

A network diagram consisting of approximately 15 nodes connected by thin grey lines. The nodes are diverse in shape and color: a purple sphere, a pink scribble, a grey sphere, a black splatter, a black ring, an orange oval, a red sphere, a blue ring, a red ring, a yellow ring, a green ring, a brown sphere, a blue ring, a red ring, a yellow ring, and a green ring. The text 'CONNECTING THE DOTS' is written in a bold, black, sans-serif font, slanted upwards from left to right, across the middle of the diagram.

CONNECTING THE **DOTS**



**JOURNEY** WITH MA ART THERAPY GRADUANDS  
**THE LASALLE SHOW – 24 MAY - 7 JUN, 2012**

LASALLE College of the Arts – Project Space – 1 McNally Street  
Blog: <http://maat2012-connecting-the-dots.tumblr.com>



- 1 Angie
- 2 Chanudi
- 3 Choo Sin Loong
- 4 Cindy
- 5 Jancy
- 6 Jeanette
- 7 Kit
- 8 Marco
- 9 Marilyn
- 10 Mutia
- 11 Nanda
- 12 Paula
- 13 Seon
- 14 Siow Tze Tjuin
- 15 Tan Hsiu Li

THE JOURNEY BEGINS WITH EACH **DOT**...

- **Ronald P.M.H. Lay, MA, AThR, ATR-BC**  
Programme Leader  
MA Art Therapy Programme  
Faculty for the Creative Industries  
LASALLE College of the Arts



*Just About... Roy Lay: Photograph, Osaka, Japan, 2012.*

## ... AND THE **PEOPLE** WHO CONNECT US ...

Embarking upon psychodynamic psychotherapeutic training through Masters level study is a precarious yet worthwhile journey. Applicants from various and diverse cultural, occupational, educational and experience backgrounds come together to forge the common goal of connecting theory, practice and art-making with best practices and ethics to develop into professional art therapists. Upon graduation, this journey continues and leads to further growth, development and connections.

I am honored to write this foreword to formally acknowledge the various connections and interconnections that the graduating MA Art Therapy students have made along their journey on becoming art therapists. This exhibition, together with their written research dissertations, witnesses the culmination of their Masters training. As the theme of this exhibition suggests a journey can be unpredictable, life changing, transformative, and far-reaching. Although a journey may start out in one direction the path along the way often leads to many connections, directions, and possibilities.

As you contemplate this exhibition you are challenged to go beyond the obvious and to delve beneath the surface

to fully gain insight and appreciation into this collection of art, created by art therapy trainees, as inspired and informed by their clinical practice and their understanding of the triangular inter-relationships between image, client and therapist, and indeed, between artwork, artist and viewer.

**Just about...** is a recent photograph of cherry blossoms on the verge of coming into their own and symbolically represents the anticipation and excitement of showcasing their potential to the world. On a metaphorical level parallels of the blossoms, anchored by the branches and connected to the aged tree can be linked to the graduands who are on the verge of showcasing their therapeutic potential, rooted in psychodynamic tradition, to the world and who are excited to embark upon a career that will ultimately affect the lives of many.

I am honored to officially welcome the graduands into the field of art therapy as professionals. They have been well grounded and I am confident that their ongoing journey will be fruitful, productive and rewarding.

**Jane Cameron Allan**

Dean of the Faculty for the Creative Industries

"It is my pleasure to be asked to contribute to this publication. The layout of the catalogue itself speaks to me of a group who value each other and the contributions that all have brought to the two year journey. When in August 2011, as the new Faculty Dean, I first met the second year MA Art Therapy students, we spoke of the challenges ahead and of the need for mutual support and a strong group dynamic. Clearly this has been achieved and I am sure that as the group sets out in their new careers they will continue to value the bonds that the LASALLE experience has created for them."

**Kirsty Margaret McTaggart**

Lecturer, MA Art Therapy Programme

"As a new member of faculty, joining the dots, it has been a pleasure to connect with each one, discovering their individual passion, their strengths and exploring the puzzles of experience together. I look forward to being witness to the new paths that this group creates in their professional careers as art therapists."

**Shubigi Rao**

Studio/Art Lecturer, MA Art Therapy Programme

"It has been an interesting journey over the last semester. All of you have shown a commitment to your art practice and process, and this commitment, coupled with the courage to experiment has led to an evolved appreciation of artistic practice. I wish you all the best for the future. Good luck!"

**Cassandra Ang**

Executive (Programme Administration), Faculty for the Creative Industries

"The end of your two year journey at LASALLE marks the beginnings of other journeys and experiences in your life. Every journey is unique, and with each come opportunities to grow and discover more about ourselves and of others. It's been a joy to see you through these two years and I wish each and every single one of you all the best!"

**Jessica Koh**

Former Clinical Placement Supervisor, MA Art Therapy Programme

"To the Graduates of 2012, all the hard work and dedication has finally paid off! Martin Luther King once said, "Almost always, the creative dedicated minority has made the world better." Now that you have been educated, persevered and created, use all your creative dedication to continue this exciting journey to become the best Art Therapist Singapore has to offer. Your achievement is an example to all. Once again, congratulations!"

**Daniel Wong**

Former Lecturer, MA Art Therapy Programme

"May you take the time to look at the world around you and choose the specific areas where you want to make a difference; It is such an empowering endeavour. Climb to the highest of places - whether that be within or without and discover all you can be. You all have the passion and potential to enable positive outcomes in all you choose to undertake."

**Jayashree Lakshmi**

Former Lecturer, MA Art Therapy Programme

"Reaching out to a class of students by 6:30 pm after a warm evening meal was always a challenge. How do I wake up this very enthusiastic bunch of students from their "post parental stupor"? All that I had to ask myself is how can I make the class engaging, interactive without losing sight of content dilution.

Well interactive and a very eager beaver bunch of students were you. It was pleasure working with you and thank you for pushing the bar for me. Best wishes and hope each one of you work in the social sector as the work is meaningful and transformational. Students are welcome to The Spastics Society of Tamilnadu, India if you feel like doing some community work."

**To All who have Made a Difference**

Dedication from graduating class of MA Art Therapy 2012

"There are many more people we would like to sincerely thank you for all the great memories, guidance and support throughout the last two years. And most of all for journeying with us through all the ups and downs. Each and every one of you has witnessed our changes and growth as an art therapist trainee as well as an individual person. You have all touched our hearts in many different ways that we are now equipped not only with knowledge but the ability and quality to carry on your beliefs, warmth and passion to reach out to the people in needs in the world of art therapy. We thank you and hope our paths will cross again in the very near future."



