Shifting Scales

from microbial matter to microbes that matter

EN

Grown Surfaces, 2024–2025

Jonas Ghyselen

Sheets of mycelium, grown rather than made. These works explore mycelium as a biobased alternative to paper, connecting traditional art, printmaking, and photographic techniques with new ecological possibilities.

More information

Organic Time Prints #1 & #2, 2025

Jonas Ghyselen

Two handmade analogue cameras, each holding a mycelium skin brushed with anthotype emulsion. Over time, with slow exposure, an image may surface.
This installation is less an object than an experiment—an invitation for you, the viewer, to take part in the work's unfolding.

Diluted Forest - Geosmin Yeast, 2024

Matthijs De Block

'Diluted Forest – Geosmin Yeast' was first presented at the Watou Arts Festival and is part of the broader project Soft Sedation (Geosmin Yeast). It focuses on the genetic modification of baker's yeast (Saccharomyces cerevisiae), genetically modified to produce geosmin—the earthy molecule that evokes the smell of damp soil after a rain shower. This familiar yet elusive scent carries a strong emotional value: it evokes memories and nostalgia, and reinforces a deep connection with the natural world.

With this work, De Block explores how biotechnology is reshaping our sensory experience, our memory and our relationship with ecosystems. When a scent that was once synonymous with "nature" can now be generated in the laboratory, what meaning remains? And how does this shift influence the way we imagine and experience the world around us?

Project in collaboration with: Open Biolab Brussels, EHB Dr. Tom Peeters, Dr. Jolien De Munck, Dr. Stijn De Graeve
Project first shown at Kunstenfestival Watou 2024

More information

Photovoltarium No. 2 – Rubus chamaemorus – Lighting series (v2a-c), 2025

Janne Halme

Digital photograph of a titanium dioxide film on glass with contact print of a cloudberry leaf and plant dyes (cloudberry, sphagnum moss, bog bilberry). 8x magnification. Each image was taken with light coming from different directions.

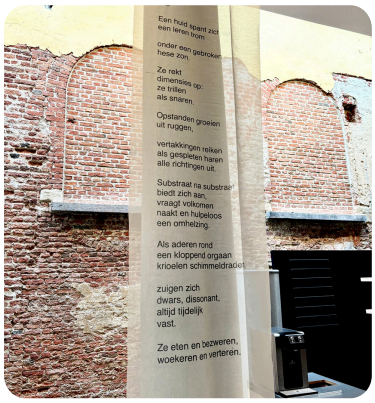
The plant was collected in August 2024 from Melassuo in Perniö, Finland, a former peat extraction site well on its way to ecological regeneration and cherished by locals as a recreational area. The same location had been earmarked for an industrial-scale solar power plant, but the plan was abandoned after opposition from residents and the city. How does our perception of things change when we look at them from a different standpoint?

More information

°• 0 °, 2024

Nele Buyst

Four poems from ‘Een polyfonie voor mycelium (A Polyphony for Mycelium). CORPS, poreus’ (2024), the second collection by poet Nele Buyst, is a journey along the boundaries of known life. A language stretches across the lives and strategies of species from different domains, searching for traces of recognition, in order to graft itself back onto a habitable layer of earth.



More information

Koelleven - attuning with microorganisms in their cooling towers, installation, 2025

Bartaku art_research & fellow-research players

‘What does it mean to attune with microbial life in nuclear cooling towers ?’

This question animates a playfield of artists, scientists and philosophers. This installation features research creations that evolve from the inquiry on interspecies relationality within the SCK/CEN cooling tower biotope.

For the first time they are shared with you/rs: textile print, video, sound, microbial panels, suits and microbial solar cells.

More information

Mycelium Talk, 2023

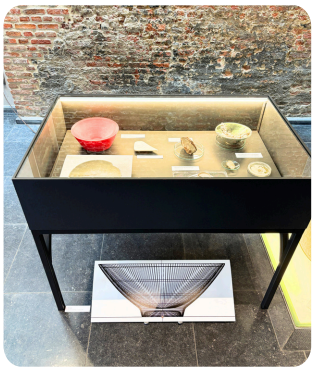
Christina Stadlbauer

Mycelium is the root-like structure of a fungus or mushroom, the single strands are called hyphae. The photos are taken with scanning electron microscopy and depict scales of nanometres. The images are paired with conversation snippets (accessible via QR code).
From left to right: A Web of Hyphae / Growth of mycelium on ceramic surface / Close Up of Hyphae

Re-enacting A Crack, 2025

Christina Stadlbauer

A crack in a 1000 year old Chinese porcelain bowl was mended with Urushi and gold. Can the idea of Kin Tsugi be expanded into the biological realm? Can we re-enact this repair with the help of micro-organisms?
The attempt to heal the crack lies at the core of this artistic research that touches on disciplines like material science, synthetic biology and bioethics. The work comprises reproductions of ‘l’assiette chinoise’ of Musée Royal de Mariemont, experiments in the microbiological laboratory and a re-enactment of the crack with a co-culture of mycelium and calcifying bacteria.
Photograph of l’assiette chinoise, technical vector drawing of scanned “assiette chinoise”, 3D printed mold for ceramics, cracked ceramic reproduction, Ganoderma lucidum, ceramic reproduction mended with co-culture of mycelium and bacteria.



Manifesto for (Other than) Humans, 2025

Christina Stadlbauer

The ten commitments take form as two-sided textile embroidery. Ethical reflections are translated into practical suggestions on how to care for other than humans.
Cotton textiles, with hand embroidery and machine embroidery.
Manufactured with the help and hands of many.

More information