

LASALLE COLLEGE OF THE ARTS PRESENTS

# ONTOGENESIS

MA ART THERAPY 2017

18 MAY ————— 31 MAY 2017

PRAXIS SPACE

BLOCK H LEVEL 1 #H101

LASALLE COLLEGE OF THE ARTS

# ONTOGENESIS

Ontogenesis traces the journey of becoming.

Eleven individuals enrolled in the Master of Arts Art Therapy programme two years ago to embark upon a journey that has developed, and continues to inspire them, to become competent and compassionate art therapists. Unbeknown to them, this endeavour offered them not only professional development, but put them on a parallel journey of personal discovery and evolution.

This exhibition is a humble attempt to commemorate that journey of becoming. From crystal and fabric, to storybooks and racing cars, the smorgasbord of artworks speak to the diversity of passions, motivations, talents, and experiences of this graduating class. Each artwork pulsates with the richness of learning, growing, and discovery not just of self, but of each individual client encountered in placement.

Journeying in the companionship of like-minded and supportive travellers who have given with generosity, love, and kindness has made this process of maturation fulfilling. As these eleven stand at the threshold of a new chapter professionally and personally, it is hoped that this period of support will sustain them as they continue with their journeys separately, yet together.



FACULTY OF  
FINE ARTS, MEDIA &  
CREATIVE INDUSTRIES



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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 the Southeast Asian context.

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

The programme was validated by Goldsmiths, University of London in 2012.

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

For programme enquiries, email: [admissions@lasalle.edu.sg](mailto:admissions@lasalle.edu.sg), or call  
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# ONTOGENESIS

# FOREWORD

Termination is a term and concept applied within therapeutic practice to acknowledge the complex process of ending with a client or group of clients, whether planned or not. This significant period within this context is laden with a full range of emotion, action and reactions, associations, memories, plans, and reflections which, in some cases, are resonate with early attachment and experiences. *Collage 2: Reflections on Ontogenesis* is an artwork created to purposefully consider the profound growth, development and maturity of training art therapists and of their transition from trainee to professional. Indeed, our graduates will forge onward impacting and influencing others in remarkable ways.

The MA Art Therapy art exhibition, *Ontogenesis*, is a visual and perhaps sensorial collective expression, consolidation and articulation of their psychodynamic art psychotherapy training, and of their varied experiences providing art therapy to a range of people across Singapore through their clinical placements. This exhibition serves to acknowledge their time with us and to celebrate their accomplishments before officially beginning their next stage of their development as professional art therapists. I am confident that each of these 11 graduating students will shift, shape and cultivate the mental health landscape locally and abroad.

**Ronald P.M.H. Lay, MA, AThR, ATR-BC**

Programme Leader, MA Art Therapy



## ***TOUCH. OBJECT 1.0***

Mixed media: Loose-knitted yarns,  
plastic netting, fabric scraps, pins  
11 cm X 15 cm  
2017

# **FOREWORD**

Making room for art allows us to connect with ourselves, with others, and the flow of life through the creative process. *TOUCH. OBJECT 1.0* gathers loosely knitted yarns, discarded plastic nettings, pins, and fabric scraps, to assemble into a small rug-like object. It seems burdened with a physical and internal history, simultaneously layered, and reconstituting various knowing and meanings in a material sense.

Making time to pause and sense, and to engage with one's artistic practice, is important for art therapists to come to make sense of our clinical work, to dialogue, to tell stories, and to make new connections. Likewise, the 11 artworks here at this exhibition are the culmination of the MA Art Therapy 2017 cohort's transformative journey onto their road to professional life. It encapsulates the thinking process that underpins their clinical and artistic practices, as each of them work to bring the various shapes and forms of their individual professional practice into being. It is an enriching journey and I celebrate their individual and collective achievements.

