



witnessing
& becoming

MA Art Therapy faculty and Class of 2026



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MFA, DCA
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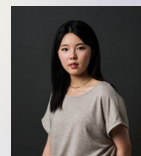
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About the MA Art Therapy programme

The two-year MA Art Therapy programme at LASALLE College of the Arts, University of Arts Singapore is the first of its kind in Southeast Asia. Augmenting the range of mental health options available in Singapore and the region, the programme is distinctive in defining the professional discipline in contemporary ways that are culturally relevant and meaningful within Asian and global contexts.

The practice-based, intensive training programme emphasises experiential learning through art-making, group work, clinical supervision, research and reflexive practice. Approved by the Australian, New Zealand and Asian Creative Arts Therapies Association (ANZACATA), graduates

of LASALLE's MA Art Therapy programme, as qualified art therapists, are eligible to become professionally credentialed as Registered Art Therapists (AThR). The programme maintains significant sustaining partnerships, relationships, networks and collaboration with various industry and community partners, including the Art Therapists' Association Singapore (ATAS) and The Red Pencil Humanitarian Mission, becoming an Educational Partner of this arts therapy foundation in 2012.

This is the first MA Art Therapy cohort to be conferred degrees by the University of the Arts Singapore.

witnessing & becoming traces a passage of time, transition and presence. Reflecting on their unique and diverse journeys through the last two years, the graduating cohort of LASALLE College of the Arts, University of the Arts Singapore's MA Art Therapy programme explore their creative identities as art therapists, and how their artistic practice and expression is evolving in deep response to the therapeutic encounters experienced along the way.

Through diverse mediums, practices and approaches, the artworks in this exhibition invite viewers into a liminal space where narratives from the present reverberate into the future—exploring art as a site of memory, metamorphosis and transformation.



Contextualised Skin: A Nuanced Phenomenon Under Constant Scrutiny

Dr Ronald P.M.H. Lay

EdD, MA, ATR-BC, AThR, AThS-HF
Programme Leader, MA Art Therapy

The rich, stratified and intentional metaphor hinted at here is a visual of the substantial contributions of our impact on preparing qualified art therapists for practice in a complex world—it is envisioned that with our legion of graduates, much more is yet to be achieved.

Purposefully situating this carefully constructed group exhibition within our rigorous and internationally recognised professional art therapy programme, affirms our valiant commitment to creatively addressing mental health, well-being and transformation. This leading world-class, innovative training pioneered in Singapore, continues to carve a way forward in

finessing the evolving mental health landscape in ways that are nuanced, research informed, practice-led, evidenced based, ethics driven—fortified by global standards.

The exhibition honours key cornerstones of the discipline, asserting professional standards and core competencies—lived experience, culture, art, intersubjective realities, context, reflexive practice—reinforced through calculated intelligence, creativity and curiosity. Through *witnessing & becoming*, there is a collective acknowledging of the achievements of the MA Art Therapy Class of 2026.



Entoptic

Emylia Safian

MA, AThR

Lecturer, MA Art Therapy

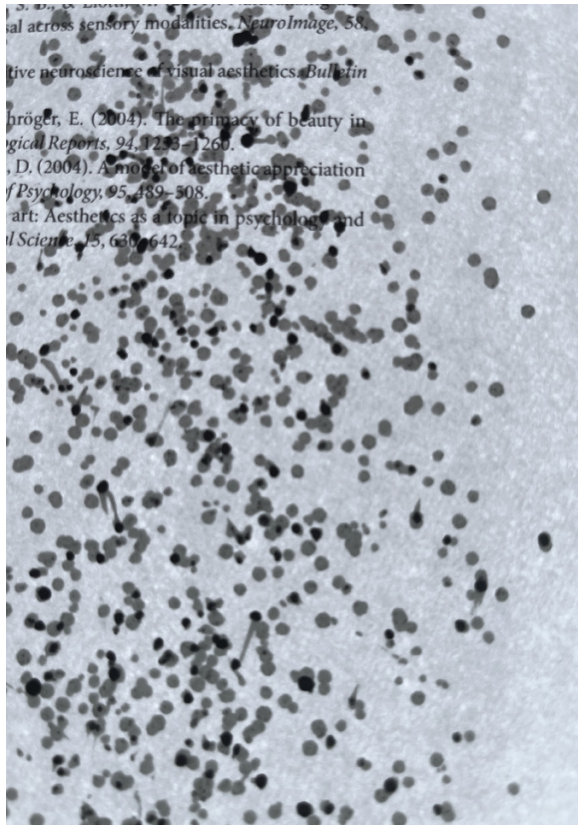
Entoptic is a series of marks made on the back of copier paper imprinted with text that is no longer meaningful, while loosely handling multiple markers with both hands.

