CURRICULUM VITAE

Performance. Matteotihof Wien 2018

Name	Margarete Jahrmann
Academic degree	Prof. Sen. Lect. Mag.Art. Dr.Phil.
Born	21.06.1967 in Oberwart/Burgenland
Nationality	Austria
Adresse	Zürcher Hochschule der Künste
	Ausstellungsstrasse 60,
	Postfach, CH-8031 Zürich
Telefon	+43 699 11850315
E-Mail	margarete.jahrmann@zhdk.ch
WWW	http://gamedesign.zhdk.ch/personen/team/margarete-jahrmann/
	http://www.margaretejahrmann.net

Actual Position

Professor ZHDK subject area Game Design, Zürcher Hochschule der Künste
http://gamedesign.zhdk.ch/personen/team/margarete-jahrmann/

Education

1988 - 1990   Academic studies at the University of Vienna: art history, philosophy, psychology. First stage of studies.

1990 - 1995   Studies at the University of Applied Arts Vienna. Main subject: Art Education / Painting and Media. Minors: Textile Design/Media Art

1992 - 1993   Erasmus Stipendium, Media Arts and Textile Arts, Gerrit Rietveld Academy Amsterdam

5.06.1995   Graduation: MagisterArtis, summa cum laude, University of Applied Arts. master's thesis: *What the hell is Public Access. Modelle der Medienaneignung in USA und Österreich*.

2006 - 2010   doctoral programme/ arts based PhD under the guidance of Prof. Roy Ascott/ Gaiia All Stars Programm, University of Plymouth, UK, School of Computing and Communication.

05.06.2008   MSc School of Computing and Communication, University of Plymouth

2010 - 2011   Dissertation und Defense PhD Thesis with seven exemplary art works, published on DVD. Title: *Ludics for a Ludic Society. The art and politics of play*. School of Computing and Communication, Philosophical Doctorate (PhD) University of Plymouth. Published online: http://pearl.plymouth.ac.uk/handle/10026.1/453

12.09.2011   Graduation: Philosophical Doctorate PhD/ Dr.Phil.

Academic experience

2010 -   Senior Lecturer Digital Arts, Prof. Ruth Schnell, Universität für Angewandte Kunst Wien.

2007 -   Professor Game Design (Theorie und Praxis), Zurich University of the Arts; Design in Bachelor of Arts and Master of Arts programme ZHdK; lecturer Theory of Design Department.

2003 - 2006   Professor Zürcher Fachhochschulen, Media Arts, Zurich University of the Arts (ZHdK).

2003 - 2006   Head of the Media Art Department, responsible for the budget, Zurich University of the Arts.

2000 - 2006   Management Team Member and Lecturer New Media, Zurich University of the Arts (ZHdK).

1998 - 2000   Research assistant in the research project „Virtuelles Museum für Valie Export", Landesmuseum Linz/ Institut Archimedia, Art University Linz.

1996 - 1998   Research Assistant Film and Media Art, Prof Kontradiuk, Art University Linz.

Guest professorships

2017 - 2018	Visiting Professor for the Doctoral Council Programme Artistic Research (PHD in ART), University of Applied Arts Vienna.
2013 - 2016	Visiting Professor Playful Ludic Interfaces, Institut Interface Cultures, Art University Linz.
1999 - 2001	Visiting Professor Experimental Arts, Institut Cultural Studies and Art, Art University Linz.

Awards, Residencies/ Fellowships

2019	Fellow Center for Advanced Studies of the Ludwig-Maximilians-Universität München (CASLMU).
2016 – 2017	Artist-in-Residence, Zentrum für Literatur und Kulturwissenschaftliche Forschung Berlin (ZfL), ehem. Verlagshaus Mosse Berlin on *Warburg Memnosyne and Pathos-Formula Performances*.
2011	Leverhulme Post Doc research award. Leverhulme Trust and University of Plymouth. Research project title: *Prosumer Plays. Viral interventions in arts and Reputation Management*.
2010	artist residency at MIT Medialab, *Ludic Society performance plays– We Sell Play no Games* am Gamebit Institute, Comparative Media Studies CMS, Boston.
2006	artist in lab residency award ZHDK, Artificial Intelligence Institute (head Rolf Pfeiffer) und University of Zurich. Arts research project: *GO APE ENGINE, Bottom up Robots and Simulation Engine*. Game Engine development with Max Moswitzer, A und Daniel Bisig, CH.
2004	software arts award, Transmediale Berlin, with Max Moswitzer, project: *Nybble Engine Reloaded*.
2003	Prix Ars Electronica, distinction interactive arts, with Max Moswitzer, project: *Nybble Engine, An Anti-war shooter Installation*.
2002	artist in residence, V2 lab Rotterdam/ Dutch Electronic Arts Festival/ Las Palmas Gallery, project: *Unreal Engine Total Conversion mit Linux Server Funktionen – beyond Game Modding*.

