



The Unfaithful Octopus

: Image-Thinking and Adaptation

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The Unfaithful Octopus

: Image-Thinking and Adaptation

The main body of my pet octopus consists of the first

temporal aspect, category or idea....: the contemporary.

Curated by Roger Nelson

ADM GALLERY

12 October to 1 December 2023

ADM Gallery,
Nanyang Technological University, Singapore



9 February to 3 June 2024

MAIAM Contemporary Art Museum, Chiang Mai

*The main body of my pet octopus
consists of the first temporal aspect,
category or idea...: the contemporary.*

(Guided by and departing from the ideas of Araya Rasdjarmrearnsook and Mieke Bal,) this exhibition reckons with artmaking as a practice of thinking. How does art think about other art? And about narrative? And about time?

Artworks tell stories, sometimes, and sometimes these stories are taken from elsewhere: from other artworks, from literary sources, from the media or from movies. Narratives are transformed by sliding between makers and gliding between different historical moments and political contexts. What kind of *image-thinking* happens during these processes?

Perhaps we can think of artworks as *unfaithful* responses to and adaptations of literary and artistic precedents. Perhaps the experience of time in artworks is not linear or cyclical, but instead like an *'octopus' whose tentacles reach into every dimension*. These tentacles encircle stories, transforming them into *thought-images* and devouring them.

The artworks in this exhibition are like essays: playful and partial, intelligent and inquisitive, attentive as they make their experiments and attempts. Narratives – borrowed and invented, replicated and reimagined – are spread like an octopus's ink throughout this exhibition, embroidering our feeling of time. These artists are (in Araya's words) "occupied by the lengthy, persistent need to revisit stories that can't easily be discarded."* You are invited to take a seat, and to *participate in the image-thinking endeavour*.

Note: Italicised text is quoted from Mieke Bal.

*Araya Rasdjarmrearnsook is quoted from the first book-length translation of her writing in English: *I Am An Artist (He Said)*, translated by Kong Rithdee, edited by Roger Nelson and Chanon Kenji Praepipatmongkol (National Gallery Singapore, 2022).





Previous pages and above: work by Fyerool Darma.
Right: details of work by Araya Rasdjarmrearnsook
(above) and Ian Tee (below).



The Unfaithful Octopus

Roger Nelson

This essay takes the form of an octopus (perhaps a pet), with many tentacles and suction cups. What follows is intended as a companion (to the exhibition) and an invitation (to further reading and image-thinking), rather than as an explanation. Like Araya Rasdjarmrearnsook, here I try to avoid “using rigid words to reduce the subtle nuance of art, including both visual art and literature.”¹



Instead of being straightforwardly “about” a discrete topic or theme, *The Unfaithful Octopus* is an exercise and venture in *image-thinking*. The exhibition attempts to reckon with the kinds of image-thinking that artworks do, focusing on how art thinks about other art—including works of literature as well as visual culture and the media—as well as how art thinks about narrative and time. *The Unfaithful Octopus* embraces a poetics that is playful yet considered, and guided by slow and careful looking at artworks. This kind of attention necessitates that we take a seat; ample seating is provided throughout the exhibition to “participate in the image-thinking endeavour.”²



Writing about what it means “to be an artist,” Araya Rasdjarmrearnsook proposes that the “state of being an artist means an inability to stay the course for a long stretch of time.” Yet she also describes her experience, as an artist and writer, of being “occupied by the lengthy, persistent need to revisit stories that can’t easily be discarded.”⁴

¹ Araya Rasdjarmrearnsook, *I Am An Artist (He Said)*, trans. Kong Rithee (Singapore: National Gallery Singapore 2022), 380.

² Mieke Bal, *Image-Thinking: Artmaking as Cultural Analysis* (Edinburgh: Edinburgh University Press, 2022), 7.

³ Araya, *I Am An Artist (He Said)*, 9.

⁴ Araya, *I Am An Artist (He Said)*, 369.

