

## **Forschungoutputs Margarete Jahrman**

### 1. Publikationen in internationalen, peer-reviewed wissenschaftlichen Zeitschriften

Jahrman 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/>

Jahrman 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>

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

### 2. Monographien

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

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

### 3. Peer-reviewed Buchbeiträge

Jahrman M (2020). Ludics Manifesto. The Art of Play and Societal Impact. Ed. Björn Franke, ZhdK Zürich (in print).

Jahrman M (2020). Neurointerfaces as means of Artistic Research or Expanded Game Art. (in print).

Jahrman M (2020). PLAN A for I/motions. Die Kunst des Spiels mit Emotionen und neuen Formen der Kognition. In: Machines Like Us. Reader Donaufestival. Ed. Thomas Edlinger, Falterverlag Wien, pp 95-103.

Jahrman M (2020). Ludic Games. PLAYFUL FORMS OF INSIGHT. In: Teaching Artistic Research. Ed. Ruth Mateus-Berr, De Gruyter, Berlin, pp 30-40. (in print).

Jahrman M (2019). Augmented Play, Art, and Space. The Cognitive Coupling of Avant-Garde Games with Unexpected Mental Spaces. In: Architecture | Volume 50. The architectonics of game spaces. Eds. Andri Gerber/ Ulrich Götz, Transcript, Berlin, pp 249-265. <https://doi.org/10.14361/9783839448021>

Jahrman M (2019). Expanded Game Art and Neurointerfaces as Means of Prodsusage. In: Abend P, Beil B, Ossa V, Steindorf J (eds.) Playful Participatory Practices – Theoretical and Methodological Reflections, Uni Siegen (in print).

Jahrman 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

#### 4. Peer-reviewed Konferenzbeiträge

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.

#### 5. Mündliche Beiträge an internationale Konferenzen/ Ausstellungen

2018 AIL talk, Arts innovation Lab, Vienna. Area 7 lab: Metagames on Art and Computational Neuroscience. An artistic discussion, set in a memnosyne theater, with scientific artefacts as triggers of topics. In exchange tandem with the neuroscientist Stefan Glasauer scientific topics are questioned, often under labels such as art-science, bio-art, etc. The performance lecture put a focus on conceptual arts, insight versus experimentally gained knowledge. Informed by the current importance of theoretical components not only in physics, but also in cognitive and life sciences since the advent of psychophysics. <https://vimeo.com/304601624>

2018 Neurospace Emotive Installation, exhibited at the occasion of AMAZE, GameZ Fest Berlin in cooperation mit Computerspiele Museum Berlin and Rotes Rathaus Berlin. <http://www.margaretejahrmann.net/neuro-space-game-console-interaction-performance-berlin-2017/>

2017 Neuro-Space Film Performance. German Computerspielemuseum. A brain wave measurement device is connected to a historic Arcade Console. The performance play was developed with the neuroscientist and LARPer Herwig Kopp, Berlin and the artist Thomas Wagensommerer.

2017 RESILIENCE. Performance Lecture with film screening and Ludic text on Techno and Experimental Sciences 1890 – 2019 with the media theorist and dramaturg Marian Kaiser, Berlin. Filmic commentaries on neurophysiological analysis technologies and measurement devices the analysis of data, on inner and outer surveillance. Premiered at transmediale/Technopolitics exhibition, Neue Gesellschaft für Bildende Kunst (nGBK), Berlin. <https://www.facebook.com/events/260743367679993/>

2017 Mindreading/ Thought Transmission, Film, 16 min, 2017, CH/A/DE , premiered at Connecting Spaces Gallery Hongkong; with the French Swiss film maker Samuel

Dématraz. Techno-history and speculations on brain-reading, Neurospin induced electromagnetic waves and satellite dishes. <https://vimeo.com/202574242>.

2016 - 2017 Decision Demon, Installation and live performance, developed with the computational neuroscientist Stefan Glasauer, LMU Munich. The multilayered work includes a staged clinical neurophysiological experimental system. The experiment was designed as a computergame, wherein a fundamental decision problem had to be solved. The brain functions involved in decision making were measured. An Eye See scan device with analysis software for neurological measurement recorded the eye movement of the test person as source for the stage design. At the occasion of the „Opera of Entropy“, director: Thomas Jelinek, music: Jorge Sanchez the image of the isolated eye was multiplied into 32 projection screens at the Experimental Musiktheatertage Wien, WERK X, 28. August - 6. September 2016 and ars electronica 2017, Linz. <https://vimeo.com/202618042>

2016 VOID Book, the ultimate book on how to avoid game rules, eds. Margarete Jahrmann and Max Moswitzer, Ludic Society private editing house, Zürich/ Vienna. Ludic Society VOID Soirées launched the book at the occasion of 100 years of Dada at Cabaret Voltaire Zürich, 11. April 2016. A paper on the concept of soirées as playful citizen science format was presented and published at ISEA Hongkong/ RunRun Shaw Media Center in 2016. <http://ludic-society.net/voidbook/>

2013 Kunsthalle Wien Karlsplatz. Play& Prosume. Exhibition Interface and Design, Lead Game Design for the research exhibition of the EU project TEF, Technology Exchange and Flow. Filmprojections, Videoprojections, textile prints, exhibition architecture as persuasive game level. In cooperation with the TEF research team Vienna/ Plymouth/Amsterdam, namely Brigitte Felderer, Fares Kayali, Josef Ortner, Max Moswitzer, Johann Lurf. <https://vimeo.com/62735976>

2011 Schauraum Digitale Kunst. Electronic Avenue, Museumsquarter Vienna, curated by Lydia Lindner und Ruth Schnell. AAA Profiler. Augmented Reality App, Handgedruckter Stoff, Performance with Live Twitterfeed. With Brigitte Felderer, realisation and software by Fares Kayali and Josef Ortner-Schuh. [http://ludic.priv.at/AAA/AAA\\_Profiler/a.html](http://ludic.priv.at/AAA/AAA_Profiler/a.html)

2006 – 2008 Ludic Society Urban Games and Journals. The Ludic Society was an arts project on a research societies with connected urban games experiments with the publication of a periodical as arts project. As loose affiliations of artists, thinkers, writers and scientists a variety of individual game mechanics was applied in order to develop methods of public play, presentation and creation. <http://ludic-society.net>

2004 Völklinger Huette 2004, Game Art Show. Curated by Tilmann Baumgärtel. Interactive Game Engine Installation Dancemachine, steelarchitecture, dancepad, coop. Max Moswitzer. Also shown at Red Gate Gallery, Beijing. Taunting Bots Dancing towards Heavenly Peace on Red Square. Installation, Shooter. With Max Moswitzer, curated by Roy Ascott at the occasion of the conference Qui and Complexity, Central University Beijing. <http://www.climax.at>

2003 Prix Ars Electronica, Interactive Arts Exhibition, OK Centrum für Gegenwartskunst Linz. Single Room Installation, 3 D Print, Surround Projection, Poster, Game und tuned cristal Computers. Nybble Engine toolz. An Anti-war Shooter, coop. Max Moswitzer. Consecutively shown at

2004 Transmediale, Berlin 2004, Haus der Kulturen der Welt Berlin. Nybble-Engine. Game Software and Installation at the transmediale award Exhibition. <http://www.climax.at/nybble-engine-toolz>