

Conference
Sensing Fungi.
Invisible Agencies and the Underground
8–10 October 2025

Abstracts

Curricula Vitae

ifk Internationales Forschungs-
zentrum Kulturwissenschaften
Reichsratsstraße 17
1010 Vienna

Abstracts

Alison Pouliot

Underground Lovers

Fostering Fungal Networks of the Subterranean

The earth's changing climate and environmental challenges have come sharply into focus through the demise of charismatic megafauna and the ›biodiversity crisis‹.

But what about stinkhorns and slime moulds?

Fungi underpin terrestrial ecosystems, forming cross-kingdom collaborations with countless creatures and intimately entwining with plants. As vital pioneers, fungi are especially important in disturbed environments, kickstarting colonisation and recovery, yet are largely absent in biodiversity protocols and ›management‹ worldwide.

Fungi also wobble the assumptions and frameworks that we use to understand life, offering alternative ways to consider not just forests, but human societies.

Much of the dynamism of the natural world occurs in ecotones, or ›interface environments‹, which are also the domain of fungi.

Likewise, the best possibilities for nurturing both natural and ruderal systems emerge at the intersections of disciplinary thought.

In this talk Alison will explore how we can foster fungal flourishing and thinking to re-enliven soils – the foundation of all terrestrial life.

Peter McCoy

A Return to the Web

To sense fungi is to be drawn closer to them. What, then, is an appropriate approach? Explore this question with Peter McCoy at Wednesday night's keynote address.

Maja-Lisa Müller

Theatrum Fungorum

An Ecosophical Play in Three Acts

In 1675, the Flemish priest Franciscus van Sterbeeck published his treatise »Theatrum Fungorum«, which was one of the first explicit studies of mycology. The title can be placed within the broader 17th-century endeavor to understand science as a performance. Maja-Lisa Müller's project aims to take this theatrical dimension seriously by examining the conditions under which the research object, the fungus, appears. Even today, fungi elude common scientific practices: they are unruly and oppose binaries; they appear spontaneously and are difficult to cultivate; and they pose problems due to their decentralized and unstable form. Consequently, the project aims to explore the practices, media, and conditions surrounding the emergence of fungi in scientific contexts. Maja-Lisa Müller argues that fungi were not suitable as objects of research in their own right, but rather needed to be stabilized in other media, namely images. The project therefore combines image theory, performance theory and the history of science, aiming to retell the history of mycology through a theatrical structure. The presentation will introduce three stages in the history of mycology as exposition, climax and catastrophe, while considering the roles of human and non-human actors.

Feifei Zhou

FUNGI: Anarchist Designers

What does it really mean to »design with fungi«? In recent years, fungi have captured the public imagination, often portrayed as friendly, tasty, or easy to play with for human use. In the design and architecture worlds, mycelium has become a trendy new material, celebrated much like concrete in the 1950s or plastic in the 1970s. Despite this exciting enthusiasm, these treatments risk reducing fungi to just another resource for human goals, overlooking their complex ecological roles and long evolutionary history as powerful agents in their own right.

This talk focuses on the upcoming exhibition titled *FUNGI: Anarchist Designers*, curated by anthropologist Anna Tsing and architect and artist Feifei Zhou at the Nieuwe Instituut Rotterdam. This exhibition will show you a different fungal trajectory by viewing them as anarchist designers. From destroying the entire plantations to wiping out species of animals, fungi can be a dangerous threat to humanity if we underestimate them. But they can also be our allies if we care to understand and learn from their own designs. Showing a unique set

of research-based collaborations between scholars, on the one hand, and artists and designers, on the other, *FUNGI: Anarchist Designers* tell true stories around the world to show us how fungi can lead the way as designers.

Julia Ihls

Mycelial Modes of Coexistence

Towards a Convivial Material Ethic

What might we learn about living together – human and more-than-human – by attending to the quiet work of fungal mycelium? This talk explores mycelium as both a conceptual and material figure for convivial forms of coexistence. Mycelium is neither simple resource nor mere metaphor: it enacts a relational mode of being that challenges dominant ideals of autonomy, purity, and extractive control. Through its adaptive, entangled growth, mycelium embodies an ecological presence rooted in reciprocity and transformation. Drawing on Bruno Latour's *Modes of Existence*, it is proposed as a more-than-human way of worldmaking – foregrounding responsiveness, embeddedness, and situated adaptation. Mycelial networks thus offer an onto-ethical model for design and ecological thought, showing how life can thrive through interdependence rather than control.

