

2014-2027

Research

Thomas Wagensommerer

FUNDED ARTISTIC RESEARCH

RESEARCH 2026

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FUNDING RESEARCH · OVERVIEW

	PROJECT	PROGRAMME	GRANT	RUNTIME	FUNDING	ROLE
R01	The Psycho-Ludic Approach	FWF PEEK	AR787	10/2023–09/2026	€410,903	Researcher and artistic staff
R02	Neuromatic Game Art	FWF PEEK	AR581	04/2020–09/2023	€369,754	Researcher and artistic staff
R03	Wearable Theatre	FWF PEEK	AR413	04/2017–03/2020	€342,964	Researcher and artistic staff
R04	Breaking the Wall	FWF PEEK	AR322	11/2015–10/2018	€211,460	Researcher and artistic staff
	TMAP (BTW follow-up)	FWF Science Communication	WKP126	03/2020–08/2021	€49,566	Team member
R05	TransCoding	FWF PEEK	AR259	02/2014–01/2017	€292,073	Junior researcher (2014–2015)
R06	NEST	INTRA, call 2023	—	10/2023–09/2024	€30,000	Co-investigator / project contact
C01	ROBOPSY	WWTF ICT (Digital Humanism)	ICT23-020	10/2024–09/2027	€589,922	Artistic contribution and tutoring
C02	Biological Interfaces, Ludic Cultures and Non-human Agencies	INTRA, call 2021	—	2022–2023	not published	Artistic contribution and tutoring
C03	Ludological Investigations	INTRA, call 2024	—	from 12/2024	not published	Artistic contribution and tutoring

Five FWF PEEK projects with a combined approved volume of €1,627,154, plus the FWF science-communication follow-up WKP126 (€49,566), for €1,676,720 in FWF funding across six grants. In addition: one INTRA project as co-investigator, and artistic contributions to the WWTF project ROBOPSY (€589,922) and two further INTRA projects. Continuous involvement in third-party funded artistic research since 2014.

RESEARCH PROJECT

AR787

The Psycho-Ludic Approach

Exploring Play for a Viable Future

The Psycho-Ludic Approach

1 OCT 2023 – 30 SEP 2026 (36 MONTHS), ONGOING

PROGRAMME	FWF PEEK AR787 · DOI 10.55776/AR787
RUNTIME	1 Oct 2023 – 30 Sep 2026 (36 months), ongoing
FUNDING	€410,903
HOST	University of Applied Arts Vienna (100%), Experimental Game Cultures
LEAD	Margarete Jahrmann
ROLE	Researcher and artistic staff
WEB	psycholudic.uni-ak.ac.at · FWF Research Radar

The project develops a psycho-ludic methodology that couples artistic research with experimental psychology and computational neuroscience in order to interrogate the motivational architecture of games. Against mechanics of accumulation, conquest and winning, it investigates intrinsic motivations (curiosity, participation, flow, empathic bonding) as the basis for alternative, cooperative game mechanics. Empirically, it employs EEG hyperscanning, the simultaneous recording of several co-players in naturalistic settings; artistically, it stages public games in which visitors act as co-players and self-researchers. The inclusion of non-human "players" extends the inquiry to agency beyond the human, positioning play as a testbed for ecologically and socially viable forms of coexistence.

R01 · THE PSYCHO-LUDIC APPROACH

OUTPUTS

- Main exhibition: Monkeys, Machines, and Multi-perspectivities. Transmissions from Within the Ludic Mind, AIL – Angewandte Interdisciplinary Lab, Otto-Wagner-Postsparkasse, Vienna, 7 May – 28 Jun 2025. The exhibition was by the PSYCHOLUDIC / ROBOPSY research group (PI Margarete Jahrmann) and was informed by AR787, ROBOPSY (WWTF) and INTRA NEST. Opening with the performance 250506_PLRG_LabMeeting on 6 May 2025; public Lab Meetings were held every Thursday. Thomas Wagensommerer was one of the main exhibiting artistic researchers, contributing TRIADE, an EEG head installation with Louise Linsenbolz: avatars of three co-players derived from simultaneous brain-scan data, in symbiosis with heads by sculptor Talos Kedl. Artistic researchers: Thomas Brandstetter, Stefan Glasauer, Clara Hirschmanner, Margarete Jahrmann, Talos Kedl, Louise Linsenbolz, Georg Luif, Stefan Maier, Barbi Marković, Max Moswitzer, Fabian Navarro, Tamás Páll, Thomas Wagensommerer.

