Art in Adversity —C.A.R.E. at Lingnan University

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At the beginning of *The Story of Art*, Gombrich claims that "There reality is no such thing as Art. There are only Artists."[1] To many people throughout the ages, art exhibitions are considered to be introductions to the ancient masters or emerging talents; they are composed of canons of works that define artistic excellence and innovation. From such a perspective, the C.A.R.E. (Community Vietnamese Art Re-Encountered)[2] exhibition held at the Lingnan University's Leung Fong Oi Wan Art Gallery in April 2008 was one of another kind altogether. C.A.R.E. displayed no artists' names, promoted no individual talents, and emphasized no technical excellence or artistic innovation. Instead, the exhibition stressed the context of the times within which the exhibits were situated and probed the meaning of the art-making process of the works.

C.A.R.E. was the result of a collaboration between the Visual Studies Programme of the Department of Philosophy at Lingnan University and the Garden Streams Hong Kong Fellowship of Christian Artists. More than two hundred drawings, paintings and works of craft were displayed in the exhibition. All had been selected from a total of eight hundred works collected by Garden Streams in the course of a three-year art project, "Art in the Camp", situated in the Vietnamese detention camps in Hong Kong between 1988 and 1991.[3] The project was initiated by local Hong Kong artists and the artworks were produced by Vietnamese men, women and children living in the most adverse of circumstances.

With only a few exceptions, the works in C.A.R.E. were signed (if at all) in the form of a five-digit serial number. Each number stood for a name which had been given to each of the Vietnamese boat people on their arrival in Hong Kong after they had spent many horrific weeks at sea fleeing Vietnam. The moment each was given a number, their original name was symbolically erased, along with their freedom and national identity. Under the "close-camp policy"

adopted by the Hong Kong government in 1982, Vietnamese boat people, once they had landed, were to be immediately detained in temporary set up closed camps across the territory of Hong Kong. During their imprisonment behind the walls and fences of these detention camps, each of them was known and addressed by their serial number. To most of these people, their original names were either too easy to forget, or just too painful to be remembered. The exhibits in C.A.R.E. were made by these boat people at a time when they were enduring the most chaotic drama of their lives—a drama of the loss of identity and freedom.

Liang Yee-woo Evelyna, the director of Garden Streams, recalled that the initial idea for "Art in the Camp" was simple and straightforward—the artists just brought colours and materials, and introduced the fun of drawing to the children in the camps. "We believe that being the children of peace on the earth, our mission is to carry love, hope and mercy into the world," Liang stated in her curator's note for the exhibition. In this vision of love and passion, local artists involved in "Art in the Camp" brought light and laughter into the camps through artistic activities. Indeed, the vibrant colours and expressive strokes displayed in most of the children's works in the exhibition (Plates 1, 2 and 3) illustrate a kind of orchestration of a joyful mood at the time of creation. Yet the making of art embodies a larger meaning than simply fun and leisure. This is particularly true for those who have experienced, or are still undergoing, some kind of extreme adversity.

Plate 1

Art making is image making. It uses our visual thinking and relies on

Plate 2

Plate 3

imagery rather than language to construct, articulate, express and represent our thoughts and inner feelings. Modern neuroscience offers a clearer foundation on which to base our understanding of the mechanisms of vision and image processing. One of its findings suggests that of the five senses, vision is possibly the most complex and richest. Restak, a neurologist, notes that more brain neurons are devoted to vision than to any other senses.[3] Along the same line,

Donald D. Hoffman, a cognitive scientist, finds that human have three basic intelligences: visual, rational, and emotional, and vision is believed to be among the most neurologically intensive functions of the human mind.[5] Our vision, or visual sense, therefore plays a pivotal role in our mind. Scientists nowadays can actually identify the exact location and mechanism of how we process visual information. Once it has been gathered from the outside, it is processed and interpreted by the visual centre in our brain, and then some kind of coding mechanism is involved before the information is stored as what we call memories.[6]

Memories are stored in the form of images. This explains why our dreams never appear in text formats. Evidence from modern neuroscience hints that we have two forms of memory encoding. The first is a primitive, visually-based memory that records an event as a whole in its exact detail. The second form has a constructive nature based on the coding of experience according to a hierarchical system of constituent parts.[7] This implies that our memories can be distorted, forgotten or even hidden whether or not we are consciously aware of this process. Research on how we process verbal and visual materials has identified two different mechanisms. What is more, the findings also suggest that iconic communication serves and renders functions which verbal language cannot.[8]