At the Bio Design Lab of the Karlsruhe University of Arts and Design, these ideas take shape in experimental, transdisciplinary practice with living systems. The lab operates as a hybrid space – part workspace, part curated platform, part »contaminated contact zone« – where human and more-than-human actors engage in speculative making. Here, mycelium is both grown and listened to: as a material partner and as a teacher in navigating complexity, entanglement, and care. By combining theoretical reflection with lived practice, this talk invites a shift from designing for the world toward designing with it – cultivating convivial modes of coexistence inside and beyond the laboratory.

Yasmine Ostendorf-Rodríguez

Mycelial Teachings in the Arts

A growing interest in the world of fungi is capturing our imagination as we navigate today's complex environmental and social crises. In the field of art, design and architecture, fungi—particularly mycelium—are increasingly recognised as living materials, valued for their low-impact, biodegradable, and compostable properties.

This shift represents a crucial and promising step toward regenerative solutions, where materials are cultivated rather than extracted, aligning with natural cycles of renewal and decay. However, if we view fungi solely through the lens of functionality or aesthetics, we risk reducing their role to that of a passive resource and we remain stuck in an extractive mindset. What if, instead, we recognised fungi as active agents—collaborators and even teachers? Mycelial networks, with their capacity for communication, cooperation, and adaptation, invite us to reimagine our relationships with the living world and the systems we build. In this talk Yasmine Ostendorf-Rodríguez presents twelve fungal teachings that explore themes like collective memory, decentralised structures, decoloniality, and multispecies collaboration, while celebrating the essence of what it might mean to become more fungal in ways of working and being for organizations, collectives or alliances.

Ilka Becker

Mykoästhetik. Pilze, Kunst und Kino

Book presentation and conversation with Karin Harrasser

The book launch and the conversation with Karin Harrasser are dedicated to Ilka Becker's recently published book *Mykoästhetik. Pilze, Kunst und Kino* («Myco-Aesthetics. Mushrooms, Art, and Cinema», b_books, Berlin 2025). Mushrooms are a widespread phenomenon in contemporary art. Their origins and genealogies can be traced back to the mid-19th century in various cultural contexts. How did it come to this? Is there a structural relationship between the decomposing, networking and symbiotic properties attributed to fungi and the changing art concepts and practices of modernism and the present? And which ecologies, powers and agencies become visible in popular and scientific images, artworks and texts? Under the concept of myco-aesthetics, the book assembles critical studies of historical and current scenarios in art and cinema where fungi grow and multiply. They range from 19th century book illustration, comics, anime and film, surrealism and the artistic neoavantgardes to contemporary art. Represented and real mushrooms, metaphors, allegories and network figures meet postcolonial, (queer)feminist, (world)ecological, postanthropocentric and agential readings of the present.

Johanna Ficht, Erik Göngrich, Maria Kobylenko and Nora Wilhelm

Pilz-Kunst-Labor, Berlin

Das Pilz-Kunst-Labor der MITKUNSTZENTRALE arbeitet außerhalb institutioneller Strukturen. Die MITKUNSTZENTRALE thematisiert in unterschiedlichen Projekt-, Ausstellungs- und Workshopformaten materielle Kollaborationen im künstlerischen Kontext. Sie ist im Haus der Materialisierung (HdM) verortet, einem Zentrum für klimaschonende Ressourcennutzung, das seit 2020 Teil des Haus der Statistik am Alexanderplatz in Berlin ist.

Seit 2021 besteht das transdisziplinäre Lern-, Lehr- und Forschungsprojekt »Biotechnologie im Kontext von Kunst und Design«, einer Kooperation zwischen dem Pilz-Kunst-Labor und dem Fachgebiet für Angewandte und Molekulare Mikrobiologie der Technischen Universität Berlin.

Seit 2025 befindet sich das Pilz-Kunst-Labor im Projekt- und Vernetzungsraum SATELLIT, unweit des HdM. Hier praktizieren Interessierte aus diversen Fachgebieten und Gesellschaftsschichten gemeinsam mit Studierenden verschiedener Fachrichtungen Pilzmyzelkultivierung und stellen Materialkreisläufe her, indem Reste in neue Verbundstoffe myzelisiert werden. Das Pilz-Kunst-Labor widmet sich der Welt der Funga, die neben Flora und Fauna ebenso bedeutsam und essenziell für das Ökosystem ist. In ihrer Arbeit geht es darum, gemeinsames Wissen zu generieren und Sensibilität zu Pilzen zu fördern, über die Möglichkeiten im Bauen, Leben und Ernähren mit Pilzen aufzuklären und weitere Potenziale zu ergründen, die das Myzelnetzwerk uns lehren kann. Das Pilz-Kunst-Labor nähert sich aus einer künstlerischen Perspektive und schafft eine Plattform, bei der Kunst, Wissenschaft und Gesellschaft wortwörtlich zusammenkommen, um gemeinsam zu überlegen, wie ressourcenschonendes Wohnen, Kleiden, Lernen und Arbeiten in der Umsetzung aussieht und in der Zukunft aussehen könnte.

