



# VESSEL

PRESENTED BY  
MA ART THERAPY  
SCHOOL OF CREATIVE INDUSTRIES

17 MAY - 30 MAY 2018

PRAXIS SPACE  
BLOCK H LEVEL 1 #H101  
LASALLE COLLEGE OF THE ARTS

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Media and Creative Industries, LASALLE College of the Arts

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 a 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, including the Art Therapists' Association Singapore, and officially became the Educational Partner with The Red Pencil in 2012.

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VESSEL

The image features a minimalist design with a white background. In the center, the word "VESSEL" is written in a clean, black, sans-serif font. Below the text is a soft, light blue watercolor wash that tapers to a point. The bottom half of the image is dominated by a larger, more textured watercolor wash in shades of blue and green, with visible brushstrokes and a mottled appearance.



noun / 'ves(ə)l /

A large boat or ship.  
A container that is used to hold.

*Vessel* marks the port of call for 19 individuals on a voyage with the MA Art Therapy programme, at LASALLE College of the Arts. Showcasing a diverse range of media and concepts, *Vessel* offers the visitor a glimpse into the world of the art therapists through their own art.

The voyage for these individuals began in August 2016, and has since witnessed each of them grow and mature into competent and empathetic art therapists, in their own rights. Throughout this two-year supported and guided journey, and through a range of clinical and research supervision, they have all worked independently as a cohort with agencies and community partners, extending their research and clinical practice to facilitate dialogues through the application of arts.

This year's exhibition theme, *Vessel*, is informed by the role that art-making takes in the learning journey of an art therapist. Resembling a concave utensil used to hold another matter, the artwork created often acts as a vessel in response to the processes of inquiry and maturation, sometimes even bearing traces of personal transformation. Through these lens, the exhibition celebrates both the diversity of these 19 art therapists and a common history written on a voyage journeyed together.



### *Sublime Reflection*

Digital photograph, un-manipulated  
2017/18

## FOREWORD

Containment and journey are often significant concepts, themes and metaphors within the practice of psychodynamic art psychotherapy, whether explicitly expressed or implicitly implied. As art therapists we have the privilege of working within visual capacities in ways that acknowledge, honour, recognize and witness complex dynamics, experiences, and sometimes profound transformation. Bound by best practices and ethical codes, art therapists are compelled to navigate difficult terrain and negotiate strategies that promote creative self-expression and wellbeing while addressing the physical, emotional and psychological safety of those they serve. *Sublime Reflection* is a deliberate contemplation of these and of the rich reciprocal process of teaching and learning from this passionate and collaborative cohort of graduating art therapy students.

This eclectic group art exhibition celebrates each individual, their own self-reflective process, their understanding and application of art therapy within a range of contexts, their unique art practice, and of course, their collective progression through an intensive and oftentimes exhilarating training to become competent, confident and credentialed art therapists. *Vessel* then, not only showcases a culminating collection of artworks but strongly hints at the direction in which these art therapists are headed.

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





### *Receptacles of desires*

Mixed media: cotton fabrics and distressed cardboards, cotton and rayon yarns, tacky glue and organic buckwheat hulls. Free-hand quilted, free-form vessel and layered object assembled by free-hand knotting  
11cm x 39cm x 37 cm



## FOREWORD

As art therapists, we strive to create a safe space, a container for our work to occur. This necessary safe space is not unlike the alchemical vessel which is both a physical and imaginal space between therapist and client, where imagination, creative, and fetishistic living persists. In *Receptacles of desires*, like the alchemical process, this cephalopod-like object was made by stitching a patchwork of fabrics into a deconstructed cardboard base. The patchwork skin is shape-shifting and skin-changing, a reference to the 19 graduating students' attachments to each other, and a celebration of their individualities, complexities, and sophisticated inner lives.

*Receptacles of desires* is also an intimate piece. It was made during art-based supervision in our last semester together, where the capacity for reverie is an important aspect of development: of professional identities, creativity and for therapeutic work. The free-form object is cast as a container of our relationship in its materiality. Its body is filled with organic buckwheat hulls in a nod to hull filled pillows renowned for their supportive properties. It is a container of memory traces of our interactions and interpretive dialogue, embedding the transference field between us and sense impressions.

