

9—13 April 2025

ENTER

Wed-Sun, 8pm; Sat & Sun, 3pm

NAFA Studio Theatre

Tickets: \$20

Directed by

**Seng Soo Ming**

(Kuala Lumpur)

Together with the graduating  
class of NAFA Diploma in  
Theatre (English Drama)

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Co-Presented by Emergency Stairs  
& Nanyang Academy of Fine Arts



**NAFA**  
Nanyang Academy of Fine Arts

**UAS** University  
of the Arts  
Singapore

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MY BODY

# INDEX

## INDEX

---

3 PERFORMANCE  
INFORMATION

---

4 PROJECT  
INTRODUCTION

---

6 SYNOPSIS

---

7 DIRECTOR'S  
MESSAGE

---

9 CREATIVE AND  
PRODUCTION TEAM

---

15 PERFORMERS

---

20 EMERGENCY  
STAIRS

---

21 ACKNOWLEDGE-  
MENT

---

\*MY BODY  
is (NOT)  
MY BODY

# INDEX

## PERFORMANCE INFORMATION



## My Body is (Not) My Body

Date:  
April 9th (Wednesday)  
– 13th (Sunday), 2025

Venue:  
NAFA Studio Theatre

Language:  
English and other languages  
without surtitles

Duration:  
Approx. 90 minutes

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# INDEX

## PROJECT INTRODUCTION

**WHERE DO THE BOUNDARIES OF THE BODY LIE?  
WHERE DOES THE TRUTH OF THE STAGE RESIDE?**

In the Industry Project 2025, graduating students from Nanyang Academy of Fine Arts (NAFA) Diploma in Theatre (English Drama & Mandarin) will present two productions - *My Body is (Not) My Body* and *Fake Performance is (Real) Performance* - to explore these thought-provoking questions. Presented by Emergency Stairs in collaboration with NAFA and guided by Creative Producer Liu Xiaoyi, both works challenge the limits of traditional theatre, offering fresh reflections on autonomy in performance, creative agency, and power dynamics on stage.

Directed by Malaysian theatre-maker Seng Soo Ming, *My Body is (Not) My Body* deconstructs the power structures within performance training and arts education. Through a physical and open-ended exploration, the production questions whether the actor's body truly belongs to them—or whether it has become a tool for external forces.

Meanwhile, *Fake Performance is (Real) Performance*, directed by Hong Kong's Melissa Leung Hiu Tuen, takes the actors and the audience on an unpredictable theatrical journey. When the performance is disrupted by unforeseen circumstances, the

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MY BODY

# INDEX

## PROJECT INTRODUCTION

actors must reconstruct the stage reality amidst chaos. This piece invites us to reconsider the very essence of theatre—what is the role of trust, improvisation, and where do the boundaries of fiction lie?

Both productions not only reflect the ever-evolving landscape of contemporary theatre but also examine the multiple identities of the actor—both subject and object, both creator and creation. For these young artists on the cusp of entering the industry, Industry Project 2025 represents not only their ultimate experiment but also their most profound question to theatre - perhaps the most authentic performance of all.

Notably, Emergency Stairs previously collaborated with NAFA in 2022 on *Offending the Audience* and *Dream School*, both of which were widely praised for their innovation and experimental spirit. Hailed as “**one of the best student theatre productions in Singapore,**” this renewed collaboration continues the pursuit of creative exploration, pushing artistic boundaries and advancing the evolution of theatre.

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MY BODY

## INDEX SYNOPSIS

### ARE YOU TRULY IN CONTROL OF YOUR OWN BODY?

Stanislavski, Biomechanics, Grotowski, Michael Chekhov, Suzuki... When actors step onto the stage, does their body still belong to them? Or does it become the property of the character, the director, the audience—or even the system itself?