While increasing numbers of scientific findings have shown that images play a subtle and complex role in our brain, other studies theorize that image making (or writing) is biological in nature, and crucial to our well being. Alexander Alland, in his study of the biological aspect of art, points out that image-making is a precursor to written language, and satisfies and stimulates our instructive perception.[9] He further elucidates that the seductive aspect of art [making] is biological in origin.[10] Dissanayake, in her anthropological exploration of art and culture re-defines art as "making special" and proposes that art [making] has an indispensable impact on human cultures and survival.[11] The arts in primitive cultures, as manifested by numerous ancient ritual artefacts, can be understood as a way for the ancient peoples to allay their anxiety in response to life's uncertainties.[12] She infers from this that the arts were intrinsic to rituals, and rituals were crucial to survival. Hence the arts were primal to survival.[13] The study of the relationship between creativity and our biological functioning continues to attain more advanced and promising findings. As suggested by the

findings in Adriana Diaz's paper, "Creativity is Our Species' Natural Response to the Challenge of Human Experience," there is little dispute that artistic creativity is of valuable significance to human lives.[14]

Artistic creativity plays a significant role in enhancing personality growth. As mentioned by Kaplan, neuroscience indicates that visual artistic expression can facilitate language development, promote creativity and enhance problem solving. It also stimulates feelings of pleasure and increases self-esteem arising from our biological natures.[15] From the perspective of humanistic psychologists, creativity is a form of innate striving best described by "dynamic-holistic" theories.[16] Garai states the meaning and corollary of creativity as follows:

> Genuine creativity is characterized by an intensity of awareness, a heightened state of consciousness, and joy at the moment of execution. Creativity involves the whole person, with the unconscious acting in unity with consciousness. It is, therefore, not irrational but rather suprarational.[17]

The unity between the unconscious and the conscious in the process of artistic creativity is particularly useful for people who have suffered traumatic experiences. Scientists have shown that in cases of extremely severe and prolonged trauma, our body will produce stress hormones to a level that can inhibit or even damage the hippocampus, a region in the brain responsible for storing long term memories. The consequence of this is an incomplete or fragmented memory of the trauma which will then be stored in a form of latent memory.[18] These hidden memories are embedded in our unconscious and do not integrate with other conceptual memories. This situation can be taken as a kind of naturally-occurring defense mechanism, as none of us likes to revive vivid memories of painful experiences.

As stated above, our memories are stored in the form of visual imagery. In the light of advanced modern brain science, these latent memories have been found to have strong sensorimotor and visual qualities.[19] They are not easily accessible, however, and the best way to retrieve them is through some non-verbal, that is to say, visual means such as drawing.[20] This hypothesis has been strongly supported by many clinical reports and research projects on child abuse, where drawing has been adopted as part of the course of treatment. Many art therapists working with children suggest that "art work can provide a vehicle for

bringing even deeply repressed trauma to the surface where it can be balanced by the outer world".[21] Similarly, psychiatrist Allwyn J. Levine has testified to a New Jersey court that "art in its various modalities of representation can provide a direct line to the unconscious."[22]

In her many years of experience as an art therapist, Waller has observed that our grasp of non-verbal communication is less sophisticated than our spoken language, and therefore our defense patterns are less well established.[23] The dissociation of the memories of traumatic experiences when people have undergone tragic events means that even when their latent memories are awaken, they will have extreme difficulty in translating their feelings into words. This is not simply a matter of psychological defenses. Research indicates that the actual neurological coding process of such events might be responsible.[24] Engagement with artistic creativity provides a safe and non-verbal channel to reveal our hidden emotions such as repression, grief, and fear. The creative process facilitates emancipation from this stress and fear, and enhances a better understanding of the self so as to regain confidence, initiating a process of psychological healing. In a spontaneous process of art making, the images produced often reveal thoughts and disclose feelings and conflicts that cannot be easily expressed in words.

The fear, helplessness and horror that the Vietnamese boat people experienced is beyond our imagination. As they fled their country, the seas around Southeast Asia were ruthless and the typhoon seasons particularly devastating. Small fishing boats overloaded with Vietnamese boat people were often destroyed with the loss of tens and even hundreds of lives, leaving the few survivors imprinted by tragic memories. Besides the threat of the natural world, Thai pirates were also a constant menace. In the film *Journey from the Fall*, made by the Vietnamese director Ham Tran and based on research which included many first-person accounts, there is a vivid scene where Thai pirates attack a fishing boat loaded with Vietnamese boat people. These pirates robbed, raped, and killed without mercy.[25] In addition, supplies of food, water, and fuel were always a concern giving rise to anxiety. According to a report made by the United Nations of High Commissioner for Refugees, one-third of the Vietnamese boat people died at sea as a result of murder, storms, illness, and food shortages. For those who survived, especially the women, the panic

engendered by a flashback of the tragic experience is utterly unspeakable. "Art in the Camp" provided a channel for the Vietnamese boat people to explore and express deeply buried emotions and traumas that went beyond words. At the time of creation, there were no other concerns but self-expression. These people created their works not for money or applause, as they were not meant to be shown or sold. They created purely to release of their inner feelings—the grief, the pain, and the unspeakable.