**Daniel Wong, MA, AThR**  
Lecturer, MA Art Therapy



*Brass Receptacles for Betel and Areca*

Origin: Vietnam  
160mm x 160mm

## FOREWORD

In contrast to utopia, Foucault's concept of *heterotopia* offers the notion of real spaces which exist and are by no means perfect. *Hetero* (other) *topia* (places) are spaces that offer the potential for joint experiences, and also for experiencing simultaneous multiple places within the same physical space. The philosopher offered the boat, to illustrate one of the principles of heterotopia:

*"...the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea..."*

In accompanying the journey these inimitable individuals set sail on, I halted contemplating on a singular identity of the cohort's vessel, and submitted to wholehearted appreciation of the vessels of identity that have now reached a common destination and bear imprints of the same seas.

To the bearers of meaning, this group of nineteen, I would like to share an ancestral cultural object in personal possession - an emblematic vestige of a different kind of sea journey in another time and place. As a personal motif, these receptacles hold and convey stories of hopes and fears, of dreams and reality, of otherness and the subtleties of a collective nature... and of spaces within you and me, where we have met, and will meet time and time again.

**Emylia Safian, MA, AThR**  
Lecturer, MA Art Therapy



## *Smudge Code Veined*

Digital image from screenshots series

## FOREWORD

*Smudge code veined* is part of an on-going Screenshots series that plays with digital debris and its often strange half-lives.

In this image, the impassive geometry of a familiar architectural element in LASALLE has given way to an organic growth of vein-like cracks, imbuing it with a sense of both fragility and warmth.

Note:

Dear class of 2018, I have had the great pleasure of getting to know you and seeing you grow over this past academic year, as individuals as well as a mutually supportive community of your own.

I hope you have enjoyed your foray in Studio Art and perhaps found in it a way to reflect on, gather and articulate the intensity and diversity of your recent experiences. Congratulations in completing what has been a challenging and exceedingly full journey. I wish you all the best in your upcoming adventures, and hearty congratulations on the culmination of your artistic labours in this exhibition.

**Weixin Chong, MA**  
Artist, Lecturer



## *Stopping Rain*

Mixed media  
30cm x 30cm x 36cm  
2018

## Buvenasvari Pragasam

Rain, as a symbol or a metaphor, reflects one's inner psyche. When one is emotionally overwhelmed, the rain soothes and comforts. As an art therapist, Buvenasvari worked with female adolescents who have undergone complex trauma and observed that they typically learnt to cope with their overwhelming emotions through avoidance techniques, such as suppressing, numbing, or shutting down their feelings. Acknowledgement and acceptance of the full spectrum of human emotions, though not easy, were crucial in order for them to achieve emotional regulation.

Thus, to freeze the moment symbolises acknowledging and staying with one's emotions without dismissing them. This artwork will be a symbolic reminder to stay with our emotions. Hence, the idea of *Stopping Rain*.

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*Buvenasvari is the founder of Card Atelier, which was set up in 2014 with the aim of reviving the tradition of giving greeting cards. She was also an Educational Therapist at the Dyslexia Association of Singapore after completing her BA in Psychology. Buvenasvari is a versatile artist who is constantly pushing her own artistic boundaries through means of experimenting with various art media since she was young. The confluence between her passion, art, and career in the field of Psychology brought her to pursue the MA in Art Therapy programme. Understanding the power of art, it is fulfilling for Buvenasvari to provide art therapy for adolescents with complex trauma.*

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## *Concealed Revealed*

Plaster bandage and thread  
Dimensions variable  
2018

## Chee Li Ping

*Concealed Revealed* is a visual response to my clinical experience working with children who have experienced developmental trauma as a result of abuse and neglect. Built up over time, the development of each outer layer, exhibited by the subtle disappearance of stitches and diminishment of cracks, serves as a protective covering to conceal the wounded child within. The façade of a well-functioning adult, however, stands questionable in light of the fragility and volatile nature of the constructed armour.

