S+T+ARTS INSIDER

science
+ technology
+ the arts

An E-Magazine series
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HEALTH

N°3/6 | November 2026

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EDITORIAL NOTE

HEALTH

Progress in healthcare is not only measured by our ability to prevent and treat diseases, but also by how effectively we improve people's quality of life, wellbeing, and independence. Advances in artificial intelligence, data-driven medicine, robotics, digital health, and personalised care offer new opportunities to achieve these goals. At the same time, ageing populations, unequal access to healthcare, and changing societal needs present growing challenges. Addressing them requires more than scientific and technological progress alone. It calls for a better understanding of people's needs, experiences, and expectations, as well as closer collaboration across disciplines. Bringing together healthcare professionals, researchers, technologists, artists, patients, and communities can open up new approaches to these challenges and introduce different perspectives into healthcare research and innovation.

Artistic research has the potential to enrich these experiments in various ways. Beyond communicating scientific ideas or making technologies more accessible, artists can question established assumptions, experiment with new methods and tools, and contribute to how research questions are formulated and explored. The projects featured in this edition illustrate this potential across different areas: from investigating biological processes and developing new approaches to scientific modelling, including the study of breathing through computational design, to exploring subjective experiences such as living with psychosis, creating new forms of interaction and expression for people with disabilities, and using emerging technologies to enable autonomy and social participation. Thus, artistic research helps broaden the understanding of health challenges and supports the development of innovative solutions that respond to both technological possibilities and the needs of patients and wider society.

S+T+ARTS INSIDER

STARTS Insider is a **series of six e-magazines**, each dedicated to a specific field, showcasing how artistic thinking can actively shape innovation processes across sectors—from manufacturing and health to AI and the creative industries. Drawing on insights from nearly a decade of the STARTS Initiative, this series highlights lessons learned from collaborations that align artistic practice with European research, industry, and policy goals. Together, these editions demonstrate how alliances between art, science, and technology not only advance innovation, but also ensure it remains human-centred, culturally grounded, and publicly accountable.

ABOUT S+T+ARTS

Launched in 2016, STARTS (Science + Technology + Arts) is an initiative of the European Commission demonstrating that artistic practice is not an add-on to innovation, but a powerful driver of it. At a time of accelerating digital transformation, climate urgency, and social fragmentation, STARTS challenges the idea that technological progress alone can deliver meaningful solutions. Instead, it positions artistic inquiry as a catalyst that disrupts assumptions, reframes problems, and opens up new trajectories for systemic innovation.

STARTS is built on a clear philosophy. Interdisciplinarity lies at its core: artists work side by side with scientists, engineers, technologists, policymakers, and industry partners, introducing experimental thinking, critical reflection, and alternative ways of knowing into research and development processes. Societal relevance ensures that innovation is purpose-driven, addressing real-world challenges such as AI ethics, sustainability, biodiversity, health, and social inclusion. Systemic change guides the long-term vision: STARTS aims not just to produce projects, but to embed artistic methods into research cultures, innovation ecosystems, and governance frameworks.

Since its inception, STARTS has supported 21 large-scale collaborative projects, involving over 165 partners across 26 countries, spanning universities, research centres, SMEs, industry leaders, cultural institutions, and public bodies. At the heart of this ecosystem are 381 artistic residencies , embedding artists directly within laboratories, companies, factories, and policy environments. These residencies have generated new tools, methods, business models, and policy insights—often continuing well beyond their original timeframe.

Funded by more than €65 million in EU investment (2016–2025), STARTS represents a strategic commitment to culture-driven innovation. Its lasting impact lies not only in numbers, but in reshaping how innovation is imagined—showing that Europe's digital and green transitions are strongest when creativity, ethics, and technology evolve together.