The lack of intention to make something solely for viewing purposes mirrors the state of reverie, or when visual marks or images occur within the eye itself.

Taking the entoptic phenomena as a metaphor for viewing, the act of witnessing in this regard seeks to gently turn our gaze inward and alter perceptions of what we might not see easily or readily through ocular observation alone.

What do I see with my eyes closed? What is the use of allowing those marks to lead me towards symbolic meaning? Should I just be still and present in those fleeting moments, to simply bear witness to such autonomous marks? Do I see what you see?

We become when we are witnessed, from within.



... across sensory modalities. *NeuroImage*, 58.
... tive neuroscience of visual aesthetics. *Bulletin*
... röger, E. (2004). The primacy of beauty in
... gical Reports, 94, 1233-1260.
... , D. (2004). A model of aesthetic appreciation
... f Psychology, 95, 489-508.
... art: Aesthetics as a topic in psychology and
... l Science, 15, 636-642.



Rachel Anne Yang

MA, AThR

Lecturer, MA Art Therapy

Becoming

This artwork emerged from a particular kind of relational encounter, bearing witness to the budding formation of student identities as art therapists.

Layers of paint, ink, air dry clay and thread are accumulated in response to that work. At the centre, red string gathers—bundled, compressed, almost raw. It does not resolve. It holds the tension of what passes between people in formative spaces: what is projected, what is absorbed, what presses back.

To accompany others through the making of their clinical and creative selves, even briefly, is to be altered by it. Growth does not announce itself, but builds, layer by layer, in the mess and the pressure of genuine relational encounters. It does not offer resolution. It stays with the accumulation, and asks what it means to be shaped by those you are holding, without losing the thread of yourself.



வெற்றிடம் (Void)

witnessing & becoming brings together artworks that emerge from these lived experiences, where art-making becomes both a method of inquiry as a witness and a site of the self-transformation in becoming part of the inquiry.

As a witness, one becomes an observer, navigating and watching how the moments encounter with others through rupture created in the moments care and these moments become part of the personal journeys, reflecting the moment of becoming part of the others

Through these evolving experience, as art therapist articulate their artist practices the between two sites—witnessing others and becoming themselves. The works presented do not seek resolution, they are seeking how to negotiate one self-identity in relation to others, what it means to be vulnerable in

relation with others and how ethical responsibility is defined with others within therapeutic spaces. Through these lived experiences, they reveal how art practice as art therapist is continually reshaped through dialogue with clients, contexts and the self.

Over two years, the graduating cohort of LASALLE's MA Art Therapy 2026 has navigated journeys that are each shaped by personal moments of reflections through an encounter of rupture, care, and grief of others. Being a witness of these reflections, they build an inner strength to overcome challenges in the future. In doing so, they have developed a path they will transform their self in becoming part of the inquiry through their artistic practice.

Wishing the graduating cohort the best for the future endeavours. Always keep moving.





Daily Rhythms

Dyed and layered fabric with hand embroidery
229 x 137 cm
(2026)

Anandi is an art educator, filmmaker and emerging art therapist.