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*Originally trained as a social worker, Li Ping's interest to delve deeper into the internal worlds of clients and support their coping led her to pursue art therapy as a creative therapeutic modality. With a keen interest to work with children, Li Ping had interacted with children with diverse issues including those affected by cancer, special needs, abuse, and poverty, both on a professional as well as voluntary basis. Drawn to finding beauty in the unnoticed, Li Ping derives inspiration for her art creations from elements of nature and everyday encounters. She finds affinity with fluid medium that allows for the intuitive sensing of emotions in its intricate quality of flow and colours. Li Ping is a recipient of The Red Pencil (Singapore) Scholarship.*

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*Layers of Nurture*

Mixed media  
18cm x 21.5cm x 8.5cm  
2018

## Cheng Wing Hei Mimi

Mimi is fascinated by storybooks and illustrating stories to express her most personal insights into the everyday situation. The concept of *Layers of Nurturance* was derived from her clinical work with children who have experienced relational trauma. Her clients' use of materials in narrating their stories motivated her to integrate tactile materials into her own art making. By hand-stitching prints of her photographs together, Mimi explored the process of building a secure base through repetition and consistency. Each photograph carries a unique meaning concerning her responses and reflections toward her encounters. The mass and volume of the book symbolizes the accumulative collection of memories and experiences that she has acquired throughout this remarkable journey.

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*Upon graduating with a BA in Illustration, Cheng Wing Hei (Mimi) started engaging in the creative field as an illustrator and taking part in community art projects and workshops in Hong Kong, Taiwan and Singapore to advocate self-expression through art.*

*As a recipient of the LASALLE Scholarship for MA Studies, her journey through the MA Art Therapy programme has expanded her horizon as an emerging art therapist and strengthened her belief in the healing power of art making. Combining her passion in visual storytelling and art therapy training, Mimi hopes to facilitate empowerment and improve emotional wellbeing of individuals.*

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*Remaining Fragments*

Mixed media  
80cm x 50cm  
2018

## Chen YongLiang Ezra

*Remaining Fragments* is a juxtaposed assemblage of typologies from the artist's own culture, as well as the culture of the Native American. He chanced upon the Native American culture during his personal travels in the Navajo Land in late Fall of 2017. This encounter impacted the mourning for the loss of his mother to cancer in 2015 he was carrying at that time. *Remaining Fragments* is an experimental art that explores the enigmatic connection that man has with the environment. It turns to passed down cultural traditions for urgent clues.

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*Ezra is an art therapist who is interested in incorporating eastern medicinal traditions such as mindfulness into his future art therapy practice. He has a strong interest in working with the population recovering from addiction, grief and trauma. During his MA Art Therapy Program, Ezra provided individual art therapy services to male clients in a vocational training centre catered for individuals with moderate and severe autism, as well as a mainstream primary school for boys. His training provided him the critical awareness of cultural complexities enjoined to the therapist's supportive role given to disenfranchised individuals and communities.*

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## *The Tide*

Mixed media  
Dimensions variable  
2018



## Divya

*The Tide* is a response to the intense and varying experiences the artist was engaged in throughout the course and within her clinical engagement with clients who have experienced trauma. The creation of the ocean waves represents the exploration of the primal and unexplored thoughts, feelings, and emotions arising from the unconscious mind. The series was made intuitively and spontaneously, placing no intentional focus on the final product, allowing for the processing of these experiences as well as for cathartic release.

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*Divya is an emerging art therapist, who in her earlier years fulfilled a BA in Psychology and worked with teenagers- at-risk as well as children with mild autism, dyslexia, and ADHD. She has always engaged in art making since her younger days and predominantly gravitates towards expressing through forms of fluid and textile mediums. Her interest in psychology and art had led her to pursue an MA in Art Therapy. Through her experiences from the course, she found her passion and a deep fulfillment in working in the field of trauma, primarily with children and teenagers.*

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*A Moment in Time*

Mixed media  
30cm x 30cm  
2018

## Laure Schneider

This art piece is titled *A Moment in Time* because even though Singapore has changed, the photographs of old Singapore can still be viewed online. While working with older adults, Laure found that many places that they remembered and were important to them are no longer in existence today. These places would be lost if not for photographs that help keep their memories alive. She found that they were unable to relate to images of present-day Singapore as they could not associate with them and found it hard to connect; the images did not feel like home to them. The photographs are the bridge that connects them between old and new Singapore.

