

NaturArchy  
Towards a Natural  
Contract

Exhibition

24/5 - 29/9/2024



An exhibition resulting from two years of research and collaboration at the intersections of art, science, and policymaking at the European Commission's Joint Research Centre – EU Science, Research and Innovation.

A partnership between JRC SciArt and iMAL.



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What have they done to the earth?  
What have they done to our fair sister?  
Ravaged and plundered and ripped her and bit her  
Stuck her with knives in the side of the dawn  
And tied her with fences and dragged her down...

*Jim Morrison, When the music's over, 1967*

We must decide on peace amongst ourselves to protect the  
world, and peace with the world to protect ourselves.

*Michel Serres, The Natural Contract, 1990*

# Curatorial Concept





## NaturArchy: Towards a Natural Contract

*NaturArchy: Towards a Natural Contract* explores different ways of being in relation to the natural world. Embracing the arts for systemic change, informed by cutting-edge scientific research and public policy discussions, this exhibition proposes to reconsider our attitudes towards nature and the non-human by probing issues of deep ecology, rights of nature, sustainability, decentering the human, and the decolonising of nature. It does so by starting from the idea of granting legal personhood and rights to nature and its constituent elements, from forest and rivers to the air we breathe and the complex ecosystems that all our lives depend on. Only by including nature into our social contract will we be able to tackle the multi-layered challenges of environmental degradation that we face.

The sixteen newly commissioned artworks on show provocatively call to re-imagine a sense of place and belonging in the world and to respond to the entangled and symbiotic relationship between human and environment. From the Ocean to water flows, from contamination and bacteria to climate tipping points, to pollinators and landscapes of natural hazards; from natural and artificial intelligence to nonhuman values, forests, lands, soils, composting; from grief and mourning to rituals, wonder and collective action - these works envision new possible ways to connect and of co-existence, to go beyond the exploitation and violence that characterize our relationship with the natural world.

Artistic expressions are powerful means to stimulate interest in scientific reasoning, as well as to motivate the commitment to socio-environmental issues. Art is able to shape relational values connecting people and the natural world in ways that can help deliver behavioural change by bridging the emotional human-nature disconnect. Intersecting science and law, reason and style, art and judgment, policy and imagination, NaturArchy wants to re-imagine western relations of human and non-human, in an attempt to ensure legal personhood to Nature's many wonders, be they stardust or DNA.

Born from two years of deep inquiry, research and collaboration between artists, scientists and policymakers, which began with a Summer School at the European Commission's Joint Research Centre (JRC) in 2022 in Ispra, Italy, and continued with artistic residencies in 2023, these works call for play and exploration of new possible configurations of our natural/cultural heritage.

The *NaturArchy* exhibition has been developed in collaboration with iMAL, Art Center for Digital Cultures & Technology, based in the heart of Brussels. A public programme of talks, workshops, performances, rituals, walks and more will run May–September 2024. An exhibition catalogue with international contributions on art and environment, documenting some of the deep collaborative research at the intersections of art, science and policymaking will be available in autumn 2024.

## A focus on Art & Science—for–Policy

The creative collaborations of artists and scientists have a huge potential for fostering transformation and innovation as well as to engage communities and re–interpret our histories. They offer ways to handle less extreme forms of specialisation and therefore allow cross–fertilisation of ideas. This deepens a shared understanding of how to encourage dialogue and collaboration between disciplines and ways of being, as well as opening up to inter/transdisciplinary approaches. As such, it is also an exercise in applied democracy, in what we call a *democracy of disciplines*: bringing art and science together allows ways of knowing to meet through engaging with all our senses – aesthetics and aesthesis, in the original Greek meaning of the word “αἰσθάνομαι”, to experience. This in turn fosters a novel space of discovery, helping to reconnect in new ways to phenomena through aesthetic experiences. What happens when SciArt mingles with policy making and heritage? What languages are spoken, what narratives are woven, what experiences are moulded and what awareness and sensitivities are created?

# The Exhibition



The exhibition is spread throughout three main rooms of iMAL.

