

Acknowledgements

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PROJECT SPACE/SPARE ROOM

BUILDING 94: 23-27 CARDIGAN STREET, CARLTON



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Supported by

Managed by the RMIT School of Art

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PROJECT SPACE/SPARE ROOM



**Representation in the meaning of a metaphor
for a forest as endoscopy / links between locations**

HOANG DUONG CAM

Curated by PETER WESTWOOD

MONDAY 10 TO THURSDAY 27 MAY 2010

OPENING THURSDAY 13 MAY 5-7PM

FLOOR TALK THURSDAY 20 MAY 1-1.30PM



The Artist in Residence Program in the School of Art at RMIT University began in 2005 with overseas artists undertaking residencies at the Melbourne campus. In 2010 the School of Art is commencing a new feature to this program by hosting an annual residency for Vietnamese artists. Hoang Duong Cam was invited by the School of Art as an inaugural Artist in Residence for a residency 'by distance' to exhibit his project *Representation in the meaning of a metaphor for a forest as endoscopy / links between locations* in Melbourne. Hoang Duong Cam was born in Hanoi in 1974 and having graduated from the Hanoi Fine Arts University in 1996, now lives and works in Ho Chi Minh City.

In *Representation in the meaning of a metaphor for a forest as endoscopy / links between locations* Hoang Duong Cam digitally manipulates and constructs images that suggest metaphoric spaces evoking mazes or psychological 'forests'. Through the use of density and detail he evokes a psychological layering, suggesting the 'noises' of the urban environments that surround our inner consciousness. Within these densely layered worlds he inserts a small and seemingly insignificant image of his body, apparently ingrained and almost hidden, to suggest ideas that relate to our notions of 'self' embedded within our societal structure. Through digital mimicry evocating single photographs of vast and expansive urban sites, Hoang Duong Cam creates what ostensibly appear to be accurate and detailed records of locations and past events. He defines a world where one's ego, one's inner sense of 'self' has been lost or forgotten, or alternatively a world where, in amongst our urban layering, singular moments occur where we re-encounter or re-discover our souls.

Hoang Duong Cam's digital works suggest a type of diagnostic searching for self, a process of looking, not unlike the journey of an endoscope, searching through a layered 'map' where what appears to be photographic record is construction, and where our 'inner world' is projected to the outside world. Across several of these imagined geographical locations Hoang Duong Cam defines a sense of constancy, a world where the idea of 'self' may have lapsed, but where it is still held within the centre.

Each of the works in this series of complex spatial inventions are based on hundreds of small photographs painstakingly 'threaded' together digitally to portray the complexity of our constructed reality and its relationship to ideas of what individual consciousness may be. Hoang Duong Cam's figure is an every person, a small and insignificant identity entwined in the many 'petits récits' of one's individual experience. However he also places emphasis on both space and time, and visually remarks on the nature of scale in the world in order to amplify our awareness of oppositions, and to discriminate between the habitual process of automatic seeing as opposed to perceiving. In this Hoang Duong Cam seemingly evokes associations with meta-narratives, with continuums, in turn attempting to dismiss the existing chaos and disorder of the universe.

Hoang Duong Cam's works are related to the idea that truth is relative to understanding, which means that there is no absolute or objective truth about the world. However, while *Representation in the meaning of a metaphor for a forest as endoscopy / links between locations* does imply a distressed human condition, an alienating existence, Hoang Duong Cam positions our

understanding of the human experience as centrally embodied in conceptions of the soul.

*Neither am I anyone; I dreamt the world as you dreamt your work ... and among the forms in my dream are you, who like myself are many and no one.*¹

Peter Westwood

Coordinator of the Artist in Residence Program in the School of Art at RMIT University. Peter is an artist, writer and curator based in Melbourne.

1. Borges, J. L., Everything and Nothing, (translated by James E. Irby), 'Labyrinths', Penguin Books, USA, 1972

Inside Pages, Left to Right
Representation in the meaning of a metaphor for a forest as endoscopy / links between locations, no. 3, 2007–2008
Digital c-print
120 x 187 cm

Representation in the meaning of a metaphor for a forest as endoscopy / links between locations, no. 2, 2007–2008
Digital c-print
150 x 93 cm

Representation in the meaning of a metaphor for a forest as endoscopy / links between locations, no. 7, 2007–2008
Digital c-print
120 x 205.5 cm

Outside Pages, Left to Right
Representation in the meaning of a metaphor for a forest as endoscopy / links between locations, no. 1, 2007–2008
Digital c-print
120 x 187.7 cm

Representation in the meaning of a metaphor for a forest as endoscopy / links between locations, no. 6, 2007–2008
Digital c-print
120 x 200.7 cm

