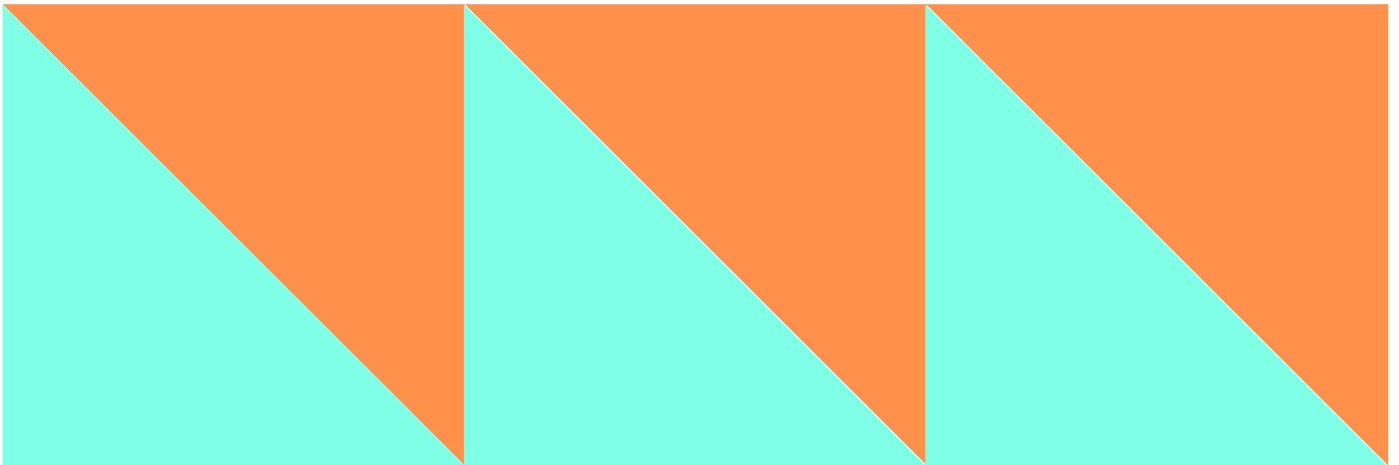




INTER-BEING



**MASTER OF ARTS
ART THERAPY
CLASS OF 2021**

SCHOOL OF CREATIVE INDUSTRIES
FACULTY OF FINE ARTS, MEDIA AND CREATIVE INDUSTRIES
LASALLE COLLEGE OF THE ARTS

ABOUT THE MA ART THERAPY PROGRAMME

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:
LASALLE College of the Arts
1 McNally Street
Singapore 187940

admissions@lasalle.edu.sg
+65 6496 5111
www.lasalle.edu.sg
thelasalleshow.com

©2021 MA Art Therapy, School of Creative Industries,
Faculty of Fine Arts, Media and Creative Industries, LASALLE College of the Arts

All artworks are © the artists unless otherwise stated. Information is correct at the time of printing.

All rights reserved. Apart from any fair dealing for purposes of private study, research, criticism, or review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical or photocopying, recording, or otherwise, without prior consent from the Publisher.

Printed by Jia-e Printing Services



INTER-BEING


"You cannot just be by yourself alone... You have to inter-be with every other thing."

- Thich Nhat Hanh (in Srinivasnan, 2010, pp. 127)

Zen master Thich Nhat Hanh suggested the inclusion of '*interbeing*' in the dictionary, as it simply means to be.

The term implies how each of us interdependently co-exists within the universe and recognises the dependence of any one person or thing on all other people and objects. Each of us underwent a personal journey since the commencement of this course, and we all collectively experienced significant changes in the presence of each other.

This growth should be acknowledged and celebrated, and thus *Inter-being* was the ultimate choice for the title of our exhibition catalogue.





RONALD P.M.H. LAY

MA, AThR, ATR-BC
Programme Leader, MA Art Therapy
School of Creative Industries

FOREWORD

Incubation is one of those fascinating terms for me as it conjures up many associations and images. There are interesting and metaphoric links to postgraduate art therapy training, to experiential learning, to this cohort's art exhibition theme, and of course to COVID-19. This term seems especially relevant as I sit and consider the photograph that I was compelled to take during the semester break – preparing for an innovative year of teaching and learning amidst a global pandemic. As I pondered my own steep learning curve, with regard to expanding the integration of technologies into our pedagogy, I had a guttural response to a seemingly mundane gesture – the cutting, coring, peeling and preparing of an afternoon snack. Seizing the opportunity to capture the visceral and tactile-induced responses to these actions, I took *Incubation: A Guttural Response – Innards, Cross-Section 1* with my mobile phone.

Framing the image in this manner, it was as if I excavated the depths of a nesting burrow. The moistened seeds covered with organic residue reminded me of incubating organisms absorbing all they can prior to being dispersed into the world. I make further associations to what has transpired with this particular graduating cohort wherein they not only embraced the intricate and complex processes involved with their robust training, they also managed to navigate a complicated matrix of technologies, restrictions and safety measures imposed by the pandemic.

Humanity, interrelationships, resilience and creativity are at the very core of both the practice and training of art therapy. It is befitting, therefore, that the MA Art Therapy class of 2021 has enshrined 'inter-being' as their exhibition theme. This theme encapsulates the inherent life-forces of this discipline as well as the more universal interconnectivity that many of our art therapy pioneers have hoped to inculcate with future generations. It is an honour and a privilege, through this art exhibition, to welcome the newest art therapists into the fold.



Incubation: A Guttural Response - Innards, Cross-Section I
digital photograph unmanipulated, 2020



EMYLIA SAFIAN

MA, AThR
Clinical Placement Coordinator
Lecturer, MA Art Therapy
School of Creative Industries

FOREWORD

I cocoon myself at home, but it strangely feels as though I am heading towards a place, a wild place where time permeates consciousness. I move between my dreaming and waking states. I grant myself permission to wander without a plan and almost everything feels foreign, yet the encounters are also all too intimate. I reach an intersection and I pause. I come to realise that this place where I have arrived, this wild place, is freedom, is desire, is openness, and here I am, embodying the motif of a nude pilgrim. I upend all plans and I enter, embracing another facet of living which has revealed itself.

In my mother language Malay, the word *rindu* can mean to miss, to yearn or to pine for someone. Curiously, *rindu* can also mean to long to return home. Musing along with sinuous thoughts on proximity and absence, how do I make sense of this felt sense of *rindu*, all the while sheltering at home? Who am I missing, really? Perhaps, *rindu* encapsulates the longing for a psychological home, one which connects our mind with wild spaces rather than seeks protection from them, and homeness is that very state of inter-being that is ever so attuned to moment-to-moment transformations. It whispers, "I am here".

In *Braiding Sweetgrass*, author Robin Wall Kimmerer expressed that "listening in wild places, we are audience to conversations in a language not our own." Today, faced with ecological emergencies and a myriad of social urgencies, the therapist encounters multilayered phenomenon without a clear map to navigate the psyche. To the graduating class of 2021 – as art therapists, we will have to continually unlearn and relearn to listen, with all our senses, to symbolic dimensions of language and especially those that are not our own. Imagining life in a post-pandemic world has begun... with courage and hope in all mediums.



