



*Licence 2 Draw* — UuDam Tran Nguyen



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*Licence 2 Draw* (2014)  
/ Koganecho Bazaar, Yokohama

—A remote controlled jeep with pop LEDs runs from left to right, back and forth. There spreads a grand white canvas over the floor, damped, hurt, savaged, violently and incessantly, on which lines scratched by colorful markers trace and lead the global history of ideological struggles. Around the “art by public,” an interview for *License 2 Draw* of UuDam Tran Nguyen.

—Would you introduce yourself?

UuDam Tran Nguyen (UN) : I am a multi-disciplinary artist based in Vietnam. I work with sound, sculpture, photography, video, installation, and extreme distant-controlled robotic art. I began by studying at the Fine Art University in Saigon, but I did not graduate from there. I graduated from UCLA with a B.A. and from the School of Visual Arts in NY with an MFA.

I have participated in the 4th Singapore Biennale, and Koganecho Residency, the 8th Asia Pacific Triennale, and Art Stage Singapore, etc .

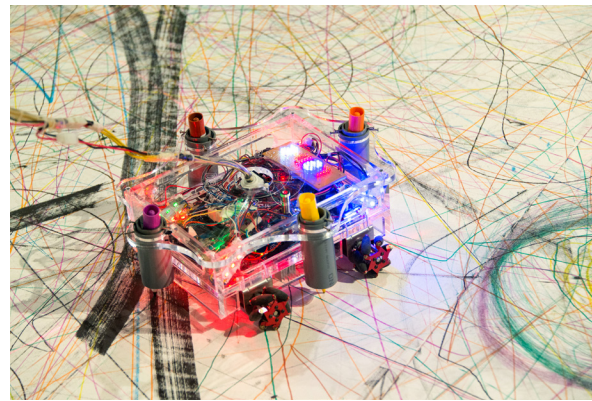
I am also a co-founder of the experimental art magazine *XEM*. *XEM* Magazine is a collective founded by 5 members in Ho Chi Minh City: Phan Quang, Nguyen Thanh Truc, Hoang Duong Cam, Quang Lam, and me. It is a photographic publication to fill the void of art publication in Vietnam. We are working on the 6th edition which came out in December 2015. In this issue, we invited a guest curator, artist Brian Doan. He is a professor from California Long Beach CiTy College.

—Would you talk more on philosophical and aesthetic themes over your works and projects?

UN: These are tough questions to answer. Being able to address my vision is important for me. I am lucky to meet great teachers such as Charles Ray, early on in my study in the USA. In his class, I found the connection of contemporary art and art before that. They share the same principle of beauty that runs through out the ages. Whether you do installation, video or any kind of media, aesthetics is always a big concern. Another teacher that inspires me is Paul McCarthy. I remembered that when he could not decide on which of the 5 colors to paint a sculpture of his, he painted them all 5 colors that he have trouble deciding on. Isn't that a great way solve the problem? I often use the word beautiful. I want my work to be esthetically pleasing to the eyes and carry several suggestive levels of meaning if it is capable. I want it to be beautiful.

—For you, does the word “beautiful” designate the richness of its inner contexts, which includes the dynamism of the history of the world? Rather than formalistic proposition of the thing, deformation or disorder is more important for your works?

UN: I am an admirer of Bach music. In the BBC video series of *Great Composers*, I remmbered somebody

