

9^o shift



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The MA Art Therapy Programme at LASALLE offers an internationally informed, two-year, full-time art therapy training in a contemporary psychodynamic framework. Integrated into the curriculum are inter-subjective approaches, attachment, and trauma theory with the ability to connect these concepts through the process of creativity and expression in treatment, in the Southeast Asian context.

This training Programme achieved approval status in 2009 with ANZATA, the Australian and New Zealand Arts Therapy Association, an international professional arts therapy association. Upon graduation, our graduates can apply for the credential AThR (Registered Art Therapist) allowing them to practice as registered art therapists in Australia, New Zealand and Singapore. The Programme was validated by Goldsmiths, University of London in 2012.

For Programme enquiries email: enquiries@lasalle.edu.sg, or call +65 6496 5000
LASALLE College of the Arts, 1 McNally Street, Singapore 187940 www.lasalle.edu.sg



ART THERAPY IN PERSPECTIVE

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Foreword

As with all epic journeys in life and throughout history this *journey of 9* began long before August 2, 2011, from almost all corners of the globe, and is far from over. Although imbued with the common passion to assist others along their particular path through creative means, all 9 were pre-equipped with unique and various backgrounds, cultures, experiences, skills and talent. Training in a postgraduate art therapy programme, based in psychodynamic psychotherapy, is challenging, exhilarating, rigorous, and life changing. It is to be expected that while engaged in active reflexivity, creative self-exploration and art making, immersed in theory, literature and research and through direct application via clinical placement that inevitable multiple *shifts* transpire.

04

The photograph *Grounded*, included in this section, suggests a complex interplay of metaphor and symbolic representation with the underlying themes of this MA Art Therapy Exhibition and indeed, the overall training of the graduates. Art therapists strategically and sensitively look beyond the obvious with the aim of seeing the comprehensive picture. They develop therapeutic relationships and facilitate the expressive process through active engagement in the arts. These skills require the developing

therapist to *shift* their views on human behaviour, condition, development and potential while adhering to national and international ethics and best practices. Aligned with this is the art therapist's own *shift* in regards to their evolving art practice and mastery of the various media.



Ronald Lay, **Grounded**, 2007, Photography

Intimate Confrontations, a group exhibition held from 16th - 25th November 2012, at The Arts House, aimed to promote the art-making process as a therapeutic modality. This independently initiated exhibition showcased the artwork of these 9 graduating students and demonstrated their motivation and dedication in reaching out to others through creative means. Essentially, this was a prelude to this current exhibition with work ranging from photography, painting, performance, installation and sculpture exploring concepts and

themes related to psychodynamic art psychotherapy and the resulting *shifts* of each student during their training. This is our first graduating cohort from LASALLE's new partnership with Goldsmiths University.

Postgraduate training in art therapy brought these 9 together and through the two-year programme, friendships emerged, connections were made and ideas for future research were inspired. It is with the utmost pride and confidence that I welcome all 9 into the field of art therapy as professional, competent and ethical art therapists. They will continue to forge new pathways and propel the discipline even further within Southeast Asia and beyond.

06

Ronald P.M.H. Lay

MA, AThR, ATR-BC

Programme Leader

MA Art Therapy

Tilting at Windmills

The therapeutic effects of art-making in patients have been abundantly demonstrated in numerous studies and anecdotal evidence, but what is still, unfortunately, challenged is the relevance of the therapist's artistic practice. Perhaps what is at stake here is more than mere professional snobbery, but more likely a lack of appreciation for the individuals who choose to commit themselves to a serious course of study to develop their artistic practice. To question their relevance is to question their commitment, their innate aesthetics, their sensitivity to material, concept, and to the visual realisation of the submerged, the stifled, and the unspoken.

07

9° Shift represents not just the culminating artistic efforts of 9 very dedicated and sensitive professionals, but the embracing of the unrelenting battle that is implicit in art-making. Instead of meeting the conflict head-on, they choose to approach their artistic problems obliquely, relying on shifts in perspective and in practice to continue the chase of the ideal. Whether through a thoughtful and often humorous celebration of the small and the disregarded, as in Shannon's intimate portraits of weeds in liminal urban spaces, or in the re-painting of darkened gardens and greens with whorls of light

in Caitlin's joyous and whimsical images, what becomes visible is not only the subject, but also the artists' points-of-view, their take on the ideal of art.

