

SOCIAL SCULPTURE

CRITICAL PLAY

PORT

FORMATS

FOLIO

2012-PRESENT

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.

PERFORMANCES | LABS | FORMATS



WWW.ELEJANSEN.COM

PORTOFOLIO

# ELE JANSEN, PHD

## CONTACT

---



+491636274353



ele@deepcreation.co



www.deepcreation.co

## EDUCATION

---

### **PhD Co-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

# 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 become attentive for our surrounding. The card deck gives playful prompts for contemplation and action. Like engaging with a non-linear book, individuals learn and train life skills and hacks for change.

[www.deepcreation.co](http://www.deepcreation.co)





# 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.

# TESTIMONIALS



“I can’t tell you enough how important your course has been to me (and I know my fellow students). Your heart, care, ethos, and passion should be a part of all education. You are on to something, as you must well know by the impact you’re having.”

**SARAH MURDOCH, LOS ANGELES**



“This course connected me to who I am and who I want to be. You showed me how to dig deep down to bring out the meaningful side of who we are and I thank you for that. I wanted to keep learning more from you!”

**MOHSEN J., SYDNEY**

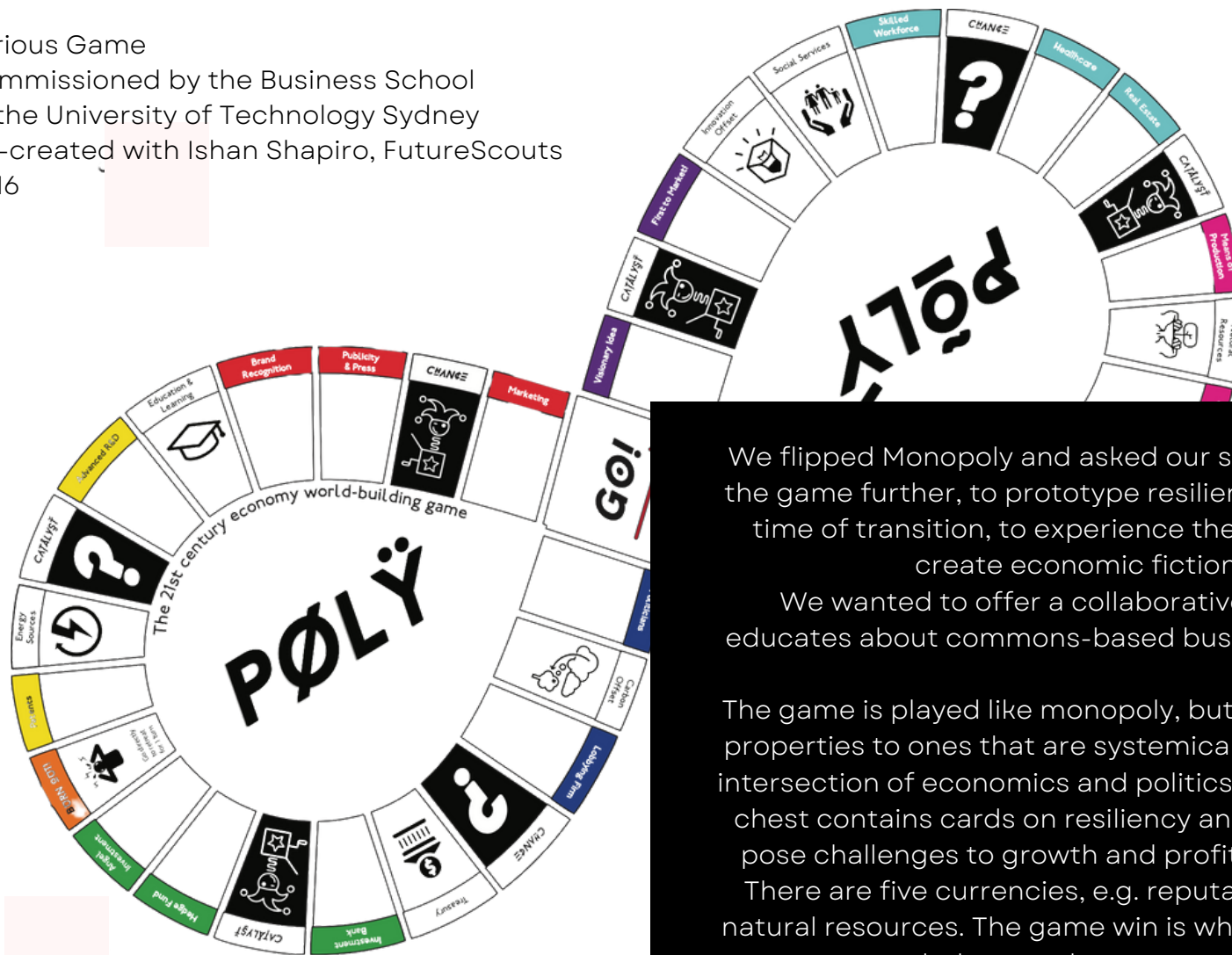
“I want to personally thank you for teaching me. The concepts you shared will play a central role in how I influence the world this decade. The class has actually been a humbling experience.”