**Wong June Teck Daniel, MA, AThR**

Lecturer, MA Art Therapy





**Untitled**

Found object

160 x 100 mm

2017

# FOREWORD

This collective ontogeny of eleven women into the art therapy world emanates from their innate desire in extending love for the human spirit. Embracing the natural expanses of emotional breadths through meandering streams, they elegantly coalesced the tacit potencies of nature and sustained one another's flow. The creative life, as these women imparted, thrives on nature's endless repertoire of wonders.

Not too long ago, a pair of yellow-vented bulbuls nested by my window. The interior space of the nest is visibly more considered in its creation, very likely for comfort and security of its transient inhabitants. With this nest as imaginings of the human interiority, these eleven women breathe into their work the essence within them, and that is what will continue to create the space they hold for others.

**Emylia Safian, MA, AThR**

Lecturer, MA Art Therapy

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*"Some say the creative life is in ideas, some say it is in doing. It seems in most instances to be in a simple being. It is not virtuosity, although that is very fine in itself. It is the love of something, having so much love for something—whether a person, a word, an image, an idea, the land, or humanity—that all that can be done with the overflow is to create. It is not a matter of wanting to, not a singular act of will; one solely must."*

*Dr Clarissa Pinkola Estés in Women Who Run with the Wolves*

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# FOREWORD

In the development of an individual, myriad moments exist that accrue into turning points or milestones, maybe never being considered or noticed on their own.

Screenshots, a series of images collated from an everyday record of mindscape via my digital desktop, is a comment on the background nature of this life of growth and development.

As one shifts, progresses, mutates, we recognise changes through defining them, selecting as points of awareness, particular moments, decisions, thoughts out of millions.

At this point, the close of your postgraduate study and work, I want to congratulate the MA Art Therapy Class of 2017 for the rich experience that you have been through and your active and thoughtful contributions throughout it.

I wish you enjoyment, passion and vision in your work, and a continued sense of growth both personally and professionally.

**Weixin Chong, MA**

Artist, Lecturer





## ***The First Relationship***

Installation

Dimensions variable

2017

## **Ann Lui**

Ann is an educator and humanitarian. She holds a BBA (Hons) from the National University of Singapore and a Professional Diploma in Training and Development. In the last 20 years, Ann has been actively involved in assisting communities in poverty and those affected by adverse life conditions in Singapore and South East Asia. Her passion to help others in the service of growth motivated her to be professionally trained as an art therapist, with special focus on children affected by trauma and other mental health conditions.

Ann's clinical experience as an art therapist trainee relating with children with poor attachments has made her reflect deeply about her own attachment with her primary caregiver and the enduring impact of the attachment upon her life; from infancy to adulthood. *The First Relationship* illuminates the close relationship between Ann and her nanny, portrayed through the dresses that her caregiver had tenderly stitched for her in early childhood and a blouse she had co-created with her nanny. Each piece of clothing is richly woven with narratives that speak about their relationship and shared experiences. As you view the artwork, consider your attachment with a significant caregiver and the impact it has on your life, even up till now.

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***Flight to Freedom***  
Borax on feathers  
Dimensions variable  
2017

## **Anne Lam**

Anne's aerial installation of 'flying crystallized feathers' captures the flight of birds flying light and free, symbolising freedom, the freedom of many dreams fulfilled: hers, friends, clients, and countless others, now and in the future. As an art therapist, she hopes to offer her clients the first step toward their freedom: a tiny feather symbolising hope that they too will be enabled to grow their wings and take off to crystallise their own dreams.

It all began for her with the translucent beauty of crystals and her love for making art with unusual materials in the spirit of creativity and daring. She has worked with a range of materials including flowers, food, bandages, syringes, birdseed and soil for example. Art gives her freedom to explore beyond conventional boundaries and sublimate her passions safely. Likewise she is convinced in the creative power of art making to bring healing to life's hurts and struggles. She believes there are limitless possibilities in the use art materials in art therapy and through interactions with them, one's inner world is transformed too.

The beautiful crystals employed in her artwork symbolise her positive regard for her clients, and mission to uphold their dignity and value in the therapeutic relationship. Through art therapy, her hope is that they can be free of whatever weighs them down, find support and be renewed to soar!

