



Margarete Jahrman
 Breitensteinstrasse 31. Wohn-Atelier
 8037Zürich
margarete.jahrman@zhdk.ch
 0041 788 456818

- CV of the artist – selection of relevant works/ project ideas for emobile arts

PONG DRESS as an example, www.ludic.priv.at



Subcutaneous IMPLANT performances 2007:

A part of the interface goes under the skin- as Marguerite Charmante got a low frequency RFID chip implanted in march07 in Plymouth. The RFID chip of the player would correspond to a reader function implemented on the gumstix. I/O system application – from 1st to 2nd Life into a 3rd Life Game figure: The movements of real life players in play costumes – á la Pac Manhattan – correspond to the electronic and logic topography of the WIFI city.



“Most recently, the Ludic Society has been developing absurd interfaces for gaming and performance. Their current work involves aesthetically redesigning circuit boards so they become fashion objects and can also be performed as musical instruments. This challenges the normally unquestioned functionality, utilitarianism, and inscrutability of not only circuit boards, but also the objects they enable and therefore represent. As something that typical mortals cannot understand, technology has acquired an almost spiritual mystique and therefore a position of power in contemporary culture. By twisting (figuratively and literally) the circuit board into something quite different and unexpected, the Ludic Society turns assumptions about technology’s cultural role on their head. “

Amy Alexander, San Diego

Interactive performance works from 2007 to 2008,

Jahrman covered with the edition of Theory Magazines, called Ludic Society Magazines, in print and online.

Implementations: Objects of Desire. 2008. Laboral Art Centre Hijon, Spain at homo Ludens Ludens RFID Judgement day for First Life Game figures". Borgesian Psychogeographic Collective Mapping game, <http://www.ludic-society.net/tagged/>.

"Ludic Society Blitz Play", <http://www.ludic-society.net/blitz>
(Interactive RFID street concert).

Game Fashion: <http://www.ludic.priv.at>

Workshop with Naba Fashion Institute Milano: <http://www.gamefashion.org/>

OBJECTS/toys: Electronic Wunderbäumchens, <http://www.ludic-society.net/tagged/objects.php>

Home Brew NDS software, NFC software, RFID-readers, EM zappers, absurd self etched electronic circuit boards. The conducting paths become a design element, which are merely empowered by flexible resistors, which can be played.

Ludic Interfaces: <http://ludic.priv.at/ludicwheel/index.php?target=photo>

GoApe Chindogus <http://www.ludic-society.net/play/objects.php>

Monowheel performance tool <http://www.ludic.priv.at/ludicwheel/>

//Curriculum Vitae- academic career

Prof. Margarete Jahrman

Game Design/Interaction Design

[//iad.zhdk.ch/de/personen/angestellte/margarete_jahrman](http://iad.zhdk.ch/de/personen/angestellte/margarete_jahrman)

University of Arts and Design Zurich

Ausstellungsstrasse 60

8004 Zurich

Margarete Jahrman, artist, lives in Vienna and Zurich.

Jahrman is professor at the Game Design Department of the University of Arts and Design Zurich, PhD student of CAIA, Electronics and Communications, University of Plymouth, and lectures at the the Angewandte Vienna.

Marguerite Charmante elaborates interactivity in public performances, installations, urban games, toys, game fashion, futility and play. 2005 she co-founded the international affiliation Ludic Society, which gathers actually 54 members. The LS magazine in print appears in issues 5 in 2008.

Awards

09/03 prix ars Electronica, award of distinction, interactive arts

01/04 transmediale berlin, 2nd price software art award

In 2005 Margarete Jahrman and Max Moswitzer launched a series of installations – as shown at the “postmedial condition” at Medialab Madrid in 2006 and at Neue Galerie in Graz 2005.

Live performances with game engines became their specialites from 2001-03. Before this Nybble Engine Movies (machinima/ data-road-movies) and theory dance were put on the stage, enacted in the line of european mediafestivals.

Requisites for these events were laser sinthered prints of the games architectures, called Objectiles (casino luxembourg 2003, OK Center f. Gegenwartskunst OÖ 2002). In 2004 the nybble-engine magazine appeared with a machinima DVD. A neo-luddite game console in retro glitter blue as exhibition artefact shown at the ZKM in 1999 was their first artwork, in which they structurally coupled game interfaces, supposedly present in common consciousness, with extreme visual computer-game modifications.

