

M1 SINGAPORE FRINGE FESTIVAL 2019: STILL WATERS



16 – 27 JANUARY 2019

ABOUT THE M1 SINGAPORE FRINGE FESTIVAL

The M1 Singapore Fringe Festival is an annual festival of theatre, dance, music, visual arts and mixed media created and presented by Singaporean and international artists. Themed differently each year, the Festival aims to bring the best of contemporary, cutting-edge and socially engaged works to the Singapore audience.

The M1 Singapore Fringe Festival is set to be a creative centre, with a twin purpose of innovation and discussion; a platform for meaningful and provocative art to engage our increasingly connected and complex world.

CALL FOR APPLICATIONS

The theme for M1 Singapore Fringe Festival 2019 is **Still Waters**. We are looking for works in all disciplines that will fall within that theme.

We accept applications from professional Singapore and international artists/companies. The programme for 2018 is listed on our website (www.singaporefringe.com). It will provide you with some insight into the programmes, venues and workings of the festival.

You will find the application form for M1 Singapore Fringe Festival 2019 containing information about the curatorial brief and allocation of responsibilities in the following pages.

Please read all pages carefully before submitting your application, and ensure that all questions have been answered. Applications must be completed in English.

Please initial at the bottom of every page of the application form to indicate your understanding of the terms and conditions set out within.

You are required to submit your full application **via email** before **Friday 2 March 2018, 12pm Singapore time**.

Late/incomplete applications will not be entertained.

If you have any queries, please contact us at info@singaporefringe.com.

Successful applicants of the first round of shortlisting will be informed of the programming decision by **1 June 2018**.

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GUIDELINES FOR YOUR APPLICATION

Please submit your application and supporting documents via email.
DO NOT include any attachments in the email.

Deadline	Before <u>Friday 2 March 2018, 12pm Singapore time</u>	
How to apply	<ol style="list-style-type: none"> 1) Zip up this completed application form and all supporting documents into <u>one archive file</u>. 2) Upload the archive file via file-sharing sites such as www.wetransfer.com or www.yousendit.com. <u>DO NOT</u> send your files as attachments within the email. 3) Email the link to: info@singaporefringe.com. 	
Application form	To be filled in, initialled at the bottom of every page, and submitted as per instructions above.	
Supporting documents (e.g. script, sketches)	Existing work	<ul style="list-style-type: none"> • Performing arts: Link to full online video (e.g., private or unlisted video on Youtube/Vimeo) • Installations/ exhibitions: Full series of photographs and/or full video
	New work	<ul style="list-style-type: none"> • Theatre: First five pages of draft script • Non-scripted performance: Draft structure • Installations: Sketches <p>and online video links of previous works and/or rehearsal footage (if available)</p>
photos	High-res images zipped into archive file with other documents. <u>DO NOT</u> embed within documents.	

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CURATORIAL BRIEF

M1 Singapore Fringe Festival 2019: Still Waters

Water. Elemental. Vital for all life forms. It makes up most of the human body. In its purest form, water is colourless; yet despite looking transparent, water could well harbour contamination. It perpetually and unpredictably travels and transforms through its cycle. It rejuvenates, cleanses and refreshes, perhaps giving us a false sense of purity and security.

Water forms borders of protection, inviting invasion and defence. It saves us. And destroys us. We seek to conquer and control it, even though we know it can engulf us. We consume it. We try to conceal it in subterranean pipes and canals. Yet when it disappears down our drains, we forget about it. Even in its deepest tranquility, its potential to wreck chaos remains.

For Fringe 2019, we have selected *Still Waters*, a seminal work by ground-breaking Australia-based Singaporean artist Suzann Victor. Shown widely on the international stage, Suzann has been actively pushing the envelope in the Singapore contemporary arts scene since the late 1980s. Her desire to make art accessible—even transcendental, whilst critiquing assumed structures of power and states of being, is evident in her work, which are always elegant, incisive, and thought-provoking.

