





# inflorescence

MA Art Therapy 16 May to 29 May 2019 Praxis Space



Official website: [thelasalleshow.lasalle.edu.sg](http://thelasalleshow.lasalle.edu.sg)

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Faculty of Fine Arts, Media and Creative Industries,  
LASALLE College of the Arts

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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 a Southeast Asian context.

This training programme achieved approval status in 2009 by the Australian, New Zealand and Asian Creative Arts Therapies Association (ANZACATA), 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.

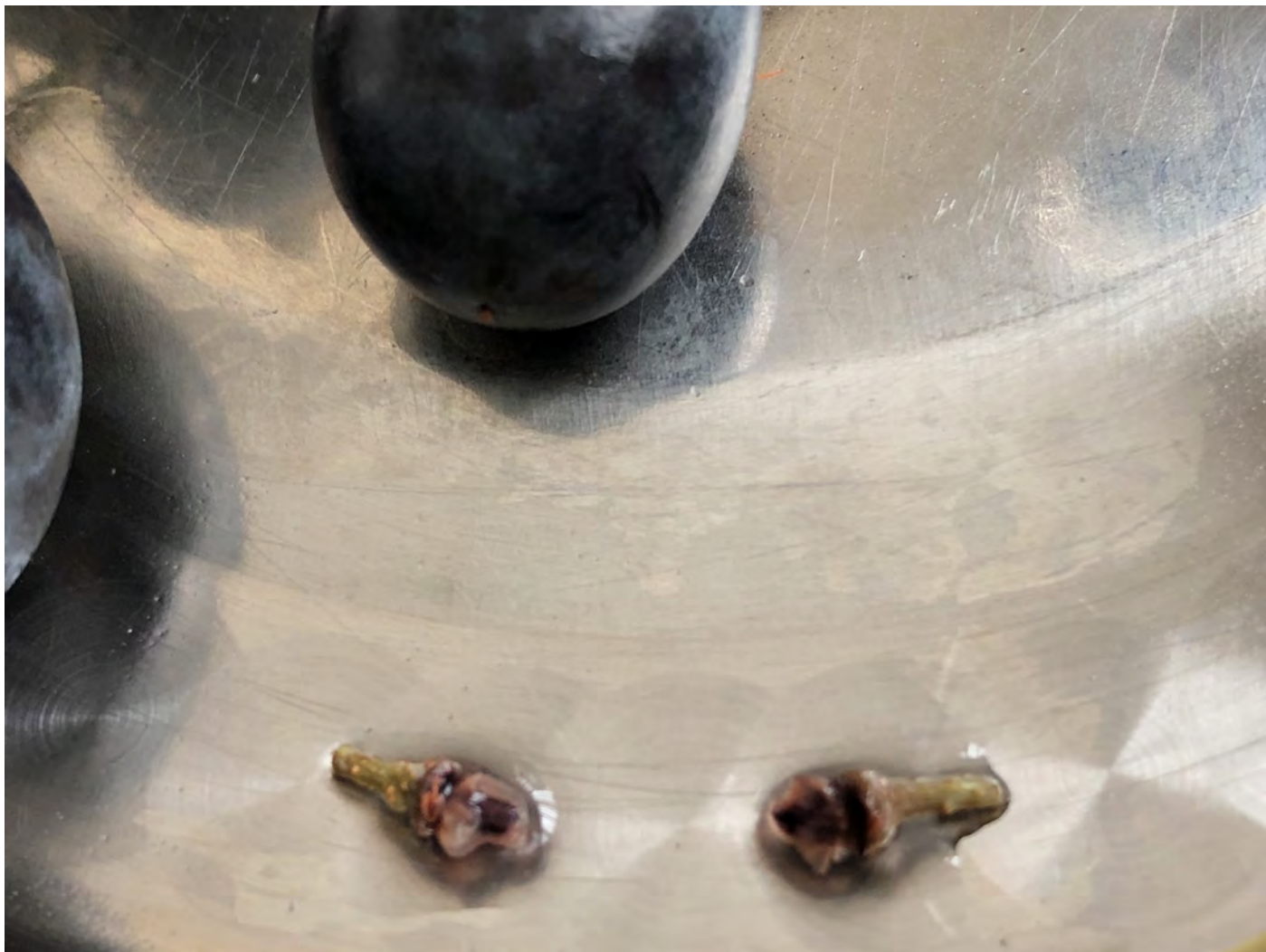
The programme maintains significant sustaining partnerships, relationships, and collaboration with various industry and community partners, including the Art Therapists' Association Singapore, and officially became the Educational Partner with The Red Pencil Humanitarian Mission in 2012.

For programme enquiries, email: [admissions@lasalle.edu.sg](mailto:admissions@lasalle.edu.sg), or call +65 6496 5111.

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Seeds, digital photograph unmanipulated, 2019

Deciding to commit to undergo rigorous psychodynamic art psychotherapy training is a serious, transformative and far-reaching endeavor. Oftentimes, this ambitious decision is embraced with altruistic curiosity, motivation and creativity, and as the training of this hybrid discipline progresses and challenges the trainees to delve into the depths, excavating a plethora of experiences, emotions and expressions of the human condition, both their own and those of the people they encounter, it is relentless determination, thickened resilience and inherent urgency that compels them to forge onward. As the training draws to fruition, the trainee is better equipped to appreciate and reflect upon the tremendous efforts and responsibilities involved and can effectively transplant the significant understanding, insights, wisdom, compassion and humanity in confident and informed ways. Seeds are planted, growth is anticipated.

It was an honour to witness the culmination of this graduating cohort's group art exhibition, *INFLORESCENCE*, as well as their overall emerging professional identity. Just as varied as their application to practice in Asian contexts, are their creative outputs in the form of an intriguing collection of artworks presented here within. The cohort has completed their training and this collective and cultivated exhibition showcases their maturation and readiness to further enhance the lives of others in a range of familiar and foreign mental health landscapes.