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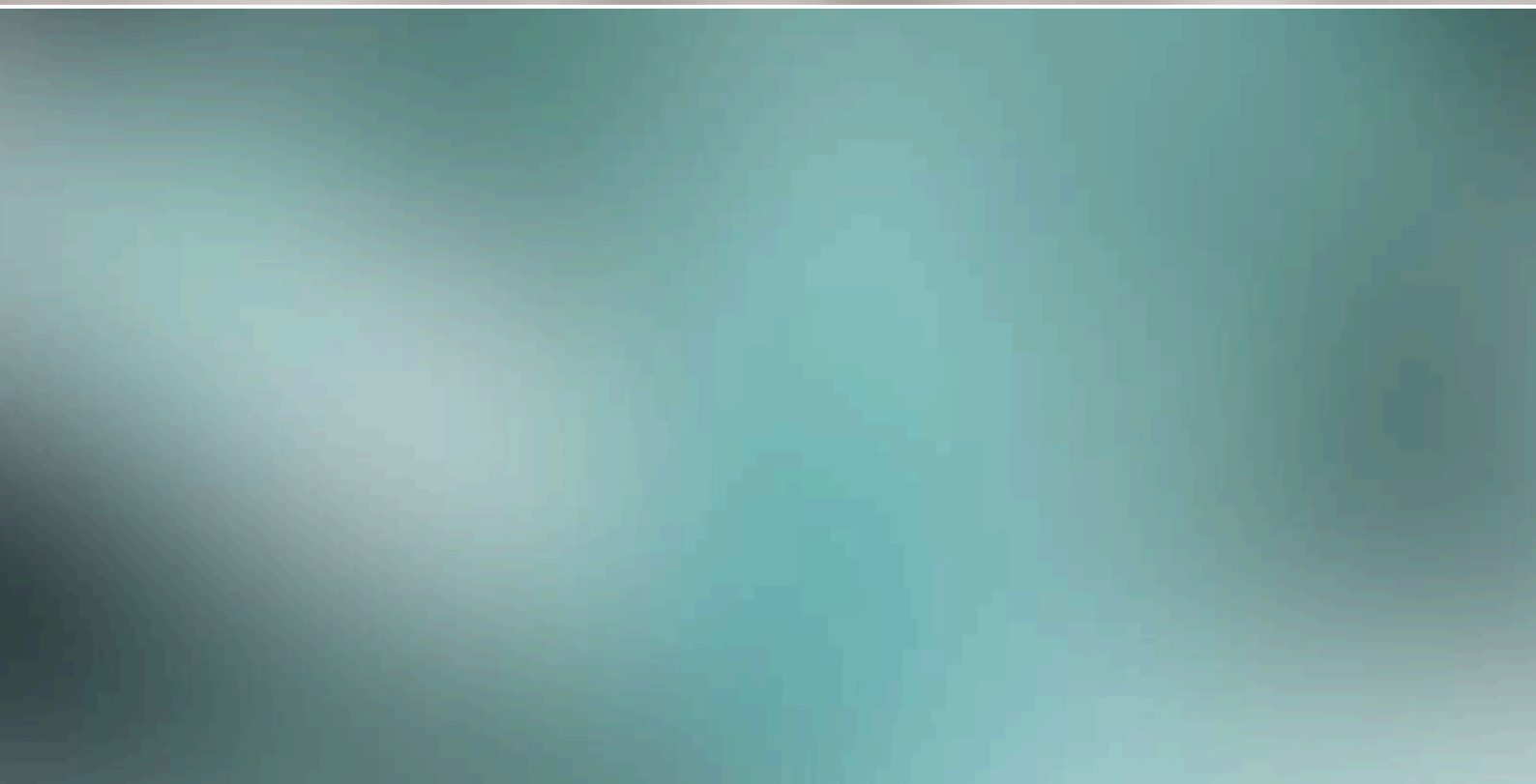
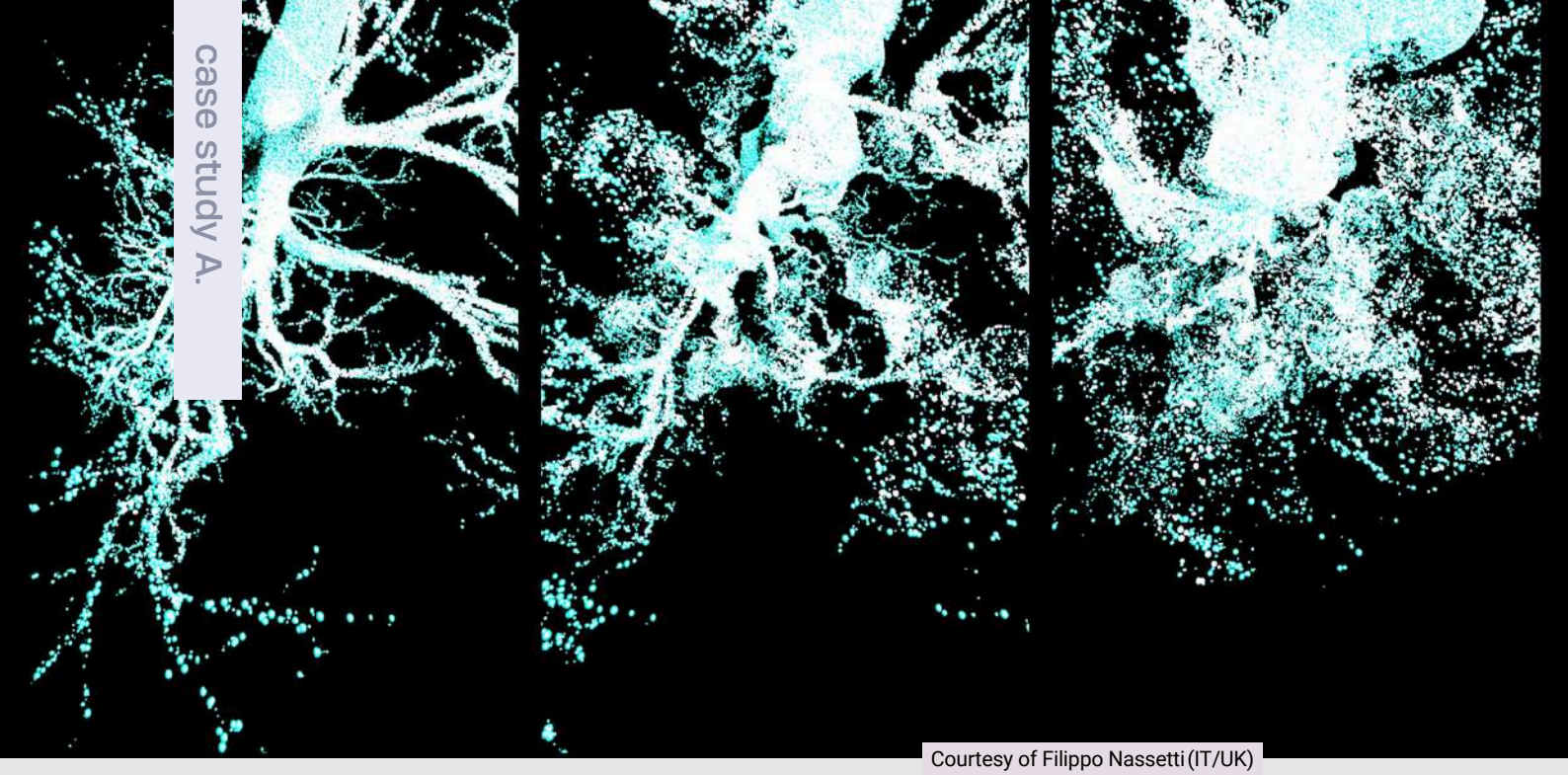
CASE STUDIES