Concluding panel discussion

With faculty members of the University of Arts Linz and the Johannes Kepler University Linz: Magdalena Breitwieser, Jitka Effenberger, Nikolaus Gansterer, Sarah Kolb, Fabricio Lamoncha, Flavia Matei and Jutta Strohmaier

Curricula Vitae

Ilka Becker ist Autorin, Professorin für Kunstgeschichte der Moderne und Gegenwart und Mitglied des Institut Designlabor Gutenberg an der Hochschule Mainz. Ihre Schwerpunkte sind Agency-Theorien, Gender/Queer Studies, (soziale) Ökologien, Fotografie und Film. Nach wissenschaftlich-kuratorischen Projekten am Rheinischen Landesmuseum Bonn und der Bundeskunsthalle Bonn (1996–1997) hat sie als Redakteurin für Texte zur Kunst (1998–2000) sowie als wissenschaftliche Mitarbeiterin am Institut für Kunst und Kunsttheorie der Universität zu Köln (1997–1999) und am Kulturwissenschaftlichen Forschungskolleg *Medien und kulturelle Kommunikation* an den Universitäten Köln und Bonn (2002–2008) gearbeitet. An der Hochschule für Bildende Künste Braunschweig hat sie als wissenschaftliche Mitarbeiterin (2009–2013) und anschließend als Gastprofessorin (2013–2018) gelehrt, u. a. am Graduiertenkolleg *Das fotografische Dispositiv*. Seit den 1990er-Jahren schreibt sie freie Kunstkritiken und Essays.

Publikationen (u. a.):

»Mykologien durchqueeren. Auf Pilzsuche bei John Cage und Cy Twombly«, in: *Fünf Freunde. John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, Cy Twombly*, Ausstellungskat. Museum Brandhorst, München / Museum Ludwig, Köln/München 2025, S. 273–277; »Pilze und Dekomposition in der künstlerischen Praxis. Zur Heterogenese agentieller Ästhetiken«, in: Annika Schlitte, Markus Verne, Gregor Wedekind (Hg.), *Die Handlungsmacht ästhetischer Objekte*, Berlin/München 2021, S. 25–52; »Mediators of Trance. María Sabina – Gordon Wasson – Bruce Conner«, in: Ehler Voss (Hg.), *Mediality on Trial: Testing and Contesting Trance and other Media Techniques*, Berlin 2020, S. 339–369; gem mit Markus Saile, Marcel Hiller und Katrin Mayer (Hg.), *Field of Codes*, Köln 2018; gem. mit Bettina Lockemann u.a. (Hg.), *Fotografisches Handeln*, Marburg 2016.

Magdalena Breitwieser is a PhD candidate in the department of Soft Matter Physics at the Johannes Kepler University Linz, Austria. Her current research focuses on the material properties of *Ganoderma lucidum* mycelium skins, with the aim of developing a chemical treatment to enable their use as substrates in sustainable electronics. With this, Magdalena Breitwieser intends to fabricate biodegradable optoelectronic devices for display and energy harvesting technologies. Her prior research includes reducing the energy footprint of perovskite crystal formation by utilizing UV light to influence their crystallization dynamics, as well as investigating 2D/3D heterostructures in perovskite solar cells.

Publications (et al.):

with L. E. Lehner, J. Feigl, L. M. Rescher, J. F. Schwarz, F. Mayr, M. Kaltenbrunner, »Photochemical Control of Perovskite Crystal Formation at Room Temperature«, Submitted to *Nature Photonics*, 2025; with Roland Pruckner, Laura Holzinger, David Preninger, Magdalena Breitwieser, Lukas Lehner, Christoph Putz, Stepan Demchyshyn, Simon Berrer, Astrid Hirz, Robert Koeppel, Sabine Hild, »Advanced Mycelium Skins for Sustainable Electronics«, in: *Advanced Functional Materials*, vol. 35, issue 16, 2025.