**JOYCE S. Y. TAN, ATThR, RSW, RC**  
Former Clinical Placement Supervisor  
MA Art Therapy Programme  
Faculty for the Creative Industries  
LASALLE College of the Arts

It's an honor to be asked to write this piece for the MA Art Therapy Programme of 2012. I've been associated with their development as art therapists since being appointed their first Clinical Placement Supervisor, then as guest lecturer, and finally as on-site Art Therapy Supervisor. Perhaps that makes me the "last dot" in the scheme of connectivity via cords of mutual respect, learning, transformation and growth.

The 15 students in this cohort are a diverse group, a signature feature of the MA Art Therapy programme since its inception in 2006, and of graduate art therapy programmes around the world. We in the fraternity of art therapists are fortunate to be constantly exposed to diversity and inclusiveness in professional backgrounds, nationalities, cultural and social identities, spiritual leanings, and artistic gifting, among classmates, lecturers and client populations. This will be amply elaborated in the artworks and artist's statements in the following pages.

They have chosen "Our Journey" as the theme of their final art exhibition. Each cohort experiences a unique journey, individually and as a group. This cohort has not been spared the struggles with change, loss and

grief, during their two years in the programme. Their struggles reflect a realistic fact of life – that being human means we are not as much in control of life as we thought or wish we were. Change and loss are part of life, and we need to seek support from within, as well as create new supports from without. What seemed like a cause for pain and stress may turn out to be the most helpful new support.

In seeking support from "within", they have reached out and held on to one another for the sense of unity and continuity they needed during changing and uncertain times as the new program leadership was in formation.

At the same time, I was taking a break from LASALLE and journeying through strange and new territory of loss, bereavement and illness. But the new leadership kept in touch and reached out to me to keep me in the circle. In January this year, I took on a new role as external on-site supervisor, where I was able to share my art therapy practice experience with two students from this cohort.

We've all come through – safe and whole. What a joy to see you all graduate!

**"There are no soft options in this journey.  
We cannot grow into maturity without the pain of growth."**

Charles Ringma, in *Seize the Day* with Dietrich Bonhoeffer.

...THROUGH THE **ARTS** .....



## • Angie Yang Yeng Cheng

angie\_yy@yahoo.com.sg

Angie is a licensed counselor with the Counselor's Board, Malaysia and a registered Social Service Practitioner with the Singapore Association of Social Workers, Singapore. She holds a Bachelor's Degree in Counseling from the University of Malaya, Malaysia. She has worked with in-patients and families providing psychosocial counseling. Angie pursued her passion for art therapy by enrolling in the MA Art Therapy programme. During her clinical placement, she has worked closely with traumatized children and adolescents. She draws from Winnicott's concept of the 'good enough mother' and believes that art therapy can provide a 'good enough' therapeutic container for working with people in need.



### New Shelter

Dried leaves, beans, strings, recycle papers. Variable dimensions.

New shelter is a representation of a nest for a group of ants. This fragile home for the ants serves as an initial temporary shelter. Then, several ant nests in multiple shapes are built along the railing by attaching dried leaves. This group of ants carried on their backs objects such as dried leaves, papers, plastic, beans, sticks, cups, chopsticks, cake, bottles, toothbrush, comb and newspapers. They are moving as many objects as possible to build and equip their new shelter along the journey.

Ants are successful survivors. Though tiny, these ants are able to carry a large object from one place to another place. If we look closer, we can see that ants exhibit purpose, planning, command and control. These characteristics seem to parallel those of the indomitable human spirit. This artwork of ants and their nests represent a group of homeless children and adolescents who are seeking for a home. In their quest and journey for a place to call home, these children learn to be independent, resilient and tolerant. In their process of making a new shelter, they develop teamwork and have a spirit of comradeship making them strong survivors.

Reference:

Winnicott, D. W. (1984). *The maturational processes and the facilitating environment*. London, UK: MPG Books Group.



02

01 **SURVIVAL ANTS.**  
MIXED MEDIA. VARIABLE DIMENSIONS.  
2012.

02 **FRAGILE.**  
MIXED MEDIA. VARIABLE DIMENSIONS.  
2012.

03 **HOME.**  
COLLAGE WORK. 20 X 20 CM.  
2012.



01



03

# Chanudi Wickramasinha

chanuwi@gmail.com

Born as a Sri Lankan, Chanudi was trained in Fine Arts and holds a Bachelor's Degree in Design, specializing in fashion and textile. She introduced herself to the profound field of art therapy having faith in therapeutic aspects of art being utilized in mental well-being of humankind. Chanudi's clinical placement experiences include working with children from disrupted family backgrounds as well as male adult convicts in addiction recovery and detainee rehabilitation. As a firm believer of reforming and expressive values of art in cultural diversities, her continued interest has been into social action art therapy in conflict resolution.



## Untitled You

Single channel video installation. Variable dimensions.

In this video installation I explore how a silent conflict within one's self becomes a mutual struggle in the presence of the therapist. The music expresses the emotional struggle, where the 'act' explicates the emotional conflict silently.

In spite of limitations arising out of the human body, human beings are able to transcend these limitations in their minds and through their imaginations. In the process of doing so, the present is confused with the past as seen in transference and counter transference experiences where a client projects his or her feelings from the past onto the therapist. This becomes a silent conflict within the territories of their minds.

Transference and counter transference are reaction patterns taken from the past and applied indiscriminately to the present situation. They could be feelings and attitudes toward another person based on fantasy or identification. Since the present relationships and behaviors are influenced by past relationships and attitudes, it is unavoidable for transference and counter transference to take place between client and therapist.

By letting the audience engage with this art work, I invite them to feel and connect with the struggle.



01 **THE SACRIFICE.**  
VARIOUS PENS ON PAPER. 29.7 X 21 CM.  
2011.



02 **BOTTLED UP.**  
VARIOUS PENS ON PAPER. 29.7 X 21 CM.  
2011.



03 **GONE.**  
INK AND WATERCOLOR ON PAPER. 59. 4 X 42 CM.  
2010.



## Black Box

Four photographs. A3 size.