The impossibility of the ideal is of special interest to Priscilla, whose paper works embody the inability to be the perfect mother, that unattainable position on a pedestal that women can never realistically occupy, a tug-of-war that is reflected in the insubstantiality and paradoxical durability of the material. For Vivianna, on the other hand, the performative act is central to the experience of fragility and strength, and the impossibility of attaining all that is foisted on her is couched in action, in gesture and in the tactility of her materials.

Materiality and tactility are resonant in Karin's sculptural forms. The softness and warmth of motherhood is frozen in sharp-edged stiff steel mesh, capturing, it would seem, all the assumptions that go with the roles she has to occupy as caregiver and therapist. The emotions that roil beneath the surface are fixed here, in a rictus of wire and shadow. Removing the safety net, Mira makes us walk the wire by using dissonant and clanging rhythms in her paintings, shocking us into silence, forcing us to confront the inadequacy of our assumptions and constructs.

The celebration of failure finds wonderful expression in Yenn's glass works. The obvious aesthetics of flawlessness in the glass object are shattered, and what is left is the more potent for its pointed interrogation of our unquestioned assumption of perfection and success, and fragility and failure.

An interrogation of another sort is starkly outlined in Theng's photographs, where naked emotion and fearless confrontation of the essential questions of her existence come to the fore. This grey area between life and death is also explored in Janice's quiet photographs that thrum, like high-tension wires, with deadly power.

What is gathered here is more than a harvest of multiple forms, concepts and practice. At the end, one can look at the works as the efforts of a graduating crop, or one can look closer and see their slant, their points-of-view, their subtle nine degree shifts, their resolute tilting at windmills.

Shubigi Rao

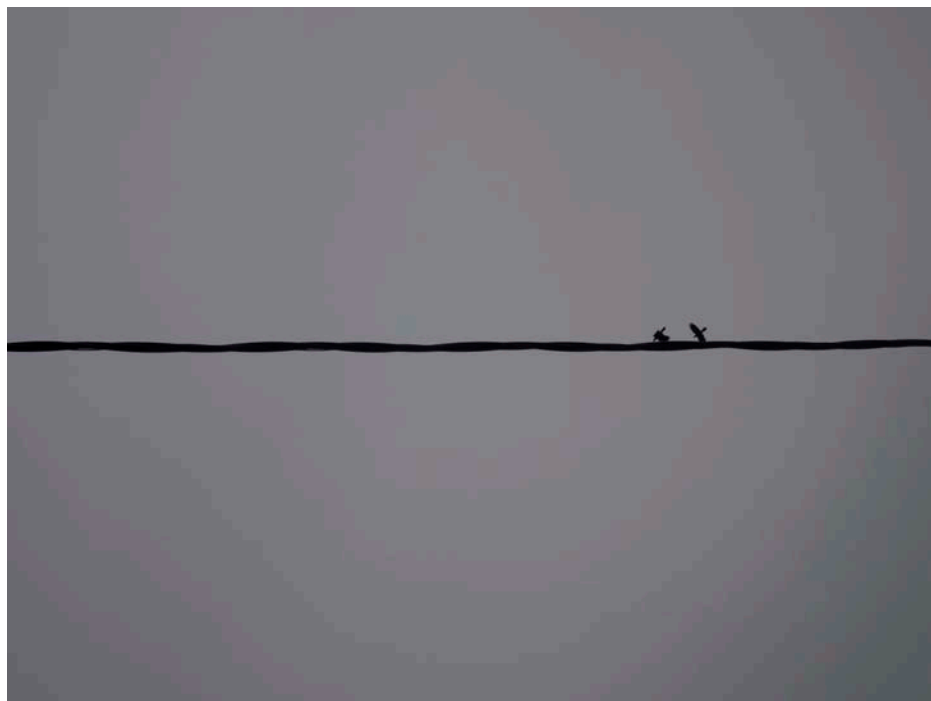
Visual Artist / Lecturer
MA Art Therapy



Subjectivity
2013
Photography
81.4 x 59.4 cm



誘う、惑う
2013
Photography
81.4 x 59.4 cm



Lifeline
2013
Photography
81.4 x 59.4 cm



Unwritten
2013
Photography
81.4 x 59.4 cm



Embrace

2008

Oil on canvas

130 x 100 cm



Emotional Imprints

2013

Metal mesh

40 x 50 cm



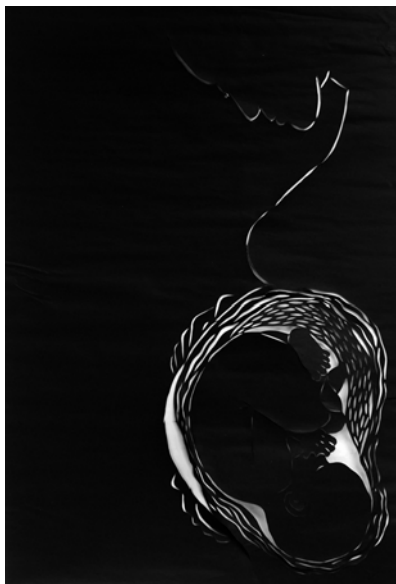
Journey of Life
2012
Watercolour
110 x 80 cm



