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MA ART
THERAPY
2022

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The MA Art Therapy programme at LASALLE College of the Arts offers an internationally-informed two-year, full-time art therapy training in a contemporary psychodynamic psychotherapy framework. Integrated into the curriculum are inter-subjective approaches and 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.

Find out more about the MA Art Therapy programme via http://bit.ly/LASALLE_MAAT
Browse past year catalogues via https://bit.ly/MAAT_catalogues

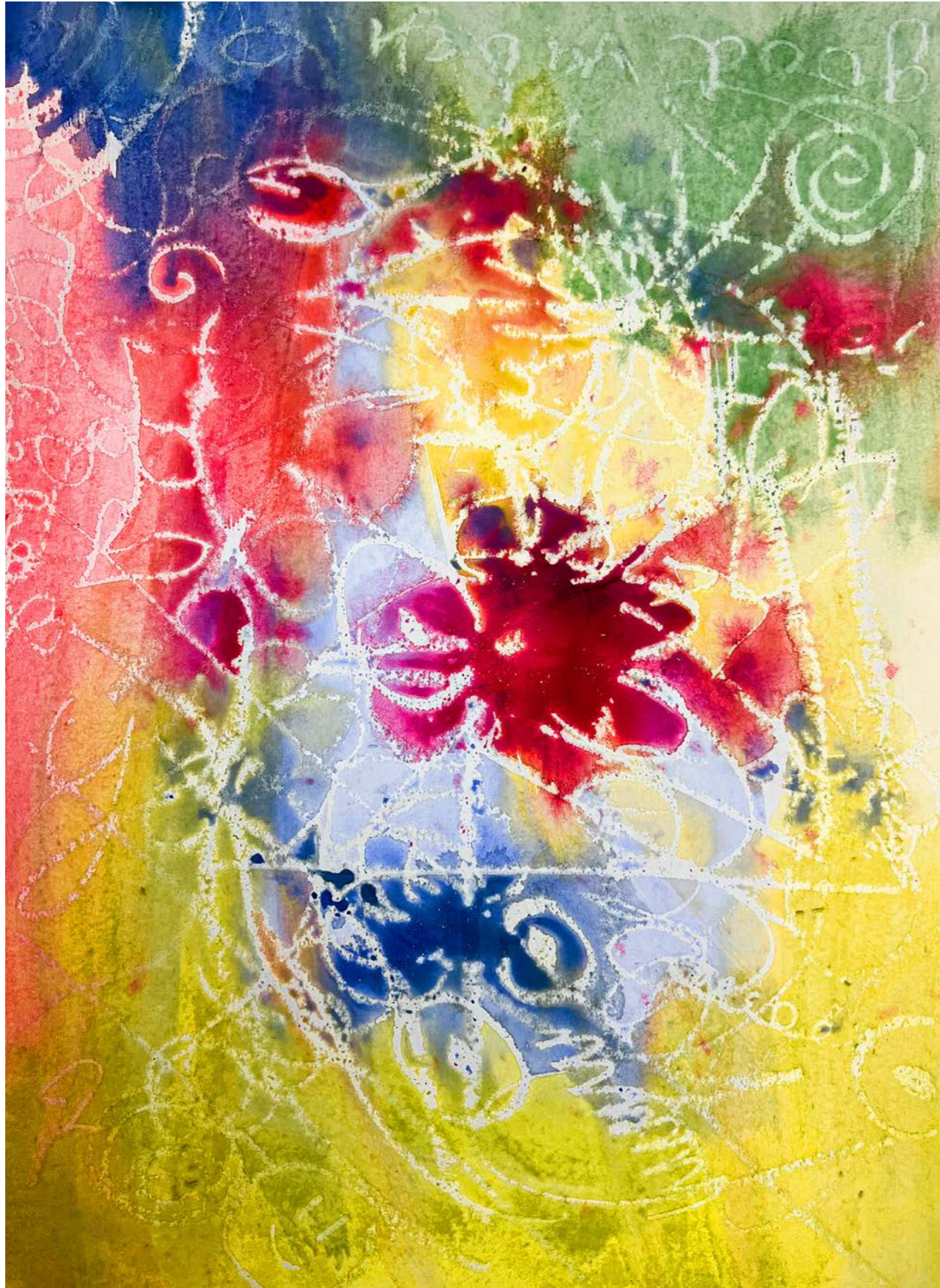
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Faculty of Fine Arts, Media and Creative Industries, LASALLE College of the Arts

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MAAT cohort 2022 & Ronald P.M.H. Lay, *The Spaces Between*, oil pastel and watercolor on A3 paper, 2022

The Spaces Between

The Spaces Between showcases artworks by 19 MA Art Therapy students from the graduating class of 2022 at LASALLE College of the Arts.

This exhibition takes viewers on a visual journey of diverse expressions that reveals an organic understanding of human connections, relationships and the self. Each individual experience of transformation has come together to showcase overarching themes and multi-layered artistic practices.

Within this showcase, the collaborating artists put forward their inquiries on identity, moments of change and a search for safety within. Together, they bring closeness within the spaces between, to form a constellation of connections and ties.



Ronald Paul Michael Henry Lay

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

Within its relevant contexts, art therapy is in a constant state of flux in its effort to remain responsive to the shifting tides of human experience. This naturally informs and shapes how postgraduate art therapy training is delivered globally and here in Singapore. Expansive and perhaps unprecedented progression of the discipline has been experienced since the pandemic rippled across the globe. Typical aspects of the practice and training have been stretched, infringed upon, reconsidered and recalibrated in ways that have rapidly expanded constructs of therapeutic space, relationship, materials and media, art, meaning and transformation. Admittedly, unexpected change can be exhilarating and, at the same time, exhausting. Balancing both requires sensitive navigation.

Temporal Suspensions: A Momentary Return Home visually centralises my understanding of this group exhibition, *The Spaces Between*, in that it purposively and reflectively captures layers of spaces — actual, cerebral, figural, metaphorical, intercontinental, familiar and foreign — in ways that are uniquely individual, shared and even universal. Through incredible challenges over the course of their intensive training, wherein space needed adaptation and re-envisioning, through in-person and virtual environments, the MA Art Therapy class of 2022 championed new terrain and new, emerging professional competencies. It is through this exemplary exhibition, that we present and welcome 19 more qualified art therapists to the profession. I am confident that they will continue to make significant contributions across, within and beyond Singapore.



Ronald P.M.H. Lay, *Temporal Suspensions: A Momentary Return Home*, digital photograph unmanipulated, 2022



Emylia Safian

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

Foreword

Between each exhalation and inhalation lies a perfunctory, suspended moment of complete rest, of nothingness and deep stillness. Each departure is an inconsequential passing away, a forgetfulness and a further distancing from my conscious awareness, that serves as a reminder to rest, release, and find relief.