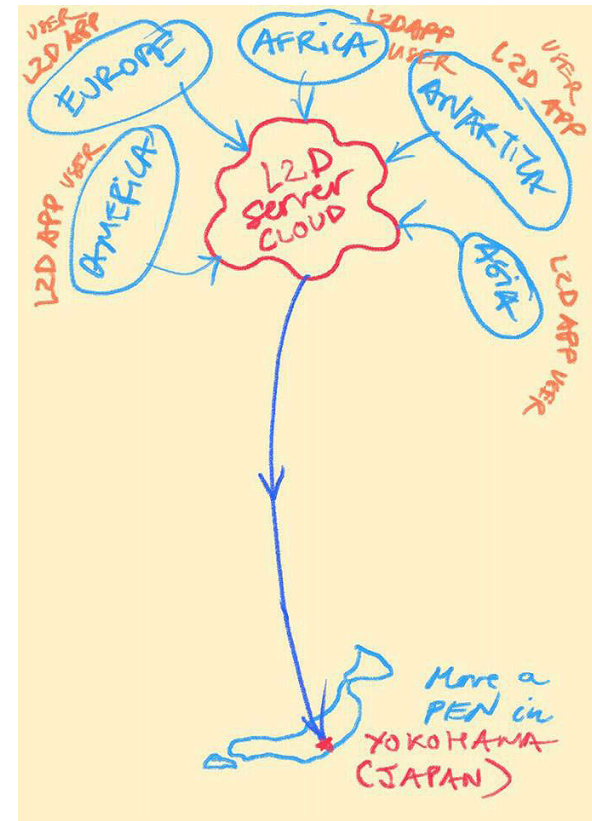


*License 2 Draw* (2016)  
 / FACTORY Contemporary ART CENTER, Saigon

talking about the richness in context and content of his music. Maybe it is what I am looking for. Those experts explain Bach's music is layer upon layers, variation upon variations, so rich, so dense yet still elegant and heavenly bound. His music is like a huge carpet made up of many independent precious color threads and texture. That's for me beautiful. I like how you use the words “dynamism of the history of the world.” One can only hope his/her works speaks to a large audience. As the jeep robot carries a pen crisscrossing the canvas from ten thousands of kilometer away from the drawer, a new kind of drawing is being made by the public from all over the world. As if you have a flight map, signals from *License 2 Draw* users fly around the globe to Singapore and from Singapore to Yokohama. Something Jackson Pollock can only dream of in his life-time.

The randomness, intentional, local, imprecision, as for the *License 2 Draw*, public, illegal, the turn over of the jeep, the run out of ink, the up & down of the internet, 24 hours a day, 7 days a week, continuous 3 months running for the installation night and day, the software app, the various users from many parts of the worlds, the break down of the machines, the laser beams, the mystery of the cloud, the invisible signals that sent from somewhere to move the robot, to turns the hands of the sculptures, the idea of hacking, the circles on the sands, the shock because of its sudden movement, etc. International Drawers are also not aware that they are rubbing the floor of an old brothel in Koganecho Bazaar onto a canvas with many color pens. That is what I think is beautiful.

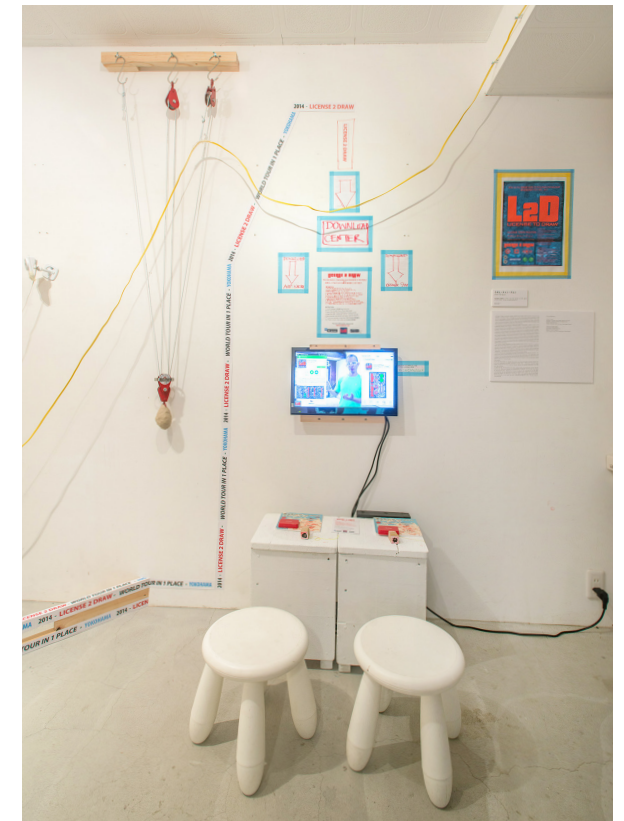
It is like firing a rocket from a drone and being called surgical strike even though it does not only kill the person the rocket wants to kill, but people around him/her. That is randomness, or “disorder” (in your word). The work is on 24/7 because that is how the drones operated in Afghanistan or Yemen. Before one drone leaves, the next one will come in to fill its spot. This constant-on war reflects in the constant lit installation. Those lights are on 24/7 for 3 months. When one participant Skype-calls *License*