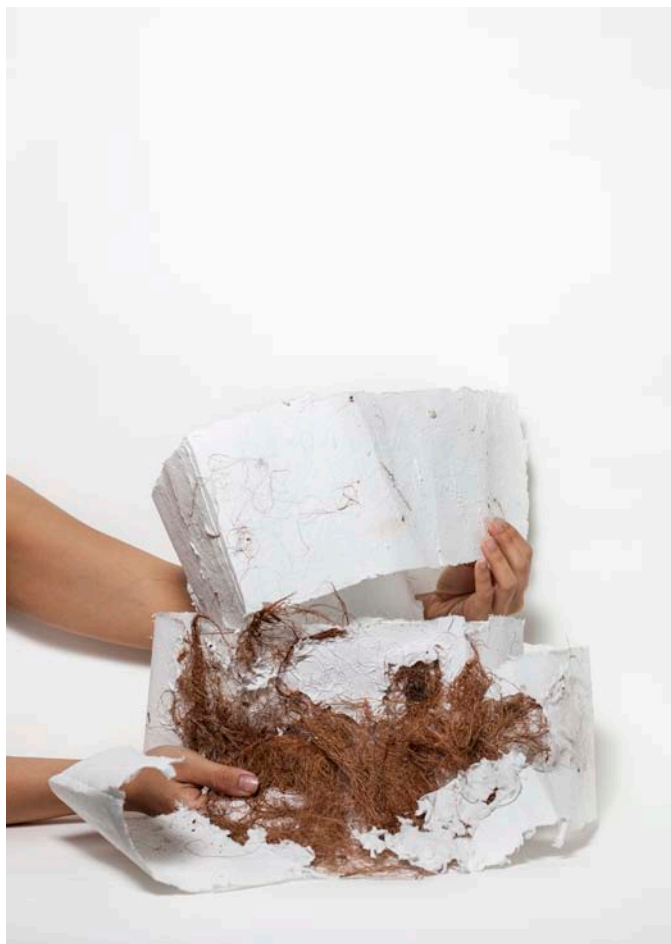
Healing Generations
2011
Decoupage on cast sculpture
100 x 50 x 50 cm



Held
2013
Handmade paper
40 x 50 cm



Mother and Child
2012
Papercut
70 x 100 cm



How much?

