

FACULTY FOR THE
CREATIVE INDUSTRIES



SYMBIOSIS

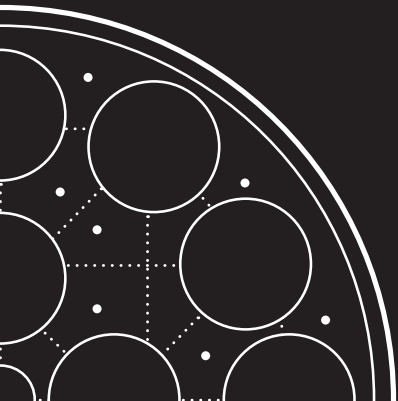
MA ART THERAPY 2016

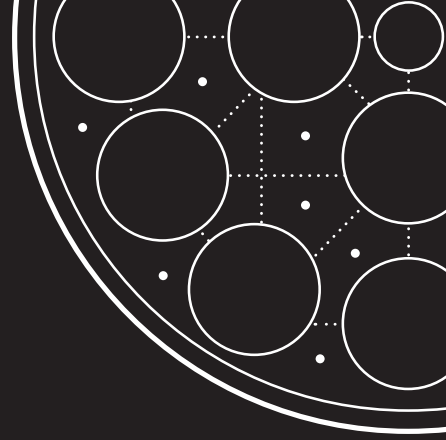
Praxis Space, LASALLE College of the Arts
20 May - 1 June 2016

Symbiosis (*sim-bee-oh-sis*)

1. Biology: The living together of two dissimilar organisms, as in mutualism, commensalism, amensalism, or parasitism.
2. Psychiatry: A relationship between two people in which each person is dependent upon and receives reinforcement, whether beneficial or detrimental, from the other.
3. Psychoanalysis: The relationship between an infant and its mother in which the infant is dependent on the mother both physically and emotionally.
4. Any interdependent or mutually beneficial relationship between two persons, groups, etc.

("Symbiosis", n.d.)





SYMBIOSIS

Life. Friendships. Relationships. Breathing, existing, and coming together. Connections nurture interconnections. Growth, transcending barriers, and co-creating meaning through shared moments. Each life has a story to tell; yet, no story is complete in and of itself.

Sixteen individuals came together in 2014 and embarked on a similar journey. Each inspired by individual history as well as hopes and dreams. Gradually, each person's story unfolded and influenced one another's, creating yet another story that chronicles their two-year journey together.

This exhibition presents the stories of 16 unique personalities from different cultural, educational, and professional backgrounds united by their common desire to support and help other people through the use of art to facilitate personal growth and well-being. They present their shared journey through the two-year Master of Arts Art Therapy Programme:

SYMBIOSIS – The unified art exhibition of 16.



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The MA Art Therapy Programme at LASALLE College of the Arts offers an internationally informed, two-year, full-time art therapy training in a contemporary psychodynamic psychotherapy 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 by the Australian and New Zealand Arts Therapy Association (ANZATA), 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.

The Programme maintains significant sustaining partnerships, relationships, and collaboration with various industry and community partners and officially became the Educational Partner with The Red Pencil in 2012.

For Programme enquires, email: admissions@lasalle.edu.sg, or call +65 6496 5111

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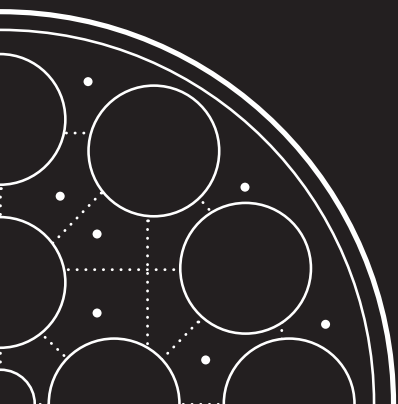
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SYMBIOSIS

MA ART THERAPY 2016

Praxis Space, LASALLE College of the Arts
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FOREWORD

Perplexed by the synergies between the acquisition of knowledge, experience and practice I often feel compelled to make comparisons between the processes of creative self-expression and art making. There is a complex inter-play of contemplative observation and reflexivity with direct action and engagement. At an advanced level, one has the capacity to meaningfully de-construct ideas and conventional ways of understanding and then re-integrate these components into a re-conceptualised and perhaps even novel way of perceiving and applying these insights within a given context. I liken the photograph, *Extraction: The Stage Before Re-Integration*, to my understanding of how students within this postgraduate psychodynamic art psychotherapy programme strategically negotiate this hybrid discipline within a local context. By doing so the artist/therapists cannot help but traverse new terrain wherein boundaries and limits are gently pushed, re-configured and evolved. Theories, traditions, and art forms are carefully considered, reflected upon, and adjusted in complex ways that are sensitively and successfully integrated within the evolving mental health landscape. *Symbiosis* is an intriguing group art exhibition, by the graduating MA Art Therapy cohort, that challenges the viewer to consider a full range of visual experimentation, self-expression and rich articulation of a developing art therapy practice and identity.

