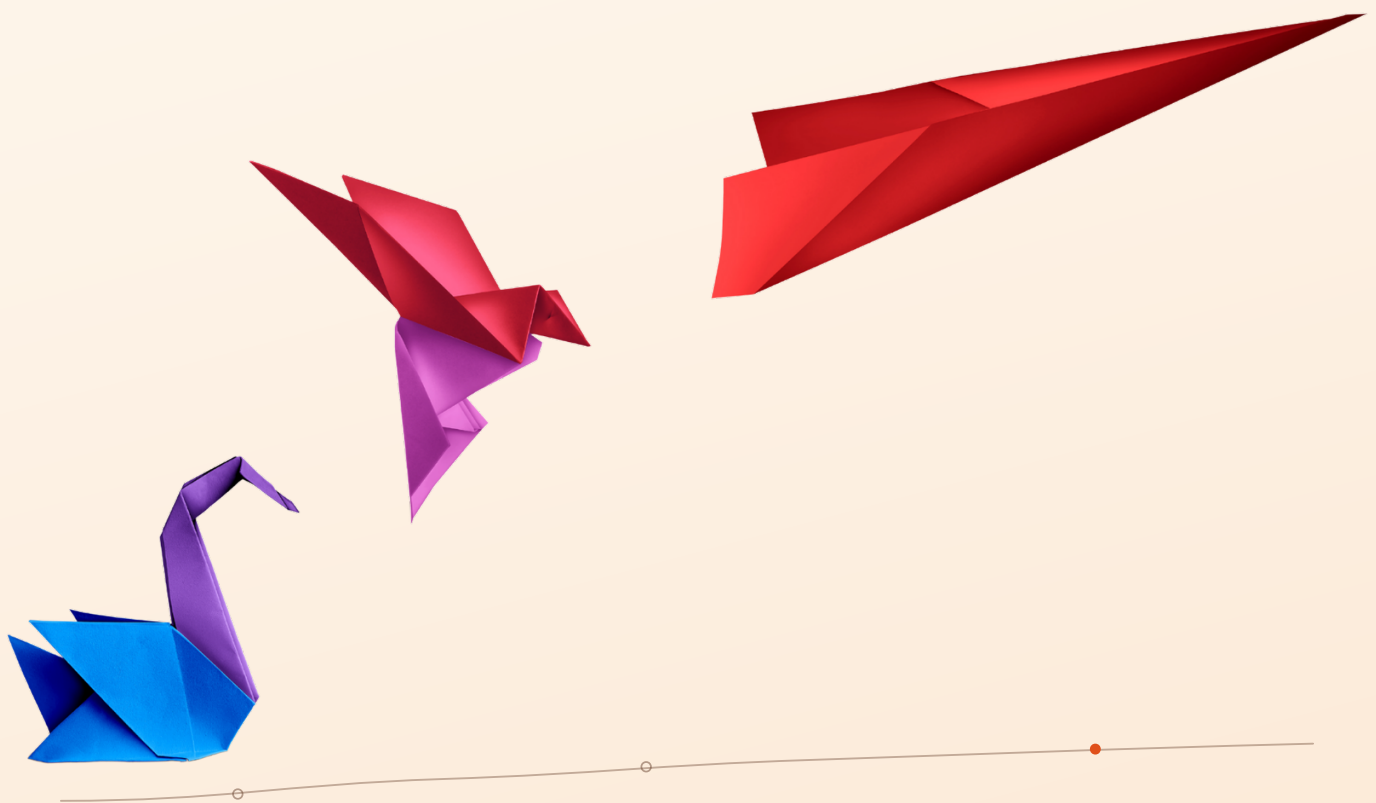


OCTOBER 2026 – MARCH 2027

Future Art Lifelines

Five afternoons across six months, working with clay, drawing, movement and position — so the patterns your life has left behind become something you can see, and change.