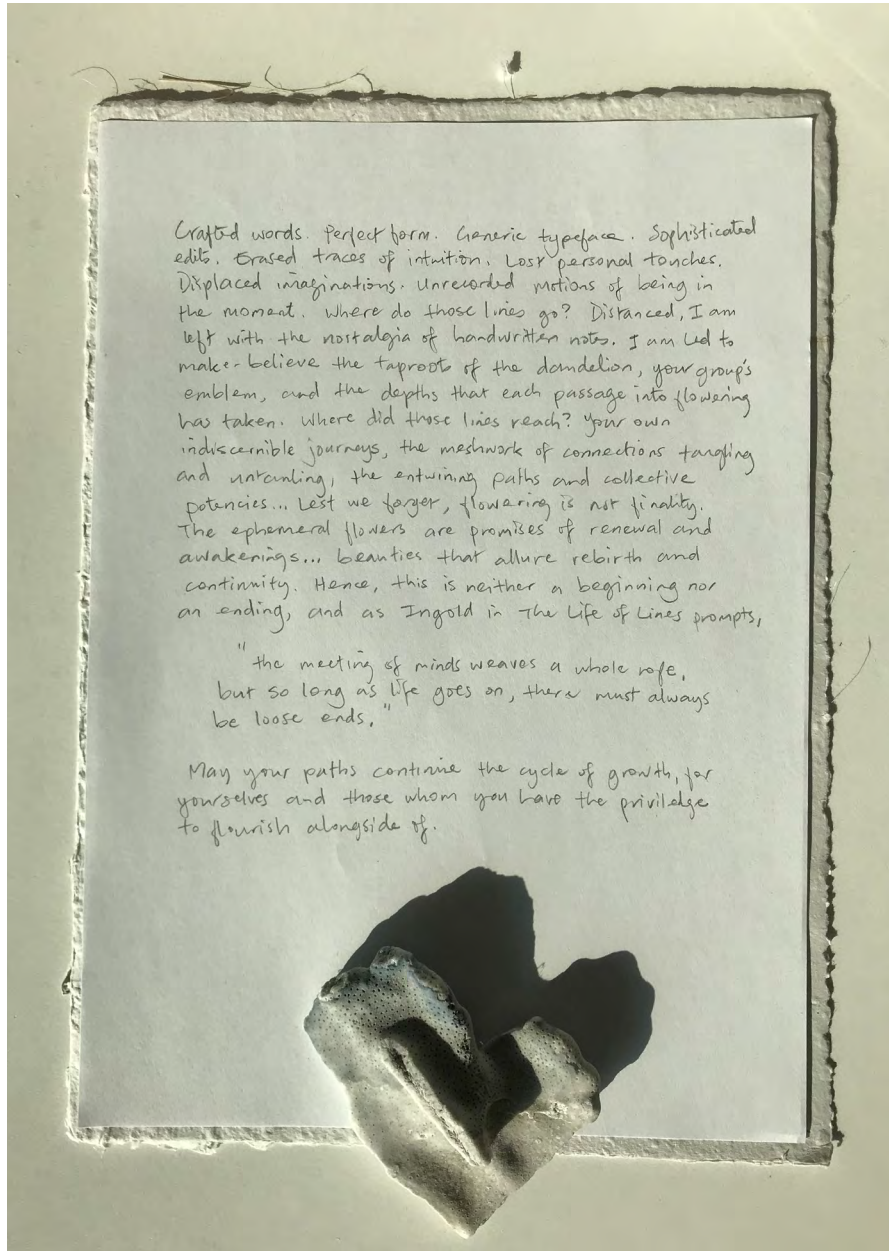
## foreword

**Ronald PMH Lay**, MA, AThR, ATR-BC  
Programme Leader, MA Art Therapy

# foreword

**Emylia Safian**, MA, AThR  
Clinical Placement Co-ordinator and Lecturer





Crafted words. Perfect form. Generic typeface. Sophisticated  
edits. Erased traces of intuition. Lost personal touches.  
Displaced imaginations. Unrecorded motions of being in  
the moment. Where do those lines go? Distanced, I am  
left with the nostalgia of handwritten notes. I am led to  
make-believe the taproots of the dandelion, your group's  
emblem, and the depths that each passage into flowering  
has taken. Where did those lines reach? Your own  
indiscernible journeys, the meshwork of connections tangling  
and uncounting, the entwining paths and collective  
potencies... Lest we forget, flowering is not finality.  
The ephemeral flowers are promises of renewal and  
awakenings... beauties that allure rebirth and  
continuity. Hence, this is neither a beginning nor  
an ending, and as Ingold in *The Life of Lines* prompts,

"the meeting of minds weaves a whole rope,  
but so long as life goes on, there must always  
be loose ends."

May your paths continue the cycle of growth, for  
yourselves and those whom you have the privilege  
to flourish alongside of.

Untitled, paper, lead pencil and found object, 2019



*Unscripted objects, found objects, triangular paper cut-outs, cotton and blended yarns, tacky glue and candle wax, dimensions variable, 2018-19*

*INFLORESCENCE* showcases the art of the graduating students and celebrates their dual identities as both artists and art therapists. The various artworks explore many aspects of their art therapy training and offer uniquely multi-layered ways to reflect on their identity formation. Finding time and motivation to make personal or professional art and getting into the heart of the creative process is a rewarding pursuit and tool for self-inquiry. It invites viewers to ask questions about the art therapy profession, our interpersonal relationships and internal therapeutic process, self-care, and code of ethics.

In *Unscripted objects*, I put together a mixed medley of materials and objects to reflect on the blossoming sense of the student's professional identities during my two-year journey with them. A variety of yarns, recycled materials and found objects was employed, in hopes that their inherent imperfections and internal histories would bear witness and add character to what was unfolding. Some of forms have a ragged but resolute quality to them, while others are unsettling or whimsical, stretched to some limit, layered with materials building up and tearing off. I offer them as testimony to the immensity and intensity of the students' journeys. It was a privilege to be part of their growth and professional development.

## foreword

**Daniel Wong**, MA, AThR  
Lecturer

# foreword

**Weixin Chong**  
Lecturer [STUDIO]

Thriving through the intensity of the Masters in Art Therapy course, the class of 2019 has rallied together, displaying mutually supportive growth and a deepening of both personal and professional experience. In this exhibition they present their individual artistic explorations, with a collective emphasis on themes of resilience.

Many of the artworks portray an empathetic lens in works that are whimsical, poignant, playful, personal or inquiring, at times reflecting the centering of healing through creative mediums as well as highlighting particularities of each artistic voice.

Consideration, curiosity and concern likewise characterize these graduates' communality as a group; a collectively-drawn strength to hold together and flourish under challenge much like the inflorescent dandelion they have chosen as their symbol.

It is a privilege to have been able to follow the development of their artistic projects, see them tackle the challenge of giving voice and form to their ideas, and become familiar with this thoughtful and talented group of art therapists as they progressed through the final year of their course. Congratulations, class of 2019 - my very best wishes for the journeys ahead of you.



**introduction**

## *INFLORESCENCE*

*coming into flower / the mode of development and arrangement  
of flowers on an axis / a floral axis with its appendages / a flower cluster  
the budding and unfolding of blossoms / flowering*

*INFLORESCENCE* showcases the diverse art of 14 graduating art therapists who have grown, flourished and blossomed together from a common ground. Over the last two years of psychodynamic training we have reached deep within ourselves, learning and transforming through our studies, clinical placements and community projects. We have overcome challenges and learnt to thrive, opening our hearts and minds to new ways of being. Our growth together is complete, as new art therapists the time has come for our seeds to spread far and wide, to grow again individually yet always rooted with a common purpose - our 'heart work'. Our art is a reflection of our individual and collective heart work, as unique and individual as all of us, yet united by our shared growth.