2013

Handmade paper, coconut husks

12 x 450 cm

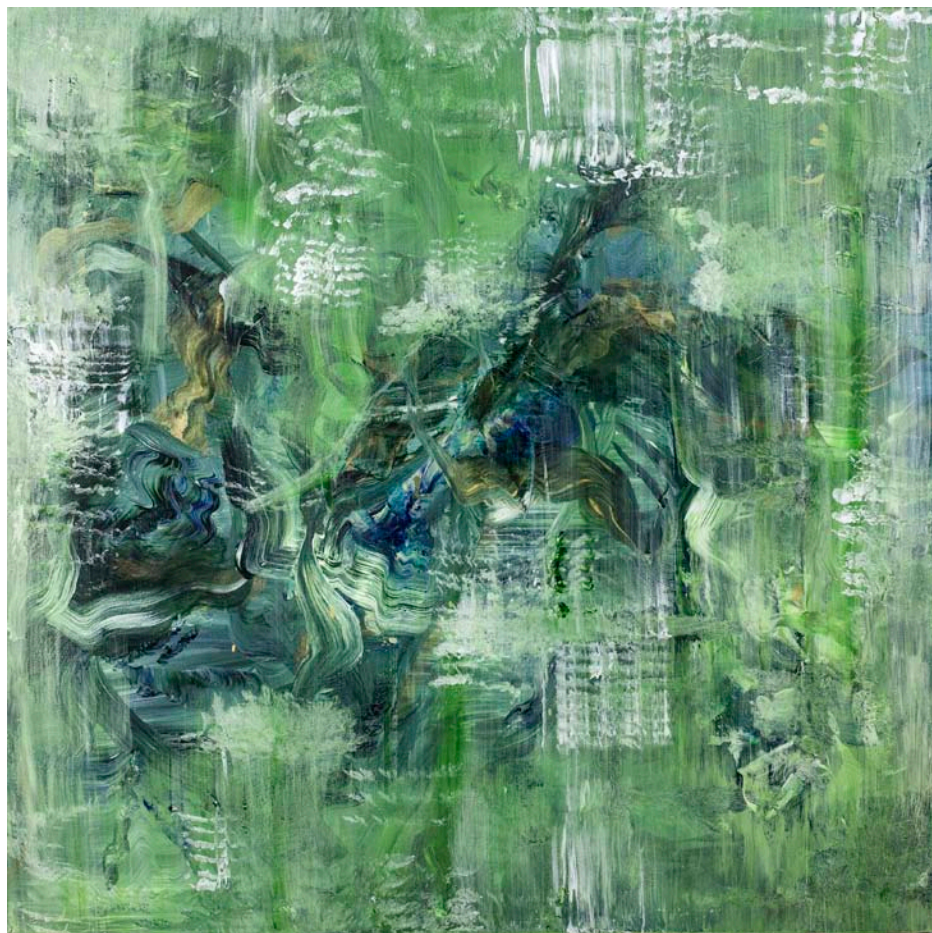


Beyond

2013

Acrylic on canvas

100 x 100 cm



Confluence
2013
Acrylic on canvas
100 x 100 cm



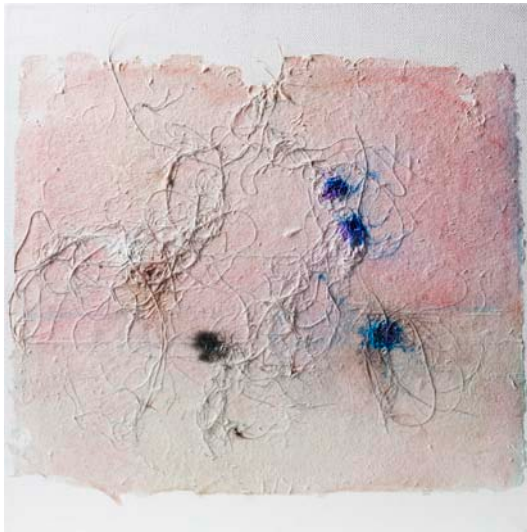
HDB
2013
Photography
81.4 x 59.4 cm



Reach
2013
Photography
81.4 x 59.4 cm



The Crossing
2012
Acrylic on canvas
30.5 x 30.5 x 4 cm



Reluctance
2012
Mixed media (natural fibers, handmade paper & ink)
30.5 x 30.5 x 4 cm