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## ***That Dance in the Garden***

Digital photography

Dimensions variable

2017

## **Emilah Tanzil**

Prior to pursuing her MA in Art Therapy, Emilah predominantly worked with youth-at-risk. With her educational background in psychology and her keen interest in the visual arts, she was motivated to further enhance her expertise to enrich her work. During the last two years of studying, she has found the journey highly illuminating and deeply humbling, through the immense growth she has witnessed in herself and in others. This piece of artwork portrays the powerful narrative present in a therapeutic relationship. It is also dedicated to precious lives she has had the privilege to meet and serve.

*Stay attuned to me  
I'll lead  
Follow the rhythm closely...  
Do a sway to the right  
Then a quick turn  
I'll do a pirouette  
And you watch  
To catch me safely  
In case I fall  
We'll do a pli  together  
Before our final bow*

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## ***Intersections Of***

Oil on canvas  
120 X 105 cm  
2017

## **Ivy Yeo**

Ivy has been a Registered Social Worker since 2011 and has worked with children and families who have experienced various forms of abuse and/or neglect in Singapore. Ivy's interest in pursuing the MA Art Therapy was motivated by her belief of providing alternative methods for engagement and facilitating of self-expression to support families in crisis and in transitions.

Ivy's artwork stems from concepts of 'play' and 'interaction of systems'. The idea of using remote-controlled cars to symbolise play was developed through her work with clients during the course of her studies. The interactive element considers the interface between individuals with the remote-controlled car, the verbal and non-verbal communications onsite, and/or through modifying or witnessing of the artwork at different time-points. The outcome of the artwork represents intersections of individuals with others from different walks of life, coming together on a collaborative journey with Ivy.

The individual takes control of the level of their own involvement and the quality of human interactions which is an outcome of personal choices.

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## **Shadowland**

Stoneware installation

Dimensions variable

2017

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*We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with  
straw...*

*Shape without form, shade  
without colour,  
Paralysed force, gesture  
without motion...*

*Between the essence  
And the descent  
Falls the Shadow.*

*Excerpt from The Hollow Men  
by T.S. Eliot, 1925*

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## **Karen Tan**

*Shadowland* is a ceramic installation inspired by T.S. Eliot's poem, *The Hollow Men*, which poignantly portrays the conditions of people who have experienced severe trauma in life. These individuals are known to be trapped in fragmented and disembodied lives (Levine, 2010), with the wounds of trauma leaving them alienated from life in the mainstream and relegated to the *Shadowland of existence*. *Shadowland* depicts a place between life and death; light and darkness - a purlieu of non-existence. While some trauma survivors are fortunate to emerge triumphantly adorning scars, others continue to traverse in the darkness of the shadow. The crackled vessels of unglazed clay meandering in irregular, aimless formation, while wearing the mutilations of trauma, personify the onerous forward march and silent cry of these individuals.

As a ceramic artist with training in educational psychology, and now art therapy, Karen's internship experience in working with adolescents who have experienced complex trauma has inspired her to a passionate pursuit of using clay as a medium of therapy and of advocacy. Her clay creations are an artisanal blend of simplicity and complexity that reflect a striving for the perfect form through practiced precision and purposeful surrender to the interplay of serendipity and nature.

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## ***Mirror Image***

Video installation  
Dimensions variable  
2017

## **Kelly Reedy**

A golden thread runs through each life and beyond, connecting parent to child—generation to generation. Its unique pattern reflects the journey of an evolving Self in search of self-protection, self-knowledge and self-fulfillment. The video installation, *Mirror Image*, probes the complexities of this binding thread in the relationship between a mother and daughter. Through their encounter with the enigmatic gaze of Medusa, archetypal symbol of the Great and Terrible Mother, they merge, individuate and transfigure. By collaging fragments of her drawings, etchings, photographs, and films into a dream world, Kelly represents her personal voyage into her subconscious, mirroring the healing transformation she has experienced as a woman, daughter and mother through this venture.