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*Laure worked with children at a nursery setting for seven years, prior to her BA in Textile Design at The Winchester School of Design, UK. Her working experience with children introduced her to the therapeutic benefits of art which further gained her interest to pursue an MA in Art Therapy. Upon entering the second year of her training as an art therapist trainee, she saw an opportunity to use photography to raise awareness based on culture and time amongst the older adults at her clinical setting. As an international student, she drew this interest through her first-time experience in working with older adults in Singapore.*

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*Alluring Nature*

Mixed media  
Dimensions variable  
2018

## Lim Kai Yu Wendy

Wendy has always been intrigued by the beauty of nature and interested in taking photographs of the trees and leaves that spoke to her. Observing leaves gave her the inspiration for this artwork, leading her to create a representation of them through cut and marbled paper, preserving and showcasing their beauty. The repetitive process of cutting the leaves by hand was therapeutic and relieved her of stressful thoughts. The resulting leaves are displayed in a fallen manner to draw attention to the life and beauty that can still be seen in fallen leaves.

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*Wendy graduated with a psychology degree and was previously a counsellor working with people in substance recovery. In the second year of the MA Art Therapy course, she was attached to a secondary school to provide art therapy for the students there. During her free time, she enjoys taking a stroll in nature, which enables her to stay grounded and regulate her emotions.*

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*Soaring Eagle*

Batik painting  
91.5cm x 122cm  
2018

## Lim Lay Choo Jennifer

For her artwork, Jennifer experimented with heavy gloss gel and acrylic to depict a vision of the legal eagle within her, as well as an expression of the step-by-step journey she took to complete her MAAT course. The path of art making, as in life, can sometimes take unpredictable turns. When the initial acrylic painting did not portray the flight of the eagle, Jennifer ventured into the medium of batik to reflect her theme and retrace her steps.

From her creative process, she learnt that the journey is just as, if not more, important than the destination or outcome; a realisation captured in the time-lapse documentation of the batik painting.

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*Jennifer has been a practicing lawyer for the last 26 years. As an extension of her professional and philanthropic work, she joined the Master of Arts in Art Therapy course, during which she became interested in working with corporations and professionals as well as populations diagnosed with dementia and autism. She skillfully amalgamated her experience as a lawyer and an art therapist to serve the various populations she encountered. Jennifer also founded Singapore ATL&S (Art Therapy Lifestyle & Support), a company to promote, provide and facilitate services related to art therapy and lifestyle support.*