Wild Places, digital collage, 2021



DANIEL WONG

MA, AThR
Lecturer, MA Art Therapy
School of Creative Industries

FOREWORD

This short video is about how we listen to each other, our habitats, and bodies, human and non-human. I've started walking along bodies of water as a way to ward off the feeling of isolation in the past year. There is nothing more welcoming and restorative than being touched and sung to. By the wind, rustling leaves, water sounds and a bird calling from a branch in the muddy marshland.

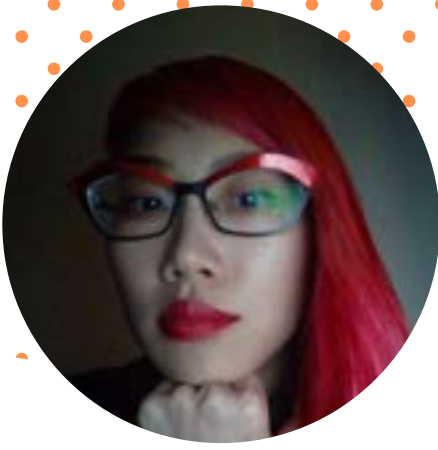
Along my walks, I stop to pick up a sea apple, a twig or saga seeds which I will work alongside with the students in supervision. Often, I would strip the objects, pour paints over, bind or glue them with hay and other fibres. This process of handling found materials, reaching out to touch them, feeling their textures and noticing the information shared back in the studio helped settle my body and mind. As the elements come together, as the materials circulate in my hands, there is a sense of surrender, connection, reverie and absorption.

I reflect on the art-making while the students process their clinical work. The shared time enhances their openness as we silently work on our individual art/canvases or stop to listen closely as we worry over the clients' progress. This helps us stay with the uncertainty of not knowing and manage multiple processes at once: offering emotional presence and sensitivity, knowledge with humility, and valuing vulnerability and competence as art therapists in training.



*Walking, listening and collecting,
video montage, 2021*





WEIXIN QUEK CHONG

MA
Artist

Lecturer (studio), MA Art Therapy
School of Creative Industries

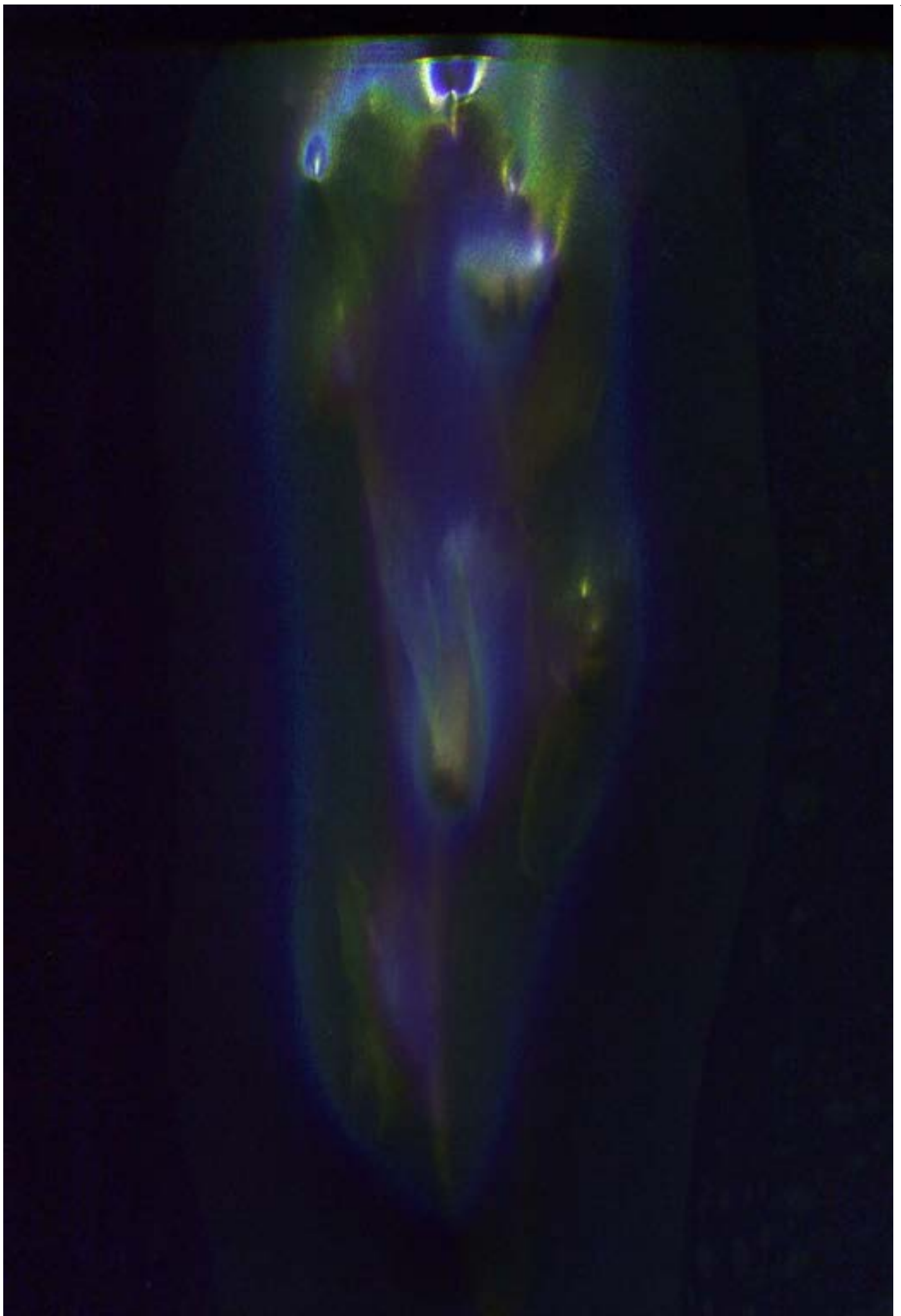
FOREWORD

It has been a pleasure working with you all – from getting to know your styles, crafts and mediums of interest to seeing you develop your final artworks for this graduation showcase while balancing your many other commitments. I am proud of the progress you have demonstrated while undertaking this journey, and wish you a flourishing path ahead – not only as art therapists, but also as creative practitioners and connoisseurs of the experiences of joys, reliefs and insights which the arts can bring into our lives.

With the intriguing keyword ‘inter-being’, I see an appreciation for the crucial role which togetherness plays in thriving and surviving as individuals whose connections and relationships with others form community and society; the acknowledgement that we affect and are affected by the lives, actions and even perspectives of many others; the celebration of what co-existence can give and bring.