Jury/ Peer Review activities and memberships in art and research societies

2018	member SLSA-EU, European Society for Literature, Science and the Arts, Copenhagen.
2018	Evaluator/ Expert for the Horizon 2020 FET Future of Emerging Technologies PROACTIVE, call TIME 2018, European Union Commission Bruxelles.
2018	Evaluator/ Expert, call Game Design and Game Art, Creative Europe MEDIA sub-Programme - Development of European Video Games 2018, European Union Commission Bruxelles.
2018	Peer Reviewer for PLOS ONE Magazine, peer reviewed open access journal.
2017	Reviewer Swiss National Science Foundation (SNF), "Ambizione", call Scientific independence.
2017	ITFS17 Jurymember, Animated Games Award, Deutscher Computerspielpreis, Stuttgart.
2016	member ISEA, International Society Electronic Arts, International programme committee, selection juried exhibition ISEA Hongkong.
2016	founding member D-A-CH, German Speaking Chapter, Digital Games Research Association.
2014 - 2016	Jurymember Content Award Vienna, Creative Games, ZIT Technologieagentur der Stadt Wien.
2014 - 2018	Reviewer Game Design Kreativwirtschaftsförderung Wien, Programm creative Industries, Departure/ Social Entrepreneurs.
2013	Peer Reviewer Scan.net.au, special issue *The In/Visibilities of Code*.
2013	Jury member European Interactive TV Conference series, Como, Italy.
2013	Jury member Assessment Committee for Professorship in Media Design, with Stale Stenslie, Roy Ascott, Falk Heinrich, University of Aalborg, Norway.
2012 – 2014	Jury member Games Content Award Vienna, ZIT - Die Technologieagentur der Stadt Wien.
2006 – 2011	Medienkunstbeirat. BMUK Wien. Consultant und full member, alternating.
2006 – 2016	Founding member Ludic Society {} www.ludic-society.net {}.
2003	transmediale Berlin 2003, Jury member software arts award.
1995 – 2006	Founding member Konsum Art Server {} www.konsum.net {}.

Most important invitations / Invited Talks on artistic research

2018   Medical Museion Copenhagen, Theatrum Anatomicum at occasion of 12th European Society for Literature, Science and the Arts Conference *GREEN*. Margarete Jahrmann and Stefan Glasauer. BOLD G/Flow: A game experiment on a speculative flow model of the brain.

2018   Bernstein network Computational Neurosciences, Bernstein conference 2018. Podium Invitation "Gaining knowledge in science and art", TU Berlin.

2018   Amaze Playful Media Festival Berlin, Conference VR and Neurogames. Presenting *Neuroflow*. Neuroflow Game Art as Practical Neurophilosophy. https://youtu.be/sxZGfYzCFN4

2017   BrainReading/Mindcontrol, screening and lecture, Technopolitics *Tracing Information Society*, transmediale/ Neue Gesellschaft für Bildende Kunst (nGbK) Berlin.

2017   Speaker and screening at the occasion of Technopolitics Timeline exhibition and workshop series, Connecting Spaces Gallery Hongkong.

2017   The future of Demonstration, Media Arts Festival Vienna – invited speaker, screening and installation, participation at Naurutica Episode im Ballsaal Gschwandtner, Wien. http://thefutureofdemonstration.net/e03/index.html

2016   Leonardo/Laser Talk Zurich, curated by Prof. Dr. Jill Scott, with Stefan Glasauer. Title: Science as Game — Arts as Play, ideas about the experimental system as hermeneutical surface in contemporary performing arts and game design. http://laserzurich.com/talks.php

2016   ISEA , International Society on Electronic Arts, Invited speaker on *Ludic Method soirées as artistic research format*, , Run Run Shaw Media School, City University Hongkong.

Artistic research projects as main applicant

2016 – 2018 Games in Concert: Collaborative music making in a gaming environment. Funded by SNF, Swiss National Research Fonds research project of the Institute for Computer Music and Sound Technology at the University of the Arts Zurich Project-entry: Prof. Dr. Martin Neukom (ICST); Prof. Dr. Margarete Jahrmann (Game Design); Project-leader: Olav Lervik (ICST). Virtuelle Game Umgebung für live Bühnen Performances mit VR Goggles für MusikerInnen. https://blog.zhdk.ch/gamesinconcert/contact/

2015 – 2016 Babel Replay. Babel Re-Play». Researchproject on Urban Interventions and the tumbling myth. ZHDK in cooperation with Witwatersrand University Johannisburg, Capital City programme of University of Pretoria and Centre Dürrenmatt. Supported by Professur für Kulturvermittlung und Theaterpädagogik and Game Design, ZHdK. http://www.fhnw.ch/ph/iwb/professuren/kulturvermittlung-theaterpaedagogik/team

2010 – 2013 *PLAY& PROSUME.* As Part of the EU HERA funded research project "Technology Exchange and Flow: Artistic Media Practices and Commercial Application". http://trans-techresearch.net/tef

The final high concept exhibition has been curated by Margarete Jahrmann and Brigitte Felderer an apparatus for dynamic public-facing interactions at the Kunsthalle Projectspace Vienna and associated presentations in the Filmmuseum Vienna. It brings together the key research findings of the project research teams at Plymouth University, VU University Amsterdam and the University of Applied Arts Vienna together with contributions from the EYE Film Institute, Amsterdam and the Netherlands Institute for Sound and Vision, Hilversum.

http://heranet.info/tef/events/play-prosume-technology-exchange-and-flow

Artistic Research Projects/ Participations

2009 – 2011   European Masters in Ludic Interfaces – EACEA. Project funded by the EU program for Lifelong Learning/ Erasmus Curriculum Development Projects. Led by Prof. Matthias Fuchs, University of Salford. Associate Partner. The Ludic Interfaces Curriculum Development Project (LUDICI) was realized in the framework of the EU program Life Long Learning. Within three years, a curriculum for an international Master's programme in Playful Interfaces was developed. The project was planned as European Joint Masters with four participating universities.
http://eacea.ec.europa.eu/LLp/project_reports/documents/erasmus/multilateral_actions_2009/era_ecdsp_503951.pdf

2008 – 2009   Illicit Ludic Metaverse, research focus generation, Avatar Rights. Swiss Forum for Cultural Law and Centre for Cultural Law ZHdK, with Mischa Senn, Cultural Law Department, Zurich University of the Arts.

Organization of conferences

2016   „Babel Re-play", Centre Dürrenmatt Neuchâtel 8./9. April 2016. The research conference was conducted by the Chair of Cultural Education and Theatre Education in partnership with the Department of Game Design of the Zurich University of the Arts, ZHdK, the Capital City Programme of the University of Pretoria and the Centre Dürrenmatt.

