

## Human-Nature - UK Delegation



### Alice Sharp - Invisible Dust, Artistic Director

Alice set up art and environmental organisation '[Invisible Dust](#)' in 2009, working with leading artists and scientists internationally 'making the invisible visible' producing ambitious contemporary artworks exploring our environment and climate change. Alice is a prominent international speaker on the importance of the arts and science to climate, including the British Council's 'Circular Cultures' Athens, Columbia University New York, 'Insider Magazine' USA event attracting an 85,000 audience, Davos and the UNDP. In 2023 'Breathe' by Dryden Goodwin reached 13 million people and 'Forecast' explored future climate stories at City Hall with Ben Okri, Amy Jeffs and Raqs Media Collective. Invisible Dust is currently curating 'Wild Eye' in Yorkshire with Shezad Dawood, Paul Morrison, Jeremy Deller and Emma Smith, also 'Climate Clock' flagship project with 7 artists for Oulu Finland EU City of Culture 2026, a commission for WOW Manchester 24 and 'Forecast India' 2024/5.



### Alysha Nelson – Artist

Alysha is a multidisciplinary artist specialising in immersive performance and live art, exploring themes of cultural heritage, post-colonialism, critical race theory, and climate resilience. She practises across theatre, visual art, virtual and augmented reality - utilising immersive technologies to champion and preserve marginalised histories and voices. She has collaborated with renowned VR & AR studios, arts, cultural, and educational institutes; democratising nascent technologies through affordable, accessible installations and immersive experiences for the general public. She aims to use art and technology as a vehicle to foster understanding, empathy, and connection across borders.



### Ashish Ghadiali – Filmmaker, Founder of Radical Ecology

Ashish is a multidisciplinary artist with a practice that spans filmmaking, writing, curation and activism. He is co-author of the influential 2023 climate science paper, Quantifying the Human Cost of Global Warming, for Nature Sustainability, co-chair (with Professor Paul Gilroy) of the Black Atlantic Innovation Network and Steering Committee Chair for the AHRC's £2 million programme, Early Career Research Fellowships in Cultural and Heritage Institutions. Film credits include Cinematics of Gaia and Magic (2024) for the Royal Albert Memorial Museum, Invasion Ecology (2024) for Southcombe Barn, Planetary Imagination (2023) for The Box and the feature documentary The Confession (2016) for the BBC and the BFI. He was curator of the group exhibition, Against Apartheid (2023) at KARST and the public programmes Black Atlantic (2023) at the Markethall, Devonport and Migrant Futurism (2023) at the Southbank Centre, London as well as co-curator of the public programmes, Equilibrium (Serpentine, 2022) and Sensing the Planet (Dartington Hall, 2021). In 2006, he was part of the team that established the Freedom Theatre in Jenin Refugee Camp in Palestine, while in 2021 he was political strategy lead for the COP26 civil society coalition in 2021. Ashish is the founder/director (since 2021) of the climate justice agency, [Radical Ecology](#) and is currently at work on a book, Dart River, for Hutchinson Heinemann – a psychogeography of empire set across the landscapes of the Dart Valley in South Devon, where he lives.



## Emma Nicolson – Royal Botanic Garden, Head of Arts

Emma Nicolson is Head of Arts at the Royal Botanic Garden Edinburgh. Since joining RBGE in 2019 she has led on the development of a new arts strategy, the creation of innovative exhibitions and interpretative opportunities that engage with art, nature, science, and the environment in the unique context of RBGE. In 2020 she launched Climate House and formed a collaboration with the Serpentine Galleries through the formation of the General Ecology Network. Prior to this she was the founding director of the award-winning ATLAS Arts(2010-2018) based on the Isle of Skye. During her tenure with ATLAS she undertook a two year guest curator role with Taigh Chearsabhagh Museum and Arts Centre in North Uist (2014-16). She has delivered large-scale commissions, exhibitions and music and performance programmes. She has more than twenty years' experience of working in the visual arts as a practitioner, educator, and curator. She has worked with leading cultural institutions in Scotland, England, Ireland, and Australia, including the National Galleries of Scotland and the Museum of Contemporary Art, Sydney. At RBGE she has recently curated solo exhibitions of Keg de Souza (Australia/India), Cooking Sections (UK/Spain) Natalie Taylor (UK), Yan Wang Preston (UK/China), Lisa Roet (Australia), Christine Borland (UK) Zoe Walker & Neil Bromwich (UK). Recent group exhibitions have included Florilegium: A Gathering of Flowers (contemporary approaches to botanical art), Seeing the Invisible (AR collaboration), Rhododendrons: Riddle, Obsession, Threat, Connecting Histories, (representing Indian Botanical Illustrations) and the Silent Archive (reflecting on decolonizing botanical collections). Alongside this Emma is a Trustee of Creative Carbon Scotland and Embrace.Space for Art, Creation and Regeneration