In many of the works selected for exhibition in C.A.R.E., emotional traumas are undeniably visible. Plate 4 is a drawing depicting a couple being engulfed by the ruthless waves of a rough sea. The two figures seem to be struggling with all their might to stay tightly bound together, but their bodies are totally submerged, leaving only their heads above the waves, striving for air and help. There is no sign of rescue in their surroundings. All the couple has to clutch onto is a thin and narrow piece of wooden board that is conspicuously incomparable with the power of the fierce waves. The sky in the upper part of the drawing is presented in the form of rolling clouds, evoking a coherent sense of roaring with the angry waves below. A ray of light is piercing the clouds, shinning indistinctly on the man, to which his gaze is attracted. This possibly represents some kind of religious hope that the two characters in the drama are

Plate 4

Plate 5

praying for. The image is a reflection of extreme desperation. It is presented so vividly that one must believe that the expression has to have come from the artist's own experience.

If the image in Plate 4 still shows a glimpse of hope, the one in Plate 5 displays an absolute pessimism. The painting has a similar composition, that is, the sea in the lower part and the sky in the upper. In contrast to Plate 4, there are no signs of company, sharing or support. The mere depiction of life is a pair of hands above sea level. The brownish-yellow right hand stands out vividly against the blue ocean, forcibly drawing our attention to the five fully stretched fingers. The right hand seems to have retracted in its greatest effort to stay upward, but the effort looks to be in vain and is but feeble in terms of counteracting the fast and vigorous sinking force as indicated by the waves swirling around the wrist. The left hand is losing its grip on a wooden board—the only sign in the painting of something on which the protagonist can rely. If we take Plate 4 as an expression of a faint hope in facing extreme adversity, this second painting is a cry of total despair at one's tragic destiny.

Such extreme pessimistic and tragic feelings are utterly indescribable. The two images discussed above reveal and visualize an intense emotional trauma of this kind. While the process of creation has provided both artists with a space to liberate their innermost emotional pain, the images themselves create

a platform for others to visually conceive and share such catastrophic feelings that go beyond words. Such a release and visualization of the inner self is vital and necessary for rehabilitation from any emotional traumas. In a community of detention camps where people have gone through similar miseries, the visualization and sharing of their tragic memories is particularly important to help building trust, support, and hope.

For most Vietnamese boat people, their dreadful encounter with the brutality of war and their horrifying departure by sea were not the end of the ordeal. Their misery continued when their boats finally reached land. The first lot of Vietnamese boat people, 3,743 in total, arrived in Hong Kong in 1975.[26] By 1979, their numbers had increased dramatically to 66,000. The rapid influx of the boat people soon prompted a social and economic crisis for Hong Kong. The "closed-camp policy" introduced in 1982 was meant to discourage such an alarming influx. It kept the flow of boat people into Hong Kong steady for a while. However, conditions worsened again when the political and economic situation in Vietnam deteriorated still further, inducing more unrest and causing more Vietnamese to flee. Due to the increasing number of arrivals, an international conference was held in Geneva in 1989 at which a Comprehensive Plan of Action (CPA) for Indochinese Refugees was formulated. It provided a controversial screening process to separate economic refugees from those with a legitimate claim to political refugee status. Only the latter were accepted as asylum seekers eligible for resettlement in a third country. Individuals whose refugee-status was denied would be repatriated, either through clandestine departures or regular departure programmes. Under CPA, the boat people were subjected to open-ended periods of imprisonment in the camps as the process of screening often took years. As well as having an unknown future, the boat people were also stressed by the fear of eventual repatriation. In addition, the unfavourable living conditions in the detention camps aggravated the anxiety and frustration they already suffered in dealing with their misery and fear. These people's anxiety, frustration, and anger were time bombs awaiting detonation. Outbreaks of violence frequently occurred in the camps.[27] Women and children were common victims of abuse. Facing such adverse circumstances, art and creativity served as a significant means for expression and comfort.

