

SOCIAL SCULPTURE



CRITICAL PLAY

PORTFOLIO

FORMATS



2012-2022



ELE JANSEN, PHD

ABOUT ME

ELE JANSEN, PHD

Social Artist at the intersection of research, culture
change and art.

Forschende Künstlerin zwischen
Transformationskunst, Kulturwandel und
Gemeinschaftsbildung.

PERFORMANCE | LABS | WORDS

FORMATS



ELE JANSEN, PHD

CONTACT



+491636274353



ele@deepcreation.co



www.deepcreation.co

EDUCATION

PhD Media Design Anthropology
University of New South Wales,
Sydney, 2011-2015

MA Media Comms & English
Leipzig University
2000-2006

AWARDS



Internat. Postgrad Research Stipend
by Australian Government



Academic Teaching Award
by University of Technology Sydney



Magister Magna cum Laude
by University of Leipzig

PROJECTS

ARTIST RESIDENCIES AND PROJECTS

Manifesto for Tomorrow: 4 week community arts immersion.
We Are In.Tuition: retreat, workshop, network and fieldbook.
Be. Poietic. Punks: Speculative Design Lab. This is Not Art.
Dr Divine: Divining Performance Piece. Burning Man.

GAME DESIGN

The Conscious Cycle Kit teaches cyclical and creative practice.
PolyPoly teaches and questions traditional business mechanics.
The Wish helps groups prototype solutions to wicked problems.

PROGRAMS, LABS AND COURSES

InnoPort: Lead New Work and Inner Work. 2022 ongoing
Climate Living Lab: Lead Social Design for Change. 2022
DeepCreation: Coach Creative Life Design. Founded 2020
FutureScouts: Coach Creative Life Design. 2017-22
Wir Bauen Zukunft: Guide Systemic Design. 2016-19
LearnDoShare: Open Social Innovation. Cofounded 2011

TEACHING

University of Technology Sydney
Founder at Heart
Global Entrepreneurship
Complexity and Creativity
Innovation and Entrepreneurship
Design Thinking & Game Design

TRAININGS

4D Mapping: Constellation Leader
Dana Richter, Baltic, Sea, 2022
Mindcoach: Kriya Meditation Teacher
Mark Breadner, Bali, 2021
Braincare: Brains = Behaviour
Allison Davies, Tasmania, 2019
Permaculture Design
Arise Education, Portugal, 2017

SKILLS

English	<div style="width: 100%;"><div style="background-color: #00a68f; height: 10px;"></div></div>
Social Media	<div style="width: 90%;"><div style="background-color: #00a68f; height: 10px;"></div></div>
Canva, Photoshop	<div style="width: 95%;"><div style="background-color: #00a68f; height: 10px;"></div></div>
Miro, Wordpress	<div style="width: 80%;"><div style="background-color: #00a68f; height: 10px;"></div></div>
Office Suite	<div style="width: 100%;"><div style="background-color: #00a68f; height: 10px;"></div></div>

CONSCIOUS CYCLE KIT

Card Deck
Self-commissioned
2019

The purpose of the kit is to help reclaim a natural flow of creation. Each of us has a unique rhythm, which we can tap, if we listen in and work with our intuition. The card deck gives playful prompts for contemplation and action.

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WE ARE IN.TUITION

Artist Residency
UTS' Creative Intelligence Unit
2018



We Are In.Tuition is a creative residency, dojo, retreat, open value network and fieldbook. It's the result of 15 months of dojos / gatherings jamming on a loosely defined field of shared practice: intuition and mutual care in leadership, and the future of work. In February 2018, we spent a weekend at Cowra's The Corridor Project, a rural Australian Woolshed to explore the question- what does it mean to be intuitive, trusting in flow, emergence and embodied wisdom when living in patriarchal structures?

The fieldbook has philosophical articles, musings, poems, game instructions and thought exercises, introductions to concepts, book recommendations, and there's a playlist, too!

