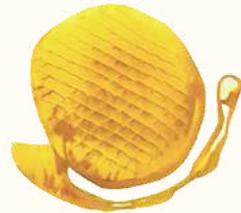


MA ART THERAPY 2024



RHYTHM

FLUX

FLOW

PAUSE

Learn about the MA Art Therapy programme: http://bit.ly/LASALLE_MAAT

Browse past year catalogues: https://bit.ly/MAAT_catalogues

For programme enquiries, email admissions@lasalle.edu.sg, or call +65 64965111.

LASALLE College of the Arts

McNally Campus: 1 McNally Street, Singapore 187940

Winstedt Campus: 9 Winstedt Road, Singapore 227976

Official website: www.lasalle.edu.sg

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The two-year MA Art Therapy programme at LASALLE College of the Arts 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, reflection and research. Approved by the Australian, New Zealand and Asian Creative Arts Therapies Association (ANZACATA), LASALLE's MA Art Therapy programme prepares graduates to become professionally credentialed Registered Art Therapists (ATHR).

The programme maintains significant sustaining partnerships, relationships and collaboration with various industry and community partners, including the Art Therapists' Association Singapore (ATAS), and officially became the educational partner with The Red Pencil Humanitarian Mission in 2012.

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foreword

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RHYTHM

Rhythm repeats in a way that, consciously or subconsciously, harmonises to a pattern. It is the interval inherent to our experience – the frequency with which something emerges and disappears, or transforms and mutates.

Everything with a sense of regularity is contingent on rhythm, as we listen for a beat in music, our pulse, or observe the division of landscapes and the daily routines of life.

We recorded the sounds of each artist's practice, visualised their frequencies and used them as inspiration for three images, each a representation of their respective groups: flux, flow and pause. These images make up the cover of this catalogue.

Learn more about the artists:



f o r e w o r d



Ronald P.M.H. Lay

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

From a contemplative and raw reflexive stance, the act of holding is riddled with peculiarity, complication and precarious balance when considered as a construct within therapeutic contexts. The realities of lived experience are not always nurturing, glamorous nor optimal – necessitating one to respond to the immediacy of their circumstances and environment, sometimes requiring shifts in perspective.

This realisation (re)surfaced during a recent stroll through a well-established historic estate. Intrigued by a rather impromptu and presumably non-solicited participatory deposit of discarded remnants in the makeshift holding space – the concrete block – I discreetly captured, *Emergence: Evidence of Context from a Temporal Break*. Associations to the graduating MA Art Therapy student exhibition theme were immediately elevated, as each are duly witnessed here within the peppered layers of stuff and metaphor. This art exhibition serves to collectively hold space, to welcome dialogue, to gently challenge perceptions, while also creatively championing mental health and well-being.



Emergence: Evidence of Context from a Temporal Break,
digital photograph unmanipulated, 2024



Emylia Safian

MA, AThR
Lecturer, MA Art Therapy

Wild yeast cultivation and fermentation processes require nurturing attention and care, rely on intimacy with nature and have taught me, most of all, that the temporal quality and rhythm of everyday life cannot dismiss its entanglement with imperceptible elements.

For the novice, there is an allure of happenstance, delightful moments of tasting unexpected success in such making processes, and also a certain hunger to master it as a craft. Each of these affectual encounters reverberate in distinct but also interconnected ways, which got me imagining flux, flow and pause as the gestalt of care practices. Rhythm and mindfulness go hand-in-hand; we do something slowly even when it can be done quickly as a way to retune our natural rhythm and to attune to our innate sense of time and pace of others within our environment.

To the graduating class of 2024, of all the gifts you possess and have shared with me, one which continues to reverberate (even in my kitchen), is your spirit of caring and community.



Untitled, papier collé using baking paper transformed by heat,
45 x 30 cm, 2024



Wong June Teck, Daniel

MA, AThR
Lecturer, MA Art Therapy

Unfurling Ferns captures our art therapy graduates' transformative work, showcasing their dedication to facilitating personal growth. It embodies the rhythm of flux, flow and pause in art therapy, guiding clients towards development through continuous motion, adaptability and reflective pauses.

Like unfurling ferns, art therapy embarks clients on a journey of self-discovery, growth and transformation. The fern's fronds embody adaptability and resilience, mirroring clients' ever-changing emotions. Our graduates skilfully guide individuals through emotional flux, fostering personal growth.

Reflective pauses in art therapy, like the fern's restful periods, recharge clients and inspire new possibilities. Through the transformative power of art, clients bloom and flourish, traversing paths of personal development, change and growth.

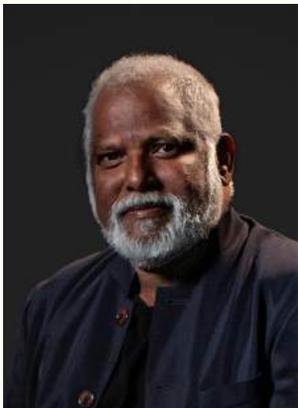


*Ferns unfurl, alive,
Emerging in rhythmic grace,
Flux in nature's dance.*

*Flow, their growth unfolds,
Leaves stretching, reaching upward,
Constant motion's flow.*

*Pause, in curled embrace,
Between each unfurling frond,
Potential takes hold.*

Unfurling Ferns, digital photograph, 2023



We need to 'pause' now, and then reflect on our life journey. Also, we need a 'pause' to maintain balance through our senses. It is a vital part of our everyday life.

Through their artworks, the 2024 graduating cohort of MA Art Therapy seeks to bring out the 'pause' in us through their graduation show titled *Rhythm: Flux, Flow, Pause*. It is easy to forget taking a pause to appreciate things around us. It is also easy to forget to reflect on our relationships with others as a human because the rhythms of life will keep us busy. In this show, the artworks invite us to break the rhythms and recognise our 'pause' through different senses. In doing so, the artworks go beyond object-making. It brings out the 'human' in us.

Dr S. Chandrasekaran

MFA, DFA
Senior Lecturer, Fine Arts

I would like to take this opportunity to congratulate the graduating cohort. I wish them the best in their future endeavours. Also, I want to thank each one of them for sharing their thoughts and creative journey with me as their art studio supervisor.



Modified Self Series, mixed media on cloth,
266 x 15 cm, 2007–2008



f l u x

When rhythm is inconsistent, irregular and where it changes shape across countless iterations, we may call it flux. Flux is a pattern of cycles and repetitions, shimmering in and out of existence without a clear point of origin or destination. These works emphasise change and transformation. There is an inherent instability, but also the potential for growth that this instability brings.