Jitka Effenberger works as a technician at the department of Soft Matter Physics at the Johannes Kepler University Linz, researching mycelium-based materials in interdisciplinary teams (projects: Myco-Insulation, MycoSoft). She teaches and organizes collaborative mycelium material workshops and lectures in multiple departments at the University of Arts Linz and other institutions, and provides technical consulting in several artistic projects. Jitka Effenberger is also an Architecture student at BASEhabitat, University of Arts Linz, with focus on sustainable ecological building materials, working on her MA thesis on circular biobased mycelium materials in architecture. Besides the scientific and material-technical approach to mycomaterials, Jitka Effenberger focuses on fungi from an aesthetic point of view, experimenting with mycelial patterns, colors, structures etc. in artistic works. She is a board member of Collaborative Building & Living, Vienna.

Exhibition participations:

spotted! Exhibition, Pilzfestspiele 2025, Viktoria Wien

BestOFF 2025, University of Arts Linz, November 2025

Becoming Mycelial, KH7 Artspace/Smallspace, Aarhus, DK, 2024

BestOFF 2024, University of Arts Linz

Johanna Ficht studierte Angewandte Chemie im Bachelor in Nürnberg, bevor sie im Masterstudiengang Biologische Chemie an der TU Berlin ihre Faszination für die Mikrobiologie insbesondere der Pilze entdeckte. Dort belegte sie das von Vera Meyer initiierte Wahlfach Biotechnologie im Kontext von Kunst und Design, in dem zusammen mit Nora Wilhelm und Erik Göngrich das Pilz-Kunst-Labor in der MITKUNSTZENTRALE aufgebaut wurde. Seit Juli 2023 ist sie Mitglied im Pilz-Kunst-Labor und vermittelt handwerkliches Wissen zur Pilzkultivierung und Herstellung von Myzelmaterialien an Studierende sowie an Interessierte aus der Gesellschaft. Zudem leitet sie diverse Workshops für Kinder und Erwachsene, um die Welt der Pilze und ihr Potenzial für nachhaltiges Bauen in einem künstlerisch-kreativen Kontext weiterzugeben. Hauptberuflich arbeitet sie als wissenschaftliche Mitarbeiterin an ihrer Promotion im Bereich Systembiologie an der Charité Berlin.

Nikolaus Gansterer ist Künstler, Performer und Forscher. Seine Praxis bewegt sich im relationalen Feld zwischen Auf-Zeichnen, Mit-Denken und Co-Agieren und entwickelt transmediale Projekte, die emergente Prozesse sichtbar machen und Grenzen zwischen Natur, Kultur, Kunst und Philosophie befragen. Er ist Gründungsmitglied des Instituts für transakustische Forschung und lehrt an der Universität für angewandte Kunst Wien sowie an der Kunstuniversität Linz. Gansterers Faszination für diagrammatisch vernetzte Figurationen führte zu mehrjährigen FWF-Forschungsprojekten wie *Drawing a Hypothesis*, *Choreo-graphic Figures* und *Contingent Agencies*. Derzeit ist er Teil des PEEK-Projekts *Shaken Grounds*, das künstlerisch Erdbeben erforscht und Seismographien prekärer Präsenzen entwickelt. Internationale Ausstellungen, Performances und Kollaborationen machen sein Werk weltweit präsent.

Publikationen (u. a.):

Atlas of Spatial Figures, Berlin: Jovis 2025; *Contingent Agencies*, Berlin: Hatje Cantz 2025; *Playing with Ludwig*, Paris: Dilecta 2022; *Choreo-graphic Figures: Deviations from the Line*, Berlin: de Gruyter 2017; *Drawing a Hypothesis – Figures of Thought*, New York: Springer 2011.

Erik Göngrich verhandelt als Künstler, Architekt, Kurator und Verleger stadtpolitische Veränderungen und urbane Praktiken. Seine Skulpturen, Performances, Installationen, Fotografien und Publikationen reflektieren die Nutzung und Veränderung des städtischen Raumes. Vorgefundene räumliche und gesellschaftliche Situationen werden dabei zum Ausgangspunkt eines mehrjährigen, oft kollaborativen Prozesses, in dem ein zeit-, benutzer*innen- und ortsspezifisches Kunstwerk entwickelt wird. In diesem Sinne ist auch der SATELLIT, ein Projektraum, der kollaborativ kuratiert wird, zu verstehen. Mit der MITKUNSTZENTRALE und dem Pilz-Kunst-Labor im Haus der Materialisierung (HdM) - ein Zentrum für klimaschonende Ressourcennutzung, das sich seit 2020 im Haus der Statistik am Alexanderplatz/Berlin befindet - initiierte er eine Werkstatt kollektiver Wissensproduktion. Durch das Recyceln von Materialien, Ideen und Geschichten thematisiert sie Materialkreisläufe, Kunst, Öffentlichkeit und Gesellschaft in Zeiten des Klimanotstandes.