MANIFESTO FOR TOMORROW

Community Arts Co-Creation
Commissioned by Art Gallery of NSW, Sydney
2017



Manifesto For Tomorrow was an experimental youth engagement program that made participants the authors of their own declarations of beliefs, intentions and motifs. The program ran in the spring of 2017. I.C.E., the Art Gallery of New South Wales and an alliance of education partners developed and delivered a youth program of artistic research and interpretation, production and presentation that asserted individual and collective identities through the development of a two manifestos; one made by students from Auburn Girls High School and one by Granville Boys. Thereby, Manifesto for Tomorrow provided vulnerable and disenfranchised youth from Western Sydney access to resources to both study and produce alternative narratives of representation and identity.



ANDROGYNY

Social Sculpture Lab
Self-commissioned
2016

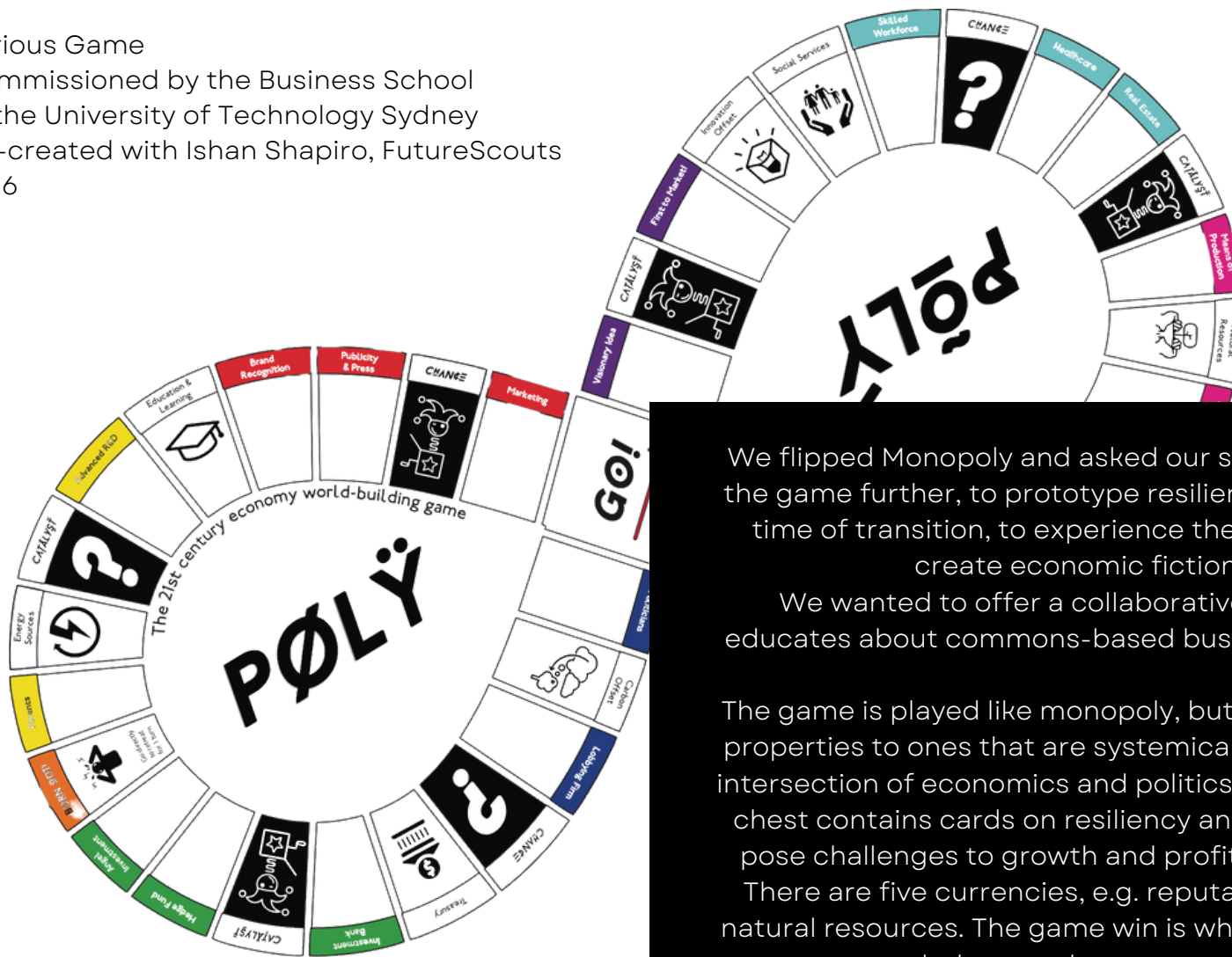


A community and playshop series to start a conversation about the “in between” across many domains: sex (on being both masc/fem as male/female), politics (on binaries and unity), creativity (on being ambidextrous), mind (on reasoning and sensing), culture (on science and art), philosophy (on spirituality and logic). It’s about integration and remix and what it means when it gets jumbled in a body; how it (re)presents itself in the world; and about our agency.