2016   Salon Dürrenmatt, with Georges Pfründer, in cooperation with Madeleine Betschart, Centre Dürrenmatt, Neuchâtel.

2016   Ludic Society Dada Soirée 11. April, Cabaret Voltaire Zürich at the occasion of 100 years Dada. showcasing of the VOIDBOOK, with Max Moswitzer, artist, A, Prof. Dr.-Ing. Stefan Glasauer, neuroscientist, German Vertigo Center, München, Prof. Dr. Marc Rölli, philosopher, Hochschule für Grafik und Buchkunst Leipzig, Prof. Dr. Georges Pfründer, performance artist, research fellow of the Capital Cities Programme of the University of Pretoria/ FHNW Switzerland.

2013   Kunsthalle Wien Karlsplatz: Conference PLAY & PROSUME. schleichender Kommerz und schnelle Avantgarde. 5. – 17. März. Programme: http://heranet.info/system/files/play_prosume_program_web.pdf

Journalistic and curatorial activities

2017 – 2018   Curator of Artistic Interventions in cooperation with Computerspiele Museum Berlin: Role Play and arts performances in Public Space Berlin.

2006 – 2008   Editing Board member „Ludic Society Magazine", des Ludic Sociey-Verlag, Wien/Zürich.

1998 – 2000   Curator oft he lecture series Intertwinedness, Reflecting the Culture oft he Net, Skyloft, Ars Electronica Center Linz.

1996 – 2000   Permanent Columnist of Telepolis Online, the first German speaking online netculture and theory magazine, Heise Verlag München.

1998 – 2000   Curator for netculture, Editor of Numerous exhibition catalogues. (Book: Margarete Jahrmann (ed.) *Art Server Stargate To Netculture*, Linz 1999) OK Center for Contemporary arts, Linz.

Artistic Resumée

2016 –   Art and Neurogame Experiments {} www.margaretejahrmann.net {}.

2016 –   Micro Performance Videos {} https://vimeo.com/user1566601 {}.

2016 –   Voidbook & Ludic Method soirées {} http://ludic-society.net/voidbook/ {}.

2006 – 2016   Game Art research, urban games and ludic writing, Ludic Society and Ludic Society Magazine {} www.ludic-society.net {}.

2005   Game Fashion {} http://ludic.priv.at {}.

2004   QR-Nymphae, Quick-Read-Code Camouflage Collection {} http://ludic-society.net/sema {}.

2000 – 2004   Game art Installations {} www.climax.at{}.

1995 – 2000   Net art and lectures Konsum Art Server {} www.konsum.net{}.

Selection of representative artistic works

2018

Neuroflow, Game Art Installation with Neurointerfaces, shown at the exhibition of the *Amaze Playful Media Festival Berlin*. Game for a game console with brain-computer interface, developed with Thomas Wagensommerer. Brain activities influence a playing environment. The goal is to reach a state of meditation. The aim of the game is to induce the relaxed flow of thoughts and attention, to introduce flow as a creative basic principle. The promises of biometric devices for forms of self-optimization are approached ironically. Self and external control are the actual content of the installation, which presents itself as a game with one's own thoughts. The installation was an emanation of the *Neurospace* Performance Series of 2017, in which a narration between neuroscience and game theory was presented in several performances. A LARP Live Action Roleplay game with historical game consoles, , shown at Rotes Rathaus Berlin and Computerspielemuseum Berlin, supported by Hauptstadt Kulturfonds Berlin, 2017-2018.

2018

Bold G. A Green Model of the Brain, with Stefan Glasauer. Installation with action potential fountain and hand-printed bioluminescent green marker neuron fabric. Exhibited at the FENS Forum Exhibition, 11th Forum of Neuroscience in Berlin. First shown in June 2018 at Medical Museion Copenhagen, Theatrum Anatomicum, as part of the exhibition of the SLSA Society for Literature, Science and the Arts, Copenhagen. Based on a dialogical lecture that presented Bold G, the FLOW model of the action potential in the brain. The model can be seen as an example of a new view of metaphors and functioning of the brain in neuroscience, which emerged in exchange with play and flow theory and artistic practice: "An associative play experiment about the cultural and psychological, cognitive philosophical and neuroscientific implications of the game principle of Flow - in the inner self of the human condition in play with historical metaphors".

2017

I Want to See Monkeys, by Area7 lab, with Stefan Glasauer. Installation, shown at the Artificial Intelligence exhibition of *ars electronica 2017*. In this staged neurophysiological experiment on movement perception, the explosive topic of artificial intelligence was combined with facial recognition and an artificial neural network. While the visitors of the installation became test persons who were observed for something other than the supposed task.

Formally, the installation consisted of artifacts from a neuroscientific laboratory (German Vertigo Centre, LMU Munich) combined with a textile dramaturgically designed with data from my functional brain scan in the MRI. In a behavioral experiment, narration, methods and disciplines were structurally coupled. In the end, each face was classified by the artificial neural network as a test monkey and the subjects were informed about the actual test facility about individual cognitive monitoring and face recognition.

2017

Pre_Cognition: Pre-Enactment Self-Experiment in Space Habitat. Film and Performance, shot at the International Space University Strasbourg, in the SHEE Space Habitat of the Liquifer Systems Group. Psychophysical duration experiment with pathos formulas of minimal movements to predict the future. The shooting and editing was made with Samuel Dématraz, Ch. Shown in an installation on the occasion of the Future of Demonstration festival in the historic Ballroom Gschwandtner, Vienna. Accompanied by a phosphate dinner served by the episode Naurutica with prominent line-up: a.ACHAT, Daniel Colucciello Barber, Stefan Becker, Hannes Broecker, James Hoff, Barbara Imhof, Margarete Jahrmann, Marian Kaiser, D. Kaufman, Jonas Loh, Fred Rapid, Klaus Schafler, Claudia Schötz, Christina Wessely. http://thefutureofdemonstration.net/de/e03.html.