As my artwork contribution, I am sharing an image taken from a larger series of work depicting an orchid plant under pressure of vacuum bondage. While looking at the organic body of the plant as a metaphor for the fleshly materiality of physical existence, it also reveals or interprets the forms and textures of the orchid in unexpected, abstracted, possibly unrecognisable ways.

I would like to congratulate you heartily on this momentous milestone. May this next chapter in your personal and professional journey be ripe with fullness, growth and friendships.

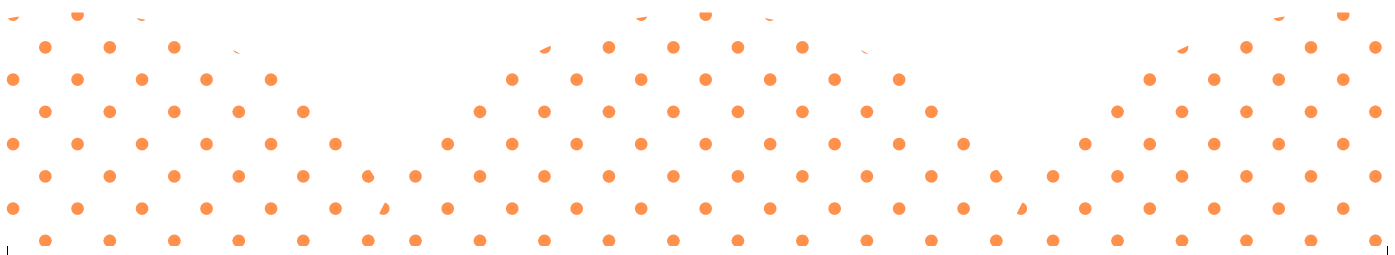


Detail from *Orchid Breathing in Deep Blue Mode*,
scanographic image, 2019



**THE GRADUATING
ART PSYCHOTHERAPISTS
CLASS OF 2021**

Aletheia Lynne Tan
Andrea Daniel
Aqilah Faizall
Carolyn Lee
Chan Pui Ying
Clara Luboff
Elyse Lam
Giang Le
Janel Ang
Joyce Low
Khoo Ling In
Mahyuddin Chan
Michelle Baraba
Sarvatmika Rajeev
Yap Rae Yi
Yau Gee Lam
Bernice Lin
Victoria Ng





ALETHEIA LYNNE TAN

alt.artherapy@gmail.com

Aletheia Lynne Tan is a sculptor and trained arts educator who has been working with youths for close to two decades before pivoting to art therapy. Her art pieces have been exhibited in Singapore, Taiwan, Indonesia and India. Her artwork was also recently featured as the cover art for JoCAT: The Journal of the Creative Arts Therapies, volume 15, number 1, 2020.

(<https://bit.ly/3xFAWU3>). An avid learner and curious explorer of materials and textures, she believes that art-making is a doorway to many opportune discoveries. She enjoys interacting with people, inspiring others to create and travelling with fellow artists to make art. With art therapy, she is keen to explore how such art-making trips can birth new meanings to those around her and herself.

Unravel is made up of many units of handmade coasters strung and rolled into a body of artwork. It invites the visitor to unpick and take one home. *Unravel* marks an intimate discovery of self where the artist experienced grounding and learnt what it meant to trust the process. With each coaster uniquely created, it is the artist's hope that each piece carries a life of its own, into the dwelling of its new owner and continues to unravel new conversations.



Unravel, yarns & donated pre-loved t-shirts,
2.12 m x 0.82 m x 0.32 m, 2021



ANDREA DANIEL

andreadanielsmt@yahoo.com

Andrea Daniel held a Bachelor's in Psychology prior to enrolling in the MA Art Therapy programme at LASALLE College of the Arts. Her MA studies allowed her to further pursue her love for psychology as well as to refine her practice in a more holistic and hands-on way. Andrea has always been passionate about working with children and adolescents, and was privileged to work with both populations in her clinical placement. Her final year clinical placement working with youths-at-risk residing in a residential setting has sparked her interest in working with adolescents dealing with trauma, which has in turn sparked a clinical interest in trauma-informed art therapy. Andrea's style of art is abstract expressionism. Drawing inspiration from the spontaneity of her moods and surroundings, she integrates aspects of herself and her characteristics into her paintings. Andrea's art-making usually consists of muted to strong movements that are complemented by contrasting colour palettes that reflect herself.

"We find beauty not in the thing itself but in the patterns of shadows, the light and darkness, the one thing against another creates... Were it not for shadows, there would be no beauty" - Junichiro Tanizaki (1933)

Defy highlights the contrast of light in darkness. The broad strokes of the lily symbolise the strength one needs to burst out of the shadows and defy darkness with light. The powerful emotions brought upon by *Defy* through its lightness and darkness reflect the artist's experience in her clinical placement, and her overall journey in the MA Art Therapy programme. The title, *Defy*, was chosen as it captured various moments of defiance in the artist's process of mess-making, which was emphasised again through the intentional decision to display the piece in an unconventional manner.



Defy, mixed media on canvas,
101 cm x 76 cm, 2021



AQILAH FAIZALL

aqifaizall@gmail.com

Aqilah Faizall has a keen interest in developmental traumatology and conceptualisations of space in relation to mental health practices. Aqilah has worked alongside communities and art therapists from Southeast Asia in the capacity of a mission reporter with The Red Pencil. As part of developing a highly reflexive therapeutic practice, Aqilah leans into art-making processes, with a visual vocabulary referencing Southeast Asian/South Asian ritualistic practices. Aqilah holds a Bachelor of Arts (Hons) in Public Policy & Global Affairs from Nanyang Technological University, and will graduate with a Masters of Arts in Art Therapy from LASALLE College of the Arts. She aspires to amalgamate these bodies of knowledge in the future.

Thread Lightly is a mixed media rice paper installation. This work starts as an attempt at visually recreating the difficulty of articulating pain, discomfort and trauma. As Aqilah experimented with watercolour inks, she is drawn to the energetic fission that was activated by the repelling inks. Observing the ink embed itself within the rice paper, it dries up to form coagulations and undulating shores, much like the territories and landscapes traversed and created within the therapeutic space. Aqilah moved into using residual art mediums that were abandoned or disposed of during art therapy sessions, such as leftover acrylic paints, dried slime, bits of clay and disposable towels used to clean the art therapy studio. The process of creating this piece evolved into a practice of sifting through waste at the end of therapy sessions, as well as tending and mending to tears that naturally occurred in the fragile rice paper panels. The result – a spatial imagery capturing new worlds that emerge out of the intersubjective space between therapists and clients, within which a myriad of hopes, dreams, prayers, pain, wonder, celebration and grief reverberates.



