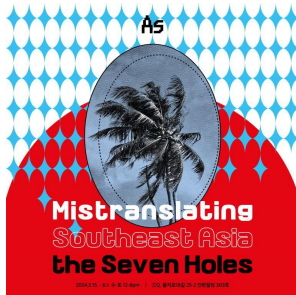


PRESS RELEASE

*Mistranslating Southeast Asia: the Seven Holes*  
(《남동아시아 오역하기: 7개의 구멍》) Exhibiting in Seoul



- ◆ **Date** 15 May - 1 June 2024. Wed - Sat, 12-8pm
- ◆ **Venue** 25-2, Eulji-ro 18-gil, Jung-gu, Seoul, Republic of Korea
- ◆ **Public opening** Saturday, 4pm, May 18, 2024
- ◆ **Research & Curation** AS(Moon Hayn and Jo Hyunah)
- ◆ **Entrance** The roller shutter doors at the entrance of the building are closed after 6pm on weekdays and all day on Saturdays. Please use the small gate in the lower right corner.

- ◆ The inaugural exhibition of AS shares the results of a year-long research project that proposes to redefine Southeast Asian art and art history.
- ◆ The exhibition was organized to investigate contemporary art history in Southeast Asia through a timeline and translated texts(Kor). AS wish to create a lasting network around it.
- ◆ We aim to continue to comment on and translate critical perspectives on the visual arts that shape collective memory in the Southeast and within Asia.
- ◆ The exhibition seeks to build an alternative archive of contemporary visual culture with other materials.
- ◆ AS suggests the seven holes we found in our research -colonialism, modernity, English, technology, religion, and assumptions- as both a problem and a clue.
- ◆ The exhibition explores the holes transplanted to Southeast Asia by the rulers - the West and Japan - through local art and then finds connections to the Korean art scene.
- ◆ Starting in Seoul, AS will serve as the basis for fieldwork at Asian art archives in Japan in the second half of 2024.

28 April 2024, Seoul — AS(Moon Hayn and Jo Hyunah) presents the exhibition *Mistranslating Southeast Asia: the Seven Holes* at ≡Q in Euljiro, Seoul, Republic of Korea. The exhibition opens on Wednesday, May 15, with an opening event scheduled for May 18, starting at 4 pm. Presenting the process and results of a year-long reading of ten articles summarizing artworks and art history produced in modern and contemporary Southeast Asia. The exhibition focuses on identifying “the seven holes” that embrace an art while simultaneously destroying the region and reveals the curators' translations and reference materials.

Transposing the Chaos of ancient Chinese mythology to Southeast Asia and delving into the forces of colonialism, modernity, English, technology, religion, and assumptions that have continually punctured life and art in the area, the exhibition looks for common themes that originate in Southeast Asian art that have, until now, remained largely unexplored in the Korean art world.

These subjects include artists' attempts to contribute to post-war nation-building and shaping, the movements of various national elites to move onto the international stage, civil disobedience movements against oppressive regimes and a cultural climate shaken by the capital of the great powers.

However, the 'holes' that the exhibition opens up also serve as a conduit through which individuals and groups advocate for the development of contemporary visual culture in unstable conditions. In *Misinterpreting Southeast Asia: the Seven Holes*, AS hopes to explore the contradictory roles of these holes, which have been both a critical survival condition for Southeast Asia and catalysts propelling it to become what it is today.

Reaching back a century from the Southeast Asian territories, the exhibition visually documents that the perspectives and narratives of the Southeast Asian art world continue to rise from small movements. Rather than fearing mistranslation, AS instead wished to adopt it as an honest companion and move towards art historical learning and information that transcends time and space.

In addition, the exhibition examines how Southeast Asia has been primarily perceived as a vacation destination for cheap leisure and has encountered historical turbulence, providing an opportunity to reflect on the commercialism that is ingrained within the region. Also, the section named 'Tropical Bookshelf(열대의 서가)' features literary outcomes, printed materials, and essays by Moon Hayn and Jo Hyunah that can influence the perception of contemporary Southeast and East Asian history and art. In this way, the exhibition seeks to create a network of artists and set an alternative archive for Southeast Asian art. In doing so, we believe that in our collective misreading, contemporary art history generates the possibility of a divergent trajectory.

---

To access the full release and the latest information on the exhibition, please visit the official website. You can also download Korean translations of the 10 featured essays in the exhibition from the website. please click [here](#). Photos of the exhibition will be uploaded after opening. We kindly request to indicate captions when using images.

---



Web Page



AS is a research and curatorial collective founded by Moon Hayn and Jo Hyunah. Its name reflects various meanings: “After Service / After School / After Study / After Scene / Art Study / Asia Study / Art in Southeast Asia.” Two researchers with institutionalized art education based on Western art history attempt to rewrite the history of visual art in Southeast Asia on their own, implying that such research must continue. Recognizing that the visual arts developed by the eight countries and region under Japanese influence before the Pacific War (Malaysia, Singapore, Indonesia, Hong Kong, the Philippines, Myanmar, Vietnam, Cambodia, and Indonesia) through their histories of colonization, war, and dictatorship is a missing piece of information in our “standard” art history education, we aim to examine artworks, exhibitions, archives and works that reflect the social perspectives of this period.

For further inquiries, Please contact us at the address below:

**Press Contact**

Moon Hayn: [haynmoon@gmail.com](mailto:haynmoon@gmail.com)

Jo Hyunah: [hyunayeo@gmail.com](mailto:hyunayeo@gmail.com) / [whgusdk101@naver.com](mailto:whgusdk101@naver.com)