She has worked on non-fiction films and as an art facilitator in community projects across India.

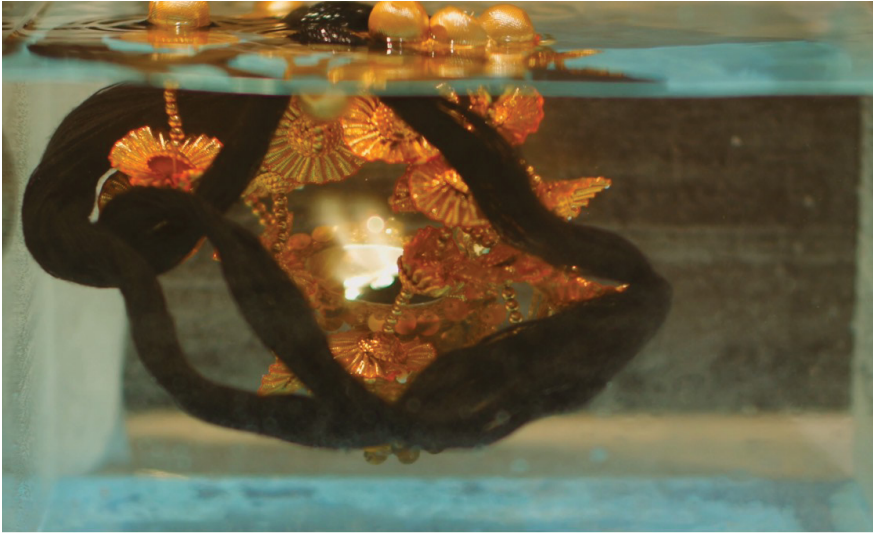
Through designed interventions, she explores connections between art-making and culture, focusing on bodily experiences, narrative techniques and material exploration.

Daily Rhythms is a textile artwork that explores the body's relationship to health and the many facets that shape our being.

The work considers the connection between the internal self and external influences through the use of shape and colour. Abstract forms created from naturally dyed fabrics become motifs that represent the entanglements of a person's life.

Process is integral to both art therapy and Anandi's artistic practice, which centres on the meditative aspects of making through repetition, pattern and the use of symbolic shapes and forms.





Behind Closed Doors

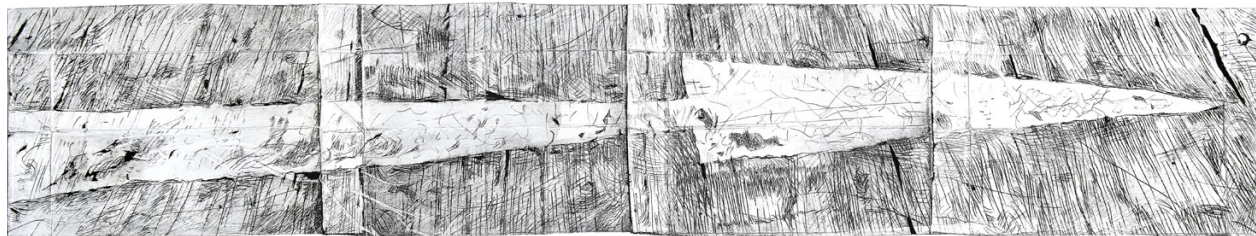
Video installation
60 x 200 cm
(2026)

Anit is a Singaporean Sikh artist and an emerging art therapist.

Passionate about supporting survivors of domestic violence, she is an artist ambassador for Standing Together Against Domestic Abuse and a member of the United Nations (UN) Women United Kingdom (UK) community. Her work raises awareness on such issues and has been exhibited locally and internationally.

Her practice is grounded in trust in a higher power and intuitive, fluid processes, using poured paint to make inner feelings visible and to create a sense of release. As an emerging art therapist, she explores the reclamation of agency in the aftermath of ongoing trauma.