Thread Lightly, mixed media on rice paper,
180cm x 90cm, 2021

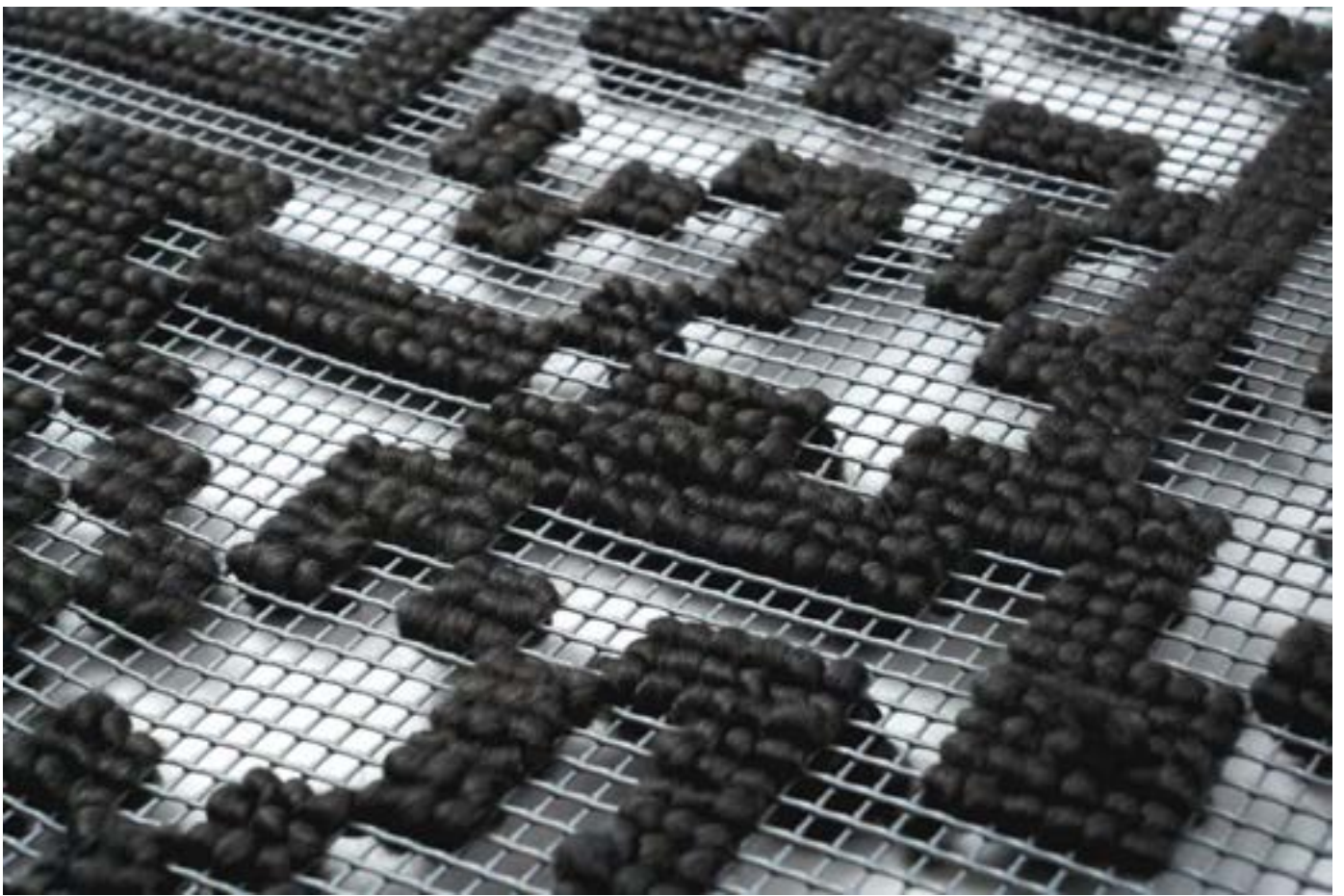


CAROLYN LEE

carolyn.leesl@outlook.com

Carolyn Lee is a brand marketing communications professional with over 18 years of experience in luxury lifestyle sectors ranging from hospitality, real estate, media and banking. Pottery and oil painting offered her some respite from the exacting demands of her corporate roles, and it was during those times that she personally experienced how art-making can be a soothing balm for the soul. In 2019, she finally mustered the courage to pursue a Masters in Art Therapy, hoping to bring therapeutic experiences to children and young persons. In her art-making, Carolyn is drawn to symmetry and linear aesthetics, a reflection of her disposition for order. Clean lines and defined forms help to allay much of her internal anxieties. Through her postgraduate training in art therapy, she is learning to embrace deviations from her comfort zone to facilitate playful expressions and redefine self-imposed expectations.

TECHTILE is a QR code created using soft yarn. It seeks to preserve the sensorial experience of the human touch in our increasingly digital world, especially with the onset of social distancing guidelines brought about by the COVID-19 pandemic. It is an expression of a personal curiosity about how art therapy, a high-touch profession, may be impacted by the pervasive use of virtual communication and digital interactions. For the artist, a QR code also symbolises a window to meaningful content beyond the visuals that you first see. This parallels the psychodynamic practice of art therapy which enables deeper exploration and understanding of ourselves, especially that which are not easily apparent.



TECHTILE, plastic mesh, yarn,
65 cm x 80 cm, 2021



CHAN PUI YING

charliechanpy@gmail.com

Outside of her career in the corporate world, Charlie Chan has always been passionate about art and community service. Having worked in a fast-paced industry, oil and ink painting offered her a safe space to connect with her inner voice and nurture her soul. As a volunteer for an international student-run organisation, Charlie also organised training programmes for students from underprivileged backgrounds and adults with disabilities. Through her personal art practice and volunteer experiences, she recognised the unique therapeutic value of the arts as a tool to facilitate self-expression without relying on words. During her Masters studies, she had the opportunity to serve individuals from diverse backgrounds, including older adults living with dementia, adolescents with self-harming behaviors and young adults diagnosed with autism spectrum disorder and other mental health disorders.

Charlie's artworks are much influenced by surrealism and characterised by imaginary spaces and creatures with a sense of detachment from the reality we see. In her artwork, *Evolution*, she aims to record her inner transformations which are shaped by the encounters throughout the Masters programme. During the process of creating a fossil of an imaginary creature with porcelain, she gained a sense of holding and mastery over her inner fear. The artwork is also inspired by the Tibetan Buddhism's view on the life cycle, as she was greatly impressed by the childlike hearts in the seniors and wisdom in the youngsters she had served.



Evolution, mixed medium,
30.5cm x 46cm x 5cm, 2021



CLARA LUBOFF

clara.arttherapy@gmail.com

Clara Luboff is a native Brazilian and mother of two girls. For the past 23 years, she has lived in Australia, Spain, New York and Singapore. Clara has been passionate about art, photography and cooking since a young age. After graduating with a degree in advertising and marketing, Clara became a chef and food stylist/photographer, and the artistic side of her work as food stylist enabled her creativity to flourish. After 15 years working in the Australian publishing industry, she decided to seek new ways to utilise her skills towards helping the community. As an art therapist, Clara hopes not only to be a valuable part of her clients' mental healing journeys, but also to inspire them to follow their dreams no matter how old they are.