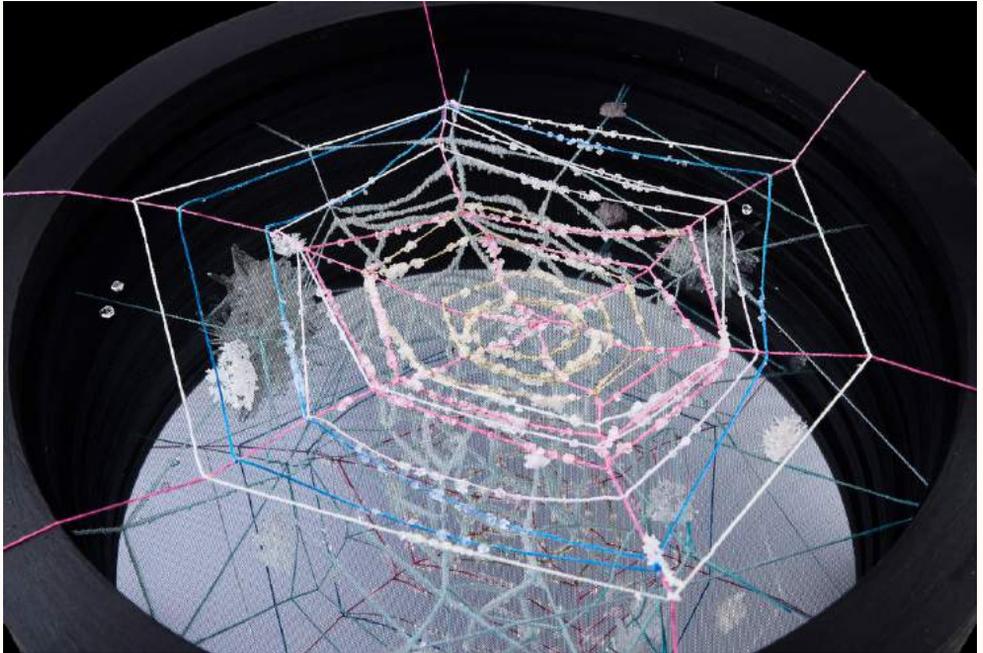
Claire Haberer



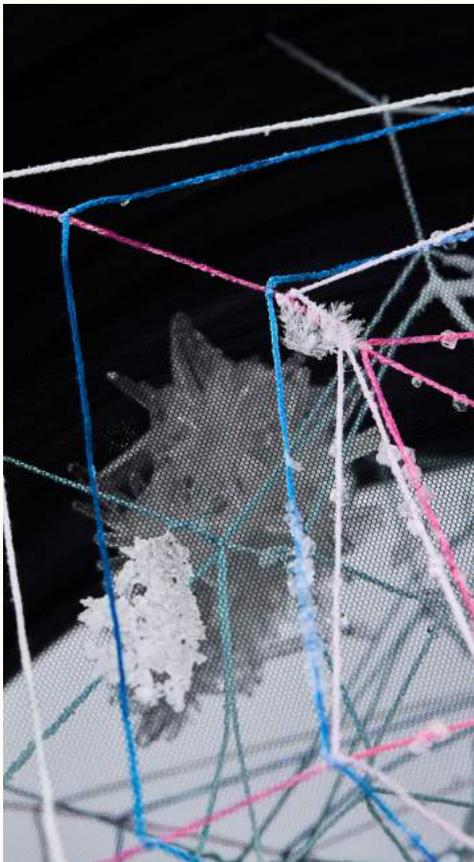
What catches? embraces Claire's art therapy journey through the concept of duality.

Crystals shine like morning dew on a spider's web. While delicate and intricate, the web serves as a tool for capturing – casting a web is creating a structure and seeing what catches in it. What is consumed or discarded?

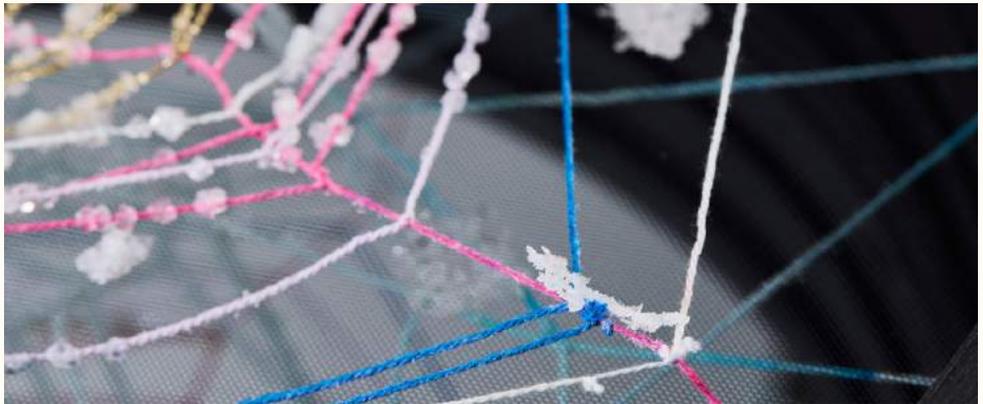
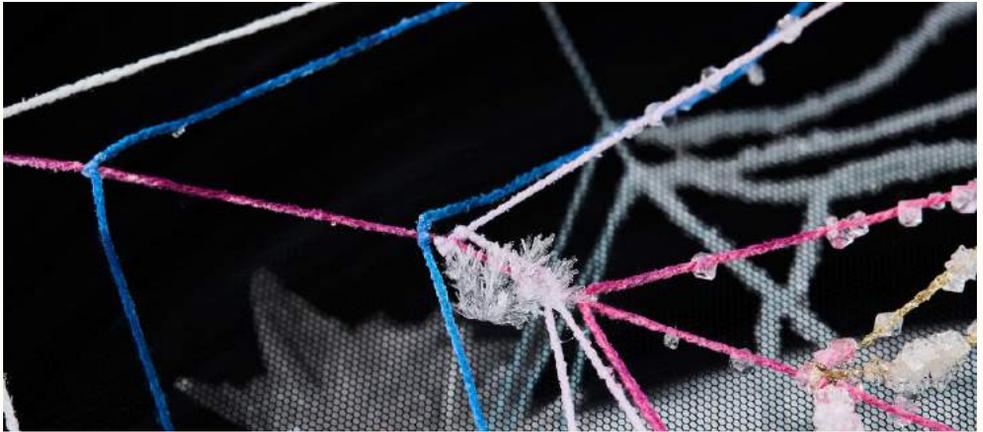
There is a duality between creativity and practicality. The creation of a web requires constant readjustment, repair and rebalance. The web sits in a circular frame, which represents inclusivity and unity – a wholeness embracing any imperfections inside.



