

17—20 April 2025

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

NAFA Studio Theatre

Tickets: \$20

ENTER

*假的
表演就是
是(真的)
表演

Fake
Performance
is (Real)
Performance

导演 Director

梁晓端

Melissa Leung Hiu Tuen

(香港) (Hong Kong)

南洋艺术学院戏剧专业文凭

(华语戏剧) 毕业作品

Together with the graduating class of NAFA

Diploma in Theatre (Mandarin Drama)

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

避難階段与南洋艺术学院
联合呈现



NAFA
Nanyang Academy of Fine Arts

UAS
University of the Arts
Singapore

3 演出信息

4 项目简介

6 剧目简介

7 创作源起

9 导演的话

24 PERFORMANCE
INFORMATION

25 PROJECT
INTRODUCTION

27 SYNOPSIS

28 THE ORIGIN OF
CREATION

30 DIRECTOR'S
MESSAGE

11 创作和制作团队

17 演员

22 关于避難階段

23 鸣谢

32 CREATIVE AND
PRODUCTION TEAM

38 PERFORMERS

43 EMERGENCY STAIRS

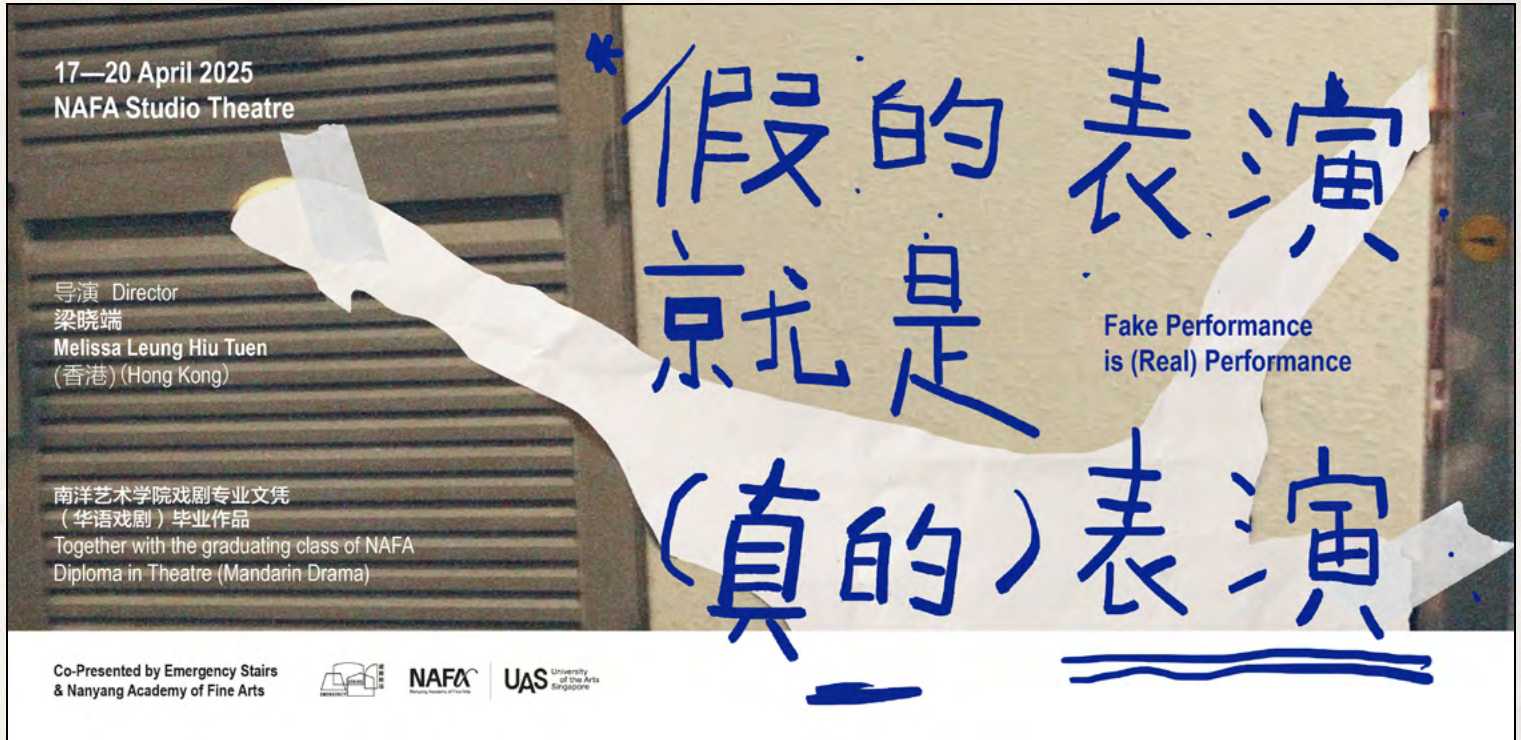
44 ACKNOWLEDGEMENT

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演出信息



假的表演就是
(真的) 表演

时间:

2025年4月17日 (星期四)
-20日 (星期日)

地点:

南艺实验剧场

语言:

华语及其它语言,
带部分英文字幕

时长:

90分钟

身体的边界何在？舞台的真实何在？

在2025毕业演出中，南洋艺术学院戏剧专业文凭（英语戏剧与华语戏剧）的毕业生们将以两个剧目——《我的身体（不）是我的身体》与《假的表演就是（真的）表演》——深入探讨这些问题。由南洋艺术学院与避難階段联合呈现，刘晓义担任创意制作人，这两部作品挑战了传统剧场的边界，重新思考表演的自主性、创作主体性及舞台上的控制权。

马来西亚导演程守明的《我的身体（不）是我的身体》剖析了表演训练与艺术教育中的权力关系。通过身体化、开放性的探索，作品质疑：演员的身体仍然属于他们自己，还是已成为外在力量的工具？

香港导演梁晓端的《假的表演就是（真的）表演》则将演员和观众带入一场不可预测的戏剧旅程。当演出因突发状况被打乱，演员们被迫在混乱中重新建构舞台现实。作品让我们重新思考剧场的本质——信任、即兴、虚构的界限何在？

这两部作品不仅展现了当代剧场的不断演变，

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

项目简介

也映射了演员在舞台上的多重身份——既是主体，也是客体；既是创造者，也是被创造的对象。对于这些即将步入行业的年轻艺术家而言，2025 毕业演出不仅是他们的最终实验，也是他们对剧场最深刻的提问，或许，也是他们最真实的演出。

值得一提的是，早在2022年，避難階段便与南艺联合制作了《冒犯观众》和《理想学校》两部作品。当时，这两部作品因其创新性与实验精神，获得了广泛好评，并被誉为“新加坡最好的学生剧场作品之一”。此次再度合作，必将继续延续这一创新探索的精神，挑战艺术的极限，推动剧场的进一步发展。

舞台上有没有绝对的真实?