We are all deeply thankful to have experienced these last two years together.

**Boo Xu Ning**

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Xu Ning enjoys making art with non-conventional art materials that can be found in every household. Since graduating with a BA in Psychology, she went on to take up various roles, such as working as a research assistant for a project for children with learning difficulties and also teaching at a school for children with special needs. While in those roles, she continued making art, finding every opportunity to incorporate art into her professional work. Her ongoing interest in psychology and art led her to apply for the MA Art Therapy program. Ever since starting the course, Xu Ning's art-making has become significantly more insight-oriented, finding comfort through this process. Her research and clinical interests include working with people with addictions and also individuals (children to adults) who have experienced complex trauma.

*First Touch is part of a series of response artworks of an ongoing reflection on attachment. The artist was inclined towards the needle felting technique as it allows for a very tactile process. At the same time, the outlook of the felt material can also evoke secondary sensations for the audience which can trigger personal memories. The structure of the palmer grasp reflex of the baby also symbolises the purest form of attachment, when a baby grasps onto an object to seek comfort and security.*





*First Touch*, synthetic wool roving, 40cm x 40cm, 2019

TIME. CHILD. BABY. MOTHER. FAMILY. LOST. FOUND.  
SEPARATION. LETTING-GO. HOLDING-ON. PERSISTENT.  
RIGID. CHANGE. BETRAYAL. HURT. PAIN. TOUCH. HEARTACHE.  
DISTRUST. LOST. DEFENCE. SELF-PROTECTION. CRY.  
BREAKING-DOWN. LOSING-SELF. IDENTITY. HELPLESS. ME.  
UNDERSTAND. ALONE. **ATTACHMENT**. EMPTY.  
QUIET. LOUD!. DANGER. FORGIVE. FORGET.  
CHANGE. NEW LOVE. NEW LOST. PERMANENCE.  
AMBIVALENT. INSECURE. LOST. HATRED. FEAR. SAFE. HELP.  
LOVE. CARE. SOFT. COMFORT. AFFECTION. YEARN. HARD.  
RESTORE. SAD. GRIEF. NEVER. DISCOMFORT. BROKEN.  
REUNION. FATHER. CLINGING. DEPART. GOODBYE

Do any words resonate with you when you think about attachment?



## Chan Shu Yin

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www.creativeearth.at

Shu Yin believes in art's ability to heal and connect. For her clinical placements, she worked with at-risk children in a residential shelter, and adults at a community psychiatric rehabilitation facility. Her previous career experiences include serving in an organisation for people with disabilities, and working in film as a visual effects artist. Shu Yin has initiated community art workshops for various groups such as survivors of stroke, children, and elderly in a nursing home. As an artist, Shu Yin's art traverses the realms of Nature, human's relationship with it, existentialism and the human condition. Her interests include trauma integration, sensorimotor art therapy, women's concerns and gender equality, mental health issues, mindfulness and nature-based art therapy. She presented at the Child Trauma Conference 2019 on art therapy as a mind-body intervention for children who experienced abuse.

Shu Yin is also a recipient of the LASALLE Scholarship for MA Studies.

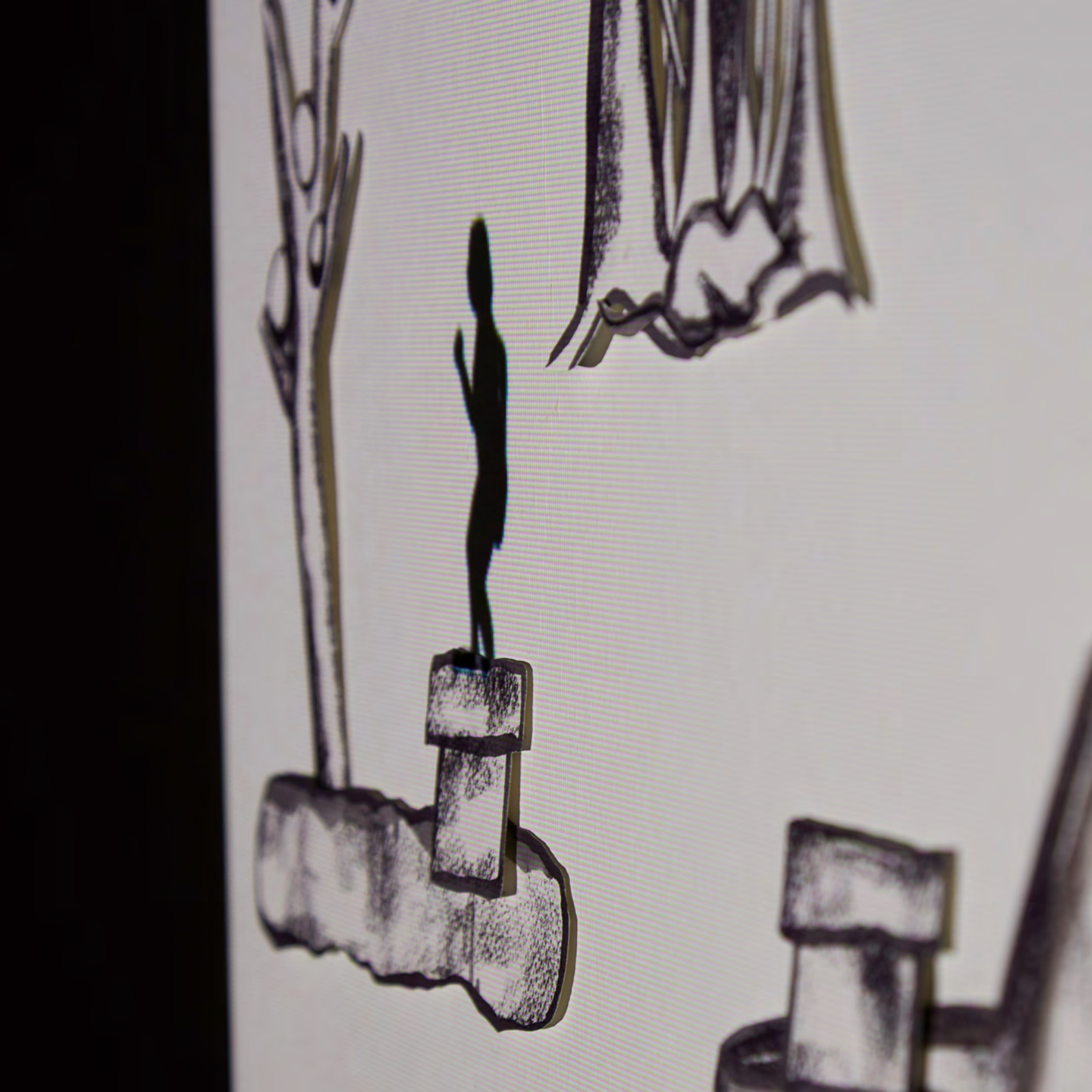
*In **Sub Liminal Sis.**, the boundaries between reality and imagination are blurred through the combined use of physical and digital media. Taking inspiration from the popular video game Super Mario Bros., the artwork features a protagonist making her way through life's obstacles like in a video game. Her playful exploration of the imaginary environment illustrates how childhood, nature and therapy are transitional spaces.*



*Sub Liminal Sis.*, charcoal, chinese ink on paper, digital projection with sound, 118cm x 91cm, 2019

If your life were a video game, what are some of the things you would encounter along the way?