Inspired by Masanobu Fukuoka's 'do-nothing' philosophy on growing systems, I view this soft fascination of intimately experiencing and paying attention to the quality of each pause between breaths as a way of attending to my inner world. In the same way that I welcome, appreciate and learn from the undervalued, often misunderstood and unwanted weeds that spring from crevices and creep between the plants I intentionally grow, I metaphorise my body as bare soil that would be devoid of nutrients, unprotected and prone to erosion if not for the presence of weeds.

We live in the attention of others and the external world throughout our waking hours, but each 'do-nothing' pause guides me to observe and embrace inner experiences as they arrive. Nothing is left at the margins. In such gentle spaces between each cycle of breath, I find relational connections to the world around me. To the graduating class of 2022 — everything will fall into place; the spaces between are also in that space within.



Emylia Safian, *Landscape of Rest*, Lint, natural fibres, dia. 11 cm, 2022



Daniel Wong

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

Foreword

I like the demands of sewing, its requirement of concentration and quietude. Its private pleasure and absorption offer me a retreat, a way to soothe the effects of the world and group life. Within the supervision group, I found a different kind of quietude, a way to move forward with the students as we contemplated ahead and collectively sewed, painted, constructed or stitched in remembrance of the losses their clients went through.

Needle + thread is an instinctive and improvised piece of work that conjures up the memory of our journey in supervision during our last weeks together, connecting me to the students and providing me great pleasure. It is an attempt to convey the transformative power of sewing - as Clare Hunter says, "to express, sometimes exorcise, pain using a tactile language scripted". The gestural movement of needle and thread piercing the fabric's surface and tracing paper is a meditative overlay and reflection of the relationship that wraps us together and a companion to the many stories shared in supervision.

In the video montage, I stretched down the different fabrics as the students contemplated ahead or shared stories of how their clients mended, tailored and pieced together fragments of experience. Simultaneously, I also want to pay homage to the students who have dedicated two years and more ahead to helping their clients repair the things they need until they can remake them entirely on their own. I invite you to decipher the many connections or create them and celebrate the cohort's new identity as art therapists.



D. Wong, *Needle + thread*, video montage, 2022





Weixin Quek Chong

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

Foreword

In *amygdaloid trails*, the image depicts a temporal sculpture that references the amygdala, a “region of the brain primarily associated with emotional processes...part of the limbic system, a neural network that mediates many aspects of emotion and memory. Once considered to be involved primarily in fear and other emotions related to aversive (unpleasant) stimuli, it is now known to be involved in positive emotions elicited by appetitive (rewarding) stimuli and plays a prominent role in mediating many aspects of emotional learning and behaviour...a vast array of human emotions, ranging from joy to sadness, disgust to excitement, and regret to satisfaction.” The sensitivity of our bodymind to experiences and our propensity for healing and change greatly move and inspire me.

The Spaces Between showcases the works of 19 MA Art Therapy students who have come to the conclusion of the intense journey they undertook in the course. Themes of growth, connection and recognition are expressed in these works that have taken on such diverse forms; a celebratory acknowledgement of their creativity and individuality.

With deep admiration for their connection, commitment and dedication to the field of art therapy, I wish the graduating class of 2022 fulfilling and transformative experiences as they move forward into this next stage of their professional and personal lives.



Weixin Quek Chong, *amygdaloid trails*, image of temporal sculpture, 2022

*The graduating
art psychotherapists*



Scan for online portfolio

Catherine Ling Kai Wen
Christine Young
Dawn Kwan Ning Yu
Devika Kumar
Eliza Han Fu Ching
Eunice Wong Shi Ling
Gayatri Satish Lele
Go Yuen Wing Dorothy
Ishizawa Xin Yi
Kiong Min Yi Kimberly
Lim Chian Hwee Eunice
Mindy Lee Shi Min
Sarah Amor Oh Wen Ling
Sarah Ayu Mohammad Siddiq
Shirly Zhu Xue Yin
Stephanie Tan Yee Peng
Tan En-Ze Janice
Teh Shan Li
Yap Zi Wei



Catherine Ling Kai Wen

Quill by Quill
Paper
66 x 40 x 0.5 cm
2022

Catherine embarked on a journey of self-exploration which led to her pursuing the MA Art Therapy programme at LASALLE College of the Arts. Catherine is particularly drawn to the temporal beauty of nature and has a curious penchant for pareidolia in everyday objects. She reclaims her capacity for joy and gratitude through seeking goodness and beauty in her surroundings. Her own personal experience with the creative arts leads to her belief that expression, rather than suppression, is the key to achieving a state of physical, mental and emotional homeostasis.

As part of her training in the MA Art Therapy programme, she had the privilege to work with children in a kindergarten and older adults in rehabilitation, who are diagnosed with dementia or receiving palliative care within a community hospital. Her educational background includes a Graduate Diploma in Expressive Arts Therapy, Specialist Diploma in Counselling Psychology, Diploma in Multimedia, and Bachelor's in Business Administration.

Quill by Quill was borne out of Catherine's belief that a single action consistently repeated can make a dynamic impact. By using paper as her only medium, she transforms a substrate into a subject, allowing it to become the focus of this artwork. Through a process of physical material manipulation, each individual quill, which may appear insignificant by itself, metamorphoses into a part of a larger narrative with other quills. The finished artwork, which integrates her love for repetition and concentric patterns, seeks to render impressions of the ephemeral rhythms of life and is inspired by the metaphor of sowing seeds, budding seedlings and blooming flowers in her own art therapy practice.





Christine Young

The Colour of Data
Ceramics, acrylic, resin, thread
25 x 150 x 1.5 cm
2022

A combination of factors led Christine to pursue the MA Art Therapy programme – her previous artistic practice in oil painting, charcoal drawing, sketching and watercolour, her Bachelor of Science (Hons) in Psychology, running a sports club for children in the UK and her volunteering experience in Singapore. During her time in the programme, she also expanded her creative exploration into ceramics.

For her clinical placements in Singapore, Christine worked with a leading mental health organisation and a specialist day care centre for children with special needs. Her internship experience included working with adults in rehabilitation, an online open studio for teenagers, and at agency for children aged 6–18 years diagnosed with autism spectrum disorder. She also had the opportunity to present on trauma-informed care and safe friendships for a range of sectors including students, counsellors and caregivers. Her research and clinical interests include working with children with autism and how technology can be utilised in art therapy.

Christine has found the MA Art Therapy programme to be an extraordinary experience both academically and artistically. Her psychodynamic art therapy approach is influenced by development and mess theory, and she incorporates play and storytelling in her practice. The end of her studies at LASALLE marks a new beginning elsewhere and she will continue to advocate for this emerging field of art therapy. In her journey through the humanities, she aims to make life more ameliorative for both clients and the community.