2016

Mindreading/ Thought Transmission, Film, 16 min, with Samuel Dématraz (Kamera) and Marian Kaiser (Dialog, text and voice). Performance, reading and film about self-control and surveillance and the techno-history of mind reading. Shown at NGBK Neue Gesellschaft für Bildende Kunst und Connecting Spaces Gallery Hong Kong 2017. In this work microperformances and film shooting were considered as activist actions. Locations: NSA satellite listening stations in Europe: Crete, Chavalon, the former Teufelsberg Berlin satellite facilities and the active ONYX satellite field, Leuk/Sion, Switzerland. https://vimeo.com/202574242.

2016

Decision Demon, Installation, Game, Performance, with Stefan Glasauer. Neuro-Game Experiment with EyeSeeCam eye tracker, examination couch and data frock with live generated input for an opera performance and stage design. In the installation, visitors can play a psychophysical game experiment with live eye tracker. The design of the software installation and game mechanics is reminiscent of early electron tubes and radar screens. In the narration, the game experiment is based on Stanislav Lem's story of the pilot Pirx, who follows a supposed point in the void, which is actually a reflection of the machine. In the installation, player data are evaluated and visitors experience theoretical, scientific and practical conditions of research. The neuroscientist and the artist play themselves. Performed as a contribution to the Opera of Entropy, directed by Thomas Jelinek, music: Jorge Sanchez, for the opening of the Experimental Music Theatre Days Vienna at WORK X Vienna. https://vimeo.com/202618042

2016

VOID Book, an empty art book for Ludic Soirées, with Max Moswitzer. Published at Ludic Society Eigenverlag, Zurich/ Vienna. VOID is a function argument that accepts nothing - int myFunc(void) "that returns nothing - void myFunc(int) "points to nothing - void* data. The VOID Book as an artifact inoculates, induces, ignites and plays with the philosophical condition of a possibility of world. Real Play beyond the printed book. The VOID Book is the initial spark for a Ludic theory of arts science with the seductive sound of the Jouissance instead of the Nuissance.

http://ludic-society.net/voidbook/

The VOID book was presented in Soirées with international guests, including the Babel Replay Group from South Africa, accompanied by performances with Georges Pfründer, CH and Michel Ignoiola, South Africa, Technophilosophy by Marc Rölli, DE, Neuroscience, Stefan Glasauer, DE, Dada Intro Adrian Notz, CH. VOID was launched in a soirée at the historic founding place of Dada, the Cabaret Voltaire in Spiegelgasse, my home in Zurich.

VOID book was introduced in a series of performative soirées with contributions from international Ludic Society members. Further performances took place in the Auditorium Goldscheyder Vienna and at ISEA Hong Kong/ RunRun Shaw Media Center. The soirée serves as a format for testing Ludic methods by applying playful stagings and formal rules to audience participation. Contributors from philosophy, life sciences, the humanities and art collaborate within the framework of the soirée. Ludic texts and artifacts are created. The resulting paper "The Ludic Society's VOID BOOK soirées" was presented at ISEA 2016 in Hong Kong.

2013

Play& Prosume. Alternate Reality Exhibition Kunsthalle Wien Karlsplatz. Exhibition interface and game design, interactive installation and parcour through a constantly changing exhibition that attempts to spatialize film. Through interaction with visual technical codes found on projections and curtains, new films and texts were called up and visitors were tracked and evaluated. These data were stored and evaluated as part of an artistic research project. The collection of behavioral data was communicated to the visitors after viewing.

The exhibition architecture was merely created using curtains, game tables distributed in the glass cube of the Kunsthalle, which include the view of the urban space through open curtain segments. The complete show was designed as a persuasive game. Curated with Brigitte Felderer. The exhibition was an essential part of the research project TEF, Technology Exchange and Flow, in the programme HERA Humanities in the European Research Area. https://vimeo.com/62735976

2011/2018

AAA Profiler. Augmented Reality App, Hand-printed material, performance with Live Twitterfeed. Digital Art Showroom. Electronic Avenue, MuQua Vienna. A fabric with Augmented Reality Codes, printed at the Central Textile Workshop (2011). In a performance in the Electronic Avenue showroom, the artist posed in costume in the museums quarter shop window and encouraged people to take photos with the app - which were immediately linked with new texts, posted on Twitter and projected in the installation.
Subliminal Message Game (formerly known as AAA Profiler) with Bobby Rajesh

Malhotra, A/India (2018) Genre: Augmented Reality Game App/ Roleplay. In this Augmented Reality game new words are created from a fabric pattern. In the app, players condense these words into new sentences in virtual space. They gameplay is comparable to a "Text-Tetris". Subliminal messages from advertising and propaganda become visible. Photos of the results are posted to Instagram and similar social media channels from the game app. New images arise from the interaction with people in the installation, with the textile as photo background. Every player becomes a role player of hidden statements. http://ludic.priv.at/AAA/AAA_Profiler/a.html

2006 – 2008

Ludic Society: Urban Games and Journals feature pervasive games that intervene in urban space with subtle means and use game mechanics as triggers for activism. In **RFID Judgement day/Reverse Gear Race**, the local car club and harbour workers from Plymouth, UK were involved. Names of city walkers were transferred to the exhibition space in the media exhibition space **Laboral Gijon**, Spain.