Ronald P.M.H. Lay, MA, AThR, ATR-BC
Programme Leader, MA Art Therapy



Extraction: The Stage Before Re-Integration

Digital photograph
2014

FOREWORD

Art-making is full of small steps, even if the process is embedded in sweeping gestures. The creative process holds the potential for being and becoming. Finger tips that allow for a felt sense that marry intuition and self-knowledge as they seek the unknown. Over the years I have come to recognise that my creative process has allowed me to grow myself; to hold and help the best and the worst parts of my nature to exist in potential space. Fabric collected from Little India, historical stamps from Singapore, altered cards, objects transported from my former home collage together the steps involved in making the unknown familiar.

I have had the privilege of witnessing the journey of self discovery and transformation in the MA Art Therapy cohort of 2016. Their artworks celebrate an emerging self of professional identity. Wire, paint, found objects, textiles have allowed each of these artists/art therapists to grapple and visually ask, then answer the meaning of holding the interactions with their clients. Art as a reflective base for self and other has allowed for 16 unique configurations. I celebrate their creativity and their individual and collective journey, which will carry them onto the road of professional practice.

Denise Malis, PhD, LMHC, ATR-BC
Lecturer, MA Art Therapy

Dance, Stance, Hold, Heal

Mixed media on fabric
67 x 42cm
2016

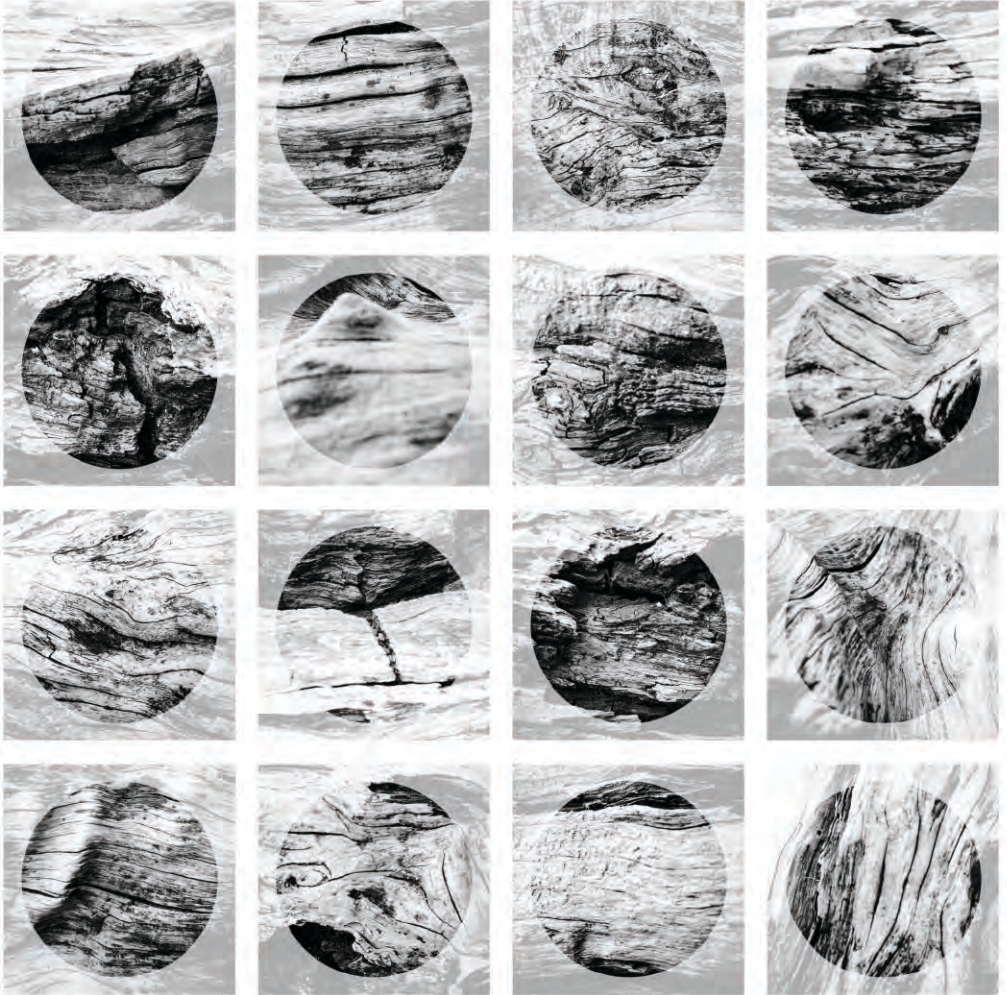


FOREWORD

Places you traversed,
Ebb of tides, an arrival,
Where land meets water.