What catches?, wood, yarn, crystals, 67 x 60 x 60 cm, 2024



What catches? (detail), 2024



What catches? (detail), 2024

Jillian Toshie Suyono



In I see you're on your holiday in the tropics in that chair you hate, weathered technology and the aesthetics of nostalgia drive an exploration of the ways in which we reassess and reappraise memories of past experiences.

An instruction displayed on a monitor requests the viewer's interaction, leading to narratives that encourage reflection on how we understand the past only through the present, finding different meanings in both as we recall moments in our lives.



GOOD VIBE



You have reached a save point.



↵ Save my progress.

↵ Quit and go back to that day.

↵ Remember that I live here.

*I see you're on your holiday in the tropics in that chair you hate,
interactive installation, dimensions variable, 2024*



ISLAND RESORT



Your progress has been saved.

Tell me: what do you remember of this place?



- ↖ This is the only part I remember.
- ↖ I considered myself a good person at the time.
- ↖ There was nothing in the corner of my eye.

*I see you're on your holiday in the tropics in that chair you hate
(screenshot), 2024*



COCONUT CITY



Did you hear what it said to you?
I'll spare you the worst of it.



- ↖ It looked so scared.
- ↖ It was despondent. It never said anything.
- ↖ I looked in its eyes and I saw nothing.

*I see you're on your holiday in the tropics in that chair you hate
(screenshot), 2024*

Lim Yi Jern



Everyone has their own story to tell. We encounter many stories from others as we move through life. Sometimes, they interweave with ours and we carry them forward on our own life journey.

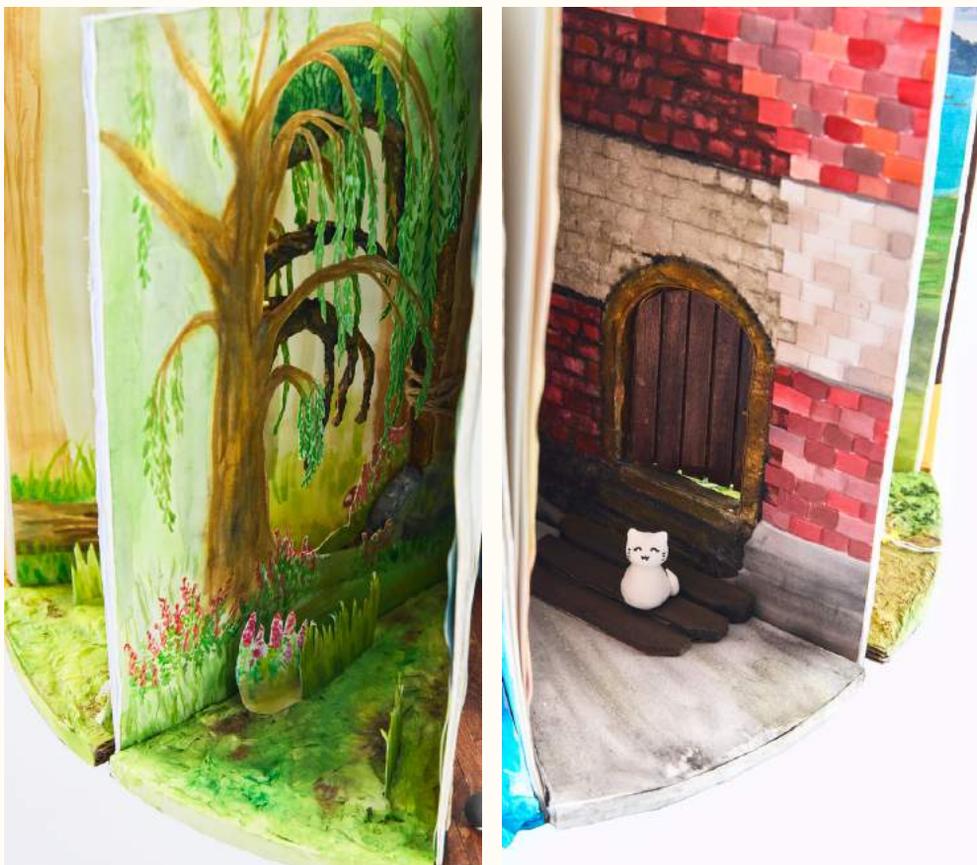
This hand-bound book represents the different life stories that have crossed the artist's path in life. Not every story sees the light of day. Some may be forgotten or intentionally kept hidden, while some are proudly highlighted. Nevertheless, each and every story claims a space in this book, seen and held by the artist. What about you? What stories do you hold?



Tales from Lives, mixed media, 50 x 33 x 34 cm, 2024



Tales from Lives (detail), 2024



Tales from Lives (detail), 2024

Tay Hongcheng



Wandering/Wondering about Chaos is an interactive artwork disguised as a board game. It is a reflexive and playful exploration of the artist's art therapy training journey. The work uses bright and colourful materials to reframe profoundly personal, visceral and reflective moments in training.

Viewers/players of the artwork/game are invited to witness his process and journey by synthesising and/or wondering about photos of his response artworks and words he has heard from others or said to himself to create choices they can take on their own or with other viewers or players to traverse the fun-looking yet chaotic and ambiguous board or experience with token(s).

The entire process also alludes to and satirises art-based research. The findings from his experience training as an art therapist are presented in this interactive artwork.