训练、选角、创作、排练、制作……这个演出按部就班地进行着，直到一个意外事件的介入，原计划无法执行。当一切都被推翻时，演员们该选择虚假地搬演一个演出，还是真实地重现一个事件?

如果舞台上的表演注定都是虚假的，那为什么我们对表演的信条是“真听、真看、真感受”？表演究竟是一门“弄虚作假”的技术，还是一场“真情实感”的事件？演员们能否从写实主义表演的信条中解放出来，寻找到对表演更大胆的定义呢？

《假的表演就是（真的）表演》由梁晓端（香港）执导，由南艺戏剧专业文凭（华语）的毕业班同学们集体创作。作品打破了传统表演的界限，探讨表演的本质和演员的定位，成为一场关于真实、叙事构建和自主性的深刻对话。

这个作品是源于创作团队对艺术教育的提问，
能不能做一个戏是——
让观众看见演员自身？
让演员经验到自身和角色之间的关系？
在观演关系当中，什么是真实？

于是我们想：
如何成为角色？
如何成为演员？
当代演员需要什么训练？
“我”想成为一个怎样的演员？
自我和角色有什么关系？

如何演活“真实”？
什么是“实”？
“假戏”如何“真做”？
怎样才算是“真”的表演？
我们真的在“当下”吗？

剧场可以是如何？
我们需要怎样的演员？
“我”想看一台怎样的戏？

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作源起 梁海颐

导演梁晓端带着这些疑问，从演员、角色、自身三者中穿梭，以跨越不同年代的经典文本，划时代的训练方法，叩问剧场中的真实，思考当代剧场的未来。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

导演的话 梁晓端

以往在我的岗位上，都是要追导演或编舞写出XX的话。这次，换我被追杀死线了。可我真的写不出来，因为经历太多了，下笔此刻，我和同学们一起渡过了三周，可我觉得仿佛三年。

我们每天做身体训练、讨论、反思、排练、提问、打破常规、寻找新的方式和逻辑。我跟同学们分享我对剧场创作的想法，我对演员训练的信念，我对艺术修养的执着。

要说这个演出的中心思想、或命题意识、或内容。我想，也不是重点了。我脑海里记得的，是我在排练时看到同学的突破而流眼泪；留在排练室到八点，和几个同学聊戏，然后，第二天，大方向就出来了；早上回来，看到白板上同学写下对主题的多种视角和讨论方向；每天在地板上伸展和滚动的身体；闪亮的眼睛一直看着我……

通过这所有的日常，我们共同寻找属于我们这个群体的声音。

写着写着，我还是想再多一点……

这个戏名不是“戏名”，是一项研究题，用一场表演去验证去发现。剧场中真的是假，还是假的是真？并不能二分。因为当代表演艺术

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

导演的话 梁晓端

要处理的往往都是我们生活中的Complexity。这次受邀来新参与南艺的毕业作品，对我来说，这次我们做的剧场，像麦怡珂·布黎克《实践构作：剧场、舞蹈、表演的创作与思考》(Doing Dramaturgy: Thinking Through Practice by Maaïke Bleeker)中提到正点剧团(Dead Centre)的构作方向：

“当你要做一个演出，你就在某个程度上探问了：剧场应该要是这样吗？换句话说，我们认为剧场应该要是这样……我们做的剧场可以理解为一种感官宣言。”

所以，你所看到的或感受到的，是我们这个群体在过去的四周所发现的，这个宣言会一直持续，扩展，演变，就像一代又一代的剧场先锋一样。

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队

策划/
创意制作人
刘晓义

导演
梁晓端

制作经理
李奇颖

戏剧构作
梁海颐

视频设计
罗瀚文

声音设计
孟骄阳

舞台监督
Linfelide

助理制作经理
赵洁恩

副舞台监督
Linfelide

灯光协调员
Emanorwatty Saleh

项目协调
陈奕彤
郑清新

平面设计
黄素怀

声音设计指导
黄劲

演员
常熙雅
陈雨青
陈智伟
张珈绮
蔡颖琳
林静
刘波儿
刘颜琦
卢栩缤
马笑彧
张宁芯
沈健晖
薛佳睿

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队



策划/创意制作人 刘晓义

刘晓义是新加坡艺术团体“避难阶段”的艺术总监，被誉为亚洲实验性剧场和文化交流领域最具潜力的领军人物之一。在过去二十多年里，刘晓义以导演、编剧和演员的身份参与了超过80部剧场作品，致力于剧场形式的创新与突破，同时积极推动跨文化和跨地域的交流。他也是一位活跃的策展人、教育者和文化评论员。刘晓义曾荣获多个奖项，包括了新加坡国家艺术理事会“青年艺术奖”（2016）和《亚洲周刊》“全球杰出青年领袖奖”（2024年）。他创办并策划的平台包括“众观”（2014年至今）、“最南阶段”（2017-2019年）、“不再剧场”（2018年至今）和“避难学院”（2020年至今）等等。目前，刘晓义是江苏省南通市临江新区的签约艺术家，且担任南洋艺术学院的高级研究员。



导演 梁晓端

梁晓端现为城市当代舞蹈团剧场构作，具备跨文化及跨媒介界的背景和经验，涉猎不同岗位，包括导演、形体指导、演员、舞蹈剧场构作。她于新加坡跨文化戏剧学院（Intercultural Theatre Institute）接受当代演员训练，同时学习四种亚洲古典戏剧。其后旅居新加坡及韩国，于2018年回流香港并加入城市当代舞蹈团，随后于香港演艺学院完成香港演艺学院戏剧艺术硕士课程（主修剧场构作）。近期参与的作品有：城市当代舞蹈团《快乐颂Evolving》、《Living Up/喻 to Death》；进剧场《爱在蔓延时》；前进进戏剧工作坊《听摇滚的北京猿人2021》。她凭小息跨媒介创作室的《卡桑德拉/表象终结之世界》获IATC（HK）2018剧评人奖「年度演员奖」。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队