Ceramics and creative exploration is now an embedded way of working for the artist. Her creative exploration makes for a richer experience for her clients and greater engagement in the therapeutic relationship. *The Colour of Data* is a representation of her living and continuous response art of her journey on the programme. Along the continuum, she fuses her creative processes and her data accumulated on this transformative journey.





Dawn Kwan Ning Yu

Emergence & Eclipse
Acrylic yarn, mixed wools
Each sculpture: 28 x 11 x 11 cm
2022

Dawn is a Singaporean painter and sculptor. She has completed over 400 paintings and has held nine major solo art exhibitions in collaboration with Singapore Tourism Board in Beijing, The American Club, Spanish Tourism Office and Swiss Embassy.

Dawn works closely with several charities for the underprivileged. She has auctioned her artworks and raised over S\$400,000 for various charities including Vietnam Outreach, The New Charis Mission, National Cancer Institute, Heart Foundation, Kidney Dialysis Foundation and AWWA.

As an art therapist, Dawn's passion lies in working in women's empowerment and addiction rehabilitation from an insight-oriented, psychodynamic approach.

In Lewis Carroll's novel *Alice in Wonderland*, Alice has a curious encounter with a caterpillar who asks, "Who are you?". Alice replies rather shyly, "I hardly know, sir, just at present—at least I know who I was when I got up this morning, but I think I must have changed several times since then".

Carroll emboldens the readers to observe our inner and outer worlds with the same sense of curiosity and acceptance of change. Dawn is inspired by her recent hobby of rearing tawny coster caterpillars to weave her own chrysalis. Her work, *Emergence & Eclipse*, is a pair of fibre sculptures that challenges a binary way of perceiving life.

Rather than focusing on extremely blissful or despairing moments, this pair of chrysalides reminds the viewer to sit with uncertainty and inertia. During pupation, caterpillars release digestive enzymes which disintegrate its tissues before reassembling itself and forming the features of a butterfly. This symbol of rebirth reminds the audience to live through the questions before finding the answers; to experience life in its full spectrum and honour the uncomfortable in-betweens.





Devika Kumar

“शांत - Sha-ant” (Calm): Coming a Full Circle
Rice paper, markers and Gansai Tambi
145 x 30 cm
2022

Devika has a degree in psychology. While working at Singapore’s Institute of Mental Health as a case manager, she encountered a patient who benefited from art therapy. Devika then decided to pursue art therapy as it combines her passion for the arts and psychology.

During her training, Devika feels honoured to have worked with clients diagnosed with mental health conditions at a community mental health setting and with children diagnosed with autism at a student care centre. She has served as a student representative for the MA Art Therapy 2022 cohort.

Devika uses acrylic paints, markers and watercolours in her art, to attain a sense of calm and control. She takes cues from her surroundings and experiences to create artworks that capture natural beauty, which helps her cope with daily stressors. She incorporates falling light and vibrant colours to enhance her art practice and works.

Carl Jung has described mandalas as a depiction of the self. The repetition of patterns and colouring of the symbols are noted to reduce anxiety, create a sense of calm and nurture a deeper understanding of self. *“शांत - Sha-ant” (Calm): Coming a Full Circle* came about as a way for the artist to attain a sense of calm by stepping away from her daily stressors, to make sense of her therapeutic encounters and reflect on her identity. The meditative and repetitive mandala-making process has fostered deeper connections to her roots. As a tribute to her multicultural background, the artist has used symbols and materials such as the lotus, mirror work, peacock, Om and rice paper in the artistic process.





Eliza Han Fu Ching

Strung by Fate
Mixed media installation
50 x 70 x 150 cm
2022

Eliza is an experienced educator and experimental artist who has worked with children and adolescents for over 20 years in various local schools, ranging from primary schools to junior college. Her credentials include a Bachelor of Arts in Chinese Studies (Hons), Postgraduate Diploma in Education, and Masters of Education in Chinese Language.

A mother of four children herself, she believes in the importance of creating a nurturing environment for children and adolescents to ensure their emotional, mental and physical well-being. Art therapy has become the means for her to reach out to clients who prefer a non-verbal mode of expression, and she has successfully worked with children and adolescents diagnosed with autism, attention deficit disorders and selective mutism through therapeutic art-making. She also works with clients and workshop participants on themes of personal growth, relationship, and self-care. She enjoys connecting over coffee and drawing inspiration from Chinese culture.

Strung by Fate is an experimental installation that represents the visceral connection between two people, intentional or otherwise. It traces the lines of emotional and physical tension in the air with red thread. The color red in Chinese culture symbolises auspiciousness, and is prominently featured during Chinese weddings. In Chinese folklore, two people connected by the red thread are destined lovers, regardless of space, time, or circumstances. Yet the relationship symbolised by the red thread may not always be blissful, but can also be intense, passionate, or even bloody. The artwork explores the dual nature of connection, and the relationship between attachment and bondage. The strings interweave to form the outline of two Chinese terms that mean 'attachment' (联结) and 'bondage' (羁绊). It is a visual metaphor of the emotional pull from connections that may either entrap one into entanglement or connect us to intimacy.





Eunice Wong Shi Ling

Ichthys
Linocut print
150 x 400 cm
2022

Eunice works with children and adolescents facing diverse issues including those affected by abuse, neglect, poverty, displacement and crisis. She has worked on both a professional and voluntary basis, locally and regionally, for 10 years.

Eunice graduated with a Bachelor's in Psychology (Hons) in 2016 and worked as a case worker at a residential home for children and adolescents with child protection concerns. She discovered her passion for working in the field of trauma during her training and practice in trauma-informed care at the residential home, which has influenced her clinical practice of trauma-informed art therapy. Eunice is privileged to continue serving her population of interest at a Child Protection Specialist Centre during her second clinical placement.

By pursuing her MA Art Therapy, Eunice seeks to provide her clients with different means of expression and experiences through art in the therapeutic relationship.

Ichthys uses a printmaking technique to create a print of a school of fish. It is a metaphorical exploration of fish schooling to establish safety, and a reflection of the artist's evolving understanding and experience as an art therapist trainee in her clinical placement working with children and youth who have experienced trauma. *Ichthys* is a product of the artist's search for safety and a vision of how safety is provided in the therapy room in the midst of the chaos and loss the children have experienced through trauma. Viewed through a tinted blue glass, *Ichthys* hopes to offer the viewer a sense of stillness, safety and containment.





Gayatri Satish Lele

Sacred Energy
Mixed media on canvas
30 x 90 cm
2022

Gayatri is a Singapore-based artist. She pursued her MA Art Therapy at LASALLE College of the Arts after completing her Bachelor of Arts in Fine Art in 2020 from Nanyang Academy of Fine Arts (in collaboration with the University of Central Lancashire).