Purgation I
2012
Photography
42 x 60 cm



Purgation II
2012
Photography
42 x 60 cm



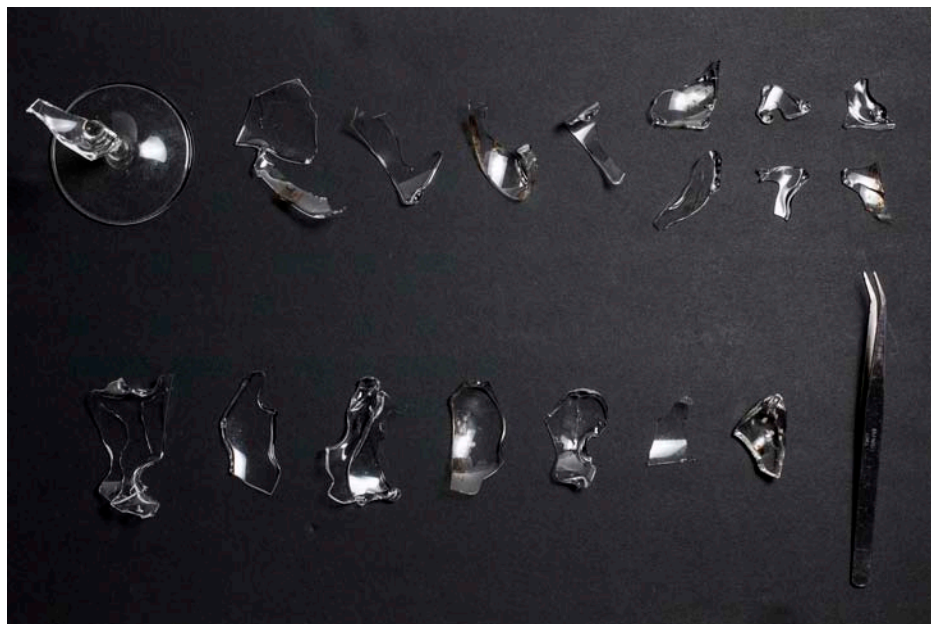
Untitled

2012

Collaboration performance
LASALLE College of the Arts



The Container
2012
Live performance
The Arts House

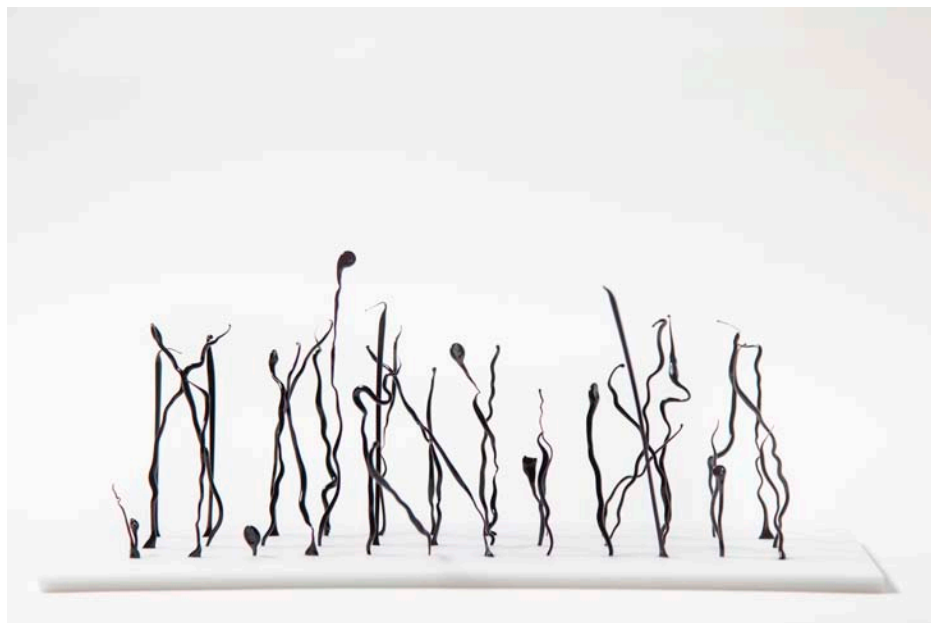


Utter Failing of Humanity

2013

Installation (detail)

Variable



Breaking Points
2013
Flameworked glass
Variable

Biographies

Caitlin SSJ

caitlinssj@gmail.com

Caitlin comes from a background in psychology research, with an emphasis on social cognition, especially with regards to stereotypes and prejudice, and intuitive versus logical decision-making process. Discovering that scientific tools of measurement has its limitations, particularly when it comes to studying humans and all its paradoxical idiosyncrasies, Caitlin decides to investigate human emotions with a more primordial form of language – art. Throughout the masters program, she has gradually learnt to have rudimentary command of yet another foreign language. More than that, her contact with clients during her placement has provided her with a more holistic and deeper understanding of the human condition. Caitlin is clinically interested in working with addiction, schizophrenia and personality disorder.

Light painting combines both technical knowledge and spontaneous artistic expression. Many a time, the human race has forgotten how art making and creativity is essential to survival. Caitlin experienced light painting as a synergistic combination of her interests and acts as a gateway to reconnect with the inherent playfulness of art making that is as extemporaneous as life itself.

Other than psychology and art, Caitlin also enjoys reading, fiction writing, experiencing new cultures, learning new languages, and playing computer games.

Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House

Work Experiences

2013	Art therapy intern, Institute of Mental Health
2012	Art therapy intern, WE CARE Community Services Limited
2010 - 2011	Corporate social responsibility officer, Omron Asia Pacific Pte Ltd.

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2008	BA (Psychology), University of Otago, New Zealand

Janice Liew Yan Ni

liew_janice@hotmail.com

After her education in psychology, Janice served the special education field as a teacher. The rich experiences have led her to pursue art therapy and taught her to appreciate humanness at a deeper level. After embarking on the art therapy journey, the academic and clinical experiences Janice gained have evoked many layers of reflection and reflexiveness. Through this process, Janice holds her belief in the potential of art therapy to contribute to the holistic well being of each individual, and at the same time also respecting the strengths of other forms of therapy.

Janice's new interest in photography has opened up a platform for her to express her thoughts through found moments in life. She captures these moments that speak to her unconscious, which eventually created an escapism to reverie or a confrontation with reality.