The Black Box is the inspiration of my clinical placement experience with abused and neglected children in a residential home. The Black Box being subject to different environmental conditions mimics the state of emotions of an abandoned child. These emotions as experienced by the child could range from anger, fear, anxiety, helplessness, disgust, shame, grief and loss. The harsh environmental conditions in which these children are confronted add further emotional and physical hurt to an already fragile heart of a child. An art therapist who is able to contain and attune to the child's emotional and artistic expressions will provide a safe and therapeutic environment, which in turn allows the child to respond. In this way, one could say that the Black Box is given space to open up for another to relate to his or her traumatic experiences. I firmly believe that within all of us, there is an entrenched Black Box that could be seeking out for help. Until it is opened, anything that is black remains black.

## Choo Sin Loong

csinloong@yahoo.com.sg

Sin Loong holds a Bachelor of Engineering from the University of Aberdeen, Scotland. His interest in the arts and psychology propelled him to pursue the MA Art Therapy programme. In the first two years after graduation, he wishes to continue working with children in art therapy to gain more 'hands-on' experience and to build competence and credentials with this specific population. In his five year plan, he hopes to conduct group art therapy sessions, participate and promote the usefulness of art therapy to schools and companies. Ultimately his dream is to own an open art therapy studio.

01 **COMIC STRIP**  
MIXED MEDIA ON PAPER.  
VARIABLE DIMENSION.  
2012.



01



# Cindy Harjatanaya

[www.cindyani.weebly.com](http://www.cindyani.weebly.com)

Cindy holds a Bachelor Degree (Honours) in Fine Arts from LASALLE College of the Arts. She is one of the boards of director in Yayasan Perguruan Sultan Iskandar Muda (YPSIM), Indonesia - a multicultural school that aims to provide good quality education to every child, regardless their religion, gender, ethnicity, race, and economic status. Cindy has also been actively involved in volunteer works, group art exhibitions and collaborative art projects since 2006. While pursuing her Master degree in Art Therapy, she has worked with children with trauma, and children, adolescents and young adults with special needs.



01 **UNTITLED.**  
INK AND WATERCOLOR ON PAPER. 14.5 X 20.5 CM.  
2011.



03 **LET'S PLAY!**  
WATERCOLOR AND OIL PAINT ON PAPER.  
14 X 10.5 CM.  
2011.



02 **TOGETHERNESS.**  
OIL PAINT ON PAPER. 14 X 10.5 CM.  
2011.

## Your Presence in the Present

Mixed media. Variables dimensions.

Art can be used as a medium for expression of feelings and thoughts and it is often utilized as a metaphor for occurrences in a person's life. As an art form, drawing has the potential to convey personal narratives, delineates thoughts and present worldviews both through what is presented in the image itself and through my own responses to the image. In Your Presence in the Present, the elements in the drawings serve as imprinted memories from my clinical placement experiences with children and young persons. I intend to translate my experience and contemplate on the actions and values gained from the interaction.



## Jancy Ng Lee Hwa

jancyng@singnet.com.sg

The use of images and symbols as a way to support people in their development and growth has evolved from Jancy's training and experiences in law, theology and pastoral counseling. The power of images and symbols to bring about change found expression in her training as an art therapist. From her clinical experiences in the MA Art Therapy programme, Jancy is passionate to work with children recovering from trauma as well as senior citizens embracing elderescence. She also intends to use art therapy to facilitate people in contemplative and spiritual practice.

01 **THE CORD.**  
VINYL TEXT ON FLOOR.  
122 CM X 122 CM.  
2012.

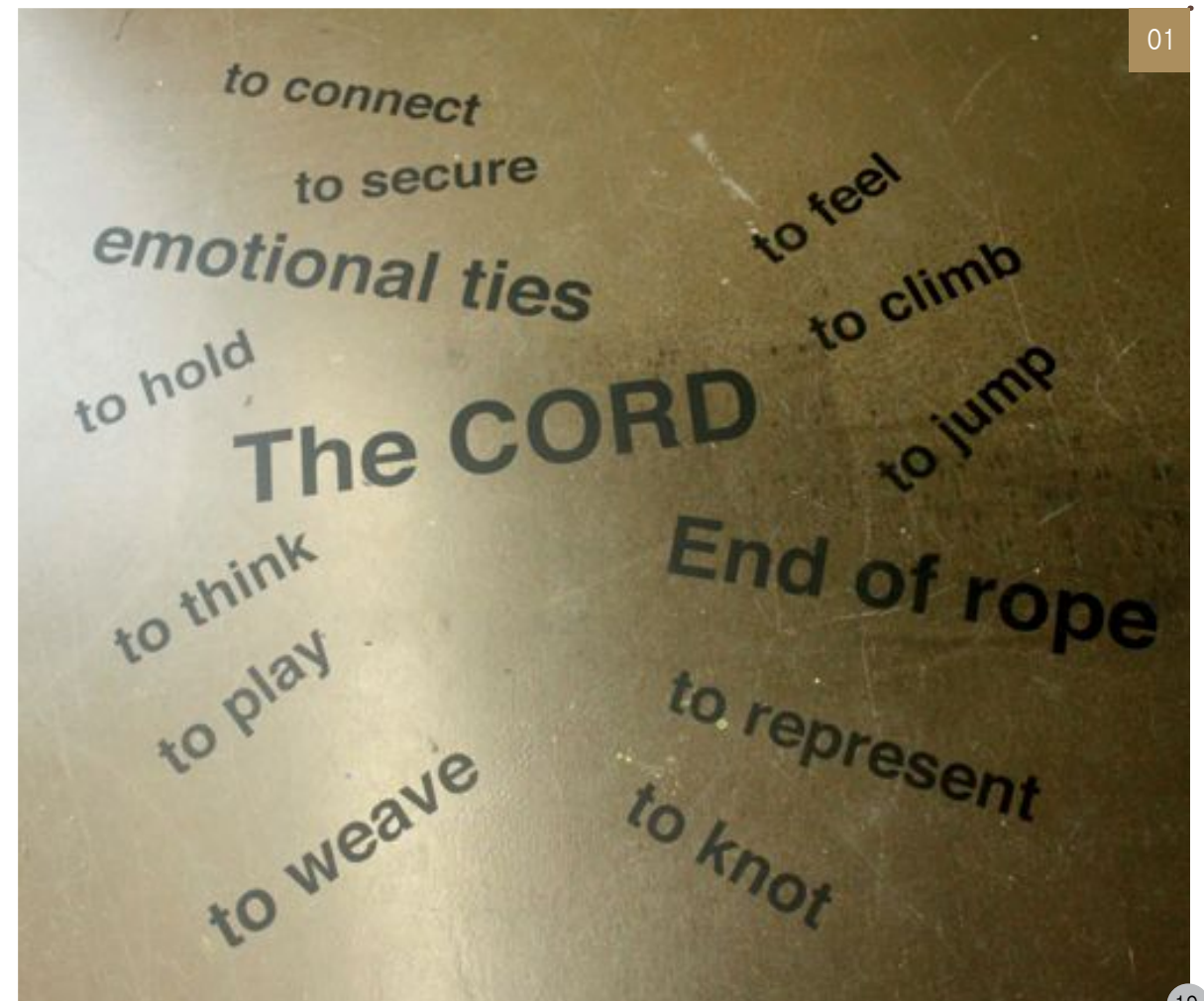
### The Cord

Found Object from India. 22m x 5 cm in diameter.