Earlier in her artistic career, Gayatri's works were an inquiry into the body and the ways it can be used as a medium in art-making, using primarily sculptural, tough and three-dimensional mediums. She has since shifted toward more fluid mediums, mainly paint, reflecting her deepening exploration of inner worlds and therapeutic self-expression.

Sacred Energy is a series of mixed media paintings. This work showcases themes of honouring the self, relationship with the self and togetherness. The artwork takes up the role of a container for the artist's expressions, anxieties and most importantly, chaos; each piece of work captures the artist's various states of being and moments in time.





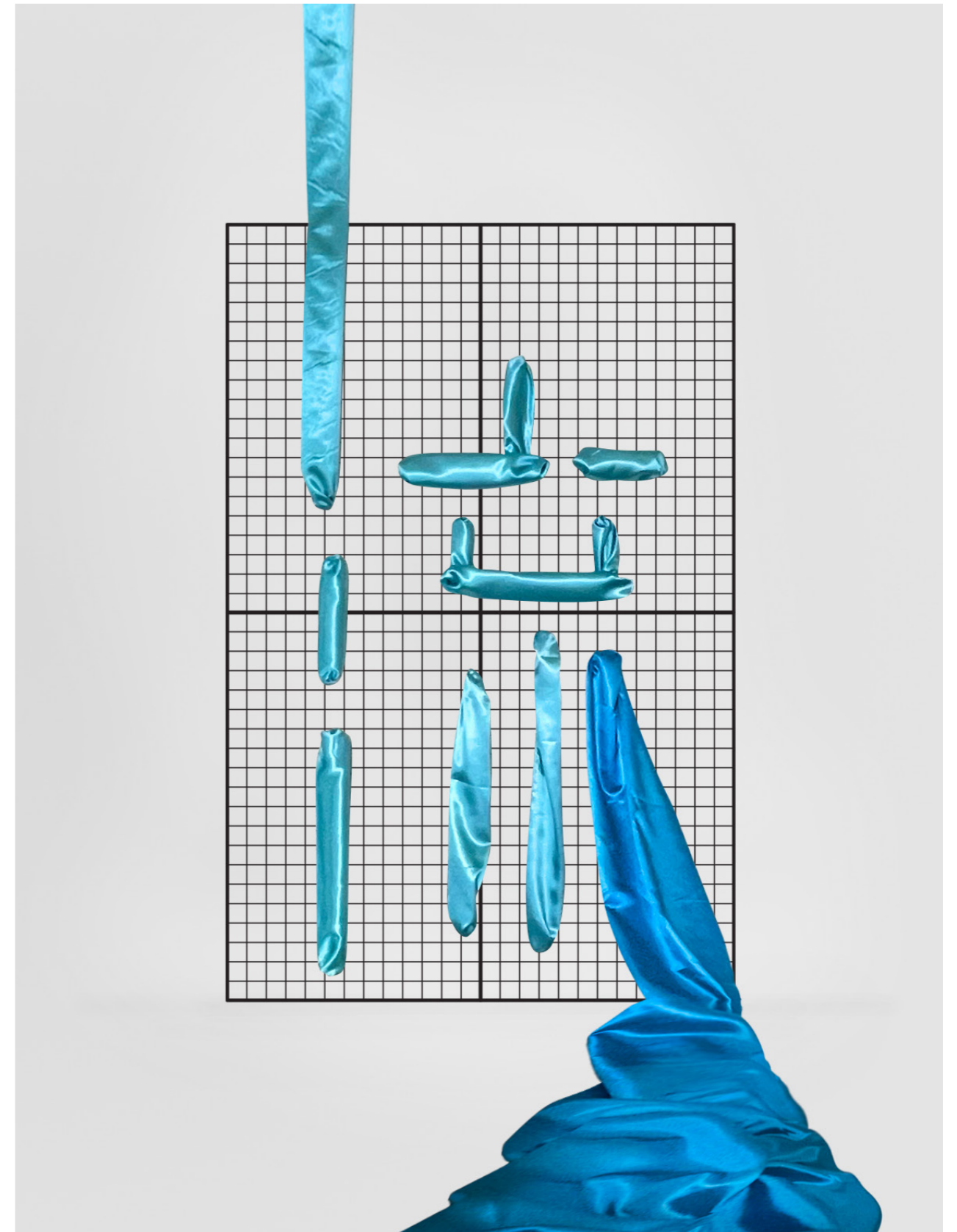
Go Yuen Wing Dorothy

Flow
Fabric on wire mesh
230 x 150 x 2 cm
2022

Dorothy is an art director and illustrator in the field of advertising and branding based in Hong Kong. Her originality and creativity have featured in many projects in Hong Kong and recently in Singapore, including the publication of children's illustration books in collaboration with cinnamon art stories (Discovering Music Collection & Heritage of Singapore Collection).

With aspirations to explore the different possibilities of art, she has chosen to study art therapy as she believes in the healing power of art. As an art therapy trainee, she is particularly interested in working with children on the autism spectrum and had the privilege to work with this community in her two placements during her study in the MA Art Therapy programme at LASALLE College of the Arts.

Flow is an installation that features the Chinese character (流), meaning 'flow', with the use of fabric being mounted on wire mesh. Through the artwork, the artist expresses the conflict of her being a free soul experiencing life in a setting full of boundaries and her struggle to escape — if the flow has never met the cage, it wouldn't realise where it's meant to be.





Ishizawa Xin Yi

Walking in a straight line, one cannot get very far.
Mixed media
Dimensions variable
2022

Ishi is a Singapore-based multidisciplinary artist with a Bachelor's Degree in Fine Art practice (Hons). Her art practice focuses on material explorations and experimentations and often involves playful elements. Her experience as an art educator working with children, youths, and adults for five years inspired her to pursue an MA Art Therapy at LASALLE College of the Arts. During her time in the programme, Ishi had the privilege and opportunity to facilitate individual and group art therapy sessions with children and youths from disadvantaged and disruptive households in a social service agency as well as a divorce specialist centre. Ishi hopes to continue working and providing her clients with the necessary support and fostering creative means to express themselves.

Walking in a straight line, one cannot get very far is a juxtaposition of mixed media artworks that include elements of playfulness alongside the exploration of materials and colours. The artworks draw from personal narratives and are an ongoing self-inquiry, morphed into respective sanctums of symbolic collages and illustrative drawings. These individual vessels come alive in two- and three-dimensional compositions, embodying themes of vulnerability, confusion and confrontation, mirroring and honouring the artist's state of being.