Of new beginnings,
A birth, the crevices sing,
Renewed encounters.

Emylia Safian, MA, AThR
Lecturer, MA Art Therapy

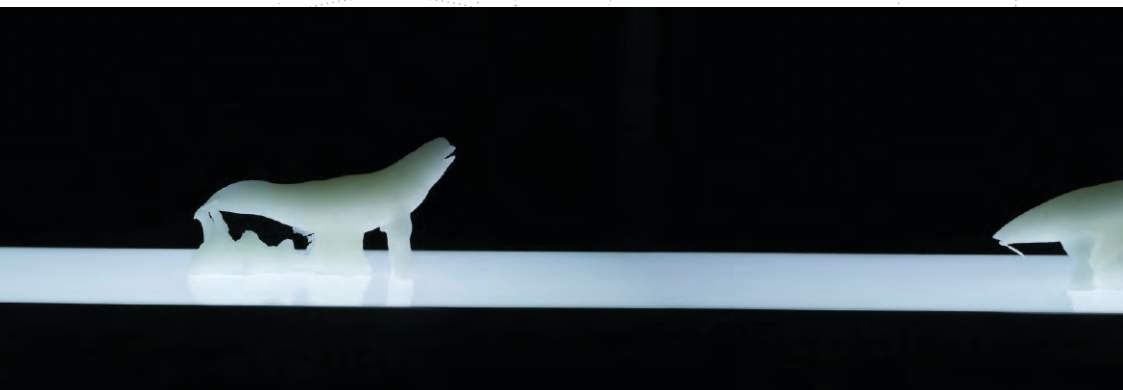


Driftwood Series: Tana Beru

Found objects

2016

FOREWORD



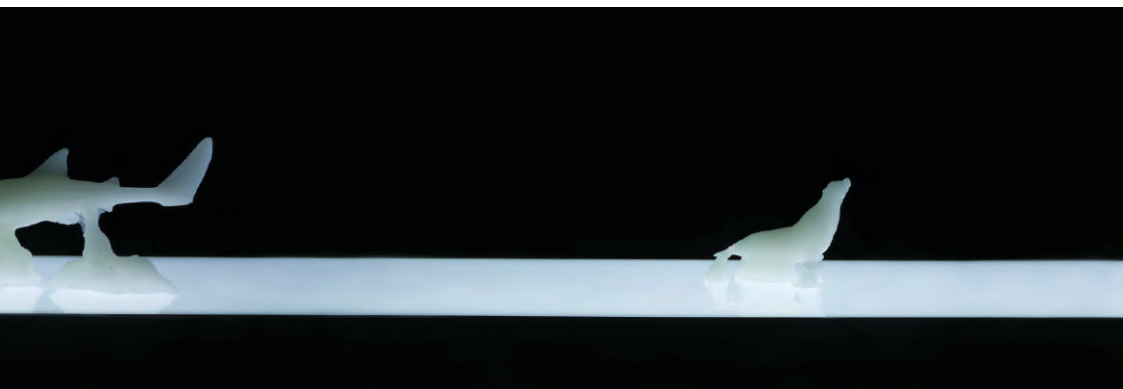
Symbiosis is stridently declarative from the start - its' circular logos-within-a-logo is anything but hesitant. The artists set an immediate tone for the stance of unity with which they have organised themselves as well as the exhibition of their works. This bold approach is characteristic of their confidence and straightforward engagement with both their artwork and each other.

In many of the pieces, a concern with understanding the communities with which they are involved with forms, or is part of, the main theme; an attitude of listening and of placing themselves in the position of the Other, runs strongly through. This openness to vulnerability and direct engagement with the making of their work gives the pieces their strongly personal bent. The immediacy of the artists' discovering and experimenting underpins the final works. From pulsating intensity to clinical cool, each artist's personality reveals itself in both harmony and contrast in a vibrantly purposeful coexistence.

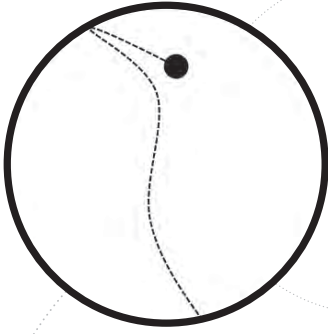
To the 2016 class of MA Art Therapy programme - the 16 artists of the following works - it has been a joy to work with you, to watch the progress of your works and discuss your changing ideas.

It is often expensive to be vulnerable. But you could afford this, because you made a space for yourselves. The generosity of this space that you had is something that I will miss, and think of fondly. I wish you bright paths ahead and a never-ending curiosity and exuberance.