FOLDED, UNFOLDED, FOLDED AGAIN — THE SAME SHEET OF PAPER

WHEN

Five afternoons
2:30 – 6:30 pm

WHERE

Seksyen 17
Petaling Jaya

CURRICULUM

Prof. Hildrun Rolff

FACILITATED BY

Honey Khor

SERIES FEE

From RM 1,480

You already understand your patterns. *You're still living inside them.*

Your life leaves marks. Not only memories — habits, postures, reflexes you never chose. And you're not confused about them. You could explain your own dynamic over coffee. And next month you'll do it again.

That's the thing nobody says to people who are good with words. Talking can quietly become a way of managing a pattern instead of moving it. Every conversation makes you more articulate about something you're still standing in the middle of. It looks like insight. It works like a holding position.

Clay doesn't negotiate. Your hands do the thing before your explanation catches up — you press, you hold, you correct, you smooth it over again — and there it is on the table in front of you, without your permission. It stops being a story you tell about yourself and becomes an object you can walk around.

Then you change one thing. More pressure. Slower. Stand somewhere else. You get to rehearse a different response here, in material, before you have to try it in your actual marriage, your actual business, your actual client session. Most people never rehearse. They repeat, and hope.

Something you can see

Five pieces that hold your patterns in front of you rather than in memory. They go home with you.

Something you can repeat

A method you can use alone, at three in the morning, without a facilitator in the room.

Something for your work

For practitioners: five processes for clients stuck in a verbal loop, and one intervention you build yourself.

Evidence, not a high

A month between sessions, so you find out what survives contact with an ordinary Tuesday.

WHO IT'S FOR

Therapists, counsellors and coaches who want art-based methods they can actually use — and who know they can't offer clients a process they've never been inside themselves.

Educators and facilitators who work with groups and want a way in that doesn't depend on people finding the right words first.

Entrepreneurs and leaders who are capable on the outside and stretched thin underneath.

Anyone in transition — loss, separation, illness, relocation, a career shift, midlife questions.

You don't need to be good at art.

Nothing is judged, marked, or shown to anyone. A line, a colour, a shape you press into clay — these carry meaning whether or not you can draw.



THE STUDIO, BEFORE ANYONE ARRIVES

Who shouldn't come.

Anyone hoping to be fixed. Nothing here does that to you.

Anyone wanting to make something beautiful. That isn't the point, and it gets in the way.

Anyone who mainly wants to keep talking about it. There'll be plenty of talking. It just won't be first.

One question at a time.

Each afternoon follows a single question and reaches a clear ending. Each one is complete in itself. Together they move from what your life has left in your body towards what you're able to do with it.

A month sits between each one, on purpose. Four hours can show you something; four hours cannot change you. The change happens in the weeks afterwards, when the pattern turns up in a real conversation and you answer it differently. Then you come back and we work with what actually happened — so nothing ends in the classroom.

SATURDAY 17 OCTOBER 2026

• 2:30–6:30 PM

1

The Body Holds the Story

How does my body already hold my story?

Clay, posture and simple sculptural work. You notice how you stand, hold and shape — then change one small thing, so another possibility appears in the material and can be tested.

YOU LEAVE WITH

A practical way of reading what your life has left in your body, through clay, posture and form.

A LONGER GAP FOLLOWS

It carries you through the year end, Chinese New Year and the first weeks of Ramadan — and the fourth afternoon lands on a public holiday, so nobody has to take leave for it.

WEDNESDAY 24 FEBRUARY 2027

• PUBLIC HOLIDAY • 2:30–6:30 PM

4

The Adult Self and Future Direction

What in me is allowed to lead today?

Through image, form and arrangement you place what belongs to your history, what can step back, and what can lead the next part of life. Your Future Art Lifeline gives that direction a visible form.

YOU LEAVE WITH

A personal Future Art Lifeline connecting where you've come from, where you stand now, and what leads next.