制作经理 李奇颖

Vivi是制作兼舞台经理，拥有丰富的剧场、舞蹈和音乐会经验。擅长时间管理、预算统筹和后台协调，她与创意团队紧密合作，实现精彩演出。Vivi主要负责舞台管理，并在滨海艺术中心等知名场馆协调演出，确保流程顺畅。精通英语、印尼语及中级中文，她善于沟通，以专业与灵活性为观众带来流畅的演出体验。



戏剧构作 梁海颐

独立创作人/剧场构作，以香港为根，活跃于欧亚。她从地域和身体出发，探索在地文化和身份的多重性，研究主题包括海洋与城市记忆。2022年获荷兰奖学金，毕业于荷兰乌特勒支大学当代戏剧、舞蹈和戏剧构作硕士。其作品曾于糸岛、克特雷特、堤奇诺、泗水等城市作驻留/演出。2024年她成立艺术平台「如果时间有限公司」，连结不同媒介，共同想像未来人文风景。



视频设计 罗瀚文

念时传媒创始人；新加坡世界开发研究院“艺术文化交流顾问”；WPTIF论坛成员；现就读于NAFA 本科当代华文剧场专业。曾执导《一纸命》、《糖霜》等影视作品，有着多年的舞台经验，曾参与多部影视项目如《不可饶恕的罪恶》、《浴水重生》、“UOB银行广告拍摄”等。在本次项目中担任了影像制作一职。

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队



声音设计 孟骄阳

2001年出生于上海，现居新加坡。涉足剧场表演、摄影及声音设计。现就读于新加坡艺术大学当代华语剧场专业。参与过避难阶段第一届避难营及李邪梅耶荷德方法表演工作坊。他的表演着眼于细节、相信生活觉知和身体敏感度对表演鲜活程度的影响，秉持着想象力决定人物塑造层次的观点。他的创作反思人的现状、心态、立场对选择的影响，为人生寻找出口。骄阳也是一个积极的摄影者，他擅长捕捉不同人的动作和神态碰撞出的化学元素。

(IG @kid5a7mnesia)



舞台监督/副舞台监督 Linfelide

在Linfelide，我们坚信：成功的关键在于建立深厚的联系。这不仅是我们的理念，更是我们践行每一项策略的核心。我们不只是追求可衡量的结果，而是打造真正能够连接人与品牌的定制化解决方案，助力合作伙伴实现长远增长，而非仅仅满足眼前需求。从展览、活动到品牌形象设计，我们接手所有复杂环节，让您专注于最重要的事情——您的愿景。我们精心策划并精准执行每一场活动，从小型研讨会和戏剧演出到大型国际会议，确保每一处细节都达到卓越标准。我们的服务涵盖活动制作的全方位支持，包括概念策划、后勤管理和观众互动，打造既具影响力又令人难忘的体验。

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队



助理制作经理 赵洁恩

洁恩是位专业的制作舞台监督。2024年，她也在英国完成了舞台监督的研究学业 (MA Stage and Production Management)。在这之前，洁恩已经活跃与新加坡剧场，曾与多个团体和艺术家工作。其中包括：新加坡跨文化表演学院 (Intercultural Theatre Institute)，九年剧场 (Nine Years Theatre) 和 Toy 肥料厂 (Toy Factory Productions)。



灯光协调员 Emanorwatty Saleh

Emanorwatty自1992年起便投身剧场艺术，开启了她对舞台的热爱。1997年，她担任Teater Kami剧团作品《Indra Bangsawan》的灯光设计师，该剧于维多利亚剧院上演，标志着她首次涉足重量级制作，挑战艰巨。此后，她累积多年实务经验，并于2007年毕业于拉萨尔艺术学院，获得舞台技术艺术学士学位。不久，她亦迎来了人生新阶段，成为一位母亲。

重返舞台后，她开辟了一种被她称为“街头风格”的创作路径——不拘泥于传统与形式，赋予创作更多开放与实验的空间，而最珍贵的，是那份不可预期的惊喜。她的近期作品包括：

《The Dog Who Wasn't Useful》——华艺节2024 (戏剧盒)；
《Air》2024 (戏剧盒)；《Phinny and Wally》(九年剧场)；
以及《White, All White》(必要剧场)。

Instagram: @lamputepi

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

创作和制作团队



项目协调 陈奕彤

陈奕彤目前就读于新加坡南洋艺术大学本科。在艺术领域，我既活跃于剧场表演台前，也深耕于幕后工作。我曾参与拍摄微电影《盲区》《heaven on earth》，电影《青爱》，还参与过中国茶文化宣传广告的拍摄。在本次项目里，我担任票务与宣传工作，期待为项目贡献自己的力量。



项目协调 郑清新

清新负责本次制作的票务与宣传工作。她毕业于NAFA华语戏剧文凭课程 (Diploma in Mandarin Drama)，现就读于新加坡艺术大学 (UAS) 当代华语戏剧文学士二年级。她曾学习九年剧场的观点训练法，并在澳门由 Dirks Theatre 主办、李邪执教的梅耶荷德工作坊担任记录观察员。此外，她在焦点剧场儿童剧《爷爷的冒险岛 (Come on! Ryder.)》中饰演勇士一角。Qing Xin 曾入选NAFA 杰出人才发展计划 (NTDP)，并多次获得Dean's List Award及Top Scorer。未来，她将尝试传统艺术与当代戏剧的结合实验。



平面设计 黄素怀

素怀是一名跨媒介艺术家和平面设计师，创立平原工作室——通过策展与制作支持独立艺术创作、调研以及跨学科实践。2020年，素怀获得日本交通文化协会颁发的“国际泷富士艺术奖”。除了视觉艺术，素怀也投身剧场，创作和翻译了多部作品。2024年她导演的作品《四海》在蛇口戏剧节上演。

更多信息请浏览 www.huang-suhuai.com

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演员



演员
常熙雅

常熙雅正在南洋艺术学院表演学院攻读华语戏剧专业，在此之前她毕业于中国北方曲艺学校。她曾饰演的舞台剧角色有：《三姐妹》伊莉娜，《玩偶之家》娜拉，《特洛伊妇女》卡珊德拉，《第十二夜》奥丽维娅，《四川好人》神仙和女店主，《姓》表演者(韩雪卿导演)。她曾饰演的京剧角色有：《贵妃醉酒》杨玉环，《天女散花》天女，《白蛇传》白素贞，《红鬃烈马》王宝钏，《凤还巢》程雪娥，《坐宫》铁镜公主，《西施》西施等等.....