Digressive yet obsessive, impatient yet persistent: perhaps these seemingly divergent impulses of artmaking can be understood not as contradictory, but rather as complementary qualities that inhere in the practice of image-thinking. Similarly, instead of seeing artworks as objects to think *about*, the concept of image-thinking invites us to see artworks as tools to think *with*. Mieke Bal describes image-thinking as an activity “that helps understanding on an integrated level of affect, cognition and sociality, with a strong participation of creativity.”⁵ Her practice as an artist and scholar has been described as “recuperating the visual and audial back into the theoretical-critical.”⁶

The Unfaithful Octopus is guided by the ideas of Araya Rasdjarmrearnsook and Mieke Bal, but the exhibition also departs from them, and remakes their ideas into new creatures. In this way, the exhibition’s curatorial approach borrows from the irreverence, indirectness and mischievousness that I perceive in all of the artworks that I have gathered here.



Because they are all making use of and thinking about narratives from other artworks or literary texts or the media, these artworks can all be considered a kind of *adaptation*. But the artists are, as is plainly evident, not attempting to replicate exactly or even closely the various sources that they have studied. These artworks are emphatically *unfaithful* responses to their artistic, literary and media precedents. Bal argues that “judging adaptations in terms of fidelity is untenable” and proposes instead that we “see the relationship between the later and the earlier text as friends, with loyalty but without exclusivity, with affection but not with blinding passion.”⁷ In this conception, an adaption can be loyal without being faithful; it need not replicate in order to explicate or illuminate. There is an intelligence in form: Araya warns of the folly of “adapting a structure of writing to an artwork that’s incompatible with that structure.”⁸

⁵ Bal, *Image-Thinking*, 8.

⁶ Lauren Fournier, *Autotheory as Feminist Practice in Art, Writing, and Criticism* (Cambridge and London: MIT Press, 2021), 17.

⁷ Mieke Bal, “Intership: Anachronism between Loyalty and the Case,” *The Oxford Handbook of Adaptation Studies*, ed. Thomas Leitch (Oxford and New York: Oxford University Press, 2017), 182-5.

⁸ Araya, *I Am An Artist (He Said)*, 380.

The artworks in this exhibition comprise film and moving image, sound and installation, painting and text, seating and embroidery. They respond to sources including classical Thai poetry adapted from Javanese folk talks, and media images of the ongoing Ukraine war (for Araya Rasdjarmrearnsook), Greek mythology and Italian baroque painting (for Mieke Bal), Spanish plays adapted from other Spanish plays (for Ricardo de Baños and Alberto Marro), CCTV surveillance footage from a mall built on the site of a bombing (for CAMP), a 1938 Thai novel and its many cinematic versions (for Chulayarnnon Siriphol), the acoustic and poetic works of a nearly-forgotten historical figure from Johor Bahru recorded in 1917 and stored in a Berlin sound archive (for Fyerool Darma), a modular, abstract chair based on modular, abstract sculptures (for Thao Nguyen Phan's remaking of designs by Diem Phung Thi), and a 1979 Chinese animation based on a novel that adapts ancient mythological tales that are Indic in origin (for Ian Tee).

These works are unfaithful adaptations of these diverse sources; they reach back into the past to study these various artistic and literary and media precedents, and bring them into the here, the now, the contemporary. Bal suggests "a thought-image" for time: an octopus, with its many tentacles protruding in all directions and sucking up "the cultural nourishment called attention, engagement, dialogue."⁹ She describes (or rather, imagines) that "the main body of my pet octopus consists of the first temporal aspect, category or idea...: the contemporary."¹⁰ This is the position in spacetime from which the artists in this exhibition do their image-thinking, including making their unmistakably unfaithful responses to the art, literature and media that they seek out and suck up with the many suction cups on the many tentacles of their practices.



If we take a seat, and watch *Reading Inaow for Female Corpse* (1997), we may notice that the camera moves several times. We see, at first, a wide angle: two bodies. One is seated, and reading: this is the artist, Araya Rasdjarmrearnsook, and this is the first moving image artwork she has made. The second is supine,

⁹ Bal, *Image-Thinking*, 133.