*License 2 Draw* (2014) / Koganecho Bazaar, Yokohama  
 Diagram

*2 draw*, his/ her Skype will open up a window showing the drawing and the jeep robot waiting. The participant/ drawer can see what they draw in real time, night and day. The app *License 2 Draw* is available for free on both the iOS and Android platform. Working with the system to do somewhat illegal activities, crossing borders into Japan to draw in Yokohama. That is what I think beautiful.

—Let us look back the history of music with Bach, who constructed the new order of the history of the music at the time in the Baroque era. His art of counterpoint integrated the precedent ways of counterpoints based on the Gregorian mode and provided the tonality with major and minor modes. The lines or the motives of his works might have sometimes sounded very dissonant and chaotic to the audience at the time as the lines or the harmonies are extracted from the mixtures of the lines of motives from different localities, English, French, Italian, as well as German. The lines or motives of *The Art of Fugue* represented the new political order of the Baroque era: the Westphalian sovereignty. The colorfulness or richness of his music comes from the collision of the lines of motives from different localities. There appears a statement (motives) and then anti-statement (inversion), or questioning (retrograde) and re-questioning (retrograde invasion), and this system of dialectics among the lines or motives created a transitory



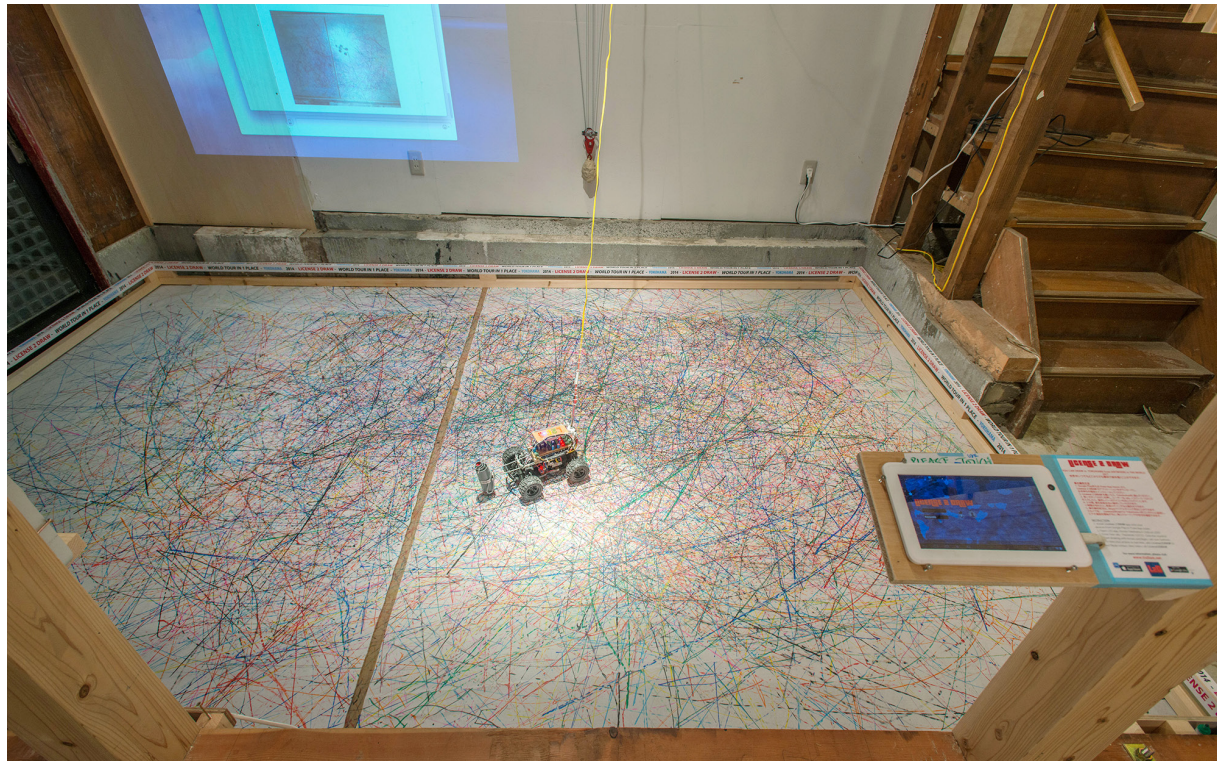
*License 2 Draw* (2014) / Koganecho Bazaar, Yokohama

state of harmony (tonality).