As we enter iMAL we are invited to imagine we were living in NaturArchy: explore contaminated water cocktails and take a sip of Bruxelles au Quotidian (Nonhuman Nonsense), the memory of human metamorphoses (Coline Ramonet–Bonis) and interspecies co–existence (Lawrence Malstaf). A pirate radio station by Le Biaï Vert incites audiences to broadcast their take on NaturArchy and the Natural Contract.

The first floor is dedicated to the interdependencies of earth and human systems. Play with complex and fragile pollinator network systems (Yiannis Kranidiotis, Sam Nester & Giovanni Randazzo); explore soil formation, growth, decay and knowledge systems (Ingrid Mayrhofer–Hufnagl & Ingrid E.M. Ogenstedt); and take your time to explore how relations and flows of matter, matter (Jemma Woolmore).

The main exhibition hall proposes journeys through bold new perspectives: new plastic ecologies (JD Whitman), contested water landscapes (Penelope Cain), ocean pathways (Kristin Bergaust), tipping points (Yiannis Kraniditios), new water cartographies (Ingrid Mayrhofer–Hufnagl), post–wildfire ecologies (Margherita Pevere), indigenous cosmologies (Gala Berger & Metsá Rama) non–human values (Claus Schoening), and a vision of symbiotic futurity (Sam Nester & Marina Wainer).

Sit back. Imagine the environment not as a backdrop, imagine nature not as a thing to be taken or exploited, but as a being with intrinsic value and full juridical rights. Cancel the tired subject–object dichotomy between person and environment, the obsolete opposition of nature and culture; do away with conditions of mastery, appropriation and submission; understand the human as dependent on the natural world, matter and reciprocity. A real Green Deal requires a systemic change of ground.

Curated by Caterina Benincasa, Claudia Schnugg, Ingeborg Reichle, and Adriaan Eeckels in partnership with iMAL and the strategic and artistic advice of Paul Dujardin. Public Programme curated by Celine Charveriat.

Artists: Kristin Bergaust, Gala Berger, Penelope Cain, Yiannis Kranidiotis, Lawrence Malstaf, Ingrid Mayrhofer–Hufnagl, Sam Nester, Nonhuman Nonsense, Ingrid E. M. Ogenstedt, Margherita Pevere, Giovanni Paolo Randazzo, Coline Ramonet–Bonis, Claus Schoening, Marina Wainer, JD Whitman, Jemma Woolmore, Le Biais Vert.

Scientists/policymakers: Alan Belward, Alba Bernini, Danijela Brkovic, Caterina Cacciatori, Graziano Ceddia, Celine Charveriat, Sandra Coecke, Luca de Felice, Frank Dentener, Guillermo Garcia–Sanchez, Jaime Gomez Ramirez, Irene Guerrero Fernández, Jiri Hradec, Isabelle Hupont Torres, Lucia Iglesias Blanco, Arwyn Jones, Julia Keimer, Jonah Lynch, Ana Montero Castaño, Jessica Ponti, Elahe Rajabiani, Marisa Sarria Pereira de Passos, Calogero Schillaci, Jutta Thielen–del–Pozo, Andrea Valsesia, Saskia Vermeulen, Diana Vieira, Evangelos Voukouvalas.

Acknowledgments: Virginia Bernardi for her invaluable work throughout all aspects of this project; Chiara Perucconi and Desislava Stoyanova for their endless support and patience; Desislava Strezova and Magdalena Moracova for support with communication, administration and vision; Jolita Butkeviciene for trust and guidance; Fabio Taucer for moving us forward; Jutta Thielen–del–Pozo for her guidance support encouragement and brilliant mind; Sabine Henzler for everything and more; Lucia Garcia for joining the adventure and believing in it; Thomas Bernadet and dream crew for making this happen (and how!); Yannick Antoine, Elie Bolard and the iMAL team for the patience and support and for making it happen; Patrick Moermans without which we'd still be digging; Sabine van der Hoorn for her constant support; Naouma Kourti for being there, always, and expanding; Dario Sciascia for joining us throughout, for the runs and fun; all the JRC and EC colleagues and researchers for feeding these encounters in art and science–for–policy with your brilliant knowledge and ideas; and the innumerable people that have helped supported guided sustained nurtured the project throughout these two and more years of fun and development.