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Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House

Work Experiences

2013	Art therapy intern, Institute of Mental Health
2012	Art therapy intern, Ang Mo Kio Family Service Centre
2009 - 2011	Teacher, APSN Delta Senior School

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2008	BS (Psychology), University of South Australia

Karin Esmaeili

emard_esmaeili@hotmail.com

Being a certified Midwife and a mother of three Karin's art is influenced by her passion for women, children and female health. The magical moment of birth, her belief in the healing power of the arts and the urge to understand maturation of the individual as well as exploring how interpersonal interactions and experiences throughout life affect who we become as adults, brought her to art therapy. Karin's dream is to integrate midwifery and art therapy in a non-intrusive holistic approach to wellness and health.

Originally from Sweden Karin has extensive experience working with people. Prior to her degree in midwifery she worked, as a specialist trauma and emergency nurse at a large emergency ward in Sweden as well as at a refugee camp where she was in charge of medical, mental and emotional health among the residents. Through her art therapy training Karin has had the opportunity to work with children and adolescents in acute mental health as well as with homeless women and children exposed to domestic violence. Karin is looking forward to further broaden her work experience here in Singapore.

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Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House
2007	Påsk Rundan, Witch Craft Gallery, Sweden

Work Experiences

2013	Art therapy intern, Singapore Council of Women's Organization
2012	Art therapy intern, Institute of Mental Health
2009 - 2011	Vice president, Swedish Women's Educational Association
2005 - 2007	Certified midwife, Delivery Ward, University Hospital, Sweden
2003 - 2005	High school teacher, Swedish Supplementary School
2004 - 2005	Consulting midwife, Private Practice, Singapore
2001 - 2003	Certified midwife, University Hospital, Sweden
1995 - 1996	Certified nurse, Swedish Immigration Authorities
1994 - 1999	Certified nurse, University Hospital, Sweden

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2001	MSc (Midwifery), University of Lund, Sweden
1994	BSc (Nursing), University of Lund, Sweden

Priscilla Francisca Tham

priscilla.f.tham@gmail.com

Priscilla holds a postgraduate degree in psychology and about 10 years of work-experience which included working with children with cancer and their families as well as adult mental health. These experiences together with her special interests in art and psychotherapy led to her pursuit of art therapy. She is a recipient of the LASALLE Scholarship in AY2012/13. Through art therapy, she aspires to provide a facilitating environment in which individuals could experience healing through the art-making process. Priscilla has special interests in children and adolescents, mental health, compassion fatigue and professional quality of life.

Priscilla explores and challenges the holding and containing function of paper, just as mothers and therapists do for the emotions of others and themselves. The dynamic interaction between paper and artist also brings about ideas of trust, reflecting on the mutual trust and respect in relationships.

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Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House
2012	Heartspace, Church of St Mary of the Angels
2011	Heartspace, Church of St Mary of the Angels

Work Experiences

2013	Art therapy intern, National University Hospital
2012	Art therapy intern, REACH West
2007	Counsellor, Children's Cancer Foundation
2004	Counsellor, Institute of Mental Health
2001	Montessori teacher, Early Years Montessori
2000	Redemptorist Mission Team

Education

2013	MA Art Therapy, LASALLE College of the Arts
2006	PostGradDip Psychology, Monash University
2003	Bsc Psychology, University of Southern Queensland
2002	Dip Montessori method of Education, Modern Montessori International
2001	Dip Counselling, Australian College of Applied Psychology

Mira Yoon

liberamira@gmail.com

Abstract art provides Mira with an invisible but palpable psychological space which cannot be compassed with logic. In this space she arrests her preconceived ideas, and learns to look at her life differently. Mira hopes that her abstract art creates pockets of silence in the viewer's mind, stirring them with subtle yet long-lasting ripple effects just like a little stone thrown in the pond.

Mira is trained as a linguist and a special education teacher. She majored in English language and literature at Korea University followed by MA in applied linguistics at National University Singapore. Her passion for knowledge took her to the USA where she pursued an MA degree and California teaching credential in special education at California State University, Los Angeles. Working for people with special needs sensitized her awareness about humanity. She has recently completed MA in Art Therapy at LASALLE College of the Arts, Singapore. Through the innate healing power of art, she hopes to be a conduit to enrich the lives of people.