Symposium: Ludic Flow, launch event of the project, Vienna, 20 Mar 2024

Project launch, Chubu University, Japan, Nov 2023

What is it like to play a tree, re:publica 24, Berlin, May 2024; Kuandu Museum of Fine Arts / Taipei National University of the Arts, Jun 2024

Angewandte Festival 2024; CRE[AI]D, Jun 2024; Psycholudic Shuffleboard and Psycholudic Engine, May 2024

Autumn workshop and 501 EEG Card Game hyperscanning experiment, Sep 2024

Multiperspectivity (Zoophytosymbiosis), Kunstverein Ulm, 7 Dec 2024 – 26 Jan 2025

LUDIC PSY AI ENGINE and ROBOPSY installation, TEDAI Vienna, Hofburg, Sep 2025

PLA Spectator, Foto Arsenal Wien, Jan 2026

Poster at the XXIX Congress of the International Association of Empirical Aesthetics, Phylogenetisches Museum Jena, May 2026

Psycholudic Zoo, Angewandte Festival, 1–4 Jul 2026

Media: Der Standard, 22 Oct 2025; Ö1, Dec 2025

PUBLICATIONS

Jahrmann, M. (2023). Ludic Method Ouvroir. Experimenteller FLOW, Kunst und Wissenschaft. In: Radikale Universität. Universitäten in Zeiten globaler Umbrüche. Edition Angewandte, De Gruyter. doi 10.1515/9783111341675-028 · preprint doi 10.31235/osf.io/4czrk

Demmer, T., Jahrmann, M., Luif, G., Pelowski, M., & Glasauer, S. (2026). Using Artistic Psycholudic Game Design to investigate cooperation in a three-person EEG hyperscanning study. Poster, XXIX Congress of the International Association of Empirical Aesthetics, Jena.

RESEARCH PROJECT

AR581

Neuromatic Game Art

Critical Play with Neurointerfaces

FWF PEEK AR581

2020-23

UNIVERSITY OF APPLIED ARTS VIENNA

R02

Neuromatic Game Art

1 APR 2020 – 30 SEP 2023 (42 MONTHS), COMPLETED

PROGRAMME	FWF PEEK AR581 · DOI 10.55776/AR581
RUNTIME	1 Apr 2020 – 30 Sep 2023 (42 months), completed
FUNDING	€369,754
HOST	University of Applied Arts Vienna (100%), Experimental Game Cultures
LEAD	Margarete Jahrmann
ROLE	Researcher and artistic staff
WEB	neuromatic.uni-ak.ac.at · FWF Research Radar

Responding to the growing market for consumer neurointerfaces and the attendant imperatives of self-tracking and self-optimisation, the project subjects brain-computer interfaces to critical, arts-based inquiry. EEG devices are repurposed from instruments of measurement into media of self-expression; flow states and brainwave data are rendered in image and sound within publicly performed games. The project formulated a Ludic Method of repeatable, rule-based experimentation in which test subjects become co-researchers, and in which signals discarded as artefacts in scientific contexts (muscle activity, electrode slippage) acquire meaning as artistic material. Ethical questions of neural privacy, data extraction for AI training and self-optimisation were thereby moved from the laboratory into public discourse.

OUTPUTS

- Jahrmann, M., Glasauer, S., & Wagensommerer, T. (2021). SPIKE_Clouds_Climate.Mind. Play concert performance for non-human actors and various minds. Festival #Hybrid Play #RealityCheck, Festspielhaus Hellerau, Dresden.