¹⁰ Bal, *Image-Thinking*, 133.

and motionless: this is a corpse, belonging to an anonymous woman whose body was being held in a mortuary in northern Thailand. We see, later, a close up: the artist's face, impassive and intent, reading aloud in soft and breathy tones. Another close up: the corpse's skin, or rather, the skin of the unnamed woman's corpse, jaundiced, greying, as if congealed. And another: a book, in Araya's hands, its edges softened with use and its paper yellowed with time and its pages densely printed with text.

The book is *Inaow*, also spelled *Inaow*: a Thai literary classic, written in verse, said to date back several centuries, and to have origins in the Javanese Panji Tales. Araya reads from *Inaow* to the corpse; as the artwork's title suggests, she reads for the corpse. Perhaps we can see this as Araya's response to the often romantic tales. And what is the corpse's response to her melancholic intoning from this much-loved book?



If an octopus were a book, it would be one of those rare volumes that is read as avidly by scientists and artists, positivists and poets. An octopus is a creature that holds an enduring fascination for many. Said to be unusually clever, an octopus has not only a large brain-to-body size ratio, but a uniquely dispersed intelligence spread between mini-brains in each of its tentacles, and a doughnut-shaped brain wrapped around its oesophagus. An octopus is also said to be strangely empathetic: skilled in the use of disguise, known to sacrifice itself for its offspring, and capable of recognising human faces. Its blood is blue, and it has three hearts.

The creature is often taken up as a fertile vessel for many wild and metaphorical imaginings. Sometimes, reality is enough: at the time of writing, it was reported that a team comprising invertebrate biologists and marine ecologists had discovered the world's largest known gathering of octopuses, some 20,000 of them, living more than ten kilometres beneath the ocean's surface.¹¹ And sometimes, fantasy comes cloaked in facts: in 2018,

¹¹ Katrina Miller, "Atop an Underwater Hot Spring, an 'Octopus Garden' Thrives," *The New York Times*, 23 August 2023, <https://www.nytimes.com/2023/08/23/science/biology-octopus-garden.html> [accessed August 2023].

an article published in a respected scientific journal noted that “the genome of the Octopus shows a staggering level of complexity with 33,000 protein-coding genes more than is present in *Homo sapiens*” and that the creatures “have an evolutionary history that stretches back over 500 million years.”¹² This led the authors of the a peer-reviewed article to speculate that the octopus may have “an extraterrestrial origin”—that is, that this lifeform came from another planet, “or more realistically from the cosmos at large.” While acknowledging that this explanation “of course runs counter to the prevailing dominant paradigm,”¹³ the 33 authors (who hail from universities in 12 countries) insist that “the possibility that cryopreserved Squid and/or Octopus eggs, arrived in icy bolides several hundred million years ago should not be discounted.”¹⁴ This point is illustrated with a diagram in which an image of a squid plus an image of a virus are seen to lead directly to an image of an octopus.



Fragments of the *Inao* appear in several of Araya’s artworks and writings. In an early sculptural installation called *The Lovers* (1993), black sheets of rubber are inscribed with verses handwritten in white wax pencil, then draped over high-backed chairs that are watched over by faceless white plaster busts. Two of the chairs are identical, while a third has a different appearance. Does the work suggest a narrative of triangulated love, perhaps, and of loss? In a book called *I Am An Artist (He Said)* (2005), Araya writes of a night that “felt magical” during which she—or rather, the masculine persona of “he” that she intermittently adopts throughout the book—“sat down to read classic Thai literature such as *Inao*.” Describing “the part in which [the character named] Inao enjoys a garden walk with three ladies,” Araya quotes (or, perhaps, unfaithfully adapts) an excerpt of the writing:

¹² Edward J. Steele, Shirwan Al-Mufti, Kenneth A. Augustyn, Rohana Chandrajith, John P. Coghlan, S.G. Coulson, Sudipto Ghosh, et al, “Cause of Cambrian Explosion - Terrestrial or Cosmic?” *Progress in Biophysics and Molecular Biology* 136 (2018): 11.

¹³ Steele et al, “Cause of Cambrian Explosion,” 11.