Wandering/Wondering about Chaos, interactive installation,
15 x 40 x 44 cm, 2024



Wandering/Wondering about Chaos (detail), 2024

Vivyan Yeo Jing Wen



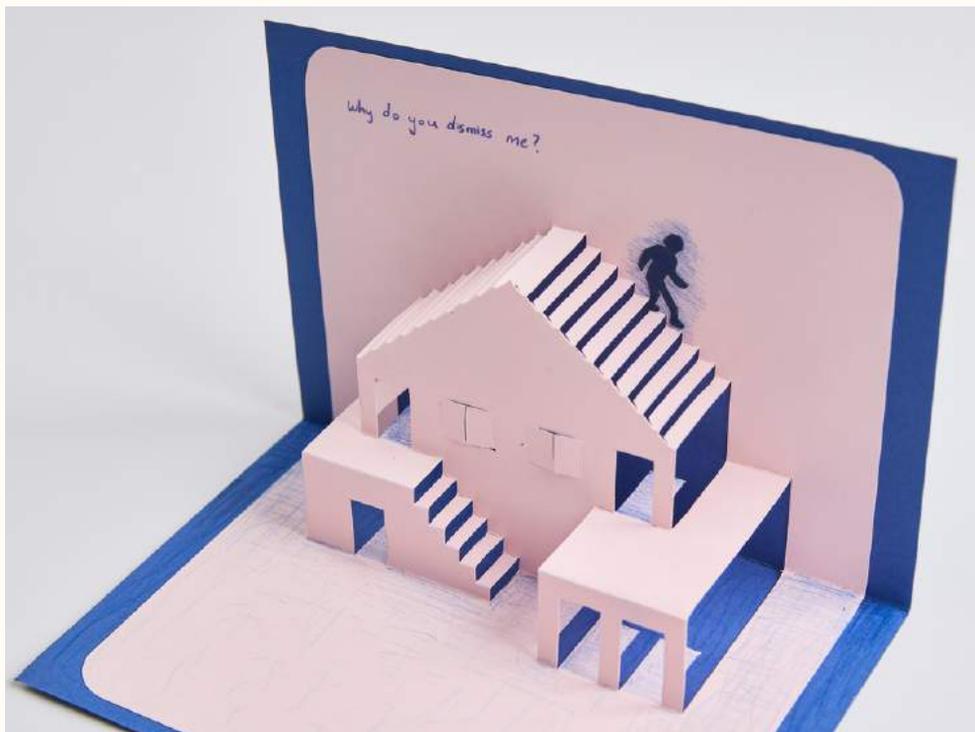
Two people's world views can be both different but equally real and valid. In this series, seven pop-ups are scattered around the exhibition space. Each of them conveys a message said by an individual in a larger conversation between two loved ones.

The artist wrote it as a hypothetical dialogue, because it would otherwise be too painful to receive. The process was an exercise in mentalisation, as she tries to empathise with another.

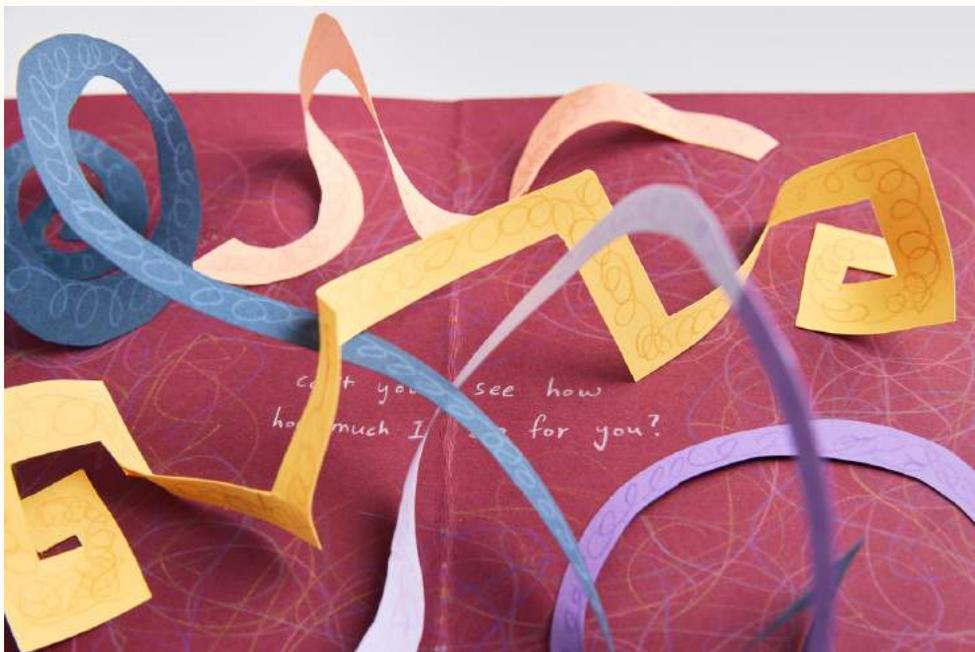
Audiences may gently open each pop-up and be present with these moments of vulnerability. They may piece together the full exchange or be reminded of other conversations in their lives.



Filling the Space Between, colour pencil and paper (series of 7),
28 x 21.5 x 12 cm each, 2024



Filling the Space Between (detail), 2024



Filling the Space Between (detail), 2024

Wang Wenhao



The words 'sinking' and 'silenced' are both pronounced as 'chén mò' in Chinese.

Drawing inspiration from his clinical practice in a mainstream Singaporean school, the artist delved into his own experiences as an East Asian student.

He recalled the feeling of powerlessness and disorientation, as though he was navigating a four-dimensional swamp. He struggled to grasp the connection between his body and emotions, losing track of time, space and relationships in pursuit of empty success. This sculpture contextualises and visualises his social and cultural experiences.



Sinking - Chén Mò - *Silenced*, clay, acrylic paint, canvas,
25 x 60 x 90 cm, 2024



Sinking - Chén Mò - Silenced (detail), 2024



Sinking - Chén Mò - Silenced (detail), 2024

Wu Yuhan



Inspired by her clinical placement, this work is Yuhan's reflection on emotional containment and self-care as a mental health professional.

点燃吧 (*Light Them Up*) is an installation that combines video, Chinese calligraphy, ink, fire and burning movements. It seeks to answer the question, "When I help clients process their catharsis, where can my catharsis go?"

Fire has associations to the destruction of physicality. When seen through the lens of expression, fire could bring introspective realisation that leads towards transformation. This artwork may be viewed as a transcendent, yet realistic, category of artistic inquiry to interpret the concept of catharsis.



点燃吧 (*Light Them Up*), video installation, 1 min 30 sec (loop), 2024



点燃吧 (*Light Them Up*) (screenshot), 2024



点燃吧 (*Light Them Up*) (screenshot), 2024



f | o w

In flow, the beginning and end are eternally present. It is the state in which rhythm may be said to slow down or speed up to the point of being imperceptible, as an object takes on a sense of constant and continuous motion that cannot be cleanly divided into sections or seconds. These works contain a maintained focus, with reflections on both the mental state of flow and the greater flow of the natural world.

Chen Yue



Art has always served as a medium for interaction and expression, enhancing the way we experience our senses like sound or touch. Here, malleable steel awaits shaping, while the nutshells serve as a vessel to hold echoes and sentiments.

