

ART SG 12 - 15 JAN 2023

E-CATALOG

E D D Y

SUSANTO

Neighbor Records



MUJAHIDIN

NURRAHMAN

Spectrum of Conflict

ArtSociates

Booth FC13



Neighbor

Records

# Eddy Susanto

ArtSociates Booth FC13

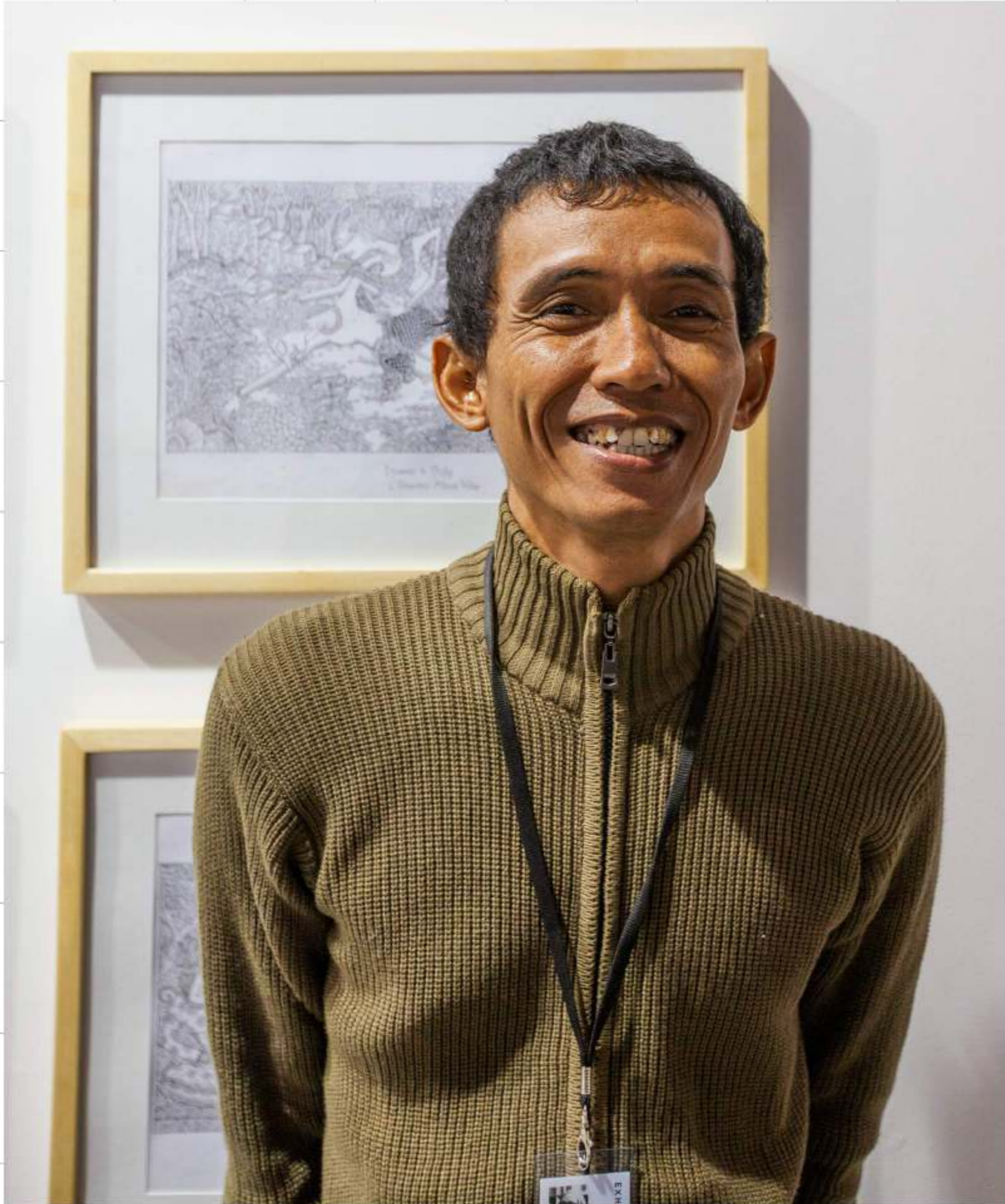
ART SG

12 - 15 JAN 2023

MARINA BAY SANDS SINGAPORE



# Eddy Susanto



Eddy Susanto, born in Jakarta, May 12, 1975. Lives and works in Yogyakarta, Eddy Susanto is one of ArtSociates's most important artists. He studied graphic design before embarking in his art career; this was possibly the influence to his prudent, erudite approach in art. His artworks are created by conducting extensive researches on certain points in history, exploring the notions of historical narratives and the development of identity. They portray fragments of local history parallel to the world's history, interpolating cultural identity of the East into the historical elements of the West.

Eddy's paintings mostly incorporate Javanese passages in its native hanacaraka script, taken from several important Javanese pieces of literature. His series of Sembilan Mata Hari Centhini (2012), for example, was created around the analogy found between the character of Mata Hari and the dance movements described in Serat Centhini, and his works titled Java of Dürer (2011) – the artwork that earned him the accolade of Bandung Contemporary Art Award #2 in 2012 – replace Albrecht Dürer's engraved lines with passages from Babad Tanah Jawi.

Eddy has showcased his painting series in various national and international exhibitions. Solo exhibitions worth considering include The Irony of Ruralism, Art Jakarta, Jakarta (2018); Project 10+3, Baik Gallery, Seoul, South Korea (2018); Occultism: A Shared Phenomenon, ArtStage Jakarta (2017); Kalatida Toward Capitalism, ArtStage Singapore, Singapore (2017); Java Script, National Gallery of Indonesia, Jakarta (2015); The Passage of Panji: Memory, Journey and Desire, Lawangwangi Creative Space, Bandung (2014); Albrecht Durer and the Old Testament of Java, Galerie Michael Janssen, Singapore (2014); and Matahari Centhini, Lawangwangi Creative Space, Bandung (2012).