**OLUWASHINA I., CAPE TOWN**

# 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)  
Exhibited at Art Out Sydney  
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

Exhibited at Burning Man, This.Is.Not.Art, Sydney Hackathon  
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.

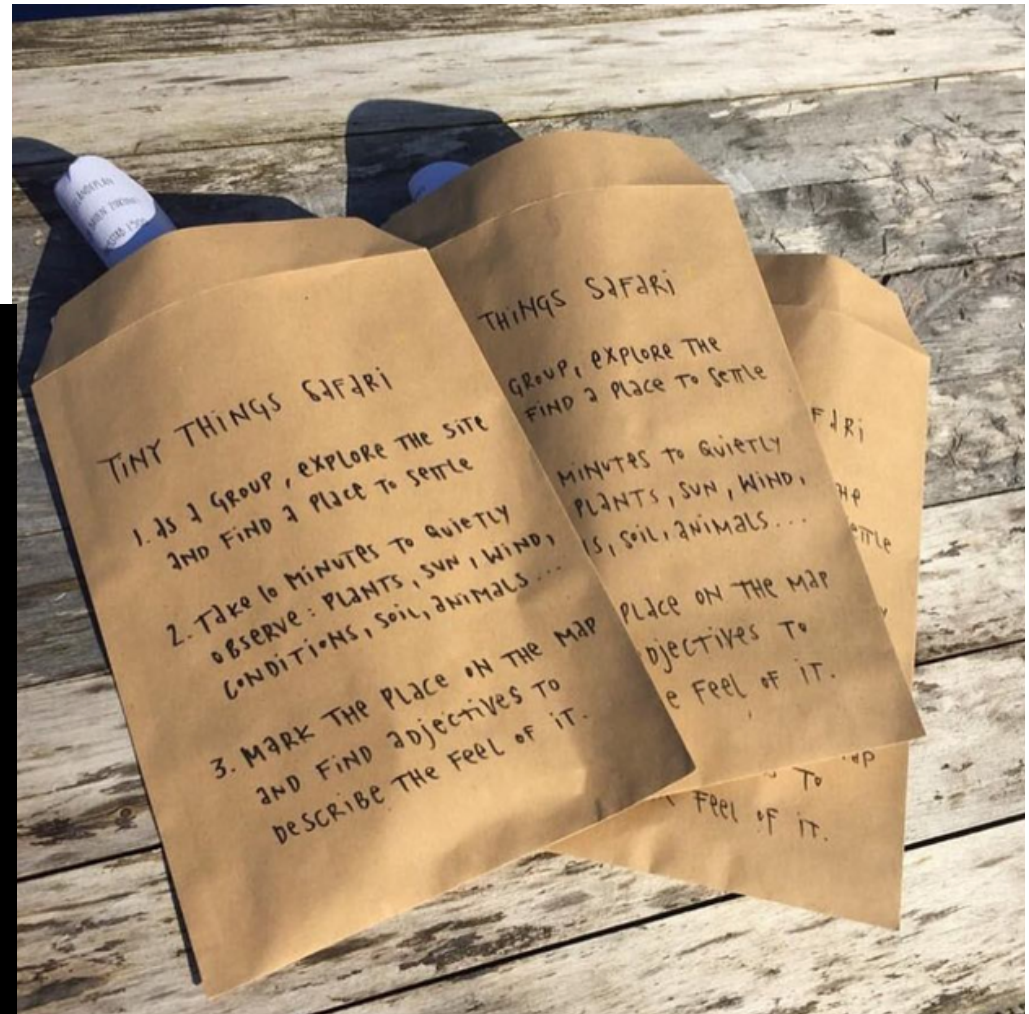
Then I added velvet curtains behind which I hid some special tools and the magic book.