The artist used to explore objects in nature and find meaning through playful interactions. She now invites the viewer to imagine themselves enveloped in the artwork and to let their exploration begin.



Touching, steel mesh, nutshells, 180 x 30 cm, 2024



Touching (detail), 2024



Touching (detail), 2024

Cynthia Ng

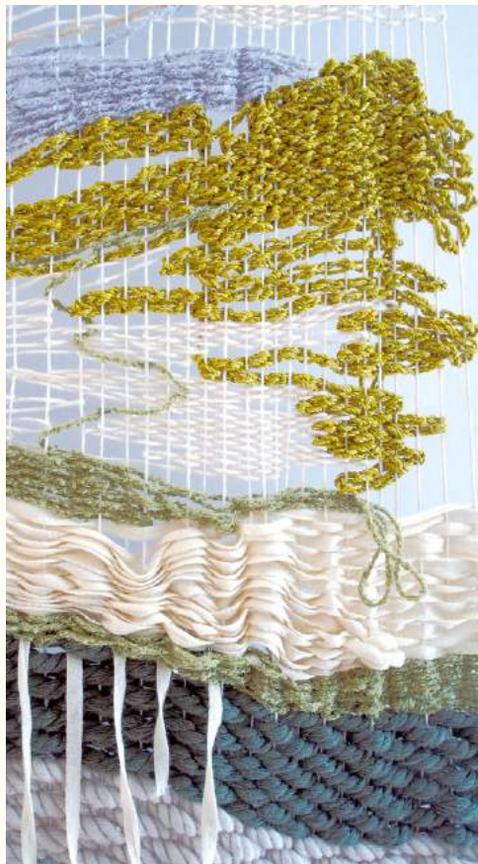
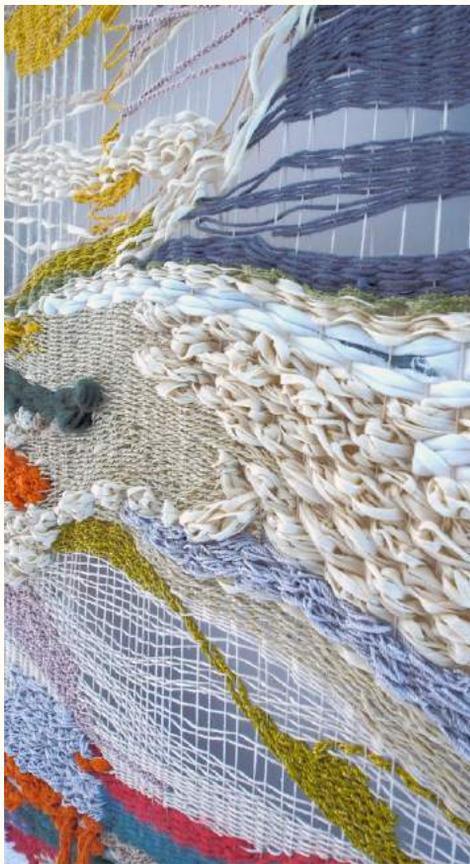


Fabric of Life emerges from the artist's clinical encounters with female adolescents, whose resilience weaves through the adversities they face. These interactions serve as a source of inspiration, allowing the artist to create a visual expression of their emotions, struggles and resilience.

Yarn serve as metaphors for each individual's journey, capturing the essence of human experiences. The act of weaving illustrates the intricate web of our interconnected lives. Each thread narrates its unique story, each colour expresses a distinct feeling, and every knot marks a juncture where lives intersect.



Fabric of Life, yarn, ropes, found cloths, 260 x 140 cm, 2024



Fabric of Life (detail), 2024



Fabric of Life (detail), 2024

Du Shishi



Alive seeks to explore where vulnerability lies and its impact on relationships. The work raises a series of binaries to the audience: broken/whole, hard/soft, retreat/growth, resist/embrace, cold/warm – why do these expressions differ? How do they transform? How do we relate to these feelings?

The heart always beats in relationships. This work stems from the artist's experiences during the first year of her internship and as an international student facing new and unfamiliar environments. A question lingered with the artist: as a mental health professional, how do you perceive the vulnerability of both your clients and yourself?



Alive, 3D-printed frame, glass, wool yarn, clay, electronic devices,
30 x 25 x 25 cm, 2024



Alive (detail), 2024



Alive (detail), 2024

Khushi Barjatya



This work is a mixed media installation that explores the dynamics of the artist's personal relationships.

The title is derived from Indian blessings that usually start with "सदा" (always) and end with "रहो" (be), which encapsulate the essence of perpetual care. Each blessing inscribed on the stainless steel tumblers represents expectations that are passed on, embodying both affection and potential maladaptation. Handprints symbolise the profound connection between caregiver and child, evolving with each lifted finger.

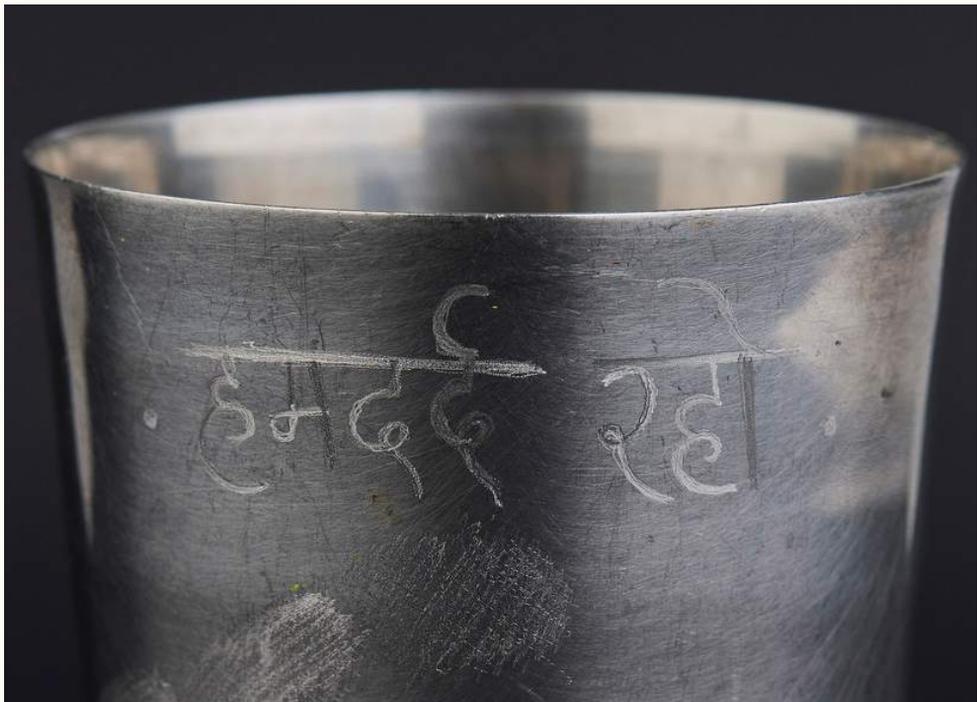
The final tumbler, positioned separately, challenges the audience to consider the reciprocity and meaning of care in familial relationships – are the tumblers full or are they at their limit?