The Cord symbolically embodies our initial bond at birth and throughout life, our attachment relationships from our caregivers to our loved ones. The fibre of our connections, whether tenuous or strong, is dependent on how our experiences, both positive and negative, are contained and held so that we foster strength and resilience to live creatively.

The found object, brought to Singapore from Bangalore, India in December 2011, is a coir rope which was woven by hand from the fibre of coconut husks. Made for a variety of different uses, from building scaffoldings to mooring ships, the coir rope is extremely durable. It is recorded in wisdom literature that a three-tiered rope is not easily broken.

As found art, The Cord seeks to evoke and "rope in" the viewer to engage in reflection and make meaning - contemplating its significance both as a symbol and a metaphor in life.





## Stitching from the Soul – Mobius

Hand crafted fabric dolls. Variable dimensions.

My journey in working with children with learning disabilities began during my training as an art therapist. Initially, I wondered how the creative process of art therapy could support them. As I worked with these children, my eyes were opened to see them beyond their disabilities. I believe I became connected with the soul of these unique individuals. I feel that their creations and expressions through art can enhance their needs in life.

Very often, we could be so pre-occupied with the limitations of these children and often lose sight of their strengths. Stitching from the Soul features five life-sized fabric dolls that represent the personality, affect and background of five different children with learning disabilities. Through these hand crafted fabric dolls, I endeavor to promote understanding towards these children. Hopefully a greater understanding will lead to a better connection and acceptance within the community.

## Jeanette Chan Yuh Woei

thruarts@singnet.com.sg

Jeanette's love for art and aspiration to work in the helping profession motivated her mid career switch after thirteen years in the financial sector. Through her clinical placement experiences with children, Jeanette realized that most of their emotional and behavioral issues stem from insecure childhood attachment patterns. She therefore discovered the value of working with children in education and intervention programs. She believes that through the positive experiences and attunement with the art therapist within the therapeutic setting, these children could be supported emotionally and behaviorally.



01

01 **JANE & JOE.**  
HAND CRAFTED FABRIC DOLLS.  
2012.



02

02 **RENE.**  
HAND CRAFTED FABRIC DOLLS.  
2012.



03

03 **POCUS.**  
HAND CRAFTED FABRIC DOLLS.  
2012.



## Lost & Found – II

Oil on canvas. 102 x 76 x 4 cm.

We all have an inner-child within us, who was once full of innocence and a tremendous capacity for wonder, awe, joy, sensitivity and playfulness. However, most 'inner-children' are wounded to some extent due to various childhood adversities, traumas and fears. These entrapped memories and experiences can affect the way we function as adults. Once we are labelled as 'grown-ups', our social roles and responsibilities can be overwhelming. Our perception of the world might become distorted by sweetness in disguise. There seems to be a void deep inside our hearts where at times we feel numb, yet have a longing to reconnect.

Over the last two years of clinical placement experiences, I had the privilege to work with adults, who have intellectual disabilities and whose behaviour resembles a more child-like manner, along with children who might be parentified within an abusive environment. This adult-child role reversal inspired me to look at the relationship between one's adult self and inner-child as a way to summon one's inner strength and build resilience. Lost & Found is a journey of self-reflection within this 'adult and inner-child' connection. As Le Guin (1989) once said "A creative adult is the child who survived". Only if the adult starts to nurture and love her inner-child, will the child then empower her through a world full of creativity and imagination. This inner relationship also signifies what art therapists emphasize in practice – self-care.

## Kit Keung

[www.ClareAboutArt.com](http://www.ClareAboutArt.com)

Kit is an experienced senior art director who has worked in various advertising agencies in Asia, specializing in multimedia and graphic design. She is passionate about oil painting, pottery and poetry. She believes in the healing power of art and creativity. The journey of art therapy enabled her to use this passion to reach out and connect to people with all ages, races and abilities. She has published articles on Art Therapy in the Singapore Art Gallery Guide as well as discoverkiosk.com in Hong Kong. Her clinical experiences include working with adults with intellectual disabilities and also children and adolescents with trauma and crisis in hospital setting.



02

01 **LOST & FOUND – I.**  
SKETCH ON PAPER. 102 X 76 CM.  
2012.

02 **THERAPIST AND I.**  
CERAMIC. VARIABLE DIMENSION.  
2011.

03 **UNRELIABLE SWEETNESS.**  
WATERCOLOR ON PAPER. A3.  
2012.



01



03



## Memoria

Mixed Media. Variable dimensions.

My point of view about art is that it is all around us. Therefore, I do not set out to produce art about one particular subject. The subjects vary and depend on what is interesting to me at that time.

I have always been interested in tattoo arts. It is meaningful to me because I believe that a tattoo contains feelings and emotions stored in the memory, reflecting experiences from an individual's journey of life. Furthermore, I am intrigued by the mystery behind a tattoo, because each image even though similar is unique to the owner of the tattoo. I believe that a tattoo contains an essence of what the owner likes to see, remember and treasure. I think my fascination with intricate details originates from my quest of doing and finding something extraordinary within the ordinary.

I also believe that there is no right and wrong message. Each person has a different perception from the same image. I am happy with that.

## Marco Widharta

marco.widharta@gmail.com

Marco Widharta was born in Indonesia on December 1977. Currently he is living in Singapore, but his life journey took him to different places from USA to Australia. Since young he has developed a passion for art. While in the USA he found great joy from his hobby in classical dance training into ballroom dancing. The way two individuals communicate with each other through nonverbal motion fascinated him. Through his clinical placement experiences within the MA Art Therapy programme he got confirmed of how an image can contain a thousand words, which further inspired him in his own work as an artist.