Behind Closed Doors is a symbolic act of reclamation, where objects once tied to beauty and expectation dissolve under layers of colour, transforming silence and pain into release. Here, destruction becomes beauty, and art becomes both shield and sanctuary.



otw

Installation of works on paper, cardboard, tetrapak, plywood

Dimensions variable

(2026)



Bess Chan Lok Mun

Bess draws, paints, scribbles and tinkers. Throughout her many past lives in art studios, kitchens, offices, exhibition spaces, Zoom, spreadsheets, on location and in her emerging art therapy practice, she continues to do the same—connecting through making.

Before returning to Singapore to pursue the MA Art Therapy programme at LASALLE College of the Arts, she worked across art direction, image-making and project management in Hong Kong and the UK.

Bess is a recipient of the MA Art Therapy Scholarship, supported by The Ireland Funds Singapore (2024–2026).

“otw because that's how they came to me: on the way, in passing.”

Through repetitive mark-making, Bess wanders into dialogues with her everyday encounters, dwelling between what she sees and what surfaces from within. The work sprawls with no beginning or end, no fixed order, no single direction. The work is not in a hurry to arrive anywhere.

“What is it really about? Idk. I don't need to know. Neither do you—not right now, not all at once.”



Chuang Ting-Yun (Lily)

Act of Resilience

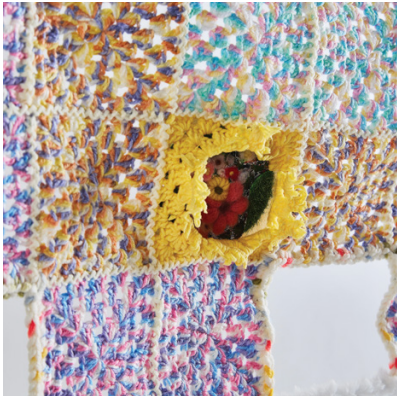
Yarn, wire, felt, fake grass

80 x 80 cm

(2026)



Ting-Yun is an emerging art therapist with a background in visual arts and counselling from Taiwan. She began her art therapy journey in Singapore, stepping beyond her home country to expand her clinical and cultural experience.



With substantial experience in community-based settings, Ting-Yun's practice includes working in youth mental health centres and a psychiatric rehabilitation day centre in Singapore, where she supported individuals through art-based therapeutic interventions.

Act of Resilience approaches art-making as a form of self-care. In navigating the fast-paced intensity of art therapy training, crochet is used as a portable medium to carve out moments of pause in daily life. Through its rhythmic, repetitive motion, the ongoing journey of art therapy is materialised in accumulative crocheted forms. By shifting the site of creation away from the traditional studio, the work challenges the notion that art must occur within a fixed or designated space.





The Witnessed Seat

Plastic, paper, yarns, cloths, mixed media

Dimensions variable

(2026)

Claudia is a social worker and emerging art therapist who believes in the power of imperfect presence. She honours the uniqueness of each individual and trusts in the strength each person holds, even within vulnerability.

Her practice centres on creating a space where people can be witnessed as they are, allowing meaning and healing to emerge without the need to fix or change.

This work grew from the tension between wanting to fix and learning to sit with imperfections. It is about being with another person as they make sense of their world, rather than trying to achieve outcomes.

Working with discarded chairs and materials reminds the artist that imperfection and discarded parts can hold meaning. Sometimes healing is not about improving or repairing, but about staying with what is imperfect, acknowledging it and meeting it with kindness of each individual and trusting in the strength that exists, even within vulnerability.

III

Um, I think it was maybe
seventeen—
seventeen years of age.

I was like,
it's like,
I don't even know why I'm doing it,

but I guess—
oh, *by the way*, you know,
I, I, I am into guys.

And then,
because I was so close to her,
she then responded,

um,
don't be surprised,
I'm actually, like, into girls.

You know,
some people,
you just have to say it

once, and you know
it's a friendship
you'll keep for life.

I think, for me,
I found that through her
at seventeen years of age.