सदा (Always), engraving on stainless steel, 14 x 60 x 30 cm, 2024



सदा (Always) (detail), 2024



सदा (Always) (detail), 2024

Maya Kitakado Cannon



Ripples seeks to make tangible the ritual of swimming, which sustained the artist through her clinical placement in a hospice setting. Repetitive stitches weave through the material, drawing links to how one takes a breath by breaking the surface of water. The absence of knots suggest impermanence and an invitation to let go.

Prior to sewing, the paper base was strengthened through the momigami technique. Natural tears and holes were formed in this process, leading to areas of concentrated care. The wearing down and repairing of the material captures the artist's personal growth while journeying with individuals. Each encounter left meaningful ripples, however fleeting they may be.



Ripples, calligraphy paper, thread, dye, branch,
65.5 x 130 cm, 2024



Ripples (detail), 2024



Ripples (detail), 2024

Nur Aisyah Mariah Binte Jailani



'Kembali' is a Malay word that means to return, regain and get back to. Inspired by Islamic funeral rites, shreds of a cotton shroud (kafan) are covered in clay – an ode to the quintessence of material that man is believed to be created from and returned to at death.

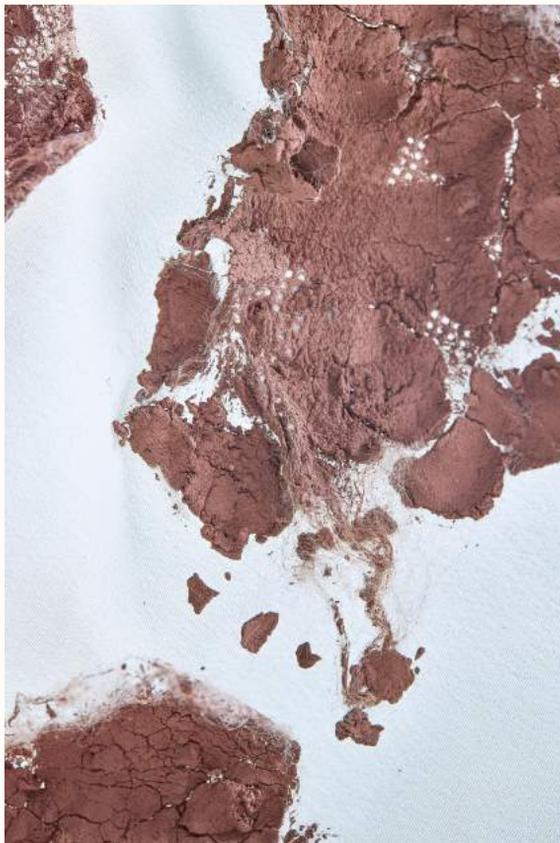
Through meditative and introspective repetition, the artist attempts to confront her fear of mortality by handling the very materials used during the dying process. Resembling skin, *Kembali* symbolises her spiritual return to her convictions as a Malay Muslim woman. This is further accentuated by the flow of artwork towards the Qibla – the direction towards the Kaaba in Mecca which all Muslims face when performing prayers.



Kembali, clay on cotton, dimensions variable, 2024



Kembali (detail), 2024



Kembali (detail), 2024

Tan Wee Ping



The technique of folding paper boats was introduced to the artist by her mother at a young age, which would inspire her to work with the theme of childhood memories and the art of folding paper boats.

As a child, she also held a fascination for the brightly decorated carousels at fun fairs. From these memories, the idea emerged to transform them into a carousel crafted entirely from folded paper.

To add warmth and depth to the work, the artist also invited her mother and daughters to participate in its creation. *Take Your Time* embodies a wish for her daughters and other children to slow down, take their time to play, and create memories for their future selves.



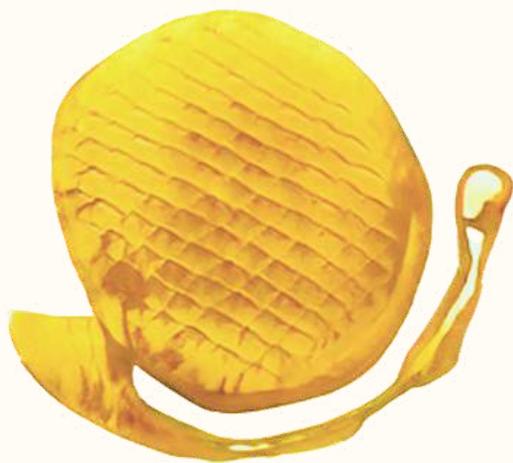
Take Your Time, glass marble, folded paper sculpture on rotating stand,
45 x 45 x 40 cm, 2024



Take Your Time (detail), 2024



Take Your Time (detail), 2024



pause

Pause is the state in which we perceive a break in continuity. Although it is perceived as a gap or empty space, it is only through pause that we are able to divide streams of experience into moments. These works reflect on the quiet and the unobserved, looking closer at the areas between objects. This is the space in which every potential future exists, before it can be resolved into a single path.