www.mitkunstzentrale.de, www.hausdermaterialisierung.org, www.hausderstatistik.org,
www.satellit.info, www.goengrich.de, www.berlinerhefte.de, www.eecllectic.de

Karin Harrasser ist Direktorin des ifk und Professorin für Kulturwissenschaft an der Kunstuniversität Linz. Nach einem Studium der Geschichte und der Germanistik wurde sie 2005 mit einer Dissertation über die Narrative der digitalen Kulturen an der Universität Wien promoviert. Es folgten eine wissenschaftliche Mitarbeiterstelle an der Kunsthochschule für Medien Köln und verschiedene Gastprofessuren in Deutschland und Kolumbien. Danach Habilitation an der Humboldt-Universität zu Berlin über *Prothesen. Figuren einer lädierten Moderne* (erschien 2016 bei Vorwerk 8 Berlin). Neben ihren wissenschaftlichen Tätigkeiten war sie an verschiedenen künstlerisch-kuratorischen Projekten beteiligt, z. B. auf Kampnagel Hamburg, im Tanzquartier Wien oder mit MAPA Teatro und der kolumbianischen Wahrheitskommission in Bogotá. Im Zentrum ihrer Forschung stehen derzeit die asymmetrischen Kulturtransfers zwischen Europa und Südamerika und das Verhältnis von Globalisierung und Zeitgeschichte.

Publikationen (u. a.):

Surazo. Monika und Hans Ertl: Eine deutsche Geschichte in Bolivien, Matthes & Seitz 2022; gem. mit Hendrik Blumentrath, Anna Echtermöller, Frederike Felcht (Hg.), *Jenseits des Geldes. Aporien der Rationierung*, Leipzig 2019; gem. mit Insa Härtel, Karl-Josef Pazzini, Sonja Witte (Hg.), *Heil versprechen* (= *Zeitschrift für Kulturwissenschaften* 1/2020); (Hg.), *Auf Tuchfühlung. Eine Wissensgeschichte des Tastsinns*, München 2017; *Prothesen. Figuren einer lädierten Moderne*, Berlin 2016; gem. mit Susanne Roeßiger (Hg.), *Parahuman. Neue Perspektiven auf das Leben mit Technik*, Köln/Weimar/Wien 2016; *Körper 2.0. Über die technische Erweiterbarkeit des Menschen*, Bielefeld 2013.

Julia Ihls is a Karlsruhe-based interdisciplinary designer and researcher, and head of the Bio Design Lab at the University of Arts and Design Karlsruhe. Her work explores the intersections of Biodesign, posthumanistic discourses and scenographies of coexistence. Drawing on artistic, academic, and curatorial practices, she investigates convivial forms of living and designing with new (bio)materials, and engages with collaborative modes of knowledge production. She is a co-founder of *SurrealLabor*—an art and research collective that works at the interfaces of art, bio-design, and digital media. In her ongoing PhD project *Labmospheres* at the Technical University of Munich she examines transdisciplinary lab structures through international case studies and practical prototypes.

Publications (et al.):

with Barbara Pollin, »From observation to operation: how lab spaces influence the biodesign practice«, Preprint, 2024 (<https://doi.org/10.33774/coe-2024-rh52p>); »Mycological Metaphysics. Fungal Temporalities as Creative Act of Becoming«, in: Gavin Sade, Andrew Brown, Leah Barclay, Jen Seevinck, Anastasia Tyurina, Rewa Wright (eds), *Proceedings of the 29th International Symposium on Electronic Arts: ISEA2024 Everywhen Proceedings. Volume 1: Academic Papers*, Queensland University of Technology and ISEA International 2024 (<https://doi.org/10.5204/book.eprints.256296>); »Biomaterials: the hurdles and hopes for moving beyond the hype«, 18 January 2023, interview in: *Frame* (<https://frameweb.com/article/sustainability/biomaterials-the-hurdles-and-hopes-for-moving-beyond-the-hype>, last visited 05.08.2025); with Anthea Oestreicher, »From Driving to Drifting – Thoughts on Eco-Social Renewal in the Context of Teaching«, in: Vera Sacchetti (ed), *Driving the Human: Seven Prototypes for Eco-Social Renewal*, Mousse Publishing 2023; »Dark Sea Pirates«, in: Elke Bippus, Anne Ganzert, Isabell Otto (eds), *Theories, Practices, and Cultures of Participation in Dissent*, Transcript Verlag 2021 (<https://doi.org/doi:10.1515/9783839449011-010>).