Expressions of frustration, longing for freedom, and striving for hope

are explicit among the exhibits in C.A.R.E. Plate 6 evokes a strong sense of lifelessness and depicts the insipidity of daily life inside the detention camps. The painting is signed and titled *The Big Cage*. The image is dominated by many straight horizontal and vertical lines, forming a structure of an unshakable grid that successfully evokes a strong sense of imprisonment. The three diagonal lines and the running wires on the top of the "cage" provoke a feeling of tension and agitation. Ten figures, including men, women, and children, are set inside the cage in very dreary positions: standing, lying, kneeling, and sitting doing nothing. Everything, except the human flesh, in the painting is coloured in various dull tones of grey and black. These unattractive tones magnify the apprehension of monotony and suffocation as expressed by the figures and cage-like structure in the painting. The message is clear: there is a dead end in the "big cage".

In her study of the mechanism of melancholy, Kristeva finds that mourning for the melancholic and depressed is often incomplete and loaded with affects that are ambiguous and sometimes nonsensical. With "the excess of affect" in melancholy and depression, language "becomes alien to itself" as there is too many "the unnameable".[28] Both the loss of the language needed to express this, and the dangerous consequence of the loss are vividly described by Kristeva.

Plate 6

> [T]he speech of the depressed is to them like an alien skin; melancholy persons are foreigners in their maternal tongue. They have lost the mourning—the value—of their mother tongue for want of losing the mother. The dead language they speak, which foreshadows their suicide, conceals a Thing buried alive. The latter, however, will not be translated in order that it not be betrayed; it shall remain walled up within the crypt of the inexpressible affect, anally harnessed, with no way out.[29]

When language fails, image-writing becomes a crucial means for expression. Claudia Osborn, herself a physician, suffered a traumatic injury that impaired her ability to speak. In her course of rehabilitation, she found painting as effective for expression, if not more so than language. She noted that: "[t]hese acts of creating images pierced small holes in my sense of isolation. The joy I once had in spoken language, the release in confiding and sharing, the pleasure in intellectual exchanges with others, might now have other expressions, however inchoate and primitive. If I could not speak what I felt, I would draw and write it."[30]

The ability to express and release inner feelings is fundamental and necessary to our personality development and psychological health. This is even more critical for the depressed and melancholic. The image in Plate 7

Plate 7

Plate 9

exhibits an intense feeling that is not only too difficult to translate in words, but is also too piercing to conceive. The painting is dominated by a striking female head. Despite the depiction of the detailed structures, the eyes of the figure look like two holes filled with total emptiness. The cheeks are emphasized by two prominent patches of red, standing out from the skull-like structure of the head which evokes a sense of misery and horror. In addition, the fissures of lines on the face, the narrow chin, and the ghostly hair style knitted together produce an image that is saddening to look at. On either side of the head are drawings of the fingers of two hands. Stylized in unrealistic proportion, the rod-like fingers creep out between the horizontal and vertical bars of a fence. The four fingers of the left hand are congested within the very narrow space between the bars, illustrating a strongly clutching fist full of resentment. Angst and virulence are vividly demonstrated in this painting. "The image is a holding place of meaning already structured by psychological processes, servicing them as the carrier of affects, phantasies, and displaced meanings."[31] The psychological state of the artist at the time of the creation of Plate 7 is visually recorded by the image. Although we cannot be sure if the painting process helped the artist to get over his resentment, the image did visualize the angst and virulence which otherwise could not have been released nor acknowledged by others.

Distressing emotions once visualized can be set free, and the visualization of abstract pain implies a revisit of nonprocessed (or improperly-processed) emotions. Such a revisiting is important as this enables a second chance to acknowledge and reprocess any undesirable or hidden emotions in full. Only by confronting and acknowledging one's misery can distressing emotions be fully processed and a possible transformation finally attained. Plate 8 hints such an emotional transformation. The painting shows a bust of a lady behind fence wires. The sharply pointed fringes of the wires are cutting into her hands and across her face. Unlike previous images, the facial expression here shows little sign of suffering, but rather evokes some kind of peace. The sense of calmness is reinforced by the neutral brown of the background and the cool colour scheme of the vivid blue dress. The sitter's gaze, looking into the distance, is not hollow but determined. Behind the figure is a high-walled bar fence. Although