As actors continually embody predetermined roles and narratives, is their body an instrument of free will, or merely a vessel of control? When performance becomes an exercise in observation, manipulation, and regulation, where does the actor's autonomy truly reside? This bold and boundary-defying piece of experimental theatre strips away the layers of performance to uncover the core questions: Who is in control? Who is watching? And who is the true protagonist?

*My Body is (Not) My Body* is directed by Malaysian theatre-maker Seng Soo Ming and devised collectively by the graduating students of NAFA's Diploma in Theatre (English) program. With an open-ended structure, the production interrogates notions of body, power, and agency, while dismantling the myths surrounding artistic training and arts education.

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is (NOT)  
MY BODY

## INDEX

### DIRECTOR'S MESSAGE BY SENG SOO MING

#### WHAT IS PERFORMANCE? WHAT IS ITS PURPOSE?

As societal systems become more complete, does the body still belong to the individual, or does it belong to the system?

When personal discourse is decentralised and amplified through mass media, does it remain personal, or does it become a larger-scale collective critique?

When actors repeatedly serve the roles assigned to them and relive the lives of their characters on stage, are their bodies autonomous or controlled? If an actor's body and critical thinking are no longer autonomous, is it still performance?

For me, having worked in theatre creation for many years, it has essentially been a journey of continuous questioning, responding, integrating, deconstructing, and re-questioning the world, the art of theatre, and even my own existence. All these explorations have been manifested at different times and with different teams through performance training and theatrical works. This time, being invited to NAFA to face a group of drama students preparing to enter the theatre industry has given me the opportunity to rethink and deconstruct these fundamental questions as a theatre practitioner. Starting from these questions, we embarked on this rehearsal and creative process. Interestingly, the students and I stand at opposite ends of a line, examining and

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is (NOT)  
MY BODY

## INDEX

### DIRECTOR'S MESSAGE BY SENG SOO MING

exploring these issues from two entirely different perspectives, yet through dialogue and collaboration, we've shaped them into a theatrical work.

For this creation, I revisited a piece I adapted eight years ago from Henrik Ibsen's *An Enemy of the People* - as the foundation. Using the actors' responses to and reflections on the characters as the core, we pushed forward the exploration of the questions raised above, while also attempting to discover a form of physical expression and performance style that belongs to us. Bringing the explorations from eight years ago to this new group of actors has been a fascinating experience. Their responses to the script and their exploration of the performing body have revealed many possibilities and tensions. What surprised me was how this process, from the working methods to the rehearsal and creation, stimulated the actors' hunger to develop a new performance language. What I increasingly look forward to is not just the quality of the performance, but the potential and explosive energy these actors carry for the future.

My body is my body? My body is not my body? Then what and how do we live with this body? In a world filled with chaotic information, conflicting demands, and incessant noise, we must continue to question, and we must continue to create.



\*MY BODY  
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MY BODY

# INDEX

## CREATIVE AND PRODUCTION TEAM

Curator / Creative Producer  
**Liu Xiaoyi**

Director  
**Seng Soo Ming**

Production Manager  
**Vivi Agustina**

Sound Designer  
**Meng Jiaoyang**

Stage Manager  
**Cheryl Lee**

Assistant Production Manager  
**Marilyn Chew**

Assistant Stage Manager  
**Muhd Haziq Kwee**

Lighting Coordinator  
**Emanorwatty Saleh**

Assistant to the Director  
**Leoni Safitri Leong**

Project Coordinators  
**Tay Qing Xin**  
**Chen Yitong**

Graphic Designer  
**Huang Suhuai**

Sound Design Mentor  
**Jing Ng**

Performers  
**Alyssa Hon**  
**Celine Min**  
**Clarice Eli Fong**  
**Min Razak**  
**Judah Kan**  
**Livia Mariabella**  
**Qushey Wahab**  
**Muhammad Asyraf**  
**Aqilah Azman**  
**Sakai Hanako**  
**Stephanie Gomas**  
**Yingxuan**  
**Natalie Linn Titus (u/s)**