Weixin Chong, MA
Artist, Lecturer



Neo-netsuke; Night series
Cast silicon, wax and paper
2013



CHEN JIAHUI DEBORAH

During her undergraduate years, Deborah worked with various groups of individuals and developed ways to foster interactive experiences through art making. These interactions captured moments between the individual, her and the art making. Upon graduation from the MA Art Therapy Programme, she will be continuing her work with the community.

The journey of *continuous*
repair and renewal.

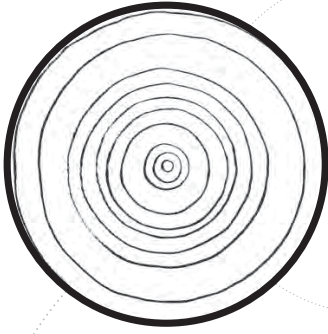
Encapsulating moments of
heartfelt interactions and raw
emotions.

Kept within *depths*.



Inner States

Mixed media on canvas
54.4 x 44.4 x 30cm
2016



EMMANUELA ARIANA HALIM

Emma has often found comfort and liberty in art when dealing with intense emotions, such as through drawing, sculpting, and music. Studying psychology in her home country, Indonesia, was the start of her journey to self-discovery. With interests in diversity, art, and cross-cultural studies along with experiences working in an educational setting and with a special needs population, Emma pursued further study in art therapy, wishing to put together her skills and interests. During the MA Art Therapy Programme, Emma practiced art therapy with older adults in a senior activity center as well as with children and adolescents in a hospital. She wishes to continue to enhance both clinical and artistic skills to provide support for future patients/clients.

She acknowledges that her artwork captures the essence of beginning and ending, blooming and dying, life and death. It is a reflection of her two-year study in the MA Art Therapy Programme, where she met with struggles and challenges that put one idea to an end for another to begin time and again. As painful and hurtful as the process may have been, it has also regenerated into new meanings. Art therapy is full of discoveries to unfold, just as life is. This will be her unending adventure as she ventures out in life.



Capturing Regeneration

Wires and seeds
80 x 100 x 100cm
2016



ANGELINE KIN

Angeline has a background in architecture, but her passion for art and psychology led her to return to studies. Her search for a meaningful profession integrating art and philanthropy, led to art therapy and she has not looked back since. Her placement experience entailed work with children with learning disabilities, emotional and behavioural challenges; as well as cancer patients, family caregivers and the bereaved. She is passionate about the far-reaching power of art therapy to support and enable her clients. Her art seeks to embody the inner world of emotions and the unconscious in visceral materials.

This textile sculpture is a satirical response to the industrial medical model of objectifying and separating the patient into various symptoms, illnesses and body parts. Its tendency to overlook psychological pain at the expense of the physical evoked a desire to manifest it. Its form grew organically from a composition of knitted/crocheted wool pieces, textiles and twine. The process of transforming a strand of wool loop by loop into something else had the parallel intention of taking raw, chaotic emotions transformed into integrated meaning. A 'living mass' to embody the physical presence of grief with a life of its own.

Grief

Woolen pieces (knitted & crocheted),
cloth, dyed textiles and twine sewn onto fabric
51 x 272cm
2015-2016





MARIANNE LAGUTAINE

Marianne has been involved with art most of her life through painting, sculpture and ceramics. She grew up in Germany and holds a BA (Hons) in Design Studies from Goldsmiths College, University of London. In London, she became involved in Lacanian analysis and a lifelong interest was awakened. As a mother to three boys, Marianne realised her passion to nurture and care for others and proceeded to combine her two passions in life by embarking on a MA Art Therapy Programme at LASALLE, College of the Arts. Marianne's interest lies in working with women and supporting the healing journey towards the individual's full potential.

Marianne's artwork is the culmination of her professional journey and growth over this past year of post-graduate training. Inspired by Jacques Villeglé's layered visual histories, the image incorporates change and one image is physically based and layered upon the next one. The artwork further echoes the artist's personal journey on becoming an art therapist, a journey that began in Frankfurt, then onwards to London, New York, Singapore and to be continued in Hong Kong. *flux* is fluid, flexible and the image is still evolving and changing, with elements continually being added, even during the exhibition.

The artwork is exhibited with a diary documenting each phase as the artwork evolves.

flux

Acrylic paint and mixed media
on canvas & diary
A5 bound book
60 x 76cm
2015-2016

marianne.lagutaine@gmail.com





LEE TING YU TINA

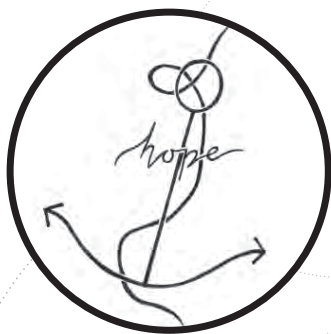
Tina has been engaged in the field of creative arts for over seven years. During her training in the MA Art Therapy programme, she has been intrigued and convinced by the psychotherapeutic values of art therapy in helping individuals' mental health and emotional wellbeing. She has worked with adults and older adults recovering from substance addiction as well as children and adolescents with history of trauma in her clinical placement. This experience further enhanced her skills in the psychotherapy field. To maintain her professional development, she continues to engage in new clinical settings and expands her experience and therapeutic intervention so as to best provide art therapy for diverse populations.