**Chew Jia Yu, Roxanne**

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Roxanne worked as a registered nurse and was trained in the Medical Intensive Care Unit. She continued to do research with the Department of Neuro-Stroke and moved to Neurodevelopment Research with mothers and their children. Her educational background includes a Degree in Nursing and BA in Psychology. During her studies in the MA Art Therapy programme, Roxanne had the opportunity to work with patients in palliative care and a wide spectrum of children with different medical conditions. Her wide range of experiences has encouraged Roxanne to pursue her passion; art therapy within the medical and psychological fields. In her free time, Roxanne also enjoys illustrating and watercolouring doodles that come to mind. She also took part in community art projects working with children and older adults. With the desire to help people, Roxanne hopes to reach out to more and bring a smile to their faces.


*The Blooming Lotus was derived from the artist's clinical work with children who have experienced challenges through their recovery process in the hospital. With the concept of deconstruction and reconstruction, the artist explored the process of creating a new perspective in the journey of healing. The lotus carries the symbolism of resilience from each child during her personal encounters. With the light glowing, the artist brings hope to the children throughout this remarkable journey with them.*





*The Blooming Lotus*, paper-mache and light, dimensions variable, 2019

What gives you hope or resilience?  
Respond in drawing or words below.



*As painful as it can be,  
Struggles that I have seen,  
The worse is not as bad as it seems.  
Now, hope is what I see,  
Resilience is what makes you,  
The best is not as difficult as it seems.  
The stronger as you become,  
Love is what you give,  
I hope you will get there someday.*

*Chew Jia Yu, Roxanne*

## Ho Sang Jun, June

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June's artistic practice involves watercolours, nature materials and fibre arts. In her clinical placements, June has worked with older adults with dementia at a residential home and children of complex trauma at a child protection specialist centre. She presented her paper at the Canadian Art Therapy Association Conference at Montreal, Quebec, in October 2018, which showcased her personal interest in a faith-informed integration to clinical art therapy. Her research and clinical interests include working with children and youths with emotional and behavioural issues, trauma and autism.

Prior to her post-graduate training, June was an educator, working with youths in a post-secondary institution. She has also been volunteering regularly with children and youths with special needs since 2013. Having experienced the transformative power of the arts herself, she firmly believes that art has the power to heal, to build community, and to transform lives.

*Interwoven seeks to understand attunement in human conversations and the nonverbal spaces in between. Adopting the Japanese SAORI approach to weaving, the pieces are woven in a carefree and spontaneous manner, with no rules, restrictions or planning, paralleling attuned conversations. **Interwoven** attempts to explore the idea that the most genuine human conversations, whether within or outside of therapy, happen not when it is planned, but when we drop the anxieties of having to 'perform'. When we are attuned to the person and the nonverbal aspects of an interaction, it automatically augments how we feel, think and respond in a way that is most honest and insightful.*



*Interwoven, yarns and fibres, (i) 170cm x 57cm, (ii) 63.5cm x 24cm, 2019*

*I am not good enough  
I don't believe that  
My presence matters  
Despite what they say  
Grace and beauty unfolds  
When we trust the process  
It's impossible  
The truth is  
In and out  
Up and down  
Layer by layer  
Defenses thrive  
It is a lie that  
I am good enough  
In this complex tapestry of life*

*(now read it backwards)*

*Ho Sang Jun, June*



**Katrina Kirsty Bennett**

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Katrina volunteered at The Red Pencil Humanitarian Mission and the UWCSEA Foundation before joining the MA Art Therapy Programme. She worked with foreign domestic workers in her first clinical placement and organized a public art exhibition to raise awareness and funds. She also worked at an international school, supporting the Wellness team. She was the student representative on the committee of the Art Therapists' Association Singapore in 2018-19. Katrina presented her work on response art at the 29th American Art Therapy Association Conference and will co-present a paper at the inaugural International Art Therapy Practice Research Conference in London, July 2019. She is interested in art therapy for social action and within education, having witnessed first-hand the difference this can make. Her current art practice centres around exploring the therapeutic properties of different materials and processes. She holds a Master of Science Degree in Management & Marketing and a Bachelor's Degree in Graphic Design.

*Mask is the culmination of six months exploration of the El Duende Process Painting method as response art. The sequential layering and deconstruction of diverse materials and processes on both the inner and outer face of a single mask enabled a meaningful investigation of identity and transformation. The intuitive journey examined defenses, countertransference and personal narratives as expressed through the evolving face and torn fragments that were carefully stitched and glued back together to form a new whole.*





Mask, mixed media collage, lifesize mask and 42" portrait TV, dimensions variable, 2019