Courtesy of Filippo Nassetti (IT/UK)

BREATHING ARCHITECTURE
FILIPPO NASSETTI (IT/UK)

STARTS PILLAR: STARTS RESIDENCY (STARTS AIR), STARTS PRIZE (HONORARY MENTION, 2025)

Breathing Architecture, an artistic research project by Filippo Nassetti in collaboration with the Barcelona Supercomputing Center, explores how artistic approaches and High Performance Computing (HPC) can advance our understanding of the human respiratory system and contribute to medical research and wellbeing.

The project emerged from an unexpected similarity between the artist's previous work on bone structures and microscopic images of alveolar lung tissue. As traditional medical imaging cannot fully capture these intricate structures, the team combined artistic spatial modelling with scientific data to develop a new method for generating synthetic 3D models of lung microstructures.

These models enable simulations of respiratory processes and disease progression, opening possibilities for more effective, personalized treatments, particularly in tuberculosis and Chronic Obstructive Pulmonary Disease (COPD) research.
Beyond scientific applications, the project transforms complex medical data into immersive visualizations, animations, and 3D-printed objects. These make the invisible structures of the lungs tangible, allowing researchers and broader audiences to explore the complexity of breathing from new perspectives. By turning artistic experimentation into a method for scientific modelling, *Breathing Architecture* demonstrates how art can contribute to developing new tools and approaches for understanding complex biological processes and advancing medical research.

STAKEHOLDERS INVOLVED:

supercomputing centers, medical researchers, computational scientists

TECHNOLOGY APPLIED:

high performance computing (HPC), digital twins, computer fluid and particles dynamics (CFPD), simulation, visualization, 3D printing

INDUSTRY AREAS ADDRESSED:

computational biology, medical research, healthcare innovation, scientific simulation and visualization, architecture



Filippo Nassetti within S+T+ARTS AIR Residencies program (Barcelona Supercomputing Center, In4Art, Fundación Épica La Fura Dels Baus, Media Solution Center Baden-Württemberg / High Performance Computing Centre Stuttgart, Pina/Heka, RCR Lab·A, Sony CSL).



Courtesy of Artificial Skins and Bones Group (DE)