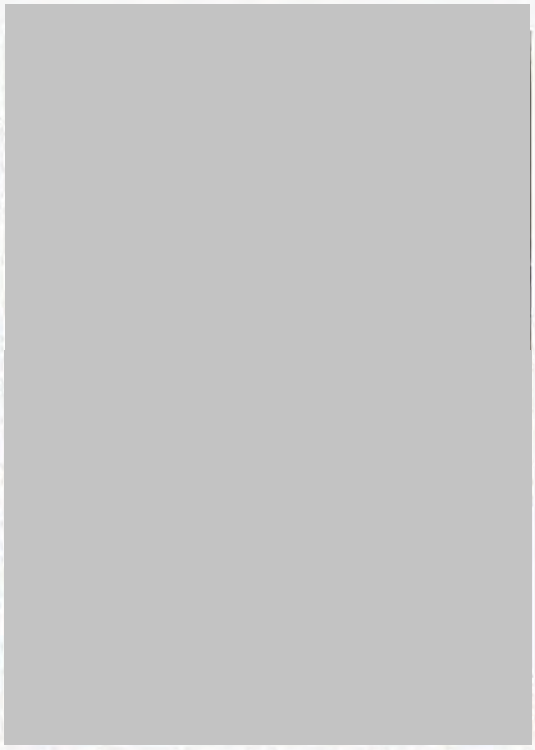
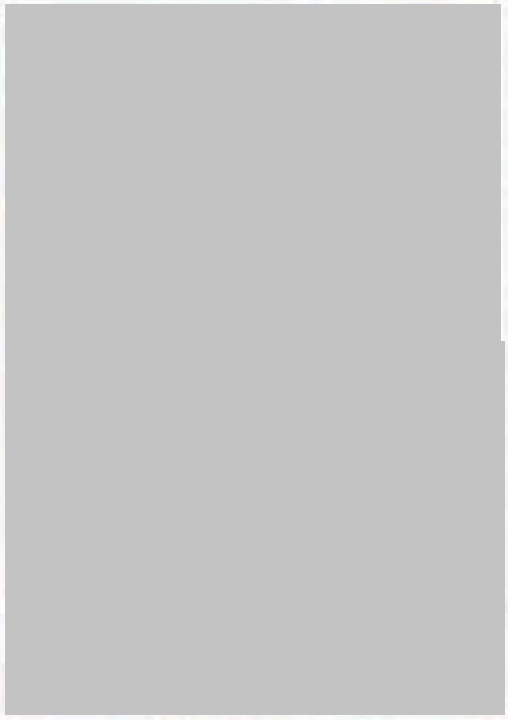


Plate 8

the figure is once again trapped between bars in this painting, the sense of imprisonment is largely understated by the rim of light behind the head. This serves as a symbol of hope. The message inscribed at the bottom of the painting reads, "Mama, I live in Shatin." It is a painting dedicated to someone close at heart. The artist was thinking of her mother, who was probably still in Vietnam, while she painted this image. It was meant to be a message of reassurance, both to the mother and the artist. She is alive and is living in Shatin—isn't this at least a kind of comfort after all the ordeals that she has gone through?

Plates 9 and 10 are two beautiful paintings that, again, demonstrate a hint of emotional transformation. They were painted by the same artist, whose artistic training is evidenced by the techniques and languages he demonstrated in the paintings. Despite their differences in size and format, one horizontal and the other vertical, the two paintings can be taken as a pair. Plate 9 is about women, and Plate 10 about men, both living inside the camps. The former shows two women, one in profile and the other in a three-quarters frontal pose, sitting close to one another in a horizontal plane. The latter displays two men, both in profile, sitting in a curling pose arranged in a vertical plane. All four figures are represented in a semi-abstract style. The strong emphasis on the flatness, forms, and volumes of the figures reminds us of modernist movements such as Cubism. The treatment of the backgrounds in the two paintings coheres with the style of Fauvism where fragments of colours and planes are used. In between these colours and planes, minimal details such as flowers, trees, and buildings in

Plate 10



abstract forms are suggested. Both paintings are filled with colours, but the tones are nothing like the wild and fierce kind seen in Fauvism. Instead, they are various but soft, orchestrated coherently in a melody of harmony. The tenderness of purple, blue, pink, yellow, and green manifested in Plate 9 evoke a dream-like vision; and the pale brown, blue, yellow, and green in Plate 10 induce a melancholic but poetic feel. According to the recollections of the local artists and staff involved in "Art in the Camp", these two paintings are about the endless and meaningless waiting that had become a significant part of the boat people's daily lives in the camps. The camps inmates had no jobs, no responsible duties, no identities, and no future. To them, everyday was a day of waiting: for food, for the sunset, for the night to come, and ultimately for their final destiny in the hands of the authorities to become known. Such waiting, without any promises of a final resolution, is dreadful and depressing. Yet the four women and men in the two paintings are holding tight to one another, suggesting a kind of mutual support through living together which they hold against the adversity of the situation. The harmonic colours successfully create a soothing and aesthetic effect, turning the expressions of uncertainty and melancholy into a kind of hope and comfort.