He also has participated in numerous group exhibitions. To mention a few: JAVA Art Energy, Institut des Cultures d'Islam, Paris, France (2018-2019); Singapore Biennale, Atlas of Mirror, Singapore Art Museum (2016-2017); ArtJog IX, Universal Influence, Yogyakarta (2016); Southeast Asia Platform, ArtStage Singapore, Singapore (2014); Indonesia Art Award 2013, National Gallery of Indonesia, Jakarta (2013); ArtJog: Maritime Culture, Yogyakarta (2013); ArtJog: Looking East, Yogyakarta (2012); Bandung Contemporary Art Award #2, Lawangwangi Creative Space, Bandung (2012); and ART/JOG/11, Yogyakarta (2011). His accolades include Indonesian Presidential Museum Collections, Bogor (2014); finalist of Indonesian Art Award 2013, Jakarta (2013); winner of Dharmawangsa Award, Nyoman Gunarsa Museum, Bali (2012); finalist of UOB Painting #2, Jakarta (2012); and Bandung Contemporary Art Award #2 winner.

Eddy

Susanto

Neighbor Records



In his latest series of works, Eddy Susanto examines the book and manuscripts of Babad Tanah Jawi and Pararaton with maps of metropolitan cities that have a history of colonialism. Eddy conveys a lot of puzzles in his work because there are layers of images between the maps. The drawings Eddy adopted are from mannerist-engraving experts from the late 1500s to the 1700s such as Jan Saerendam, Jan de Visscher, and John Scott. There were probably many mannerists or 'cerdik-pandai' until Western craftsmen practiced engraving at that time. The knowledge that developed messages gave birth to printing technology, which became very popular for spreading news, religion, and pictures—the embodiment of ideas. It can be seen in Eddy's work on the ancient Javanese scripts that Eddy did constructively form shading, which makes the picture that was made previously complete. This is his trademark, becoming increasingly sharp and developing into wilder layers.

A re-copying of the Babad Tanah Jawi text, which is a literary work in the form of a macapat song, contains the history of Java down to the genealogy of its rulers. Starting with the prophet Adam, who passed down Hindu gods, he then handed down the Mahabharata figure to the Panji story character in the Kediri era, then the Pajajaran area, Majapahit, Demak, and Pajang, to the Mataram Sultanate. Although there are many babads, some of which deal with a particular area (Babad Madura), period (Babad Kartasura), or event (Babad Pacina), the "mother" of all the main chronicles is the Babad Tanah Jawi.

Furthermore, Eddy also filled in the pictures with text from the Pararaton fiber, which is a manuscript of palm fiber written in middle Javanese.

Middle Javanese is a transitional text from old Javanese to new Javanese. Pararaton is divided into two segments, and its contents are a collection of prose with a long story about the struggle for the throne, Ken Angrok, Ken Dedes, and the Bubat war. If we talk about the writing of the provisions of an area in history, we can see references to primary sources that can be used as an example of the legitimacy of a territory in the form of inscriptions carved into stone in an area. One of the functions of some prasasti is to be a sign of sima, or a tax-free gift from the king or officials to the people in a certain area who have exercised their power. The inscription on this ancient Javanese script has become a "migration reminder" tool. The sign Sima, or "occupied land," which means a piece of productive land, is a juxtaposition in Eddy's work on seeing the big productive cities that were conquered by colonialism. The status of this land ownership in Java during the kingdom era belonged to the kingdom, and the residents who lived and worked were required to pay taxes on a regular basis, with the exception of when an area was granted sima status.

Eddy describes the historical years of cities like Batavia being controlled by the VOC and changing their name from Jayakarta to Batavia on May 30, 1619. Then, the establishment of a British trading post in Singapore, which was formerly called Temasek or Tumasik, in 1819 by Sir Stamford Raffles led to its establishment as a British Colony. This event is generally understood as marking the founding of the colonial city of Singapore. Kuala Lumpur has its roots in the 1850s, when the chief of the Malay Klang tribe sent Chinese upriver from China to open new, bigger tin mines where Kuala Lumpur had previously been rich in tin. They landed at the confluence of the Gombak River (formerly Sg. Lumpur, meaning Muddy River) and Klang River (Klang River) and set up a mine in Ampang. Later, tin mines were opened in Pudu and Batu.



It is said that, according to Eddy, these geniuses must have been born in the metropolitan cities of their time. Record, map, and create an urban system. where Eddy presents imaginative scenes about Asia drawn by the mannerists Jan Saerendam, Jan de Visscher, and John Scott, but in his subtle shading, Eddy fills in the two scripts. Did Eddy assume that the mannerists of the Renaissance era were equivalent to Carik (government administration), who wrote the Babad Tanah Jawi or the Brahmins, who wrote the palm fiber Pararaton? Almost all ancient Javanese manuscripts were composed by officials and religious people, namely Brahmin priests, up to Mpu. It is very common for the pujanastra to be dedicated to the king. As for spiritual and magical functions, it is usually used to hide a message, which is called smita or pasemon. So in ancient Javanese beliefs, the process of writing, copying and even reading manuscripts is a ritual of worship. This is a tradition that still exists and has survived among the Balinese indigenous people until now. On the one hand, the Babad Tanah Jawi no longer has a tantric yoga-literary culture such as the Serat Pararaton. The people of the Mataram sultanate era no longer had this culture, including the author of the Babad Tanah Jawi. Municipalities grow in size as political content and functions become increasingly complex.