Neuromatic Brainwave Broadcasts, YouTube series, 2020–21; online multiplayer performance with passive brain-data transmission, Angewandte Festival, 26 Jun 2020

The image is taken. The artist is measured. EEG/StyleGAN installation, Parallel Vienna, Sep 2020

ARG_ALT_Artivism_Thunder_Play, multi-platform EEG game, CIVA Festival, 2021

Brain Dérive, CARPA 2021; Neurophilosophy Looped, 2021; Pink Noise Brain Jam Session, Vienna Art Week, 2021

Mindworm: Narrenturm, AR piece, 2021/22; Nubes Mental, 14th Havana Biennial, 2022

Zero Action in the Savings Bank, performative EEG hyperscan, Otto-Wagner Postsparkasse, Vienna, Jun 2022

KOPFGELD, Parallel Vienna 2022 and re:publica 2023; [A]I MAZE, A MAZE Festival Berlin 2023; AI Labyrinth, OHO, 2023

Media: Der Standard, 13 May 2020; FWF scilog, Sep 2023; Spike Art Magazine, Oct 2023

PUBLICATIONS

Jahrmann, M. et al. (2023). Neuromatic Play. Project monograph, University of Applied Arts Vienna. doi.org/10.57752/uaav_neuromatic-game-art_critical-play-with-neurointerfaces

Jahrmann, M. (2023). Ludic Method Ouvroir. Experimenteller FLOW, Kunst und Wissenschaft. In: Radikale Universität. De Gruyter. doi 10.1515/9783111341675-028

Jahrmann, M. (2023). Experimental AI, Art&Play Performances: Hybrid Ludic Assemblages. In: Dreyfuss, R. & Pluta, I. (eds.), Live Performance and Video Games. transcript. Preprint doi 10.31235/osf.io/jwcfe

Jahrmann, M. (2023). NFT/UID/UBIK im Metaverse: eine ludisch-künstlerische Erforschung. Pre-print doi 10.31235/osf.io/fk42d

Dobrosovestnova, A., Coeckelbergh, M., & Jahrmann, M. (2021). Critical Art with Brain-Computer Interfaces: Philosophical Reflections from Neuromatic Game Art Project. In: HCI International 2021 – Late Breaking Papers, LNCS 13096, Springer, 558–574. doi 10.1007/978-3-030-90328-2_38

Jahrmann, M. (2021). Ludic Meanders through Defictionalization: The Narrative Mechanics of Art. transcript, 257–278. doi 10.14361/9783839453452-014

Jahrmann, M. (2021). LUDICS: The Art of Play and Societal Impact. In: Franke, B. (ed.), Not at Your Service. Manifestos for Design. Birkhäuser, 319–332. doi 10.1515/9783035622751-017

Jahrman, M. (2020). Ludic Games: Playful Forms of Insight. In: Mateus-Berr, R. (ed.), Teaching Artistic Research. De Gruyter, 55–66. doi 10.1515/9783110665215-006

Jahrman, M. (2020). Augmented Play, Art, and Space. In: Gerber, A. & Götz, U. (eds.), Architectonics of Game Spaces. transcript, 249–265. doi 10.14361/9783839448021-017

Jahrman, M. (2020). Expanded Game Art and Neurointerfaces as Means of Produsage. In: Abend, P., Beil, B. & Ossa, V. (eds.), Playful Participatory Practices. Springer VS, 131-147. Preprint doi 10.31235/osf.io/qn65k

Jahrman, M. (2020). PLAN A for I/motions. In: Edlinger, T. (ed.), Machines Like Us. Donaufestival reader, Falter, 95–103.

Jahrman, M. (2020). Playful Forms of Insight. Reflecting Teaching Artistic Research. Preprint doi 10.31235/osf.io/7j32f

RESEARCH PROJECT

AR413

Wearable Theatre

The Art of Immersive Storytelling

Wearable Theatre

1 APR 2017 – 31 MAR 2020 (36 MONTHS), COMPLETED

PROGRAMME	FWF PEEK AR413 · DOI 10.55776/AR413
RUNTIME	1 Apr 2017 – 31 Mar 2020 (36 months), completed
FUNDING	€342,964
HOST	St. Pölten University of Applied Sciences (77%), Institute for Creative\Media/Technologies, research group Media Creation; Open Acting Academy – Konservatorium für Schauspiel, Vienna (23%)
LEAD	Markus Wintersberger (with Marcus Josef Weiss)
ROLE	Researcher and artistic staff
WEB	research.ustp.at · FWF Research Radar