¹⁴ Steele et al, “Cause of Cambrian Explosion,” 12.

Invite the ladies to walk along / admire
the floral profusion of this beautiful
garden / some sprouting lush green leaves
/ others unfolding the buds of flowers / pick off
sarapee like celestial necklaces / so the lady tucks it
in her hair / reach upward to pick alluring lamduan /
put them on the blanket over Scarvati.¹⁵

Immediately after this, she (or rather, “he”) “drove to buy a three-metre-tall *lamduan*, or white cheesewood tree, to plant next to my front stairs... I didn’t grow any fruit trees, only row after row of sentimental trees.”¹⁶



Mieke Bal insists on the importance of seating in an exhibition. While recognising that “video is a time-based art,” she also wishes for paintings to get “an equal opportunity for temporality.” Bal argues that the “(physical) element of comfort and time is...intellectual, political and artistic all at once” and that seats “become material ‘thought-images’” akin to the dark stage in a theatre.¹⁷

It is while seated that Araya reads to—speaks to and reads *for*—the dead, in *Reading Inaow for Female Corpse*. And it is while seated that she embroiders pastel pink flowers over greyscale photographs from media reports of war. It is while seated that we may commune with the artworks in this exhibition, and enmesh our image-thinking with the image-thinking that is happening within these artworks.



¹⁵ Araya, *I Am An Artist (He Said)*, 67-8.

¹⁶ Araya, *I Am An Artist (He Said)*, 68.

¹⁷ Bal, *Image-Thinking*, 7.

The seating in this exhibition was made by the celebrated contemporary artist Thao Nguyen Phan (1987—), adapted from designs by her little-known modernist forebear, the modernist artist Diem Phung Thi (1920-2002). The forms of the chairs—which were originally made for public libraries in France, where Thi lived for most of her life—are adapted from Thi’s sculptures, which are sometimes abstract, sometimes figurative, and usually modular in form.

Phan, who shares a birthday with Thi, writes that “my early obsession with her has turned into a lifetime appointment.”¹⁸ In part in dialogue with Phan’s ongoing artistic research on Thi, I am currently in the process of conducting art-historical research on the artist, which to date has included the sourcing and translation of thousands of words of writings about Thi, from French and Vietnamese newspapers, exhibition catalogues, and other publications,¹⁹ among other activities. Wandering around historic religious and imperial sites in Hue, where Thi was born and died, I was struck by the ways in which her modular forms seem to be (unfaithful) adaptations of elements in their architecture and ornamentation. My engagement with and learning from the artworks in *The Unfaithful Octopus*, which follows a decidedly curatorial rather than art-historical mode of image-thinking, nevertheless enlarges and enriches my approach to this ongoing art-historical research on Diem Phung Thi.



The artists in this exhibition live and work in Amsterdam, Bangkok, Chiang Mai, Ho Chi Minh City, Mumbai, and Singapore; they were born between 1946 (Bal) and 1994 (Tee). They are joined by the filmmakers Ricardo de Baños (1882-1939) and Alberto Marro (1878-1956), who lived and worked in Barcelona and were early pioneers in silent film, and by the artist Diem Phung Thi (1920-2002) who lived and worked in Hue, then Paris, then Hue.

¹⁸ Thao Nguyen Phan, “Thao Nguyen Phan on Diem Phung Thi: The Metamorphosis of Signs,” *et al. vol 2*, Cobo Social, 18 January 2021. <https://www.cobosocial.com/dossiers/art/et-al-vol-2-2021-thao-nguyen-phan-on-diem-phung-thi-the-metamorphosis-of-signs/> [accessed August 2023].

¹⁹ This research is funded by a Start-Up Grant (number 03INS001578C420) from Nanyang Technological University, Singapore.

An unusual geography emerges in this constellation. If it were an octopus, its main body would be Southeast Asia, with its tentacles stretching into South Asia and Europe. An octopus uses its tentacles to swim and to eat. Perhaps a regional approach to curatorial and art-historical image-thinking enriches so-called “global” approaches insofar as it engages them in dialogue, and devours them like an octopus’s suction cups devour thought-images.