Sarah Kolb is an art theorist and curator. She is currently conducting research on topologies of artistic research as an FWF Elise Richter Senior Postdoc at the University of Arts Linz. Previously, she was a visiting professor at the University of Salzburg, a university assistant at the University of Arts Linz, and a curator at the Vienna Secession. She is a founding member of the interdisciplinary network Mycelial Space and of the cultural initiative Viktoria – Space for Artistic Research and Social Design in Vienna. Her research focuses are modern and contemporary art and philosophy, theories of space, time, and image, participatory, collaborative, and context-based practices, fungi across the disciplines.

www.relational-knowledge.net, www.mycelial-space.net, www.viktoria.wien

Publications (et al.):

Ästhetik der Transformation. Bildtopologie nach Bergson und Duchamp, Bielefeld 2025 (forthcoming); »Delving into the Patchiness of the World. Mycelial Orientations towards Practices of Sensing, Sharing, and Caring,« in: *Nordic Journal of Aesthetics* 34/69 (2025, forthcoming); »Making Kin with/through Fungi. Collaborative Learning in Entangled Environments,« in: *Journal of Aesthetic Education* 59/2 (2025), p. 96–115; with Anne von der Heiden (eds), *Logik des Imaginären. Diagonale Wissenschaft nach Roger Caillois*, 2 volumes, Berlin 2018/2024.

Maria Kobylenko ist eine transdisziplinäre Künstlerin und Multimedia Designerin mit Sitz in Berlin. Ihre Arbeit bewegt sich an der Schnittstelle von Animation, visueller Live-Performance, Digital- und Bio Art. In ihrer Arbeit setzt sie sich spielerisch mit Fragen der Rauman eignung und posthumanen Narrativen auseinander und nutzt digitale Medien als Werkzeuge, um anthropozentrische Machtstrukturen zu dekonstruieren und kollektive Formen der Wissensproduktion zu aktivieren. Indem sie das Myzel als sozio-künstlerisches Medium untersucht, schafft sie Objekte, leitet Workshops und arbeitet mit der MITKUNSTZENTRALE im Pilz-Kunst-Labor zusammen. Sie hat ihren Bachelor und Master of Arts an der Universität der Künste Berlin abgeschlossen. Ihre Arbeiten waren unter anderem im Kunstgewerbemuseum, Silent Green, PACT Zollverein oder dem Zentrum für Aktuelle Kunst zu sehen.

Fabricio Lamoncha is an artist and researcher from Spain, based in Austria. After graduating with a PhD in 2024 from the University of Arts Linz with the dissertation titled *Interspecies Interstitial Interfaces: Why Do I Care for Indoor Plants but Let the Rucola Rot in the Fridge?*, Fabricio is currently Senior Artist at the Interface Cultures Master's program, where he teaches, conducts research, and cares for the laboratory spaces. He is member of the Art|Sci Center at UCLA and co-founder of the Leonardo Laser Talks Linz. His research explores the entanglements of media ecology and bioethics. His practice has been exhibited internationally and awarded with the Art and Artificial Life International Award Vida14.

www.fabriciolamoncha.com

Publications (et al.):

Interspecies Interstitial Interfaces: Why Do I Care for Indoor Plants but Let the Rucola Rot in the Fridge?, PhD dissertation, Kunstuniversität Linz 2024; »Post-Bio-Internet«, in: *Meta.space - Visions of Space from the Middle Ages to the Digital Age*, OÖ Landes-Kultur GmbH, 2022; »Interspecies Artistic Research Strategies: Biosemiotic Methods and Open-Source Network Technologies«, in: *XXI Consciousness Reframed International Conference, paper published at JSTA, Special Issue Vol. 12*, 2020; »Please Don't Feed The A«, in: *Interface Politics 2nd International Conference*, Credits 2019; »Diffractive Interfaces: Diffraction as an artistic research methodology«, in: *Artnodes - Art, Science and Technology Journal*, 2017.

Flavia Matei is a Romanian architect, activist, researcher and educator specializing in regenerative architecture and circular material production. She graduated from the Technical University of Vienna, her Master's thesis focused on fostering housing agency in Romania's informal settlements through bottom-up practices and the use of local resources.

Her passion for regenerative materials is reflected in her academic career, which includes coordinating 1:1 material science workshops, participating in guest critiques and delivering lectures at institutions such as the Technical University of Vienna, Politehnica University Timișoara, University of Arts Linz, and University of Applied Arts Vienna.