\*MY BODY  
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MY BODY

# INDEX

## CREATIVE AND PRODUCTION TEAM



### Curator/Creative Producer Liu Xiaoyi

Liu Xiaoyi is the Artistic Director of Emergency Stairs in Singapore, recognized as a leading figure in experimental theatre and cultural exchange in Asia. With over 80 theatre productions as a director, playwright, and actor, he has dedicated two decades to pushing the boundaries of theatrical forms and fostering cross-cultural dialogue. Liu is also an educator, curator, and cultural critic. He has received numerous accolades, including the National Arts Council's Young Artist Award (2016), and the Global Outstanding Young Leaders Award by Asia Week (Yazhou Zhoukan) (2024). Liu has initiated and curated platforms such as Re-viewer (2014-present), Southernmost (2017-2019), No More Theatre (2018-present), and Emergency Academy (2020-present). Currently, he is a resident artist in Linjiang New District, Jiangsu, China, and serves as Senior Research Fellow at NAFA, Singapore.



### Director Seng Soo Ming

Soo Ming is the founder and artistic director of PITaPAT Theatre. A graduate of Singapore's Intercultural Theatre Institute, he toured internationally in Stan Lai's *The Village* (2008). In 2012, he established PITaPAT Theatre in Malaysia, nurturing talents who later won multiple ADA Drama Awards, including Best Actress. His acclaimed works include *An Enemy of the People*, *At the Moment* and *KAKAK*, both were invited to Taiwan's TTTIFA and India's ITFOK, earning seven ADA Drama Awards, including Best Director and Best Actor. Recent works include *Restart* (2022), *Two Lines in a Square* (2022), and *The Teacher Appreciation Banquet* (2023). During the pandemic, his online productions received widespread praise.

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MY BODY

## INDEX

# CREATIVE AND PRODUCTION TEAM



### Production Manager **Vivi Agustina**

Vivi is a production and stage manager in Singapore with extensive experience across theatre, dance, and concerts. Skilled in managing timelines, budgets, and backstage logistics, she collaborates seamlessly with creative teams to bring productions to life. Vivi usually stage manages and has called cues and coordinated shows at renowned venues like the Esplanade, ensuring every performance runs smoothly. Fluent in English, Bahasa Indonesia, and intermediate Mandarin, she builds strong connections and delivers smooth experiences to audiences through her dedication and adaptability.



### Sound Designer **Meng Jiaoyang**

Meng Jiao Yang was born in Shanghai in 2001 and now lives in Singapore. He is involved in theater performance, photography and sound design. He is currently studying Contemporary Chinese Theatre at the University of the Arts, Singapore. He has participated in the first Emergency Camp by Emergency Stairs and the Meyer hold Method Performance Workshop conducted by Li Xie. His performances are detail-oriented, believing in the influence of life awareness and physical sensitivity on the degree of vividness of a performance, and upholding the idea that imagination determines the level of characterization. His creations reflect on the current state of man, his state of mind, and the image of his position on choosing? to find an outlet for life. Jiao Yang is also an active photographer who specializes in capturing the chemical elements that collide with different people's movements and demeanor. IG: @kid5a7mnesia

\*MY BODY  
is (NOT)  
MY BODY

# INDEX

## CREATIVE AND PRODUCTION TEAM



### Stage Manager Cheryl Lee

Cheryl (she/her) is a bilingual stage manager and actor. Selected stage management credits: stage manager for *Hedda Gabbler* (The Winter Players); stage manager for *Hear Ye! Hear ME!* (PLAYlab, Esplanade); assistant stage manager for *Metamorphosis* (Intercultural Theatre Institute). Selected acting credits: *Playing With Fire* (Checkpoint Theatre), *People* (Wild Rice), *Stuffed With Feelings* (Playwrights' Cove, The Necessary Stage). Cheryl is looking forward to continuing certification in intimacy direction and coordination with Intimacy Directors and Coordinators (IDC), the leading and largest organisation training and certifying intimacy professionals worldwide. She also recently became a certified teacher under the Singapore Drama Educators Association's (SDEA) Essentials of Teaching and Learning Approaches for Arts Educators - Early Childhood programme.