01 **PIRATE KITTY.**  
WATERCOLOR ON PAPER. A3.  
2012.



02 **FANGS OF VICE.**  
INK ON PAPER. A4.  
2012.



03 **WILL & RAGE.**  
WATERCOLOR ON PAPER. A3.  
2012.



## Neo Lands

Hand stitched tulle on silk. 61 x 122 cm.

I used tulle because there is something very architectural about it and it allows me to build layers. As we are all intrinsically linked with nature, Neo Lands references the familiar - coastal lands meeting the sea. It is an exploratory piece that alludes to dynamic oceans and unexplored territory.

It is in the nature of the work of art therapy to meet people in states of deprivation or loss. People with dementia face an incomprehensible confusion over names, faces, places and the meaning of things. During my training, I noticed that the elderly with dementia were comforted by window views of nature, especially of the sea. Maybe it is because the natural world can soothe a weary mind. In a country blessed with exponential growth, rapid changes, especially in the landscape, may cause the aged to feel left behind, when reminders of the past are removed.

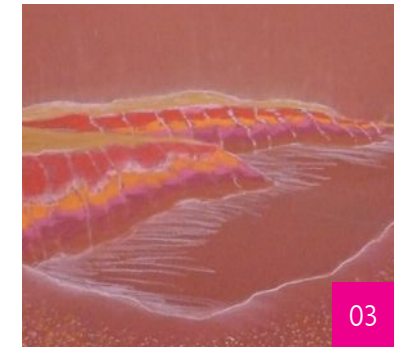
The process of art therapy can be compared to the process of art making. There are parallels between both. Art's regard for structure, consistency and experiencing within a frame, is similar to therapy's regard for attunement, boundaries and containment. Art therapy is a marriage of an artistic journey of image making, with psychotherapy.

## Marilyn Lee

[marilyn.arttherapy@gmail.com](mailto:marilyn.arttherapy@gmail.com)

Marilyn Lee has a studio art degree from Skidmore College, Saratoga Springs, New York. She is a voice-over artist and hosts Love Songs on radio station Class 95 FM. She is interested in art, fashion, film, and psychotherapy. In training, she worked with elderly populations with Alzheimer's, and with adults in psychiatric care at a hospital setting.

Marilyn has a history of making art that references nature. She finds water's associative qualities similar to the qualities of a therapeutic environment. Water's qualities can be considered nurturing, energetic, fluid, transparent, containing, and nourishing. She is reminded of this in her practice.



03



01

01 **WATERWAY.**  
WATERCOLOR & COLORED PAPER  
TRANSFER. 18 X 30 CM.  
2012.

02 **SUBMERGED IN THE SEA II, III.**  
CHALK PASTEL. 16 X 16 CM.  
2010.

03 **RED COAST.**  
CHALK PASTEL. 26 X 26 CM.  
2011.



02



## Manipulating Memories

Print transfer on 3x3 cm wooden cubes.

Our experiences and feelings are retained in our memory as impressions and can be recollected. Our memories define who we are and play a vital role in every aspect of our lives. They provide us with a continuous sense of self.

In this art work I am incorporating my life journey by illustrating memories of experiences and significant people in individual separate frames using symbols and metaphors of houses. Each frame of the cubes contains different house illustrations that personify a metaphoric symbol of different people and their persona. Each house has its own unique imprints of the individuality, style, and way of adaptation. Like memories which can be stored, prearranged, retrieved, linked, restructured, repressed and reconstructed, these cubes can be manipulated by the viewer to recall or evoke his or her own memories of experiences and personal connections.

## Mutia Ribowo

mutia.ribowo@gmail.com

Mutia has a degree in Product Design and Early Childhood Education. Since young Mutia has had a passion for art and volunteer work. While in the process of completing her degrees, she joined the Padesan Education Foundation and taught the underprivileged children under the Pluit Bridge. After receiving her undergraduate degree, she worked as an art and computer graphics teacher for five years in an International Baccalaureate School in Jakarta and at the same time worked in developing curriculum at the Merah Putih Foundation, while also helped establish free preschools in Indonesia. These valuable experiences together with her passion in art and helping people, led her to pursue knowledge in art therapy. Mutia looks forward to exploring the value of art therapy with children and adults in Indonesia.



01

01 **THE REFLECTION.**  
WATERCOLOR ON PAPER. A3.  
2012.



03

03 **ABSTRACT.**  
PRINT ON PAPER. A4.  
2011.



02

02 **TWO ORCHIDS.**  
WATERCOLOR & INK ON PAPER. A3.  
2011.

## • Nanda Lourier

nlourier@gmail.com

Nanda is married and has twin daughters of 16 months. She holds Bachelor Degrees in Business and Languages and Holistic Massage Therapy. Before her move from The Netherlands to Singapore in 2007, she was passionately involved in a music project for people with intellectual challenges to enhance integration in society. She continued to work with this population in Singapore and ran an art group for young adults with Down Syndrome. These experiences inspired her to pursue her dream of integrating creativity and therapy in the MA Art Therapy programme. From her clinical placement experiences, she is passionate in working with children and adolescents recovering from trauma and attachment related challenges.



### “Inside is Outside is Inside” (Chadwick, 1989)

Mixed media on masks. Variable dimensions.

What we present socially may not reflect how we truly feel inside. While working with traumatized children, I realized how emotions due to painful memories are often disguised through different defense mechanisms or masked by role-plays. Without a feeling of safety, defenses are needed for protection. Only when we feel safe enough within a relationship, we could express our feelings and have them symbolized and validated. This would enable us to become more in touch with reality and to connect with others in a meaningful way. During my training as an art therapist I let the children work with masks to express how they show themselves to the world and how they feel inside. In this way they were invited to explore and reflect on emotions to develop a better understanding of themselves and to encourage moderation of their defenses.

My title was inspired by Chadwick’s (1989) art project “Inside is Outside is Inside”. The nine masks mirror the process towards authenticity. My question to you is: which mask do you choose to wear today?

Reference :

Chadwick, H. (1989). Loop my loop. Retrieved, 11 March 2012 from [www.portfolio.mvm.ed.ac.uk/studentwebs/session1/group54/Helenchadwick.htm](http://www.portfolio.mvm.ed.ac.uk/studentwebs/session1/group54/Helenchadwick.htm)



02

01 **IT IS JUST NOT BLACK AND WHITE.**  
CHARCOAL ON PAPER. A3.  
2011.