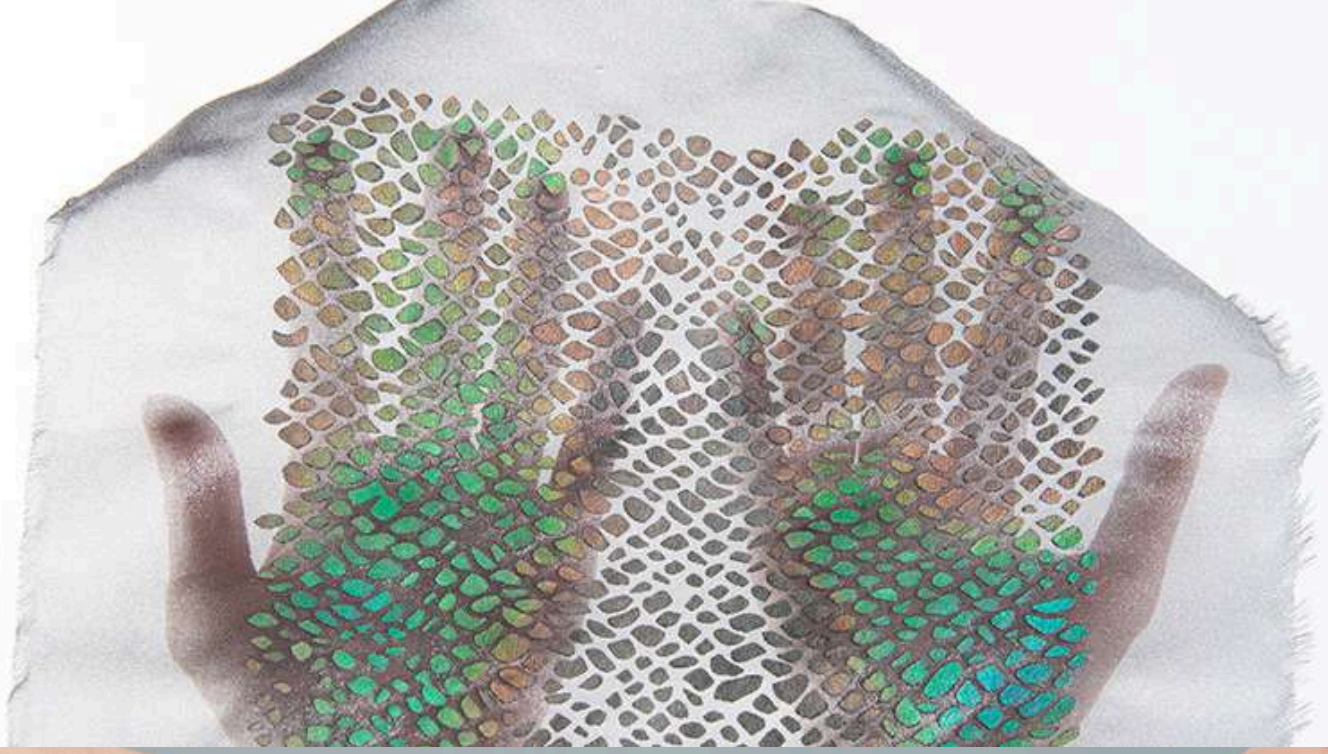
ARTIFICIAL SKINS AND BONES

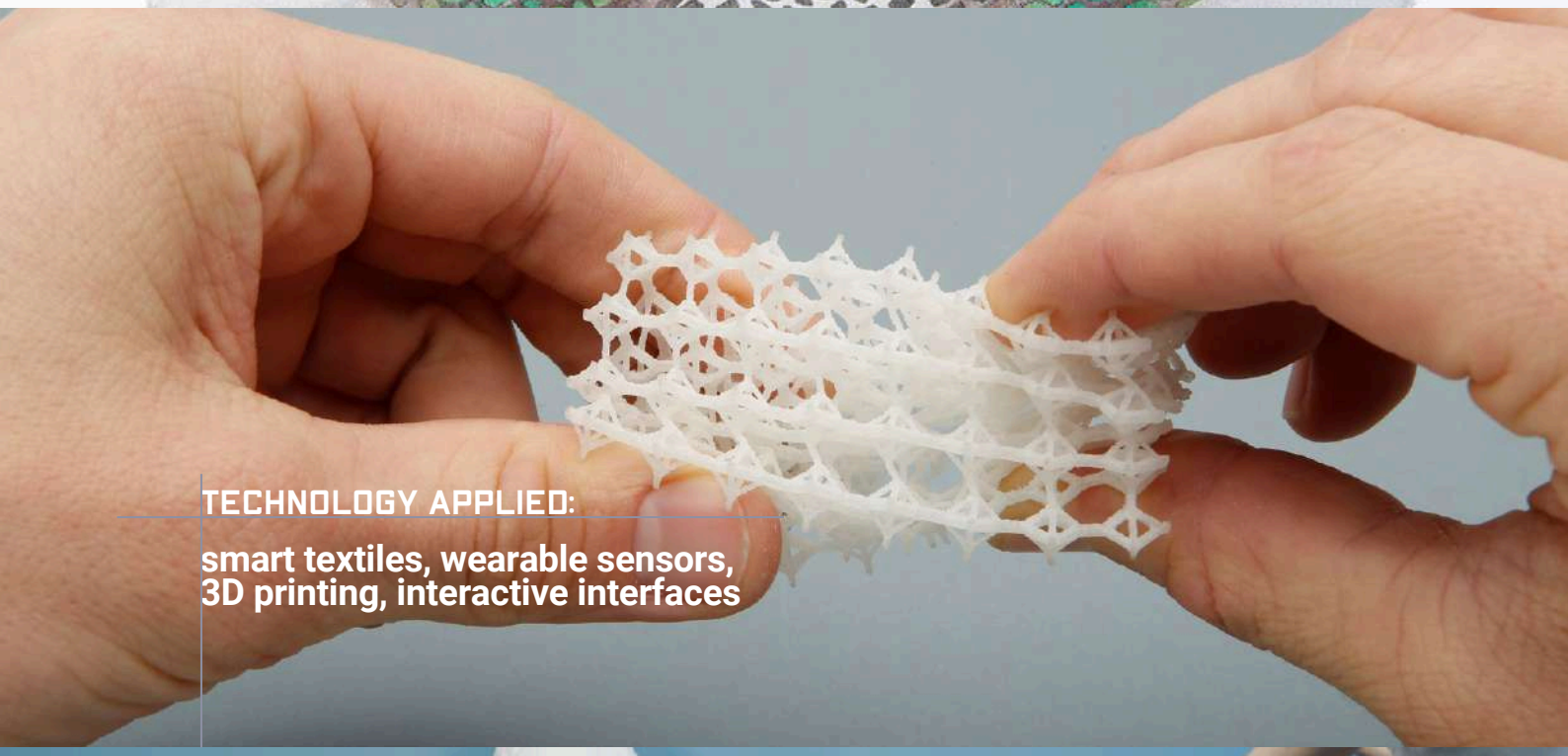
ARTIFICIAL SKINS AND BONES GROUP (DE)

Artificial Skins and Bones, developed by an interdisciplinary group of designers from Weißensee Academy of Art Berlin in collaboration with prosthetics manufacturer Ottobock and Fab Lab Berlin, explored how artistic experimentation could transform the design of artificial body parts. Awarded the first S+T+ARTS Prize for Innovative Collaboration in 2016, the project challenged the predominantly functional approach to prosthetics, placing sensory experience, individual expression, and wellbeing at the centre of design.

Drawing inspiration from nature and the human body, the team developed nine experimental prototypes, including responsive textiles that change appearance through muscle activity, a wearable system translating walking movements into sound to support prosthetic training, and an interface enabling computer control through muscle signals. Other experiments explored tactile feedback and new approaches to rehabilitation.

Developed through workshops with technicians, physiotherapists, and people with limb loss, the project demonstrated how artistic research could introduce new perspectives into medical technology development. At a time when these interdisciplinary approaches were still emerging, Artificial Skins and Bones proposed a shift from prosthetics as purely functional replacements towards technologies that also address bodily perception, autonomy, identity, and quality of life.