### Assistant Production Manager Marilyn Chew

Marilyn is a freelance stage and production manager for theatre and dance. Her notable credits include Wild Rice, Esplanade's Chinese Festival of Arts (Huayi) & PLAYtime! series for young children, T.H.E Dance Company, Edinburgh Fringe Festival and Shakespeare's Globe Theatre. She is passionate about merging her know-how in psychology into her practice and has run a workshop for emerging stage managers. Marilyn recently completed her MA in Stage and Production Management (Distinction) at the Guildford School of Acting (UK). Follow her backstage adventures on IG: @marilynchewky



### Assistant Stage Manager Muhd Haziq Kwee

Muhd Haziq Kwee is a freelancer in the theatre, events, and entertainment industry with a background in Arts & Theatre Management from Republic Polytechnic. He is passionate about lighting and has worked on several shows at The Republic Cultural Centre (TRCC), The Star Performing Arts Centre and Dulwich College Singapore taking on various roles such as designing, programming, operating and set-up. Additionally, he has experience managing large-scale events, including concerts like Mayday, Seventeen, Joker Xue, and G.E.M., as a duty manager with the venue operations team at the National Stadium. He is dedicated to expanding his knowledge and skills in both management and technical aspects.

\*MY BODY  
is (NOT)  
MY BODY

## INDEX

# CREATIVE AND PRODUCTION TEAM



### Lighting Coordinator Emanorwatty Saleh

Emanorwatty began her love for theater in 1992. Her first major work as a lighting designer was for a daunting play *Indra Bangsawan* by Teater Kami, in 1997 at the Victoria Theatre. Bagged with years of experience since then, she attained a BA in Technical Theatre Arts from LASALLE College of the Arts in 2007. Almost instantly after, she became a mother.

Now since her return to the craft, she embarked on what she called street style where her approach is less formal and conventional, allowing more room for exploration and experimentation, and best of all, leading to unpredictability. Some of her recent credits in 2024 include, '*The Dog Who Wasn't Useful*' Huayi Festival 2024 by Drama Box Ltd (Esplanade Theatre Studio), '*Air*' 2024 by Drama Box Ltd (Singtel Waterfront), '*Phinny and Wally*' by Nine Years Theatre (Drama Centre Blackbox) and '*White, All White*' by The Necessary Stage (Esplanade Theatre Studio). IG @lamputepi



### Assistant to the Director Leoni Safitri Leong

Leoni Safitri Leong recently completed her Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA). She was awarded Top Scorer for Acting and is also a recipient of the Dean's List. Her roles at NAFA include Saloma and Mak in *Off Centre*, Ashley in *Normal*, Marianne in *Constellations*, Kayleen in *Gruesome Playground Injuries*, Helena in *A Midsummer Night's Dream*, Shen Teh in *The Good Person of Szechuan*, Fire Chief in *The Bald Soprano*, Olga in *Three Sisters*, and Nora in *A Doll's House*. She is currently involved with Singapore Theatre Company's The Young Company (TYC), where she continues to refine her craft and collaborate with fellow emerging artists. In her free time, she enjoys dancing across various genres, from street jazz to classical Indonesian dances, which enrich her artistic expression and cultural identity.

\*MY BODY  
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MY BODY

# INDEX

## CREATIVE AND PRODUCTION TEAM



### Project Coordinator Tay Qing Xin

Qing Xin is responsible for ticketing and publicity for this production. A graduate of NAFA Diploma in Mandarin Drama, she is currently a second-year student in the Bachelor of Arts in Contemporary Chinese Theatre at the University of the Arts Singapore (UAS). She has trained in Viewpoints methodology with Nine Years Theatre and served as an observer and documenter for a Meyerhold workshop conducted by Li Xie, organized by Dirks Theatre in Macau. She also performed as the Warrior in the children's play *Come on! Ryder*, produced by The Focus Theatre. Qing Xin was selected for the NAFA Talent Development Programme (NTDP) and has received multiple Dean's List Awards and Top Scorer recognitions. In the future, she aims to experiment with integrating traditional arts and contemporary theater.