And Jackson Pollock's all-over from action painting also integrated the history of perspectives into a pure flatness, the medium specificity of painting that lasted long in the western. Through the mode of painting called the Abstract Expressionism, the lines appeared from his unconsciousness and emotions and thus strongly rooted in the history of the United States of America, the new continent that the Spanish discovered and the English and French colonized by conquering the native people, and that then flourished its victory over the two world wars. As Clement Greenberg vindicated, the flatness composed of the dribbled or splashed lines objectively overcomes the western Cubist or Expressionist approach by engulfing the traditional Mexican wall painting and developing into the optical illusions. The lines of *Number One* represent the victorious new order of the United States of America that initializes the capitalism to the globalization: the multicultural state. As with same with the music of Bach and the painting of Pollock, the remotely multi-controlled machines in *License 2 Draw* discover a new system of drawing: the momentary way of drawing with others in global.

Would you explain about your exhibition and project in Japan?

UN: In 2014, artist curator Nguyen Nhu Huy invited me to



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meet the by Koganecho Bazaar staff on their visit to Viet Nam. After that, I worked directly with curator Makiko Hara to realize my new project *License 2 Draw*. This is a “high-tech” robotic artwork that viewers can access and control 24 hours a day via their smartphones for 3 months in Yokohama. *License 2 Draw* enables viewers to draw on a surface ten of thousands kilometers away from them. Anyone with Android and iOS devices and *License 2 Draw* app CAN draw from anywhere in the world on a canvas in Yokohama 24/7 for 3 months with real pen in real time. This work inspired by the distance-controlled technology in contemporary warfare. Each time *License 2 Draw* app user press a button on their smart phones, it will send a signal to a cloud server in Singapore. The server will direct that signal to the Jeep robot that carries a pen in Yokohama and tell the robot which direction to move.

Three months later, *License 2 Draw* since has gone on to win the Jury Selection prize of the prestigious 18th Japan Media Art Festival in 2014.

In preparing for the Japan Media Art Festival exhibition, I developed the second-generation robot called: Saigon Evolution. The need to add the laser crosshair element to *License 2 Draw* robot suddenly dawn on me. From the time in Yokohama, I kept working on the work and I had the feeling that it needs something. Laser beam or crosshair seems so obvious now but it has never occurred to me before when watching several video clips

of drone war. Crosshair in laser-guided weapons, the targets under that crosshair, etc. In addition, the 4-pen newly designed robot will carry 6 laser crosshairs shooting out in 6 directions. As the robot moves on the canvas, the 6 laser beams will move with it, scan the whole room. The combination of laser beams that shoot out to the 6 sides, onto the ceiling and the floor will sum up the volume of the exhibition space. It will deliver the feeling that the room and anybody in it are in the crosshair of the moving robot. It is a needed addition to *License 2 Draw*. That is the robot you see in the Factory Contemporary Art Center now: SAIGON EVOLUTION 2 robot.

—The lines drawn by the robotic artwork like a jeep are similar to traces of tires, complicated wirings or multi-layered network system of optical lines. How do you see the lines drawn by people from different areas on the globe? There were three installations related to *License 2 Draw*.

UN: I love watching the flight map of the world airlines as well as ocean shipping lines. It shows the abstract trace of human activities over a period of time. In this work, I think of those lines as a global system of digital signal made by people from all over the world using my app *License 2 Draw*. Like a flight path on the sky map, it is made by as many people who “fly” across the globe by wifi signals via Internet optical cable or satellites to participate in my *License 2 Draw* event in Yokohama or SaiGon. It is unprecedented that this is an artwork by the public and

## The *License 2 Draw* installation in details at the FACTORY CONTEMPORARY ART CENTER

*License 2 Draw* project is a complex high-tech low-tech artwork installation. It is designed around the idea that we can control anything from anywhere in the world remotely. If so, why don't we execute a drawing with an equivalent remote-controlled technology 10 of thousands of kilometers away from it?

