. Through their design, drawings and visualisation, they aim to activate and inspire action in habits of living and consumption. Their designs do not focus on the future, but on what might happen next, they are not concerned with feasibility but on the potential to trigger a change in attitudes, behaviours, and consumption. Their future fictions and interfaces present a scenario to inspire a broader range of thinking from the public (Dunne A. and Raby F. 2009). In this way they are presenting an alternate reality to prompt questions.

Katja Davar's “Forking the Ocean” (Davar K. 2006) is an installation exhibited by The Drawing Room of large-scale drawing and 3D animation which aims to raise awareness of the Anthropocene. On large format screens juxtaposed by screen-prints exhibited in the space, a sea is inhabited by part organic part machine sea-creatures, swimming through the ruins of buildings at the bottom of the ocean. This is a dystopian vision of a posthuman world following a cataclysmic event where a city, now immersed in water is inhabited by semi robotic marine creatures. The video and large scale drawings using tangible and digital media, create an environment where the audience is transported to a future world where the impacts of the Anthropocene are visible.

Drawing the Anthropocene

"Chthulucene Hekateris" (Gould, C. 2022) explores a future world imagining the evolution of humans and other species as chimeras, as avatars. Working with a mixed media installation with characters drawn in 3D software, past genres including mythology are referenced to imagine the future. Anna Lovatt writes of drawings ability to open a portal into another world,

"Drawing has a unique ability to carve out worlds in the margin of a page or to distil unimaginable suffering into the curve of a graph. This nimble capacity to shift from the microcosmic to the macrocosmic makes the ancient art of drawing well suited to articulating contemporaneity as a multiplicity of worlds within worlds." (Lovatt A 2021: 0.14)

Similarly, Jean Fisher celebrates the opportunities for escapism through drawing, of creating immersive alternate worlds.

"Enraptured by the miraculous conjuring of images I had early on succumbed to the lure of drawing and that curious abandonment to the power of the infinite that tempts the drawer to withdraw from the world and may herself on to a scenography of a different order." (Fisher J. 2003: 217)

Through my practice based research I use reflection on action and living enquiry methods (Schon D. 1987). This is informed by John Dewey's writing on reflecting and thinking through experience (Dewey J. 1934) as well as Linda Candy's reflection model of "Creating, reflecting, creating again, investigating, creating again..." (Candy L. and Edmonds, E. 2011:45). My research is informed by scientists and social anthropologists which directs the content of my drawing practice. The development of the installation is ongoing as it is a generative process. Drawing as a method is ideal as it is defined by Patricia Cain as an open-ended process of discovery (Cain P. 2010: 266). It is an invaluable tool to facilitate the transition between seeing and imagining. Archeologist Lesley Mc Fadyen identifies drawing as a form of thinking, an interpretive process. She imbues archeology and the archival process as holding temporal qualities linking to the past and future.

"I take drawing to be about the drawn archive and the ability to go back to an image; Literally to draw up again. It is about knowledge that is made explicit after a drawing has been made." (Mc Fadyen L. 2011: 42)

I explore what humans may become through evolution as a process of becoming. I investigate the interconnections between current species, to speculate on future symbiotic relationships. I work between traditional and digital media to investigate, imagine and experiment to develop a landscape and hybrid creatures that inhabit the world. I move between screen and paper through my drawing in non-linear ways, but always starting with observation using charcoal, pencil or graphite. I develop the studies fusing different drawn elements together to explore possible hybrid creatures. I use drawing to capture the interconnectedness of life on Earth. Drawing is as Steve Garner proposes, a "personal journey to enquiry and conjecture", it is a research process that enables a conversation through representation (Garner S. 2008: 13). Close observation enables an "intelligence of seeing" (Riley H. 2008: 129). Terry Rosenberg identifies ideational drawing as exploration and articulation of the unknowable and unknown (Rosenberg T. 2008: 79). Through drawing unexpected things happen, the anthropomorphic shape of the gnarly tree trunk became emphasised, revealed in the process of mark-making over time.