Kimberly Kiong Min Yi

Through a glass darkly
Mixed media
15.2 x 20.3 x 6.5 cm
2022

Kimberly is a Singaporean lens-based artist. Intent on anchoring her introspections to her physical reality and reifying visceral encounters, she explores various methods of mark-making. Common threads of her daily musings revolve around quotidian sights, transitional objects, intrapsychic and interpersonal experiences. These often convene and fuel her interest in the pathos of stories.

Through a glass darkly explores the navigation through emotional landscapes found in the artist's own adolescence. These landscapes are crafted from sentiments she felt compelled to keep to herself and hide away but upon revisiting them years later, she can finally meet them with unflinching acceptance. They belong to a time that felt like an endless fever dream, a labyrinth with no map, an offbeat undulation of mirror surfaces. She sees now, with greater clarity, in a different space, in a different time. It is a journey she could only emerge from by simply experiencing it with a sliver of hope, looking back on after to find constellations amidst disjointed checkpoints.





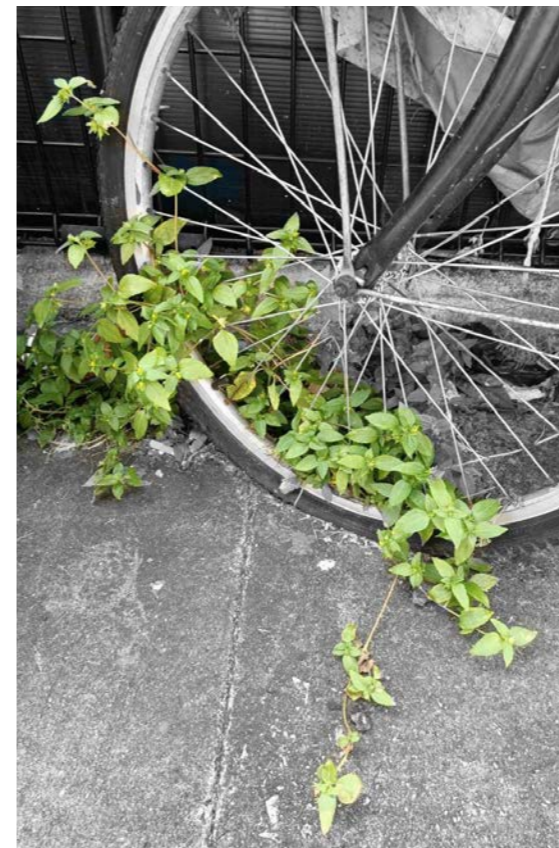
Lim Chian Hwee Eunice

More Than Human
Dry erase marker on glass
Dimensions variable
2022

Eunice's transdisciplinary approach to art therapy and art-making is influenced by her rich experiences in various arts, education and social sectors. She enjoys working fluidly within, across and between mediums and materials but has recently found herself gravitating towards natural materials and found objects.

With a background in global studies, she is often led by contemplation and questions about transnational issues, shared human experiences, and relations between the human and more-than-human world. She finds experiential, participatory and collaborative art-making processes that breathe and evolve over time, together with the art makers themselves and their worlds, especially meaningful. Upon graduating, she hopes to further her interest and specialisation in eco-art therapy.

More Than Human is a socially and ecologically-engaged art project with the intention of cultivating a deeper, more compassionate relationship between the more-than-human world and ourselves through the practice of intentional and attentive observation. Participants engaged in guided group art-making sessions, individual art-making that focused on awakening the senses and the body, as well as conversations and reflections about their experience. The project synergises with eco-art therapy, which attributes our collective dis-ease to the broken relationship with Earth and seeks to reclaim that connection. The journey is archived at [@morethanhuman.project](#) on Instagram and [www.morethanhumanproject.wordpress.com](#). The artwork draws the viewers' attention to the often unnoticed living beings just outside the gallery by marking out their shapes and lines on the window panes.





Mindy Lee Shi Min

Good Enough
Old photographs, postcards
10.7 x 14.7 cm
2022

Mindy graduated from the National University of Singapore with a Bachelor of Arts in English Language (Hons) and School of the Arts with a Visual Arts Major. Through several internships and volunteering experiences within the helping profession, an acquired personal interest in psychology and her love for the arts, she decided to pursue an MA in Art Therapy.

Mindy enjoys the breadth which the field provides and she incorporates a mix of humanistic, relational and psychoanalytical approaches to her practice as an art therapist. Her existing engagement with the community ranges from children and adolescents within a medical setting to sex workers and the LGBTQ+ community.

Good Enough grew from the conflict between profoundly personal experiences and the widely-recognised trope of mother and child. The artwork symbolises an attempt at confronting fragments of the artist's past and also represents her endeavour to reconcile with the emotional wounds that were incurred during her childhood and adolescent years. Old personal photographs of Mindy and her mother, captured through the eyes of her father used in this artwork have undergone the process of being photocopied and reproduced into postcards. The artist encourages the audience to consider the significance of postcards.





Sarah Amor Or Wen Ling

Oasis of Calm and Chaos
Mixed media
audio loop (mp3): 1:34mins
61 x 91 x 7.7 cm
2022

Sarah is a movement artist who obtained her BA(Hons) Dance at LASALLE College of the Arts in 2017. She is a mover at heart and loves the confidence that both movement and art bring to people. Since then, Sarah has taught and been involved in various projects as a professional dancer and educator, where many of her projects fall into the category of theatre for the young. She has an avid passion for young people and has worked mainly with children and adolescents in her clinical placement during her art therapy training. Sarah's arrangements in her artworks are often schematic, using the reenactment of natural bodily movements along with suitable mixed media and props. Through her experiences, she sees art as a form of bringing better life and well-being to people, and hopes to combine movement into her art therapy practice in her future work.

Sarah believes that the body is both the subject and object of intentionality, where it is experienced as an object in the world, yet manifests itself through experience. This constant traction is what makes the human experience so meaningful and worth exploring for her. Sarah aims to provoke, tease and encourage viewers to reflect on social issues, inviting the viewer into a space of speculation. Her work at times involves exploring the relationship between the performer or artwork, the viewers and their human interaction. *Oasis of Calm and Chaos* takes on a fully experiential perspective where it develops into a representation of an attempt and journey of searching for a psychological safe space.