演员
陈雨青

雨青正在南洋艺术学院攻读戏剧艺术(荣誉)学士学位课程。他在南艺所饰演的角色有：《玩偶之家》阮克大夫，《婆母》潘菲卢斯，《暴风雨》斯丹法诺，《四川好人》木匠林度&警察。除了演戏之外，他还活跃于后台制作，比如：《老妇还乡》后台(音效)，《女生(姓)》后台(灯光)，等。他亦喜欢剧本创作。



演员
陈智伟

我是陈智伟，南洋艺术学院的戏剧学生，沉浸于戏剧的世界，如鱼得水。戏剧于我而言，不仅是表演的艺术，更是生命的镜子，映照百态人生。我热爱舞台上千变万化的角色，喜欢在不同的故事中游走，体验各种人生轨迹。每一次灯光亮起，仿佛灵魂被点燃，化身为角色的灵魂，诉说属于他们的悲欢离合。我是一个阳光男孩，笑容是我的标志，热情是我的信念。我相信戏剧的力量，它能连接人心，启发思考，让观众在一笑一叹间看到自己。人生如戏，戏如人生，我愿在戏剧的世界里不断探索，以角色为笔，书写一段段动人的篇章，把情感与故事传递给每一位观众。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演员



演员
张珈绮

张珈绮正在新加坡南洋艺术学院攻读华语戏剧专业。之前毕业于武吉班让政府中学。舞台剧作品包括《海鸥》妮娜、《玩偶之家》娜拉、《普罗米修斯》歌队、《李尔王》高纳里尔、《大胆妈妈和她的孩子们》招募员和厨师。她亦活跃于主持，曾担任UAS开放日及欢迎派对主持人。她接受过配音及舞台制作训练，曾获院长嘉许名单及多项最佳成绩奖。



演员
蔡颖琳

蔡颖琳就读于新加坡南洋艺术学院，主修华语戏剧。她曾参与多个舞台演出，挑战多样化角色，包括 NAFA Artist Residency 制作《此刻时》中的马与旁述者A、《姓》的表演者（导演：韩雪卿）、《青鸟》中的妹妹（导演：黄子溢，主办单位：ATEC）、《凤还巢》中的家丁（主办单位：平社）及《嫦娥奔月》中的书童（主办单位：南华小学）。除了表演，她也积极投身幕后制作，曾在《妈呀！又不见了？》中担任 Runner（导演：Jalyn），并在九年剧场作品《豚豚与鲸鲸》和《只在乎你》中负责前台管理。此外，她还曾在戏剧盒的《Camp 0》中担任调解员，并为平社的《旧曲新声唱响狮城》提供字幕支持。



演员
林静

林静正在南洋艺术学院攻读华语戏剧，之前毕业于温州中学外国语学院。她曾饰演过的角色有：《大胆妈妈》里的大胆妈妈；《鸟王》的鸟王；《变色龙》里的大娘；《玩偶之家》里的娜拉；《李尔王》科里迪亚；《萨勒姆的女巫》的艾比。其他的表演经历包括：在国家图书馆里参与的新华诗歌会，在初中theater cca里演过《仲夏夜之梦》里的精灵仆人帕克。除了演戏之外，她同时学习过kpop，主持，以及跆拳道。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演员



演员
刘波儿

刘波儿现就读于南洋艺术学院华语戏剧三年级。她曾饰演过的角色有：《四川好人》沈黛、隋达 (Shen Te、Shui Ta)，《玩偶之家》娜 (Nora)，《樱桃园》柳苞芙 (Lyubov)，《哈姆雷特》王后，《雷雨》繁漪，《原野》金子等等。其他NAFA表演经历：《大胆妈妈和她的孩子们》和《四川好人》舞台监督，《哈姆雷特》导演。



演员
刘颜琦

刘颜琦，现就读于新加坡南洋艺术学院表演学院华语戏剧专业，堪称闯入艺术天地的理科生。从小对数字敏感的她，一次偶然的机会与艺术邂逅。在她眼中戏剧宛如一把神奇的钥匙，为她开启了全新的世界。随着学习与实践的深入，刘颜琦逐渐对戏剧形成了自己的见解。然而探索的过程中，各种疑问也接踵而至。这些问题时常让她陷入激烈的头脑风暴。但奇妙的是，每次风暴过后，她都会迎来成长，在戏剧之路上稳步迈进。



演员
卢羽缤

卢羽缤是南洋艺术学院2022届中文戏剧专业的应届生，在校期间曾获得优异奖。参与过的戏剧作品有《孙悟空传奇》虾米精 (焦点剧场)，《此刻时》男孩与旁述者B (NAFA x 驻留艺术家)，《青鸟》哥哥 (NAFA x 亚洲戏剧教育中心)，《4.48 精神崩溃》歌队 (NAFA) 等等。舞蹈作品有《风起云涌》 (城隍艺术学院)，《普兰巴南公主》 (印尼日惹学院)。影视作品有，《久违的微笑》自闭症患者 (STARMZ MOVIE PRODUCTION)，《青春小鸟》后台人员 (哇哇映画)。京剧作品有《打龙袍》太监 (平社)

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演员



演员
马笑彧

马笑彧，现就读于新加坡南洋艺术学院戏剧表演专业，参与作品包括《原野》饰演花金子《子曰》饰演班长《奥赛罗》饰演苔丝狄梦娜《大胆妈妈和她的孩子》饰演哑巴女儿《玩偶之家》饰演娜拉，参与《新加坡驻中大使馆古装秀》等，还参与过安徽卫视浙江卫视黄山卫视等多次录制。



演员
张宁芯

宁芯正在南洋艺术学院读戏剧专业文凭，她从6岁就开始表演，虽然性格内向，但热爱在舞台上和镜头前塑造角色表演。校外虽有一定的拍摄和表演经验但不多。校内参与过大量戏剧演出，涵盖斯坦尼体系表演，以及《海鸥》阿尔卡季娜 / 《三姐妹》伊利娜 / 《错误的喜剧》大安提福勒斯 / 《大胆妈妈和她的孩子们》大胆妈妈 / 《被缚的普罗米修斯》等古今中外的经典剧目，也尝试过当代戏剧。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