POLYPOLY

Serious Game

Commissioned by the Business School
at the University of Technology Sydney
Co-created with Ishan Shapiro, FutureScouts
2016



We flipped Monopoly and asked our students to hack the game further, to prototype resilient business for a time of transition, to experience the commons, to create economic fictions.

We wanted to offer a collaborative game that educates about commons-based business modelling.

The game is played like monopoly, but we changed the properties to ones that are systemically related to the intersection of economics and politics. The community chest contains cards on resiliency and chance cards pose challenges to growth and profit maximisation.

There are five currencies, e.g. reputation, time, and natural resources. The game win is when all properties belong to the commons.

The goal of Polypoly is to engage in a non-zero sum game to create “steady-state” economic systems.

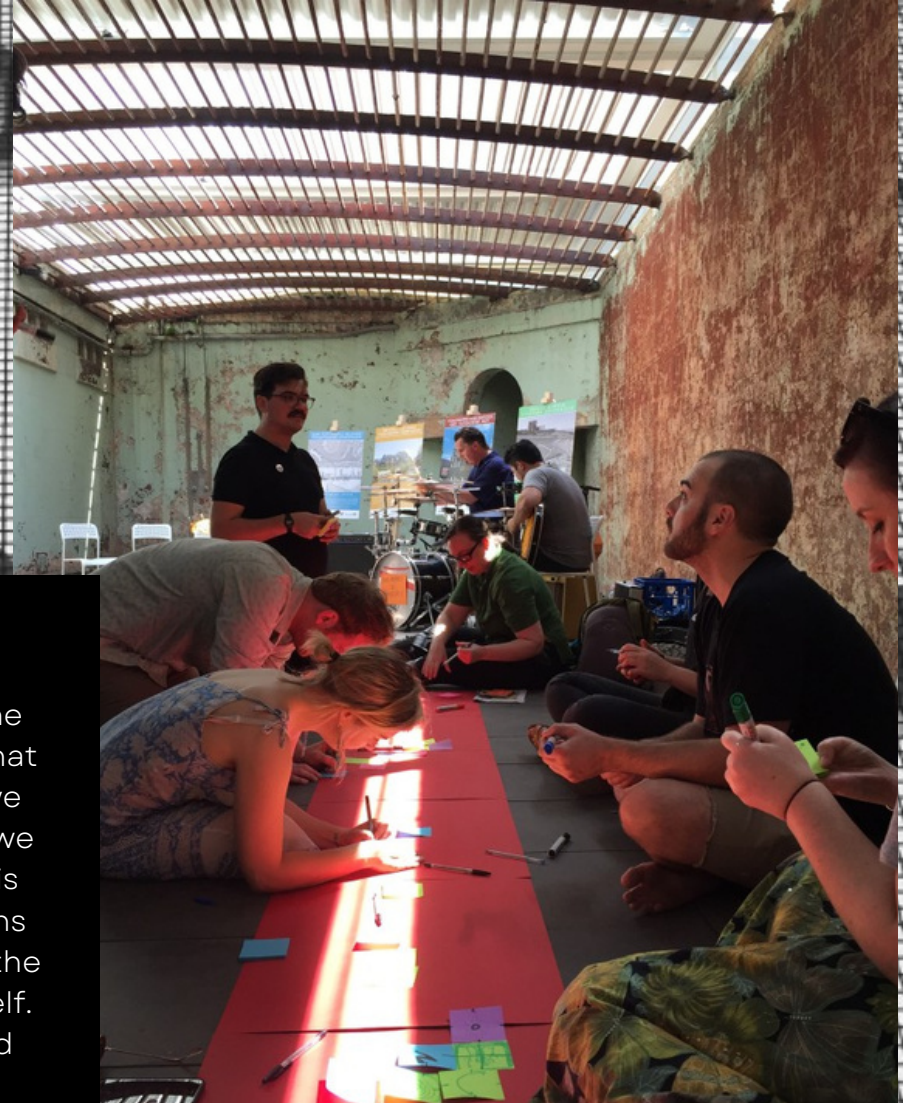
BE.POIETIC.PUNKS

Rapid Prototyping (involving story, live jam & design)
At This is Not Art, Newcastle
2015