This afternoon falls during Ramadan. We close at maghrib and break fast together for anyone who is fasting. Date subject to the gazetted holiday.

SATURDAY 14 NOVEMBER 2026

• 2:30–6:30 PM

2

Patterns, Uncertainty and Choice

How do I respond when I can't control what happens?

Drawing, rhythm and an unpredictable brush bring automatic responses into view — correcting, holding, repeating, withdrawing, adapting. Change one parameter at a time and the difference becomes visible and physical.

YOU LEAVE WITH

A repeatable process for recognising a pattern and testing another response.

SATURDAY 27 MARCH 2027

• 2:30–6:30 PM

5

From Experience to Intervention

How does experience become method?

A process first shows itself as movement — it pushes, stops, circles, contracts, avoids. You translate that movement into line, gesture, colour or material, then build and present an intervention for your own field of practice.

YOU LEAVE WITH

An intervention you designed yourself, and a clear process for adapting it in practice.

SATURDAY 12 DECEMBER 2026

• 2:30–6:30 PM

3

Relationship as an Embodied System

How do I take my place in relation to others?

Proximity, distance, expectation, responsibility. Bodily and artistic constellations show how a relational system is arranged — and a small shift in position lets you see what changes across the whole field.

YOU LEAVE WITH

A structured method for exploring relational position and systemic change.

HOW AN AFTERNOON RUNS — THE SAME SHAPE, EVERY TIME

1  Arrival and bodily orientation	2  Guided artistic experience	3  Observation and exchange	4  Short theoretical orientation	5  Variation and application	6  Integration and closing
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This work asks a lot of the person holding the room.



CURRICULUM & RECORDED LECTURES

Prof. Hildrun Rolff

Most people teaching art-based methods learned them from someone. Hildrun is the someone. She designed and led Germany's first Art Therapy – Social Art degree at Alanus University – the programme a generation of practitioners was then trained inside.

Her method is trauma-sensitive by construction, not by disclaimer: the body leads and the naming follows, never the other way round.

- Founder, Germany's first Art Therapy – Social Art degree, Alanus University
- Forty years in art therapy, art-based coaching and university teaching
- Has taught practitioners across Europe and Asia



LIVE FACILITATION — IN THE STUDIO

Honey Khor

Honey trained inside the same German lineage — and she has the artistic soul of an artist, with a Fine Art diploma from the Malaysian Institute of Art.

She is very open and receptive, which is what this work asks for more than anything. It's also why the method lands in a Malaysian room: she can hold a European approach without translating your life into a European frame.

- Two-year Art Therapy foundation, Alanus Hochschule, Germany
- Advanced study, Tobias School of Art and Therapy, UK
- Clinical internship, Berlin
- Diploma in Fine Art, Malaysian Institute of Art

Why we're telling you this plainly. Hildrun teaches from Germany. Rather than compress her into a single annual visit, her lectures are recorded and Honey works with you live in the studio — every session, for six months. You get the depth of the method and a facilitator who is actually there.

THE SERIES — ALL FIVE AFTERNOONS

RM **1,580**

Early bird, booking on your own.
Closes 30 September 2026.

Come with someone RM 1,480 ea
Booked together before 30 September

Standard RM 1,880
From 1 October 2026

Standard, in a pair RM 1,780 ea
From 1 October 2026

Paying in three: one third on registration, one third at the first afternoon, one third at the third.

Organisations and employers: RM 2,080 per participant, minimum two. Covers claim administration, attendance reporting and invoicing.

WHAT'S INCLUDED

Five facilitated afternoons, four hours each

All materials — clay, paper, pigment

Tea break each session

Your Future Art Lifeline, to take home

Certificate of completion

Small group — capped at 16 places

Continuing further? Whatever you pay for this series is credited in full against tuition for the Biography Based Coaching diploma if you enrol for the April 2027 intake. Credit valid until 30 April 2027.

REGISTER

artbasedcoaching.com/futureart

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STUDIO

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