Eddy Susanto deposited the cultural heritage of the archipelago, especially Java, amidst the constellations and contestations of world culture. Among his works, he juxtaposes two to three histories at once; some art circles might view this method as a deconstruction of the difference between "space" and "place," which has political content and was constructed or produced in a certain place as historical knowledge. To a certain extent, it is quite relevant if Eddy Susanto's works are observed from these aspects. However, his works are not the radical juxtapositions that are usually planned to cancel out their roles in the course of history.

**Axel Ridzky**

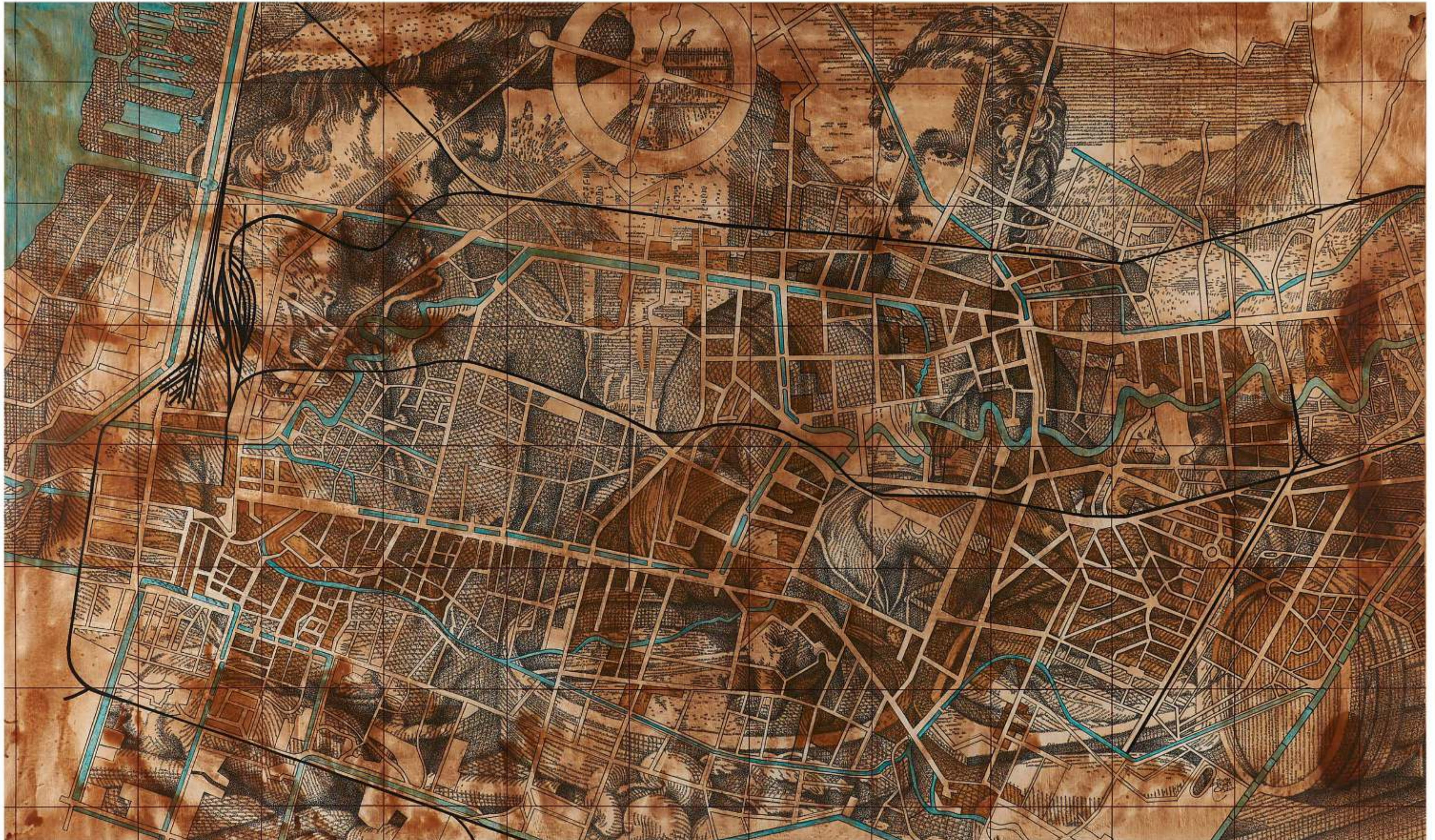
Eddy  
Susanto

*Batavia 1619, Babad Tanah Jawi after Jan Saenredam*

Acrylic and Drawing Pen on Canvas

150 x 250 cm

2022



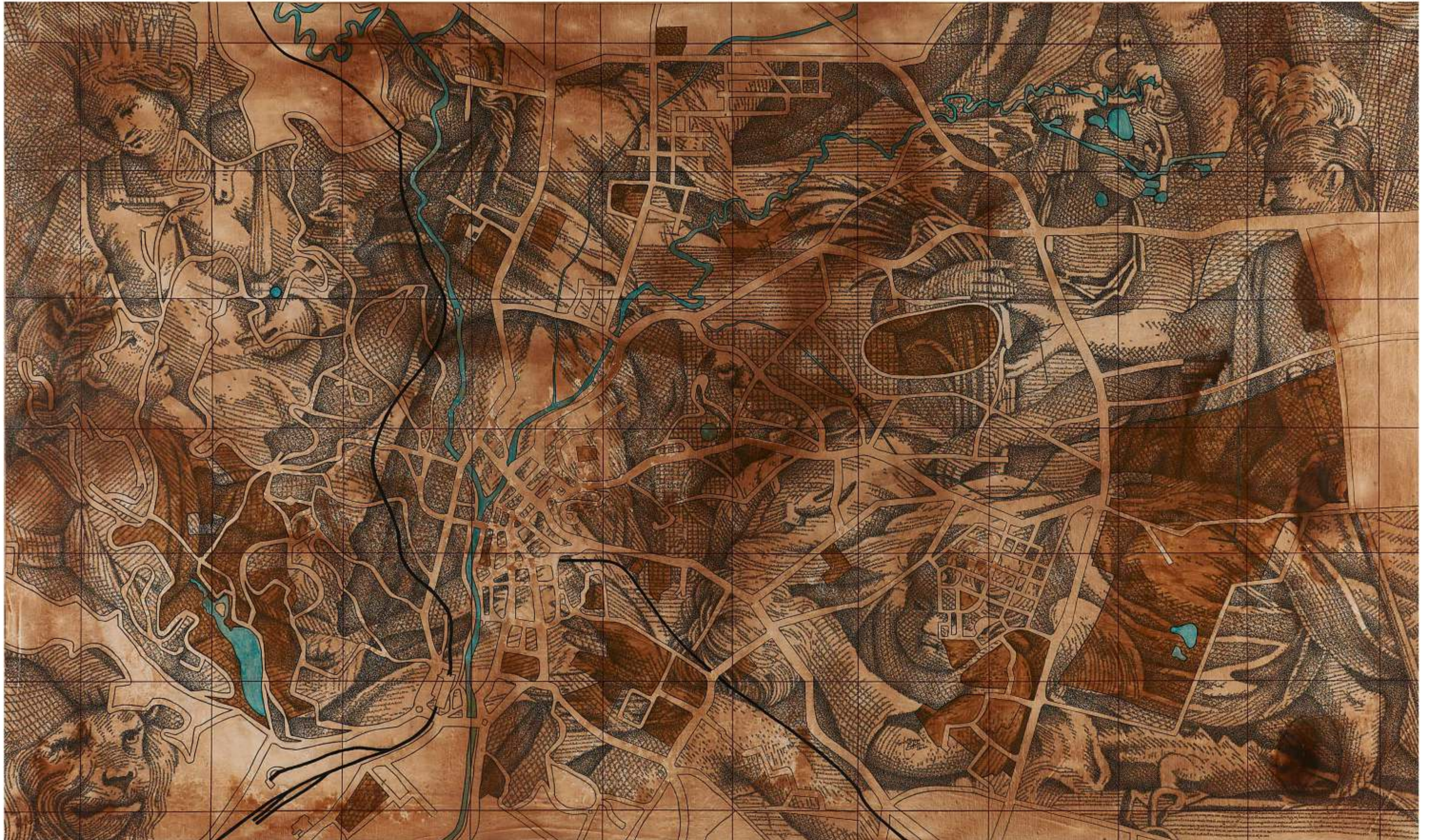
Eddy  
Susanto

*Kuala Lumpur 1850, Pararaton after Scott*

Acrylic and Drawing Pen on Canvas

150 x 250 cm

2022



Eddy  
Susanto

*Singapore 1819, Pararaton after Jan de Visscher*

Acrylic and Drawing Pen on Canvas

150 x 250 cm

2022



# MUJAHIDIN NURRAHMAN

Spectrum of Conflict

ArtSociates Booth FC13

ART SG 12-15 JAN 2023  
MARINA BAY SANDS SINGAPORE

AS

SG

# Mujahidin Nurrahman



Mujahidin Nurrahman is an artist who was born in Bandung (1982), where he also currently resides and works. He studied and graduated with a BFA degree in printmaking major from Institute Technology of Bandung. During his long tenure in art, that has spanned over fifteen years now, he has regularly participated in many exhibitions around the world.

His notable solo exhibitions are Dogmatic Desires, ArtSociates, Langgeng Art Foundation, Yogyakarta (2018); The Black Gold, Art Fair Tokyo, Tokyo, Japan (2017); Chamber of God, ArtSociates' booth in ArtStage Singapore, Singapore (2016); Essentia, Centre Intermondes, La Rochelle, France (2015); Hidden, JIKKA, Tokyo, Japan (2015); and Soft Power >< With All Reasons and Decisions, Lawangwangi Creative Space, Bandung (2014). He also consistently takes part