An undisciplined temporality—contemporary and modern—also arises in the exhibition, which includes three newly commissioned artworks (by Fyerool Darma, Ian Tee, and Thao Nguyen Phan remaking designs by Diem Phung Thi), as well as recent works (by Araya Rasdjarmrearnsook) which have never before been exhibited, recent works (by Mieke Bal and Chulayarnnon Siriphol) and slightly less recent works (by CAMP, from 2008, and Araya, from 1997) never before seen in Singapore, and a 1908 film (by de Baños and Marro). Several of these works respond to sources that are ancient, yet alive.



Image-thinking, according to Bal, can happen “methodically as well as accidentally.”²⁰ She has proposed the term “accidental abstraction” to describe artworks in which “something that happens, outside of any will” enters the image, and thus enters the time of the artwork: “that fragile temporality that quivers like the wings of a butterfly.”²¹

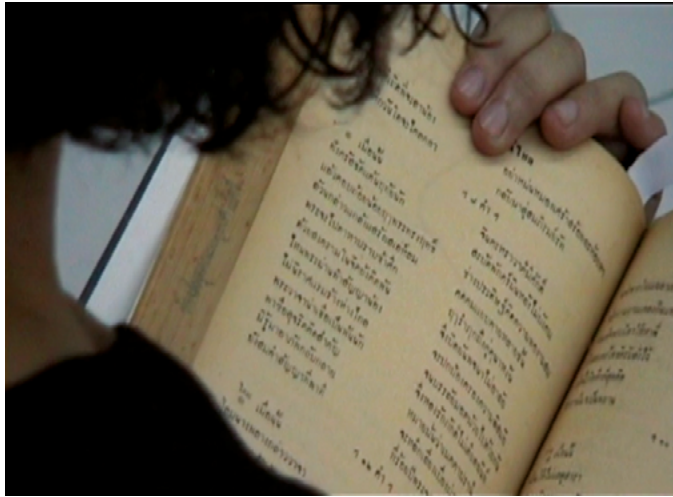
Do octopuses have accidents? Can we imagine a story written in an octopus’s ink? Would this ink be fragile, or fluttering?

Is this image-thinking?

²⁰ Bal, *Image-Thinking*, 8.

²¹ Mieke Bal, *Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens* (London and New York: Bloomsbury, 2013), 198-201, 204.

Araya Rasdjarmrearnsook



Reading Inaow for Female Corpse (Lament Series)

1997

Single-channel video with sound
7 minutes

The artist reads to an anonymous corpse from the Thai epic poem called *Inaow*, also spelled *Inaow*. This tale in verse is adapted from the Javanese legends called Panji tales; both are centuries old and often retold. Passages from *Inaow* recur in many of Araya's works: sometimes as text, sometimes as spoken word, and (as here) sometimes in enchanting song. Araya writes that “the blurring of the line that separates artists and writers, art and literature, comes from a simple premise that all art forms—painting, music, literature—aren't just about form but also about finding a space to store energy, intellect, emotions and ideas.”



2022.3 and 2022.4

2022

Embroidery on digital C-print on canvas
125 x 255cm and 125 x 205cm

The artist embroiders flowers over images taken from news stories covering the ongoing war in Ukraine. The embroidery is done by hand; the images are sourced, remixed and printed using digital tools. The precise origins and narratives of the images may be obscured; the precise nature of the flowers may be unclear. Araya speaks of “withered flowers, dead branches, dead birds” as part of “a possibility of a girl to know death.” Her mother died when she was three years old, and her artwork has often returned to this experience of loss.

Araya Rasdjarmrearnsook (b. 1957) is an artist, writer, and educator who lives and works in Chiang Mai.





and creates new versions
of old images instead.



between past and present
as a two-way street;

Mieke Bal



Pre- and post-,
before and after can have a dialogue;

It's About Time! Reflections of Urgency

2020

Single-channel video with sound

31 minutes

The artist calls this work a “theoretical fiction,” and uses it to revisit her concept of “pre-posterous history,” first articulated in a 1999 book which opened with the line: “quoting Caravaggio changes his work forever.” Fragments of historical artworks, literary works, and other narratives emerge and recede within the essay film.