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## *Restoration*

Plaster of Paris, resin, variable paint mediums  
Dimensions variable  
2018

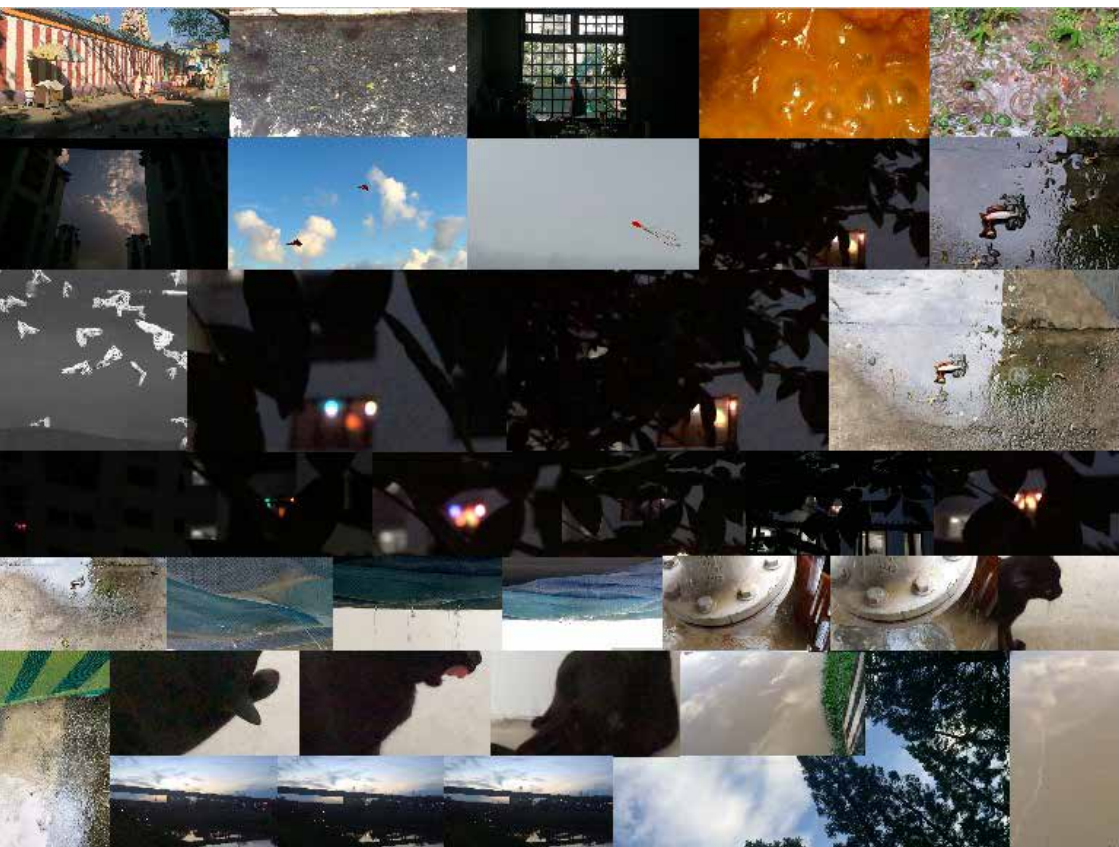
## Mahesh Iyer

*Restoration* presents the artist's final process of consolidation influenced by the Japanese art form of Kintsugi, a technique used to repair broken pottery with gold. Within the artist's one-year term of providing art therapy services to older adults, the process of live hand casting was adopted as part of closure (Rutenberg, 2008). However, prior to its implementation, several personal broken hand casts emerged during a series of experimentations. As an attempt to embrace the broken, and retrospect experiences, this work presents selected personal broken hand casts restored by the artist.

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*Privileged to have been exposed to multi-cultural populations throughout his academic, work and lived experience, Mahesh's research interests naturally developed towards the complex inter-play of cultural variation within a diverse population. His working experience with older adults at a sheltered home in Singapore, further encouraged him to traverse new terrain and articulate a culturally informed art therapy practice. Induced through his postgraduate psychodynamic art psychotherapy training, his purposeful exploration of paint, music and sculpture accentuated concerting synergies between culture, experience and practice. Mahesh has presented his research in Singapore's Third Graduate Student Conference in Visual Culture as well as to a professional audience at the recent 48th Annual American Art Therapy Association Conference 2017 Traversing Landscapes of the Heart & Mind, held in Albuquerque, New Mexico, USA. He has also been featured by the Australian New Zealand Arts Therapy Association (ANZATA) Singapore's newsletter - The PRESENT.*

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*Lost or Found / Lose or Find*

Digital media  
Dimensions variable  
2018

## Michelle Su Mon Aung

There are moments found and moments lost.  
Did we intentionally lose it or seek it?  
Or did we unintentionally lost it or found it?  
Either way, we have a choice.  
A choice to let it go or to keep it.  
But once you have made your decision,  
Don't regret it and accept it.  
Even if it might haunt you,  
Use the experience to empower you.

We often take for granted the things around us, just like our own emotions. Like the objects in our surroundings, our inner most emotions have always been there, waiting for us to address them. Video footage of everyday objects and nature were captured to represent emotions in forms of movements, sounds, lightings and visuals.

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*I explore to understand  
& dance with experiments  
to capture, to create  
and express experiences  
Each experience evolves  
& becomes a memory  
embedded as chapters  
of my own life story  
I am Michelle  
the Story Collector*

*Each encounter unfolds a tale  
longing to be heard.  
No matter the different  
forms of expressions;  
be it art, be it hard,  
thou worry not,  
side by side,  
we'll embark  
to reclaim your voice.  
I am Michelle,  
the Art Therapist.*

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*Some see a weed, some see a wish*