The Gaze is a metaphorical and visual exploration of the maternal look through the symbolism of a window frame. As an infant's emotional feedback, the maternal gaze may empathise, contain, protect, and support children during processes of self-identity and self-esteem development. Similar to the human eyes, windows can provide a bridge between the inside and out, at the same time it allows social connection or blocks unwanted interaction. Using the frame's boundaries as a secure base to foster such exploration, *The Gaze* is composed by deconstructed artworks which were initially created as emotional responses during Clara's clinical experience with clients. The process of dismantling and of re-organising the artworks onto the structure not only fostered her with opportunities to unpack internal states, but most importantly, it provided her with the possibility of accepting new perspectives and creating new meanings.



The Gaze, wood, paper,
110cm x 81cm, 2021

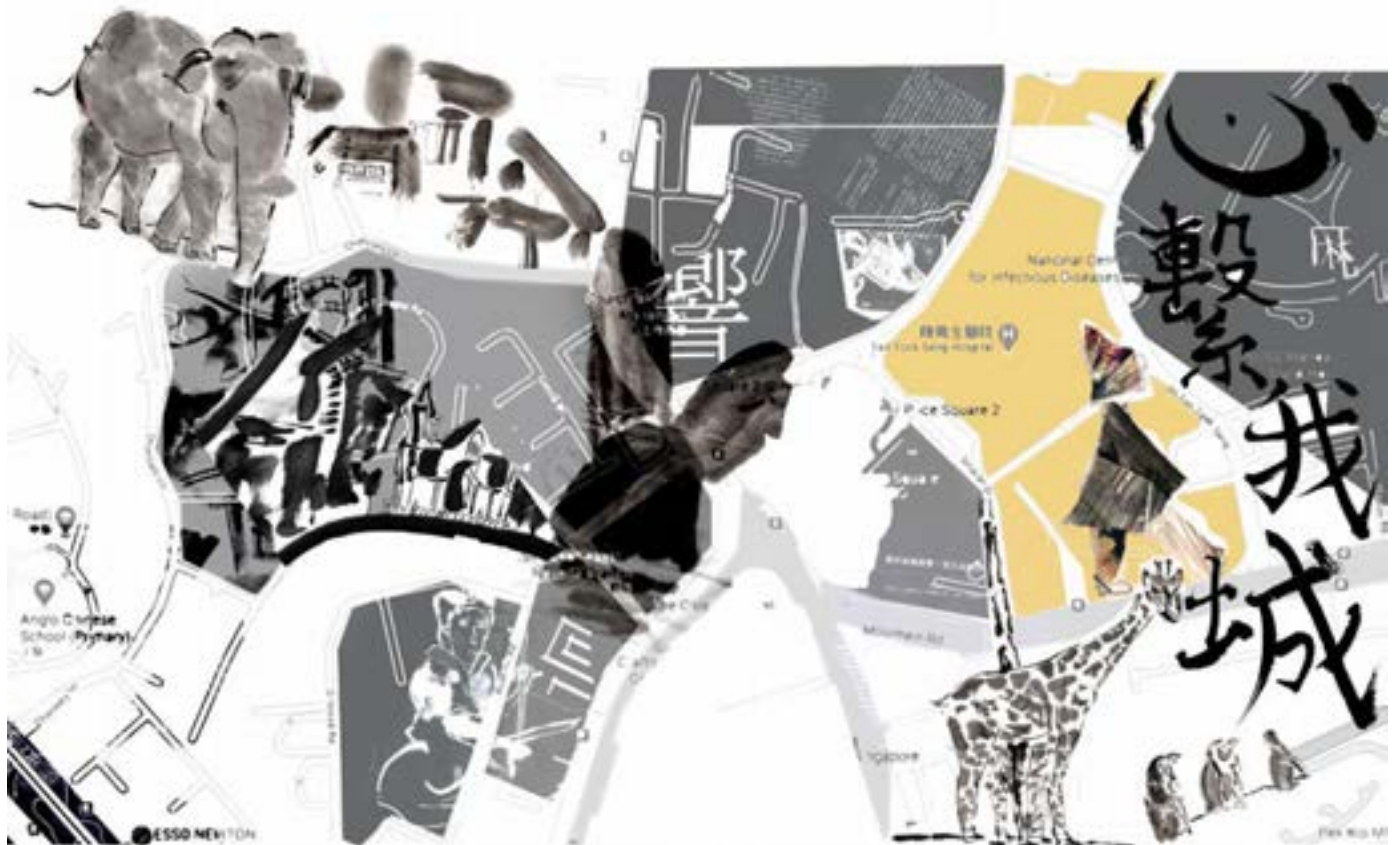


ELYSE LAM

elyselam.arttherapy@gmail.com

Elyse Lam moved to Singapore in 2018 to train as an art therapist with the Masters in Art Therapy programme at LASALLE College of the Arts. Prior to her move, she held a BA (Hons) Interior and Environmental Design degree from The Hong Kong Polytechnic University and worked as a professional interior designer in Hong Kong, where she designed diversified interior projects ranging from hospitality, university and commercial offices. Given her passion in helping vulnerable children, she volunteered as an assistant to an experienced art therapist working with primary school children with special needs at a local community centre in Hong Kong. This experience motivated her to pursue her second career as an art therapist. As an art therapy trainee in Singapore, she has worked with primary school children and seniors in a community hospital. In her free time, Elyse practises watercolour, especially Chinese ink – a passion that she has embraced for over a decade. She finds that she is able to reconnect with her inner self and express her feelings with every brush stroke and the dynamic diffusion of ink water on rice paper.

Placelessness is inspired by the existential concept of being-in-the-world. The map art celebrates the significant moment-to-moment interactions between the artist and the space around her, reflecting her growing connection with diversified culture that was new to her. Originally from Hong Kong, the artist moved to Singapore to pursue her postgraduate training in art therapy. Her artwork explores and uncovers the meaning of *Placelessness*, a sense she felt when she first started living in Singapore. More significantly, through visualising her day-to-day experiences into imagery, it has given life to four Chinese characters '心繫我城', which is to show her gratitude to the past.



*Placelessness, mixed media on washi paper,
59.4cm x 84.1cm, 2021*



GIANG LE

le.giang2703@gmail.com

Giang Le left her homeland of Vietnam to embark on the MA Art Therapy programme at LASALLE College of the Arts to pursue her dream of becoming an art therapist. Prior to the programme, she was a therapist with a background in psychology and family system therapy. Her experience working at a kindergarten and a domestic violence shelter had provided her with opportunities to work with a wide range of populations including children, adolescents and their mothers in individual and family art therapy as part of the MA programme. Through the symbolic language of art, she had the privilege to enter the inner world of children to deeply touch the pain of relational trauma with the healing power of art and nurturing relationships. She aspires to develop art therapy in Vietnam where the discipline is still in its infancy.

C.G. Jung expounded on our shared experience of having an inner world filled with archetypes and inner images, with a life of their own. Connections with one's inner world are essential in the realisation of self. *Inner being* depicts a part of the artist's inner world, where characters that keep the treasures of her childhood are befriending each other. Inner being invites viewers to reach within themselves and explore their own inner worlds with curiosity and tenderness.