in group exhibitions; among others are Gairah Seni Rupa Bandung, Semarang Gallery, Semarang (2019); Assemblage, Lawangwangi Creative Space, Bandung (2019); Power, Play & Perception, Gajah Gallery and Tabularasa Studio, Kuala Lumpur, Malaysia (2018); Jangan Sentuh, Visma Gallery, Surabaya (2017); Art Charity, Art Bazaar, Jakarta (2017); Waiting For It To Happen, Nadi Gallery (2016); VOID, Langgeng Gallery, Magelang (2015); The Language of Human Consciousness, ATHR Gallery, Jeddah, Saudi Arabia (2014); Yunnan International Prints 2012, Yunnan, China (2012); ART/JOG/11, Yogyakarta's Cultural Park, Yogyakarta (2011); ASYAAF, Seoul, South Korea (2009); and Re:(Post), Japan Foundation, Jakarta (2005). He won the Bandung Contemporary Art Award #3 in 2013.

Mujahidin's works are of immaculate artistry, as he painstakingly cut papers into intricate arabesque patterns from the images of rifles, bullets, and missile rockets. He displays high craftsmanship to articulate the notions of anathema and disquietude out of an otherwise delicate and decorative appearance, seemingly free from strife. Born into a devout Islam family, Mujahidin's artworks mostly addresses his concern with Islam and its stigmatized image in the world's eyes, how Muslims are branded with acts of violence and terrorism. To quote his statement in the catalog of Bandung Contemporary Art Award #3: "I depict one of the perceptions that the world has on Islam: behind the beauty, there is a strong perception of violence."



# Mujahid N. N. Nurrahman

## Spectrum of Conflict



## Nurrahman

Mujahidin Nurrahman's works are getting stronger in character by adopting arabesque patterns, which he uses as a basic form of paper cutting and looks very detailed. In his latest series of works here, the spiritual side of the Mujahidin is very deep. Two sides of the method are the expressive coloring and the paper cutting. The size of the paper plane is getting bigger, and the hole in the paper is getting smaller, and there are so many of them. It requires extraordinary patience and sensitivity.