Mixed media  
Dimensions variable  
2018



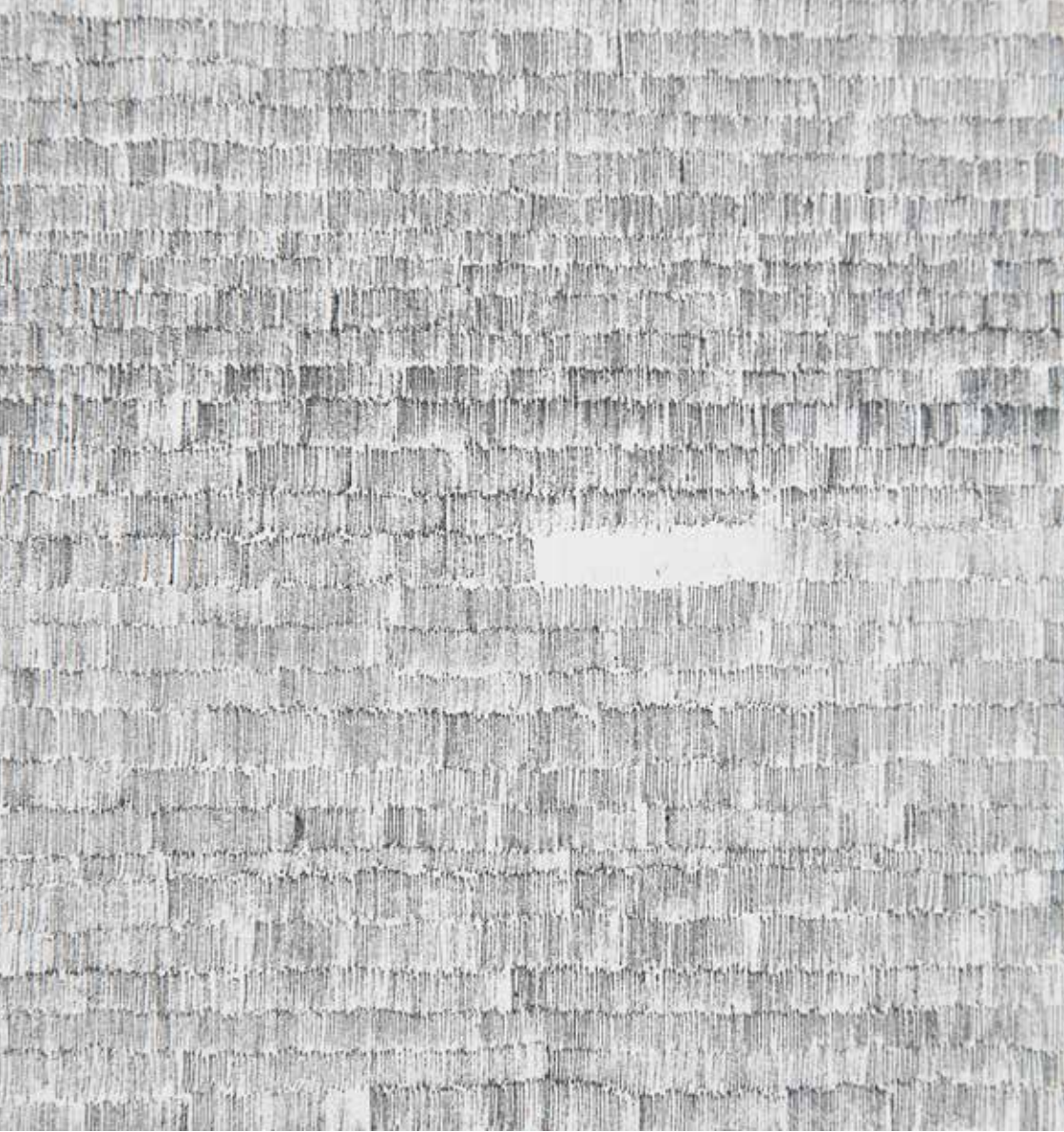
## Ouyang Huimin Charlene

*Some see a weed, some see a wish* features various sizes of dandelion puffballs, suggesting a diversity in growth and development. It also explores the differing perceptions of weeds; as unwanted life that nevertheless abundantly sprouts, or a hopeful wish of a new beginning. The use of clay highlights the tenacity and strength of the subject, and the art installation speaks of the wild and free nature of planting itself in places.

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*Having a passion for working with children, Charlene has a background in early childhood education and psychology. Her understanding and experience in working with children have sparked her interest in pursuing the MA Art Therapy Programme at LASALLE College of the Arts as a means to further her knowledge and to support children in destitution. As part of the training programme, she has worked with children with complex trauma. In providing emotional support and help to the children, she believes that art can be therapeutic, and has the ability to positively impact lives.*

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*Without Words* 無言

Ink on Chinese calligraphy paper  
70cm x 140cm  
2018

## Pang Kim Hau Calvin

*Without Words* 無言 presents a raw state of contemplation through repetitive acts of mark-marking hidden behind a conceptual veil of not knowing. This is a state where an individual makes a positive choice to remain non-certain, opening themselves up to meaning that they have not yet arrived at (Casement, 2006).