This form of games was categorized by art theorist and curator Stephan Schwingeler, ZKM Karlsruhe, among others, as game art pioneer works. A decade before the successful Pokemon Go, the Ludic Society project had already staged anti-capitalist games in public space that undermined tagging and pricing systems. The publication of theoretical texts on the campaigns disguised as games took place in articles by a loose group of about 45 international members of the Ludic Society. The printed and graphically individually designed magazines were presented at various art and media festivals (**transmediale Berlin, Laboral Gijon, ars electronica Linz, Social Hacking Festival Plymouth, Arco Madrid, Dutch Electronic Arts Festival Rotterdam, Pixel Festival Bergen, Kunstmuseum Aros Aarhus**) with performances and lectures. http://ludic-society.net

2003

Nybble Engine ToolZ, **Distinction Interactive Arts Prix Ars Electronica.**

Interactive Arts Exhibition, OK Centrum für Gegenwartskunst Linz/ Arco Madrid/ transmediale, House of World Cultures Berlin. With Max Moswitzer, A. The game art work was created in a residency at **V2 Lab Rotterdam**. The result was the total conversion of a shooter game into a protest installation against the war in Iraq at that time. In an installation, an anti-war protest mail was automatically sent from the game envelope projected into a 12-meter diameter surround screen to the address president@whitehouse.gov with each shot. Aesthetically, too, a commercial game had been completely transformed into an abstract circular and causal feedback environment. The artifact had thus been created on legally ambiguous terrain, precisely because it had been publicly exhibited and played internationally by a large number of visitors: **DEAF Festival/ ars electronica/ Arco Madrid**. Subsequently, the work was also awarded the **Software Arts Award of transmediale Berlin** 2004. In retrospect, this work was a key work in the genre of critical activism/ game art - and in my personal artistic resume!

http://www.climax.at/nybble-engine-toolz.

Exhibitions (selection)

2018   **Bold G.** With Stefan Glasauer. Installation with action potential fountain and hand-printed bioluminescent Green Marker neuron fabric. Exhibition at the *FENS Forum Exhibition, 11th Forum of Neuroscience in Berlin*, Federation of European Neuroscience Societies.

2018   **Green FLOW Model** of the Brain**.** *Medical Museion Kopenhagen*, Theatrum Anatomicum, in the context of the exhibition of the *SLSA Society for Literature, Science and the Arts*.

2018   *Neuroflow*, Game Art Installation with Neurointerface, shown at the exhibition of *the Amaze Playful Media Festival Berlin*. Performance play for a game console with neuro-computer interface, developed with Thomas Wagensommerer.

2018   **Alea-Agon-Ilinx**. Performance and exhibition contribution with students Design ZHDK. As part of the exhibition *Revisiting Black Mountain*, Zufall, Einfall, Strategie: das (un)unmöglich Lehren, ZHDK Zürich, Kaskadenhalle Toniareal Zürich.

2018   **Decision Demon Remake**, installation and participation in *Arts Lab Opera of Entropy by Jelinek & Sanchez. Künstlerhaus 1050 Wien*.

2018   **Laundry cabin Area7**, installation, artifacts from the Neurolab, EyeSeeCam brain analysis tool and Decision Demon game. With Mara Niang. On the occasion of *NOMAD.theatre / brut/ Vienna Brainwash Laundry Entropy*, micro-Performance Session at Matteotihof Vienna.

2017   **I Want to See Monkeys**, by Area7 lab, with Stefan Glasauer. Artificial Neural Network and Face Recognition installation, shown in the *Artificial Intelligence Exhibition,* large slide hall Post City Linz der *ars electronica 2017*.

2017   **Pre_Cognition: Pre-Enactment Self-Experiment in Space Habitat**. Performance performed at the International Space University Strasbourg, in the SHEE Space Habitat of the Liquifer Systems Group. A film with Samuel Dématraz. Shown in an installation on the occasion of the festival *Future of Demonstration*, Wien.

2017   **Resilience**. Film with Samuel Dématraz, staging and 12 Ludic texts with Marian Kaiser on Brainwave devices, arts research in the exhibition *Tracing Information Society – a Timeline*, TECHNOPOLITICS working group, presented by transmediale 2017, *Neue Gesellschaft für Bildende Kunst (nGbK) Berlin*.

2017   **Ludic Profiler Remake**, installation with participative performance. Exhibition: *Appdate, Neuwerk Konstanz, DE*. https://mediaandparticipation.com/2016/12/21/appdate-einladung-zur-vernissage-am-19-01-2017/

2017   **Resilience /Mindreading**, Gameplay workshop and screening, Exhibition: Technopolitics Working Group- Timeline Project. *Connecting Spaces Galerie* Hongkong.

2016   **Babel Tower Installation**, Photo Wallpaper Horror Vacui Sculpture. Exhibition participation with Oswald Oberhuber, Franz Vana, Gisela Stiegler, Hervé Massard, Robert Jelinek, Franz Graf. *GRAUZONE, Ateliergalerie Wien*.

2014   **Alternate Reality curtain**, installation, shopwindow, App and Alternate Reality performance. Die große Illusion, *Wandzeitung Steinbrener/ Dempf, Ateliergalerie Wien*.

2014   **Alternate Reality Tableau**, Interactive Installation. RE-culture III, "RISK", 3rd International Visual Art Festival Patras, Greece, http://www.artinprogress.eu

2013   **AR Trench_Code**, installation with video, Ipad and APP. Exhibition: Artists in Exchange. In cooperation with Digitale Kunst, Universität für Angewandte Kunst Wien, *Lalit Kahla Academy, New Delhi, India.*

2013   **Endless Sail.** Silver 3-D Print, Vienna Art Fair, *Galerie Lisi Hämmerle, Bregenz/Wien*.

2012   **Symbolic performance Object.** Djinni in a Bottle – Materialisation und Medialität. Exhibition Galerie Lisi Hämmerle, Bregenz. 3D Print, Silber.

2012   **Ludic Society Games.** Installation and video. Exhibition: *Play Again: games and Culture. Pro Helvetia Warsaw, Tabacka Cosice*, Sl. Game Culture Seminar Pro Helvetia.

2012   **Endless Sail Logfile.** 3D Print, duration performance sculpture and GPS logfile installation, curated by Hervé Massard, Sail Against The End. *Sabotage Gallery Vienna*, Wien.