Mieke Bal (b. 1946) is an artist and scholar who lives and works in Amsterdam.

Ricardo de Baños and Alberto Marro

Don Juan Tenorio

1908

Single-channel silent film

14 minutes

The legend of Don Juan is often retold. This early Spanish film is adapted from an 1844 play, which is in turn a response to another play dating to 1630. Instead of lengthy passages of dialogue and soliloquy, the film revels in the visual spectacle enabled by the then-new technology, including with an impressive sword fight.

Ricardo de Baños (1882-1939) and Alberto Marro (1878-1956) were filmmakers who lived and worked in Barcelona



CAMP

Capital Circus

2008

Single-channel silent film

14 minutes

Over a hundred people are followed in footage adapted from 208 CCTV cameras here, filmed in a large mall. The subjects signed a release form granting permission for their footage to be used in this way. Their individual stories are woven together to form a new narrative that draws obliquely on the history of the mall, which was built on the site of a bombing.

CAMP (formed 2007 by Shaina Anand, Sanjay Bhangar and Ashok Sukumaran) describe themselves as “not an ‘artists collective’ but rather a studio,” and are based in Mumbai.



Chulayarnnon Siriphol



Forget Me Not 2018

Single-channel film with sound
90 minutes

Watercolour on shoji paper with lightbox

The artist and director plays the role of both protagonists in this adaptation of the 1938 Thai novel titled *Behind the Painting* written by Siburapha, which has been made into several feature films. The accompanying painting, which appears in the film, reimagines the work at the centre of the narrative. This work is the culmination of several years Chulayarnnon spent in dialogue with Siburapha's story and its many retellings.

[Chulayarnnon Siriphol \(b. 1986\) is an artist and filmmaker based in Bangkok.](#)





Fyerool Darma with Aleezon, Sharmini Aphrodite, berukera featuring Erik Flower

Pathfinder

2023

Shaped plywood, vinyl acrylic (Vinylfarbe; Lefranc & Bourgeois), printed polycotton on reupholstered camping chairs with pigments and coating (Samurai2K), 7mil polyester film, sound
13 minutes

In this newly commissioned artwork, the artist provides customised, portable seating. One accompanying sound recording was arranged and produced by the artist's collaborators berukera and gr834\$ternl4if using a DAW with the plugin Berlin Techno Kit. Fyerool combines archival research and speculation around a historical figure named Erik Flower, formerly known as Muhamad bin Hadji Abdurahman, who was born in Johor Bahru and resettled in Berlin in 1917, and who Fyerool encountered in a 2021 essay by meLê yamomo (titled "Acoustic Epistemologies and Early Sound Recordings in the Nusantara Region: Phonography, Archive, and the Birth of Ethnomusicology") that describes his acoustic and poetic works that were recorded in 1917 and stored in a Berlin sound archive. A second sound recording narrates a seance with Flower.

[Fyerool Darma \(b. 1987\) is an artist based in Singapore.](#)



Diem Phung Thi remade by Thao Nguyen

Seating
c. 1970s remade 2023

Throughout this exhibition, seating is provided. The artist Thao Nguyen Phan produced these chairs from designs made for a public library in France by the artist Diem Phung Thi (1920-2002), who in turn based their reconfigurable forms on her own modular abstract sculptures. Thao Nguyen Phan has made several works in dialogue with Diem Phung Thi's practice. The provision of seating throughout this exhibition is inspired, in part, by Mieke Bal's reflections on her own exhibition-making; she writes: "I contend that seating, benches or chairs, participate in the image-thinking endeavour, and become material 'thought-images.'"

Diem Phung Thi (1920-2002) was an artist based in Hue and Paris. Thao Nguyen Phan (b. 1987) is an artist based in Ho Chi Minh City.