Attunement is a triptych that portrays Tina's therapeutic relationship with a young client. It illustrates the complex and interwoven process of helping the client manage trauma. Each string carefully aligned onto the canvas reflects her work of constant attuning to the client's changing emotional states. The shape and movement expressed in the artwork are inspired by symbols and metaphors used by the client. In producing this triptych, there is a sense of rhythmic resonance between the woven strings which also depicts the conscious connection with the client.

Attunement

Wool on canvas
40 x 20cm
2016





TRACY LEI

Upon graduating with a BA in Primary Education, Tracy worked in Singapore as a teacher for children diagnosed with Autism Spectrum Disorders. Through implementing art into her teaching, Tracy experienced the role of art making in providing children with another means of communication and the enjoyment of the process of creation. This led her to pursue the MA Arts Therapy Programme at LASALLE to further her knowledge in using art in the therapeutic space. Over the years, Tracy has immersed herself in community involvement across different organisations, which continues to develop her passion for working with families who have children diagnosed with special needs or have experienced trauma.

Life experiences shape the stories that a person tells, bringing about personal meanings to symbols and metaphors. Limited only by imagination, this artwork encourages the viewer to experience going beyond what is seen on the surface.



Beneath the surface

95gsm paper

21 x 27cm

2016



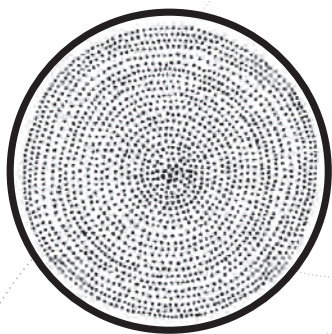
LENG FENG WEI AARON

Aaron works predominantly with the medium of photography. Over the last five years, he has worked in the social services sector, supporting youth-at-risk in the community and in institutional settings. Originally trained as a social worker, Aaron's interest to support the psychological and emotional development of these youth spurred him to pursue a Masters in Art Therapy.

Form engages in a visual exploration of the unconscious and insight generated through therapeutic work, where the viewer's active visual participation is enlisted. An ambiguous form lurks within the darkness. There is a stirring within the deep, where shadows shift to allow access. Unknown contents arise from the depths. What does the seeker find? Can what is seen, be unseen?

Form

Digital Photography
Size Variable
2016



LIM KHIN YING

Khin Ying has a background in psychology and special education, specialising in dyslexia. She has worked with people with special needs since 2010. Aside from supporting children academically, she continued to volunteer in art therapy related events and programmes while pursuing her Masters in Art Therapy. This art therapy journey has also allowed her to explore and accept her sense of self in astounding ways.

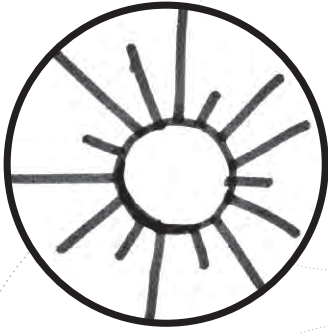
A memory, loss, and regret captured in *Time*. An artwork that encapsulates a relationship through medium and movement. The continuity in action and proximity. Remembering and connecting in the here-and-now.

T i m e is what really matters.