TECHNOLOGY APPLIED:

smart textiles, wearable sensors, 3D printing, interactive interfaces



INDUSTRY AREAS ADDRESSED:

prosthetics and medical devices, rehabilitation technology, assistive technology, health and wellbeing



Courtesy of Masatane Muto (JP), Dentsu Lab Tokyo (JP)

ALL PLAYERS TOOL LAB.

MASATANE MUTO (JP), DENTSU LAB TOKYO (JP)

ALL PLAYERS TOOL LAB., developed by Masatane Muto and Dentsu Lab Tokyo, explores how technology and artistic experimentation can expand opportunities for creative expression and social participation for people with severe physical disabilities. The project challenges the assumption that physical limitations necessarily restrict artistic agency, proposing new approaches to accessibility, independence, and wellbeing.

Developed in collaboration with musicians living with Amyotrophic Lateral Sclerosis (ALS), a condition that progressively affects muscle control, the project uses eye-tracking technology to enable music creation and live performance through eye movements alone.

Three specially designed interfaces allow users to control sounds and effects in real time, work with music software, and perform remotely. Unlike conventional interfaces, these tools are designed around the users' physical abilities rather than requiring them to adapt to existing technologies.

Made freely available, the tools demonstrate how co-creation between artists, designers, and people with disabilities can drive innovation in assistive technology. By enabling individuals to perform, collaborate, and express their creativity, *ALL PLAYERS TOOL LAB.* expands the role of technology beyond functional assistance towards autonomy, self-expression, and active participation in cultural life, highlighting their importance for psychological wellbeing and quality of life.



INDUSTRY AREAS ADDRESSED:

health tech, assistive technology, music and entertainment, accessibility solutions

TECHNOLOGY APPLIED:

eye-tracking technology, interactive music systems, adaptive interfaces



© Courtesy of the artist

LABYRINTH PSYCHOTICA
JENNIFER KANARY (NL)

STARTS PILLAR: STARTS PRIZE HONORARY MENTION, 2023

2005–ongoing

Labyrinth Psychotica is a long-term artistic research project created by Jennifer Kanary in response to the loss of her sister-in-law to suicide during a psychotic episode. It explores how art and technology can communicate the subjective experience of psychosis, build empathy, and transform mental health training.

Its flagship outcome, the Anoiksis VR Psychosis Experience, is a mixed-reality simulation immersing users in over 42 subjective phenomena typical of psychosis within eight minutes. Designed as an interactive waking dream, it confronts users with shifting voices, hallucinations, and altered thought patterns, blurring the boundaries between real and unreal.

Central to the project is Kanary's Anoiksis Theory, an original framework that reframes hallucinations and delusions not as signs of a broken brain but as survival mechanisms. It is supported by the Anoiksis Map, a practical method for holding space for psychosis and recognizing early warning signs. Developed with mental health professionals, students, and people with lived experience, the method has also been tested for conditions such as depression and OCD, pointing to broader applications in mental healthcare.
Through collaborations with hospitals, TNO, and the Dutch Police Academy, *Labyrinth Psychotica* challenges clinical assumptions and offers new possibilities for early intervention, reducing stigma, and fostering more empathetic, compassionate care.







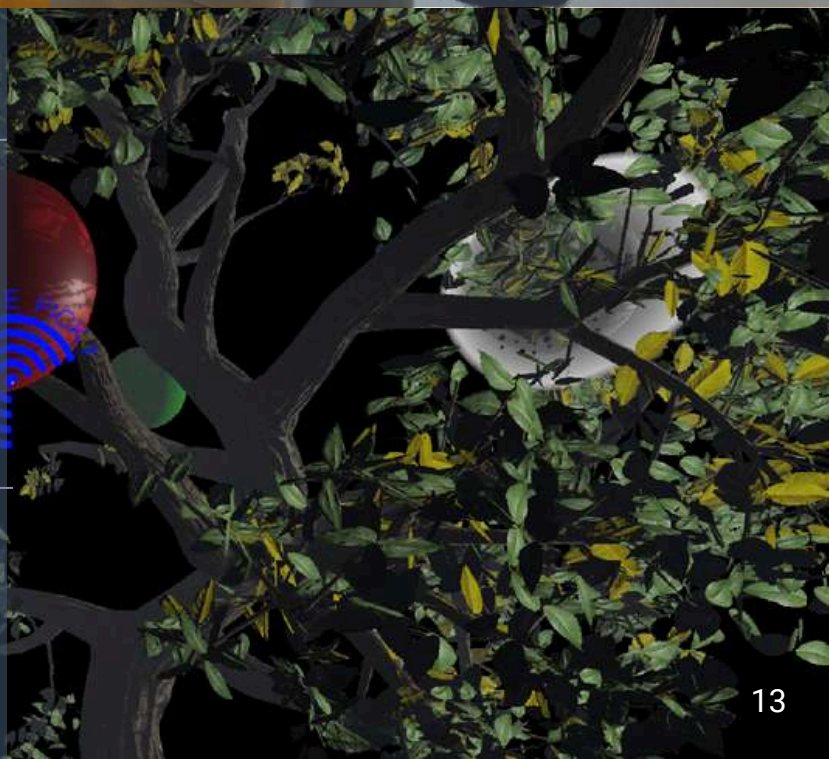
Thanks to: The Doen Foundation, The Creative Industry Funds, The Mondriaan Funds, Jolijn Friederichs, Tim Knoote, Teresa Feldman (EE), Sigrid Bannenberg, Pinar Temiz, Alec Kopyt (USSR), Laura Schuster, Konstantin Leonenko (UKR), Jeanette Groenendaal, Suleika Elfassi, Dora Grootman, Megan Mateer (USA), Jeroen Zwaal, Linda Maissan, Kasia Szmigiero (P), Xiomara Vado Soto, Renana Elran (ISR), Suzanne Meyer, Dr. Wouter Kusters, Dr. Karlijn Roex, Dr. Wim Veling, Alwin Verdonk, Josephine Bosma, Rokus Loopik, Dr. Anna Cornelia Beyer (UK), Sam Gerrits, Angèle De Jong, Lieselotte Nooyen, Christien Oudshoorn, Nina Boas, Iris Jousma, Anneke de Weerd, Fausto, Marie-Anne Soyez (D), Dr. Sabine Wildevuur, Dr. Tycho Hoogland, Marjelle van Hoorn, Selma Steenhuizen, Ewout Stumphius and Nikola Nikolov (BG). TNO, Dutch Police Academy Ossendrecht (Harold + Frans), AMC UMC Academic Hospital (Jacqueline + Franka + Ellen), Zaans Justitieel Centrum (Ingrid + Remco) and all the teachers and students of the University of Applied Sciences Amsterdam and St Joost Avans.