Exhibitions:

03/08 HomoLudens, Gijon Spain. 11/07 BlitzPlay. Bergen, Norway 09/07 Situated Play, DIGRA Tokyo Japan. 09/07 mediaforum moscow. 08/07 pong mythos, Games Convention Leipzig. 03/07 Tagging the city. Social Hacking Plymouth.

2006 performative keynote at the game studies conference “Gaming Realities” in Athens. Participations at Arco06 Medialab Madrid, Device Art, container gallery Zagreb/ San Francisco.

In 2007 a commissioned work was realised for curator.org at the art center Plymouth, UK (Title: tagging the city on RFID implantations). An evening of the Ludic Society followed at DEAF Rotterdam. 2007 participation at the World Games collection of the media art center Gijon, Spain and at Mediaforum Moscow. Participation at Games Convention Leipzig with Pong Dress, www.ludic.priv.at, and at Kornhaus Forum Bern.

Frequent books and papers, as Play Fetish. Ed. Jörg Huber. Über Spiel-Kontingenz. Zürich 2007. Ich Spiele Leben. In: Kunstforum International, Nr. 178. 2006. 2007 DIGRA, University of Tokyo, DEAF, Píksel Bergen, Mediaforum Moscow.

////////////////////////////////////

//TOY OBJECTIVES/THEORETICAL TOYS

In 2007 the first Ludic manifesto was published in Eludamos, a new renowned European game studies magazine. Posters and papers were held at game studies circles like DIGRA, Digital Games Research Association, Tokyo University and 2008 at the Collège du ‘pataphysique daughter Snowball Association in Sierre/Valais. Does this mean that Ludics unfolds as emerging academic discipline? Logically enough this can be refused. Its strategic discourses, bizarre SM couplings of topics, poetic syntax and content are unique and schismatically distinct from established game arts theories. Such methodology provokes unexpected jumps in the science program of the anatomy of games culture. Method and matter produce plain weird but scientifically convincing results to the selfish personal ple/ay/sure of Ludic socialites — a subject/object branch to Fishkill to honour Père UBU!

//HISTORY

The affiliations periodical in print, the Ludic Society Magazine, appears with international articles on jouissance, joy and jeux. The magazine was presented at 2005 Neue Galerie Graz, 2006 salon transmediale Berlin and Centre Conde Duque Madrid, 2007 Art Centre Plymouth, Tweakfest Zurich, and DEAF Rotterdam Evening Of the Ludic Society, 2008 at Homo Ludens Ludens Gijon and transmediale 08 in a Ludic Society Control Room. Ludic methodology verbalises as poetic statement in neo-pataphysical text, games and toys.

Issue #1, 2005. Ludics. New Bachelor Machines. Graz/Madrid.

Issue # 2, 2006. Real Players. Ludic Interfaces. Vienna/Zurich.

Issue # 3, 2007. Tagging the City. Plymouth/ Zurich

Issue # 4, 2007. Metaverse and World3. Zurich/ Vienna

Issue # 5, 2008. Objects of Desire. Bari/ Vienna



As addendum it should be mentioned that the project did start in 2005 with the presentation of an installation called “Ludic Society Traces”, exhibited at Neue Galerie Graz and Centre Conde Duque Madrid. Comparable to an ethnographical museum, in baroque vitrines artisan etched toys, made of printed circuit boards were shown together with a LS magazine. The toys were electronically, networked among each other into one kind of materialised Rube Goldberg Machine; in fact they are technologically working but emantically useless interfaces to game technologies. We called them GoApe Chindogus. The frontispiece of issue one of the Ludic Society magazine (2005) listed the Ten Tenets of Chindogu (Kawakami). The ironic description focused on futile but beloved objects, without any established value in society. Its proximity to the gift in the tradition of Potlatch became seminal for the claim of Ludics. Finally, in 2007 Second Life Lollies were printed as currency of the Ludic Society. At DEAF Rotterdam visitors did get real Surinam food at the Las Palmas warehouse for this colonial Orbis Tertius (Borges) Third World currency, the LS Lolly.