2011   **The Third Woman Game, Augmented Reality Costumes**, Staging of a code reading dance performance, with Nina Yankowitz, Martin Rieser, Rasmus Vuori, and Pia Tikka. *Galapagos Art Club, New York.*

2010   **Semacode Costumes.** with Art Clay and Anna Dimitriu, UK. Bio Hazard Installation, costumes and students play. *Digital art weeks, Xian, China.*

2010   **Space Invaders**, Clip with Max Moswitzer. Parcour Installation. *FACT Centre Liverpool, UK.*

2009   **Sema Dress und Sema Code Dessous**. Game Fashion Wearables and mobile phone App. *Edith Russ Haus Oldenburg, DE.*

2008   **Pong Dress**, video and interactive garment / performance. Exhibition: Art and Politics of Games, curated by Ernst Strouhal. *Kunsthalle Wien.*

2007   **RFID judgement Day**. Installation and Urban Game. RFID Live Implant Performance, with Max Moswitzer and Duncan Shingleton, UK. Social Hacking Show, curated by Joashia and Geoff Cox. *Plymouth Arts Centre/ Gallery, UK.*

2006   **LudicSociety Nouvaux Objets Célibataires/GoApe Chindogus**, with Max Moswitzer. Video, Vitrine, Ludic Magazine und circuitboard objects. *Neue Galerie Graz; Medialab Madrid.*

2005   **LinX 3D.** Arcade Installation, objets Célibataires/ Self etched Curcuit Board objects, Game Art Show, curated by Inke Arns. *Hartware Medienkunstverein, Stahlwerk Phönix West Dortmund.*

2004   **LinX 3D Arcade Konsole.** Game Art Show. Curated by Stephan Schwingeler. Permanente *Sammlung ZKM Karlsruhe.*

2004   **Taunting Bots Shooting towards Heavenly Peace on Red Square**. Installation, Shooter. With Max Moswitzer, curated by Roy Ascott at *Qui and Complexity. Red Gate Gallery, Bejing, China.*

2004   **Climax.at**, with Max Moswitzer. Interactive Game Engine Installation Dancemachine, steelmill, dancepad. Game Art Show. Curated by Tilmann Baumgärtel. *Völklinger Hütte, DE.*

2004   **Nybble-Engine**. Game Software and Installation. *Transmediale, Berlin 2004, Haus der Kulturen der Welt Berlin.*

2003   **Nybble Engine toolz.** An Anti-war Shooter, with Max Moswitzer. Raum Installation with 3 D Print, Surround projection, game software und tuned transparent Computers. *Prix Ars Electronica, Interactive Arts Exhibition, OK Centrum für Gegenwartskunst Linz.*

2003   **Nybble-Engine-ToolZ Anit-War Shooter.** Surround Cinema Installation and 3D Print, with Max Moswitzer. *Mama Gallery/Dutch Electronic Arts Festival, DEAF 2003. Las Palmas Rotterdam.*

2002   **Data-Objectiles.** Interactive installation and 3D Print, with Max Moswitzer and F.E. Rakuschan. *Casino Luxembourg.*

2000   **LinX3D.** Console and network installation. With Max Moswitzer. Exhibition: Net Condition. Cover exhibition catalogue. *Center for Art and Media Technology, ZKM Karlsruhe.*

1999   **Super Secrertary Chat**. Chatbot and VRML object with Kathy Rae Huffmann, *VRML Arts exhibition, Siggraph 99, Los Angeles.*

1999   **Schreibtisch mit Chatbot.** A simulated secretary's working day. Exhibition: *Work and Culture, Tabakfabrik Linz.*

1998   **Avatara Amsterdam. SuperFemPER4mance**, live VRML databodies installation und performance, lecture. *European Media Arts Festival, EMAF Osnabrück, DE*.

1997   **TRANS FOR MO/ATIV.** Lecture Performance and Server Installation. Exhibition: *Zones of Disturbance. Steirischer Herbst97, Graz*.

1996   **Konsum Art Server selfdestruction night**, with Max Moswitzer and SITO, John van Quast, Boston. Hacking Performance und Installation, *DEAF Festival/ V2 Lab Rotterdam*.

Solo Exhibitions (Selection)

2016   **Aby Warburg arts research Enactment,** Performance and Filmshooting Teufelsberg Berlin. Filmscreening at Verlagshaus Mosse, Berlin. Zentrum für Literatur und Kulturforschung, ZFL Berlin.

2016   **Babel Replay. Film und Playing Card Deck.** With Georges Pfründer, CH. FIlmscreening and performance. Presentation at *Salon Dürrenmatt 2016* in the context of Babel Replay Konferenz. *Centre Dürrenmatt, Neuchâtel, CH.*

2015   **BABEL REPLAY.** Performance Filmfragment with Georges Pfründer, CH. Interactive Film, shown at *Witwatersrand University Johannisburg, University of Pretoria, Southafrica,* http://www.fhnw.ch/ph/iwb/professuren/kulturvermittlung-theaterpaedagogik/babel

2014   **Ludic Society Urban games** and **Pongdress**. Documentation of urban games and interactive game art installations under the label Ludic Society. Shown in the *permanent collection. Computer Spiele Museum Berlin*, Karl-Marx Allee Berlin.

2013   **Play& Prosume.** Exhibition Interface and Design, Lead Game Design for the interactive exhibition, textile exhibition design. Realization in cooperation with the TEF team. *Kunsthalle Wien Karlsplatz*. https://vimeo.com/62735976

2013   **Ludic Society Urban Games assembly.** Urban Art & Exhibition Games. Mixed media. *MERK arts based research group. University of Aalborg, Denmark.*

2011   **AAA Profiler.** Augmented Reality App, Handgedruckter Stoff, Live Twitterfeed. *Schauraum Digitale Kunst. Electronic Avenue Vienna, Museumsquartier Wien*.