# TINY THINGS

Contemplative Safari  
Played at Wir bauen Zukunft  
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.



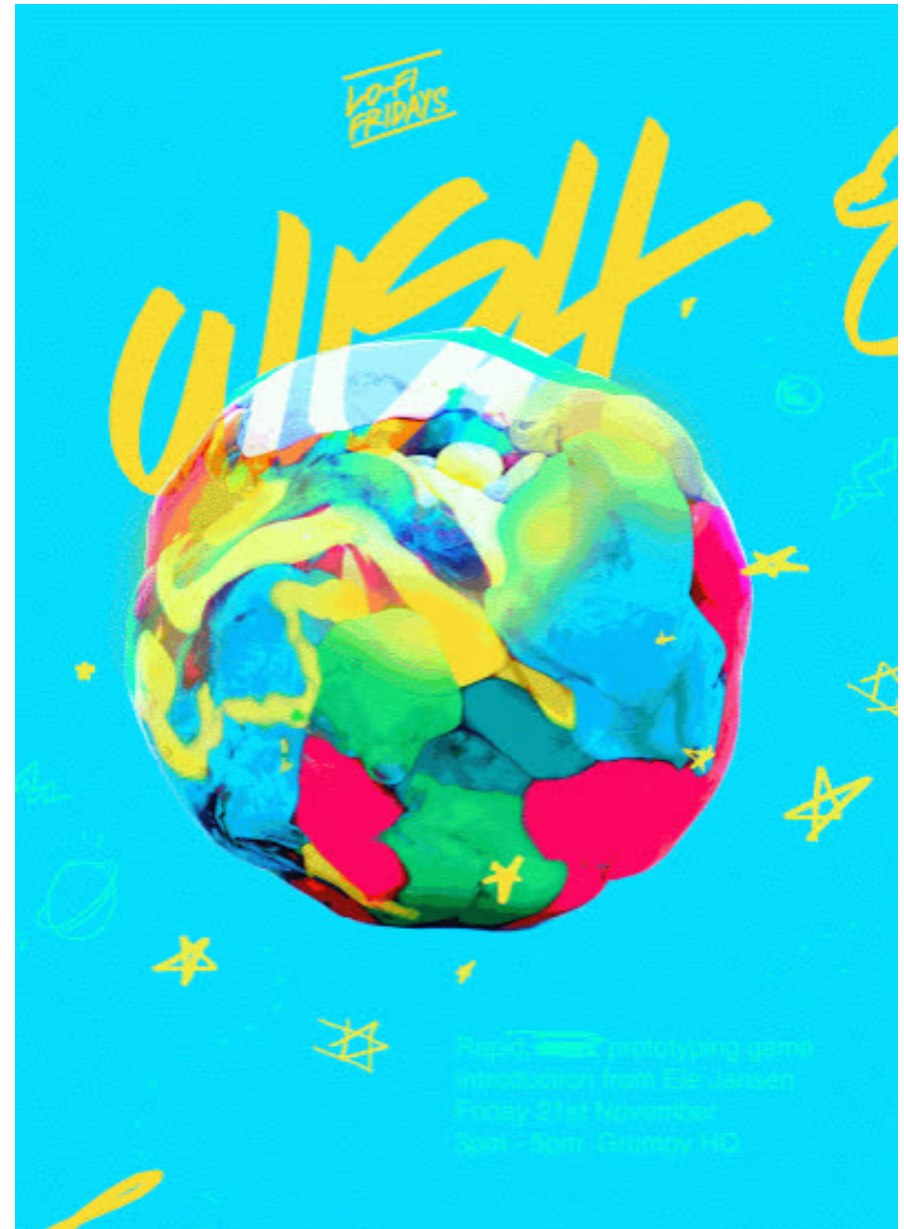


# THE WISH

Rapid Prototyping Game

Played at UN, Google Labs, Columbia University  
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.



# LEARN DO SHARE

Social Sculpture, Self-commissioned  
2010-2016

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 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 locally & globally.