演员



演员
沈健晖

健晖是南洋艺术学院 (NAFA) 华语戏剧专业的一名应届毕业生，他在戏剧中的角色包括：《玩偶之家》中的阮克大夫（导演：张京），《樱桃园》中的卢波夫金（导演：张京）。除了表演，他还积极参与后台制作工作。他曾担任《Tok Tik Tok清河图》的副舞台监督（导演：马叶仙，由YPPAE呈现）、《青鸟》的音响操作员（导演：张京，由ATEC呈现），并为许多演出设计了音效，如他自己导演改编的《傻姑娘与怪老树》（由NAFA呈现）。



演员
薛佳瑞

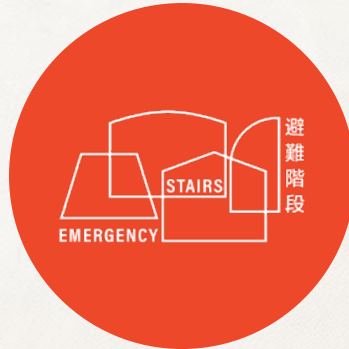
薛佳睿毕业于南洋艺术学院戏剧（华语戏剧）专业。她在NAFA参演过：《樱桃园》（雅莎）、《玩偶之家》（娜拉）、《特洛伊女人》（赫卡柏）、《第十二夜》（玛丽亚/奥利维亚）、《四川好人》（沈岱/马妻）。除了戏剧，她还热衷于各种艺术形式，包括绘画、设计、素描，以及炭笔、水彩、彩铅、丙烯和油画创作。她也涉猎音乐，擅长钢琴、大提琴、口琴，并尝试舞蹈。

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

目录

关于避難階段



避難階段是设立于新加坡的国际实验艺术团体。

自2017年成立以来，避難階段迅速成为新加坡具代表性的实验艺术团体之一，并已经受邀在世界各地超过30个城市参与演出和交流。

在艺术总监刘晓义的带领下，避難階段创作了一系列对剧场创作极具挑战的作品。同时，避難階段也通过开展国际交流、培养文化领袖、促进艺术研究和文化批评等方式，投身于跨媒介艺术形式和跨文化艺术环境的发展。

避難階段致力于成为区域性的文化领袖。

更多详情：<https://emergencystairs.org/>

我们衷心感谢以下朋友在创作和制作过程中给予的无私帮助。
没有你们，这个项目无法顺利完成。

曾昭程
周庆隆
詹辉振
黄素怀
何子详
许慧玲
许婉婧
李俊贤
林姿仪
黄劲（声音设计指导）
吴美箬
吴南财
Michelle Tan
鄧梓健（香港，摄像师）
董家威
王颖婷
杨荣肇
庄楚航
南洋艺术学院的教职员工
媒体朋友们
避難階段的朋友们

支持机构：念时家族



（提供弹幕系统的搭建技术支持并提供资金支持）

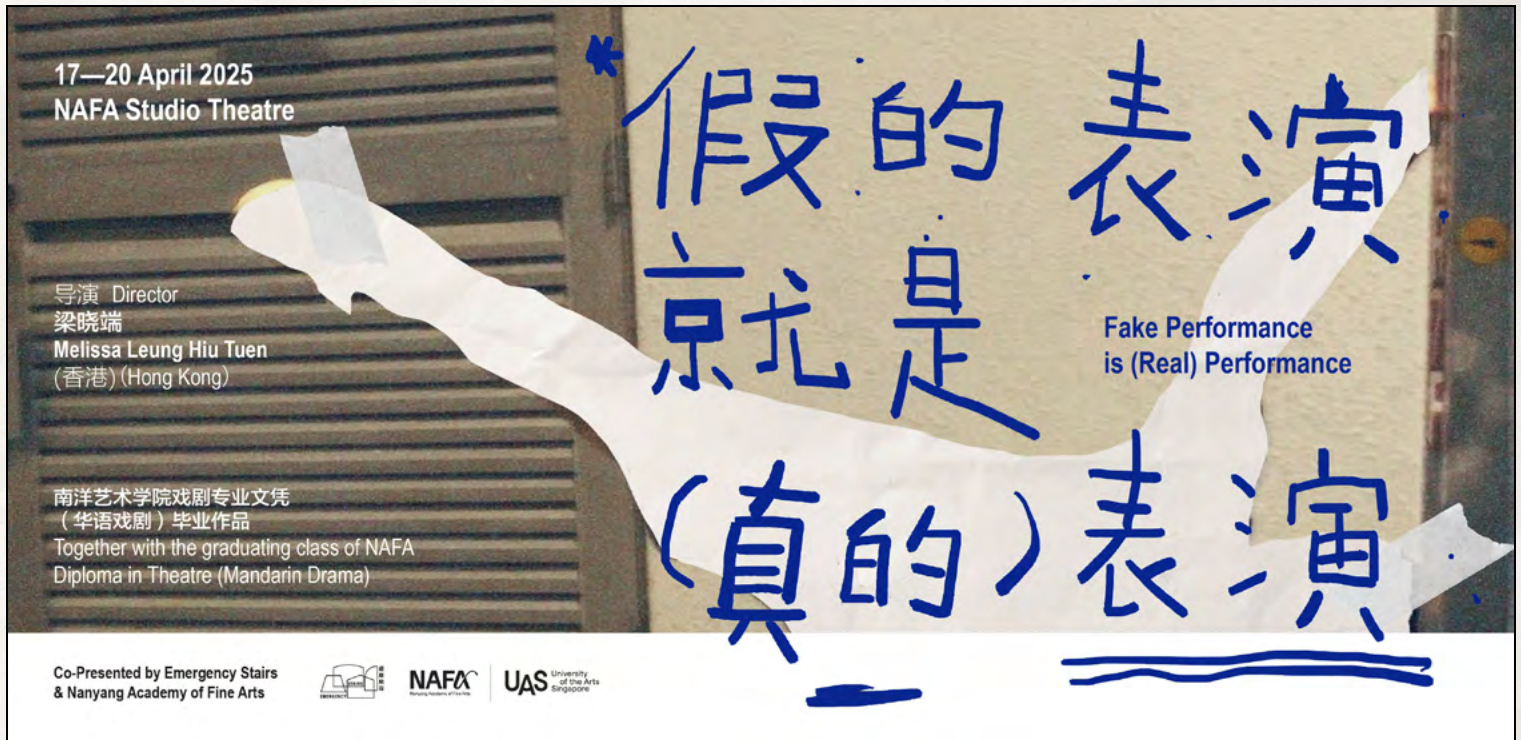
特别鸣谢
陈世韵女士的慷慨资助

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMANCE INFORMATION



***Fake
Performance
is (Real)
Performance***

Date:

April 17th (Thursday)
– 20th (Sunday), 2025

Venue:

NAFA Studio Theatre

Language:

Mandarin and other languages,
with partial English surtitles.