## Kim Wide – Take a Part, CEO & Artistic Director

Kim, hailing from Canada, is the founder, CEO and Artistic Director of [Take A Part](#) (TAP), the UK's leading socially engaged arts organisation. Kim and her work at Take A Part is focussed on people having the confidence to challenge societal 'norms' and rebalance injustice by creatively exploring and developing models of agency and activism. Her work in communities historically and systemically underserved focusses on creative projects that allow people to try new things, meet new people, learn new skills and make the type of cultural, heritage, environmental and place-based initiatives that represents their ideas and themselves - setting their own agendas to lead on their own change. Initiated in 2009, Kim built Take A Part from a pilot project to become an Arts Council England National Portfolio Organisation (2018-2023), developed Social Making, the UK's only biennial symposium dedicated to arts and social change and established 9 other creative community social enterprises/cultural organisations (nationally and internationally) as well being published and case studied by national and international research, heritage, creative and environmental sectors. Recently, Take A Part has led on engaging Plymouth's communities to access and develop skills and models of activism for Plymouth Sound as it becomes the UK's first ever marine park. Through projects such as Reverberations (investigating the modern day impacts of the Mayflower voyage on global migrations), Happier Blue Spaces (developing ocean literacy and stewardship in communities not normally accessing blue spaces) and Blue Influencers (developing ocean activism models of practice in 11-14 year olds) - Take A Part are leading on grassroots environmental action in diverse community groups.



## Lucy Byatt – Hospitalfield, Director

2012 to date - Director of [Hospitalfield](#) in Arbroath on the East Coast of Scotland, where she is working to establish a new institution within the life of a very long-lasting historical organisation. Today we are reinventing this wonderful site, close to the values of the Allan Fraser bequest; caring for the important Arts & Crafts heritage buildings and establishing the right ways to support artists and learning in the arts and heritage for the 21<sup>st</sup> century.

2008 – 2012 Head of National Programmes at the Contemporary Art Society where she led on the acquisitions programme working with museums across the UK to acquire works from a wide range of contemporary artists including Laure Prouvost, John Smith and Phyllida Barlow. She devised the programme that celebrated the centenary programme for the Contemporary Art Society and edited the culminating publication; 100 years of the Contemporary Art Society; What's Next?

2002 – 2008 Director of Spike Island, Bristol where she led a major strategy for organisation change and a £2.5m capital development programme to build the now, renowned gallery space.

Prior to this she ran a commissioning organisation The Centre based In Glasgow, where she developed a series of significant site-specific commissioning programmes and developed accompanying discussion and writing to consider the role of the artist within the city.



## Marenka Thompson-Odlum - Pitt Rivers Museum, Research Curator

Marenka is Research Curator (Critical Perspectives) at the [Pitt Rivers Museum](#). At the Pitt Rivers Museum, she is the lead researcher on the Labelling Matters project, which investigates the problematic use of language within the Pitt Rivers Museum's displays and thinking through ways of decolonisation through re-imagining the definition of a label. Marenka is also leading an Art Fund project to commission new objects for the Museum's collections, build new relationships with indigenous communities, and enhance the Museum's displays. She is currently curating a year-long exhibition that explores the past, present and future of the Hawaiian ahupua'a land system, and ideas around food/water security and planetary precarity through the collections housed in the museum. Her doctoral research at the University of Glasgow explored Glasgow's role in the trans-Atlantic slave trade through the material culture housed at Glasgow Museums. Her current work in this field is looking at the narratives that plantation landscapes and environments can reveal about the lives of enslaved persons in St. Lucia.