02 **“INSIDE IS OUTSIDE IS INSIDE”**  
MIXED MEDIA. VARIABLE DIMENSIONS.  
2012.

03 **“INSIDE IS OUTSIDE IS INSIDE”**  
MIXED MEDIA. VARIABLE DIMENSIONS.  
2012.



01



03



## • Paula Beatrix Rusly

polabr@yahoo.com

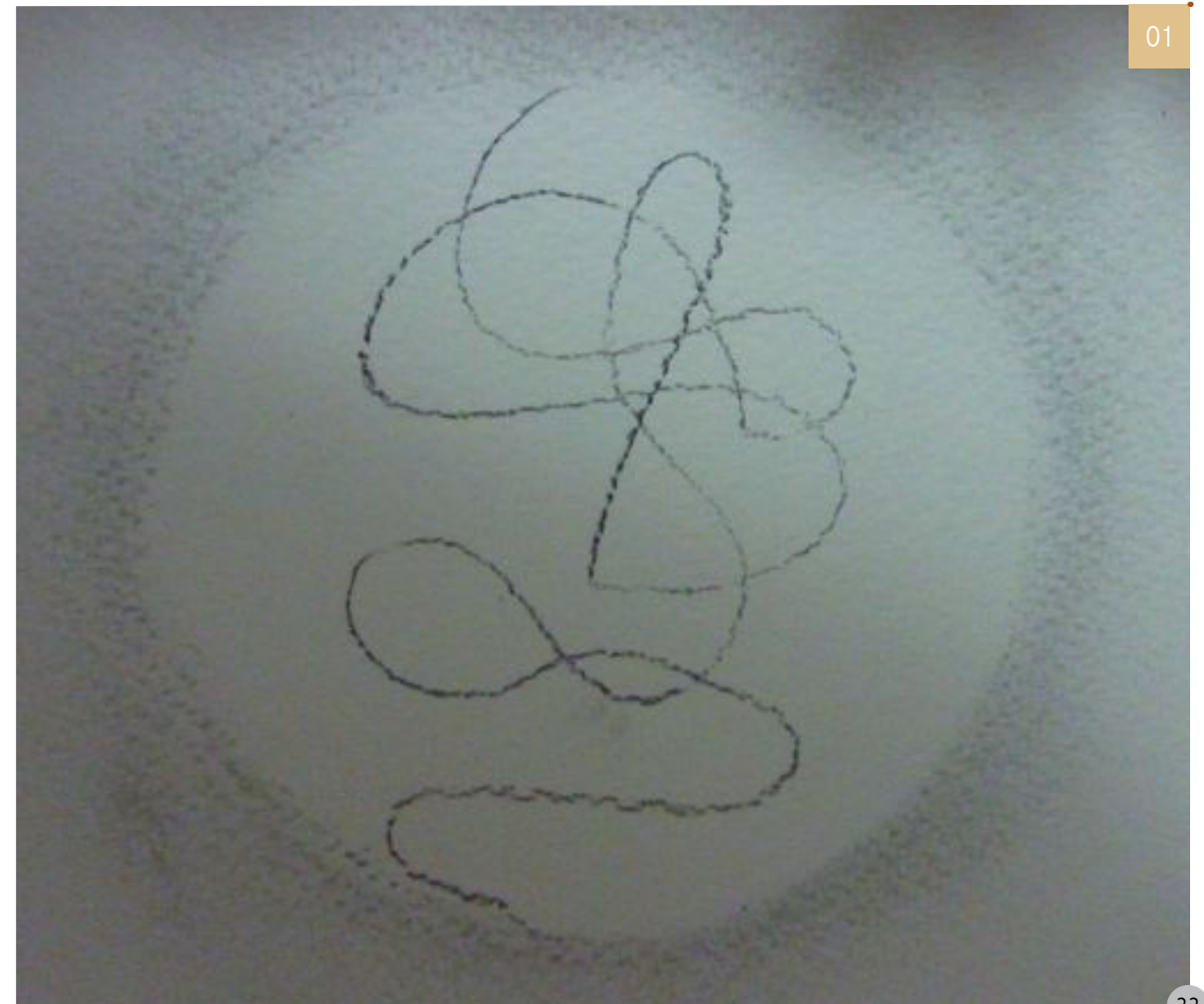
Paula is a registered psychologist in Indonesia. She has worked as a school counselor for nine years in a mainstream school setting comprising kindergarten and primary level. The children she worked with ranges from children with special needs to children facing emotional issues, as well as the gifted and talented. Her passion in art has led her to pursue the MA Art Therapy programme, which has been a fascinating learning journey, wherein art and psychotherapy are incorporated. The experiences acquired by Paula during her clinical placement include art therapy with adult survivors of cancer and people with multiple disabilities as well as intellectual disability.



02

01 **UNTITLED.**  
CHARCOAL ON PAPER. 16 X 10 CM.  
2011.

02 **THE JOURNEY WITHIN THE  
HOLDING SPACE – II**  
MIXED MEDIA. VARIABLE DIMENSION.  
2012.



01

## The Journey within the Holding Space – I

Mixed media on glass spheres. Variable dimensions.

The objective of creating The Journey within the Holding Space is to describe to the audience an important aspect of the art therapy process, which is the connection between the therapist and the client.

The Journey within the Holding Space delineates my interaction with the clients in the art therapy space, the holding space. Winnicott (1965) discovered that the relationship between therapist and client was often described as a holding space, referring to a space that can be experienced as resembling the relationship of the mother and the child, during the early years of his or her life. This artwork was inspired by the clinical internship experiences working with individuals with cancer as well as individuals with cerebral palsy.

Reference:

Winnicott, W. D. (1965). From dependence towards independence in the development of the individual. In D. W. Winnicott (Ed.), *The maturational processes and the facilitating environment*. London, UK: Hogarth Press Ltd.

# Seon Ok Kang Wolter

seonkang@hotmail.com

Seon's work experience spanning over a decade in London's branding industry and her passion and desire for the arts found her pursuing the MA Art Therapy programme after her move to Singapore with her family. Her clinical placement experiences range from working with children to adults, specializing with adolescents. Seon's clinical experiences have facilitated her to see the healing power of art therapy through the use of various media and the non-intrusive stance of the art therapist. The major influences in her work include Winnicott's "Holding Environment" and Erikson's "Psycho-social Development". Seon hopes to continue a journey of lifelong learning in a career of art therapy.