The Centurions

Sequence of 25 transcript poems with sumi-gold painted frontispiece and photograph, printed and framed

Each 21 x 30 cm,
installation dimensions 294 x 65 cm
(2026)



David Gan is an artist, educator and beginning art therapist based in Singapore. His clinical practice with cancer patients, individuals in addiction recovery, and LGBTQ+ communities is grounded in relational, trauma-informed care.

In his artistic practice, David works with text-based methods involving narrative, poetry, and collaborative authorship.

The Centurions is a sequence of poems shaped from an extended interview with a gay couple in Singapore journeying together through addiction and recovery. Across the poems, their voices trace how intimacy, love and care is tested and sustained over time.

Working closely with the rhythms of spoken language, extracts are shaped into poetic form without seeking resolution or explanation. Developed collaboratively with the participants, the work attends to questions of voice, authorship and representation.

The Centurions forms part of an ongoing project, *Songs of Innocence and of Experience— A Testimony in Chorus*, which explores collective testimony in contemporary queer Singaporean contexts.

David extends his heartfelt thanks to Buttsy and Sylvia (pseudonyms), his artistic collaborators on *The Centurions*.



Enya Tay En-Ya



Geulem's

Printed, laminated, and textured cardstock

10cm x 7.5cm (per card in a toplayer), 12cm x 6.5cm (per pack)

(2026)

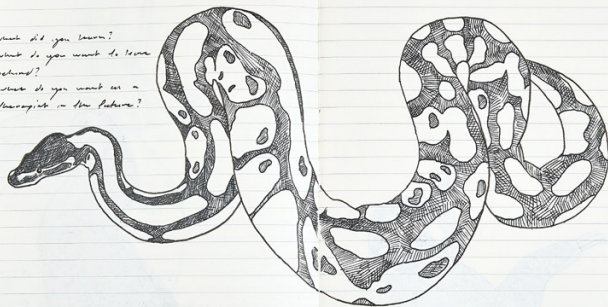


Enya is an artist with a background in psychology. As an emerging art therapist with experience in psychiatric settings, she is drawn to person-centred work.

Through her journey, she has developed an approach that emphasises both effectiveness and safety, using metaphors as a key tool for engaging with clients.

The portrayal of *Geulem's* is inspired by Enya's personal form of self-care. *Geulem* was made from scratch, initially created to promote mental wellness, and now has the privilege to do so for art therapy. Explore *Geulem's* daily life with chances of getting a rarer shine—please refer to the QR code on the back of the physical artwork that resembles a packet for more information!

what did you learn?
what do you want to learn
next?
what do you want as a
challenge in the future?



Memory

Pen and ink on paper

Approximately 126 x 74 cm

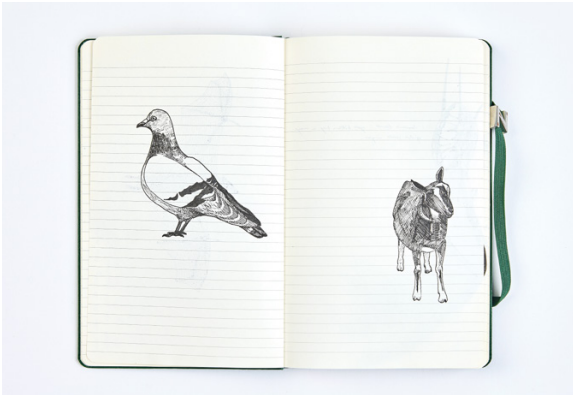
(2026)

Nathanael has a background in human resource management, psychology and fine art, which informs his journey towards becoming an art therapist.

As a fine artist, he believes strongly in the healing power of art. His practice focuses on establishing a safe environment to foster emotional expression and growth through art therapy.

Using pen and ink, he explore ideas of nostalgia and memory, as well as permanence and impermanence. Nathanael's subject matter draws from photographs taken by himself or loved ones, from memory and from fleeting moments encountered in everyday life.