Time

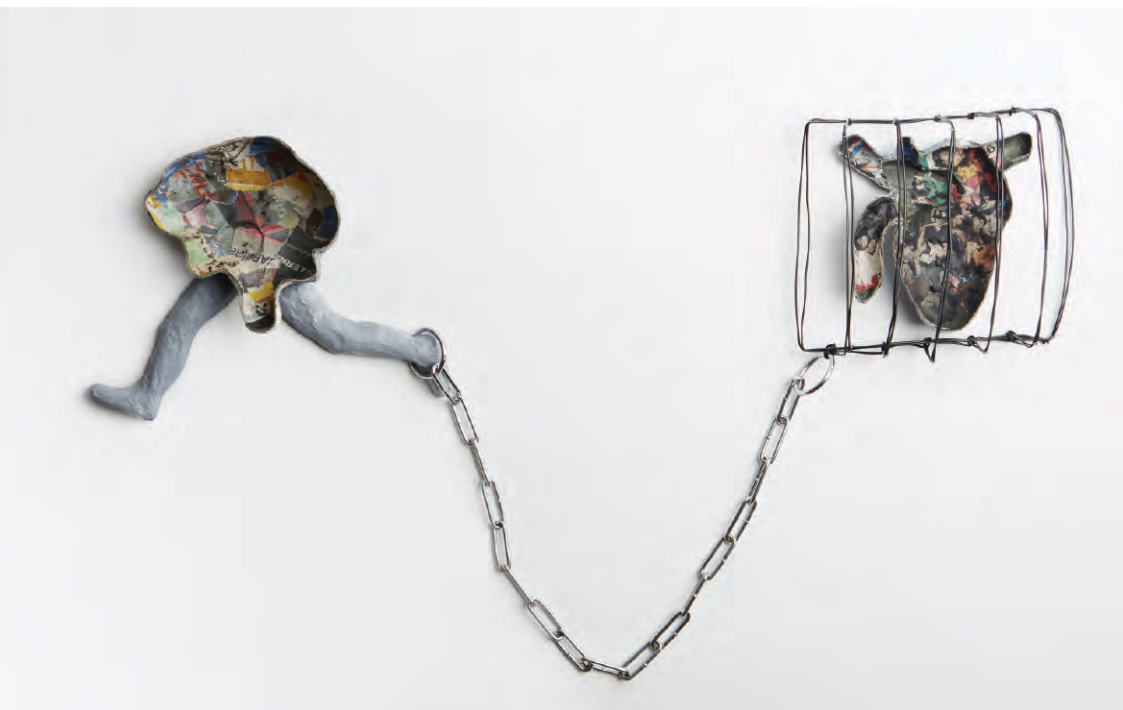
Mixed media installation
2015-2016



ORATIP NIMKANNON

Oratip worked as a writer/journalist before deciding to put her writing career on hold in 2012 and pursue a Masters in Counseling Psychology in her hometown, Bangkok. She completed her first internship at a humanitarian agency, where she provided brief group and individual counseling services to asylum seekers. This experience inspired her to explore another modality that would allow a person to express and process unconscious experiences in a non-threatening way, as well as harness the power of creative expression through non-verbal means. Oratip arrived in Singapore in 2014 with a mission to complete a post-graduate training in psychodynamic art therapy. Here, she had opportunities to sharpen her clinical skills through internship experiences at an in-patient substance dependence treatment facility and a residential home for children. Oratip finds deep meaning in her work and will continue to hone her clinical skills to serve those who have been affected by adverse life experiences.

One of the consequences of psychological trauma is body-mind disconnection. Under this condition, the brain fails to process emotional experiences. Feelings find no words for expression, and thoughts become frozen in time. The heart becomes a captive of the brain that constantly tries to occupy itself, like a runaway train. Or is the runaway brain trapped in a never-ending cycle of pain?



Trapped

Papermaché, PVC wire, chain & acrylic paint
20 x 4 x 52cm
2016



ONG AI WEIG

Trained in the social work field, Weig has worked with youths and families. She currently lectures in the Diploma in Social Work Programme. Weig is keen to combine the creative arts and her counselling career through art therapy. She believes that using a creative approach is important to relate especially to people whom conventional ways fail to engage. With this new training and resource from art therapy, Weig would like to reach wider communities, enable connections and build relationships beyond what words cannot do.

Weig picked up Chinese painting for her artwork as this medium uses layering of ink onto very thin and soft rice paper. The medium used enhances the paradoxes in life where perception is often not reality. The thin rice paper does not appear to be able to contain multiple layers of ink but in reality, it does. In the same way, strength is often observed through vulnerabilities and power is revealed through gentleness. Through her artwork, Weig invites the audience to contemplate the paradoxical image of power from an eagle in its unique posture of waiting rather than soaring.

Eagle

Chinese ink on rice paper
160 x 68cm
2015-2016





DAWN THEN SIUN YUE

Dawn is a strong advocate for free expression and scientific discovery. After earning a BA in Psychology, she became actively involved in volunteering endeavors at the Institute of Mental Health (IMH). Her professional pursuits included a stint as a research intern at Duke-NUS Graduate Medical School. Her more recent clinical experience included working with adults in a forensic ward at a mental health hospital. Dawn's professional interests lie in the areas of neuroscience, counselling, art and forensic psychotherapy.

Her artwork is a culmination of her academic and professional journey. Contained within an acrylic tube – meant to resemble an axon terminal – vesicles of reflection, story arcs and personal narratives roll along its axis in constant flux and unending processing. We are challenged to think about the unbearable embeddedness of being, human finiteness, dependency and mortality. Are we essentially a solitary, self-contained unit? Or are we more vulnerable to the human surround than we imagine? Every sphere is one of influence; keen insight is a necessary condition; duality is its nature.