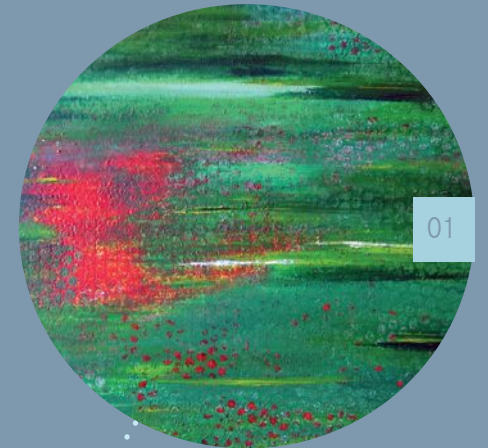
## Catherdra

Clay. 30 x 10 x 10 cm.

Cathedra, meaning chair in Latin, has been described by philosophers as the seat of the soul or intelligence or wisdom or reason. This has led me to believe that the chair is something more than where we place our bottoms. This artwork integrating philosophy, psychology and my personal experiences is a representation of my realization that life is more than the sum of our experiences. The stages of our life are represented by chairs which are balanced on each other for influence and support. The way the chairs are balanced is a reflection of how no stage is perfect, despite our wishes to the contrary.

Life is an ongoing creative journey, where I, as the artist attempt to create a masterpiece. The experiences of my life have changed the way I think, behave and feel, subconsciously preparing me for the next stage. At each successive stage, the past experiences help me balance my Cathedra to some degree, unable to perfect this balancing act, yet futilely striving for it all the same.

"Hope – Will – Purpose – Competence – Fidelity – Love – Care – Wisdom." These eight virtues cultivated through life collectively form my masterpiece.



01 **ADOLESCENCE (FIDELITY).**  
ACRYLIC ON CANVAS. 46 X 62 CM.  
2010.



02 **YOUNG ADULthood (LOVE).**  
COLLAGE ON PAPER. 42 X 59 CM.  
2012.

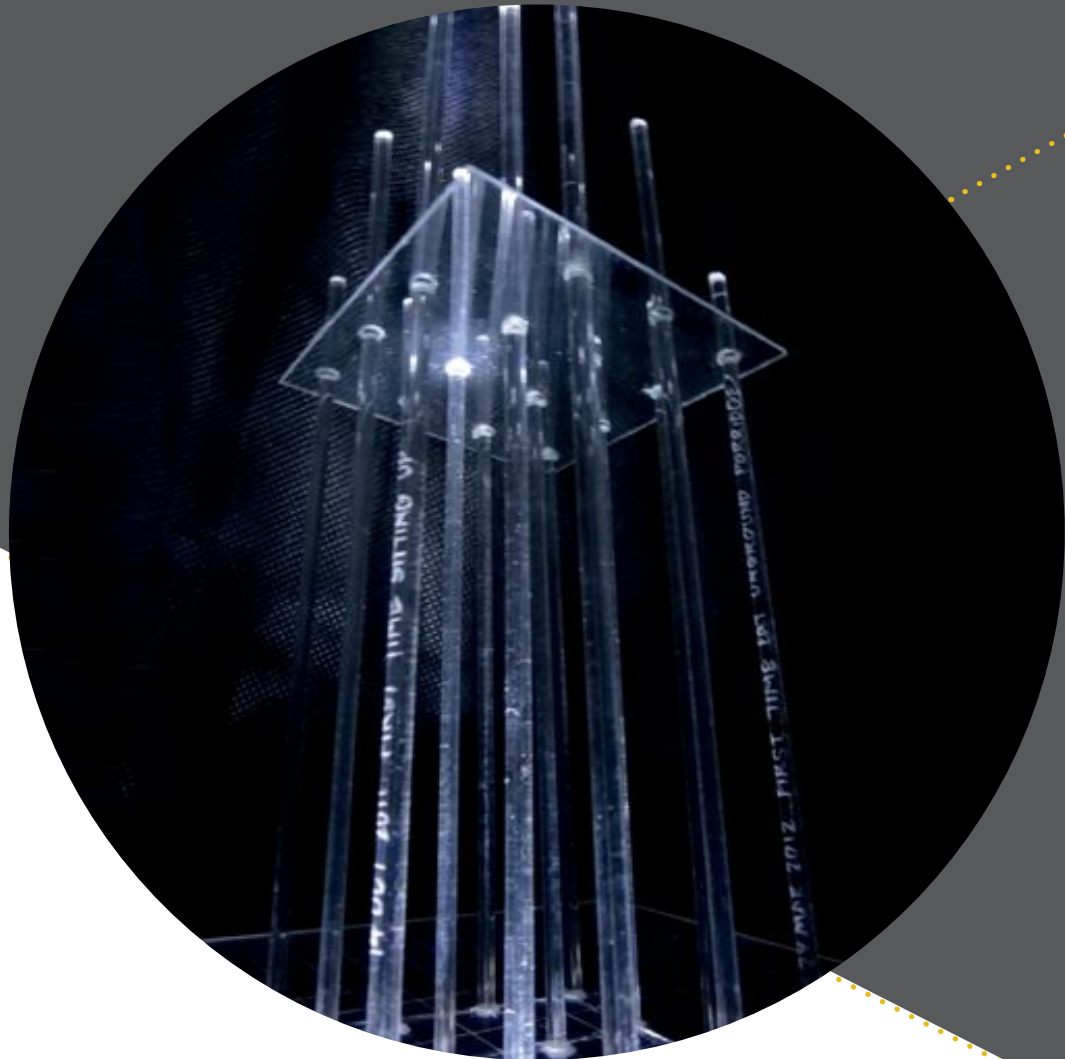


03 **MIDDLE ADULthood (CARE).**  
WATER COLOR ON PAPER. 30 X 42 CM.  
2012.

## Siow Tze Tjuin

tzetjuin@gmail.com

Tjuin holds a Masters of Architecture from the National University of Singapore, which allowed her to practise in London, Japan and Hong Kong, and is a recipient of the LASALLE Scholarship AY2011/12. As an art therapist intern, she focused on children and elderly in hospital/clinical and community settings. Her work with the elderly has been featured in Channel 8's Frontline program, and the WanBao newspaper. She has also published an article on Art Therapy in the Singapore Art Gallery Guide. She dreams about making the world a better place through art therapy.