Duration:

Approx. 90 minutes

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

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.

CAN ABSOLUTE TRUTH EVER EXIST ON STAGE?

Training, casting, creation, rehearsals, production - everything proceeds as planned until an unforeseen event disrupts the process. The original plan becomes impossible to execute. In this moment of upheaval, do the actors still construct an illusion, or do they truthfully reenact the event?

If all stage performances are inherently artificial, why do we uphold the principles of “true listening, true seeing, and true feeling”? Is acting merely the craft of fabrication, or is it an event of genuine emotional experience? Can actors break free from the conventions of realism to redefine performance through bold new perspectives?

Fake Performance is (Real) Performance is directed by Hong Kong’s Melissa Leung Hiu-Tuen and collaboratively devised by the graduating students of NAFA’s Diploma in Theatre (Mandarin) program. This production transcends the boundaries of conventional theatre, exploring the essence of acting and the evolving role of the performer. It unfolds as a profound dialogue on authenticity, narrative construction, and artistic autonomy.

THE ORIGIN OF CREATION BY ALYSA LEUNG

This work originates from the creative team's inquiries into the nature of arts education. Is it possible to create a piece of theatre that -

Allows the audience to truly see the actors?
Enables the actors to experience the relationship between selves and characters?
And within the performer-spectator dynamic, what constitutes authenticity?

So we asked ourselves:
How does one become a character?
How does one become an actor?
What kind of training does a contemporary actor require?
What kind of actor do I wish to become?
What is the relationship between self and role?

How do we perform "truth"?
What is "real"?
How can the "fiction" of theatre be made "real"?
What defines "truthful" performance?
Are we truly present in the moment?

THE ORIGIN OF CREATION BY ALYSA LEUNG

What can theatre be?

What kind of actors do we need?

What kind of theatre do I long to see?

Director Melissa Leung enters this labyrinth of questions, navigating between the actors, the roles, and the selves. Through texts spanning generations and revolutionary methods of training, she interrogates the notion of truth in theatre and contemplates the future of contemporary performance.

DIRECTOR'S MESSAGE BY MELISSA LEUNG HIU TUEN

In the past, I was always the one chasing after directors and choreographers to write their programme notes. This time, the tables have turned - now it's my turn to be hounded by a deadline. Yet here I am, struggling to write, not because there's too little to say, but because there's far too much. As I sit down to write, it's hard to believe that only three weeks have passed with the students - it feels like three years.

Each day, we trained our bodies, questioned, reflected, rehearsed, challenged conventions, and searched for new forms and logic. I shared with them my approach to theatre-making, my belief in the necessity of actor training, and my unwavering commitment to artistic cultivation.

If you ask me what this production is about - its central concept, theme, or message - perhaps that's not the most important thing. What I carry with me are the moments: the tears I shed when I witnessed a student breaking through their own limits; the late evenings spent in the rehearsal room discussing scenes, only to discover the next day that the direction had suddenly become clear; the whiteboard filled with students' thoughts and perspectives on the theme; the bodies stretching and rolling across the studio floor; the shining eyes, fixed on me, filled with curiosity and trust.

DIRECTOR'S MESSAGE BY MELISSA LEUNG HIU TUEN

Through these shared rituals of daily creation, we searched together for the voice of our collective.

And as I write, I find myself wanting to say just a little more...

The title of this work is not simply a title. It is a research question - an investigation, a discovery process through performance itself. Is the truth in theatre false? Or is the false made true? Such binaries collapse, because contemporary performance must grapple with the complexity of lived experience.

Being invited to Nanyang Academy of Fine Arts for this Industry Project, I was reminded of something from *Doing Dramaturgy: Thinking Through Practice* by Maaïke Bleeker, in which she writes about the company Dead Centre:

“When you are putting on a performance, you are to a degree asking the question: should theatre be like this? Or, to put it differently, you are making a statement: we think that theatre should be like this. In this sense, their theatre may be understood as a kind of sensory manifesto.”

What you see - or feel - today is our own sensory manifesto: what we as a group have discovered over the past four weeks. And like every generation of theatre pioneers before us, this declaration will continue to grow, evolve, and transform.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

CREATIVE AND PRODUCTION TEAM

Curator / Creative Producer

Liu Xiaoyi

Director

Melissa Leung Hiu Tuen

Production Manager

Vivi Agustina

Dramaturg

Alysa Leung

Video Designer

Luo Hanwen

Sound Designer

Meng Jiaoyang

Stage Manager

Linfelide

Assistant Production Manager

Marilyn Chew

Assistant Stage Manager

Linfelide

Lighting Coordinator

Emanorwatty Saleh

Project Coordinators

Chen Yitong

Tay Qing Xin

Graphic Designer

Huang Suhuai

Sound Design Mentor

Jing Ng

Performers

Chang Xiya

Chen Yuqing

Chen Zhiwei

Chong Jia Chee

Chua Yin Ling

Lin Jing

Liu Boer

Liu Yanqi

Low Kien Bing

Ma Xiaoyu

Rachel Teo Ning Xin

Sim Kian Hui

Sze Jia Rui (Xue Jiarui)

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

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 Melissa Leung Hiu Tuen

Melissa holds a Master of Fine Arts (MFA) in Dramaturgy from the Hong Kong Academy of Performing Arts, complemented by professional acting training from the Intercultural Theatre Institute in Singapore and a Bachelor of Education from the Chinese University of Hong Kong. She is a multifaceted theatre artist whose practice spans stage performance, directing, acting and movement coaching, and dance dramaturgy. Her works are distinguished by a deep understanding of physical acting, intercultural theatre, and cross-disciplinary contemporary theatre. As an active presence in the performing arts scene, Melissa collaborates with prestigious dance and theatre groups in Hong Kong and internationally, bringing her unique perspective to each project she undertakes.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

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.