### Project Coordinator Chen Yitong

Chen Yitong is currently an undergraduate student at Nanyang Academy of Fine Arts in Singapore. In the realm of art, she is active both on stage in theatrical performances and behind the scenes. She has been involved in the filming of short movies *Blind Spot* and *Heaven on Earth*, the feature film *Love in Youth*, as well as a promotional advertisement for Chinese tea culture. In this project, she is taking on the role of ticketing and publicity, and she is looking forward to contributing to its success.



### Graphic Designer Huang Suhuai

Suhuai is a multidisciplinary artist and graphic designer. She founded Plain Studio, through which she advances her artistic research and fosters interdisciplinary projects and collaborations within the art community. In 2020, she was honored with the International Takifuji Art Award. In addition to her visual arts practice, Suhuai has written and translated numerous theatre plays. In 2024, she directed the production *Seahigh* at Shekou Theatre Festival. [www.huang-suhuai.com](http://www.huang-suhuai.com).

\*MY BODY  
is (NOT)  
MY BODY

# INDEX

## PERFORMERS



Performers  
**Alyssa Hon**

Alyssa Hon has loved being on stage for as long as she can remember, and is now extremely proud to be a graduating student of Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA). During her time at NAFA, Alyssa has stepped into the lives of “Olga” in *Three Sisters*, “Nina” in *Nina in the Morning*, “Bernadette” in *Lemons Lemons Lemons*, “Miranda” in *The Tempest*, and “Grusha” in *The Caucasian Chalk Circle*. Alyssa has also been a recipient of the Dean’s List award. After graduation, she hopes to hone her craft in writing.



Performers  
**Celine Min**

Celine Min is completing her diploma in English theatre. She began performing before she could talk and has since honed her skills in acting, singing, and dancing. In 2023, she starred as “Roro Jonggrang” in *Roro Jonggrang – The Princess of the Prambanan Temple* during her school’s immersion program in Yogyakarta. Her stage credits include *The Taming of the Shrew* (“Katherine”), *Antigone* (“Antigone”), *The Seagull* (“Nina”), *The Cherry Orchard* (“Anya”), *Everything but the Brain* (“Elaine”), and *Constellations* (“Susan”). She is diving into musical theatre, merging her love for acting, dance, and music together.



Performers  
**Clarice Eli Fong**

Clarice is about to graduate from NAFA as a Diploma in Theatre (English Drama) student. Her stage credits include “The Bartender” in *The Bar* (2022), “Laura” in *Goblin Market* (2022), “Emilia” in *Othello* (2023), “John” in Naomi in the *Living Room* (2023), “Megan” in *Broken Biscuits*, and “Mother” as well as “Lily” in *Les Fleurs Du Changer* (2024) by Abyssal Balcony Operations. For the last role listed, she had to learn French lines. After graduating, she aims to continue working as a full-time actress as well as pursue her other interests such as scriptwriting, voice acting, directing, and singing.

\*MY BODY  
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MY BODY

# INDEX

## PERFORMERS



Performers  
**Min Razak**

Min Razak is a graduating student from Nanyang Academy of Fine Arts (NAFA) with a Diploma in Theatre (English Drama). His stage credits include roles as “Rodolpho” in *A View from the Bridge*, “Othello” in *Othello*, “Larry” in *Closer*, and “Every Brilliant Thing”. In 2023, he participated in the international production of *Cerita Ketupat* at the Asian Youth Theatre Festival in Iloilo, Philippines, organised by Buds Theatre. After graduation, he aims to be a versatile theatre practitioner, with aspirations to act on stage and screen, direct, design sound, and explore traditional dance-theatre in hopes of delivering thought-provoking performances.