"The pleasures art gives us go beyond the simple form of recognition," says Kaplan in her *Art, Science and Art Therapy*.[32] As Solso points out, when we create or experience art, it is in a very real sense we have the clearest view of mind.[33] People often find some kind of self-discovery and satisfaction by playing with art materials on their own. Once an image has been pictured,

and whatever was once internal becomes physically manifested, it can be seen; which effects a change in the artist from an unconscious to a conscious state.[34] The process of art making is indeed a means of discovering both the self and the world, and further acts as a means of establishing a relationship between the two. As the pioneer art therapist Kramer states, "[art] is an area wherein experiences can be chosen, varied, repeated at will. In the creative act, conflict is re-experienced, resolved and integrated."[35] The three paintings, Plates 8, 9, and 10, denote such a journey of mending, revelation, and deep restoration.

The therapeutic nature of art making has been recognized and put into practice by the profession of art therapy. The term art therapy was first coined by the British artist, Adrian Hill, in 1938 to describe the therapeutic application of image making.[36] He was then suffering from tuberculosis and during his stay at a sanatorium in England, he introduced painting to his fellow patients. He found that art making induced a sense of enjoyment and provided a channel for the expression of fear and emotions. It gave the patients a sense of hope in facing serious illness. He saw the value of art therapy as "completely engrossing the mind (as well as the fingers)... [and in] releasing the creative energy of the frequently inhibited patients."[37] Around the same time, in the US psychoanalyst Margaret Naumberg began to use the term art therapy to describe her work in hospital. In her approach, art was used as a tool in psychotherapy to release the unconscious through spontaneous artistic expression. In the decades which followed, art therapy has become well developed in the West.[38] Today, art therapy has gained full recognition both as an academic discipline as well as a profession in Western countries.[39] In short, art therapy aims to use art to help people express their inner selves, so as to understand their abilities, personalities, interests, concerns, and conflicts through the creative process. It is important to note that in art therapy, images have a value and meaning beyond the aesthetic.

The artists from Garden Streams who were involved in "Art in the Camp" were not trained art therapists, and "Art in the Camp" could not be taken as an art therapy project.[40] Yet it attested to the vision of the discipline of art therapy, namely, that art is an accessible language for all—men, women, and children—and art making facilitates a visual dialogue to release, communicate, and share inner emotions without relying on words. Like the works produced

in formal art therapy sessions, the exhibits in C.A.R.E. demonstrate not the value of aesthetic in art, but rather the power of art as a form of expression with the power to heal.

From the conventional point of view of art and art history, the aesthetic and developmental progress[ion] of the visual arts has always been the foci of most art exhibitions.[41] Visual Studies opens up a new perspective on studying art. The new research area, as defined by Visual Studies, could be the study of all images "without qualitative distinctions" between them.[42] James Herbert, interviewed by Dikovitskaya, explicitly stated that "art is something to be analyzed, but analyzed locally."[43] C.A.R.E. was an exhibition of images produced by a group of people in a very specific context and set of circumstances. It aimed to make no qualitative distinctions, but rather to display a kind of collective memories. And most of all, the exhibition revealed how an art making project had helped the Vietnamese boat people in Hong Kong survive extreme adversity.

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1 E. H. Gombrich, *The Story of Art* (London: Phaidon Press, 1995), p. 3.

2 The exhibition was about Vietnamese art produced in detention camps in Hong Kong twenty years ago. The subject of Vietnamese boat people in Hong Kong would inevitably induce historical and political issues. As the focus of the exhibition was on the healing nature of art but not politics, we chose to name the exhibition C.A.R.E. to draw audiences' attention to the motivation, process, and effects of the making of the exhibits displayed in the exhibition.

3 Hong Kong had been troubled by the influx of Vietnamese boat people for over twenty years ever since 1975. According to a government statistics, 223,302 boat people had arrived in Hong Kong between 1975 and 1995, with the peak of the influx occurring in the late 1980s. In 1982, the Hong Kong government adopted the "closed-camp policy". All boat people arriving in Hong Kong would be immediately detained in the closed camps of which the Whitehead was one of the biggest and the most crowded. Most of the works in this exhibition were made by the boat people in the Whitehead Detention Camp between 1988 and 1991 at the highest of the crisis of the Vietnamese boat people in Hong Kong.