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*Pang works with narratives from everyday encounters and has a research and clinical interest in the application of the arts in serving terminally-ill individuals and their loved ones. He sees his work through the arts as a way to inquire, understand and humanize the harshness of circumstances in lives. His art practice consists mainly of self-directed work and on occasions, with community partners and friends. His installation works have been commissioned by the Singapore Art Museum and Owl Spot Theater in Tokyo, Japan. Traces of his written work is also found in Singapore, Hong Kong, some parts of Taiwan and Australia.*

*Pang is a recipient of the Red Pencil (Singapore) Scholarship and had presented his work at the Australian and New Zealand Arts Therapy Association (ANZATA) international conference in Melbourne, Australia in December 2017. He is also represented by Intersections Art Gallery, Singapore.*

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*Authentica*

Mixed media  
85cm x 85cm x 140cm  
2018

## Samantha Hickman

The MA Art Therapy course has been a deeply introspective journey into the self. In *Authentica*, a series of experiential art works are re-presented in birdcages to portray the dichotomy of the internal versus external struggles of life that shape who I am. Each cage is a vessel, depicting my past and present, which together inform my future practice. Representing my spine, core and heart, they make up the sum of me. This self-reflective approach is intrinsic to my journey in becoming an effective and authentic art therapist.

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*With a BA (Hons) in Fine Art, Sam's personal aesthetic has been greatly influenced by her experiences of life in the Middle East and Asia. Introspective in her approach, Sam utilizes visual journaling and art making through collage, photography, textiles and haiku poetry. A mother to two children, the experience of caring for her autistic son has exposed her to many therapies over the years. She engaged in the MA Art Therapy Programme at LASALLE College of the Arts to integrate her own artistic practice into working with others. She currently practices in a community rehabilitation centre for cancer survivors, harnessing the power of art to enable others to rebuild their lives.*

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*Grey areas: An animated sharing of my inner world*

Digital media and electronic devices  
Dimensions variable  
2018

## Sheena Tan Rui Wei

*Grey areas: An animated sharing of my inner world* is a series of animated graphic interchange format (gif) that reflects the artist's inner dialogue and journey. These greyscale gifs are manifestations of her anxiety during her art therapy training and a reflection of her personal journey. The looping nature of gifs echoes the intensity of these anxieties and how these feelings replay in her mind again and again. The process of making these gifs allowed her to explore and share her inner world visually. Each gif, screened on an electronic device, invites the audience to peek into the artist's world and share the experience.

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*Prior to pursuing her MA studies in Art Therapy, Sheena worked with children and children with special needs as a shadow teacher and early interventionist as well as persons with intellectual disabilities at MINDS – MYG. During the course of her MA studies, Sheena has also worked with the geriatric population from diverse backgrounds and children with long-term illness(es) and/or special needs. Influenced by her interest in digital media and traditional art forms, Sheena gravitates toward exploring the self and self-identity in her artmaking. In her free time, she loves doodling and stalking cute animals on social media.*

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## *Deadwood*

Found objects and mixed media  
Dimensions variable  
2018

## Supriya Kotwal Mahajan

Supriya's artwork, *Deadwood* is symbolic of her personal journey. It is a found objects assemblage comprising of twigs collected over the years on walks with her children and dog. These artefacts of nature have been given a new lease of life through her artwork. Influenced by her cultural heritage, the container is a metaphorical representation of the Tulsi Vrindavan in Indian culture which houses the holy basil or tulsi plant and is often found in the courtyard of traditional Indian homes. She has borrowed these words from Leo Tolstoy's *War and Peace* -

'The old oak basked faintly, in the rays of the evening sun. Through the century-old bark, where there were no twigs, leaves had burst out so sappy, so young, that it was hard to believe that the aged creature had borne them.'

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*Supriya's journey as an art therapist began with her daughter who is a natural born artist. As a practicing school counsellor, she was drawn to the therapeutic effects of art which led her to the field of art therapy. She has experienced first-hand and in her work as an art therapist in a school setting, the healing power of art therapy and hopes to continue to work with children in the area of emotional wellness, in her art therapy career.*

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鞋累了。歇了 *Repose*

Mixed media  
Dimensions variable  
2018



## Tan U-Tong Emily

Incorporating running into the creative process has been a way Emily does her response art making to contain and reflect materials from therapy sessions. Thus, shoes are symbolic of her journey.

