



Anastasia Booth and Naomi Blacklock, Star-Crossed Rivers, 2018, collaborative performance, South Bank, Brisbane, produced by people+artist+place. Star-Crossed Rivers was a performance and the outcome of a one-day collaborative intensive with year 10 students from Brisbane State High School. This project was presented as a part of Co-Motion: Brisbane City Council's Temporary Art Program 2018. Image credit: Dave Kim.

## ABOUT



people+artist+place produce creative projects that inspire, engage and connect communities.

### Our projects...

- connect diverse audiences with ideas that reflect, celebrate and critique contemporary society;
- focus on the local, exploring issues and ideas in unique and relevant ways;
- support artists to work with and for local communities on compelling and empowering temporary works.

We create with people in mind, working together in the hope that these projects assist communities to navigate the challenging and complex issues of our time.

*We wish to honour the Traditional Owners of the central Brisbane area, the Jigara nation, south of the Brisbane River and the Turrbal nation, north of the Brisbane River, and recognise them as custodians of this land. We pay our respects to their elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the community.*

## PROJECTS



This website, and the images it contains, are part of the performance art of people+artist+place.

Looking back, I appreciate how constructed the public facing aspects of our initiative were. **The playful and optimistic orange dots, the documentation, the bios, the copy for the marketing collateral.** We tasked our photographer to capture smooth, harmonious representations of community for Council ~ clean, enthusiastic, sunny participation ~ What the archives don't show is the anxiety, the conflicts, the labour, the hiccups, the late nights, the running around, the sunburn. They also don't show the implicit moments of discord and confusion that are a part of both public, experimental art experiences and of the actual reality of being in community: people unsure where to sit, what to do, what this event is, where they know that person from... *is it art or something else? Is it for me? Maybe I don't like it. Maybe I will approach with caution or watch from afar...*

At that time, inseparable from the "project", I was presenting a constructed version of myself, too. I



wasn't entirely aware of this. I think the capitalism-infused contemporary art world has something to answer for this, in the way it pressures one to 'brand' yourself, be constantly networking and demonstrate oneself to be constantly open, enthusiastic and critically engaged. When I look at images of myself from this time, I see masking, keeping up appearances, keeping composure, keeping professionalism, keeping confidentiality; keeping up the performance.

Performance isn't a bad thing. It is typically discussed as something which is fake or inauthentic. But, the parts of us which perform are parts that are working incredibly hard in our best interests, in a post-Fordist culture where, as Jan Verwoert notes, "we no longer just work, we perform". Problems arise when we don't know when we are performing, where we haven't acknowledged it as part of the labour of art industry activity. Where the performance parts have internalised the system to the extent that they cloud out other needs, interfere with the way we relate to each other, or constrict one's sense of agency. In this paradigm, the confession of "I simply can't" when the body goes on strike is viewed as a failure, and too often comes too late.

Art-making, curating, producing, collaborating, publishing, we value it all as part of responsive and engaged arts practice.

**Marisa Georgiou**  
Co-Director

Marisa is an inter-disciplinary artist, critical writer, and student of embodied performance strategies. Experienced in event production, Marisa has worked as *Modjib's* Arts coordinator; a participatory community arts festival in regional Queensland, and is chair of their organisation, BURN Arts Inc. With her research centred on contemporary environmental relations in an urban context, in 2016 Marisa presented research for *Critical Animals Creative Research Symposium* (Newcastle), and *LEVEL art* (QUT Creative Industries Precinct). In 2017 she had solo exhibitions at Moana Project Space, (Perth) and Kings Artist-Run, (Melbourne) and has recently shown solo at Cool Change Contemporary (Perth)

**Jenna Green**  
Co-Director

Jenna is an arts writer and producer. With a background in fine art, design, and education, Jenna has worked with arts and design organisations such as, The Queensland Museum, Utsun Art Projects (NYC), and Creativemove. Passionate about shaping Australia's arts ecology, Jenna's education and professional experience to date has revolved around the fine art sector, specifically the areas of cultural policy, public art, and community engagement. Jenna is commencing her first year as Co-Director of *Critical Animals Creative Research Symposium*, Newcastle.

## NEWS

### Jan 2019-Nov 2019 Brisbane City Council's 2019 Temporary Art Program

It's our absolute pleasure to announce that we'll be delivering BCC's Temporary Art Program 2019 in collaboration with [Metro Arts](#)

Metro Arts has a history of producing exceptional micro-arts festivals in a variety of outdoor spaces under Jo Thomas' curatorship such as Deathfest 2.0 (2018), Yum Chat & Yum Lab (2017), Deathfest (2016), Unbuttoned (2016), and The View From Here (2017). We've been busy collaborating with the team at Metro for the past couple of months, and can't wait to invite you to activation 1 very soon!

Until then, thanks for all the support and enthusiasm. We can't wait to see you all soon!

## OPPORTUNITIES

### GENERAL

We function on a project-specific basis, and therefore don't often do public call-outs. Please send us a message in the contact form below if you identify as any of the following! Fully-fledged pitches/proposals are not necessary, as each project is different and funded/produced on a case-by-case basis- at its most basic, we simply wish to know what the community wants!

- I am an artist wanting to discuss a project idea, organise a studio visit, be kept in mind for a future p+i+p project, or looking to expand my current skill-set into socially-engaged practice
- I am a writer/journalist interested in attending, interviewing or reviewing an artist or artwork that you are producing
- I am a producer looking to pitch/collaborate/gain experience on a socially engaged project
- I am an organisation looking for advice/to partner on a socially-engaged project
- I am a volunteer willing to be contacted if you need assistance at p+i+p events
- I am a school looking for artists to engage my students

## CONTACT

Send us a message

Name \*

Email \*

Subject

Message

Send

Join our mailing list

Never miss an update

Name

Email Address

Subscribe Now



Back to Top

In hindsight, I feel proud of my/our effortful performance. I still perform, though in a manner less dense, compulsive, self-denying and invested in industry metrics of success. In separating out what's mine and what's the system's, it becomes more artful.

Verwoert affirms that "to recognise the indebtedness to the other as that which empowers performance also means to acknowledge the importance of care. You perform because you care." I care deeply about art and community wellbeing. And, while they don't tell the whole story, the images aren't a lie: they capture and elaborate many real moments of magic, too.

Marisa

Verwoert, J. (2009). *I Can, I Can't, Who Cares?* In *A Precarious Existence: Vulnerability in the Public Domain*. NAi Publishers.