FIGURE 3: "CHTHULUCENE HEKATERIS" GNARLY TREE TRUNK GOULD C. 2022 TO CURRENT CHARCOAL DRAWING ON PAPER

Through drawing I imagine possibilities and scenarios, drawing to see and to facilitate speculation (see figure 3). Richard Talbot identifies the optical illusion of seeing, the process of making sense of what we see from two dimensional images on the retina to interpreting three dimensional space (Talbot R. 2008: 32). Through drawing we can document play with our perception of vision creating optical illusion. Through drawing we can communicate a personal perspective, a subjective vision to others (Petherbridge D. 2010; 2).

My research is informed by social science and anthropological research into the Anthropocene. Writing is an important part of my research process and informs my investigation through line. I explore the inter-connections of life, the exchange and shift of future promise. Tim Ingold identifies the Earth surface as:

"A mesh or matrix of lines. Caught in the matrix there may be blobs: bits and pieces like pebbles, twigs and cones..the earth is perpetually growing over, in this regard it is neither superficial, nor infrastructural nor is it inert. It is rather, interstitial." (Ingold T. 2015: 43)

Life on Earth is in a state of flux, through a process of gathering and releasing ourselves into the world as a constant relationship of continuous generation (Ingold T 2015 :43). Anna Lowenhaupt Tsing's research into mushroom pickers in Oregon exemplifies the fine balance of co-dependency where disturbance of the landscape makes way for the flourishing of another. In this case the decimation of part of the pine forest inadvertently made way for the Matsutake mushroom, creating "multi species worlds".

"Pines with their associated fungal partners often flourish and landscapes burned by humans; pines and fungi work together to take advantage of bright open spaces and exposed mineral soils. Humans, pines and fungi make living arrangements simultaneously for themselves and for others multi species worlds." (Tsing, A. 2017 :22)

Through my drawing research I investigate forests and rewilding landscapes through observation. I draw from life on site and from photographs. I experiment with panoramic photographs as well as using 360 photographs to create 360 environments. I visit sites to investigate regenerative farming and rewilding to document and explore the landscape through drawing to observe the diversity of wildlife. Through these methods I aim to explore the interconnectedness of all things, the rich plethora of pollinating insects, attracted by the wildflowers and hedgerows, as well as a range of flora and fauna which offer a natural balance of mutual exchange. Tsing proposes that collaboration, reciprocity, cross fertilisation and contamination are essential to survival of life on Earth.

"Collaboration means working across difference, which leads to contamination. Without collaborations we all die." (Tsing, A. 2017 :28)

Through drawing I imagine the contamination that may occur across species over time. I envisage a new era of collaboration, following a crisis of global warming so that Gaia can reclaim, heal and prosper. Tsing proposes that an individualist attitude has led to monocultures which weaken the resilience of species, where collaboration enriches us. I explore the transformations of living beings through reciprocity and mutations that may take place in the future.

"Thinking through self-containment and thus the self-interest of individuals (at whatever scale) made it possible to ignore contamination, that is transformation through encounter. Self-contained individuals are not transformed by encounter. Maximising their interests, they use encounters – but remain unchanged in them." (Tsing A. 2017: 28)

Through drawing I explore collaborations that exist in nature to imagine new connections that may form, looking at flora and fauna but also living beings. I have created a series of drawings to develop hybrid creatures which are then developed through drawing in three dimensions. I aim to show the connectedness of all things imagining the development of fusions. In “Staying with the Trouble Making Kin” Donna Haraway further promotes the importance of collective activity and the interconnectedness of multispecies and the intricate associations this creates. By making associations and connections, species become more robust and resilient, establishing interdependencies extends individual capacity. Species rely on others for survival in a complex web of associations.

“Getting hungry, eating, and partially digesting, partially assimilating, and partially transforming: these are the actions of companion species...To be animal is to become with bacteria (and no doubt viruses and many other sorts of critters; a basic aspect of sympoiesis is its expandable set of players.” (Haraway, D. 2016: 65)

Our bodies rely on microbes for all manner of survival including digestion and fertilisation. Many species rely on collaborative exchange and mutual dependencies Tsing gives the example of the Matsutake mushroom which exchanges carbohydrates from the roots of pine trees and in turn supplies nutrients for the trees, so that the trees can survive in poor soils. It has not been possible for humans to artificially recreate this symbiotic partnering as it only exists naturally, despite attempts at propagation. (Tsing A. 2017: 40) Tsing’s research into Matsutake mushrooms calls for new ways of thinking about ourselves and life on Earth and this could lead us to reshape and reimagine possible futures. Fungi change shape in response to their environment. Many are “potentially immortal,” they do not have built in obsolescence so do not die of old age, though lack of sustenance or damage can bring about their demise Through my practice I imagine new life forms, which reshape, and have the potential for eternal life. Tsing highlights that when we consider ideas such as this “we stray into magic” however, she emphasises that as incredible as it may seem, there is a precedent for this in life on Earth (Tsing, A. 2017:47).