### Parallels

Hand-etched acrylic and light installation. 28 x 28 x 160 cm.

The journey of the beginning art therapist parallels her wider life context. The ups and downs encountered on the journey are not solely that of the development of the trainee into an art therapist but of the therapist as a person. This artwork is inspired by my journal, an authentic artifact recording every feeding time, input and output of my newborn since he arrived. It is representational of the love and trials of a mother, which are not always visible or tangible. The emotions and feelings are to be felt and imagined, only to be read between the lines.

The process of creating this artwork also mirrors the journey, in which the evolution of the choice of material from steel to hand-etched acrylic alludes to the discovery of one's vulnerabilities both as a mother and a therapist. Like the parallel of steel to acrylic, mothers and therapists are often perceived as towers of strength while the process of becoming either enlightens oneself of one's own fragility. The addition of light completes the work, illuminating it and making the text visible, a metaphor for the meaning of insight as coming into sight.



02

01 **UNTITLED.**  
CHINESE INK ON RAW CANVAS.  
100 X 100CM.  
2010.

02 **GRASP.**  
CLAY. VARIABLE DIMENSION.  
2010.

03 **FINGER PAINTING III.**  
TEMPERA PAINT ON PAPER. A3.  
2011.



01



03

# Tan Hsiu Li

tanhsiuli@gmail.com

Tan Hsiu Li is a graduate from Central Queensland University with a Bachelor of Science (Psychology). She took her foundation training in art therapy at La Trobe University in Australia after which she carried on with the MA Art Therapy programme in LASALLE College of the Arts. Before this programme she has worked for nine months as a counselor with youths-at-risk for Singapore Children's Society. During her clinical placement, she worked with people recovering from substance addiction and elderly with dementia. Hsiu Li believes that art therapy can bypass verbal defenses, allowing clients to reflect on their issues effectively. She believes that art therapy can make a difference in everyone's life, lighting up the potential within each person's inner resources.



## Creating New Neural Pathway

Mixed media. Variable dimensions

Each flower represents a client, who has his or her own unique biological makeup. The flower responds to the light in its own way; this symbolizes the client's responses towards art making at his or her own pace through creative self-exploration. The light pulses upon reflecting on the flowers, representing the different parts of the brain activities before, during and after an art therapy session.

The different art materials are daily objects which are commonly available yet easily taken for granted. It symbolizes the possibility to recognize and validate the strengths in each person; and that art therapy may offer another opportunity to perceive these materials/objects in a different perspective.

The light (in knots) represents a part of the 125 trillion synapses in our brain cells communicating and reflecting; the circuitry structure controls how people think, feel and move. This represents the client's and the therapist's art brain activity through the journey. The white and warm lights represent art therapy and the therapist with the client-centred principles of congruence, empathy, compassion and unconditional regard.



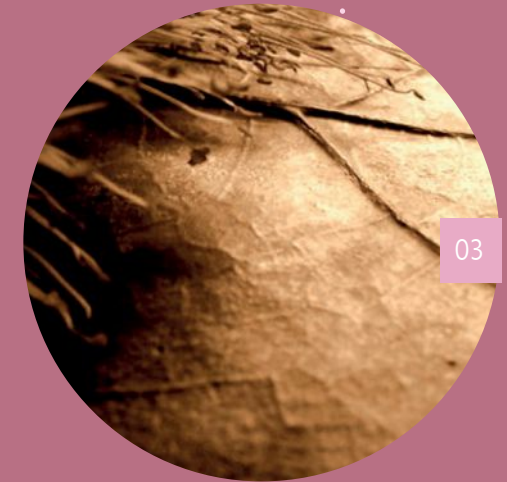
01

01 **HOLD ME: GOOD ENOUGH SAFE ENOUGH TO GROW.**  
PHOTOGRAPHY. KINGDOM OF LESOTHO.  
2002.



02

02 **AGING IN ANIMAL'S EYE.**  
WATERCOLOUR ON 200GSM PAPER. 14.8 X 21CM.  
2012.

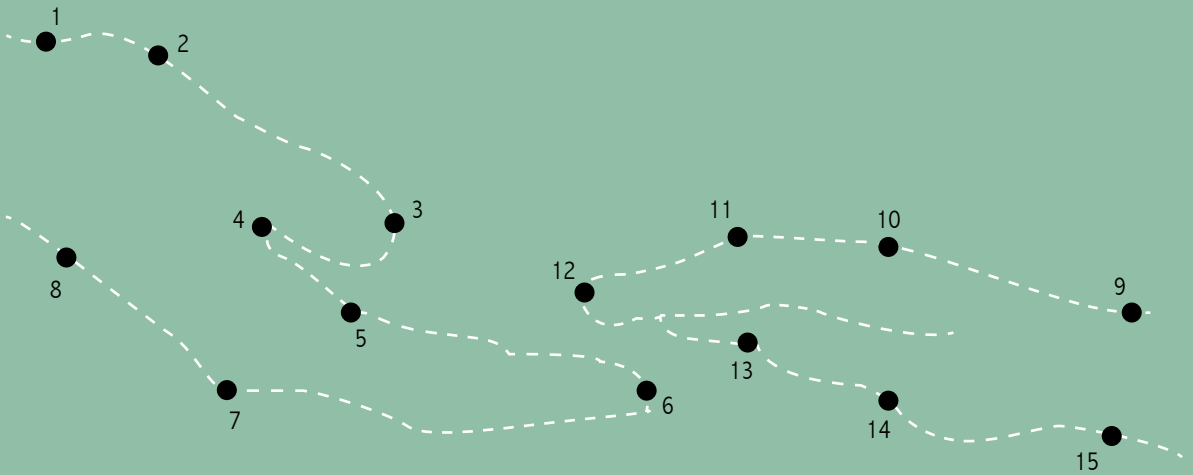


03

03 **SEEDS OF UNKNOWN JOURNEY.**  
PHOTOGRAPHY. SINGAPORE.  
2012.

# THE JOURNEY

HAS NOT YET FINISHED  
AS THESE 15 **DOTS**  
ARE NOW READY TO REACH OUT



AND CONTINUE TO **CONNECT**  
TO DIFFERENT INDIVIDUALS THROUGH  
**ART THERAPY**

PROUD SPONSORS :