Sarah Ayu Mohammad Siddiq

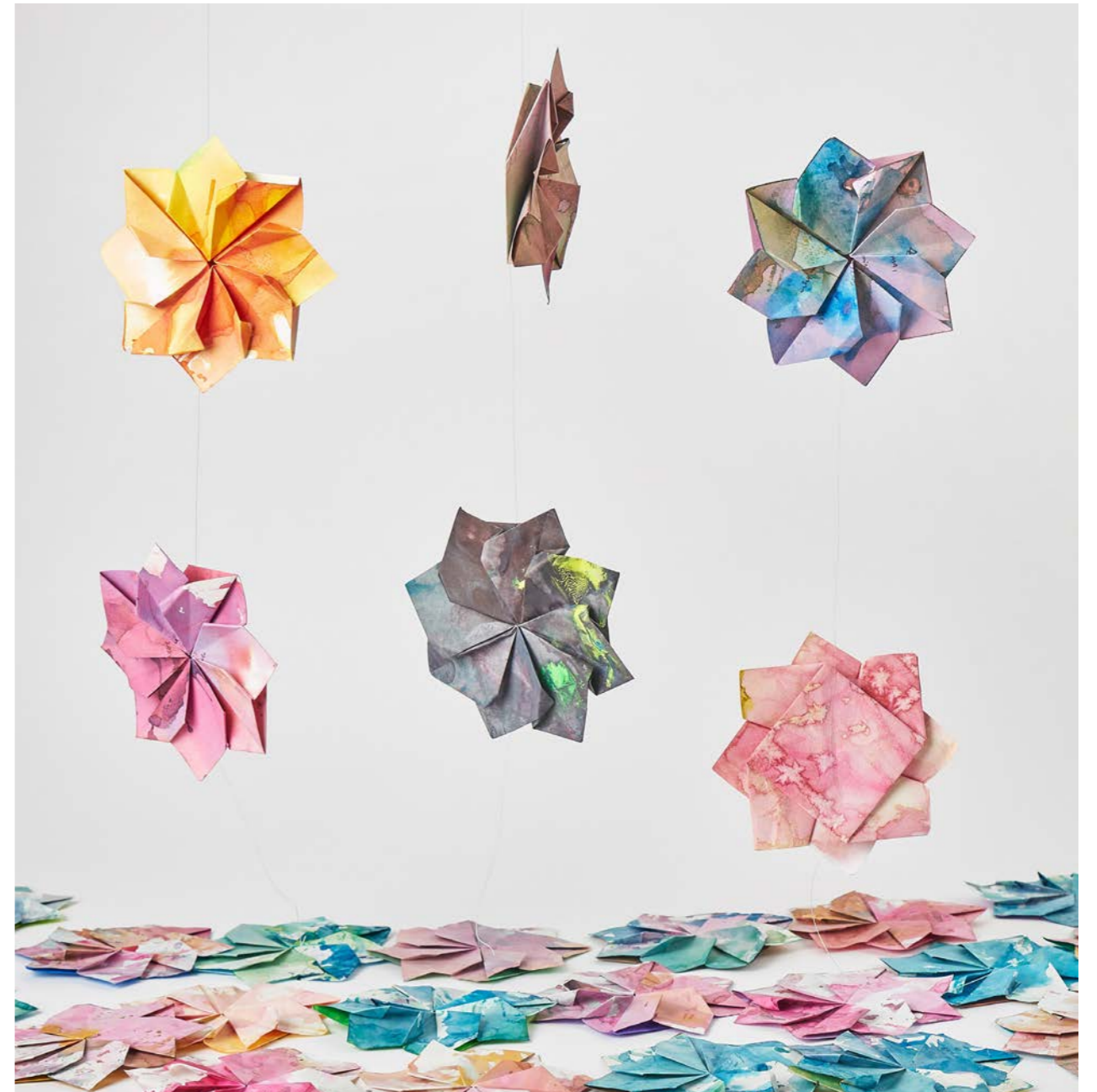
Mekar (Bloom)

Food dye on watercolour and origami paper
200 x 95 cm
2022

Sarah Ayu holds a Bachelor of Human Sciences (Hons) in Psychology and previously worked as an early childhood educator. At the height of the COVID-19 pandemic, Sarah instinctively turned to art to process her experiences and regulate her emotions. This sparked her interest to pursue the MA Art Therapy programme at LASALLE College of the Arts, in the hopes of marrying her passion for psychology, children and the arts.

As part of Sarah's MA Art Therapy training, and in line with her interests, she has worked with children and adults who were going through family separation, as well as children diagnosed with autism spectrum disorder. With art therapy, she is eager and determined to explore how art can offer a voice to the voiceless and provide a healthy escape to nurture social connectedness. Sarah finds herself drawn to art-making processes and the meaning-making of abstract images as she deepens her own reflexive artistic practice.

Mekar is a metaphorical representation of the interconnectedness of the artist's social relationships and shared experiences. *Mekar* bloomed from handwritten letters addressed to the artist's family, friends, cohort, teaching team, co-workers, clients and strangers who have accompanied her through her MA Art Therapy training journey. Each letter has been folded into beautiful dahlia origami flowers that are a symbolic reminder that this life runs in a cycle of birthing, blooming and wilting. Just like any flower, each of us as individuals needs nurturance and courage to face the joys and struggles of life. *Mekar* invites the audience to claim an unattached dahlia flower and hopes to affirm the precious presence of the hand it touches.





Shirly Zhu Xue Yin

My Gaze, Your Gaze
Mixed media installation. Colour video. Loop.
Ratio: 16x9
3:40mins
2022

Shirly has spent years living in Shanghai, across Canada, and most recently in Singapore. Having studied economics in university and worked in commercial settings, she has found that her life always directs her back to pursuing art, and exploring emotional and psychological well-being.

Professionally-trained as a multimedia artist at Queen's University in Canada, her artworks are largely about one's inner world, and its connection and tension with the outer world. She is passionate about advocating for vulnerable groups in society. Her experience in both Eastern and Western countries has intensified her cultural sensitivity and understanding.

Using art as a means to build a therapeutic space and provide support for those in need is a dream come true for her. In her clinical placement, she has worked with young adults with mental health issues, and primary school-aged children diagnosed with autism spectrum disorder and attention deficit hyperactivity disorder.

My Gaze, Your Gaze is an interactive installation. The mirror is the key element of the artwork that is both put on physical display and filmed throughout the unnarrated video component. The installation explores the impact of gaze in one's everyday life and its intimate relation to one's psychological being. It challenges the audience to reflect on multiple layers of self-perception and others' perception. The artist explores the constant negotiation and interplay between the subject and the object, the watcher and the watched, the internal and the external, the private and the public, and their boundaries in between. The artist invites the audience to examine the unspoken and the ambiguous, as well as their own personal responses to the aforementioned conflicts.