Dramaturg Alysa Leung

Alysa is an artist and dramaturg based in Hong Kong, travelling between Asia and Europe. She graduated with an M.A. in Contemporary Theatre, Dance and Dramaturgy at Utrecht University (2021-2022) with a full Holland Scholarship. She is devoted to combining sites, body and self-identity connections with artistic research, experimental performance and community arts. Her research interest ranges from cities to oceanic cultures. Alysa's work has been presented locally and across various cities, such as Surabaya, Taipei, Itoshima, Vienna, Kortrijk, and more. In 2024, she formed "If Time's Limited", a multidisciplinary collective of independent artists and researchers working in a fluid configuration in post-dramatic artistic research and performance projects.



Video Designer Luo Hanwen

Founder of Nianshi Media; "Art and Cultural Exchange Advisor" of the World Development Institute in Singapore. Member of the WPTIF Forum. Currently studying for a bachelor's degree in Contemporary Chinese Theatre at NAFA. He has directed film and television works such as A Piece of Life and Icing Sugar. With many years of stage experience, he has participated in several film and television projects, including Unforgivable Sin, Reborn from the Water, and UOB Bank Advertisement Shooting. He holds the position of video production in this project.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

CREATIVE AND PRODUCTION TEAM



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



Stage Manager/Assistant Stage Manager Linfelide

At Linfelide, we believe that the most crucial step of any execution is fostering connections. That's how we approach all our strategies: bespoke and tailored solutions that foster connections—not just tangible results with measurements. Our strategies are built to support our partners' growth, rather than simply address immediate needs. From exhibitions, to events, to brand identity designs, we take over what's complicated, so that you can focus on what truly matters: your vision. We plan and execute meticulously crafted events, from intimate workshops and theatre productions to large-scale conferences. Our services encompass all aspects of event production, including concept development, logistics management, and audience engagement, ensuring a welcoming and impactful experience.

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

CREATIVE AND PRODUCTION TEAM



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



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

*假的表演
其实是(真的)
表演

Fake
Performance
is (Real)
Performance

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 *Seahigh* at Shekou Theatre Festival.
www.huang-suhuai.com.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMERS



Performers
Chang Xiya

Chang Xiya is currently studying Mandarin drama at the School of Performance, Nanyang Academy of Fine Arts. Prior to this, she graduated from the Tianjin Art Vocational College. She has played various roles in stage productions, including Irina in *Three Sisters*, Nora in *A Doll's House*, Cassandra in *The Trojan Women*, Olivia in *Twelfth Night*, and both the Immortal and the Shopkeeper in *The Good Person of Szechwan*. She also performed in *Xing* by Han Xue Qing. In Peking Opera, she has portrayed numerous classic roles, including Yang Yuhuan in *The Drunken Concubine*, the Celestial Maiden in *The Celestial Maiden Scattering Flowers*, Bai Suzhen in *The Legend of the White Snake*, Wang Baochuan in *Red Mane Horse*, Cheng Xue'e in *The Phoenix Returns to the Nest*, Princess Tiejing in *Sitting in the Palace*, and Xi Shi in *Xi Shi*, among others.



Performers
Chen Yuqing

Yuqing is currently studying Diploma in Theatre (Mandarin Drama) from NAFA. The roles he played in NAFA include: Dr Rank in *A Doll's House*, Pamphilus in *Hecyra*, Stephano in *The Tempest*, the carpenter & the policeman in *The Good Person of Szechwan*. He had also helped out in various backstage crew, i.e., sound in *Lao Fu Huan Xiang*, lights in *Xing*, etc. He is also into playwriting.



Performers
Chen Zhiwei

I am Chen Zhiwei, a drama student at Nanyang Academy of Fine Arts, thriving in the world of theatre like a fish in water. To me, theatre is not just an art of performance but a mirror of life, reflecting the myriad faces of humanity. I love embodying diverse roles on stage, wandering through different stories, and experiencing various life paths. Every time the spotlight shines, it feels as if my soul ignites, transforming into the very essence of the character, telling their tales of joy and sorrow. I am a bright and cheerful person—my smile is my signature, and my passion is my belief. I believe in the power of theatre to connect hearts, inspire thoughts, and allow the audience to see themselves in moments of laughter and tears. Life is like a play, and a play is like life. I wish to keep exploring the theatrical world, using roles as my brush to paint touching stories and share emotions with every audience member.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMERS



Performers
Chong Jia Chee

Chong Jia Chee is a current graduate of Nanyang Academy of Fine Arts, Diploma in Theatre (Mandarin Drama). Her roles at NAFA include: Nina in *The Seagull*, Nora in *A Doll's House*, Chorus in *Prometheus*, Goneril in *King Lear*, Recruiter and Cook in *Mother Courage and Her Children*. Beyond acting, she has experience in event hosting. She was the emcee for UAS' Open House and Welcome Party. She has also trained in voice acting and stage production. Recognized for her academic excellence, she was on the Dean's List and received multiple Top Scorer awards.



Performers
Chua Yin Ling

Chua Yin Ling is a current graduate of Nanyang Academy of Fine Arts (NAFA) with a Diploma in Theatre (Mandarin Theatre). She has taken on a variety of stage roles, including Horse and Narrator A in *At This Moment* (NAFA Artist Residency), a performer in *Xing* (directed by Han Xueqing), Sister in *The Blue Bird* (directed by Huang Ziyi, presented by ATEC), a servant in *The Phoenix Returns to its Nest* (presented by Ping She), and a bookboy in *Chang'e Flies to the Moon* (presented by Nan Hua Primary School). Beyond acting, she is actively involved in backstage production. She worked as a Runner for *Oh Ma! Where Are You Again?* (directed by Jalyn) and handled Front of House (FOH) duties for *Phinny* and the *Wally and Everything For You* (both presented by Nine Years Theatre). Additionally, she served as a facilitator for *Camp O* (presented by Drama Box).