4 R. M. Restak, *The Modular Brain: How New Discoveries in Neuroscience Are Answering Age-old Question about Memory, Free Will, and Personal Identity* (New York: Charles Scribner's Sons, 1994). The reference here is taken from Frances Kaplan, *Art, Science and Art Therapy* (London: Jessica Kingsley Publisher, 2000), p. 67.

5 D. D. Hoffman, *Visual Intelligence: How We Create What We See* (New York: Norton, 1998), p. 67.

6 For details of the visual centre, the mechanism of processing visual information and the formation and types of memories, see Adriana Diaz, "Creativity is Our Species' Natural Response to the Challenge of Human Experience," Memory and Ageing Centre of the University of California, San Francisco at http://memory.ucsf.edu/Education/Topics/memory.html.

7 W. Penfield and P. Perot, "The Brain's Record of Auditory and Visual Experience," *Brain*, no. 86, 1963, pp. 595-696.

8 Gregory Bateson, *Steps to an Ecology of Mind* (London: Paludin, 1973).

9 The "seductive" aspect here refers to the genuine sense of engagement of one's full attention in appreciating art and art making. For details, see Alexander Alland Jr., *The Artistic Animal: An Inquiry into the Biological Roots of Art* (New York: Anchor Books, 1977), p. 30.

10 Ibid., p. 24.

11 E. Dissanayake, *Homo Aestheticus* (Seattle and London: University of Washington Press, 1995), p. 42.

12 E. Dissanayake, "Art for Life's Sake," *Art Therapy: Journal of the American Art Therapy Association 9*, no. 4, 1992, p. 169.

13 Ibid.

14 For details, see note 6.

15 Frances Kaplan, *Art, Science and Art Therapy*, p. 62.

16 Ibid., p. 52.

17 J. E. Garai, "A Humanistic Approach to Art Therapy" in J. A. Rubin, ed., *Approaches to Art Therapy:*

Theory and Technique (New York: Brunner / Mazel, 1987), p. 194.

18 Rita Carter, *Mapping the Mind* (London: Phoenix, 2000), p. 153.

19 J. Schimek, "A Critical Re-examination of Freud's Concept of Unconscious Mental Representation," *International Review of Psychoanalysis*, no. 2, 1975, p. 171.

20 M. Greenburg, and B. A. van der Kolk, "Retrieval and Integration of Traumatic Memories with the Painting Cure" in B. A. van der Kolk, ed., *Psychological Trauma* (Washington, D.C.: American Psychiatric Press, 1987).

21 C. Stember and M. Halpert, *Art Therapy: A New Use in the Diagnosis and Treatment of Sexually Abused Children* (Washington, D.C.: US Government Printing Office, Department of Health and Human Service, Publication No. 59-63, 1980), p. 61.

22 M. Levick, D. Safran, and A Levine, "Art Therapists as Expert Witnesses: A Judge Delivers a Precedent-setting Decision," *The Arts in Psychotherapy*, no. 17, 1990, pp. 49-53.

23 D. Waller, *Group Interactive Art Therapy: Its Use in Training and Treatment* (London: Tavistock / Routledge, 1993).

24 For details, see D. Johnson, "The Role of the Creative Arts Therapies in the Diagnosis and Treatment of Psychological Trauma," *The Arts in Psychotherapy*, no. 14, 1987, pp. 7-13.

25 In order to provide a better picture of the history of the Vietnamese boat people, three films relating to the subject were screened at Lingnan University during the exhibition period. *From There to Here*, is a documentary made by the young Vietnamese film maker, Vu Tran (b. 1981), relating his own biography starting from the night he and his family fled from Vietnam. Vu Tran lived at Whitehead detention camp for three years before he immigrated to the US in the early 1990s. The second film, *To Liv(e)*, was directed by the local film maker, Evans Chan. It shows the historical and social atmosphere of Hong Kong immediately after 1989, and reflects the general viewpoints and feelings of the local citizens towards the crisis of the Vietnamese boat people then. The last one, *Journey from the Fall*, is a fictional film made by the Vietnamese director, Ham Tran. The purpose of these screenings was to present the perspectives of both the Vietnamese and local Hong Kong people, and to provide some reference points for the history of the Vietnamese war and the boat people.

26 In 1975, 3,743 Vietnamese refugees, jammed in a small fishing boat, were rescued by a cargo ship near the Hong Kong sea district. They were all received by the Hong Kong Immigration Department.

27 Violence was common inside the detention camps. In a riot happened at the Whitehead Detention Camp on 11 May 1996, rioters burned buildings, tore down fences and took guards hostage. About two thousand police officers were sent inside the camp to settle the riot.