M-5

MUSIC

SUNSHINE



**Lee Shulian**

artherapy.slee@gmail.com

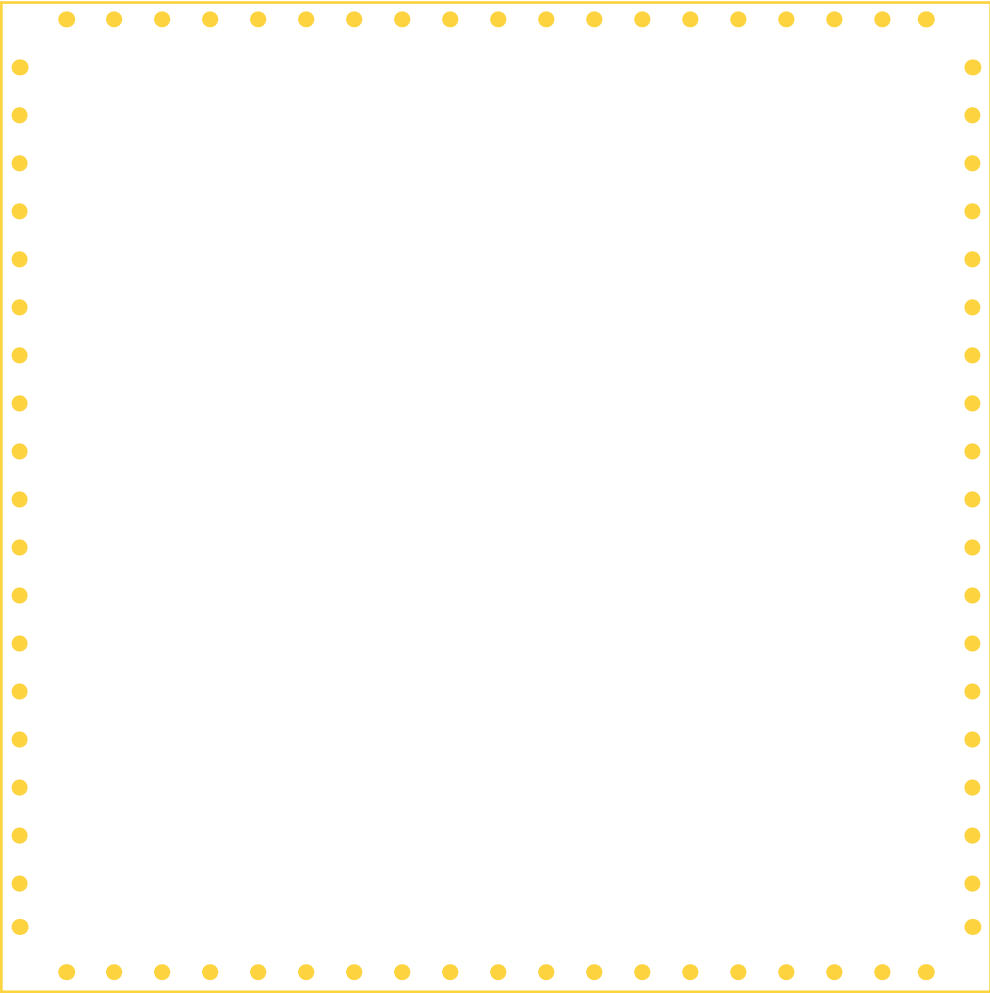
Before embarking on the MA Art Therapy programme, Shulian worked as a school counsellor in a primary school. As part of the programme requirements, Shulian's internship involved working with the adolescents from a rehabilitation background as well as children with long-term illness(es) and developmental disabilities. She is interested in encouraging children, young people and even adults to have fun in their art making and through their creative processes express themselves fully, without the fear of being looked upon as behaving oddly or inappropriately.

*A quote by Maurits Cornelis Escher (1898-1972) "We adore chaos because we love to produce order" piqued my interest to explore repeated patterns, progression and symmetries. Words that have a close association with "order" include: organization, predictability, neatness, pattern, sequence, uniformity, and congruence, to name a few. The characteristic of symmetry mirrors my need in keeping up with the order in both personal and professional life; and thus, the process of weaving from a point to a line to a curve in Shulian's artwork encourages quiet contemplation, sustained concentration to maintain (as much as possible) a calm composure while battling with a mess tangle of lines. **Converge** communicates to the audience that a convoluted piece has found its order in repetition and symmetry.*



*Converge*, cotton twine and LED lights, 23cm x 23cm x 4.5cm, 2019

Lines travel between dots, creating curves and intersections.  
In the square below, create your own convergent lines by joining the dots.





**Lee Wan Xiang**

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Wan Xiang's practice is a process of self-inquiry, discovery and as means of spontaneity and play. She is interested in the illustrative and raw qualities of drawing, at times using found objects, metaphors and symbols interchangeably to frame and reflect her state of being.

Since graduating with a BA in Fine Arts in 2014, Wan Xiang has been involved in various community-based art projects and movements in Singapore such as Superhero Me and Project Dreamcatchers, drawing on the power of art to cultivate the human spirit and give voice to people. As part of her art therapy training, she facilitated group and individual art therapy sessions with older adults living with mental health challenges in a nursing home, and at a medical setting with children living with chronic illness.

She is a recipient of the Red Pencil (Singapore) Scholarship from 2017-2019.

*Of Lands In Between* is a tactile collection of objects and relief pieces made from scraps of everyday materials. It is an ongoing self-inquiry and exploration of embracing liminality as a means to embrace the self. Objects are arranged at play within a space to offer an experience of personal vulnerability and openness to growth as a nonlinear, fragmented process.





*Of Lands In Between*, mixed media, cardboard, found objects, glue, wood scraps, dimensions variable, 2019

*These spaces:  
the wordless,  
unspoken ones*

*Huddled, and in-between  
Like passing phrases, phases,  
How do I embrace these waste places*

*To love  
the least of these,*

*where growth is not always beautiful,  
untainted, unshadowed*

*To remember tenderness -*

*the unforeseen glory enveloped by mire,  
eternal dawn  
awaiting*

*And I only ask, to see  
again.*

**Lee Wan Xiang**



Lost Spirit

Lost Spirit

10	11	12	13	14
初七	初八	初九	初十	十一
17	18	19	20	21
初五	初六	初七	初八	初九
24	25			
初十	十一			

**Lim Cha Ling, Veon**

veoncl@gmail.com

Veon began volunteering in the mental health arena in 2011 and it was her Christian faith and empathy for troubled souls that convinced her to pursue Masters in Art Therapy in 2017. She is currently working with patients facing imminent end-of-life and others in community psychiatric rehabilitation. She also runs wellness/self-care programmes for caregivers, children, youth and working adults.

She was awarded the LASALLE Scholarship for AY2018//2019. She presented her narrative therapy work at the 49th American Art Therapy Association (AATA) conference and will be presenting her work on clay with the elderly at the International Art Therapy Practice Research Conference in London this summer. Her thesis topic on reconciliation in palliative care has been accepted for the 50th AATA conference.

Veon remains a Certified Professional Risk Manager (CPRM™) and a Project Management Professional (PMP®), having accumulated 16 years of experience in enterprise risk management and corporate governance since attaining her Bachelors (Honours) degree in Finance in 1998.



*Let There be Light* יְהִי אֵחָד רוא (Genesis 1:3), ceramic, 29cm x 14cm (diameter), 2019

Let There be Light רֹא יְהִי (Genesis 1:3)

I am a Vessel  
Dark inside,  
Formed from mud,  
I tried to hide.

Gentle breeze,  
Justified.  
Touched my heart  
The One True Light.

By the fire  
Purified.  
Rightly transformed  
By The Light.

Love exists,  
Truth resides,  
So reconciled,  
Oh The Light!