Performers  
**Judah Kan**

Judah Kan is an actor, currently in his final year of Diploma in Theatre (English Drama) at the Nanyang Academy of Fine Arts (NAFA). Some of his favorite past roles include the “Narrator” in *Every Brilliant Thing*, “Greg” in *Reasons to be Happy*, and “Oliver” in *Lemons, Lemons, Lemons, Lemons, Lemons*. He has also performed with the Asian Youth Theatre Festival (AYTF) in 2024. After *My Body is (Not) My Body*, he hopes to continue performing in productions just as unique, with people just as special.



Performers  
**Livia Mariabella**

Livia Mariabella is completing her Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts. Her diverse stage credits include “Julia” in *The Two Gentlemen of Verona*, “Catherine” in *A View from the Bridge*, and “Robert Downs” in *Betrayal*. In early 2024, she made her debut outside of NAFA with her role of “Rose” in *Empathy Quest*, directed by Marc Valentine. In late 2024, she then took on a lead role as “Queen Mortina” in the 17th Mid-Autumn Festival with director Sun Ningfang. She aspires to be an all-around theatre practitioner, on-screen actress, and dancer.



\*MY BODY  
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MY BODY

# INDEX

## PERFORMERS



Performers  
**Qushey Wahab**

Qushey Wahab is a final-year student of the Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts (NAFA). His passion for theatre started in the Institute of Technical Education (ITE)'s Theatrical Ensemble. His diverse stage credits include "Mr. Boddy" in *Clue*, "Issac" in *To People in Paintings*, "Hovstad" in *An Enemy of the People*, "Angelo" in *Measure for Measure*, and "Ferdinand" in *The Tempest*. He aspires to be a soundman in the film industry and an all-around theatre practitioner, specifically in contemporary movement. He will be continuing his theatre practice in NAFA's Bachelor of Arts (Performance Making).



Performers  
**Muhammad Asyraf**

Muhammad Asyraf is a final-year Diploma in Theatre (English Drama) student at Nanyang Academy of Fine Arts (NAFA). His stage credits include "Trepnev" in *The Seagull*, "Krogstad" in *A Doll's House*, "Romeo" in *Romeo and Juliet*, and "Hamlet" in *Hamlet*. In 2023, Asyraf made his international debut at the Asian Youth Theatre Festival in Iloilo City, Philippines, organised by Buds Theatre, playing "Syakir" in a devised piece titled *Cerita Ketupat*. Asyraf aspires to a career in musical theatre, blending acting, music, and dance—though his next big role will be in National Service, where he'll be performing duties instead of monologues.



Performers  
**Aqilah Azman**

Aqilah Azman is a final-year Diploma in Theatre (English Drama) student at Nanyang Academy of Fine Arts (NAFA). With a deep love for performance and storytelling, she has portrayed a range of compelling characters, including "Masha" in *The Seagull*, "Nora" in *A Doll's House*, "Emma" in *Betrayal*, and "Alice" in *Closer*. Expanding her artistry beyond the local stage, in 2023, Aqilah made her international debut at the Asian Youth Theatre Festival in Iloilo, Philippines, organised by Buds Theatre, playing "Orked" in a devised piece titled *Cerita Ketupat*. Her dedication to the craft extends beyond acting, as she also expresses her rhythmic passion as a percussionist in *Dikir Barat*. Aqilah will continue her theatre practice by pursuing a Bachelor of Arts (Performance Making) at Nanyang Academy of Fine Arts. She aspires to create more theatre art forms for minority communities, using performance as a platform to amplify diverse voices and stories.