2009   **Exhibition Game Homo Ludens Ludens.** With Max Moswitzer and René Bauer, CH. Exhibition interface and game for the exhibition „Homo Ludens". Laboral Gijon, Espana.

1997   **Konsum Art Server. A lecture act of Force.** Installation with Live VJing sound generation of netprotocolls, logfiles, needle printers and teletypers, with Janos SugR, HU, Franx Xaver, DJ GLOW, Georg Lauteren, F.E. Rakuschan and Max Moswitzer. *Media Research Foundation, Mucarnok arts academy Budapest*.

1994   **Datagold.priv.at** With Max Moswitzer. Conceptual domain-name related sculpture (steel and gold), with catalog booklet. *MAK Galerie, Museum für Angewandte Kunst Wien.*

Teaching activities

2017 - 2018   Methods of Artistic Research, Doctoral Council Programme Artistic Research as Visiting Professor (PHD in ART) University of Applied Arts Vienna.

2018   Board of Examiners, Overseas External Examiner School of Graduate Research RMIT University Australia, scientific and artistic PhD, Candidate Jens M. Stober.

2018   Second Supervisor/ Board of Examiners, scientific and artistic PhD at University Weimar, PhD Candidate Martin Hawranke.

2018   Supervisor PhD Programm Künstlerische Forschung, Candidate Charlotta Ruth.

2015 -   Second Supervior scientific and artistic PhD at the Art University Linz, Austria. Candidate: Interface Cultures.

2011 -   Seminar Methods of Artistic Research, Institute of Fine and Media Arts, Digital Art
   -   Seminar Künstlerische Forschung, artistic research, arts based research, epistemology
   -   Seminar: Works and examples of current research projects in art&science and in the Cultural Sciences and Arts. New methods of artistic research. The joint analysis of their own work opens up new forms and approaches to understanding art as research. Particular attention is paid to art through the media and the significance of technological objects - and their historical and contemporary demands in society.

2011 -   Human Interface Design, Institut für Bildende und Mediale Kunst, Digitale Kunst
   -   Seminar Urban Games und Aktivismus: Spiel als künstlerischer Methode. The seminar analyses the artistic possibilities of so-called urban games as a means of activist intervention in public space.
   -   Seminar Worldgame, Arts Research Methods, geodesic domes, Buckminster Fuller

2011 - 2012   Seminar European Masters in Ludic Interfaces, Kunstuniversität Linz, associated partner at the Erasmus Curriculum Development Projects, funded by the Life Long Learning Programme of the EU, Ludicinterfaces.com

2003   Mentoring and Lecturer, Willem de Kooning Academie, Piet Zwart Institute, Rotterdam: Postgraduate Programme.

2003   Artistic Project: Willem de Kooning Academie, Piet Zwart Institute, Rotterdam: *Slave & Master Engine. A hard- and software critique group experiment*.

2000 – 2006   Lecturer Interactive Visual Computing Zurich University of the Arts.

1999 – 2000   Seminar as Visiting Professor Hybrid Media at the University of Art and Industrial Design Linz.

1998 - 2000   Lectureship in Programming Languages at the University of Applied Arts Vienna.

Lectures Media and Art/ Game Design/ Zurich University of the Arts

2013 -   Job preparation module for future game designers. Bachelor practical module for VGD students in the 6th semester, compulsory module for VGD Game Design, 6th semester.

2010 -   Mentoring II: Interaktion/Game Design. Masterstudens.

2010 -   Final Exam: Interaction/Game Design. Master Game Design, 4th term.

2010 -   Forschung in Aktion (Fachinput B): Interaktion/Game-Design. Master Game Design, 2. Semester.

2010 -   Game theory: Corporate Identity and Digital Persona. Seminar theory with practical work. 5th Semester BA Game Design.

2010 -   Interdisciplinary design practice: VGD. Interdisciplinary practical module for all design students. 3rd semester BA.

2008 -   Conception BA-Project. Development and acceptance of the intended BA project concept / design papers. 6th semester BA Game Design.

2008 -   Personal and specific mentoring (project/thesis), Master Game Design, 4th semester.

2007 -   Game Art. Art and play - basic principles of innovation. Theory Seminar, 1st semester BA Game Design.

2007 -   Pervasive games. Hybrid games and urban interventions. Practice module/seminar, 3rd semester BA Game Design.

2007 -   Tropes vs Women in video games. Gender competence using CYBORGS as an example as a theoretical metaphor. BA theory module specific to 4th semester students.

2007 -   BA thesis. Themes, working methods and quality of results. Course in Game Design, 6th semester.

2007 -   Introduction to Game Theory and Game Studies. Seminar Theory. 1st Semester BA Game Design.

2000 – 2006 Media and Art, Artistic Major, Media and Art Department. Every semester.

2000 – 2006 Media and Art Theory, net art and media cultures, Department Media and Art. All semesters.

List of publications (selection)

Peer-reviewed (original publications):

Jahrmann M (2017). "ShapeShifter Games. Computerspiele als Material und Kontext künstlerischer Praxis". In: Kulturgut Computerspiele. *Politik & Kultur 05/2017*. Zeitung des Deutschen Kulturrats 5:24 https://www.kulturrat.de/themen/**kulturgut-computerspiele**/shapeshifter- games/

Jahrmann M (2016). "Deep Play. Arts experiments as strategies of participative research". In: Journal for Research Cultures 1:6. Ed. Tarasiewicz M, Research Institute for Arts & Technology, Vienna (RIAT) https://researchcultures.com/issues/1/deep-play.html

Jahrmann M (2008). "Morales du Joujou: Ludic wonder objects". Technoetic Arts 6: 149-162

Jahrmann M (2007). "Charmante M. Real Player Manifesto". In: Eludamos. Journal for Computer Game Culture 1:5. http://www.eludamos.org/index.php/eludamos/article/view/3/27

Jahrmann M (2005). "Ich spiele Leben. Real Player in Real Games. Kunstforum 178:86-94.