Drawing enables us to examine ourselves and other beings living and otherwise on the planet from an alternative perspective and this can help us understand and conceptualise the world in a different way. This can facilitate collaboration, question preconceptions and prejudices as well as produce solutions and opportunities. Changing our perspective and conception of ourselves and our relationship to the world and its inhabitants can transform our futures within it. This could include conceptualising ourselves collaboratively rather than as an individual being, it could also change our relationship to time and space. These imaginings are possible through the immediacy of drawing.

“What if our indeterminate life form was not the shape of our bodies but rather the shape of our motions overtime? Such indeterminacy expands our concept of human life, showing us how we are transformed through encounter. Humans and fungi share such here and now transformations through encounter.” (Tsing, A. 2016 :47)

Through drawing we can imagine beings that are not defined as primary and secondary beings but rather as a fluid whole, expanding the potential of individual components. Donna Haraway describes symbionts as “knots of diverse intra-active relatings in dynamic complex systems” rather than bounded entities where the interaction is either competitive or co-operative. She does not assign “host + symbionts” as all interact with each other to varying degrees. She proposes that our assumptions of individualism limit our understanding of the advantages and challenges of these exchanges and mutual associations formed

through symbiosis. Through this collaborative approach, the living on Earth can flourish together for a new and hopeful future (Haraway D. 2016: 60).

Through "Chthulucene Hekateris" (Gould C. 2022) the characters inhabit a future world, contemplating the Anthropocene through drawing to imagine the new allegiances that are formed, where Gaia takes back control to reduce human impacts on the planet redressing the balance between life forms. Latour and Haraway propose that we use story telling through metaphor as an effective way to communicate with audiences to prompt change. (Haraway D. and Latour B. 2020) Drawing as an accessible medium is a potent visual communication tool to invite audiences to think about the world and our relationship to nature in a different way, to make a difference for future generations in order to be part of the change.

Conclusion

"Chthulucene Hekateris" (Gould C. 2022) explores possibilities, from the fantastical to the real, the terra beneath our feet, the flora and fauna and living beings of the future. This work depicts a world where humans are not the primary species. Life on Earth is in constant flux and through drawing I explore a process of becoming, speculating on the transformation over time of the Earth and its inhabitants. Drawing is fundamental to the work and it is an ideal medium as it provides spontaneity but also the space for contemplation. Through a meticulous process of drawing characters in three dimensions, the nuances and the possibilities of future evolution are considered. Drawing offers opportunities for deep contemplation on life in the present to imagine the future. As an accessible medium it offers opportunity to communicate effectively with audiences as a provocation to prompt change. This mixed media installation provides an opportunity to bring the audience into the conversation so that people can rethink assumptions and habits, to bring about change in collective behaviours, for a positive impact on the future of the planet.

References

- AES+F., 2015. Inverso Mundus. (with 7,3,and 1 channels, 38 mins, series of stills and pictures, digital collage)
https://aesf.art/projects/inverso_mundus/ last accessed 20 April 2022.
- Bonneuil, C. and Fressoz, J.B., 2016. The Shock of the Anthropocene, Verso.
- Candy, L. and Edmonds, E., 2011. Interacting: Art, Research and the Creative Practitioner, Libri Publishing.
- Cain, P., Drawing, the enactive evolution of the Practitioner.
- Da Vinci, L., 1517. A Deluge.
- Davar, K., 2006. Forking Ocean Path, Exhibition the Drawing Room.
- Dawkin, R., 1976, 1989, 2006. Selfish Gene. Oxford University Press, Oxford, New York.
- Darwin, C., 1859. this 2019, On the Origin of the Species, The Natural. History Museum.
- Dewey, J. (1934) Art as Experience, Perigee Book, New York.
- Dunne, A and Raby, F., 2009. Designs for an over populated planet: Foragers.
<http://dunneandraby.co.uk/content/projects/510/0> last accessed 20 April 2022.
- Dunne and Raby (2009). <https://www.youtube.com/watch?v=-bns4qcRRYY> last accessed July 2022.
- Eco, U. 2013 (this 2015). The book of legendary Lands, MacLehose Press, London.