WHAT IF YOUR REBEL HEART RAN FREE?

Do structures form us, or do we form structures? The Italian Operaismo movement of the 1960s believed that it's ultimately the people who change systems. So, we look at our own agency and may wonder – how can we shape the world around us? Understanding poiesis is key to influencing this global transition. Poiesis means “becoming” or “bringing forth.” It means to act from the heart – to contribute to something larger than oneself.

In philosophy, the concept describes the poetic and aesthetic realities that surface through human reflection and emotional expression. What comes about through poiesis are subjective truths that are ethical, humanistic, and spiritual. Being in poiesis can be a liberating, even ecstatic, sensation of congruence between body and mind. Imagine what the future of work would look like. A future in which you do what you love, with people you like, towards something meaningful that protects resources and ourselves.



PAN.PUCK.BEET.LOVE

Installation (drawing, words, interactive clay station)

Self-commissioned

2015

This small hand drawn mystical creature is based on the Greek nymph God, Pan and the Midsummer Night's Dream elf, Puck. It's the center piece for an interactive bricolage. It's a work about lust and mischief; and about the suffering it involves. The temptation is represented by a beet, a melancholic vegetable in Tom Robbins' magical realism.



DR DIVINE

Solo Performance
Various festivals and events
2015-2018



Meet my belly box. We found all materials at the Bower in Marrickville, a junk yard, reverse garbage type of shop. The best place to find odd little things. And we were so lucky! Found the suitcase, a children's harness that I could easily fit and attach, a small drawer that fitted perfectly into the side, a candle holder, and all kinds of small items and curiosities that gave me first ideas for a love charm and some other games.

Then I added velvet curtains behind which I hid some special tools and the magic book.