The project examines 360° virtual reality for its dramatic, narrative and structural potential as an experiential form for literary material. Key scenes from Dostoevsky's Demons, Camus' The Fall and Frisch's Homo Faber were adapted into 360° VR shooting scripts. Across twelve experiments, each isolating one aspect of the VR experience, the team identified the aesthetic variables of 360° staging and formalised two governing principles: Points of Orientation, the dramaturgical options for orienting the user in VR space, and Points of Attention, the means of directing attention and generating suspense. An international expert board of authors, directors, media artists, composers and media scholars evaluated results annually. The project was committed to open knowledge, documenting its process publicly as an open, arts-based research lab.

RO3 · WEARABLE THEATRE

OUTPUTS

- NOMED & AEON, VR installation and XR performance: European Researchers' Night 2019; #digitalnatives19, Volkstheater Wien (Präsidentenloge), 2019; Zentrale, Vienna, 2019
- New Forms of Theatre | XR Stage, Mazovian Cultural Institute, Warsaw, 2019
- The Messy Shape of Problems, Ars Electronica Festival (Out of the Box), Linz, 2019
- EuroVR International Conference 2019, presentation
- VR focus Wenn das Kino die Leinwand verlässt, Diagonale Graz, 2019
- Wir haben eine Wahl. WILDE REPRODUKTION, 2019
- ExMedia 2019, St. Pölten UAS, performance and installation of student projects
- NACHTGERÜCHE, Volx/Margareten, Wien 5 – Die Kunst der Nachbarschaft, 2018
- Lange Nacht der Forschung, participatory mixed-reality setting, 2018
- virtu.real – zur Ästhetik des Digitalen, St. Pölten UAS, 2017
- Forschungsfest Niederösterreich, interactive station, Palais Niederösterreich, 2017
- Creators Lab on Virtual Reality, with sound:frame, 2017

Further project dissemination: Diagonale VR workshop 2018; Frankfurt Book Fair talk 2018; Actor & Avatar conference, ZHdK Zurich, 2019; Deutschlandfunk feature, 2017

PUBLICATIONS

- Wintersberger, M., Vogt, G. et al. (2020). Wearable Theatre – Immersive Storytelling and Theatrical VR. XChange Reality 2020, CEUR-WS Vol. 2618, 17–22. ceur-ws.org/Vol-2618/paper6.pdf
- Vogt, G. et al. (2019). Wearable Theatre – Theatrical VR and the Art of Immersive Storytelling. 16th EuroVR Conference. doi 10.32040/2242-122X.2019.T357

RESEARCH PROJECT

AR322

Breaking the Wall

Playful Interfaces for Music Audience Participation

Breaking the Wall

1 NOV 2015 – 31 OCT 2018 (36 MONTHS), COMPLETED

PROGRAMME	FWF PEEK AR322 (AR 322-G21) · DOI 10.55776/AR322
RUNTIME	1 Nov 2015 – 31 Oct 2018 (36 months), completed
FUNDING	€211,460
HOST	TU Wien (75%), University of Applied Arts Vienna (25%); in collaboration with the University of Music and Performing Arts Vienna
LEAD	Fares Kayali
ROLE	Researcher and artistic staff
WEB	pigliab.org/breakingthewall · video · FWF Research Radar

The project asks which new forms of artistic expression emerge in popular-music performance when playful interfaces for technology-mediated audience participation (TMAP) enable interaction among everyone present. Participation systems were co-designed with musicians: smartphones turned into distributed sound sources addressed via high-frequency sound IDs (no network required), audience tracking coupling body, sound, light and space, and real-time stereo-vision tracking of balloons. The systems were deployed in three live performances and evaluated through focus groups, questionnaires, quantitative log data and video analysis, yielding design implications for TMAP and an open-source toolset.