*Inner being, mixed media,
25cm x 34cm x 26cm, 2021*



JANEL ANG

angjanel@gmail.com

Janel Ang is a versatile arts practitioner and community artist, striving to experiment with multimedia to diversify her practice to increase the accessibility of the arts for people. In order to hone her discipline, she pursued the MA Art Therapy programme at LASALLE College of the Arts as a Red Pencil Scholarship recipient. She was a graduate of both pioneering cohorts of Yale-NUS College (BA Hons, Arts and Humanities) and School of the Arts (Visual arts major), Singapore. Her community projects and artworks explore challenging issues through animation, filmmaking and other media, pondering care, grief, and ways to live well. The communities that she has engaged through the arts range from children with special needs and disabilities to seniors living with dementia. By sparking candid conversation through art and community programmes, she works with relational empathy and insight, thereby spurring positive advocacy amongst her contemporaries.

The Steps We Take is a diaristic frame by frame animation comprising more than 3,000 individual drawings made daily in reflective practice during the art therapy programme. Inspired by and expanding on concepts of longitudinal response art methods for self-care such as Abbe Miller's (2012) El Duende Process Painting, making this animation was a therapeutic practice to expand my capacity for long-term caregiving. With this novel self-sufficient care approach, I proffer a creative method for those in professions of care to sustain themselves amidst the prevalence of burnout and compassion fatigue.



The Steps We Take, video animation,
duration: 4 minutes, 2021



JOYCE LOW

waichinglowjoyce@gmail.com.sg

In her previous life, Joyce Low trained as a lawyer and worked in various legal portfolios. In her journey towards a gentler and more sustainable way of living and being, Joyce obtained qualifications in professional life coaching and counselling, in addition to pursuing an MA in Art Therapy. Joyce's art therapy placements saw her working with adults with intellectual disabilities and their caregivers, healthcare staff as well as patients in rehabilitation, diagnosed with dementia or receiving palliative care. Joyce's current interests lie in salutogenesis, gerotranscendence, mindfulness and shinrin-yoku.

Nature teaches us impermanence. That everything has a beginning and an ending, that change is certain and inevitable. We can take comfort from the assured cycle of birth and decay, renewal and passing, and ultimately life and death. Since all things, animate and inanimate, are impermanent, we therefore live mindful of each moment suitably respecting each moment as a precious pearl – transient, ephemeral and all too brief. The bi-color woven mat illustrates our interconnection with each other and with the natural world that sustains our fragile human existence as encircled by the seed-bearing cotton fruits. The clay quadrants lightly stained with the dye of blue pea flowers represent our material world as we know it. Death and decay in the form of the dried stems of the spinach plant co-exist alongside life as encapsulated in the seeds of the basil, cosmos caudatus and saga seeds. The pebble topped with a disintegrating seashell rests like a silent stupa, a testament to the common experience of impermanence shared by all.



Impermanence, dried seeds, dried stems, twine, pebbles, clay,
43cm x 43cm x 10cm, 2021



KHOO LING IN

khoolingin@gmail.com

Khoo Ling In graduated with a Bachelor (Hons) Psychology in 2016. Upon completing her degree, she worked actively in Penang as a special-needs educator before pursuing a Master of Arts in Art Therapy at LASALLE College of the Arts in 2019. As part of her training, she facilitated individual and group art therapy sessions at a community centre for adults with intellectual disabilities and mental health concerns in 2020, as well as in a medical setting for children and adolescents with non-accidental injury, and seniors with dementia in palliative care in 2021. She firmly believes in making a difference by contributing to the community and society by empowering individuals with resilience. She believes that art therapy is the key to cultivating her beliefs and turning her visions into reality. Her final year research explores how art therapy can provide containment and holding to young adolescents with non-accidental hospitalisation, thus fostering resilience and autonomy despite their challenges.

"To start is to end; the end is the beginning." This initiated Ling In's creative exploration in the mixed media textile installation. She enjoys making art as part of her hobby and self-care routine, as well as reflecting on her clinical practices. She found herself engaging in mixed media textile and this contributed to her creation of *Weave with Time* for her final year art project. She intends to share her journey through her artwork and creative processes by showing how every encounter she experienced in her MA Art Therapy training contributed to her transformation. The act of interweaving and the intentionally arranged tulle flowing onto the floor is metaphoric – representing a form of connection that builds upon time and space, fostering relationships and friendships with the people she met during the two years of her training. Hence, over time, these inter-being relationships develop into a pathway of her progress and development as an art therapist.



Weave with Time, mixed media textile installation,
30cm x 30cm x 200cm, 2021



MAHYUDDIN CHAN

chan.mahyuddin@gmail.com

Mahyuddin Chan's experience with facilitating play and conducting workshops for children led him to pursue an MA in Art Therapy as a recipient of The Red Pencil Scholarship. He is also an interactive installation artist, with a BA (Hons) Fine Arts degree from LASALLE College of the Arts. Using technology as his medium, his work engages not just the viewers' gaze, but also their senses and the physicality of their bodies. Through such interactivity, viewers are invited to be collaborators in the art-making process, creating a multifaceted and inclusive experience together.

Shower Thoughts is a no-touch interactive artwork, where the audience has to go near enough to the glass panel to hear the artist's recorded thoughts. The topic of being vulnerable arose during his MA Art Therapy studies, when peers, lecturers and guest lecturers have suggested for him to open up and be more vulnerable. The concept for *Shower Thoughts* came upon the artist when he was naked in the bathroom and alone with his mind. Recording his personal thoughts in the privacy of the shower and sharing it in a public gallery is perhaps a way for the artist to express his vulnerability.



Shower Thoughts, interactive installation,
dimension variable, 2021



MICHELLE BARABA

michelle.baraba@gmail.com

Michelle Baraba intuitively selects materials according to her emotional state, and frequently incorporates various sensorial and textural elements such as found natural objects, textiles and yarn. Embracing her feminine energy, the dynamic colour combinations and themes in her artworks are strongly influenced by Asian culture, mysticism and elements of the natural world. Prior to embarking on her MA Art Therapy journey, Michelle recognised the healing potential of the arts by independently facilitating an art program at a local seniors activity centre. Art psychotherapy allowed Michelle to integrate her Bachelor of Science (Hons) in Psychology with her passion and fondness for artistic expression. As part of her second year MA Art Therapy training, Michelle had the privilege of continuing her work with the older adult population by conducting individual and group art psychotherapy sessions at a local senior care centre. Additionally, she also facilitated stress management workshops for the centre's caregiving staff.

C. G. Jung understood the mandala as an archetypal image symbolising the wholeness of the self. *Samoupoznavanje: Self-Knowing* materialised as an artistic meditation to engage self-exploration, introspection and self-awareness through a mindfulness practice. The meditative and repetitive mandala weaving process endorsed a connection with the authentic self through exploration of identity, existentialism and various intrapersonal entanglements. As a tribute to her Croatian heritage and the humble fisherman's village of Njivice where Michelle originated from, the natural materials of yarn, wooden sticks and shells were incorporated in her creative process.