Jahrmann M, Moswitzer M, (2006-2016) Regular publishing of peer reviewed arts research articles in each issue of *Ludic Society Magazine*s, 1- 6. Verlag Ludic Society Zurich.

Book contributions

Jahrmann M (2018). "Kriegsspiele und kognitives Mapping. Sensomotorische Erfahrung und ihre spielerische Schärfung". In: Novak L (ed.) Medien-Krieg-Raum. Fink Verlag, Paderborn, pp 451-470

Jahrmann M (2018). "Constant Beyond Gamification. Deep Play in Political Activism". In: Cermak-Sassenrath D (ed.) Playful Disruption of Digital Media, Gaming Media and Social Effects. Springer, Berlin New York, pp 193-213

Jahrmann M (2017). "TAGGING. The big urban game, re-play and full city tags: Art game conceptions in activism and performance". In: Performing the Digital. Performativity, performance studies and digital cultures. Leeker M, Schipper I, Beyes T (eds.), transcript Bielefeld, pp 171-191

Jahrmann M (2016). "Newsgames, Wargames, Artgames. Kunst gegen Krieg, Krieg durch Spiele". In: Strouhal E (ed) Agon und Ares. Der Krieg und die Spiele. Campus, Frankfurt, pp 361-375

Jahrmann M, Felderer B (2013). " Creating an Augmented Reality Exhibition". In: Play and Prosume, Schleichende Werbung und schnelle Avantgarde, Verlag für moderne Kunst, Nürnberg, pp 3 -15

Jahrmann M (2012). "Ludic Chindogus as Erotic Toys—Pleasure, Play, and Politics Beyond Materialism". In: Coded Cultures. New Creative Practices out of Diversity. Russegger G, Tarasiewicz M, Wlodkowski M (eds.), Springer Wien, pp 280-303

Jahrmann M (2012). "Playful Ludic Interfaces", In: Coded Cultures. Russeger, G. (ed.), 2012, Springer Wien, pp *112 - 126*.

Kayali F, Jahrmann M, Ortner J, Felderer, F, (2011). „Alternate Reality Games: Persuasion in Context". In: Wimmer J, Migutsch K, Rosenstingl H (eds) Applied Playfulness. Proceedings of the Vienna Games Conference 2011, Vienna, pp 253-266

Margarete Jahrmann, 2009. "Futility is Resistance! Toy-object, Schwarzgerät and Dingpolitik as Ludic Research Objectives". In: New Realities: Being Syncretic. Ascott R, Bast G, Fiel W, Jahrmann M, Schnell R, (eds.), Springer Wien/ New York, pp 156-160

Jahrmann M, Schnell R, (2009). Ambient DVD. A Dispositive Beyond Documentation. In: New Realities: Being Syncretic. Ascott R, Bast G, Fiel W, Jahrmann M, Schnell R (eds.), Springer Wien/ New York, pp 342-343

Jahrmann M (2009). "Morales du Joujou / Objects_of_Desire". In: Homo Ludens Ludens. Laboral / Gijon, pp. 206 -211 / pp 348-352.

Jahrmann M (2009). "Plays on a Metamorphosis of Contemporary Electronic Toys". In: Coded Cultures, Exploring Creative Emergences. MUMOK Vienna. pp 23-27.

Jahrmann M (2008). The Portable Prison. Nutzlose Spielzeuge als kontingente Spiel-Fetische. In: Gestalten der Kontingenz. Ein Bilderbuch. Jörg Huber, Peter Stoellger, (eds.), Springer Wien/ New York, pp 87-99.

Conference books

Jahrmann M (2014) Gamification and beyond. Ernsthaft Spielen. In: „Schwindel der Wirklichkeit", Akademie der Künste, Berlin.

Jahrmann M (2013). Exhibition Game Design. In: "Context Matters! Exploring and Reframing Games in Context. Proceedings of the 7th Vienna Games Conference FROG", new academic press, Wien.

Moswitzer M, Jahrmann M (2012) Multiple Selves as Artist and Instructor. In: Gardner M, Garnier F, Delgado Kloos C (eds) Proceedings of the 2nd European Immersive Education Summit, Paris, pp 160-170

Kayali F, Jahrmann M, Ortner J, Felderer, F (2011). Alternate Reality Games: Persuasion in Context. In: Wimmer J, Migutsch K, Rosenstingl H (eds) Applied Playfulness. Proceedings of the Vienna Games Conference 2011, Vienna, pp 253-266

Monographs and Editorials

Margarete Jahrmann & Max Moswitzer (eds.). The VOID Book. Verlag Ludic Society Zurich, 2016.

Margarete Jahrmann & Brigitte Felderer (eds.). Play and Prosume, Schleichende Werbung und schnelle Avantgarde. Technology Exchange and Flow, Verlag für moderne Kunst, Nürnberg, 2013.

Ascott R, Gangvik E, Jahrmann M (eds) Making Reality Really Real – Consciousness Reframed XI. TEKS Publishing, Trondheim, 2010.

Ascott R, Bast G, Fiel W, Jahrmann M, Schnell R (eds) New Realities: Being Syncretic. Edition Angewandte. Springer, Vienna, 2009

Jahrmann M, Schnell R, (eds.) Ambient DVD. A Dispositive Beyond Documentation. In: New Realities: Being Syncretic. Ascott R, Bast G, Fiel W, Jahrmann M, Schnell R (edds.). Springer Vienna, 2009.

Margarete Jahrmann & Christa Schneeberger/ Ars Electronica Center Linz (eds.), 2000. Intertwinedness. Reflecting the Culture of the net. Ritter, Klagenfurt.