It can be seen that some of Mujahidin's works focus on the basic shape of the circle and its play. In the treasury of appreciation, this circle is quite distinctive from Eastern culture and language. Mandala which is said to be in Sanskrit, means nothing but a circle. In its development, a circle decorated with colors and images directs the mind of the observer (or creator) inward from the outer rim towards deeper reflections on the purpose of life, the nature of the universe, and the substance and reality of God. The details of the meaning certainly vary depending on the individual creating or observing the pattern. Functionally, the mandala in each culture is very "serving." More or less, the goal is the same: to focus a particular individual or community on a narrative to encourage introspection and, ultimately, awareness of one's existence in the world. This awareness then allows for stillness, peace of mind. This visual language was and continues to be used as a meditative and spiritual tool in the belief systems of Buddhism, Hinduism, and Shintoism, and it also appears in Persian art as the Symbol of the Star of Ishtar, later from Mesopotamia, and figures in Mesoamerican and Native American architecture. Art like this is represented in various cultures and has been used from the past to the present.

Works in black and white are still present in this series because they represent dualism in representing the dark and light of Islam and the question of consciousness and unconsciousness, which is an important point in Mujahidin's works. The very iconic AK-47 weapon vector and its use for basic modules are still maintained, but in fact they are not very visible to the eye; they are getting fainter. Also, some of these vectors were found to be imperfect because the gun barrel seemed to be bent and directed, not straight, which then collided with each other but were orderly in their direction and composition.

According to Asmudjo J. Irianto in the Soft Power catalog, *"Weapons that are 'stored' in the Arabes pattern are like an invitation to save weapons and strength and emphasize subtlety and softness. How beautiful the world would be if every dispute was resolved in a peaceful way, finding common ground, diplomacy, in a soft way: soft power, without intimidation."*

Then, is there an effort to convey the symbolic meaning of the AK-47, which is no longer as popular as a few years ago and was attached to violence, terrorism, and resistance but still has an impression like a trauma that never goes away? Mujahidin use these weapon markers to express an inner conflict about the Islamic religion, which is stigmatized. Perhaps his attempt to disguise himself as serving the never-ending "conflict" puts more emphasis on inner problems and returns to a spiritual meaning. Mujahidin increasingly showing his spiritual side, perhaps meditative like Dhikr in their Islamic religion, a form of worship in which prayer is absorbed in the rhythmic repetition of God's name and attributes. Does this mean dualism between consciousness and unconsciousness?

When exploring ideas for visual forms, Mujahidin is always reflective of his subconscious, which is difficult to interpret. According to him, even though the origin of an idea is abstract and heavily depends on daily experience and perception, artists can turn what is abstract into something that is representational.

Mujahidin's work is to find a middle way between these two concepts, a slightly ambiguous gray area between the abstract and the representational, this is what is interesting. Mujahidin continues to explore the abstract ideas that exist within him from the perspective of Islam. In his consciousness, humans have the power within themselves to be controlled and find a middle way to remain humane. Mujahidin always ask: Is violence the only way to resolve a conflict? which will then leave an impression but, in the end it will not limit or hinder humans from moving on? The conflict eventually became history, which is said to have been written by those who won and came to power.

This idea may have been the impetus for the Mujahidin to continue producing new works, and it seems that they are developing toward a more biomorphic form. It appears that Mujahidin value his existence more in relation to the creation of nature. Even though the arabesque and mandala forms themselves organically adopt and are appreciative of natural forms. However, Mujahidin's works showed a more specific perspective and recalled forms that were related to what was already available in nature, such as plants, flowers, stars, the sun, the moon, and so on. This impression is also seen in the coloring effort. He colored the paper with acrylic paint using a different method before cutting it. This method usually uses a squeegee to sweep paint over the surface to produce a mixture of colors that are stacked in layers until spontaneous gradations occur. Very much different from the Mujahidin's sketching and paper-cutting process, there is tension that is more sweaty and full of calculation and precision. When the coloring process begins, there is an impression like a refreshing breeze. Mujahidin's expressive personality seemed to erupt on the other side. Methodical complexity which is quite rare, is found in his works.