The permanence of ink, the impermanence of digital photography, and the fluidity of memory form an in-between space that my drawings seek to connect. Here, ink becomes a physical manifestation of memories and images that otherwise exist in a non-physical realm.





Disposables

Found objects

57 x 65 x 7 cm; 25 x 100 x 19 cm

(2026)



Syl-vyn is a social worker and emerging art therapist based in Singapore who finds meaning in working alongside vulnerable communities.

Guided by a humanistic approach, she believes that the therapeutic arts hold the potential for diverse forms of expression, making therapy more inclusive and accessible to wider local communities.

Disposables is a meditation on Singapore's pervasive throwaway culture, where objects—and, by extension, people—are quickly devalued in the relentless pursuit of efficiency and success.

The work challenges this paradigm by affirming the inherent worth of every object and person. It resists the impulse to discard, inviting viewers to pause, reflect and reconsider what is too easily overlooked.





Lim Yang-Shen

The Good Life

Batik cotton mural, metal rods

1000 x 118 x 500 cm

(2026)



From a young age, Yang-Shen has enjoyed drawing and relishing nature. With a background in international relations in the Singapore Public Service, Yang-Shen believes that Singapore's social fabric and economy need a strong mental wellness support system to endure in the wide world.



The Good Life employs the ancient, enduring art of batik to convey thought and meaning through metaphor. By using wax and dye, the acts of melting, resisting, revealing and transforming the cloth mirror the discomfort, jubilation and ambivalence of inner change. The slow, attentive labour of batik reflects this unfurling, purposeful journey of transformation.

The tapestry's pastoral scene is an ode to universal human needs—attachment, nourishment and momentum. By embodying these themes in the artistic process and outcome, *The Good Life* personifies the hope of lives transformed, reauthored beyond isolation and dependency, making room for growth, reconciliation and reintegration.



Sewing Identity

Fabric

300 x 100 cm

(2026)



Xiaoyu is an emerging art therapist who believes in the quiet power of creative presence.

Rooted in her training in fine arts and shaped by her work with children, she honours each person's pace and lived experience. She is drawn to the ordinary moments where feelings can be held rather than fixed, and values a gentle, attuned approach to therapeutic work.



In the future, when Xiaoyu returns to mainland China, she hopes to walk alongside others through image-making and quiet companionship.

Identity is made by sewing pieces together.

The seams remain visible.

At this stage, completion would be dishonest.



With in | With out

Recycled materials with digital animated illustrations

Dimensions: 50 x 70 cm

(2026)



Dorris is an emerging art therapist with a background in psychology and creative design. Her work is shaped by experience across diverse clinical settings.

Dorris is drawn to nature-based and sensory art-making, offering a gentle and attuned space for self-expression, connection and growth. She also holds space for deeper reflection and emotional processing.

Her interests in mindfulness, baking, music and creating in unconventional outdoor spaces inform her approach, bringing a sense of playfulness, presence and openness into her practice.

🎨 arts + 💡 psychology + 🌿 nature

*"The outside reflects from within;
the inside mirrors the outside."*

Exploring the dialogue between inner and outer worlds, this work centres on a half-cut vase made from recycled pulp.

As a vessel of containment, it reflects the therapeutic process of holding and reshaping experience, where vulnerability, resilience and transformation emerge through care and time.





Good Night

Low Yu Neng (Lyn)

Installation with mannequin and cloth

200cm x 120cm

(2026)

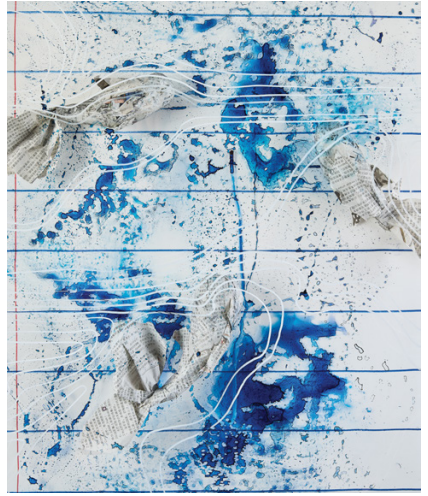
Yu Neng (Lyn) is an artist and social service practitioner based in Singapore.