TINY THINGS

Contemplative Safari
Self-commissioned
2017

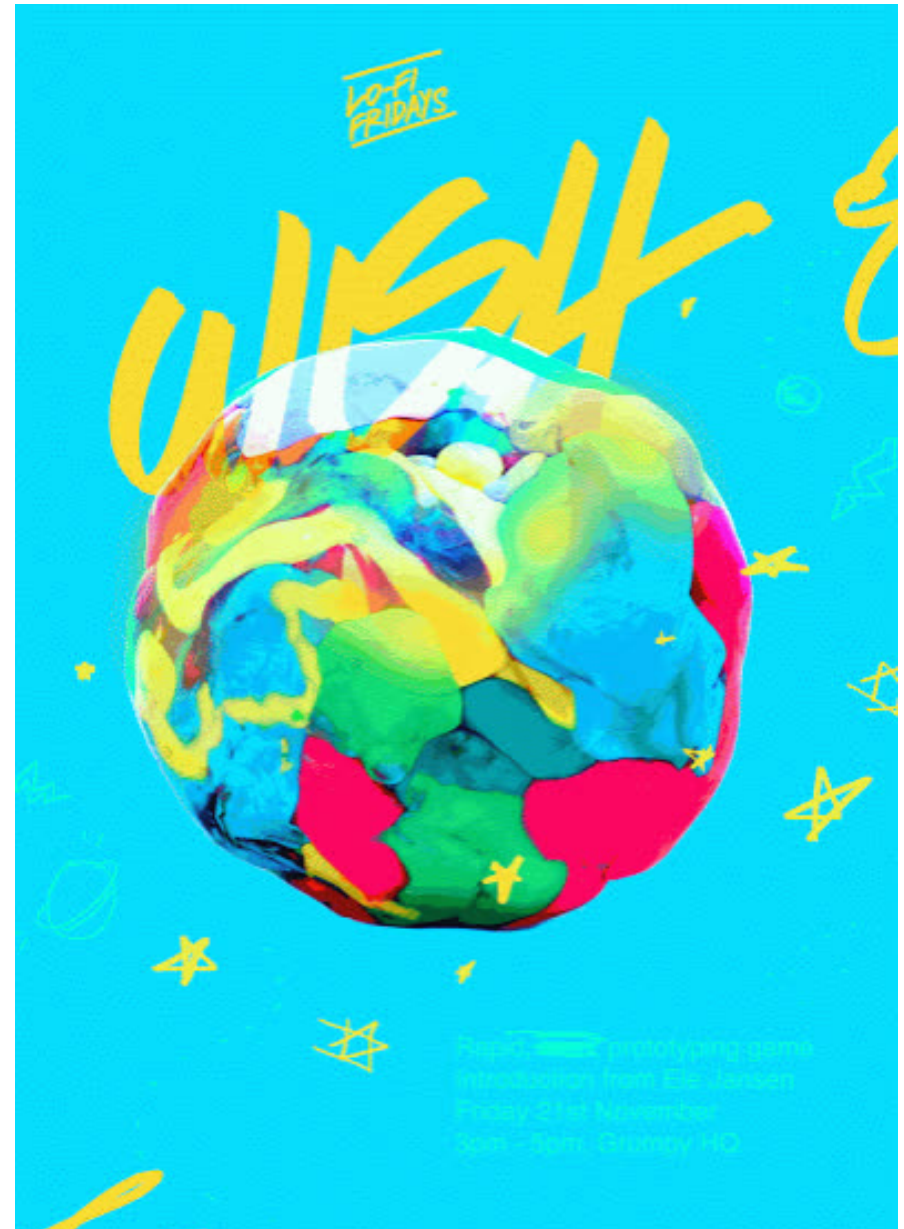
In a rural setting, this contemplative game invites one or more players to explore the natural environment through slow movement and attention to tender energies around them. Participants received a small bag with a map of a 10ha botanic garden, a pen, a sheet of paper and an even smaller bag to collect a specimen or seeds. The aim was to sensitize for nature's frequencies and find meaningful attributes of places by naming the qualities.



THE WISH

Rapid Prototyping Game
Self-commissioned
2013

Inspired by 1-hour prototyping workshops, the game itself works like a handbook that guides players and can be applied to any problem. Combining storytelling, collaboration and game mechanics, the concept uses absurdity to inspire divergent thinking, and applies design principles to ensure realistic outcomes. By also creating a collective narrative that explains the solution, it can be easily explained to outsiders, so the ideas can travel.



how do we make the world work for 100%
of humanity in the shortest
possible time through
spontaneous cooperation
without ecological damage or disadvantage to anyone?