Since 2019, Flavia Matei has been part of Studio BASEhabitat at the architecture department of the University of Arts Linz, where she supervises international design projects and co-leads the Material Science module within the BASEhabitat Master of Architecture. Through her work and activism, she challenges extractivist capitalism and advocates for an environmentally and socially just transformation in the building and planning sectors.

Publications (et al.):

»The Potential of Earth Building for Shaping Future Economies: Extraction, Construction and Possible Circularities«, in: *Material Matters. Thinking building in a new and circular way*, (to be published in 2025/2026); with Nadine Dananovic, »Architecture for All: Learning to Build a Better Tomorrow«, in: *JAUH - Journal of Architecture, Urbanism and Heritage*, Vol. VI, Nr. 2/2023, (www.jauh.ro); with Elisa Engel, Elisabeth Judmaier, Ulrike Schwantner, Natalie Thompson (eds), *Social Housing with Individuality: Ideas for Living in Botswana*, Studio BASEhabitat, University of Arts Linz, gugler* print 2021.

Peter McCoy is a renowned applied mycology researcher and educator who has endeavored to understand and share the world of fungi with others for over 20 years. He is the author of [Radical Mycology: A Treatise on Seeing and Working with Fungi](#) and [The Mycocultural Revolution: Transforming Our World With Mushrooms, Lichens, and Other Fungi](#), the founder of the mycology advocacy organization [Radical Mycology](#), director of the [Fungi Film Festival \(fungifilmfest.com\)](#), and the founder and lead instructor at [Mycologos](#), an applied mycology school and experimental fungi farm based in Portland, Oregon.

His work with fungi has spanned nearly two decades and includes years of field work in mycoremediation practices, extensive writing on the history of human-fungal relations, and in the presentation of novel hypothesis on the nature of fungal growth, communication, and evolution. His work has been featured in the films *Fantastic Fungi* and *The Mushroom Speaks*, and in the books *Entangled Life*, *In Search of Mycotopia*, and *The Future is Fungi*. From his hometown in Portland, Peter's daily practice centers on pondering, designing, cultivating, and researching ever-healthier relations between humans, fungi, and the habitats we share.

Maja-Lisa Müller is a lecturer at Bielefeld University and works at the intersection of art history and media theory. She studied comparative literature and philosophy in Erfurt and Berlin. She was a member of the DFG research group »Media and Mimesis« (FOR 1867) and wrote her dissertation on the mediality and materiality of Renaissance Intarsia. The dissertation was published in 2025 under the title *Gespaltene Bilder. Techniken, Materialitäten und Medien der Intarsie*. Her research interests lie in the areas of images as epistemic objects, transdisciplinary mycology and the media history of art.

Publications (et al.):

Gespaltene Bilder. Techniken, Materialitäten und Medien der Intarsie, Rombach Wissenschaftsverlag 2025; »Schnittstellen. Figurationen der Erweiterung und des Übergangs in Intarsien«, in: *IMAGE. Zeitschrift für interdisziplinäre Bildwissenschaft*, 039/2024; »Topologies of the Virtual. Spaces, Images and Bodies in Early Modern Choir Stalls«, in: *Cinéma & Cie Film and Media Studies Journal* 23 (40), 2023, S. 57–67; »Blobs, Slime and Fungi. The Queer Potential of a Mediamycology«, in: *REGAC – Revista de Estudio Globales y Arte Contemporaneo*, vol. 8, num. 1, 2022, S. 231–249.

Yasmine Ostendorf-Rodríguez is the founder and director of the Green Art Lab Alliance (established in 2012), a network comprising eighty art organizations across Europe, the Americas, the Caribbean and Asia. The mission of the alliance is to foster relationships that contribute to social and environmental justice, akin to the interconnected nature of mycelium. She founded and directed the Nature Research Department at the Jan van Eyck Academie (Netherlands, 2017), the Van Eyck Food Lab (2018), and the Future Materials Bank (2020), a crowd-sourced database of sustainable materials for artists, designers and architects. She is a self-proclaimed »mycophile«, interested in exploring the application of a mycological lens in defining fair models of decentralized collaboration and (self) organization. Her debut book, *Let's Become Fungal! Mycelium Teachings and the Arts*, shares twelve teachings of the world of fungi and has been translated into several languages. She is based in Mexico.