As Christopher Hitchens (2010) aptly states, "take the risk of thinking for yourself, much more happiness, truth, beauty, and wisdom will come to you that way".



Neurotransmissions of Duality

Mixed Media

100 x 4cm

2016



ANNELAURE VUILLERMOZ

Once an engineer and a corporate manager, Annelaure works as a psychotherapist and a leadership coach today. She reinvented her career in Singapore, thanks to two identity laboratories: INSEAD Executive Master in Clinical Approaches to Management, and the MA in Art Therapy. During clinical placements, Annelaure worked with teenagers and adults recovering from addictions, eating disorders and trauma. On the art side, she is fascinated by exploring moments of human connection as resonance phenomena.

How is it between us?

These snapshots of the here-and-now represent the space in between client and therapist. Emotions, expressions, energies, interferences and resonances. From a series of ruptures and repairs, a felt experience of safety and connection can emerge.

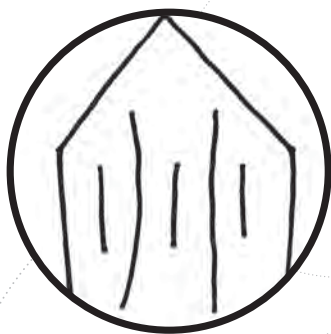


How is it between us?

Series of digital photographs

Dimensions variable

2016



WENG PIXIN

Pixin is an art-maker born and bred in Singapore. Upon graduating with a First Class Honours in Painting, Fine Arts from LASALLE College of the Arts in 2004, Pixin spent the next decade immersed in her personal craft practices, ran a shop-&-studio which curated artworks handmade by local crafters and art-makers, and create short-form comics that were published in international comics and illustration magazines. Pixin's facilitation of art workshops for children and adults in Singapore and overseas led to her interest in utilising art-making processes as means of healing and growth. These experiences eventually guided her to pursue a Masters in Art Therapy, so as to develop a therapeutically-informed art-based practice for her creative journey ahead.

Encounter between Solitudes is a series of ten objects capturing my encounters with ten unique individuals, made using materials collected from artists' studios and kitchens during a month-long residency in La Plata, Argentina.



Encounter between Solitudes

Mixed Media
Dimensions variable
2015



WONG KEI YAN

Visual art has been a rather daunting field for the artist to whom it was usually limited to habitual doodling and ill endeavours of canvas painting. Prior to this, Kei Yan was very much a scientific and an empirical person, needing concrete evidence and certainty. Having graduated with a Diploma in Science (Biotechnology) and a Bachelor of Psychology (Honours), it seems highly unlikely that the next step would be anything art-related. But here he is, in art therapy, in his attempt to consolidate two opposites within. It was upon working with individuals recovering from addiction and high risk adolescents during his clinical placement that he found his calling.

With his involvement in the dance and musical theatre scenes back in Malaysia, art has always been a part of his identity, it was a matter in modality of artistic expression. Upon discovering visual arts, his main form of communication has evolved to a bolder and more courageous front. It is in his interest to further refine and enhance his novice skills in the hopes of one day selfishly having an entire exhibition of his own creation within a dedicated gallery.

Each of the totems represent a significant point in the act of self-discovery, either through interactions with others or lonesome adventures. The sheets of ripped canvases symbolizing past pages, torn through experiences yet maintaining its integrity through the flow of time.

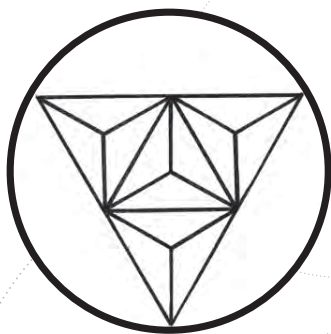


Totem Sheets

Found objects & acrylic on canvas

100 x 50cm

2016



WONG SIEW KIN VIVIAN

Vivian enjoyed art as a subject since her school days. Her professional work as an experiential educator saw her mentoring youths and forming partnerships with communities in Singapore and overseas. From these experiences, she came to appreciate the layers of diversity amongst people as well as the value of respect and reciprocity for authentic engagements. Motivated by the idea of converging her interests, experiences and desire to work to within the healthcare setting, Vivian enrolled in LASALLE's Masters of Arts Art Therapy programme in 2014. She has since been amazed by the power of applying art for creative expressions, self-discovery, promoting well-being and gaining new perspectives to human interactions.

Experience in a palliative care setting means having to face with difficult feelings about mortality. Connecting with the past, time running out and having to let go are themes that surface strongly. These inspired Triquetra, an installation created by joining three-cornered units cut and folded out of pages from the artist's treasured collection of magazines. The pages that once told stories of nature, livelihood, relationships or history are inter-woven and transformed such that, collectively, they now reflect the seasons and passage of time.



