

# MOBILE STATES

TOURING CONTEMPORARY PERFORMANCE, AUSTRALIA

ARTS HOUSE

BRISBANE  
POWERHOUSE  
ARTS

performance  
space

perth institute of contemporary arts

PERTH  
ARTS  
CENTRE

Performing Lines

## Call for proposals: Touring works 2013

**CLOSING DATE: 6 FEBRUARY 2012 (6PM EST)**

**The Mobile States consortium invites expressions of interest from artists across the performing arts, for works to tour in 2013.**

Mobile States was established to tour independent, contemporary performance work providing opportunities for audiences to engage with ideas and creative practices from elsewhere and encouraging national dialogue and debate about performance and culture. It offers artists and audiences the opportunity to experience a broad spectrum of original, creative work and situates this work within a national context.

Mobile States will consider small to medium scale full-length works, up to a touring party of ten. We also seek proposals for durational works, short works, performance installations, live art events and site-specific works, which could be programmed in a touring performance cluster.

Between 2004 and 2009 Mobile States presented two tours a year, each of a single work. In 2010 and 2011 we replaced one of the tours with a tour of a contemporary performance cluster, made up of a selection of smaller works. In 2012 we are only touring a contemporary performance cluster. For 2013, we will decide on the number of works and the structure of our tour(s) based on the selected works. We welcome expressions of interest for works to be presented as part of:

- a conventional tour of a single work; or
- a contemporary performance cluster featuring multiple works of diverse genres and formats.

Mobile States has a particular interest in those artists concerned with experimentation, research and the investigation of ideas and form. We are interested in innovative works created by small scale or project-based companies.

**To be eligible** for consideration the works must be compatible with the venues and programs of the presenting partners, and have either:

- premiered in a professional production or
- had a substantial development, including a showing, with video documentation.

Ideally the premiere or showing has taken place before the proposal deadline, 6 February 2012. Works premiering in February/March may be proposed in writing, with video documentation supplied by 12 March 2012. Works with a later premiere/showing may be considered in exceptional circumstances, only after discussion and agreement with Sarah Greentree of Performing Lines.

**Selection of works** are made by the directors and/or programming staff of the Mobile States' presenter members. The selection criteria give priority to works that:

- employ multiple performance languages;
- are conceptually, formally or technologically ambitious;
- contribute to current cultural and/or artform developments;
- are dramaturgically coherent; and
- have attracted positive critique in press and by peers.

Works will be shortlisted on 2 March 2012 based on the written proposal and a website-upload of 5-7 minutes of documentation video. Shortlisted works will then be assessed based on documentation of the full show.

**Expressions of interest must be received by 6pm (EST) on Monday 6 February 2012, and must:**

- Include ALL of the following:
  - a completed coversheet form summarising your proposal
  - a description of the work outlining the content and form of the work. This should be an artistic rationale, not marketing copy
  - a statement addressing the relevance of the work to the Mobile States selection criteria
  - biographies for the company and key artists
  - brief technical specifications
  - audience and box office figures (if relevant) for previous seasons
  - disclosure of any future presentations for the work being pitched, including unconfirmed ones, and any extended period you/the work would be unavailable to tour in 2013
  - an indicative budget summary showing remount costs and weekly running costs; and
  - **key** press reviews/critical comment. Do NOT include minor preview stories, listings etc.
- Be a maximum of eight (8) pages (excluding clippings).
- Be in the format of a single PDF file, emailed to [mobilestates@performinglines.org.au](mailto:mobilestates@performinglines.org.au)
- Include a completed cover sheet form, downloadable from [www.performinglines.org.au](http://www.performinglines.org.au)
- Include a link to a website upload of 5 – 7 minutes of documentation video on Youtube, Vimeo or a private site. This may be an edited highlights compilation, or a single excerpt, as you prefer. It must be supplied as a web link or it may not be viewed at the shortlisting stage. It must not be password protected.
- Include a DVD documenting the full show. A short highlights showreel is optional, but we cannot program a work without seeing the complete performance.

