Welcome to a session that focus on identifying ways to work together with the living systems. We will explore how one of our most basic expressions of connection to nature builds on and creates empathy. The goal is to inspire participants to consider different ways of interpreting and making sense of the world, and ways that their work (as scientists, policy makers, civil society, or corporate representatives) can connect to artists and the arts.

The session features artists based in North America, who work with a range of mediums (photography, poetry, video, dance choreography, and more). You will be introduced to their respective works and can learn from their diverse experiences from interactions with, and engagement with nature.

3.30  Austin Smith. Poetry.
3.40  Alicia Escott. Interdisciplinary work.
3.55  Welcome to this session. What we are trying to do here and why: Anne Guerry and Henrik Österblom
4.00  John Rickard. Welcome fishing around the room
4.20  Kristina Dutton. Composition and new media art
4.35  Questions and moderated conversation
4.55  Ends. With Poetry.

The artists: Austin Smith, Alicia Escott, John Rickard, Kristina Dutton
AUSTIN SMITH is the author of two poetry collections, *Almanac* and *Flyover Country*, both published through the Princeton Series of Contemporary Poets. He is the recipient of a Wallace Stegner Fellowship in fiction from Stanford, an NEA grant in prose, and the Amy Lowell Traveling Scholarship in poetry. He is a Jones Lecturer in Creative Writing at Stanford, and lives in San Francisco.

ALICIA ESCOTT is an interdisciplinary artist based in the land we currently call San Francisco, she practices in solidarity with thinkers across fields undoing the colonial construct of “nature” as a thing separated from us and our world. Escott work is informed by how we each negotiate our day-to-day realities amid an awareness of the overarching specter of climate-chaos, mass extinction — and the social unrest this rapid change and unprocessed grief produces. Her work makes space for the unspoken individual and collective experiences of loss, heartbreak and grief. they approach these issues with an interstitial practice encompassing: writing, drawing, word-making, painting, photography, video, sculpture, social-practice, composting, seed-planting, and activism. Alicia’s work has been shown in over 100 art-institutions, galleries, and alternative spaces — including exhibitions at: Berkeley Arts Center, the Headlands Center for the Arts, Yerba Buena Center for the Arts, The San Francisco Maritime Museum, The Berkley Art Museum, and Museum of Contemporary Art Santa Barbra. A founding member of the collective 100 Days Action and half of the Social Practice Project The Bureau of Linguistical Reality, Escott’s work has been featured in The BBC, Smithsonian Magazine, The Economist, The New Yorker, MOMUS, The San Francisco Chronicle, KQED, and many others. Escott is an adjunct professor at California College of the Arts.

JOHN RICKARD took his first photography class in 1990, back when public high-schools still promoted the arts. The developing image left an impression on him and his hands have smelled of fixer ever since. He continued his education and received a BFA in photography from San Jose State University in 2000. John once co-owned and operated the Rostel Photography Gallery and though he still considers himself a life-long student, has taught classes and workshops in California and Mexico. His work has been exhibited proudly at coffee shops, humbly at galleries and nervously at museums. He has a deep love of art books and has been published in a few including the 3rd edition of Photographic Possibilities by Robert Hirsch 2008, and The McCloud River, published and showed at the Modernbook gallery, (49 Geary, San Francisco.) As a full time fishing guide for Wild Waters Fly Fishing John gets to bring his cameras to work and is often able to collaborate with the river he loves and who seemingly loves him. In both his mediums John hopes to simply be an interpreter for mother earth.

KRISTINA DUTTON is a composer and media artist who crafts unconventional connections between art and science. Her work, which has received awards from organizations like New Music USA and The Andy Warhol Foundation, strives to create a balance between our sensory experiences and intellectual curiosity, often exploring the complex relationships between humans, animals, and the environment. Drawing upon her conservatory education, she has explored various musical genres, contributing to more than 50 recordings and performing at such venues as Chicago’s Symphony Center, The MCA, BAMFA, The Pritzker Pavilion, and the David Letterman Show. With a background that includes concert performance, music education, and science journalism, Kristina bridges diverse mediums and disparate subject matters in her composition and filmmaking. Her current film project, Nanoscapes Films, has screened at more than 35 venues worldwide. Kristina grew up in Chicago, lives in the forest, and loves to collaborate.

ANNE GUERRY (she/her) is the Natural Capital Project’s Chief Strategy Officer and Lead Scientist. She oversees communications, capacity-building, and convenings. Anne spearheads NatCap’s Sustainable Livable Cities efforts as well as NatCap’s marine and coastal work. She is fascinated by the relationship between people and nature and believes that cutting-edge science, engagement with leaders of all sorts, software tools, art, poetry, and more can be used to understand and enrich that relationship. Before working for NatCap, she was a National Research Council fellow at NOAA’s Northwest Fisheries Science Center in Seattle. She received her PhD in Zoology from Oregon State University, her MS in Wildlife Ecology from the University of Maine, and her BA in English and Environmental Studies from Yale University.

HENRIK ÖSTERBLOM is a professor at the Anthropocene Laboratory (the Royal Swedish Academy of Sciences) and Stockholm Resilience Centre (Stockholm University). He enjoys working with scientists from diverse backgrounds, with artists and with private corporations. His research focus on human cooperation and transdisciplinary, with a special interest in seabirds (Alcidae), ocean ecosystems and equity. Main contribution at work includes the co-development of thekeystone actor hypothesis, the corporate biosphere stewardship approach, and the concepts of Unsustainable Science and Earth altruism. He is involved in three research projects: a pilot project on birds (1998-ongoing), a useless project with artists (2014-ongoing), and a wishful thinking project with corporations (2016-ongoing). A father of two and trying to write a second book.