*Samoupoznavanje: Self-Knowing, yarn, wooden sticks, shells,
100cm x 100cm, 2021*



SARVATMIKA RAJEEV

sarvatmika.arttherapy@gmail.com

Sarvatmika Rajeev is from India and her educational background includes a Diploma in Expressive Arts Therapy and a Bachelor's Degree in Visual Arts. During her MA Art Therapy training, Sarvatmika worked with adults with substance use disorder, as well as minors from abusive backgrounds, admitted to a medical setting. She has had the opportunity to engage clients with art therapy in Bali (Indonesia), Kuala Lumpur (Malaysia), Singapore and Chennai (India). Her keen eye for detail captures aspects of art and nature that often go unnoticed. Her evolving identity as an artist leads her to explore different mediums. She is fascinated with the effect art has in reaching out to people, connecting with them and being able to offer an approach that is both soothing and efficacious.

The ability to use artistic response in mundane objects and transform them into something ethereal is the true mark of creativity. What escapes us most of the time is that the creation of an artwork is a cumulative process through which only the final product is exhibited and admired. She witnesses art in the space that holds the artistic process itself. This artwork breathes life to an artist's shrine. The assemblage of objects includes several art explorations in various stages of completion and abandonment. The video celebrates what lies beyond our immediate assumption of art. Her goal is to inspire those who engage with her artwork to find beauty in the mundane, in the objects around them and finally to discover art in the most unusual places.



The Artist's Altar, video,
duration: 10 minutes, 2021



YAP RAE YI

yraeyi@gmail.com

Since graduating from a Bachelor in Psychology (Hons), Yap Rae Yi furthered her clinical and research interests in caregiver wellness and pursued an MA in Art Therapy at LASALLE College of the Arts as part of her aim to facilitate the well-being of this group of individuals. Through various opportunities during her clinical placement, she conducted individual and group art therapy sessions with formal and informal caregivers. Due to the COVID-19 pandemic, Rae Yi adapted the practice of art therapy to an online space and experienced the many ways of connecting beyond the walls of virtuality. Her reflections of this transition were captured in the international, peer-reviewed art therapy journal *ATOL: Art Therapy OnLine* (<https://bit.ly/3ec2Qzu>). She is a recipient of The Red Pencil Scholarship from 2019 to 2021.

In memory of... is the product of a futile search for the existence of presence. Our tendencies to preserve memories of the past and plan for the future can oftentimes rob us of the present. The scattered display of squared pieces of mirror reflects a distorted, pixelated view that is akin to the natural process of memory decay. *In memory of...* provides us with a space to practise and remind ourselves to put away our pasts and our understanding of them, and simply observe what is in front of us.



In memory of..., 2cm x 2cm mirrors,
dimensions variable, 2021

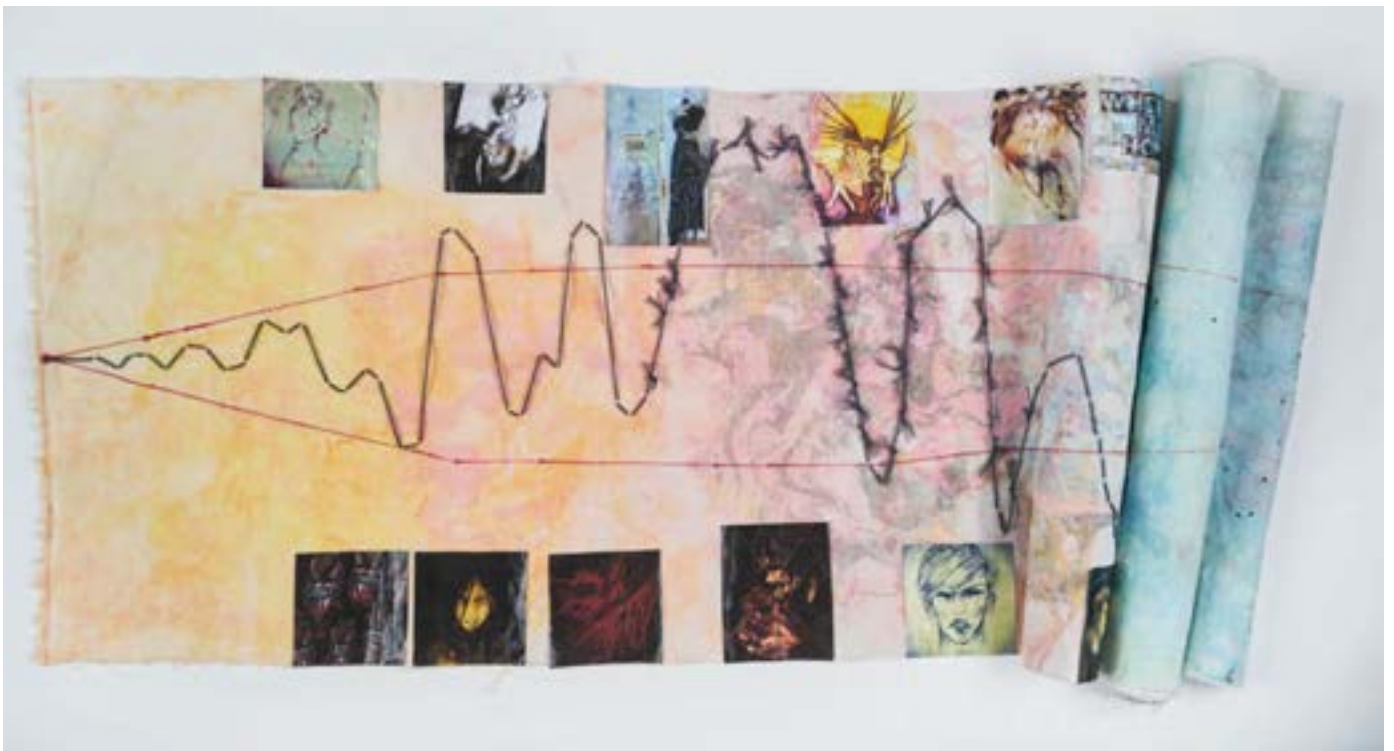


YAU GEE LAM

muartgl@gmail.com

Prior to her MA Art Therapy programme, Yau Gee Lam graduated from Singapore Management University with a Bachelor in Social Sciences majoring in Psychology and Arts and Cultural Management. Gee's personal experience of healing through the arts has led her to combine her passion in the arts with her interest in psychology. In her clinical practice, Gee has worked with older adults in a nursing home and also adolescent girls with interpersonal trauma living in an out-of-home placement. Gee is interested in integrating trauma-informed care and art therapy to create a safe space for self expression, exploration of personal trauma and for youths to engage with art in a fun and relaxing way.