**Mobile States members are:**

Arts House	Melbourne Presenter	<a href="http://www.artshouse.com.au">www.artshouse.com.au</a>
Brisbane Powerhouse	Brisbane Presenter	<a href="http://www.brisbanepowerhouse.org">www.brisbanepowerhouse.org</a>
Performance Space	Sydney Presenter	<a href="http://www.performancespace.com.au">www.performancespace.com.au</a>
Perth Institute of Contemporary Arts	Perth Presenter	<a href="http://www.pica.org.au">www.pica.org.au</a>
Salamanca Arts Centre	Hobart Presenter	<a href="http://www.salarts.org.au">www.salarts.org.au</a>
Performing Lines	Tour Producer	<a href="http://www.performinglines.org.au">www.performinglines.org.au</a>

You are encouraged to check the presenters' websites to familiarise yourself with the venues, and ensure your work is compatible with their spaces. Offsite presentations are possible under some circumstances – if in doubt please discuss your proposal with Sarah Greentree of Performing Lines.

**2012 & Past Tours**

In 2012, Mobile States tours the third Contemporary Performance Cluster, comprising: Back to Back Theatre's *The Democratic Set*; Tamara Saulwick's *Pin Drop*; *RRAMP* by Christine Johnston, Lisa O'Neill and Peter Nelson; and *Thrashing Without Looking* by Martyn Coutts, Elizabeth Dunn, Tristan Meecham, Lara Thoms, Alan Nguyen, and Willoh S. Weiland in association with Aphids.

In 2011 Mobile States toured My Darling Patricia's *Africa*, and the second Contemporary Performance Cluster, comprising: James Saunders' *The Harry Harlow Project*; Post's *Who's the Best?*; Ihos Opera's *Kimisis*; Gabrielle Nankivell's *I left my shoes on warm concrete and stood in the rain*; Sam James' installation *Vivaria*; and the urban audio walk *en route*, by one step at a time like this.

In 2010 we toured: Urban Theatre Projects' *The Folding Wife* and the first Contemporary Performance Cluster, comprising Rosie Dennis' *Fraudulent Behaviour*; Fleur Elise Noble's *2 Dimensional Life of Her*; version 1.0's *The Bougainville Photoplay Project*; and Matt Prest's *The Tent*.

Previous tours were:

- 2009: *roadkill and lawn* (Splintergroup, produced by Dancenorth and Brisbane Powerhouse), and Marrugeku's *Burning Daylight*
- 2008: Branch Nebula's *Paradise City*, and Dancenorth's *Underground*
- 2007: Back to Back Theatre's *small metal objects*, and Lucy Guerin Inc.'s *Love Me*
- 2006: Tanja Liedtke's *Twelfth Floor*, and version 1.0's *The Wages of Spin*
- 2005: de Quincey Co's *Nerve 9*, and Chamber Made's *Phobia*
- 2004: Jenny Kemp's *Still Angela*

#### For more information

**Visit** [www.performinglines.org.au](http://www.performinglines.org.au)

**Contacts** Sarah Greentree - Senior Producer, Performing Lines  
02 9319 0066 / [sarah@performinglines.org.au](mailto:sarah@performinglines.org.au)

Rosemary Miller - CEO/Artistic Director, Salamanca Arts Centre  
03 6234 8414 / [rosemary.miller@salarts.org.au](mailto:rosemary.miller@salarts.org.au)

#### Where to send your proposal

**Written proposal** (a single PDF file and a completed coversheet form)

Emailed to [mobilestates@performinglines.org.au](mailto:mobilestates@performinglines.org.au)

#### DVD

Posted to Performing Lines, 5/245 Chalmers St, Redfern NSW 2016

*Please do not include hard copy written material that isn't in the emailed PDF – it will not be distributed.*

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