The central of the work is a square canvas 6m x 6m on the floor. Four meters directly above, in the middle of that canvas is a webcam that connect to Skype app 24 hours a day, 7 days a week. The webcam aims directly at the canvas below to capture any movement of the drawing robot. On the canvas is a drawing robot.

There is an app developed a *License 2 Draw* app for this project. It is available on Google Play store and Apple iTunes Store. Anyone can download the free *License 2 Draw* app and use it to move the drawing robot on the canvas in Sai Gon.

The new drawing instruments is an Robot with mecanum wheels designed to received Wifi signal sent from any *License 2 Draw* app users in the world. It can hold 4 pens of different colors and sizes. This drawing Robot is connected to a 24/7 power cable that has a retractable mechanism. The drawing instrument is equipped with 6 crosshair-lasers that beam red laser light that to 6 directions of the installation space it is in.

When first walking in, viewers will see a *License 2 Draw* Download Center where they will be instructed to download the *License 2 Draw* app by video or printed materials. They can also take home the printed leaflets and postcards that has Instructions on how to use the app. With these instructions, they can draw on the canvas in Saigon, shoot laser or move the sculptures’ hands from their places in the world.

To view the canvas and the drawing instrument in real time, there is a webcam that connects to a Mac computer. This computer runs the Skype app 24/7. This Skype app is set to accept a call automatically. Anytime of day or night, when a caller video-Skype calls License2Draw, he/she will automatically connect to that webcam. Then, he/she can see the drawing robot on the floor and commands its movements by their smartphones in real time. With that setup, he/she can also hear the sound of the location while observing their drawing work from anywhere. The canvas will be constantly lit so we can see it day and night from anywhere in the world via Skype.

*License 2 Draw* Instruction video can be viewed here:  
<https://vimeo.com/103691467>

*License 2 Draw* (2014) / Koganecho Bazaar, Yokohama  
Instruction



*Licence 2 Draw* (2014) / Koganecho Bazaar, Yokohama

also public art. But I want to emphasize the first part. I present a blank canvas and an extreme remote-controlled robot carries 4 pens. The public is the real creator here. The work links people together. It is also a public message board without any censorship. Are we not linked by optical lines each day via the Internet, e-mail, chat and video across space via satellites and oceans with cables? *Licence 2 Draw* is enabled by such connections.

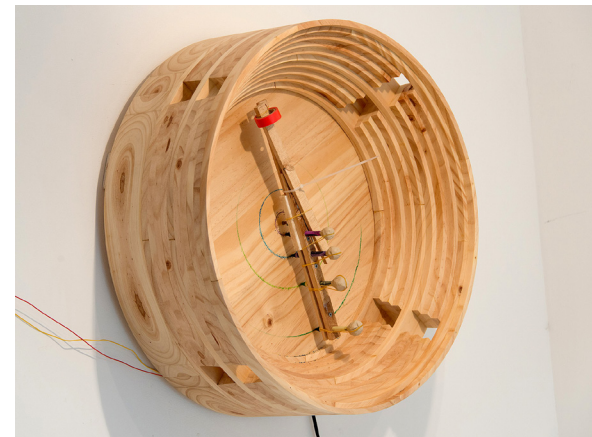
This is a work that progressed from one work I published in *XEM*, titled *How to turn a motorbikes 180 degree*. In that, I want to capture the lines of dirt made by motorcycles tires in Vietnam. With *Licence 2 Draw*, I want to take it to another level, global scale. It is a drawing that responds to the remote-controlled technology being used in contemporary warfare. The removal of a physical soldier at a war scene gives me a sense of discomfort. War is like a game now with deadly consequences. I wanted to do something about it. I had these thoughts for a few years before making it into reality with this *Licence 2 Draw* work. If one can kill from such an extreme distance, why not draw or do something creative from such an extreme distance?