鞋累了。歇了 *Repose* is inspired by the privileged journey with her patients and her own lived experience as a patient. The homophones “鞋 (shoes)” and “歇 (rest)” reflected a time to be still and a time to connect with the self.

“A time to tear apart and a time to sew together.  
A time to be silent and a time to speak.”  
(Ecclesiastes 3:7)

鞋累了。歇了 *Repose* is a quiet space for emptying, uncovering and pondering at your time.

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*The privilege of journeying with every individual client through his or her vulnerabilities has been an instrumental element in Emily's clinical practice. Marrying her accumulated experience as a medical social worker and the newly acquired skill in art therapy, Emily strives to expand her capacity to bring depth to every invited space and connection with her clients.*

*Emily is also a recipient of the Ministry of Health (MOH) Health Manpower Development Plan Award.*

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### *The Threads That Bind*

Textile embroidery  
93cm x 115cm  
2018

## Tay Shu Ling Julia

*The Threads That Bind* is a response to clinical work that Julia was engaged in with children who have experienced relational trauma. Inspired by the stories they have told her and their boundless imagination, this art piece was hand sewn as a memory of their uniqueness, courage and resilience in working through the traumatic experiences and complex emotions. This artwork invites you to enter into their world of fantasy and adventure.

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*Julia is passionate about working with children and helping them to understand themselves and the world around them through art and play. She is interested in the areas of trauma, special needs and humanitarian work. Having pursued a Bachelor of Arts in Fashion Media and Industries prior to her studies in Art Therapy, textiles continue to be an important medium in her art making. She believes in the beauty of handmade objects and the importance of keeping the inner child in each of us alive through creative explorations.*

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*An Eidolon*

Mixed media  
50cm x 30cm x 40cm  
2018

## Yvonne Lee

An eidolon refers to a spectre or a ghost; much like the shadows cast in shadow puppet theatre, it is only an approximation of the truth. My artwork is a diorama of a *wayang kulit* stage, featuring a scene of puppets locked in internecine battle, simultaneously showing what lies beyond the veil. *Wayang* is rich with existentialist symbolism; it renders epic, cosmic-proportioned stories into miniature, digestible worlds – all of Earth on one humble stage. Viewers are invited to reflect on the sense of insignificance in *An Eidolon*: how mysterious forces drive the universe. That despite his best efforts, Man does not know himself.

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*Yvonne is an art therapist and former psychiatric crisis counsellor. During her formative years, Yvonne had her first encounter with art therapy as a recipient, and experienced the deeply self-confronting, sublimating nature of art-making. She passionately pursued the psychological sciences, graduating with First Class Honours and wrote her Honours dissertation on self-enhancing humour – Nietzsche's 'laughter of the height' – and what Freud described as the indomitability of the ego, triumphant against the maw of the abyss. Yvonne carries this same infectiously capricious and effulgent temperament with her.*

*Yvonne was awarded the LASALLE Scholarship for MA Studies AY2017/2018.*

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## *Origame*

Origami paper, mixed media  
70cm x 70cm  
2018

## Zhang Jiancong Eric

Origami and Me (*Origame*), is influenced by his earliest experiences of learning origami from his mother, to him the medium is thus closely connected to this mother-child relationship.

Origami involves carefully following a set pattern in order to create the chosen object. It is a straightforward process, easy to kick start; anytime, anywhere.

Folding paper into little different forms, shapes and sizes is fun and aesthetically pleasing. Furthermore it is a way to relax; a way to let the day's tension melt away. Ultimately, the 3-dimension origami box became his personal symbol: he enjoyed picking different colours of paper; the unique and therapeutic sound of paper folding and creasing; the sense of touching, and reflective, repetitive process.

The overall journey of making origami echoes his transformation throughout his art therapy journey; being grounded, mindful, patient and grateful!

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*Zhang Jiancong (Eric) is a beginning art therapist who was born in China and now calls Singapore home. His personal values and beliefs have been incorporated into his way of life here in Singapore since 1999.*

*He fell in love with paper folding (origami) as a form of artistic reflection.*

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