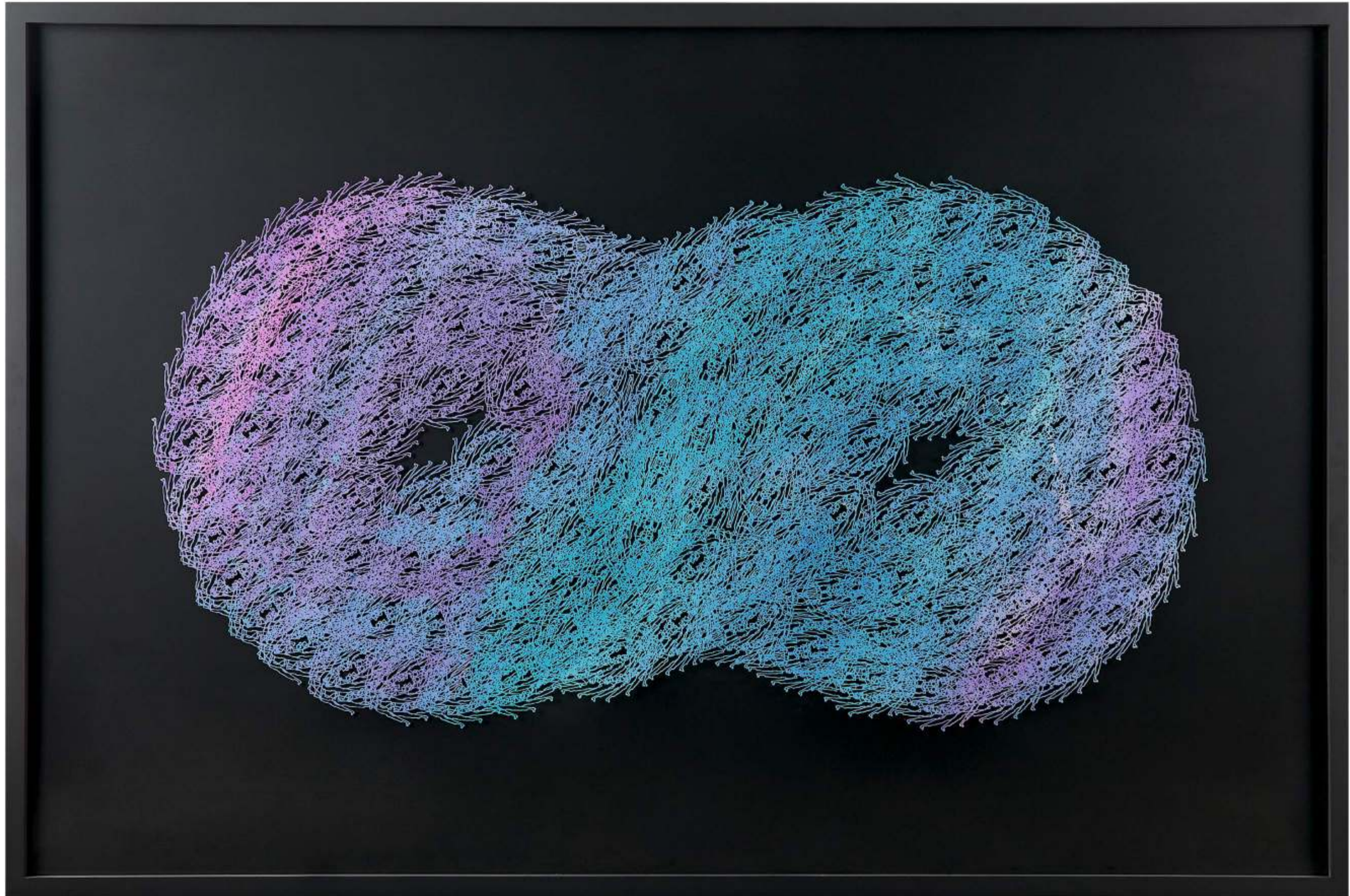
Mujahidin  
Nurrahman

*Twisted Infinity*

Acrylic on Handcut paper, Plexiglass, Multiplex, and Paint

110 x 165 cm

2022



Mujahidin  
Nurrahman

*Communication with Ancestor*

Acrylic on Handcut Paper, Plexiglass, Multiplex, and Paint

126 x 172 cm

2022



Mujahidin  
Nurrahman

*Procreate*

Paper Handcut, Plexiglass, Multiplex, and Paint

95 x 145 cm

2022



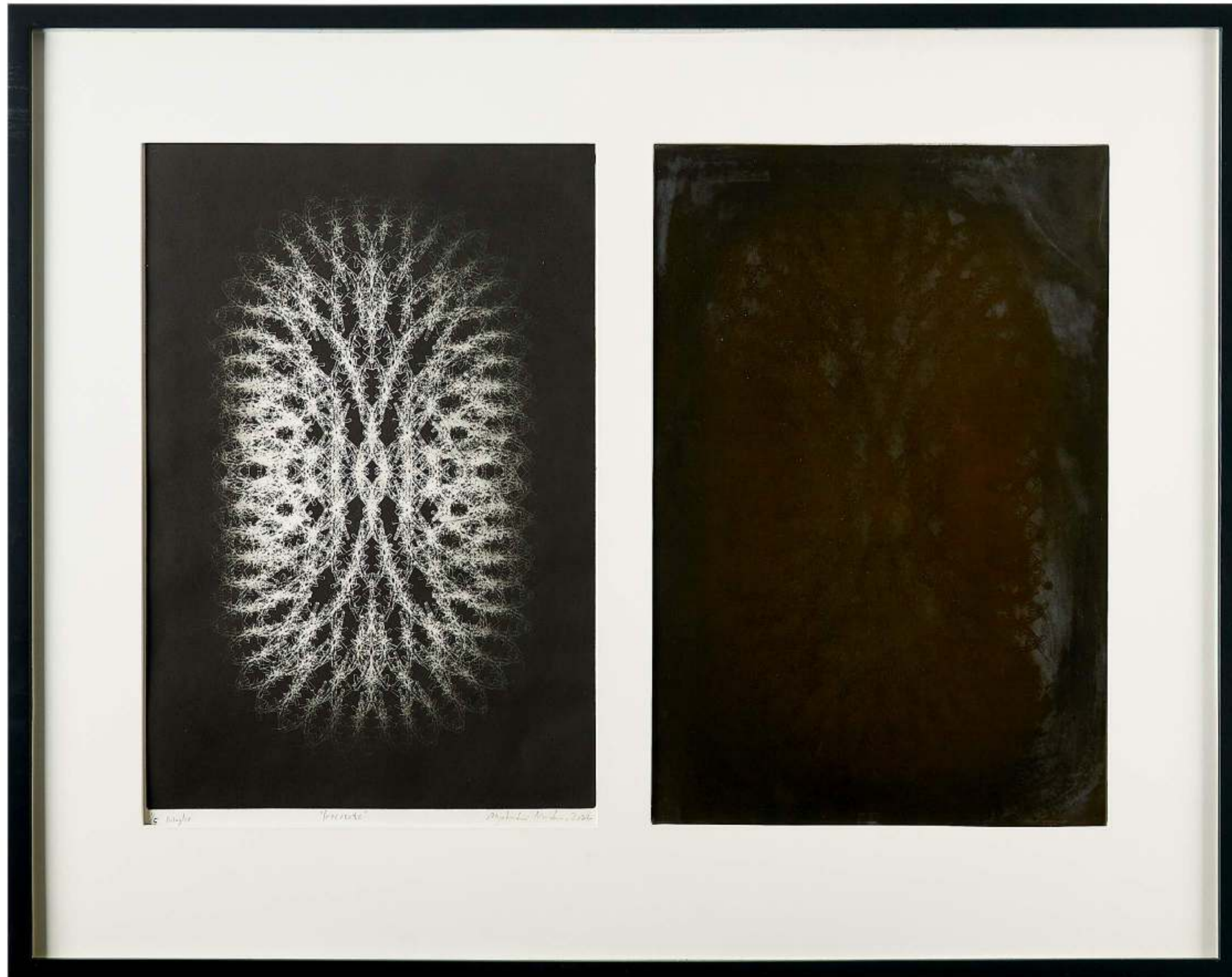
# Mujahidin Nurrahman

***Procreate***

Photo intaglio (1/5 Editions) and Copper (Matriks, One of a Kind)

85 x 108 cm

2022





Mujahidin  
Nurrahman

*In Bloom*  
Paper Handcut, Plexiglass, Multiplex, and Paint  
Diameter 127 cm  
2022



Mujahidin  
Nurrahman

*The Empire*

Paper Handcut, Plexiglass, Multiplex, and Paint

Diameter 127 cm

2022



Eddy  
Susanto



Mujahidin  
Nurrahman



Neighbor  
Records



Spectrum  
Of  
Conflict



# Eddy Susanto

## EDUCATION

**1994**

-Graphic Design, Modern School of Design, Yogyakarta

**1996**

-Graphic Design, ISI Yogyakarta, Yogyakarta

## ACCOLADES

**2011**

-Finalist, Bandung Contemporary Art Award, Bandung (BaCAA #1), Indonesia

**2012**

-Winner of Bandung Contemporary Art Award #2 (BaCAA #2), Bandung, Indonesia

-Winner, Dharmawangsa Award, Nyoman Gunarsa Museum, Bali, Indonesia (2012)

-Finalist, UOB Painting of the Year #2, Jakarta, Indonesia (2012)

**2013**

-Graphic Design, Modern School of Design, Yogyakarta

**2014**

-Indonesian Presidential Museum Collections, Bogor (2014)

## PAST EXHIBITIONS WITH ARTSOCIATES:

**2012**

-Bandung Contemporary Art Award #2, Lawangwangi Art & Science Estate, Bandung, Indonesia

- Mata Hari Centhini, Lawangwangi Art & Science Estate, Bandung, Indonesia

**2014**

-Albrecht Durer and the Old Testament of Java, Galerie Michael Janssen, Singapore

-The Passage of Panji: Memory, Journey and Desire, Lawangwangi Art & Science Estate, Bandung, Indonesia

**2015**

-Java Script, Galeri Nasional Indonesia, Jakarta, Indonesia