OUTPUTS

- Breaking the Wall – Interactive Sound Performance, Kuppelsaal, TU Wien, 2 Jun 2017 (three performances: iStressTest, Poème Numérique, The Polluting Noise of Senseless Things)

Symposium Breaking the Wall, Ars Electronica Festival, conference track, POSTCITY Linz, 7 Sep 2017

null.head, Ars Electronica Festival opening concerts, POSTCITY Linz, 7 Sep 2017

Waves Music Hackdays, Vienna, 2015, 2016, 2017 (co-organisation)

Open-source release of the software for all three performances

PUBLICATIONS

- Kayali, F., Hödl, O., Fitzpatrick, G., Purgathofer, P., Filipp, A., Mateus-Berr, R., Kühn, U., Wagensommerer, T., Kretz, J., & Kirchmayr, S. (2017). Playful Technology-Mediated Audience Participation in a Live Music Event. CHI PLAY '17 Extended Abstracts, ACM, Amsterdam, 437–443. doi 10.1145/3130859.3131293

- Kayali, F., Hödl, O., Bartmann, C., Kühn, U., Wagensommerer, T., & Mateus-Berr, R. (2018). Learnings from an Iterative Design Process for Technology-Mediated Audience Participation (TMAP) using Smartphones. EAI Endorsed Transactions on Creative Technologies, 5(14), e5. doi 10.4108/eai.16-1-2018.153643

Hödl, O., Kayali, F., Fitzpatrick, G., & Holland, S. (2020). Large-scale audience participation in live music using smartphones. Journal of New Music Research, 49(2), 192–207. doi 10.1080/09298215.2020.1722181

Hödl, O., Kayali, F., Fitzpatrick, G., & Holland, S. (2019). TMAP Design Cards for Technology-Mediated Audience Participation in Live Music. In: Holland, S. et al. (eds.), New Directions in Music and Human-Computer Interaction. Springer.

Hödl, O., Fitzpatrick, G., Kayali, F., & Holland, S. (2017). Design Implications for Technology-Mediated Audience Participation in Live Music. Proceedings of Sound and Music Computing 2017, Helsinki.

Kayali, F., Bartmann, C., Hödl, O., Mateus-Berr, R., & Pichlmair, M. (2016). Poème Numérique: TMAP using Smartphones and High-Frequency Sound IDs. INTETAIN 2016, Springer, 254–258. doi 10.1007/978-3-319-49616-0_24

Güldenpfennig, F., Hödl, O., Reichl, P., Löw, C., Gartus, A., & Pelowski, M. (2016). TASK: Introducing The Interactive Audience Sensor Kit. TEI 2016, ACM, 448–454. doi 10.1145/2839462.2856538

Reichl, P. et al. (2016). The Salome Experience: Opera Live Streaming and Beyond. CHI EA 2016, ACM, 728–737. doi 10.1145/2851581.2851588 (Honorable Mention)

Hödl, O., Kayali, F., Fitzpatrick, G., & Holland, S. (2016). TMAP Design Cards for Technology-Mediated Audience Participation in Live Music. CHI 2016 workshop position paper.

Plus one PhD thesis (Hödl 2016), five master's/bachelor's theses at TU Wien, and a technical report on 3D balloon tracking.

- Follow-up: TMAP – Technology-mediated Audience Participation in Live Music · FWF Science Communication WKP126 · 1 Mar 2020 – 31 Aug 2021 · €49,566 · University of Vienna · PI Fares Kayali · international partner Simon Holland (The Open University) · Thomas Wagensommerer: team member. The project communicated the results of Breaking the Wall to music and media-art audiences, practitioners, students and pupils on four levels: theoretical, practical, technical and artistic. Its core was the three-day Music Participation Days at Waves Vienna 2020 (hackathon, concert, panel). Further outputs were the open Design Cards To Go platform, the Music Hacks Joint Performance 2020, the compositions NiCE Piece (2020) and NiCE Piece II (2021), and tutorial and concert videos. Publications include Hödl et al. 2020 (Journal of New Music Research), Kayali 2020 (Journal für LehrerInnenbildung; chapter in Digitaler Humanismus, Waxmann), and Hödl 2024 (IEEE Access, doi 10.1109/access.2024.3386361; BrickMusicTable, doi 10.1145/3701571.3701592).