Suzann Victor's site-responsive performance of *Still Waters* in 1998 was presented by the artist at the façade of the Singapore Art Museum. She had utilised the liminal space of a drain on the second storey of the Museum—a relic of its original colonial architecture, now bereft of its purpose, having been excluded by way of a retrofitted glass wall around the Museum to control its internal climate, sealing the works and people within its halls from the vagaries of external elements. Using customised glass dams, Suzann filled this in-between space with water that reached above the ankles, and her resolute presence within it sought to remind us of what the Museum perceived as a threat of danger outside its carefully protected space. Her movement in this drain surfaced questions about the place of art and performance. The audience, positioned along the corridors within the Museum, found themselves with their backs to the hallowed galleries housing officially sanctioned art. Instead, they focused on Suzann's body interacting with the water within the glass encased drain; the audience became riveted witnesses of a proscribed art form trapped in a zone that is not state-endorsed.

Still Waters had particular resonance at the time, since Performance Art had suffered a de facto ban in Singapore since 1993, when 5th Passage, the art initiative Suzann directed, found itself along with other artists embroiled in a media-incited controversy due to a performance that was regarded by some—including the state—as contentious. The performance then led to Singapore's ban on the burgeoning art form. Government funding was proscribed for Performance Art until 2004. As such, Suzann's *Still Waters* was one of the first public pieces of Performance Art that grappled with the issues surrounding this interdict prior to the ban being officially lifted.

In relation to her work *Still Waters (Between estrangement and reconciliation)*, Suzann says,

*"I chose this space for its sense of journey, the passing of time and the remaking of histories [vis-à-vis Performance Art]. The shallow pool of blue water provided a site for the re-enactment of a loss of innocence embodied by a performance that operated simultaneously inside and outside the institution, mirroring the 'fugitive' status of the performing body in Singapore."*¹

1 Victor, Suzann, 2008. "Abjection: Weapon of the Weak." PhD thesis, University of Western Sydney.

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During the performance, submerged lengthwise in the water, Suzann distributed photographs, folded into sampans (small boats). She elongated her body sideways along the drain, dividing her body in two experiential states: one ear under the silence of water and the other taking in noise from outside the building; one half of her body in the cold waters, the other half exposed to the warm atmosphere. Her unusual presence provoked inquiry, not only in terms of her performance, of the space it is trapped within but also how this control could entrap creativity.

Discussing her work, Suzann continues;

“Drains operate as a visible sign of the abject, discouraging any form of proximity by the stench they produce. As metaphorical repositories for society’s overflowing ‘unconscious’, these longkangs² collect, siphon and direct the abject, the polluting, expired, decaying or the “useless”, into watery depths—the sea around the island. But the abject, like the unconscious, has a persistent way of imposing itself upon us. The very ubiquity of drains are a reminder of the impossibility of disappearance, the futility of evasion. There is no escape, only return.”³

Still Waters poses an urgent question to us: what happens to art when it is carefully regulated and only lives in designated spaces? While the cultural conditions may seem different on the surface, more than 20 years after the ban on Performance Art, the questions and tensions—important ones acknowledged in *Still Waters*—not only remain, but have become ever more pertinent. In the physical and cultural context of Singapore at the time, Suzann’s work was highly charged with very specific questions about the politics of art, the body and public space in Singapore. But it is such a rich work that might invite a diversity of other investigations and responses about the fugitive, the abject; about estrangement and reconciliation in society, and about “the remaking of histories”.

We invite you to consider Suzann Victor’s work and its many ideas, layers and symbols, and respond to our call for proposals for **Fringe 2019: Still Waters**. Many resources will be provided on our website, to better acquaint you with Suzann, and have you engage with *Still Waters* (*Between estrangement and reconciliation*). We believe that you will be inspired by *Still Waters*, and look forward to your responses to our call.

Sean Tobin
Artistic Director
M1 Singapore Fringe Festival

Still Waters.
16 – 27 January 2019.
Get involved.

The deadline for applications is **Friday 2 March 2018, 12pm Singapore time**

2 Longkang: Malay word for ‘drain’
3 Ibid.

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APPLICATION FORM I

Please initial at the bottom of every page of the application form to indicate your understanding of the terms and conditions set out within.

You are required to submit your full application **via email** before **Friday 2 March 2018, 12pm Singapore time**.

Late/incomplete applications will not be entertained.

ARTIST / COMPANY DETAILS

Name of Artist/ Company	
Company Status (if applicable)	
Mailing address	
Website	

CONTACT DETAILS

Contact person/ Role			
Phone	(country code)	(area code)	(number)
Mobile phone	(country code)	(area code)	(number)
Email			

We would like to add you to our mailing list for M1 Singapore Fringe Festival.