**Lim Cha Ling, Veon**

*“And the vessel he was making of clay was spoiled in the potter’s hand, and he reworked it into another vessel, as it seemed good to the potter to do” (Jeremiah 18:4).*

**Let there be Light** in Hebrew is written as רֹא יְהִי (Genesis 1:3). The process of transformation is a necessarily painful journey and it takes much courage to remain steadfast and unwavering, allowing holes to be punctured into oneself so as to allow light in. Both physically and metaphorically, the act of letting light in represents hope. For people suffering terminal illness, this light may reveal itself as eternal hope in spirituality. Once insight is gleaned under the light, it causes a shift in perspective and thus the opportunity for one to reconcile with God, reconcile with oneself, as well as with loved ones. This piece represents the Word of God manifested -

*“The Light shines in the darkness, and the darkness has not overcome it” (John 1:5).*



**Lim Sue Lyn**

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Sue Lyn was an economist who always gravitated towards art. She tends to direct her art-making towards self-discovery and as a means of recapturing her equilibrium. Since graduating with a Bachelor of Commerce (Honours) in Economics in Australia, she has held roles in programme management and change implementation, and worked with local stakeholders on concerns related to the environment, agriculture, urban development and education in Tanzania, Oman, India and Malaysia. During her MA Art Therapy training, Sue Lyn has had the opportunity to work with older adults in a nursing home and to develop, introduce and implement art therapy services for adults undergoing haemodialysis. She has also facilitated various community-based art projects with adults and children, both locally and overseas. Her interests also include art therapy within a community development lens. She hopes to be able to use art to continue touching lives with its simplicity and sincerity.

*Excursions is a multi-media artwork consisting of a basket as a contemplation of the secure base in Bowlby's attachment theory. It takes inspiration from submerged relics as attachment points and secure platforms that promote coral growth. The secure base, provided through a reciprocal relationship with attachment figures who are available, sensitive and responsive, creating a sense of being safe enough to explore. The basket carries a collection of the ordinary and souvenirs from the artist's everyday excursions away from the secure base.*





*Excursions*, mixed media, plastic bags, found objects, paper, wire, 54cm x 43cm x 33cm, 2019

On your own journey gathering experiences,  
what do you hold on to and what would you like to explore next?



## **Shelby Lim Yan Han**

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Shelby has a heart for children. With a Bachelor of Science in Early Childhood Education, she had the opportunity to work with children in a Montessori childcare setting for five years. Throughout those 5 years, she observed and taught children with different needs and learning abilities. With the desire to understand each child more deeply, she wants to create opportunities for children to express themselves through art. Through the MA Art Therapy programme, Shelby was able to work with children with special needs and children with trauma in a community-based setting. It was a privilege to be able to enter their lives and be part of their healing journey. Everyone has the opportunity to create hopes and dreams, as well as these children. Therefore, working with children, providing professional assistance to parents and building resilience through art in young are areas that Shelby is passionate about.

*Brokenness can become valuable. Repairing allows us to create more valuable objects which are the essence of resilience. With the broken development of self, broken family systems and broken trust in oneself and others, how can art be a channel or vessel for repairing the brokenness? How can art therapy help one see value in oneself and build resiliency? Broken objects are not meant to be hidden but to be displayed with pride. Brokenness shows the collection of various pieces of paper, stitched together and reformed. With gentleness and patience, they are given a new meaning in life.*



*Brokenness*, paper, fabric, thread, dimensions variable, 2019

Look around, do you see scrap paper?  
Paste them below and form a new piece of art.

ent of 79  
the public, by  
what we did in the end  
sam. it felt real, anxious th  
the future. LORD, one year the one  
What do you want to show me throug



you can be  
that I will be  
that my father has love  
in a few years

## Su Huiyu

huiyu.su@hotmail.com

Huiyu's passion lies in serving the special needs community. Having both work and voluntary experiences in this community, she is drawn to the beauty of caregiving within the complexities of family dynamics alongside the support of a multi-disciplinary professional team. Informed by an attachment theoretical framework, her interest lies in developing psycho-educational art therapy programs for families with members with special needs.

Prior to her studies in this MA Art Therapy programme, she worked as a case management worker in an early intervention centre for children with special needs. Her educational background includes a Graduate Diploma in Counselling Psychology and BA in Psychology.

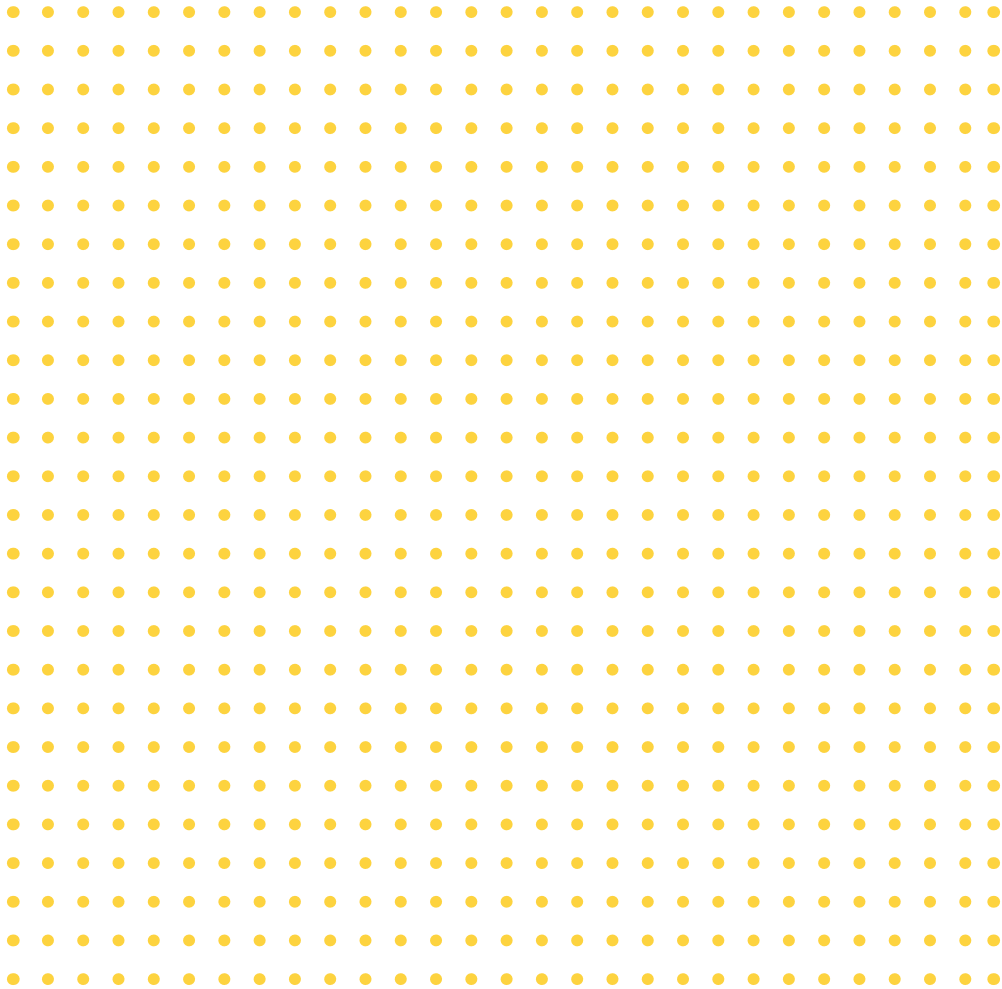
*The Amateur's Stitches* signifies Huiyu's training journey as an art therapist specializing in the field of special needs. It represents her one-patch-at-a-time coping strategy in stitching broken fragments, often unplanned, into a new integrated whole. A wholeness that provides safety through a planned tapestry of distributed weights for her own anxieties that surfaced during the course of this journey. The weighted blanket is often used for sensory regulation derived from Temple Grandin's concept of deep pressure touch.