**2017**

-Spiritualitas Dalam Seni Rupa Indonesia: Pameran & Lelang Amal R.S. Salman Hospital

**2018**

-10+3 Project, Baik Art, Seoul, South Korea

**2019**

-Eclipse, Komunitas Salihara, Jakarta, Indonesia

**2020**

-A Decade Encounters with Eddy Susanto, Lawangwangi Creative Space, Bandung, Indonesia

## GROUP EXHIBITION :

**2008**

-G8, Bale Black Box Laboratory, Yogyakarta, Indonesia

**2009**

-FKY, Yogyakarta, Indonesia

**2010**

-Collaboration with Galam Zulkifli, Tramendum, Galeri Nasional Indonesia, Jakarta, Indonesia

**2011**

-Bandung Contemporary Art Award #1, Lawangwangi Art & Science Estate, Bandung, Indonesia

-E(art)H Project: Sin City, Galeri Nasional Indonesia, Jakarta, Indonesia

-ART/JOG/11, Yogyakarta, Indonesia

**2012**

-Bandung Contemporary Art Award #2, Lawangwangi Art & Science Estate, Bandung, Indonesia

-UOB Painting of the Year #2, Jakarta, Indonesia

-ArtJog: Looking East, Yogyakarta, Indonesia

**2013**

- ArtJog: Maritime, Yogyakarta, Indonesia
- Indonesian Art Award 2013, Galeri Nasional Indonesia, Jakarta, Indonesia

**2014**

- Southeast Asian Platform, Art Stage Singapore, Singapore

**2015**

- The Next Insight, The Sahid Rich Hotel, Yogyakarta, Indonesia

**2016**

- Art Project [Wonder Way of Wallacea], Lombok, Indonesia
- ArtJog 9, Universal Influence, Yogyakarta, Indonesia
- Singapore Biennale, Atlas of Mirror, Singapore Art Museum, Singapore, Singapore

**2018**

- JAVA Art Energy, Institut des Cultures d'Islam, Paris, France

**2020**

- Artjog Resilience, Yogyakarta, Indonesia

**SOLO EXHIBITION :**

**2007**

- Seabad Pers Kebangsaan: "Re-Design Front Page Newspaper", Gedung Indonesia Menggugat, Bandung, Indonesia

**2008**

- Seabad Pers Kebangsaan: "Re-Design Front Page Newspaper", Gedung Juang, Semarang, Indonesia
- Seabad Pers Kebangsaan: "Re-Design Front Page Newspaper", Newseum Indonesia, Jakarta, Indonesia
- Abad Partai Indonesia, Newseum Indonesia, Jakarta, Indonesia
- TANDA/NDATA, Domus Art Space, Jakarta, Indonesia