- Buckminster Fuller

LEARN DO SHARE

Social Sculpture, Self-commissioned
2010-2016



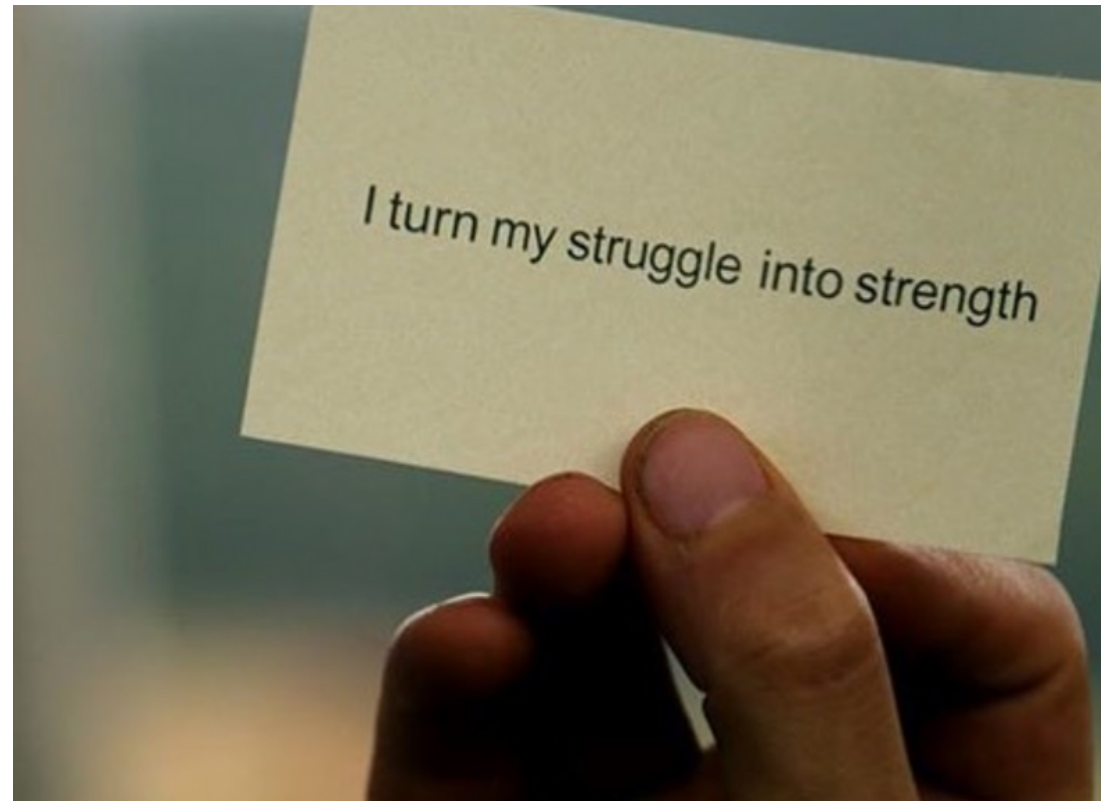
LEARN DO SHARE was a co-creation platform, using narrative design and social innovation to improve lives.

Working with global players, such as Google Creative Labs, UNESCO, the UN, Ivy League's Columbia University and others, we explored participatory systems, collaborative spaces, share culture, and self-propelled creativity. Our empathy and storytelling labs brought together stakeholders across siloes, having a positive effect on creative communities within an open design environment both locally and globally.

SUPERHERO CARD GAME

Serious Play
Self-commissioned
2014

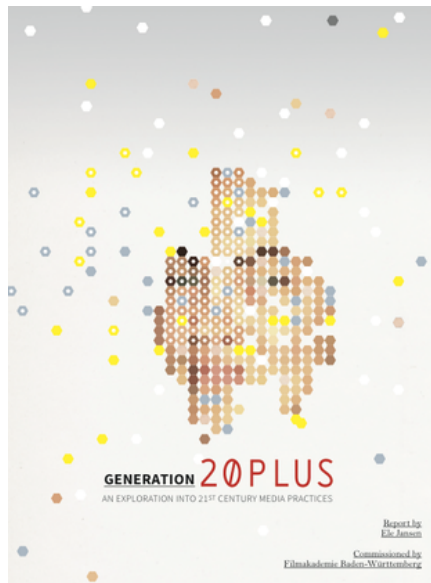
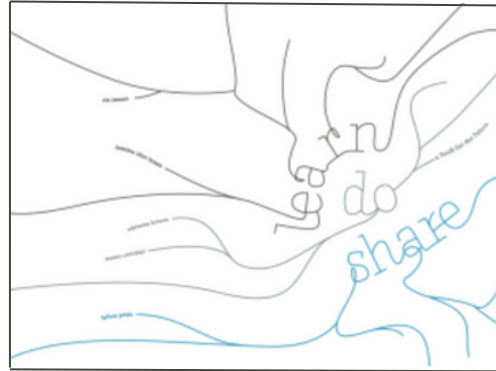
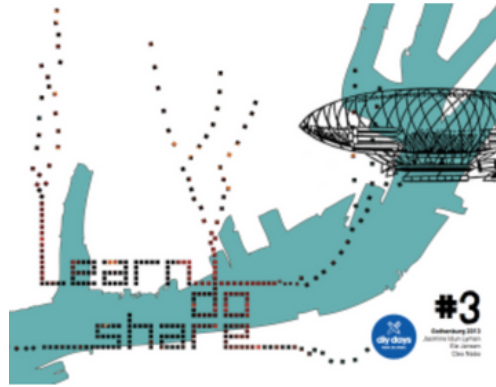
I designed this game as an ice breaker for young University students. Each would pull a card before recess. Their task was to trade for a super hero quality they'd love best. Upon returning to class, i would ask them who traded, how they felt about their chosen cards, who kept their cards and how they felt about them. The basic message given to them was that each of us receives gifts in life, but sometimes we don't appreciate what we're given, because trends make other things seem attractive. The game objective is to give insight into our life journey and empower confidence in our personal capacity and creativity. Learn to be vulnerable and experience others' openness.