As an artist and arts educator, Kelly has long been aware of the power of visual images to move and inspire. Her decision to explore the therapeutic uses of art making has opened new possibilities to connect to others through the creative process. Her clinical internships at a nursing home for the long-term mentally ill as well as a residential home for female adolescents experiencing complex trauma have been rich and rewarding. She looks forward to nurturing mental wellness and resilience in her future clients through art therapy.

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Kelly extends her heartfelt thanks to her artistic collaborators on *Mirror Image*:  
Vijayaraghavan Srinivasan (India) – video artist, <http://vijaysvhavan.wix.com/vijay>  
Ankit Suri (India) – composer, <https://soundcloud.com/ankitsuri>, <https://vimeo.com/ankitsurimusic>



## **Circle of Life**

Installation of symbolic ceramics

150cm in diameter

2017

## **Moni Pang**

Moni left her corporate consulting career and founded Clay Cove, a clay studio for children, adults and corporate clients in 2002. Clay Cove became a space for her to innovate and create. She has been a docent with the Friends of the Museums in Singapore Art Museum (since 2011) and Gillman Barracks (since 2014). This journey opened a world to endless possibilities of contemporary art. Embarking on the MA in Art Therapy offered by LASALLE College of the Arts in 2015 she began a new phase in order to pursue her passion for art, and helping people through art therapy.

Moni's artwork was inspired by her clinical works with patients in palliative care. She believes that every life should be cherished, celebrated, and remembered. Each clay symbol commemorates the life of an individual with whom she had crossed paths in her practice as an art therapy trainee. The individual name was carved onto a clay marble and sealed inside the clay sphere. Each symbol connects the experiences with each patient on questions of love, joy, pain, regrets, anger and meaning of life. You can almost hear their stories by shaking the clay sphere. *Circle of Life* is her response to the existence of life.

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## ***Down the Rabbit Hole***

Unwanted children's books

55 x 50 x 85cm

2017

## **Pamela Lie**

After receiving her Bachelor of Business Administration from the National University of Singapore, Pamela started her career in sales and marketing jobs. While committed to her work, she has always felt that something was missing. This prompted her to volunteer her time at a voluntary welfare organisation in Singapore, where she had the opportunity to help shape a child's future by empowering him/her to strive for achievement. The children she interacted with made a life-changing impact on Pamela's mission and purpose. Having found the missing piece of the puzzle, she decided to put her sales career on hold to pursue an MA in Art Therapy. During her clinical placements, Pamela had the privilege of working with youth with mental health issues. She is thankful to have been allowed into their world, to learn from them and their artworks.

A spiralling, hollow cylinder built entirely from unwanted children's books, *Down the Rabbit Hole* represents a journey into the unknown. By choosing to showcase only the spines of the books, a deceptively cheerful piece is created. Only upon closer inspection can the viewer get a glimpse of the more introspective source.

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## ***Infinite***

Clear and mirrored acrylic, dichroic film, rotating motor

75cm in diameter

2017

## **Poh Shu Ning**

*Infinite* was inspired by the first-hand account of Dawn Prince-Hughes, who narrated her experience with Asperger's Syndrome as akin to living "...in a kaleidoscope... looking down a narrow tunnel at broken colored fragments of people and dreams..."

Shu Ning's clinical experiences in working with children with autism spectrum disorder and other special needs as well as older adults with Alzheimer's disease have motivated her to explore the kaleidoscope as a metaphor and symbol for neurodiversity and our infinitely varied, multi-faceted and unique experiences of perceiving the world.

With a background in Visual Communication, Shu Ning's work straddles the realms of art and design. Her interest and experiences in working with children and adolescents with special needs through visual arts, have guided her decision to further her studies in art therapy so that she can better interact with individuals through the therapeutic benefits of art.

She enjoys working in the digital medium and finds immense creative potential while working in the virtual realm with her clients who have physical disabilities.

Shu Ning is a recipient of the Red Pencil Scholarship.