- Favreau, J. and Gunton M., 2022. Apple TV <https://www.youtube.com/watch?v=uD-erQ1ksz8> last accessed 7 June 2022.
- Fisher, J., 2003. In De Zeghar (ed) *The stage of Drawing Gesture and Act*, Tate.
- Foa, M. Grisewood, J. and Hosea, B., 2020. *Performance Drawing: New Practices since 1945*, Bloomsbury, London, New York.
- Furse A., 2020. In Foa M. Grisewood J. Hosea B. *Performance Drawing: New Practices since 1945*, Bloomsbury, London , New York.
- Garner, S. 2008 *Writing on Drawing: Essays on Drawing Practice and Research*. Intellect, Bristol, Chicago.
- Gould C., 2022. *Chthulucene Hekateris*.
- Haraway, D., 2016. *Staying with the Trouble*, Duke University Press Durham and London
- Haraway, D., 2017. <https://www.youtube.com/watch?v=z-iEnSztKu8> last accessed 4 July 2022.
- Haraway, D. and Latour B. 2020, *Critical Zones Discussion of the Film Story Telling for Earthly Survival*, ZKM, Karlsruhe https://www.youtube.com/watch?v=j-2r_vl2alg last accessed 6 July.
- Hayles, K. 1999. *How we became Posthuman in cybernetics, literature and informatics*, the University of Chicago Press, Chicago, London.
- Ingold, T. 2015 *The Life of Lines* Routledge, Oxon UK, New York, USA.
- Latour, B. 1991. "We have Never Been Modern" translated by Catherine Porter Harvard.
- Latour, B. 2018. *Down to Earth Politics in the New Climate Regime*, Polity Press USA.
- Lovatt, A., 2021. In Elderton L. Morrill R. (eds), *Vitamin D3* Phaidon Press New York.
- Lovelock, J. Margulis, L. *Gaia*, 1979, this 2000, Oxford University Press, Great Britain
- Marranca, B., 2020. In Foa M. Grisewood J. Hosea B. *Performance Drawing: New Practices since 1945*, Bloomsbury, London , New York.
- Mc Fadyen, L. 2011 In Tim InGold (ed), *Redrawing Anthropology Materials Movements Lines*. Ashgate, Surrey UK.
- Morton, T., 2017. *Humankind: Solidarity with Non-Human People*, Verso.
- Petherbridge, Deanna., 2010. *The Primacy of Drawing*. New Haven and London: Yale University Press.
- Rigby, S., 2022. <https://www.sciencefocus.com/nature/prehistoric-planet-the-cutting-edge-science-behind-attenboroughs-dinosaur-documentary/> accessed 5/5/22.
- Riley, H., 2008. In Garner S. *Writing on Drawing: Essays on Drawing Practice and Research*. Intellect, Bristol, Chicago.
- Rilke R. M., 1904. Letter VIII: Borgeby Gård, Flädie, Sweden, <https://www.poetryintranslation.com/PITBR/German/RilkeLetters.php#highlightfuture+enterslast> accessed 7 June 2022.
- Rosenberg, T., 2008. In Garner S. *Writing on Drawing: Essays on Drawing Practice and Research*. Intellect, Bristol, Chicago.
- Schön, D. A., 1987. *Educating the Reflective Practitioner: Toward a new design for teaching and learning in the professions*. Jossey-Bass.
- Stengers, I., 2015 (first published in French in 2009) <http://openhumanitiespress.org/books/titles/in-catastrophic-times> accessed July 2022.

Talbot, T. 2008. In Garner S. *Writing on Drawing: Essays on Drawing Practice and Research*. Intellect, Bristol, Chicago.

Tsing, A. Swanson, H. Gan, E. and BuBandt, N. (eds) (2017). *Arts of Living on a Damaged Planet*.

Tsing, A., 2017. *The Mushroom at the End of the World*. Princeton University Press.

Watts, J., 2020, *The Guardian*, June 6 2020, accessed 20 April 2022),
<https://www.theguardian.com/world/2020/jun/06/bruno-latour-coronavirus-gaia-hypothesis-climate-crisis>.