Performers
Lin Jing

Lin Jing is studying Chinese Drama at the Nanyang Academy of Fine Arts and previously graduated from the Foreign Language Institute of Wenzhou High School. She has played roles such as: Bold Mom in *Bold Mom*; King Bird in *King Bird*; Damsel in *Chameleon*; Nala in *A Doll's House*; Corydia in *King Lear*; and Abby in *The Witch of Salem*. Other acting experiences include: the N.H. Poetry Club in which she participated in the State Library, and playing Puck, the elf servant in *A Midsummer Night's Dream* in the middle school theater cca. In addition to acting, she has also studied kpop, hosting, and taekwondo.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMERS



Performers
Liu Boer

Liu Boer is studying Chinese Drama at the Nanyang Academy of Fine Arts. She has played roles such as: Shen Te and Sui Ta in *The Good Person of Szechwan*, Nora in *A Doll's House*, Lyubov in *The Cherry Orchard*, Queen in *Hamlet*, Fan Yi in *Thunderstorm*, Jin Zi in *The Wilderness*, etc. Other NAFA performance experiences: stage manager for *Mother Courage and Her Children* and *The Good Person of Szechwan*, director for *Hamlet*.



Performers
Liu YanQi

Liu YanQi who is studying in NAFA Mandarin theatre. She is a science student who fell into the art world. She is sensitive to numbers and came into contact with art by chance. In her world "Theatre" has opened the door to a new world for her, but in the process she feels full of doubts about theatre. These questions often make her feel brainstorming, but afterwards she starts her growth again.



Performers
Low Kien Bing

Low Kien Bing(Alex), a current student from Nanyang Academy of Fine Arts, majoring in Theatre (Mandarin Drama) and has been awarded the Merit Award, Dean's list, Top scorer during his studies in NAFA. His recent theatre works include *The Legend of Monkey Kings* as Shrimp (Focus Theatre), *At This Moment* as Boy and Narrator B (NAFA x Artist-in-Residence), *The Blue Bird* as Brother (NAFA x Asian Theatre Education Centre), and *4.48 Psychosis* as Chorus Member (NAFA). His dance performances include *Winds Rising and Clouds Surging* (Sheng Hong Arts Institute) and *Princess of Prambanan* (Indonesia Institute of the Arts Yogyakarta). In Peking Opera, he performed in *Beating the Imperial Robe* as a Eunuch (Pingsheh Beijing Opera Association). His film experience includes leading roles in *The Long Lost Smile* as an autistic patient (STARMZ Movie Production) and *I Believe I Can Fly* as a backstage crew member (Wawa Pictures).

*假的表演
京尤是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMERS



Performers Ma Xiaoyu

Ma Xiaoyu is currently studying Theatre Performance at Nanyang Academy of Fine Arts (NAFA) in Singapore. Her stage credits include *Wilderness* as Hua Jinzi, *The Analects* as Class Monitor, *Othello* as Desdemona, *Mother Courage and Her Children* as the Mute Daughter, and *A Doll's House* as Nora. She also participated in the Chinese Costume Showcase organized by the Embassy of Singapore in China, and has appeared in multiple television recordings with Anhui TV, Zhejiang TV, and Huangshan TV.



Performers Rachel Teo Ning Xin

Rae is a performance student currently pursuing a Diploma in Theatre (Mandarin) at Nanyang Academy of Fine Arts. Though naturally introverted, she is passionate about bringing characters to life on both stage and screen. Throughout her studies, she has explored a range of performance styles, from naturalism to epic theatre, appearing in productions such as *The Seagull*, *Three Sisters*, *The Comedy of Errors*, *Mother Courage and Her Children*, and *Prometheus Bound*. She incorporates Stanislavski's system into her work, allowing her to deeply engage with the psychological complexity of characters. Beyond her academic training, Rachel has taken on film and acting

projects outside of school, gaining hands-on experience in different mediums. She continually seeks to challenge herself artistically, refining her craft and stepping outside her comfort zone. More than anything, she values the power of storytelling and its ability to connect with audiences, making every performance a chance to explore new artistic possibilities.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

PERFORMERS



Performers
Sim Kian Hui

Kiwi is a current graduate of Nanyang Academy of Fine Arts (NAFA) with a Diploma in Theatre (Mandarin Theatre). His roles in theatre include: Dr Rank in *A Doll's house* (directed by Zhang Jing), Lubovkin in *The Cherry Orchard* (directed by Zhang Jing). Beyond acting, he is actively involved in backstage production. He worked as ASM for *Tok Tik Tok* (Director: Ma Ye Xian presented by YPPAE), sound operator for *Blue Bird* (Director: Zhang Jing presented by ATEC) additionally has designed many sound tracks for shows like his own directed adaptation of *The silly little girl and the weird old tree* (presented by NAFA).



Performers
Sze Jia Rui

Sze Jia Rui is a graduate of Nanyang Academy of Fine Arts with a Diploma in Theatre (Mandarin Drama). Her past performances at NAFA include YaSha in *The Cherry Orchard*, Nora in *A Doll's House*, Hecuba in *The Trojan Women*, Maria/Olivia in *Twelfth Night*, and Shen Te/The Wife in *The Good Person of Szechwan*. But theatre is just one part of her artistic journey! She is deeply passionate about various art forms, including painting, designing, sketching, and experimenting with charcoal, watercolor, color pencils, gouache, and oil painting. Her love for the arts also extends to music, she plays the piano, cello, and harmonica.

*假的表演
就是(真的)
表演

Fake
Performance
is (Real)
Performance

INDEX

EMERGENCY STAIRS

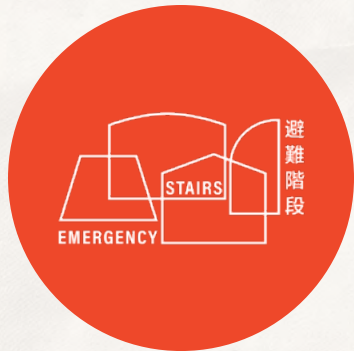
Emergency Stairs is a Singapore-based international experimental arts group.

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/>



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.

Chan Cheow-Thia
Ace Chew
Alvin Chiam
Goh Lam Chye
Huang Suhuai
Zachary Ho
Koh Hui Ling
Koh Wan Ching
Lee Chun Hsien
Kermaine Lim Ziyi
Jing Ng (Sound Design Mentor)
Judy Ngo
Michelle Tan
Michael Tang (Hong Kong, Videographer)
Tung Ka Wai
Wong Ying Tyng
Yong Rong Zhao
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

入学試驗