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Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House

Work Experiences

2013	Art therapy intern, Shuqun Secondary School
2012	Art therapy intern, National University Hospital
2011	Head of Special Education, Learn Different International Preschool
2008	Special education teacher, Walgreen Elementary School, Venice California
2007	Special education teacher, Charter College of Education, California State University, Los Angeles
1998	English teacher, SunDeok Middle School, Korea

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2008	MA (Special Education), California State University, Los Angeles
2005	MA (Applied Linguistics), National University of Singapore
1998	BA (English Language and Literature), Korea University

Shannon Chew

shannoncyy@gmail.com

Since young, Shannon has been drawn to alternative ways of expression besides the use of words. She enjoys music, dance and art as a hobby and source of inspiration. Shannon believes that art forms has a role in people's lives by offering a space for exploration and reflection. She is interested in photography as it provides an opportunity to look at our environment with a different perspective.

Shannon believes in the potential of human life in remaining strong and resilient amidst challenges. She pursued a degree in social work to equip herself with the necessary skills and knowledge to work with and empower individuals. She has worked with individuals and families with history of family violence and abuse for three years prior to pursuing a Masters in Art Therapy. During her training in art therapy, she worked with adolescents with history of abuse and behavioral problems. Art therapy has allowed her to combine her passion in arts and her belief in human potential.

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Exhibitions

2013 The LASALLE Show, LASALLE College of the Arts
2012 Intimate Confrontations, The Arts House

Work Experiences

2012 - 2013 Art therapy intern, Singapore Girls' Home
2012 Art therapy intern, TRANS Family Services
2009 - current Social worker, TRANS SAFE Centre

Education

2011 - 2013 MA (Art Therapy), LASALLE College of the Arts
2005 - 2009 B Soc Sci (Social Work), National University of Singapore

Ong Theng Choo

thengchoo@gmail.com

Born and raised in Singapore, Theng has always been fascinated with the human mind and how it works. Art came into her life and gave her a means of expression, self-discovery and growth. With a teaching scholarship, Theng graduated with a BA Honors in Fine Art from Slade School at University College London, United Kingdom. After, she taught 'O' level and IB visual art from 1998-2011 in mainstream and private schools in Singapore, working with students between the ages of 13 to 18 years old.

Theng is a believer in art's ability to heal and to provoke thoughts at the same time. Following her belief in the ability of art as a mode of self discovery and learning, she decided to pursue an MA in Art Therapy. Through her art therapy training, she was given the opportunity to work with adolescents in schools and adults with psychiatric illnesses. She hopes to bring art therapy to a wider range of populations and community settings as a modality to heal, to communicate ideas, to bring people together and to share in our humanity.

Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House
2003	"Harmony in Wax" Batik exhibition (Group show), Substation
2002	PSC scholars Art Exhibition (Group show), PSC Building
1997	8th International Biennial Print and Drawing Exhibition, R.O.C, Taiwan
1997	Slade Degree show, Slade School of Fine Art, University College of London, UK

Work Experiences

2013	Art therapy intern, Institute of Mental Health
2011 - 2012	Art therapy intern, Children At Risk Empowerment Association
2007 - 2011	Art educator (IGCSE Art; IB Visual art), ACS International
1998 - 2006	Art educator ('O' level Art and Design), MOE

Education

2011 - 2013	MA (Art Therapy), LASALLE College of the Arts
1997 - 1998	Post-graduate diploma in Education, National Institute of Education
1993 - 1997	BA Honors in Fine Art, Slade School of Fine Art, University College of London, UK

Viviana Ni Ming

viviana_niming@hotmail.com

Ni Ming is originally from China and graduated from Nanjing Art Institute, majoring in oil painting. In 2009, her experience of working with autistic children has inspired and changed her life. The year after, Ni Ming decided to come to Singapore and pursue her dreams in the field of art therapy at LASALLE College of the Arts. During the learning process of art therapy, her artistic endeavours gradually became focused on performance art, which also acts as a channel of self-care and self-exploration.

Ni Ming thinks of herself as a “daydreamer”, believing in “everything is only a dream”. Her arts explore and observe the body as a subject, especially in the role of the female body – how the emotional body can be experienced in a fast-paced, apathetic society, perhaps by breaking the border, and perhaps by quieting the self, or by exploring unlimited possibilities.