# The Artworks





# SEAGULL FOUNTAIN

Artist

Lawrence Malstaf (BE)

Medium

Wooden sculpture, organic material  
and video



## Interspecies activists taking over an art museum?

Kittiwakes seagulls used to live in enormous colonies on remote islands in the Arctic Ocean, but due to environmental changes they are currently under threat of extinction. These birds have recently been migrating to Arctic cities like Tromsø, in the north of Norway. Three years ago, an ever-growing colony of kittiwakes, behaving almost as interspecies activists, took over the Tromsø art museum. Loud noises, intense smells and multitude of nests on windowsills and ledges triggered an equally loud outcry from the locals of this otherwise peaceful town. Three light and mobile tripod structures with sculptural nesting modules on top were developed in collaboration with researchers and placed next to the building's façade. The nests the birds made in these new “hotels” could carefully and slowly be moved away from the building. Harmony with the locals was restored as the colony followed.

Curatorial note

A proposal around living in interspecies communion with Kittiwakes Seagulls in the city of Tromsø.

## HAUNTED WATERS

Artist

Nonhuman Nonsense (SE/LV)

Scientist

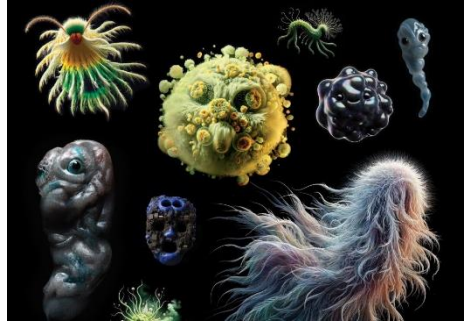
Caterina Cacciatori

Collaborations

TBA21 Ocean Comm/uni/ty

Medium

Haunted Water Samples, Spirits, Menu



### Let the ghost contaminants speak

“Welcome to the Haunted Waters Bar—a growing collection of contaminated waters. Here, you’ll find a menu featuring a variety of water samples from around the world, submitted by activists, scientists, swimmers, citizens, and friends. Some samples come from lakes, rivers, and the sea, while others are filled from the tap. While they may all look similar, each water is haunted by a multitude of ‘spirits’ telling different stories—stories that speak of the past, of decisions made by those in power, of struggles, accidents, wars, greed, and action.”

#### Curatorial note

Collecting myths, values, and stories around water bodies and contaminations, and the meeting of scientific investigation of the unseen juxtaposed with local myths and stories—an invitation to know the invisible toxins in our daily water.

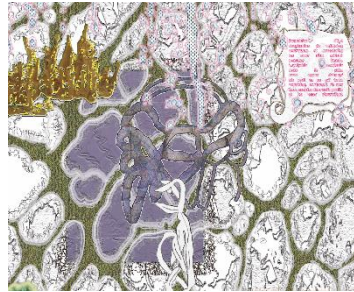
## AQUEOUS MEMORIES

Artist

Coline Ramonet–Bonis

Medium

printed fabric, ceramics



On the wet, fluid thoughts of water

“Aqueous Memories plunges visitors into the wet, fluid thoughts of water, which hold and connect us with the memory of human metamorphoses on earth. It also tells the story of waters stained by oil, black water that carries stories of extractivism and colonialism. As these waters flow and spread out into space, gradually they also seep into ourselves.”

Curatorial note

Interweaving hydrofeminism and evolutionary ecology, this wallpaper proposes the exploration of an interspecific aqueous membrane while becoming the moult of the surrounding walls. It aims to remind audiences of our nature as bodies of water, and how, as such, we carry within us the memories of the sea.