**2009**

- Pandu Bangsa Pandu Negara, Gedung Indonesia Menggugat, Bandung, Indonesia

**2009**

- The Alphabet, Blora Institute, Jakarta, Indonesia
- Pandu Bangsa Pandu Negara, Gedung Indonesia Menggugat, Bandung, Indonesia

**2010**

- 10 Bapak Bangsa 10 Ibu Bangsa, Domus Art Space, Jakarta, Indonesia
- Indonesia Menggugat (Collaboration with Galam Zulkifli), Gedung Kesenian Jakarta, Jakarta, Indonesia

**2011**

- Newseum Soccer, Kitabuku Art Space, Sanur, Bali, Indonesia

**2012**

- Matahari Centini, Lawangwangi Creative Space, Bandung, Indonesia

**2013**

- Panji: Encounter World Stories, Rumah Topeng dan Wayang, Setia Darma, Gianyar, Bali, Indonesia

**2014**

- Albrecht Durer and the Old Testament of Java, Galerie Michael Janssen, Singapore, Singapore

**2015**

- JavaScript, Indonesian National Gallery, Jakarta, Indonesia

**2016**

- Teosofi, Sukhavati Studio, Yogyakarta, Indonesia

**2018**

- Project 10 +3, Baik Gallery, Seoul, Korea

**2021**

- Renaissance of China (?), Semarang Gallery, Semarang, Indonesia

**2022**

- The Allegory : Java of Dante, Giudecca Art District, Venezia, Italy

# Mujahidin Nurrahman

## **EDUCATION**

**2007**

-BFA, Printmaking Major, FSRD ITB, Bandung

## **ACCOLADES**

**2013**

-Winner of Bandung Contemporary Art Award #3, Bandung

## **PAST EXHIBITIONS WITH ARTSOCIATES:**

**2013**

-Bandung Contemporary Art Award #3

**2014**

-Soft Power >< With All Reasons and Decisions (Solo Exhibition)

**2017**

-Spiritualitas Dalam Seni Rupa Indonesia: Pameran & Lelang Amal R.S. Salman Hospital

**2018**

-Dogmatic Desire (Solo Exhibition)

**2020**

- Trajectory: A Decade of Lawangwangi, Lawangwangi Creative Space, Bandung, Indonesia

**2021**

-Your Silence Will Not Protect You (Solo Exhibition)

**2022**

-Setelah Yang Lirada Lawangwangi Creative Space, Bandung, Indonesia

## **GROUP EXHIBITION :**

**2004**

-SM 3025, Soemardja Gallery, ITB, Bandung, Indonesia

-Pabrik Artifisial, Kedai Kebun Forum, Yogyakarta, Indonesia

**2005**

-Human+Space, Soemardja Gallery, ITB, Bandung, Indonesia

**2005**

-Re:(Post), Japan Foundation, Jakarta, Indonesia

**2007**

-Seven, Cemara 6 Gallery, Jakarta, Indonesia

**2008**

-B-Invasion, Canna Gallery (now CAN'S Gallery), Jakarta, Indonesia

-Survey, Edwin Gallery, Jakarta, Indonesia

-Siapa Salim, Galeri Nasional Indonesia, Jakarta, Indonesia

**2009**

-Bandung Art Now, Galeri Nasional Indonesia, Jakarta, Indonesia

-Dear Andry, Rumah Rupa, Jakarta, Indonesia

-Perang, Kata dan Rupa, Salihara Gallery, Jakarta, Indonesia

-ASYAAF, Seoul, South Korea

**2010**

-Room is Mine, Edwin Gallery, Jakarta, Indonesia

**2011**

-ART/JOG/11, Yogyakarta's Cultural Park, Yogyakarta, Indonesia

**2012**

-Yunnan International Prints 2012, Yunnan, China

**2013**

-BaCAA #3, Lawangwangi Art Space, Bandung, Indonesia

-SEA+ Triennial 2013, Galeri Nasional Indonesia, Jakarta, Indonesia

**2014**

-Melihat Indonesia, Ciputra Artpreneur, Jakarta, Indonesia

-The Language of Human Consciousness, ATHR Gallery, Jeddah

**2019**

-Libber Primus, Semarang Gallery,

**SOLO EXHIBITION :**

**2008**

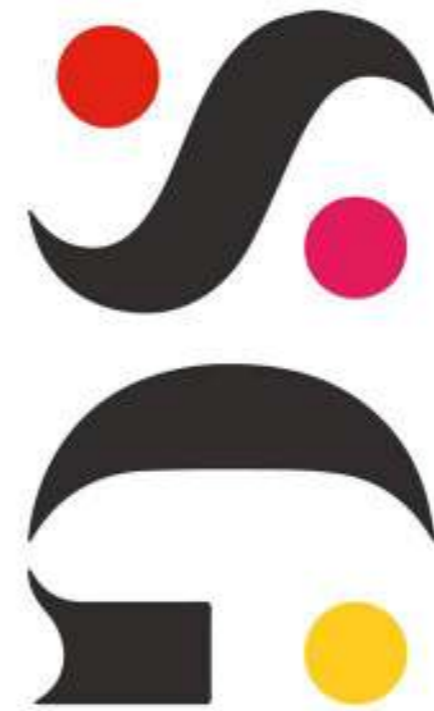
-In The End Of Time, Cemara 6 Gallery,  
Jakarta, Indonesia

**2010**

-Ornamen Kritis, Platform3, Bandung,  
Indonesia

# ART SG

12 - 15 JAN 2023  
MARINA BAY SANDS  
SINGAPORE



**ArtSociates**

**Booth FC13**

@artsociates.id  
www.artsociates.com

Andonowati (Director)  
+62 812 1476 946

ArtSociates  
Lawangwangi  
Jl. Dago Giri No 99, Mekarwangi  
Kec. Lembang, Jawa Barat