My Life's Journey Becoming An Art Therapist narrates the transformations in her life and journey towards becoming an art therapist. Viewed from the right to the left, the scroll reveals her emotional ups and downs through the use of the window of tolerance graph and illustrations. Gee invites you to scan the QR code on the scroll for more information about the illustrations and experience the power of art as a platform for inexpressible feelings and emotions and personal insight. Her personal journey has helped develop her empathic understanding and attunement to the people around her. As she begins this new chapter in life as an art therapist, she hopes to continue to influence and be influenced by others through art.



My Life's Journey Becoming An Art Therapist, mixed media,
50cm x 180cm, 2021



BERNICE LIN

bernice.arttherapy@gmail.com

Bernice Lin is interested in culturally appropriate art therapeutic practices and interdisciplinary approaches for social integration and psychological wellness. Her art practice is dynamic, experimental and eclectic. While inspired by academic art history and forms, she draws upon diverse media and materials to explore, express, embody, evoke and evolve ineffable psychic material. Bernice holds a Bachelor of Social Sciences in Psychology (Highest Distinction) from the National University of Singapore and a Certificate in Western Arts from the Nanyang Academy of Fine Arts. She is a recipient of The Red Pencil (Singapore) Scholarship and LASALLE Scholarship for MA Studies. For over five years, she has also been involved in translational research projects at Duke-NUS Medical School that concentrate on the design and evaluation of technological interventions to address neuropsychological issues across the developmental lifespan.



VICTORIA NG

victoria.ngsb@gmail.com

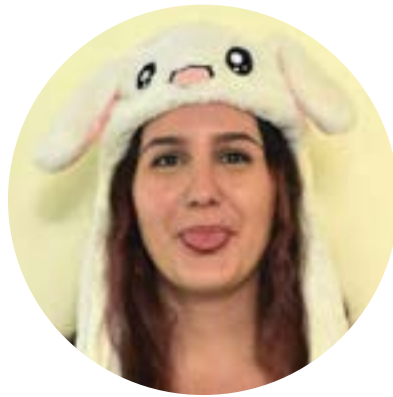
Corita Kent's quote that "Art does not come from thinking, but from responding" aptly sums up Victoria Ng's art practice. To Victoria, art creation is the channel through which she responds to her emotions, thoughts and dreams. Having gone through two years of art therapy before joining the MA Art Therapy programme at LASALLE College of the Arts, she experienced first-hand the therapeutic benefits of art-making and firmly believes in the healing process of art therapy. As part of art therapy training, she worked with children and adolescents in a medical setting and older adults in a senior day care centre setting. In addition, she came together with six other art therapists during the COVID-19 circuit breaker period to run the campaign #art4SGMW (<https://www.facebook.com/Art4SGMW>) for migrant workers to support their emotional well-being. She sees art as a universal medium, that serves to bridge language barriers and provide an avenue for self-expression, as the use of art not only taps into one's imagination to enhance one's emotional and psychological well-being but also gives one a voice.

Eat, Play, Chill, & Repeat is the lived creation of the developing friendship between two art therapists in training, Bernice and Victoria. It is a culmination of their shared experiences over the two-year training journey. The organisation of images is reminiscent of the digital photo albums that are so currently integral to materialising collective memories. Through an intentional exploration together, the pair discovered how play and creative activities transcended individual differences and self-protective defenses. *Eat, Play, Chill, & Repeat* invites us to pause and appreciate our myriad relationships. It is hoped that playful expressions and relational connections can be deepened.



Eat, Play, Chill, & Repeat, digital photography,
21 cm x 21 cm, 2021





ACKNOWLEDGEMENTS

The MA Art Therapy Programme, grounded in a psychodynamic psychotherapeutic paradigm, demands much of its master candidates – and more so from various individuals and organisations who have contributed to our growth and accomplishments. We are grateful for the valuable contributions of the following people:

Mr Ronald Paul-Michael Henry Lay, our Programme Leader, for dedicating his unending passion and professionalism to building a distinguished, dynamic, globally-admired programme, advocating for each client's humanity and their artistic expressions.

Ms Emylia Juita Md Safian and **Mr Wong June Teck Daniel**, our lecturers and clinical supervisor, for building our foundational knowledge in significant theories and practices in art psychotherapy, giving us invaluable knowledge in significant theories and practices in art psychotherapy, invaluable insights to our learning processes, maintaining strong industry networks and sourced placement sites.

Ms Kelly Reedy, our lecturer for the first year studio module, for introducing various art media processes and inspiring us to cultivate an artistic practice.

Ms Weixin Quek Chong, our lecturer for the second year studio module, for her broad knowledge in contemporary art and highlighting our individual artistic voices.

Ms Lama Majaj, our lecturer for the second year group training module, for deepening our clinical insight and reflections in group art psychotherapy practice.

Our esteemed **guest speakers** and **professionals**, who have taken the time and effort to develop and facilitate workshops and lectures to enhance our learning.

Ms Audrey Wong, Head of School, School of Creative Industries; **Professor Adam Knee**, Dean, Faculty of Fine Arts, Media and Creative Industries; **Dr Venka Purushothaman**, Deputy President and Provost of LASALLE College of the Arts; the **Division of Communications**, the **Division of Advancement**, and the **Institute of Contemporary Arts Singapore (ICAS)**, for all the support rendered to our Programme.

The **librarians** at The Ngee Ann Kongsi Library, for their prompt assistance and provision of art therapy-related resources.

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

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

Our **loved ones** and **friends**, who have supported us in our journeys.

We are proud to announce that our art exhibition has been a collective cohort effort. We would like to acknowledge the **catalogue team** for their creative inputs, the **curatorial team** for the exhibition layout, the **gallery invigilators coordinators** for managing the gallery, exhibition and team hosting, the **headshots team** for their artistic shots, the **proofreading team** for their copy-editing efforts, and lastly the **MA programme committee liaison** for communicating with the academic team.

PHOTOGRAPHY CREDITS

Images courtesy of LASALLE College of the Arts, pg. 4, 6, 8

Ronald P.M.H. Lay, pg. 5

Emylia Safian, pg. 7

Daniel Wong, pg. 9

Weixin Quek Chong, pg. 10,11

Aqilah Faizall, pg. 19

Janel Ang, pg. 31

Sarvatmika Rajeev, pg. 40, 41

Clara Luboff, all headshots, pg. 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 42, 44, 46, 47, 50, 51

Wong Jing Wei, all images except those stated above

TEAM CREDITS

Catalogue team:

Andrea Daniel & Khoo Ling In

Curatorial team:

Aqilah Faizall, Mahyuddin Chan, Sarvatmika Rajeev & Yau Gee Lam

Gallery invigilators coordinators:

Aletheia Tan, Bernice Lin, Giang Le & Janel Ang

Headshots team:

Clara Luboff, Elyse Lam & Victoria Ng

Proofreading team:

Carolyn Lee, Joyce Low, Michelle Baraba & Yap Rae Yi

MA programme committee liaison:

Chan Pui Ying