## NOS FUTURS RADIO

### Artist

Le Biaï Vert (Elias Sanhaji,  
Félicien Bogaerts & Ilyas Sfar)  
(BE)

### Medium

Various



### A radio station for human–nonhuman alliances

The Heterotopia is an 'other space', a concrete place that houses the imaginary, the physical location of the utopia. In 2022, the collective Le Biaï Vert produced the web series *Diamant Palace*, the first episode of which, "Nature doesn't exist", developed with anthropologist Philippe Descola, is presented in this installation. The radio space serves as a mediating instrument to renew the relationships between humans and non–humans with wonder and to imagine, dream, contemplate or tell stories about possible tomorrows. Nos Futurs Radio is a performance space, a meeting place and a platform for expressing thoughts, a laboratory for post–capitalist imagination, available to minds who think and act with attention to diversity, collectivity and plurality.

### Curatorial note

Activate the NaturArchy in you! Explore the video *Nature does not exist*. And have your say around NaturArchy at this pirate radio station. Pick up the mic and tell, sing or whistle your stories of nonhumans, more–than–humans and rights of nature. An invitation to contribute to the Natural Contract.

# ANTHOS

## Artist

Giovanni Randazzo (CO)

Yiannis Kranidiotis (GR)

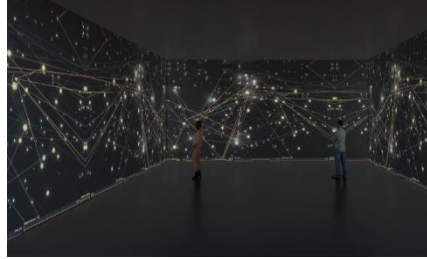
Sam Nester (AU)

## Scientist

Ana Montero Castaño, Alba Bernini, Irene Guerrero Fernández

## Medium

Environmental sensors, live data, realtime visualization & sonification



## Who will speak for pollinators?

“Anthos is an immersive, interactive light and sound installation that highlights the importance of pollinators and demonstrates our anthropogenic effect on them. The audience enters an immersive space where they can experience the simulation of a plant–pollinator network, based on European biodiversity models. Live data from CO<sub>2</sub>, temperature and humidity sensors are projected in the space, and affects the complex system controlling the visualisation. The work aims to uncover potentially hidden secrets about plant–pollinator networks, their functions, and to show how the climate crisis is putting ever more strain on this natural and fragile system.”

## Curatorial note

Between complexity and dependencies, the ever–more fragile world of pollinators is mapped with the science of complexity and human agency influences common futures. An invitation to experience and think about the intricate interconnections of pollinators, plants, nonhumans and humans at a time of global biodiversity loss.

## COMPOS[T]ING

### Artist

Ingrid E. M. Ogenstedt (SE)  
Ingrid Mayrhofer–Hufnagl (AT)

### Scientists

Jonah Lynch, Jaime Gomez Ramirez,  
Calogero Schillaci, Arwyn Jones

### Medium

Sculptures (wood, clay/soil, grass,  
seeds) + a digital twin + knowledge map



### Building with growing and decaying matter

“The large–scale artwork combines various crafting knowledge and materials with a wide range of aesthetic, mechanical, and physical characteristics as well as environmental responsiveness. The tripartite artwork (physical sculpture, digital sculpture and poetic knowledge map) functions as a composition of knowledge (human and non–human) that leads us forward and backward at the same time. The physical sculpture *Earthbreakers*\* links to soil and local traditional building materials, whilst *Digital Compos[t]ing* explores soil formation and transformation processes beyond immediate human perception as they occur over extremely lengthy periods.”

### Curatorial note

Appreciate soil composition, formation and erosion in connection to planetary boundaries. Connection to roots, use, undervalued knowledge, and the importance of these for sustainable futures – an invitation to celebrate growth and decay and local materials as essential components of construction.

\*The large–scale *Earthbreakers* sculpture is to be seen at Parc du Cinquantenaire, Brussels

# THESE RELATIONS ARE FOREVER

Artist

Jemma Woolmore (NZ)

Collaboration with

Caterina Cacciatori, Sandra Coecke

Irene Guerrero Fernández, Saskia

Vermeylen



Medium

4-channel video installation, sculptural installation

## New rituals for contaminated times

“The installation weaves together agricultural policy, toxicology, water quality research, environmental law, and art around the common theme of chemical pollution. The scientific practices of four women researchers are conveyed and re-imagined following the thread of Endocrine Disrupting Chemicals (EDC’s), which permeate food, soil, and water, and are increasingly more persistent and everlasting in daily lives. The four screens form a space across which the collaboratively created rituals are performed. The women communicate, stepping up at key moments to symbolically take part in each of the four rituals, showing support across time and space.”