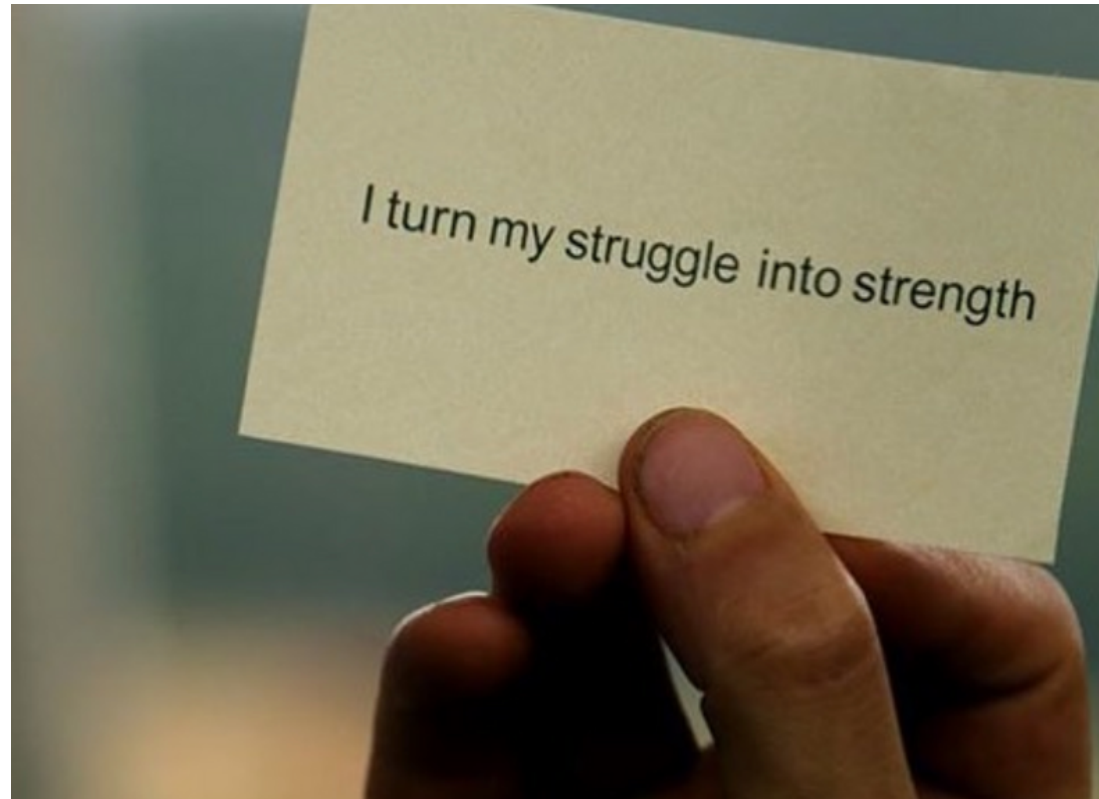
# SUPERHERO CARD GAME

Serious Play

Self-commissioned

2014

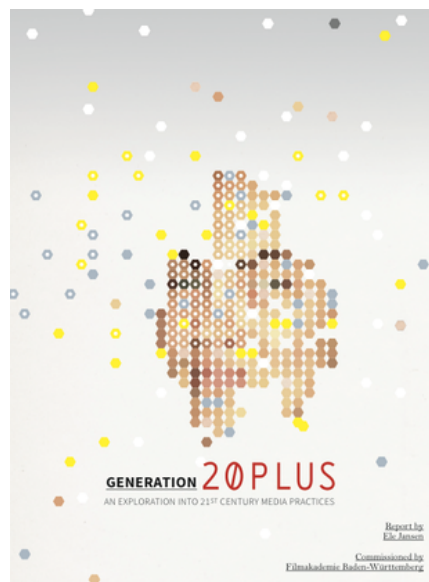
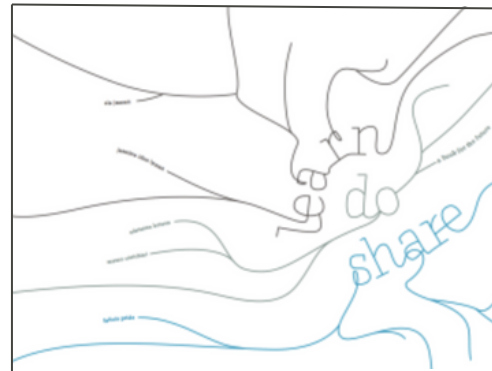
I designed this game as an ice breaker for young University students. Each would pull a card before recess. Their task was to trade for a super hero quality they'd love best. Upon returning to