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Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2012	Intimate Confrontations, The Arts House

Work Experiences

2013	Art therapy intern, Ministry of Social and Family Development
2012	Art therapy intern, Institute of Mental Health
2012	Volunteer, St. Andrew Autism Centre
2012	Art teacher (Part-time), EZOO School of Music and Fine Arts
2009 - 2010	Art teacher, Joyful International Kindergarten, China
2009 - 2010	Gallery artist (Part-time), Nanjing Art Gallery, China
2008 - 2009	Special education art teacher, Mingxin Autistic Kindergarten, China
2008	Art teacher (Part-time), Lingzhe High School, China

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2008	BA (Fine Arts), Nanjing Art Institute, China
2006	Dip (Art Education), Chu Zhou University, China

Yenn Ang

yennang@rocketmail.com

www.yennang.com

A designer-turned-artist, Yenn spends her time constructing paper sculptures and glass works that relate to the absence and presence of memories; the fragility of things and a loss of wholeness in one's space. The nature of her work varies from time to time; she has inexhaustible interests, enjoys hoarding materials and her preoccupation involves collecting and exploring the use of objects as healing spaces to capture projections of the unconscious selves.

Integrating her background and professional training as an art therapist, Yenn's current practice specializes in working with children and adolescents who are coping with life-threatening illnesses and loss issues, and is dedicated in supporting them through their healing journey.

Exhibitions

2013	The LASALLE Show, LASALLE College of the Arts
2013	The Great Spring-Clean, Viridian Art House
2012	Intimate Confrontations, The Arts House
2012	A Book Holds a House of Gold, The Arts House
2012	I Am Here To Stay, Sculpture Square
2011	Empty Chairs, Artist-In-Residence, Sculpture Square

Work Experiences

2013	Art therapy intern, Children's Cancer Foundation
2012	Art therapy intern, Institute of Mental Health
2007 - 2012	Art educator, Llp Art Studio

Education

2013	MA (Art Therapy), LASALLE College of the Arts
2010	BA (Fine Arts), LASALLE College of the Arts

Afterword

In thinking what to write to mark an ending and to celebrate a new beginning, I came across a text by Rita Irwin (2004) who describes a/r/tography, that echoed with my thinking about art therapy and how this group of amazing women have worked together, felt together and created together.

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In this text, descriptions are given of being an **artist**, a **researcher**, a **teacher** and how these worlds can be interwoven to create a new landscape of research. In art therapy we attempt to inhabit worlds of psychology, art making and therapy. As **artists**, **researchers**, **educators** and as art **therapists** we aim to **shift** not only our own perceptions but that of our clients to facilitate, enable, create, reconstruct, research, explore, envision, dream and hold experiences and challenges that are anchored in the fluidity of 'not knowing'.

9° **shift** as a culminating project and as an ongoing collective have integrated these visions. This visual research makes rich our life in the 'borderlands', as described in Irwin (2004: 28). This vivid metaphor brings to mind a space where we can exist, where we migrate to

explore the multiplicity and complexity of meaning. The art in this exhibition comes from these borderlands and describes the landscape of art therapy and the personal journey taken. A journey that asks the therapist, the trainee, the artist, and the educator to continually confront and erase borders and barriers within the self and to traverse a landscape of contradictions. In these pieces, the engagement with this dynamic is clear where images and ideas explore descriptions of dualities, re-vision the forgotten, consider diversity, recreate psychological spaces, transform raw experiences and look at how inevitably we are required to trust in the process (McNiff, 1998). In this powerful collective of women, I am reminded that with a small **shift**, even one of a degree, big changes can happen.



Crossing Borders, 2013
In collaboration with 9° shift

Memories float to the surface, images of art created and experiences shared throughout the two years that this dedicated group has engaged dynamically, enthusiastically and inspirationally in the MA Art Therapy training.

To echo Ron in his foreword, I feel privileged to have shared this journey with this group and will be honored to work alongside them and walk with them as we continue to navigate the borderlands. I wish them well in their future careers as art therapists.

Kirsty McTaggart

HPC RATH (Art), BAAT

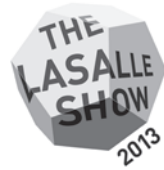
Lecturer

MA Art Therapy

Irwin, R. L. (2004). *A/r/tography: A metonymic métissage*. In Irwin, R. L. & de Cosson, A. (Eds.). *A/r/tography: Rendering self through arts based living inquiry* (pp. 27-38). Vancouver, BC: Pacific Educational Press.

McNiff, S (1998) *Trust the process: An Artist's guide to letting go*. Shambala Publications.

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Zen Leow, Elissa Chia (Marketing Communications)

Institute of Contemporary Art Singapore

The Ngee Ann Kongsi Library

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Louis Kwok

(p.14 (bottom), 16 (top), 17, 19, 22, 26, 27)

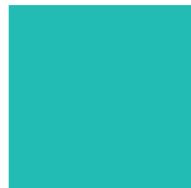
Abhishek Sarkar

(p.25)

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