Curatorial note

This work addresses fertility, community and (more-than-human) health, telling stories that explore the power of positive imaginaries. Through ritual and storytelling this artwork opens up liminal spaces that explore the power of positive imaginaries – offering a way of ‘staying with our troubles’ whilst envisioning alternative ways of being in the world.

## PLASTIC MAGNITUDES

Artist

JD Whitman (US)

Scientist

Andrea Valsesia, Jessica Ponti  
Marisa Sarria Pereira, Dora Mehn

Medium

Community collected sheet  
plastic, marine plastic debris, Inkjet paper



### Magnitudes of new plastic ecologies

“Plastic Magnitudes is a community–specific, immersive art installation illuminating research from the Joint Research Centre Commission on plastic particulates and their potential threat to humans as they enter the food chain as microplastics and nanoplastics. Inspired by the flow of plastic particulates through water supply systems and the digestive tracts of mussels, the installation juxtaposes visual imagery from plastic particulate research laboratories with images of environmental plastics.”

#### Curatorial note

Digging deeper into reflection of “human–created ecologies” that become more entangled with natural ecologies as they start to become more and more difficult to see—an invitation to think about the consequences of our appropriations. A captivating, multisensory experience will place viewers at the centre of the highlighted research, connecting them directly as contributors to the problem and solution.



# LAMENT

Artist

Margherita Pevere (IT)

Collaboration with

Diana Vieira, Céline Charvériat, Lucia Iglesias Blanco, Ivan Penov

Medium

Performance + installation with burnt soil microbiome, moss, burned wood, glass sculptures, cello and live electronics.



## Ecologies of the burnt & landscapes that grieve

“Lament explores post-wildfire ecology in soil, offering a space where ecological and more-than-human death and grief are dignified and where fires are treated as a phenomenon that belongs to the co-evolution of ecosystems and humans. At the same time, the work engages with current ecological shifts and fractures, encompassing changing fire regimes, vulnerable ecosystems, and their less perceivable but highly relevant interplay with soil. The work combines ecological observation, bioart, sculpture, exchange with scientists and independent experts, musical composition, philosophical inquiry and encounters with communities who experienced devastating wildfires. The installation also includes a “Resilient Scars Map” co-created with the community from Santa Comba Dão (PT), an area that faced a devastating wildfire in 2017.”

Curatorial note

Tracing overlooked stories of transformations in post-wildfire environments through soil and community engagement. An invitation to contemplate on regeneration and ecological grief after raging fire.

## INVISIBLE SEEDS

Artist

Gala Berger (AR/FR)

Metsá Rama (Pilar Arce) (PE)

Scientist

Irene Guerrero Fernández

Medium

Natural pigments, acrylic paint, thread  
embroidery on tocuyo fabric, 320 × 260 cm



Indigenous and scientific knowledge systems meet  
on food and agriculture

“Invisible Seeds is an embroidered and painted textile by the Shipibo–Conibo artists community. Produced mostly by women, Shipibo art represents an entire system of communication with plants and plant life. The artwork addressing the relationships between territory, human beings, non–human forms, and the spiritual worlds. It focuses on the complex systems of planting, harvesting, and treating agricultural products that sustain life in the Amazon, and addresses a model of dialogue and co–responsibility in the decision–making processes between the artists and agricultural researcher involved.”

Curatorial note

Indigenous and scientific knowledge intersect around food and agriculture. Ancient knowledge systems of indigenous people come face–to–face with modern–day science: woven and painted strands of old and new. An invitation to re–evaluate understandings of our agricultural system, and to reconsider ancient practices of care and sustainable farming practices.