Her practice is shaped by nearly 10 years of experience across hospital, nursing home and community settings, where she has supported elderly individuals and families navigating mental health conditions, alongside her lived experience as a caregiver.

As an emerging art therapist, her work centres on creating spaces of care and empathy through art for individuals living with mental illness and those in end-of-life care.

Good Night emerges from a tension between witnessing and turning away—between witnessing life in hospice care and spectating distant deaths shaped by global injustice. This work invites viewers to consider how they position themselves, to pass through, to turn away or to stay, and what it means to linger with what cannot be acted upon.





Letters from a Young Therapist

Mixed media on acrylic

93 x 32 x 8cm

(2026)

Samantha is a multidisciplinary artist who is curious and fascinated by the possibilities of materials in art-making.

With a background in illustration and education, Samantha's art therapy practice and identity seeks to explore existential issues and the deeper philosophical, psychological engagement we have with the world around us.

Letters from a Young Therapist

combines text and graphics in the form of a visual diary, reflecting the lived realities of an art therapist in training.

Blurring the lines between theory and practice, the work captures the uncertainties, questions and quiet revelations that emerge in the therapeutic encounter by a young therapist.

This piece grapples with the tension of being 'a good enough therapist' for clients navigating the fragility of life's final chapters and explores questions about identity.



Tan Shu Hui, Rachel



Bloom As You Are

Paper and other mixed media in acrylic box

22 x 16 x 22 cm

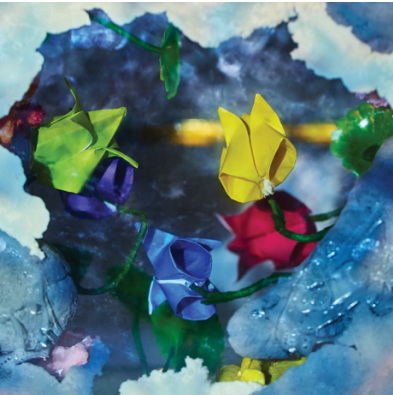
(2026)

Rachel is a developing art therapist with a background in graphic design. Her work is grounded in the values of witnessing, attunement and holding space—particularly within quiet, relational moments that often go unseen.

Rachel is deeply interested in exploring what it means to be fully present with oneself and with others.

With(in) explores the idea of allowing yourself to be led, to follow what flows rather than force what forms. Inspired by Rachel's experience working in a children's residential home, this work reflects on the quiet resilience of the children.

The submerged perspective evokes the emotional landscape of the children—at times, it may feel like being underwater, reaching towards light that is visible yet distant. It speaks of the hope that blooms and the strength needed to grow, even when placed in constrained or turbulent environments.







Playground Puzzle

Tan Yun Yie, Elaine

Epoxy resin, Jesmonite, childhood toys and other mixed media

75 x 36 x 150 cm

(2026)

Elaine is an entrepreneur, mixed media artist, certified divorce coach and emerging art therapist.

Her clinical and community work includes supporting neurodivergent individuals and children from single-parent families, as well as designing and facilitating therapeutic art workshops in shelters, hospitals, schools and community settings.

Her practice is grounded in trauma-informed and relational approaches, with a focus on sensory attunement, embodied regulation and respect for lived experience. Elaine is a recipient of the LASALLE scholarship (AY2025/26).

Playground Puzzle explores the construction and deconstruction of Elaine's identity, shaped by the ambivalent dynamics of love and rupture in early relationships with caregivers.