Please check this box if you do not wish to receive our updates and future calls for applications.

Initials of Artist/Manager: _____

PERFORMANCE / EXHIBITION DETAILS			
<ul style="list-style-type: none"> ○ This information will be used in promoting your performance/exhibition. ○ Please provide all information in English. If a non-English language is used, please provide a translation in English. 			
Title			
Primary discipline(s)	<i>(e.g., theatre, dance, photography)</i>		
Playwright/ Choreographer	<i>(If applicable)</i>		
Language used	<i>(If applicable. Please note that works presented at the Festival must be either presented in English or have English surtitles / is translated into English.)</i>		
Duration (If applicable, also state duration of intermission. Please note that all performances must be at least 40 minutes long.)		Total no. of works proposed (for visual arts)	<i>(If applicable)</i>
Has this work been performed or exhibited previously?	<i>(If yes, please state full list of where and when.)</i>		
Do you have production rights for this work?	<i>(Please note that we will not knowingly produce a show unless it has the written permission of the playwright/originator/author. You are required to obtain this written permission from the playwright/originator/author and pay any obligatory fees for these rights, prior to performance at the Festival. It is your responsibility to obtain and clear any rights to works under copyright in advance, and be ready to provide written proof of these rights upon request. Failure to do so will result in disqualification from participation at the Festival.)</i>		

Initials of Artist/Manager: _____

PRODUCTION DETAILS			
Minimum set-up time required	<i>(Visual Arts: Set-up is usually one day before your exhibition. Performing Arts: Set-up usually starts the morning of your first performance.)</i>		
Minimum strike time required	<i>(Please note that the artist must leave the venue clean and tidy after each performance.)</i>		
Proposed venue/ type of venues	<i>(e.g., black box, gallery, etc. Do check out the current Festival lineup for examples of venues used.)</i>		
Preferred venue seating capacity	<i>(e.g., 80 – 120 seat theatre preferred.)</i>		
Minimum size of stage required		Maximum size of stage (if applicable)	
For Visual Arts: Can you share a venue?			
Preferred dates of the Festival	<i>(Visual arts exhibitions generally run for the <u>entire period</u> of the Festival. Performances by international artists are generally allocated two evening shows.)</i>		
Total number of people touring	<i>(Please note that the Festival will only provide technicians for set-up and strike, and you will need to travel with your own Production and Stage Managers, Operators, etc.)</i>		
Does your work contain material that audiences should be advised on?	<i>(e.g., nudity, violence, strong language, use of strobe lights, etc. If so, please provide a detailed description below. Works containing such materials will not be discriminated against. This information will solely be used for the application for licences.)</i>		

Initials of Artist/Manager: _____

MARKETING DETAILS	
Company bio	<i>(Max 80 words.)</i>
Individual artist bio	<i>(Written in paragraphs and <u>NOT</u> a CV. Max 80 words.)</i>
Synopsis	<i>(Marketing description of the work for Festival booklet/website. Max 120 words.)</i>
Relationship to the theme	<i>(Max 80 words.)</i>
Reviews and press cuttings	<i>(With English translation if necessary. Please attach it at the end of the application)</i>
List of notable past performances/exhibitions	

Initials of Artist/Manager: _____

ALLOCATION OF RESPONSIBILITIES

Category	Description	Artist	Festival
Artist honorarium	<ul style="list-style-type: none"> SGD 1,000 (One thousand Singapore dollars) in total for your participation in the Festival. 		✓
Per diem (for international artists only)	<ul style="list-style-type: none"> A token per diem will be provided for the period of your set-up and performance/ exhibition only⁴. 		✓
Accommodation (for international artists only)	<ul style="list-style-type: none"> Twin or triple-sharing accommodation for the period of your set-up and performance/ exhibition only⁵. 		✓
Flights/ International Transport	<ul style="list-style-type: none"> Return (two-way) air tickets to travel to Singapore⁶ for all members of your team. 	✓	
	<ul style="list-style-type: none"> Any visas or work permits for entry into Singapore. 	✓	
Local transfers (for international artists)	<ul style="list-style-type: none"> One-way airport-hotel transfer. 		✓
	<ul style="list-style-type: none"> Travel pass for use on public transport between the hotel and the venue for your set-up and performance/ exhibition dates (if hotel is not within walking distance of the venue). 		✓

⁴ Visual Arts: Set-up is usually one day before your exhibition / Performing Arts: Set-up usually starts the morning of your first performance

⁵ Visual Arts: Set-up is usually one day before your exhibition/ Performing Arts: Set-up usually starts the morning of your first performance

⁶ Exceptions may be made if we are able to obtain funding support from your respective embassies or cultural institutions. We usually encourage artists to apply to funding bodies such as arts and regional councils in their home country for traveling grants to festivals.