Fauzia Ramadhani (Ojay)



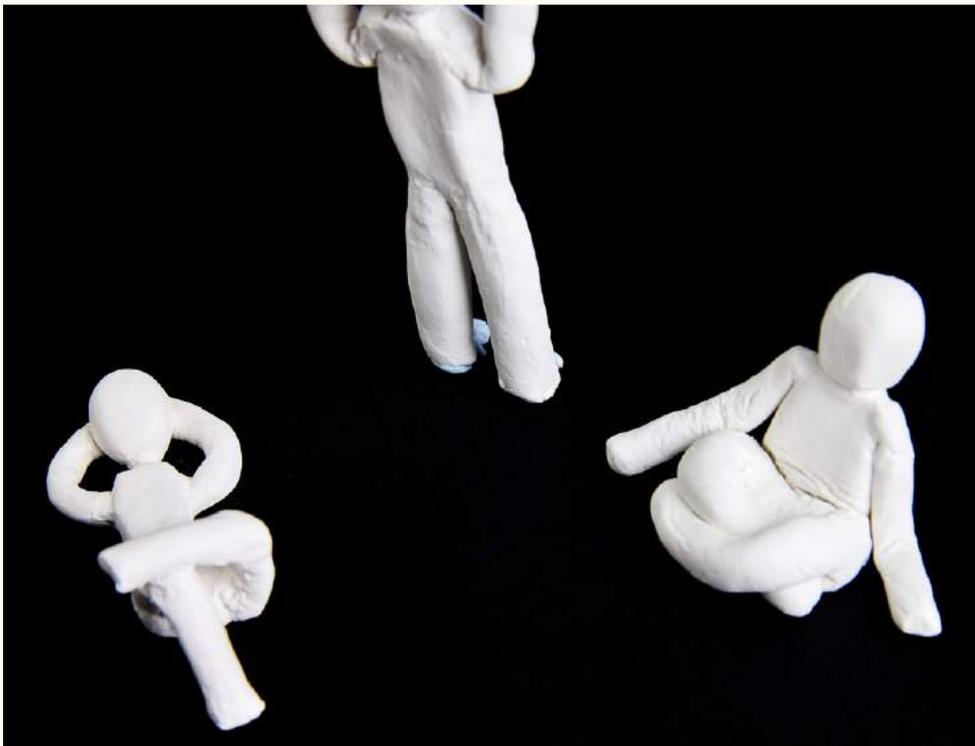
Let's take five seconds to just breathe...

Breathing can be seen as something easy, natural and automatic. Sometimes, we take breathing for granted.

'Nafas' in Indonesian means breath, whereas 'Nafisa' in Arabic means precious. *Nafas Nafisa* depicts the artist's view of how breath is precious. The artwork invites audiences to acknowledge how important it is to pause and breathe, even amidst the hustle and bustle of life. Pacing the self through breathing is what we all need to be present and ready.



Nafas Nafisa, yarn, cotton, and clay in acrylic box,
25.4 x 25.4 x 25.4 cm, 2024



Nafas Nafisa (detail), 2024



Nafas Nafisa (detail), 2024

Lau Tse Xuan



We can continue to live in the very special environment which we carry forward with us only until we begin to decay more quickly than we can reconstitute ourselves." – Wiener, 1950

As a response to this statement, *Amaryllis* is a video installation that depicts the reconstruction of the amaryllis flower. Symbolising both strength and tenacity, the amaryllis flower honours resilience in the interactions with persons with dementia.

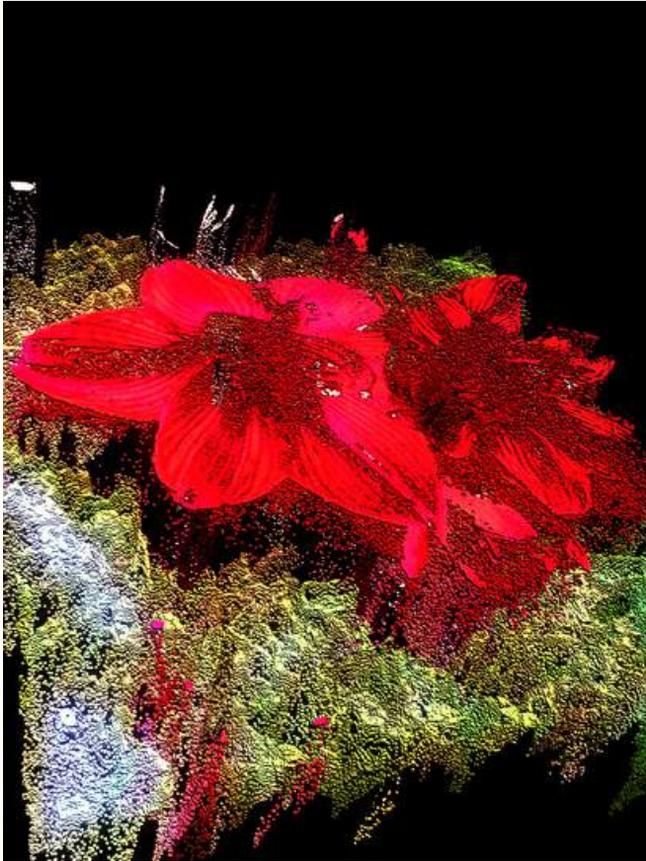
While the disintegration of the flower parallels deterioration, the flower stands as a reminder of the self and support. Reference is made to Tom Kitwood's person-centred care, emphasising that personhood does not diminish as dementia progresses. The use of technology highlights systems that are within and surround us as the touchstone of our identity.



Amaryllis, video installation, AI generated images, 3 min (loop), 2024



Amaryllis (screenshot), 2024



Amaryllis (screenshot), 2024

Lian Bee Ngo (Mei Er)



In an attempt to make sense, survive and connect, we piece together inherited and borrowed lenses to form perceptions of reality. The inability of any lens to fully capture the spectrum of existence suggests that the moment of seeing and being seen is precious, even if they only offer a glimpse of a fraction of one's self.

This also implies that when unchecked distortions are combined, skewed or narrowed, perceptions can escalate into discrimination and oppression, further reinforcing systems of injustice.

This work invites the audience to pause and check what's getting into their lenses by looking at/from the portrait, and through or between the lenses. In those moments, they may reflect if they are really seen, and vice versa.



Lenses: Do You Really See Me?, mural, found objects,
dimensions variable, 2024



Lenses: Do You Really See Me? (detail), 2024

Purvi Bidasaria



Drawing inspiration from the synergy between art therapy and yoga, *Shanti* embodies the artist's journey towards stillness. Experimentations with colours, media, shapes and sensory elements encapsulate this mindful art creation.

The artwork's circular composition signifies the convergence of energy, movement and reflection emerging from a centre of stillness. Yellow hues, symbolising calm for the artist, take precedence in the evolution of this piece.