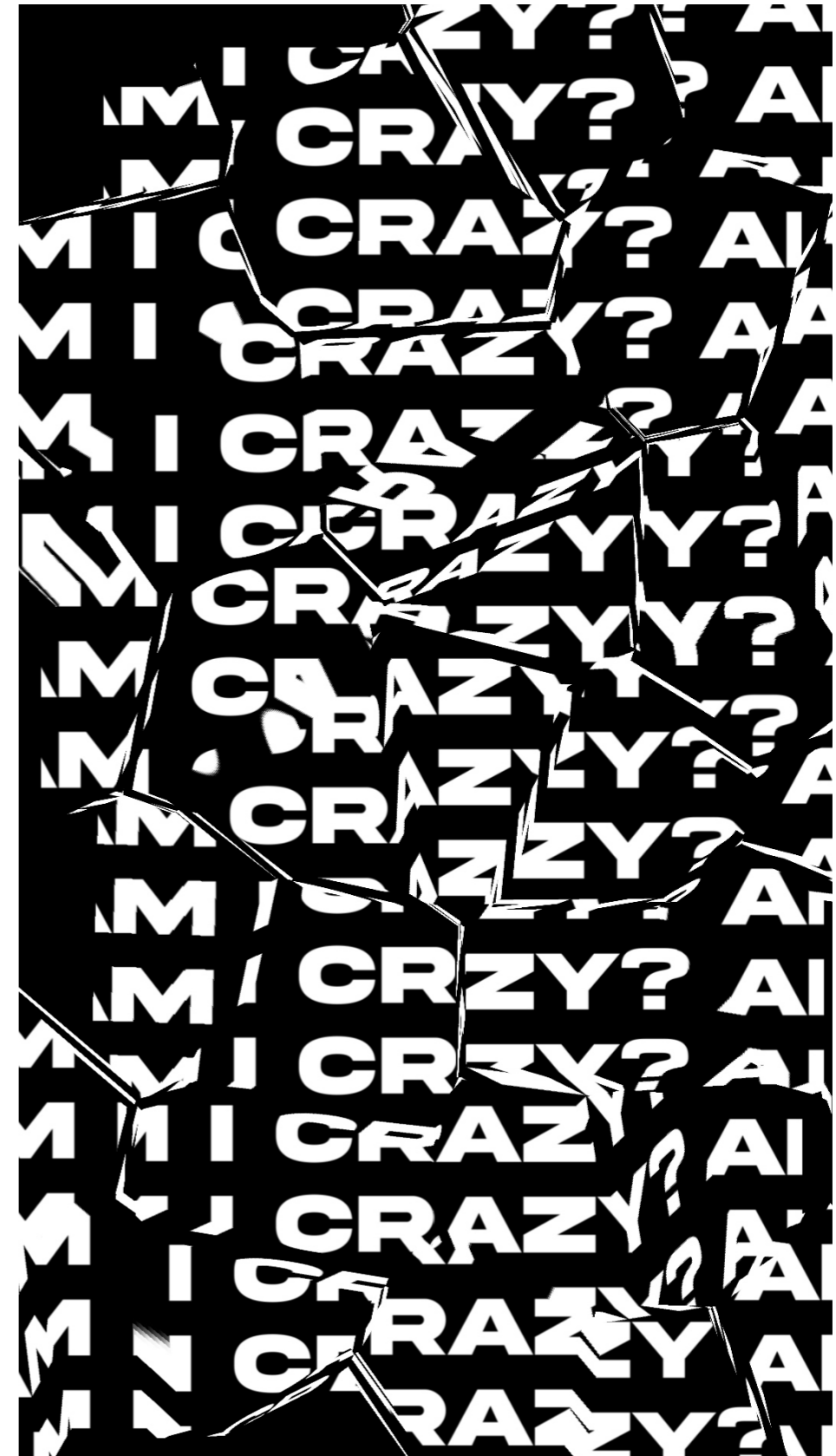
Stephanie Tan Yee Peng

AM I CRAZY?
Video Text Animation. Silent. Loop.
65 Inch TV
2022

Stephanie is a versatile multimedia artist and art psychotherapist. Combining her passion for motion graphics and art psychotherapy, Stephanie incorporates motion graphics as a tool to objectify her experiences in her work.

During her time in the MA Art Therapy programme, Stephanie had the opportunity and privilege to work at a leading local hospital with children and adolescents experiencing non-accidental injuries – ranging from suicidal ideation, self-harm behaviours, physical, sexual, emotional and psychological abuse, to various mental health disorders. These experiences have heavily influenced and inspired Stephanie's work, which explores various misunderstood mental health concepts and the stigma around individuals experiencing and living with mental health disorders. Stephanie's work carries and reflects her emotional and psychological development in her evolving professional identity. This two-year journey has been a rewarding and inspiring one for Stephanie as she strives to continue to advocate for the vulnerable community and this emerging field of art therapy.

This artwork emphasises and questions various misconceptions and stigmas around individuals experiencing and living with mental health challenges. The artist carefully processes difficult conversations expressed and posted by her clients through curated animated texts in her work. The distorted looping of the text '*AM I CRAZY?*' mimics the constant thoughts going through the mind of an individual experiencing and living with mental health challenges. This work was created with an intention to provoke and confront the audience to reflect on their views regarding various misunderstood mental health concepts, and the stigma around them. This artwork carries and reflects the artist's emotional and psychological response to her evolving professional identity.





Tan En-Ze Janice

Cook the Inspector: TWO: Amuse-bouche
Colour video. Silent. Loop.
2:26 mins
Dimensions variable
2022

Janice is a cook specialising in French and Chinese cuisine. Influenced by her everyday reality, she mainly works with cuisine as both medium and subject in her practice, examining it from both an artistic and socio-cultural anthropological perspective. She is interested in examining how various media interact with both the self and other, exploring their nature, while examining the notions of relationships, lived experiences and memory, and how they interact over space and time.

Within the sphere of art therapy, she is interested in how cuisine can be used as a medium for therapeutic change, and how it is a flexible medium that can be adapted to various cultures and populations. Janice was privileged to work with the elderly and with secondary school students as part of her training.

Within Singapore, food remains the centre of her multicultural landscape, evolving over time, experienced and valued differently across spaces. The French Michelin Guide continues to be regarded as the standard to judge dining establishments.

Dishes from the everyday life of the artist were selected and recontextualised into a French seven course tasting menu, served by the elusive Chef T of *TWO*, who serves each menu for two weeks only, based on seasonal produce. *Amuse-bouche* serves as a teaser of the entire menu to come, where in this video-documented performance, the anonymous local Michelin inspector, Cook, critiques this dish while reflecting on her memories and experiences.

This work aims to challenge the constructed value of food by re-presenting everyday cuisine in Singapore into French haute cuisine, creating an absurd dish that is strange yet familiar, prompting the viewer to reflect on how they experience food in their everyday realities.





Teh Shan Li

To hold and to be held
Cloth container with sequins, acrylic gems and plastered base
87 x 87 x 15 cm
2022

Shan Li has prior experience working with the mental health population both within a hospital (Institute of Mental Health, Singapore) and in a community setting. She has embarked on art psychotherapy training to integrate her interest in artistic expression with the knowledge gained from her Bachelor of Arts in Psychology and Sociology (Double Major).