TECHNOLOGY APPLIED:

VR, mixed-reality simulation, immersive media design, conceptual modeling, and psychosis experience mapping tools

INDUSTRY AREAS ADDRESSED:

mental health, medical and professional training, education, human-computer interaction





AVATAR ROBOT CAFE DAWN VER.B

Creation: 2018–ongoing

ORY YOSHIFUJI, ORY LAB INC., OYAMATSU DESIGN STUDIO, TASUKI INC. (JP)

STARTS PILLAR: STARTS PRIZE (HONORARY MENTION, 2022)

Avatar Robot Café DAWN ver.β was developed by Ory Yoshifuji, whose experience of social isolation due to chronic illness inspired him to explore how technology can restore agency, employment, and social connection for people with severe physical disabilities. At its heart is OriHime, an avatar robot equipped with a camera, microphone, and speaker, remotely operated by people who are bedridden or housebound. At the permanent café in Tokyo, these “pilots” serve customers and engage in conversations. Each robot sounds, moves, and behaves differently, reflecting the personality of the human behind it rather than AI automation.

Combining engineering, care ethics, design, art, and business, the project reframes disability and dependence as starting points for reimagining work, identity, and care. Its impact extends beyond accessibility: pilots who had never worked before now earn income, some have gained independence from their families or reduced reliance on disability subsidies. The psychological transformation—the sense of being needed, useful, and present—is central to its contribution to wellbeing.
With its expansion to Denmark with the opening of Bunshin Robot Café Øens Madhus in Aarhus in 2025, the project proposes a replicable model of inclusive employment and compassionate social innovation, where technology does not replace human presence but makes it possible.



TECHNOLOGY APPLIED:

telepresence and avatar robotics, eye-tracking interfaces, communication technology, human-centered design methods

INDUSTRY AREAS ADDRESSED:

health tech, social inclusion, robotics and telecommunication, service and hospitality

Ory Lab Inc.
OYAMATSU Design Studio
TASUKI Inc.
Sponsored by:
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Courtesy of Giulia Tomasello (IT)

FUTURE FLORA
GIULIA TOMASELLO (IT)

STARTS PILLAR:
STARTS GRAND PRIZE 2018

Future Flora, an artistic research project by Giulia Tomasello, explores how biotechnology and design can transform women's intimate health, challenging taboos surrounding the female body and its microbiome. Awarded in 2018 with the STARTS Grand Prize, it proposes a new approach to self-care, where women become active participants in understanding and managing their own health and wellbeing.

At its heart is a speculative DIY kit designed to grow beneficial bacteria at home on a biodegradable pad, intended to be worn in underwear as a possible approach to supporting vaginal microbiome balance.

By transforming bacteria from something feared into something nurtured, the project challenges conventional approaches to intimate healthcare and explores the potential of living materials in personal care.

The research has since expanded into *ALMA*, exploring wearable biosensors for intimate health monitoring alongside participatory workshops and educational tools. Bringing together design, biotechnology, and lived experience, these initiatives address gaps in intimate health knowledge and challenge the stigma surrounding women's bodies.

Rather than positioning technology solely as a means of treatment, *Future Flora* explores new possibilities for preventive care, bodily autonomy, and reproductive wellbeing, placing women's lived experiences at the centre of healthcare innovation.

TECHNOLOGY APPLIED:

biotechnology, biofabrication, wearable health sensors, participatory design

INDUSTRY AREAS ADDRESSED:

women's healthcare, preventive healthcare, health education



Designer and creator:
Giulia Tomasello
External expert, science communicator, founder at The A Level Biologist:
Arian Mirzarafie-Ahi



SIMCATH

FERNANDO BELLO (IT), SALOME BAZIN (FR)

SimCath, developed by Salomé Bazin's Cellule studio in collaboration with Fernando Bello and the Imperial College Centre for Engagement and Simulation Science (ICCESS), brings artistic scenography and immersive design into medical education. Recognized with a S+T+ARTS Prize Honorary Mention in 2019, the project explores how recreating the complexity of real clinical environments can improve the training of healthcare professionals.

The project introduces a portable simulation suite that recreates a cardiac catheterization laboratory, enabling medical teams to rehearse complex procedures in a realistic, risk-free setting.