RESEARCH PROJECT

AR259

TransCoding

From "Highbrow Art" to Participatory Culture

TransCoding

1 FEB 2014 – 30 JAN 2017 (PROJECT
WEBSITE), COMPLETED

PROGRAMME	FWF PEEK AR259 (AR 259-G21) · DOI 10.55776/AR259
RUNTIME	1 Feb 2014 – 30 Jan 2017 (project website), completed
FUNDING	€292,073
HOST	St. Pölten University of Applied Sciences (2014–2015, Wagensommerer's period); subsequently the University of Music and Performing Arts Graz
LEAD	Barbara Lüneburg
ROLE	Junior researcher, 2014–2015, St. Pölten UAS
WEB	transcoding.info · FWF Research Radar

The project examined participation via social media as an integral part of artistic production, with the aim of opening contemporary music and multimedia art to young audiences rooted in popular culture. An online/offline community, centred on the blog [what-ifblog.net](#), contributed to the works through calls for entries and substantially shaped the themes and aesthetics of the multimedia solo show *Slices of Life* for violin, video and soundtrack, as well as the audiovisual installation *Read me*, which individual community members could personalise. Theories from media sociology and cultural studies were applied to the artistic process, recasting the conventionally hierarchical relation between artist and audience as permeable and mutually influential. The project also compared methodologies of artistic research and qualitative, ethnographic sociology.

R05 · TRANSCODING

OUTPUTS

Slices of Life, multimedia solo show for violin, live electronics and video (Barbara Lüneburg)
Read me, audiovisual installation; first exhibition at Schmiede Hallein, Sep 2015
what-ifblog.net and associated social media channels, treated as a participatory artwork in itself

PUBLICATIONS

Lüneburg, B. (2018). TransCoding – From 'Highbrow Art' to Participatory Culture. Social Media – Art – Research. transcript. doi 10.14361/9783839441084 (with contributions by Kai Ginkel)
Lüneburg, B. (2016). From 'Highbrow Art' to Participatory Culture – A Potential for Change. RUUKKU – Studies in Artistic Research. doi 10.22501/ruu.253119

RESEARCH PROJECT

NEST

XenoLudic Games and Nonhuman Intelligence

NEST

1 OCT 2023 – 30 SEP 2024 (12 MONTHS)

PROGRAMME	Angewandte INTRA (Programme for Inter- and Transdisciplinary Projects in Art and Research), call 2023
RUNTIME	1 Oct 2023 – 30 Sep 2024 (12 months)
FUNDING	€30,000 (INTRA 2023; projects of up to 12 months)
HOST	University of Applied Arts Vienna, Experimental Game Cultures
ROLE	Co-investigator; named as project contact on the Angewandte project listing
WEB	nest.uni-ak.ac.at · Angewandte INTRA listing · base.uni-ak.ac.at

NEST pilots XenoLudic artistic research, a term coined by Tamás Páll for game-based inquiry into nonhuman play and agency, strategic alienation, critical play and human-machine interaction. Starting from the observation that games model and reproduce the extractive logics of the Anthropocene, the project asks how nonhuman intelligence is represented in video games, how game systems feed the development of artificial intelligence, and how alienation can serve as a post-anthropocentric strategy that opens multiperspectivity in play. Methods combine critical gameplay, weirding and modding of machine-learning applications, open-source investigation, role-play, digital worldbuilding and experimental game design. Results are published as an interactive, generative and gamified multimedia archive that interleaves speculative texts, theoretical references, gameplay experiments and time-based works.

OUTPUTS

Public presentation of NEST at Experimental Game Cultures, University of Applied Arts Vienna, 6 Dec 2023 (Tamás Páll)

Workshop on role-play, digital worldbuilding and critical play with EGC students, Jan 2024

- NEST in the main exhibition Monkeys, Machines, and Multi-perspectivities. Transmissions from Within the Ludic Mind, AIL, Otto-Wagner-Postsparkasse, Vienna, 7 May – 28 Jun 2025: an activist role-play "nest" by the Hollow group around Tamás Páll on lithium mining and its political and ecological consequences. INTRA NEST is credited as one of the three research projects informing the show.