# OCEAN CONNECTIONS

Artist

Kristin Bergaust (NO)

Scientist

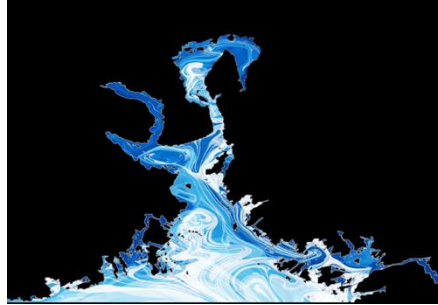
Guillermo García Sánchez

Evangelos Voukouvalas

Medium

2-channel video installation

(full wall), sound, 4K resolution, 05:45 min



When the Oslo Fjord recounts of changing times

“In visual representations, oceans are often shown as blue, empty fields or voids. Ocean Connections aims to instil these unseen spaces with stories and movement, to discover a kinship to life in the oceans. The project investigates processes within ecosystems which are influenced by ocean flows. Whilst focusing specifically on the Oslofjord environment in Norway, the title Ocean Connections points to interconnectedness of all oceans. We cannot really tell where the Oslofjord ends, as it runs into Skagerrak and joins the North Sea which then flows into the Atlantic Ocean. Employing a combined means of storytelling, the work aims for an immersive, circular experience of biodiversity and ecological connections on a global scale.”

Curatorial note

Ocean Connection recounts of the disturbances, flows and changes in the Oslo fjord as biodiversity and ecological connections across the ocean shift on global scale. It is an invitation to see the complexity of mathematics and biodiversity in the ocean's mesmerising lapping.

## THE TIPPING POINT

Artist

Yiannis Kranidiotis (GR)

Scientist

Frank Dentener

Medium

24 custom metronomes, environmental data, visualizations



### The invisible thresholds that sustain life

“The Tipping Point is a data driven light and sound kinetic installation of 24 custom metronomes and a video projection. The artwork highlights the urgency and the increased risk that one or several tipping elements in the climate system might cross a critical threshold, with severe consequences for global climate, ecosystems and human societies. The metronomes move, driven by sets of past, present and projected future, environmental data linked to five major climate tipping points. The temporal journey through data is reflected by the metronomes’ tempo, as the beats intensify over time. A final cacophony reflects the mounting urgency of the climate crisis. Then, all metronomes halt abruptly, and a critical tipping point is reached as the room falls silent.

Going beyond highlighting 5 different tipping point, the artwork also refers to another tipping point: the tipping point when society finally starts to act.”

#### Curatorial note

Incremental changes and even their major (irreversible) events are beyond direct human perception and understanding, but these events trigger changes to happen even faster or more intensely—an invitation to imagine future events embedded in what happens today and confront the urgency of the unbearable.

# WITH SALT AND ROCKS IN OUR VEINS

Artist

Penelope Cain (AU)

Scientists

Graziano Ceddia, Luca de Felice, Alan Belward

Medium

Web—crawler interactive virtual landscape projection, sound, fibreglass, water, ceramics



When will peripheries be heard?

On the danger of doing the same all over again

“This project considers the entangled rights for water, between nature and humans, through the entry point of contested water in the Atacama desert. Once an ancient seabed and now a site of saline water mining for lithium extraction, this remote desert site with its unique salt water dependent ecosystem is intimately entangled with the push for a lithium—focused energy transition away from fossil fuels and necessary response to anthropogenic climate change.”

Curatorial note

The deep entanglement of social and economic systems and their implications on nature, biodiversity, and human activities; effects of decisions cannot always be locally experienced, or become manifest at remote places that are out of sight for many. What are the effects of centres of power on global commons?—an invitation to consider the externalities of a nascent exploitation and its trade.

# SPECTR[AL]S OF NATURE

Artist

Ingrid Mayrhofer—Hufnagl (AT)

Scientist

Alan Belward, Elahe Rajabiani,

Luca De Felice

Medium

Audiovisual installation and four 3D printed sculptures, video (color) |  
sound, 15:00 min, loop



Through the deep & winding histories of water creatures

“Specter[al]s of Nature is a work informed by scientific earth observation research on surface water. It is a product of speculative cartography that takes inspiration from the maps in the Atlas of Global Surface Water Dynamics, expanding them into 3D objects, which represent water creatures. Each sculpture represents a specific water body—the Aral Sea, Balbina dam, Pantanal wetland and Brahmaputra River. The history of how these water bodies have changed, morphed and adapted throughout forty years of earth observation is visible in the depth of the sculpture, providing a thought—provoking representation of the evolving landscape.”