*The Amateur's Stitches*, fabrics and polypellets, 200cm x 99cm x 1.5cm, 2019

A weighted patchwork is made of different shapes, colours and stitches.  
Use different coloured pens as the "stitches" to create your patchwork design.





*One stitch at a time  
On the wheel of time  
Patching and mending  
Pieces into whole*

*The tiniest thread holds  
Both heavy and light  
The smaller the stitch  
The safer it seems*

*Through a paradoxical plan  
Of the planned unplanned  
The weights of war's remnants  
Comforts through the planned*

*Do we ever get better at mending  
and patching?*

*Maybe yes and maybe no.  
Imperfect stitches can be hidden,  
forgotten and tolerated.  
So can perfect stitches.*

*Su Huiyu*

**Rianne Thandar Wynn**

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Rianne is an advocate for the arts, mental health education, and other human rights issues. Her art practice involves a process of intuition, play, and self-reflection. Thanks to the MA Art Therapy Programme, Rianne had the opportunity to provide art therapy services at a school for children with special needs as well as a residential home for children and young people. During the programme, she also took the chance to co-facilitate various community projects in Singapore and Bali. All of these shared experiences deepened her appreciation for the arts and human connection. Prior to pursuing art therapy, Rianne worked and volunteered as an art educator, leading art classes, camps, and workshops with children of all ages in Singapore and Thailand. She was also once part of the communications team at an environmental non-profit. Her educational background includes a Bachelor of Fine Arts in Product Design.

*What is behind the anger?*

*Our anger fights for us. It shows up when we're frightened or hurt. When unleashed, it demands to be seen, heard, and respected. When suppressed or unbridled, it can wreck havoc within and without.*

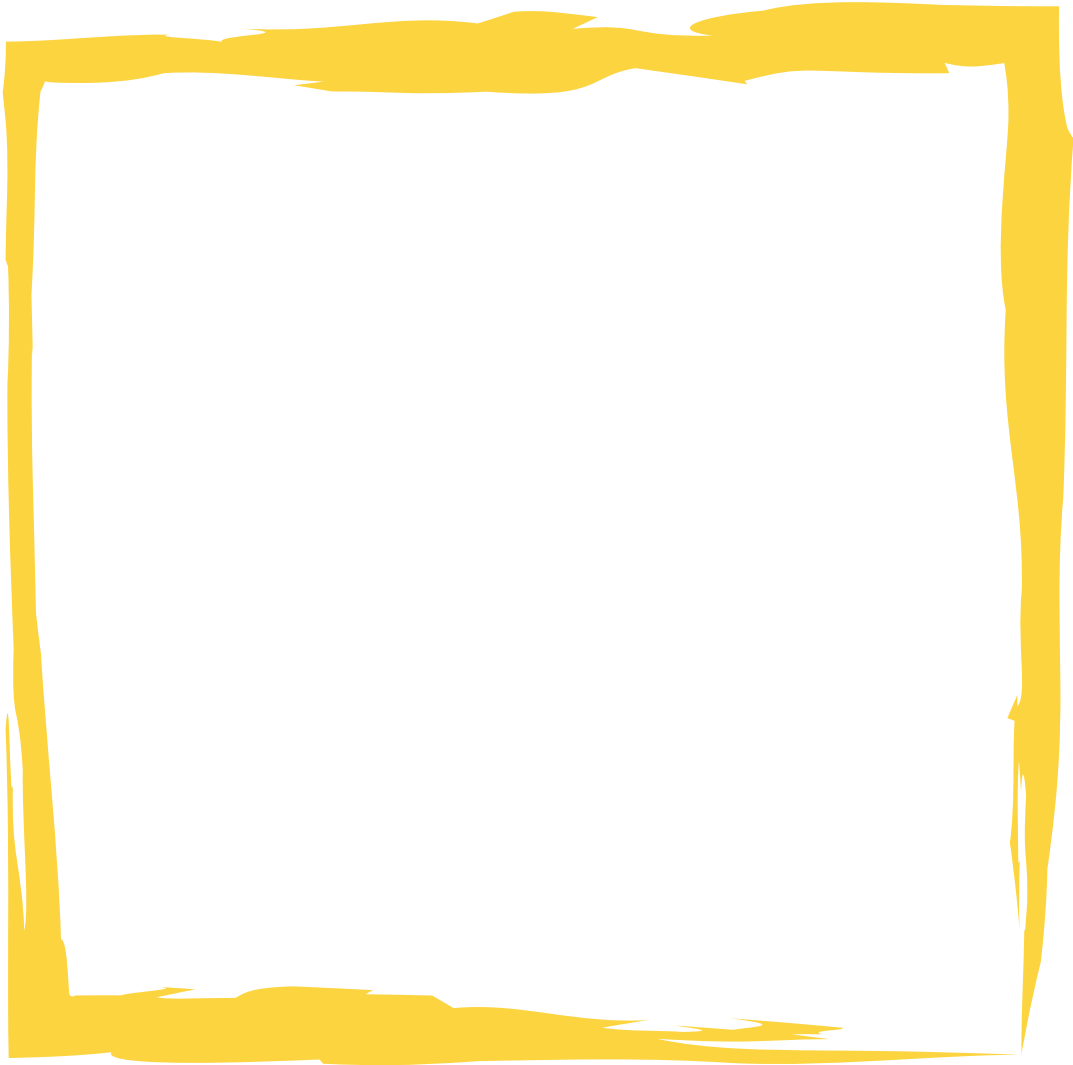
*Inside Out is a meditation on the anger Rianne witnessed in her work with children who experienced neglect and abuse. Although many people in their lives may not welcome their anger, the art materials cherish it. What might be disruptive and unwanted in the outside world becomes contained and treasured in the artwork, within the safe boundaries of the therapeutic sphere. Externalising aggressive energies in this way can be cathartic and empowering.*

*Then gently, eventually, the anger makes way for the more vulnerable emotions to emerge, inside out.*



*Inside Out*, acrylic paint and stretched canvas, 85cm x 60cm, 2019

Anger can be a powerful creative force.  
Place something soft under this page, find something sharp, do your worst.