Initials of Artist/Manager: _____

Category	Description	Artist	Festival
Artwork/Set/Props/ Costume/ Equipment/ etc	<ul style="list-style-type: none"> Any costs incurred to rent/ purchase/ construct items in Singapore OR two-way freight to transport items to Singapore. 	✓	
Marketing and publicity	<ul style="list-style-type: none"> Design and creation of materials (such as high-resolution publicity images) and information about work. 	✓	
	<ul style="list-style-type: none"> Design, creation and running of marketing and publicity campaign, including promotional and marketing collaterals (i.e. posters, Festival booklets, programme leaflets, website, electronic and print mailers, etc.) 		✓
Venue	<ul style="list-style-type: none"> Any rental costs for rehearsals/ creation process. 	✓	
	<ul style="list-style-type: none"> Rental costs for your performance/exhibition venue during the scheduled dates within the Festival, which is selected based on our understanding of your detailed technical requirements (light, sound, etc.). 		✓
Ticketing	<ul style="list-style-type: none"> All administrative work and fees to set up ticketing channels via selected agent. 		✓
	<ul style="list-style-type: none"> Allocation of complimentary tickets. 		✓
Technical	<ul style="list-style-type: none"> Detailed technical information, which need to be submitted to us within a month from the date of our acceptance of your proposal. 	✓	
Licensing	<ul style="list-style-type: none"> Any staging, licensing and other royalties that need to be paid for your performance/ exhibition. 	✓	
	<ul style="list-style-type: none"> License to perform/exhibit the work in Singapore. 		✓

Initials of Artist/Manager: _____

Category	Description	Artist	Festival
Scheduling	<ul style="list-style-type: none"> Your scheduling (you will usually be allocated between one to four full-length performances, with an average of four hours set aside for bumping in and technical rehearsals prior to the first performance⁷); 		✓
Manpower	<ul style="list-style-type: none"> All production personnel such as Production Stage Managers and Operators. 	✓	
	<ul style="list-style-type: none"> Interpreters (if necessary) for production work and post-show dialogues/artist talks. 	✓	
	<ul style="list-style-type: none"> Technician(s) to assist with set-up and strike. 		✓
Archival	<ul style="list-style-type: none"> Photography/videography recording and production for archival purposes 	✓	

⁷ Please note that there will be variations to scheduling (i.e. frequency of performances, time for technical set-up and rehearsal), depending on the length and venue of your performances, genre/form, and availability of space.

Initials of Artist/Manager: _____

CHECKLIST FOR SUBMISSION OF SUPPORTING DOCUMENTS		✓
Copy of the script	<i>(With English translation if necessary. Please attach it at the end of the application.)</i>	
Publicity images	<i>(3 – 6 pics, A4 size, 300 dpi, jpeg format. These photographs should be eye-catching and suitable for posters, banners, etc., with any text, e.g., title removed.)</i>	
Production images	<i>(3 – 6 pics, A4 size, 300 dpi, jpeg format. Performing Arts: These photographs would be taken of the work during full dress rehearsals or performances. Visual Arts: If the work was previously exhibited, please send us some photographs of the exhibition.)</i>	
Recording of work	<i><u>Performing Arts</u> Existing work: Submit the full-length recording of your performance. New work: Theatre: first five pages of draft script Non-scripted performance: draft structure + video recordings of previous works for reference. <u>Visual Arts</u> Existing work: Full series of photos and/or videos of work. New work: Submit sketches of proposed works + samples of previous works for reference.</i>	
Technical specifications	<i>(Stage and lighting plans, technical requirements, etc. with English translation if necessary. Please attach it at the end of the application.)</i>	
Any other supporting docs	<i>(If applicable)</i>	

How did you hear about the Festival? _____

Name and role in production: _____

Signature: _____

Date: _____

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