Drawing on theatrical techniques, the environment reproduces not only the physical surroundings of a hospital but also the spatial, psychological, and collaborative dynamics of medical practice. This allows professionals to train technical skills alongside communication, decision-making, and teamwork.

Combining expertise from cardiology, engineering, computer science, and performance design, the team developed a modular, lightweight system that can be transported and adapted to different training settings. By applying artistic methods to the design of clinical simulations, *SimCath* expands the possibilities of medical education beyond conventional technical training, addressing the human factors that influence clinical performance and patient safety.



TECHNOLOGY APPLIED:

simulation technology, immersive environments, modular training systems, interactive interfaces

INDUSTRY AREAS ADDRESSED:

medical education, surgical training, patient safety

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INTERVIEW WITH

INTERVIEW WITH GEORG RUSSEGGER



Photo: Julia Dragosits

GEORG RUSSEGGER (AT)

HEAD OF LUDWIG BOLTZMANN GESELLSCHAFT OPEN INNOVATION IN SCIENCE CENTER

Georg Russegger is a trained media artist and holds a PhD in Communication Theory. He worked for years as a researcher, artist, and curator in Japan. As Scientific Manager, he developed the Joint-Master program Ludic Interfaces for the University of Arts Linz. He led the Knowledge Transfer Centre of the Academy of Fine Arts Vienna and at the Austrian Knowledge Transfer Centres responsible for the SSHA and STEAM agenda. Since 2024, he has been Head of the Ludwig Boltzmann Gesellschaft – Open Innovation in Science Center.

LUDWIG BOLTZMANN GESELLSCHAFT
Open Innovation in Science Center

The Ludwig Boltzmann Gesellschaft (LBG) Open Innovation in Science Center (OSC) is an Austrian research and innovation hub founded in 2016. It promotes more open, collaborative and participatory approaches to scientific research, bringing researchers together with citizens, patients, practitioners and other societal stakeholders. By supporting interdisciplinary collaboration and public engagement throughout the research process, the Center aims to make scientific research more inclusive, relevant and impactful for society.

INTERVIEW WITH GEORG RUSSEGGER

S+T+ARTS: Healthcare as a field is largely driven by scientific evidence and technological progress. What can artistic practice bring to health research and innovation?

Georg Russegger: Healthcare is a very broad field, and we are increasingly recognising that health is not only about clinical trials and medical treatment. Wellbeing and quality of life play an important role in people's health and can also influence how we support those living with diseases.

Artistic and creative practices can have a significant impact in this area. We see this in approaches such as social prescribing, which has been explored in the UK, and in art therapy. These practices can improve wellbeing, but they can also help people better understand health conditions and medical issues.

The COVID-19 pandemic showed us how important our understanding of scientific information is. How people perceive a virus, its risks, and its potential effects influences how they respond to it. Artists can help shape these understandings, not only through communication and design, but also by introducing different ways of engaging with complex subjects.
The question is therefore not simply how artistic practices can support healthcare, but how different disciplines can work together to address its challenges.

S+T+ARTS: You have worked as a media artist and researcher and now lead the Open Innovation in Science Center at the Ludwig Boltzmann Gesellschaft. How has moving between these fields shaped your understanding of knowledge and expertise?

Georg Russegger: Working in open innovation in science means actively collaborating with experts from very different disciplines. The life sciences, for example, encompass highly specialised fields such as network medicine, pandemic preparedness, and cancer research. These areas involve complex scientific knowledge that is not always easy to understand outside a particular discipline.

Moving between these contexts has changed how I communicate with experts and how I think about transferring scientific knowledge into other fields. Knowledge transfer is not only about communicating research to the general public. It is equally important between disciplines.

The central challenge is creating the conditions for this exchange to happen. We need to bring people with different forms of expertise together and enable them to collaborate on equal terms. Many of the challenges we face today are too complex to be addressed by one discipline alone. They require technical expertise, but also interdisciplinary collaboration and co-creation.

INTERVIEW WITH GEORG RUSSEGGER

“INCREASINGLY, IT INVOLVES PEOPLE WORKING WITH MACHINES„

S+T+ARTS: Artists, scientists, healthcare professionals, and technologists often approach the same challenges differently. What is the value of bringing these perspectives together?

Georg Russegger: When we talk about innovation today, we inevitably also talk about technology. Collaboration is no longer only about people working with other people. Increasingly, it involves people working with machines, particularly as machine learning, large language models, and robotics become more prominent.

This makes collaboration much more complex. We are still relatively inexperienced in imagining how humans and these technologies might interact in the future. Our expectations are often shaped by stereotypes, ranging from idealised visions of technological progress to dystopian scenarios. Bringing different disciplines together can help us move beyond these limited ideas. However, collaboration needs a shared purpose. It is not enough to simply put people with different backgrounds in the same room. They need a common challenge that they genuinely want to address and the resources to work on it together.

S+T+ARTS: What concrete results can such collaborations produce? Could you share examples from your work?

Georg Russegger: One important principle is that successful collaboration does not happen randomly. It needs to be deliberately designed around a clearly defined challenge.

One example is our work addressing the quality of life of people living with dementia and Alzheimer's disease, particularly in rural areas. Within a rural innovation framework, we explore how artistic and creative practices might improve everyday life for those affected. An important aspect was involving people with dementia, their relatives, artists, and scientists from the very beginning. Rather than developing solutions first and asking people to respond afterwards, we work together to understand what could genuinely improve their quality of life. Within the Impact Initiative, developed in cooperation with Ars Electronica, universities, Ludwig Boltzmann Institutes, and other research institutions, we bring together artists, scientists, students, and technology experts to explore the intersections of medical AI, healthcare, and the arts. It began with a hackathon in which participants from different backgrounds identified challenges and developed ideas together.