**Roshni Bhatia**

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Roshni's artistic practice emphasizes on intuition as a tool, relying on the innate impulse to derive meaning. She is drawn to the use of active imagination in communicating an uncensored part of the self. Working with a variety of medium, Roshni embraces errors while highlighting the artistic process over the product. As part of her training to be an art therapist, Roshni worked with both children and adolescents with a trauma-informed approach in a Children's Home and a Shelter for Young Women in Singapore. She has an interest in integrating digital technology within art therapy and also expanding the boundaries of a therapeutic space. Prior to pursuing art therapy, Roshni lived in Bangalore, India, where she graduated with a BA in Contemporary Art Practices from Srishti School of Art, Design and Technology in 2017. She is exhibiting at the 36th Annual International Dream Conference in the Netherlands in 2019.

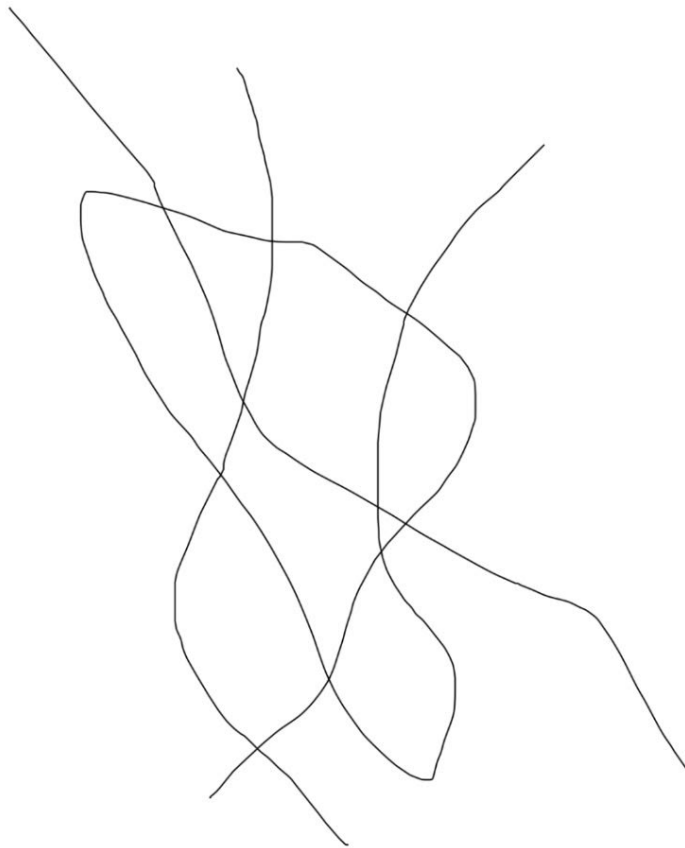
*Through its contemplative process of origin 068903 shadows, the formless and embodied nature of thought, as it exists within one's consciousness. Like memory, it begins from no beginning and ends with no particular end. Inviting the viewer to introspect and recognize their perception, the piece like the self remains ever changing, continuing to create and recreate itself.*





068903, video and sound, dimensions variable, 2019

Alter the scribble, what do you see?





**Yoko Choi**

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Yoko has been volunteering in a local organization which serves children and adolescents with cancer since 2014. She is involved in community art services, supporting children with adverse childhood experiences, and people with special needs, chronic illness, cancer, and physical challenges. She executed a pilot art programme with adults/older adults with diverse special needs, physical challenges and paralysis in 2018. She worked with male young adults in a forensic setting in her first clinical placement. She provides art education, mentorship, exhibition curation, mural painting and wellness programmes, in educational and rehabilitation settings.

A former architect from Hong Kong, Yoko relocated to Singapore in 2013. She pursued a Diploma of Fine Arts at NAFA, and practises as a visual artist. Her art reflects on human experiences and societal issues.

Yoko received the Red Pencil (Singapore) Scholarship in 2017-2019 and is exhibiting at the 36th Annual International Dream Conference in the Netherlands in 2019. She is the winner of the 2016 UOB Painting of the Year, Most Promising Artist in Singapore. Yoko's artworks have been exhibited in group and solo exhibitions such as Art Stage Singapore, UOB Hong Kong Art Space, Singaplural and Art Apart Fairs.

*Behind demands the activism of the audience in witnessing and reflecting upon two things: What is social awareness? How can social awareness be brought into action? It invites the audience to interact with the art, exploring their feelings and understanding of the mental health issues and social stigma encountered by those who have experienced adversities in childhood.*



*Behind*, household objects, cotton twines, lace, sponge, dimensions variable, 2019

*A blank wall, a shelter, a substrate. How it looks from the outside. Social stigma.*

*Silent surface, traces of evidence creep, crack, leak, tear. Signs of.*

*Hear no sounds, see no light, touch no feelings. Action.*

*Open. Take flight. Unpacked. Remains behind. Awakening.*

*Yoko Choi*



The MA Art Therapy Programme in its psychodynamic training and approach demands much of its candidates – and more so from various individuals and organisations, who have contributed to our growth and accomplishments. We are extremely grateful for the immense contributions of the following people who have given us the gift of art therapy:

Mr. Ronald Paul-Michael Henry Lay, our Programme Leader, who has dedicated his personal passions and professional energies into building a distinguished, dynamic, globally-admired programme, that remains first and foremost respectful and advocating of each client's humanity and their artistic expressions.

Ms. Emylia Juita Md Safian and Mr. Wong June Teck Daniel, our lecturers and Clinical Supervisors, for building our foundational knowledge in significant theories and practices in art therapy, giving us valuable insight on our learning processes, and maintained strong industry networks and sourced placement sites. We would also like to thank Ms. Kelly Reedy, our lecturer for the first year studio module, for introducing various art media and processes, inspiring us to cultivate an artistic practice; Ms. Huma Durrani, our lecturer for the second year group training module, for deepening our insights and reflections in group therapy practice; Ms. Weixin Chong, our lecturer for the second year studio module, for her broad knowledge in contemporary art and highlighting our individual artistic voices.

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Mr. Wong Jing Wei, the professional photographer of our artworks.

Our placement sites and clients, who have granted us the trust and privilege of entering their lives, and nurturing our clinical skills as beginning art therapists.

Our families and friends, who have supported us in our journey.

We are proud to announce that our art exhibition has been a collective cohort effort. For this catalogue, we would like to acknowledge Katrina Bennett and Roxanne Chew for their proofreading and copywriting efforts, Yoko Choi and Lee Wan Xiang for their creative direction.

## acknowledgments



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