1



2



3

- 1 Seating designed by Diem Phung Thi at the library of the Bayeux Museum, France, 1980
- 2 Diem Phung Thi (at right, in blue) with seating she designed at the library of the Bayeux Museum, France, 1980
- 3 Diem Phung Thi preparing a public sculpture in stone, France, 1982



Ian Tee

《爹爹，我把骨肉还给您》

2023

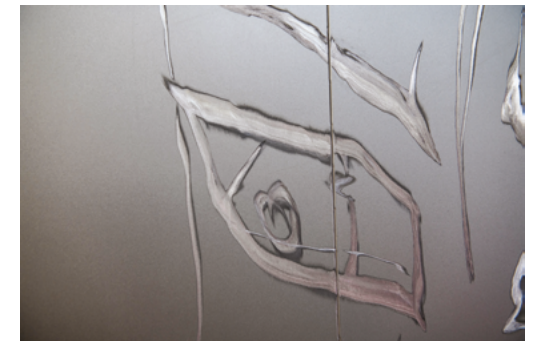
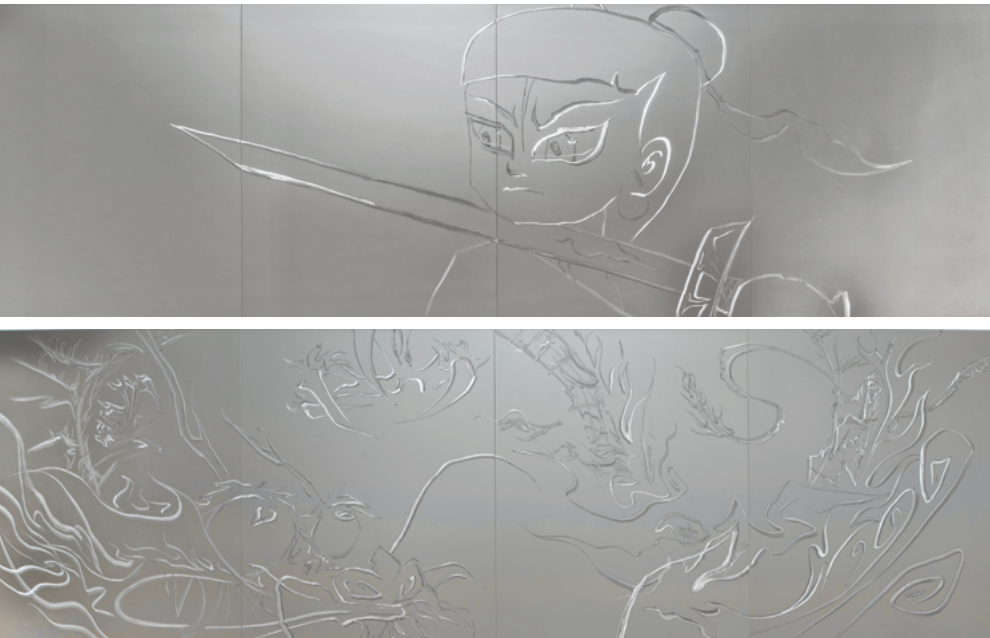
Destroyed aluminium composite panels

8 panels, each 150 x 120cm

Acrylic on wall

The artist calls these newly commissioned artworks “paintings.” They are made using an angle-grinder and aluminium sheeting. The accompanying text, which may be loosely translated as “to eviscerate one’s bones and to return them to one’s father,” is taken from the 1979 animated film, *Nezha Conquers the Dragon King*, which is adapted from an often-retold tale from Chinese mythology. The figure of Nezha, often depicted as a child, is a protection deity known as the Marshal of the Central Altar (中壇元帥), may in turn be based on figures from Indic mythology, including a character in the Ramayana.

Ian Tee (b. 1994) is an artist based in Singapore.





Programmes

Friday 12 October 2023, 6pm

Artists' Talk with Chulayarnnon Siriphol, Fyerool Darma, and Ian Tee, in conversation with Roger Nelson.

Friday 20 October 2023, 4pm

Online lecture by Mieke Bal, presented as part of the NTU Distinguished Lectures in the Humanities Series, organised by Art History in the School of Humanities at NTU.

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