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### Performers Sakai Hanako

Hana Sakai is a final-year Diploma in Theatre (English Drama) student at Nanyang Academy of Fine Arts (NAFA). Her passion for performing began in her secondary school's drama club and has continued to thrive throughout her time at NAFA. Hana has showcased her versatility through a range of roles, including "Irina" in *Three Sisters*, "Mother" in *Boom*, "Lady Macbeth" in *Macbeth*, and "W" in *Lungs*. She has also demonstrated her directing abilities through her production of *Boom*, further expanding her artistic skill set. Hana aspires to pursue a career as both a director and an actor, on stage and screen.



### Performers Stephanie Gomas

Stephanie Gomas is a final-year Diploma in Theatre (English Drama) student at Nanyang Academy of Fine Arts (NAFA). Her roles at NAFA include "Nora" in *A Doll's House*, "Desdemona" in *Othello*, "Helena" in *A Midsummer Night's Dream*, "Anna" in *Closer*, "Emma" in *Betrayal*, and "Bernadette" in *Lemons, Lemons, Lemons, Lemons*. Expanding her artistry beyond the local stage, in 2023, Stephanie made her international debut at the Asian Youth Theatre Festival in Iloilo City, Philippines, organised by Buds Theatre, playing "Nita" in a devised piece titled *Cerita Ketupat*. Stephanie will continue her theatre practice by pursuing a Bachelor of Arts in Performance Making at Nanyang Academy of Fine Arts.

\*MY BODY  
is (NOT)  
MY BODY

# INDEX

## PERFORMERS



### Performers Yingxuan

Yingxuan is a final-year student pursuing a Diploma in Theatre (English Drama) at Nanyang Academy of Fine Arts. She has explored a diverse selection of roles such as Ms. Honey from the play *Matilda* as well as Piper in *Seasons* at the end of her second year, and also performed a significant monologue in the classic play *Macbeth!* Prior to being enrolled at NAFA, Yingxuan completed a Diploma in Acting at Singapore Media Academy. Yingxuan is actively pursuing her dream of being an actor while also working on her content creation.



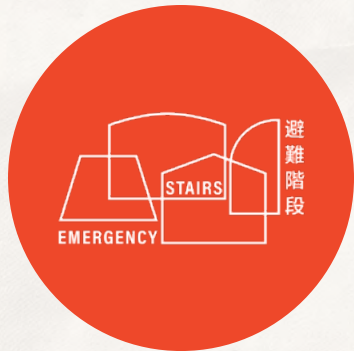
### Performers Natalie Linn Titus(u/s)

Natalie Linn Titus is a performer, live media artist, theatre-maker, and drama educator with a Bachelor of Arts in Performance Making (NAFA). She has worked on productions such as *Bawang Putih Bawang Merah* (Teater Ekamatra) and *Re:Assembly* (Drama Box). Her performances explore immersive storytelling and interactive experiences. As a performance-maker, her interest lies in finding significance in materials and objects.

\*MY BODY  
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MY BODY

# INDEX

## EMERGENCY STAIRS



Emergency Stairs is a Singapore-based international experimental arts group.

Since its founding in 2017, Emergency Stairs has quickly established itself as one of the representative experimental arts groups in Singapore, and is regularly invited to perform and exchange in more than 30 cities around the world.

Under the leadership of Artistic Director Liu Xiaoyi, Emergency Stairs has created a body of works that challenges the existing boundaries of theatre making. The company has also devoted itself to the development of cross-media art forms and cross-cultural art environments by initiating international exchanges, the cultivating of cultural leadership among artists, and promoting arts research and arts criticism.

Emergency Stairs endeavours to be a leading cultural institution in the region.

For more information:

<https://emergencystairs.org/>

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MY BODY

# INDEX ACKNOWLEDGEMENT

We sincerely thank the following friends for their selfless help in the creation and production process. Without you, this project would not have been possible.

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Zhuang Chuhang  
NAFA's faculty and staff  
Media Friends  
Friends of Emergency Stairs

Supporting Partner:  
Chronos Entertainment



(providing technical support for the setup of the bullet comment system and financial support)

With special thanks to:  
Ms. Anastasia Chen for her generous support

# INTO CAMPUS

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