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## ***Panggil saya Menik***

Mix media

75 x 45 x 70 cm

2016-2017

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*"If there is anything positive about surviving the death of someone close to us, it is the possibility of increased growth and self-confidence, although this self-improvement comes at a very high price"*

*-Schultz (1978)*

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## **Stephanie Setiyadi**

*Panggil saya Menik* portrays a story of the grieving process experienced by a young girl named Menik. The plot symbolises the struggles in dealing with loss, yearning for help, the healing process, reintegration and the journey to regain her sense of purpose in life. Menik's character was inspired by Stephanie's own journey in dealing with her father's sudden death and was influenced by her clinical practice in working with children who have experienced traumatic events through abuse, neglect, parental separation, divorce, or experiencing the death of someone close to them.

With a background in psychology combining with her interest in art since she was young, she believes that art is a powerful medium through which to connect with others. Stephanie is a recipient of the Red Pencil Scholarship for International Students.

As a beginner art therapist, Stephanie discovered that being a "wounded healer" herself has led to self-growth in becoming a more attuned and sensitive therapist able to hold and contain her clients' intense emotions. Stephanie has been integrating puppets into her art therapy practice and looks forward to expanding this therapeutic medium for the benefit of her future clients.

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## ***Interwoven***

Hand embroidery installation

100 x 56.5cm

2017

## **Teresa Thia**

Displaying the knotted and chaotic underside of the embroidery is perhaps more significant to Teresa than it is to display the intricate patterned front.

Through the course of this Masters training and the inevitable personal journey undertaken, Teresa has come to acknowledge that a composed front and the semblance of a mess on the underside are one; the former unable to exist without the latter. Yet, we often resolve to hide or ignore that which seems not to please, censoring the difficult memories, emotions, and thoughts for want of a more sterile presentation of self.

Reflecting on her clinical placement in a forensic psychiatric setting in Singapore, Teresa had the privilege to work with several individuals who have allowed her to bear witness to their unfiltered selves. Through this art piece, Teresa both documents and celebrates this meeting of another, and hopes to advocate kinder, more honest and more informed conversations about mental health as well as the challenges we each encounter and seek to overcome as we journey through life.

Both shadow and light are one and connected; giving shape and life to the other.

Teresa is a recipient of the LASALLE Scholarship for MA Studies.

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# PHOTOGRAPHY CREDITS

**LASALLE College of the Arts** pg. 12, 14, 16, 18, 20, 24, 26, 28, 30, 32

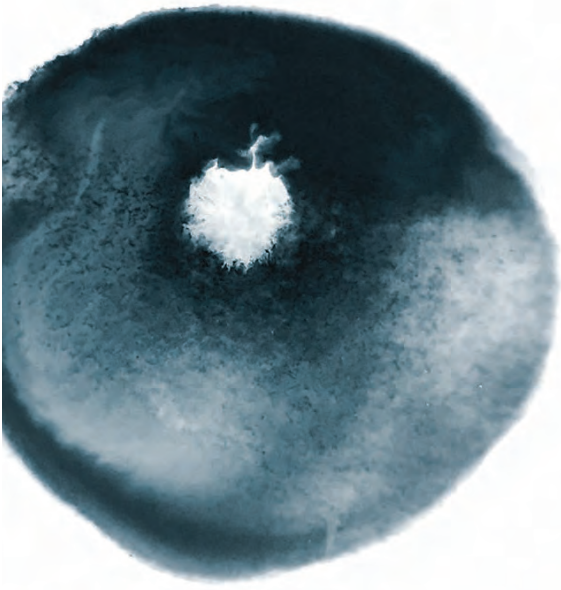
**Ronald Paul-Michael Henry Lay** pg. 5

**Daniel Wong** pg. 7

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The libretto of change  
Has no script  
Like a ripple  
It inadvertently disturbs  
As the calm and stagnant  
Entertains a casual stirring  
Change reverberates  
Genesis  
Upon genesis

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