Through the MA Art Therapy programme, she had the opportunity to expand her clinical experience, providing therapeutic services to abused domestic workers at a shelter, as well as older adults receiving palliative care within a hospice setting.

Shan Li uses her personal art practice for self-care, documenting her subjective personal experiences and emotions. Her art also revolves around expressing psychological concepts as evidence of her developing professional identity. Shan Li prefers making art in a tactile, sensorial manner – creating textured, organic and holistic art forms inspired by nature.

To hold and to be held is part of a series of increasingly larger container artworks by the artist that parallels her growing capacity to contain and to hold. Inspired by her clinical experience in a palliative care setting, the artist creates a personal safe space, where she can fit in a foetal position, to feel held and grounded. It is a metaphoric place for her to rest and release whatever she is holding, either for herself or on behalf of others.

The colour white depicts themes of sensory rest, bereavement, peace and silence, while the holistic form conveys themes of rebirth. The interweaving of old and new shredded cloth mimics the artist's transformation and developing identity, while the reflective interior that shines from within symbolises inner strength and resilience. By inviting the audience to peer into the container, the artist illustrates how the MA Art Therapy programme encourages introspection and the illumination of the unconscious.





Yap Zi Wei

Tales of the Living: An artwork-towards-death
Mixed media, found & recycled materials
19 x 46 x 31 cm
2022

Zi Wei is a philosophy graduate and a public servant in the social service sector. Prior to her training in art therapy, Zi Wei has worked for a decade in public service across social policy and programmes, arts and cultural management, and infrastructure planning. She is a recipient of the LASALLE Scholarship for the MA Art Therapy programme, and has served as a student representative for the MA Art Therapy 2022 cohort.

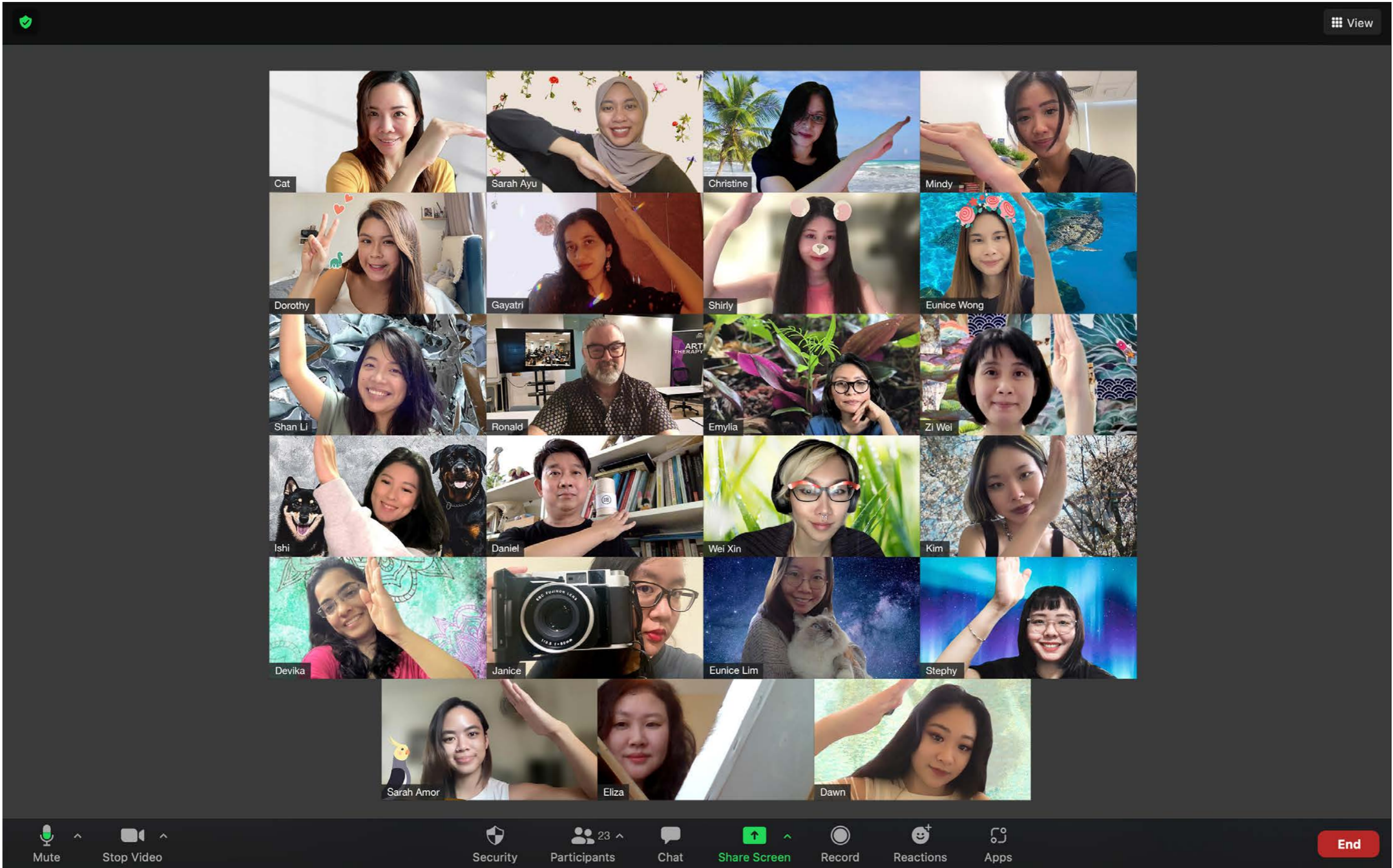
As an art therapist, Zi Wei finds fulfilment in working with people from all walks of life. She sees patterns in many things, magic in the commonplace, and the humanity of every person. Through whimsical re-imaginings of what life offers up, Zi Wei hopes to help others find comfort in difficult moments, and wonder in the everyday.

Tales of the Living: An artwork-towards-death explores the question of life's meaning, through a living canvas that will one day die.

Primordial life covers the canvas, heralding change. Moss and lichen break down bare wood and rock, for complex life to grow and thrive. On this wild and surreal canvas, creatures of death loom in the verdant overgrowth. Protection is found in a circle of handmade faux rocks, and the spindly arms of a beast.

This evolving work reflects upon the mortality of the artist's two rabbits, her powerless attempts to shield them from pain, and the shifting terrains of love and loss. Its whimsical yet toxic landscapes contemplate the suffering we bear out of love, the resilient fragility of existence, and the desperate wanting to give anything, just for one more day.





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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 **exhibition team** for the exhibition layout and managing the gallery, the **headshots team** for their artistic shots, the **proofreading team** for their copyediting efforts, and lastly the **MA programme committee liaison** for communicating with the academic team.

Photography credits

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