The resin blocks are arranged and repositioned in a non-chronological fashion, reflecting how trauma disrupts time and fractures narrative. Embedding memories, objects and emotional imprints in resin becomes an act of retrieval and reconstruction of painful past experiences, serving as a therapeutic process towards post-traumatic growth and the possibility of healing.







Within Reach

Val Wai

Cloth, wooden fixture, paper mache, and mixed media

140 x 142 x 180 cm

(2026)

Val is a graphic designer and multidisciplinary artist who weaves playful yet confronting imagery into her practice, inviting discomfort, reflection and honest dialogue. Her work encourages audiences to question assumptions and examine emotional undercurrents.

She is also an emerging art therapist, working with neurodivergent children and families across homes, hospitals and early intervention centres, and integrating creativity, care and relational depth into both clinical and artistic spaces.

Within Reach is an interactive artwork that invites adults to lower their guard and reconsider their resistance toward dyadic and family art therapy. Through approachable yet subtly confronting elements, the work challenges the belief that art therapy belongs only to children.

Participants are encouraged to engage in playful interaction, reconnecting with parts of themselves often silenced by adulthood. By interacting with the piece, audiences encounter the possibility of healing the “inner child” through creative engagement. *Within Reach* asserts that vulnerability, play and relational repair remain accessible—if we are willing to reach toward them.



Credits

Class representatives

David Gan Chong Jin

Lim Yang-Shen

Curatorial team

Liu Xiaoyu

Nathanael Koh Eng Hock

Neubronner Samantha Jean

Photography team

Low Yu Neng

Social media team

Anit Kaur

Writing and proofreading team

Claudia Tan Shilin

Bess Chan Lok Mun

Liu Yi Wen Dorris

Enya Tay En-Ya

Neubronner Samantha Jean

David Gan Chong Jin

Invigilators

Chuang Ting-Yun

Lim Syl-vyn

Symposium events

Lim Syl-vyn

Catalogue and cover design team

Liu Xiaoyu

Tan Shu Hui, Rachel

Tan Yun Yie, Elaine

Val Wai

Food and beverage

Anandi Mehra

Liu Yi Wen Dorris

Learn more about
the programme:



Acknowledgements

We would like to express our sincere gratitude to the many individuals and organisations who have supported and shaped our journey in art therapy.

Our deepest thanks go to Dr Ronald P.M.H. Lay for his dedication to advancing art therapy education in Singapore and for his support in establishing the essential foundations for a sustainable and promising future for those in the profession. We are also deeply appreciative of Emylia Safian, whose guidance and insight have significantly shaped our development as practitioners.

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We are grateful to Dr S. Chandrasekaran and Weng Pixin for encouraging us to think critically, create and explore new artistic possibilities.

Our thanks also go to our clinical supervisors, thesis supervisors, invited guest lecturers and workshop providers,

and the staff and leadership of LASALLE College of the Arts for their continued support of the programme. We are likewise thankful to our clinical placement settings, clients, partner organisations and the industry across Singapore for the valuable opportunities to develop our art therapy practice and to affirm the service-centricity of this creative and distinct mental health profession.

We would like to thank Dr Malar Villi Nadeson, Director of the Ngee Ann Kongsi Library, for her generosity in providing extensive art therapy resources.

We are grateful to Dr Jonathan Gander, Head, School of Creative Industries; Professor Adam Knee, Dean, Faculty of Fine Arts, Media & Creative Industries; Dr Venka Purushothaman, President; the Division of Communications; the Division of Advancement; and the Institute of Contemporary Arts Singapore for their generous support, technical assistance, and for use of galleries Praxis Space and Project Space.

Last but not least, we extend our heartfelt gratitude to our loved ones, family and friends for their unwavering encouragement and support throughout this journey.

The MA Art Therapy programme is a global leader in blending Eastern and Western approaches, methodologies and perspectives to train qualified art therapists who are culturally relevant and progressive in a fast-changing world.

For programme enquiries, email admission@lasalle.edu.sg or call +65 6496 5111.

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