class, i would ask them who traded, how they felt about their chosen cards, who kept their cards and how they 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 innovation projects we co-created,





# LEVEL UP

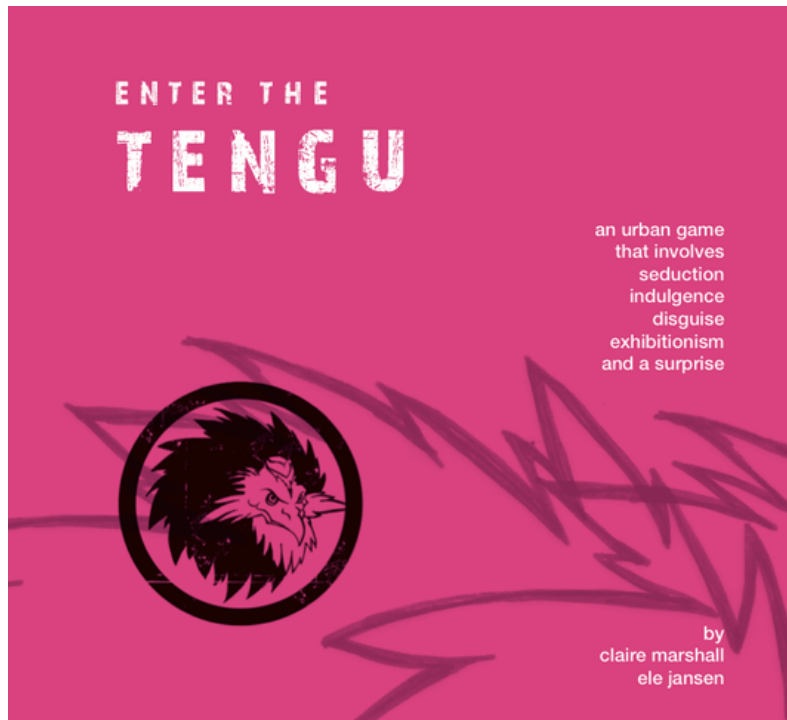
Table Top Game

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

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.