FIELDBOOKS

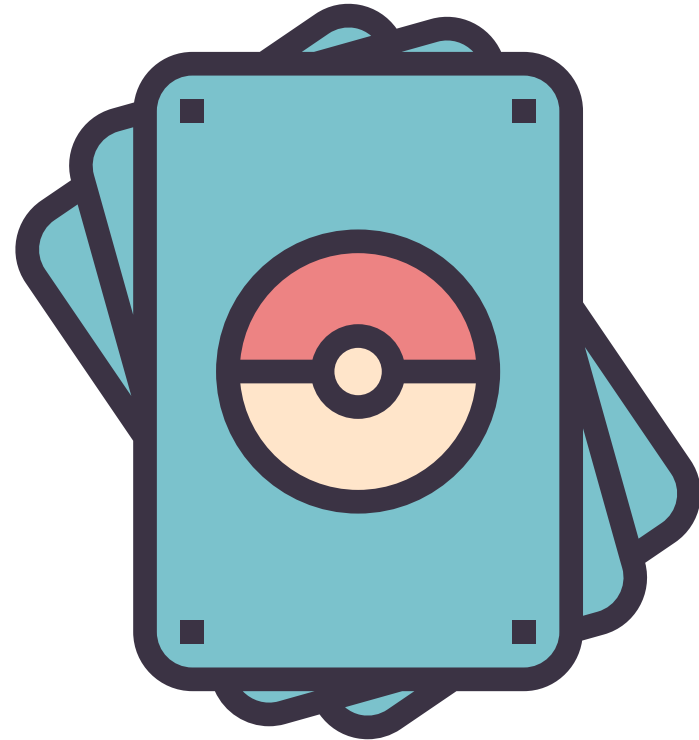
Co-ethnographic Inquiries
Self-commissioned
2011-2023

Over the years I compiled a dozen co-ethnographic fieldbooks to document the many social projects I co-created,



LEVEL UP

Table Top Game
Commissioned by Forschungsverbund ForChange
2015



Storytelling card game to aid groups in companies or cooperatives to tap their empathy with each other and solve resiliency problems of their collective behaviours or projects.

ENTER THE TENGU

an urban game
that involves
seduction
indulgence
disguise
exhibitionism
and a surprise