Alison Pouliot is an ecologist and professional environmental photographer with a focus on fungi. She is actively involved in teaching, research and conservation, lecturing across a range of photographic and environmental themes, but you are most likely to find her in the undergrowth among fungi. Her journeys in search of fungi span northern and southern hemispheres, ensuring two autumns and a double dose of fungi each year. Alison delves deep into the realm of fungi through multiple lenses. As an ecologist, she explores the natural world with the objectivity of science. As someone who roams the forest daily, she relates to it with an aesthetic and sensory appreciation. Alison draws on both worldviews in her efforts to stir a broader public consciousness in the way we regard forests, fungi and all life. Alison is author of *The Allure of Fungi*, *Wild Mushrooming*, *Underground Lovers*, *Meetings with Remarkable Mushrooms*, *Funga Obscura* and *Mushroom Day*.

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Spora Studio is a transdisciplinary project driven by artistic and ecological experimentation, grounded in mycelium as both subject and methodology, in fungi, and in the observation of the microscopic. Co-founded in 2021 by Charlotte Janis (artist) and Roberto Dell'Orco (artist, landscape designer, and architect), SPORA has established its studio/laboratory/mushroom cultivation site within the artist-run space Les Ateliers Wonder in Bobigny, France. From this space, SPORA has developed a range of research-based and artistic practices centered around the cultivation of mycelium. These have enabled the emergence of regular collective, participatory, and multifaceted events. SPORA initiates, joins, and weaves connections between diverse formats—exhibition projects, participatory workshops, hybrid installations, forest walks, public space landscape interventions, cycles of interdisciplinary discussions, and academic research programs. Each of these moments fosters intergenerational encounters that shape a rhizomatic dynamic, generating new transdisciplinary possibilities and collaborations, all rooted in the layered cartographies of the fungal world. In this sense, mycelium—perceived not only as medium but as message—has guided the project toward expanded understandings of life, soil ecologies, and the interactions between humans and more-than-humans. These »science-frictions« are transposed into sensitive, poetic, and connective narratives through artistic practice.

Jutta Strohmaier is an artist and art educator. She is the head of the Department of Art and Visual Practice at the University of Arts Linz, and a founding member of the interdisciplinary network Mycelial Space. She has worked in continuing art education for teachers at the College of Education in Krems/Vienna. She has also held teaching positions at Illinois State University (USA) and the School of Photography and Film in Gothenburg, Sweden.

The central theme of her artistic work is the concept of 'space' in its physical, social, and political dimensions. She teaches art as a research-based, dialogical practice that reflects on, and actively helps to shape, social and ecological processes, adopting a situational, ecologically sensitive approach with a particular interest in fungi.

She has exhibited her work at international exhibitions and festivals, and has received numerous awards and scholarships, including the State Scholarship for Artistic Photography (BMKÖS) and the Appreciation Award for Media Art (State of Lower Austria). She has also held residencies in Sweden (IASPIS), Morocco (Le Cube), Canada (UMAS) and the USA (Djerassi, Wolfson Honorary Fellowship).

Nora Wilhelm arbeitet als Materialforscherin mit gebrauchtem Material zu aktuellen Fragen einer klimaschonenden Ressourcennutzung. Sie ist Designerin, lebt und arbeitet in Berlin und wirkt seit 2020 in der MITKUNSTZENTRALE im Haus der Materialisierung. Mit Kollaborateur*innen thematisiert sie Designstrategien für das Bauen mit Gebrauchtem. Nora Wilhelm ist motiviert von einer materiellen Kultur, in der wir uns einreihen in eine Kette von Entscheidungen über die Nutzung, Farbe und Form eines Bauteils oder Materials. Als Mitbegründerin des Pilz-Kunst-Labors, einem Lern-, Lehr-, und Forschungsprojekt initiiert im Haus der Materialisierung, vermittelt und erforscht sie seit 2021 Pilzkultivierung mit Resten von Resten, um materielle Kreisläufe weiter zu denken.

Feifei Zhou is a Chinese-born spatial and visual designer, and the founder of spatial design studio [terriStories](#). Her work explores spatial, cultural, and ecological impacts of the industrialised built and natural environment. Using narrative-based spatial analysis, she collaborates extensively with social and natural scientists to translate empirical observations and scientific research into visual representations that aim to both clarify intricate more-than-human relations and open new questions. Feifei Zhou is the co-editor of the digital publication [Feral Atlas: The More-than-Human Anthropocene](#) (Stanford University Press, 2021), and the co-author of the book [Field Guide to the Patchy Anthropocene: The New Nature](#) (Stanford University Press, 2024). She currently teaches at [Columbia GSAPP](#), and previously taught at [Cornell AAP](#) and [Central Saint Martins](#), University of the Arts London.

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