INTERVIEW WITH GEORG RUSSEGGER

Two projects emerging from this process were presented at Ars Electronica in 2026.

One of them is **P.A.I.N.**, which explores how we experience pain, imagine it, and describe it across different cultural contexts. Using artificial intelligence and large datasets, the project investigated ways of visualising different understandings of pain, including its relationship to the planet.

Another project, **Intimate Triage**, explored human interaction with AI in a healthcare context. Visitors participated in eight-minute therapy sessions involving a humanoid robot and a human expert addressing psychological concerns. The robot used a medical knowledge base to explore how people respond when an AI system takes physical form.

Many people already turn to online sources for medical questions. We wanted to understand what changes when such a system is embodied in a robot. Would people discuss personal concerns with it? What kinds of interactions would emerge? Interestingly, people were willing to engage. The project raised questions about human-machine interaction, trust, and the integration of emerging technologies into healthcare.

S+T+ARTS: How can artistic experimentation move beyond temporary projects and lead to lasting change in healthcare? What conditions are needed?

Georg Russegger: A key starting point is involving different disciplines early in the process. Artistic input should not be limited to the final stages of developing a product or service, when the main decisions have already been made. Bringing artists, designers, scientists, and other experts together from the beginning can help challenge stereotypes, identify biases, and reconsider what a project is actually trying to achieve.

In healthcare and medical research, involving patients from the outset is particularly important to ensure that solutions respond to their actual needs. Equally essential is openness between disciplines. Artists and scientists need to be willing to look beyond their own expertise, understand different ways of working, and communicate their knowledge in ways others can engage with.

This is why I believe we need people who can actively design and facilitate collaboration, helping to establish a shared language, structure the exchange, and enable different experts to work together effectively.

INTERVIEW WITH GEORG RUSSEGGER

“RESEARCH AND INNOVATION ARE ONGOING PROCESSES„

We also need to recognise that research and innovation are ongoing processes. Like artistic practice, science is constantly developing and questioning itself. Lasting change requires openness to this continuous process rather than treating a project as something that is simply finished.

S+T+ARTS: Looking ahead, where do you see the greatest potential for artistic research to shape the future of health and healthcare?

Georg Russegger: Predicting the future of healthcare is difficult. What is clear is that collaboration between artistic, creative, and scientific practices will become increasingly important, not only in medical innovation but also in how we organize care and support communities. Healthcare systems face growing pressure on time and human resources. I do not think the question is whether robots will become part of care systems, but how, when, and under what conditions they will be introduced.

These developments raise ethical and social questions. We need to involve not only technologists and medical experts, but also caregivers, artists, social scientists, philosophers, and others to understand their implications.

We should also think about health beyond hospitals.

– Ageing, mental health, loneliness, and the conditions that enable healthy lives are all areas where interdisciplinary collaboration has significant potential. –

We need environments that support healthier lifestyles and wellbeing across society.

There is growing interest in the intersection of healthcare, life sciences, technology, and the arts. This is encouraging, but we should be careful not to become driven by hype or the pressure to innovate quickly. Health is a serious matter, and new technologies can have far-reaching consequences. Innovation is not only about speed, but also about making informed decisions on which direction to take.

For me, the most important thing is to remain open to different forms of knowledge and continue discussing, across disciplines, how we can shape a healthier and better future.

INTERVIEW CONDUCTED BY MASHA ZOLOTOVA (ARS ELECTRONICA) FOR S+T+ARTS INSIDER 3/6, 2026*

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GO FURTHER

GO FURTHER

The Convergence of Art and AI in Healthcare in The art-driven innovation Lens on AI (In4Art)

Read

This article explores art-driven innovation in healthcare through Breathing Architecture, a project by Filippo Nassetti developed with the Barcelona Supercomputing Center as part of the S+T+ARTS AIR residency. Combining artistic modelling and High Performance Computing (HPC), the project creates synthetic 3D models of the lungs' microscopic structures to simulate respiratory processes. It demonstrates how artistic approaches can contribute to scientific research and open new perspectives for understanding respiratory diseases.

Conference/ Replay
Intersections II: Art, Healthcare, and Well-being

Watch

Recorded during the 2025 Ars Electronica Festival, Intersections II: Art, Healthcare, and Well-being explores how artistic practices can contribute to rethinking healthcare, medical literacy and wellbeing. Bringing together artists, healthcare professionals, researchers and representatives from organisations including EIT Health, EIT Culture & Creativity and the Ludwig Boltzmann Gesellschaft, the conference examines the potential of interdisciplinary collaboration. Through presentations and discussions, speakers explore how art can make medical knowledge more accessible, encourage new approaches to health innovation, strengthen social cohesion and transform environments of care.

Podcast: Psychosis in VR: Art in Police, Social Work and Health Care Training | Innovation S+T+ARTS Now #1

Listen

How can virtual reality help professionals better understand psychosis? In this first episode, host Matvey Fridman speaks with artist Jennifer Kanary, social worker and lecturer Xiomara Vado Soto, and Georg Russegger of the Ludwig Boltzmann Gesellschaft. Together, they discuss Labyrinth Psychotica, a VR artwork used in police, social work and healthcare training to foster empathy and offer new perspectives on mental health.

S+T+ARTS

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SCIENCE + TECHNOLOGY + THE ARTS

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