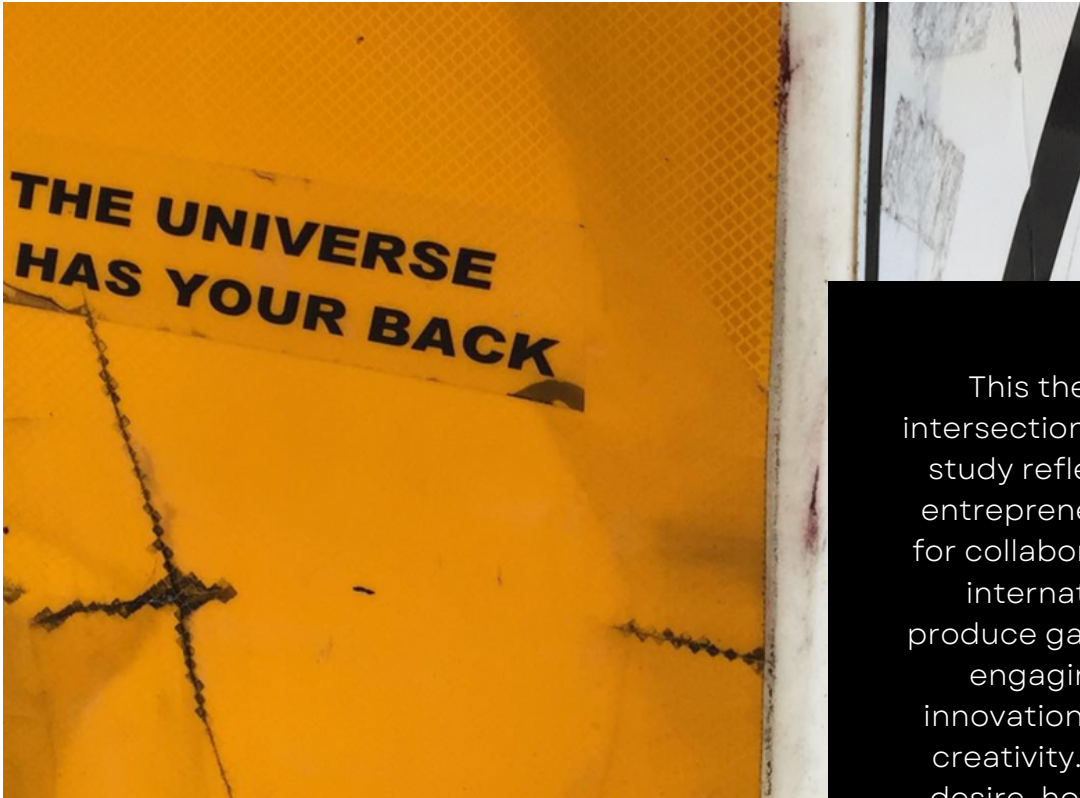
by
claire marshall
ele jansen

ENTER THE TENGU

Urban Escape Game
Self-commissioned
2012

Enter the Tengu is an urban game, a digital scavenger hunt that uses technology and other objects to lead two players from a mysterious starting point to a locked treasure box at the end of the journey.

This game was supported by White Rabbit gallery in Sydney, who kindly allowed us to mount a plaque with an artist and artwork description including a QR code that initiated the game play.



CREATIVITY UNBOUND, PHD

Self-commissioned
2011-2015

This thesis concerns social engagement at the intersection of open design and media technology. The study reflects on the practice of a group of creative entrepreneurs, who seek new methods and contexts for collaboration both online and offline. My case is an international collective called Reboot. They co-produce games, narratives, and workshops that aim at engaging others to become activists for social innovation through experiential learning and applied creativity. I investigate what drives them, what they desire, how they learn, and how they co-create. The core problem is: how does a focus on innovating process shape the way individuals approach work and life? Ethnography forms the central research method. It tracks the exchange and performance values expressed by members of the Reboot collective. I use an experimental enactive research design, which enriches current academic practices in media and design ethnography.

I'M BARE BONES
BUT NOW I KNOW HOW I'M PUT TOGETHER
I'VE BEEN BROKEN
NOT ONCE
NOT TWICE
LIKE PEARLS ON A STRING
ARE YOUR VICTORIES
MY DEAR CHILD
YOU BREAK ME EVERY DAY
AND I LEARN TO BE PATIENT
AND I LEARN TO BEND
BECAUSE I KNOW
MY GROWL IS YOUR HOWL
MY PAIN YOUR FREEDOM
MY GRACE THE LOVE YOU RETAIN
LET CHAOS BE LOVE
WE RISE ABOVE

POETRY

Spontaneous Musings
2012-2023

Hypermodernity. In which we PICK and FILTER our content, we don't follow a common program, we DIY, CURATE and SKIP canon, we're not part of a crowd, we're part of many small scenes. We are a multitude of PARTIAL IDENTITIES and each FRAGMENT likes to CONNECT with a different MILEU. We don't meet people that are very much like us because we CREATE our INDIVIDUAL DIVERSITY as a result of our careful SELECTION of EXPERIENCES that shape our SELF. We live in a squat and wear a suit to work. We don't IDENTIFY with institutions, we BUILD them. We like to TAKE what's abundant and SHARE what's unique. We totally dig INDEPENDENCE and find a sense of BELONGING in all our little PASSION projects. We like MANY SMALL. COMMUNALITY today is about SIZE, INTENTION and CHOICE. We are DIVERSIFIED beings. Yet we love the COMMONS. You gotta love the PARADOX within.