Curatorial note

Mapping water bodies via the visible and invisible spectrum and their change through time — new water cartographies to stimulate critical reflection of how we perceive water bodies also through the morphologies of these bodies throughout time.

# POLITICS IN DISGUISE

Artist

Claus Schoening (DE)

Policy analyst

Julian Keimer

Medium

1–channel video, 3–channel audio, ca. 05:54 min



How to give a voice to non–humans?

Towards a Parliament of Beings

“Is it possible for human|s, to envision a politics that transcends the human domain? Within Politics in Disguise, the conventional image of a speaking politician is transformed to embody a mushroom that, through a complex process of translation, delivers a speech that challenges our traditional understanding of governance. As a member of the fungi kingdom, it asserts its capability to represent not only animals but also plants, and even unicellular organisms, more effectively than Homo sapiens, an ape–derived species, is able to.”

Curatorial note

Human and non–human values, confrontation with value systems, opening up a space of reflection about their own values—an invitation to reflect on the consequences of having animals as partners in democracy.

# SYNOCENE

## Artist

Marina Wainer (FR)  
Sam Nester (AU)

## Collaboration with

Isabel Hupont Torres, Lucia  
Iglesias Blanco

## Medium

Spatial sound installation, fog,  
light



## Imagine a future beyond the Anthropocene

“Synocene is an immersive spatial sound installation that explores a de-centered view of our anthropocentric experience of the natural world, to imagine a future beyond the Anthropocene. Audiences to this work will discover the many narratives created by human experiences of nature in a hybrid writing with AI, along with forest soundscape recordings from within Natura 2000 sites. To achieve the current version of the installation, a citizen engagement workshop took place in the Glengarriff Harbour and Woodland Natura 2000 site (Ireland), where the local community explored new forms of interaction and perception within their forest.”

## Curatorial note

On co-creating futures with nature, humans and AI. An interplay of “senses”, come together in this immersive sound and fog installation. An invitation to reconsider ‘nature’ through a collaborative process of human voices, nonhuman spaces and AI storytelling.



Digital catalogue of the exhibition available at  
[science-art-society.ec.europa.eu/naturarchy-catalogue](https://science-art-society.ec.europa.eu/naturarchy-catalogue)



iMAL is a space for artistic practices around the creative and critical use of new technologies. iMAL connects a community of artists, thinkers, makers, and citizens from Belgium and abroad and offers a completely renewed infrastructure to support a programme focussing on research, production and presentation.

The Joint Research Centre (JRC) is the Commission's science and knowledge service and provides independent scientific advice and support to EU policy, in order to tackle the interlinked and complex challenges faced by our society. Operating at the interface between science and policy, the JRC wants to strengthen its capacity to be a key partner in helping to identify solutions to such challenges.

Its Science and Art project (SciArt) brings together scientists with artists and policymakers to discuss matters of concern, not only to the JRC and the European Commission but also more widely to society. It brokers, curates and communicates transdisciplinary exchanges and encounters around given topics of interest. It operates on a bi-annual cycle, Resonances, during which the topics are elaborated jointly by artists and scientists. The end of each cycle is marked by exhibitions of the works at a venue of relevance as a way to engage with the public, foment conversations with citizens and create cultural products of contemporary relevance. Resonances have taken place on the topic of Food (2015), Fairness (2017), and datami - Big Data, digital transformation and Artificial Intelligence (2019). The current cycle features the topic NaturArchy: towards a Natural Contract (2022–2024).

*Trees, forests, rivers, mountains, seas, stardust, DNA — imagine the environment not as the backdrop of our activities, imagine objects of nature not as items to be appropriated or exploited, but as subjects with intrinsic value and full juridical rights...*

- NaturArchy

How do we decolonise our take on nature? How do we give a voice to underrepresented knowledge in policymaking? Embracing the arts for systemic change, NaturArchy proposes to re-consider our imaginaries on nature and the non-human.

#### INSTITUTIONAL CONTACTS

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