Triquetra

Paper Installation

200 x 140 x 3.5cm

2016



RACHEL ANNE YANG

With a background in Computer Graphic Design and a BA (Hons) in Graphic Design from Camberwell College of the Arts in London, UK, Rachel has worked in both Singapore and London. She returned to LASALLE College of the Arts in 2014 to embark on a new journey that married her keen interest in psychotherapy and her passion for the arts. Her interests reside in supporting and enabling adults and children within palliative care and also working with individuals who have experienced trauma.

Rachel's art piece is symbolically significant as it embodies her journey through the MA Art Therapy programme and the enriching impact it has had on her personal and professional development. With cross-stitch, the front of the fabric depicts the neat image that is portrayed to the viewer while the back of the fabric hides the chaos of entangled threads.

*I am simply more than what you think
My experiences are my own and
In my exploration on this journey
I have found depth, compassion and
Meaning in the unlikeliest of places*

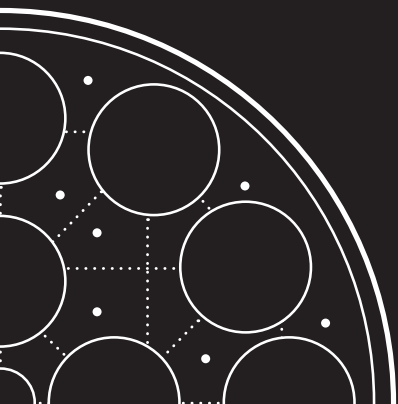


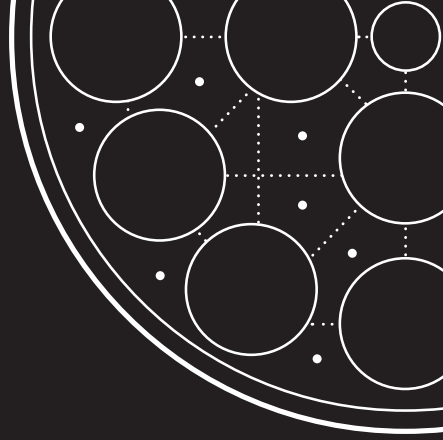
A Constellation of Conciousness

Aida Fabric, wooden hoop and thread

35cm

2015-2016





ACKNOWLEDGEMENTS

Many individuals and organisations have made possible our growth and accomplishments in this two-year MA Art Therapy programme. In particular, we would like to acknowledge:

Mr Ronald Paul-Michael Henry Lay, our programme leader and lecturer, for his dedication and support throughout our two-year journey.

Dr Denise Malis, Ms Emylia Safian, and Ms Kirsty McTaggart, our clinical supervisors and lecturers. Thank you for laying the foundations for us to become competent, ethical, and responsible art therapists.

Ms Weixin Chong, for expanding our artistic horizons and for making this project possible.

Ms Adeleine Daysor, for providing the groundwork for our artistic explorations.

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The **Librarians** at The Ngee Ann Kongsi Library, for your support, kindness, patience, and prompt assistance.

The **Australian and New Zealand Arts Therapy Association (ANZATA)**, the **Art Therapists' Association Singapore (ATAS)**, and **The Red Pencil**, for collaborative projects and learning opportunities.

Placement sites and clients, who played a central role in the development of our clinical skills and growth as beginning art therapists.

Our **friends and families**, for all your encouragement and support to make this journey beautiful and possible.

Lastly, **Ms Rachel Yang**, our classmate and design director.

PHOTOGRAPHY CREDITS

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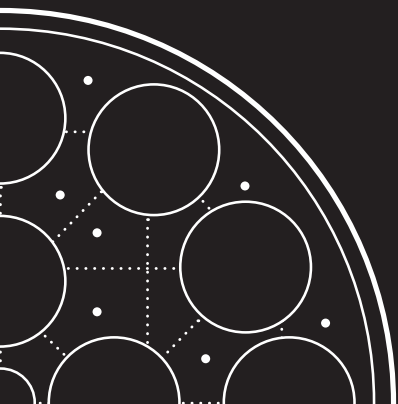
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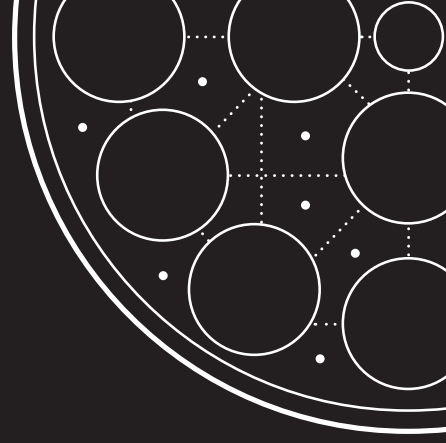
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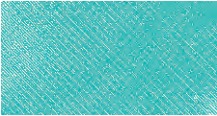
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