Online archive nest.uni-ak.ac.at (beta)

ARTISTIC CONTRIBUTION

WWTF ICT23-020

ROBOPSY

Robopsychologists: An Artistic Exploration of Collective
Memory through Role-Playing with AI Language Models

ROBOPSY

1 OCT 2024 – 30 SEP 2027, ONGOING

PROGRAMME	WWTF ICT23-020, Information and Communication Technology Call 2023 – Digital Humanism · Grant ID 10.47379/ICT23020
RUNTIME	1 Oct 2024 – 30 Sep 2027, ongoing
FUNDING	€589,922
HOST	University of Applied Arts Vienna, Experimental Game Cultures
LEAD	Margarete Jahrmann · Co-PIs: Thomas Brandstetter, Barbi Marković
ROLE	Artistic contribution and tutoring; artistic researcher in the joint PSYCHOLUDIC / ROBOPSY exhibition at AIL, 2025
WEB	robopsy.uni-ak.ac.at · WWTF

The project designs a playful experimental system to examine how large language models curate, interpret and distort collective memory and cultural trauma. Participants act as robopsychologists and role-play with LLMs that embody historical personae in three scenarios: adolescence in Belgrade during the Yugoslav Wars, the 1936 murder of the philosopher Moritz Schlick, and the 2020 terror attack in Vienna. Applying the Ludic Method, public play sessions turn visitors into ludic citizen researchers and open the "black box" of LLMs. Comparative analysis of model outputs reveals systematic omissions and biases in how historical events are narrated.

OUTPUTS

ROBOPSY LLM switcher game, a role-play installation with five LLMs (GPT-4o, GPT-4o mini, Mistral Large, DeepSeek-Chat, locally run Llama 3.1), in Monkeys, Machines, and Multi-perspectivities, AIL, Vienna, May–Jun 2025

ROBOPSY installation, TEDAI Vienna, Hofburg, Sep 2025

Der Standard, 22 Oct 2025

PUBLICATIONS

Jahrman, M., Brandstetter, T., & Glasauer, S. (2025). ROBOPSY PL[AI]: Using Role-Play to Investigate how LLMs Present Collective Memory. arXiv:2510.09874

Jahrman, M., Brandstetter, T., & Glasauer, S. (2026). Collective Memory Lapse: LLMs' Omissions in Roleplay. DiGRA 2026 Conference, Ireland.

Biological Interfaces, Ludic Cultures and Non-human Agencies

Games of/in/with/beyond Life

Biological Interfaces, Ludic Cultures and Non-human Agencies

2022-2023

PROGRAMME	Angewandte INTRA, call 2021
RUNTIME	2022-2023
FUNDING	not published
LEAD	Margarete Jahrman · Partner: Georg Tremmel
ROLE	Artistic contribution and tutoring
WEB	base.uni-ak.ac.at

The project explores agencies and interaction dynamics between biological interfaces and ludic cultures. Working with bacteria, fungi, slime moulds, tissue cultures and synthetic cells, it builds bio-ludic game interventions as playful epistemological situations for mutual learning between human and non-human agents, as the basis for macro-speculative fictions. Its outputs include the BioLudic Lab.

Ludological Investigations

Game Design in Terms of Cultural Techniques

Ludological Investigations

FROM 1 DEC 2024

PROGRAMME	Angewandte INTRA, call 2024
RUNTIME	from 1 Dec 2024
FUNDING	not published
LEAD	Simon Huber, Margarete Jahrman; carried out by the Ludological Symposium
ROLE	Artistic contribution and tutoring
WEB	ludology.uni-ak.ac.at

The project examines game systems, analogue and digital, as cultural artefacts and media-technical arrangements. It reads game mechanics as operations of distinction, assignment and rule formation, the same basic cultural techniques that structure reading, writing and arithmetic, and tests whether a coherent ludology is possible as a discipline grounded in the materiality of play itself.

Thomas Wagensommerer

VIENNA