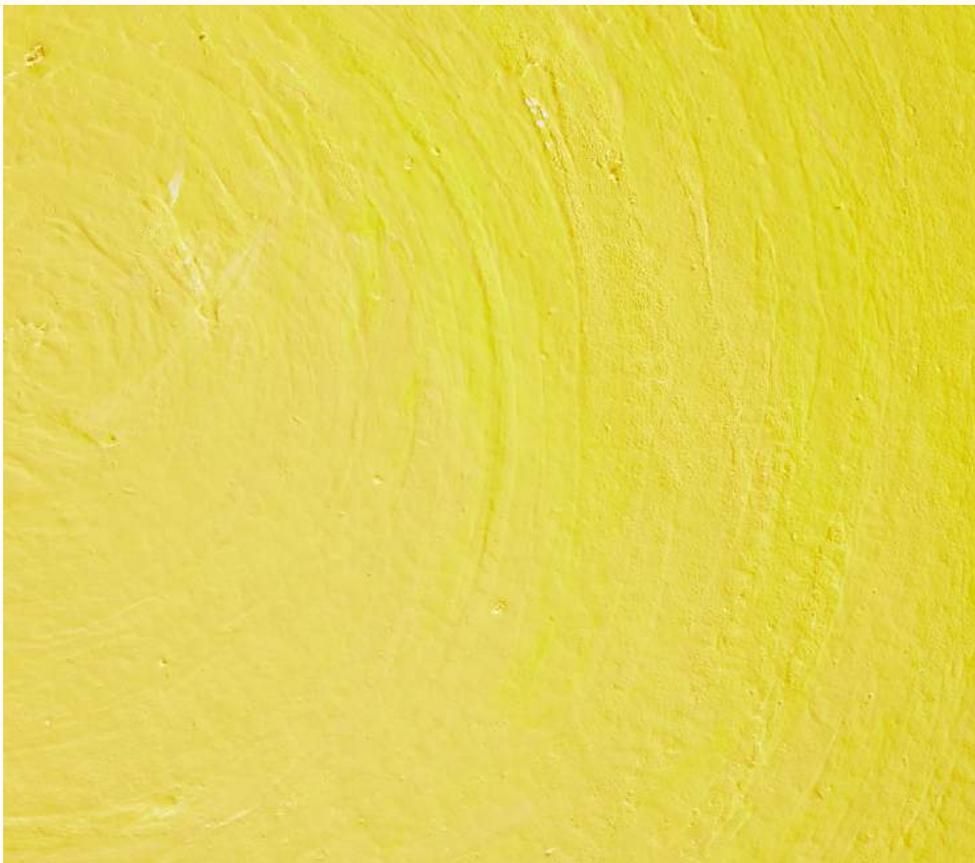
Complemented by a sound bath experience, *Shanti* invites viewers to explore stillness through the immersive engagement of multiple senses. It serves as a contemplative space, inspiring introspection and connection.



Mockup of *Shanti*, acrylic on thermocol dome, 108 cm (diameter), 2024



Mockup of *Shanti* (detail), 2024



Mockup of *Shanti* (detail), 2024

Rajeswariy Rasoo (Jess)



You're Invited extends its arms to visitors to get comfortable in its embrace and rest as they unload the weight they have been shouldering.

This space may be used the way audiences need it to explore feelings of grief. Grief is difficult, complicated and personal. There is no timeline and there is no shame. You are invited to share and process, or leave your sorrows, burdens and heartache at your comfort.

Sometimes there is nothing more we want than to be embraced with no inhibitions, or to be embraced in the arms of those we no longer can touch. *You're Invited* aims to provide what it can for you.



You're Invited, textile, chair, gems, rug,
dimensions variable, 2024



You're Invited (detail), 2024



You're Invited (detail), 2024

Tan Shu Xian



In this work, the artist embraces different layers of herself. They include doubts, insecurities, joys and fears, each deserving of recognition and acceptance.

Viewers are invited to explore the work from various angles and beyond the gallery space. They may witness the interplay of layers, which reveal and conceal parts of the narrative. The natural light filtering through the glass window introduces surprises and offer varied interpretations.

There is no singular 'right' self. Rather, growth is a personal journey. Audiences may reflect on their own emotions, growth and experiences – might you discover undocumented layers?



Embrace Imperfections, mixed media, dimensions variable, 2024



Embrace Imperfections (detail), 2024



Embrace Imperfections (detail), 2024

Acknowledgements

Our deepest thanks to our Programme Leader, **Ronald P.M.H. Lay**, for his commitment to providing quality education on art therapy in Singapore.

This journey would not have been possible if not for our clinical supervisors and lecturers, **Wong June Teck, Daniel**, and **Emylia Safian**, who gave us invaluable advice during our clinical placements.

Our appreciation extends to **Ng Jue Ann** and **Yen Chua**, for deepening our clinical reflections, and our **thesis supervisors** for their insightful feedback.

We extend our heartfelt thanks to **Dr S. Chandrasekaran** and **Weng Pixin**, our studio art lecturers, for pushing us to think and create in new ways.

We also thank our guest speakers and professionals, who have expanded our knowledge of the art therapy practice.

Acknowledgements

We are grateful to **Dr Jonathan Gander**, Head of School, School of Creative Industries; **Professor Adam Knee**, Dean, Faculty of Fine Arts, Media & 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**, for all the generous support rendered to our programme.

Thank you to **Malar Villi Nadeson**, Director of the Ngee Ann Kongsi Library, for her prompt help and provision of art therapy related resources.

We extend gratitude towards our **clinical placement clients, supervisors and sites**, who nurtured our clinical skills as art therapist trainees.

Lastly, our heartfelt thanks to **loved ones and friends**, who have unwaveringly supported us on our journeys.

Credits

Catalogue & Design

Du Shishi

Jillian Toshie Suyono

Khushi Barjatya

Tay Hongcheng

Vivyan Yeo Jing Wen

Wang Wenhao

Photography

Wong Jing Wei, all images unless
otherwise stated:

Pg. 7: Ronald P.M.H. Lay

Pg. 9: Emylia Safian

Pg. 11: Wong June Teck, Daniel

Pg. 13: Dr S. Chandrasekaran

Pgs. 21–23: Jillian Toshie Suyono

Pgs. 41–43: Wu Yuhan

Pgs. 81–83: Lau Tse Xuan

Cover artwork

Lian Bee Ngo (Mei Er)

Jillian Toshie Suyono

Class representatives

Lian Bee Ngo (Mei Er)

Lim Yi Jern

Curatorial

Claire Haberer

Fauzia Ramadhani (Ojay)

Nur Aisyah Mariah Binte Jailani

Rajeswariy Rasoo (Jess)

Biodata

Cynthia Ng

Lau Tse Xuan

Purvi Bidasaria

Headshot & artwork photoshoot team

Chen Yue

Nur Aisyah Mariah Binte Jailani

Tan Wee Ping

Wu Yuhan

Thesis presentation survey

Maya Kitakado Cannon

Tan Shu Xian