28 Julia Kristeva (trans. Leaon S. Roudiez), *Black Sun: Depression and Melancholia* (New York: Columbia University Press, 1989), p. 42.

29 Ibid., p. 53.

30 C. L. Osborn, *Over My Head: A Doctor's Own Story of Head Injury from Inside Looking Out* (Kansas City, MO: Andrews Mcheel, 1998), p. 127.

31 Griselda Pollock, "The Image in Psychoanalysis and the Archaeological Metaphor" in Griselda Pollock, ed., *Psychoanalysis and the Image* (MA: Blackwell Publishing Ltd, 2006), p. 4.

32 See note 15, p. 67.

33 Robert Solso, *Cognition and the Visual Arts* (Cambridge, MA: Massachusetts Institute of Technology Press, 1994), p. xv.

34 Joy Schaverien, *The Revealing Image* (London and Philadelphia: Jessica Kingsley Publishers, 1988), p. 7.

35 E. Kramer, *Art Therapy in a Children's Community* (Springfield, IL.: Thomas, 1958).

36 The year was stated by E, M. Lyddiatt in her *Spontaneous Painting and Modelling* (London: Constable, 1971), pp. 2-3. The term was used by Adrian Hill to describe his work in *Art Versus Illness* (London: George Allen & Unwin, 1945).

37 A. Hill, *Painting Out Illness* (London: Williams and Northgate, 1951).

38 The author recently (2007) finished a project called "Review of Art Therapy". The one year project reviewed the history and development of art therapy in the West. It also incorporated a brief investigation of the theoretical basis and practices of art therapy. Nowadays there are many major art therapy associations worldwide. Some variations between these bodies in terms of objectives and practices appear owing to their emphases on different theories, practices, and clients. For details of the report, see "Review of Art Therapy," funded by ORSD, Lingnan University, project reference number DA07A3. The objectives of the different art therapy associations can be determined from the websites of the major art therapy associations such as the American Art Therapy Association at www.arttherapy.org; the British Association of Art Therapists at www.baat.org; the Canadian Art Therapy Association at http://www.catainfo.ca and the Australian & New Zealand Art Therapy Association at http://www.anzata.org.

39 In Britain, art therapy was recognized by the Department of Health in 1982 and a salary structure established for the discipline in the National Health Service (NHS). Then in 1990, art therapy was recognized by the National Joint Council and became state registered. In 1997, the discipline started to be governed by the Health Professions Council (HPC) and a set of standard structure was laid down for training. In the US, the American Art Therapy Association (AATA) was founded in 1969 and since then the national professional organization has been responsible for sponsoring annual conferences, approving training programs and publishing the professional journal. Art therapy started to be governed by the Art Therapy Credentials Board (ATCB) which holds responsibility in granting registration (ATR) in the US. As for the situation of art therapy as an academic discipline in Western countries, a list of art therapy degree courses now available can be found in Section 7.5 of the report, "Review of Art Therapy."

40 "Review of Art Therapy" also examined the development of art therapy in a local context. The idea of art therapy was introduced to Hong Kong in the late 1980s. However, it has made no major progress as a recognized profession and academic programme since then. On the other hand, as more and more professionals in the healthcare and special education have learnt more about the inherent power of art in expression and communication, frontline social workers, nurses and teachers in special schools have increasingly used art and creativity as a kind of facilitation in their works. As these professionals are not trained art therapists and their work can only be taken as using art as a kind

of facilitation rather than treatment, the term "art facilitator" was coined in the 1990s to describe their role. Over the past two decades, art and creativity has been used as a major component in many projects run by various NGO or healthcare centres such as Arts with the Disabled Association Hong Kong (ADAHK), Art in Hospital (AiH) and Adolescent Medical Centre, Queen Elizabeth Hospital (AMC, QEH). The development of art therapy in Hong Kong is recorded in Section 4 of "Review of Art Therapy."

41 In his discussion of the conventional perspective of art history, Preziosi says, "One could say that the business of art history is the history of art, by which is customarily understood the developmental progress[ion] of the visual arts: differential articulations over time, space, biography, and ethnography." Donald Preziosi, *Rethinking Art History—Meditation on a Coy Science* (New Haven: Yale University Press, 1989), p. 11.

42 Keith Moxey, "Animating Aesthetics: Response to the Visual Culture Questionnaire," *October* 77, 1996, p. 57.

43 Margaret Dikovitskaya, *Visual Culture—The Story of the Visual after the Cultural Turn* (London: MIT Press, 2006), p. 186.