In *Licence 2 Draw*, there are 3 sculpture works that can also be controlled by the *Licence 2 Draw* app. They are named *One Target*, *Two Targets* and *3 Targets: I wanna take care of your Zen garden*. They are 3 unique shapes, deep frames that built in the form of a coliseum. Each time one presses a corresponding button on the phone, *One*

*Target*, *Two Targets*, or *Three Targets*' hands will move in circles. Each hand carries a numbers of crayons or plastic brushes that draw circles on the wood, flexi glass or sand respectively. More importantly, these works also can be controlled by anyone with the *Licence 2 Draw* app from anywhere in the world. The sand of the *Three Targets* is inspired by my fascination with Zen garden of Japan.

In Koganecho, the brothel where I installed my work *Licence 2 Draw* is also an inspiration. The house is a combination of 2 adjoining smaller brothels. The staff broke the separating wall and unfloor one part of it. The scene looks like a war zone a bit already. This gave me the freedom to "destroy" more what I don't need and keep what I want for the installation.

—In the time of information war, people lose their faces and are covered with anonymous data of their profile such as age, sexuality, religion, and locality. The massive destruction weapon targets the data itself, not the people themselves, and ABC (Atomic, Biological, and Chemical) weapons stalk and suddenly erase their existence. Though Jean Baudrillard said the war did not take place, today the war is always and already taking place on the display of personal computers. Also, in daily life, attacking the others with iOS and Android is quite usual battles, flaming in the threads of Social Networking System. Somebody writes and posts the images of others with anger or hatred to attack and exclude the very next to the well-looking sites that



*Licence 2 Draw* (2014) / Koganecho Bazaar, Yokohama  
*One Target*

celebrates some new-born babies or gods, etc. *License 2 Draw* represents the incessant struggles of the history in the global information age. The struggles are rather invisible and immaterial, inside the mind, surrounded by the global network system. Why do you have the title "target" on each of your installation?

UN: Each of us is a target. We are targets of an ads, target of a commercial, target of hackers, hate mails, sexting, digital picture blackmail, scams, others, etc. More physically, in warfare, when we are under the crosshair, we are targets for physical annihilation.

*Licence 2 Draw* was inspired in part by that remote-controlled warfare. It uses and activates, enables the many other minds to participate in the big mind, the cloud, that link their devices with my *Licence 2 Draw* app to reach the target in Saigon. In return, we are targets of the app publisher and the company that host it and the other companies that are hungrily harvesting that information. As with its name *Licence 2 Draw*, users are required to buy the license to participate in *Licence 2 Draw*. By accepting its conditions, you become a target. With that, we are coming onto a more juicy idea: cyber warfare.

The three sculptures are also remote-controlled robotic sculpture that you can command with your smartphones from anywhere. The three sculptures, shaped in ways of coliseums, show that we are simultaneously the spectators and the participants. The sculptures commenting on the nature of privacy being easily invaded in our time. These violations of privacy could come in the form that we are being watched by be a hacker on our own laptop when our devices are being compromised. We could be spectator on the seats of the coliseum or participants in its arena. Inside each frame, there are a number of motors and arms that can be activated with a touch of a button on your smartphones from anywhere in the world. These motors and arms are



*Licence 2 Draw* (2014) / Koganecho Bazaar, Yokohama  
*Two Targets*

connected with an Arduino electronic board and a WiFi card to let it communicate with *License 2 Draw* app users.

Edward Snowden said that the NSA (National Security Agency) employee might be passing around your nude pictures. That is a reality. Nude pictures of celebrity were hacked on Apple cloud not so long ago is a good example. Never before that we think we will voluntarily submitted our information to a company such as Facebook. Now we do it happily.

Each sculpture has an IP camera that let viewers see the moving hands of the sculpture itself from afar.

*One Target* has one motor, one moving arm with crayons and an electronic. It is in rounded shape. The one arm make one target drawing that fills the entire surface of the sculpture. It is mounted on wall.

*Two Targets* has 2 motors, 2 moving arms with crayons. The two arms move in circles making target drawing on Plexiglas box. It is hang in the middle of the room so one can see the whole working mechanism of it from front and back.

*Three Targets* has three motors and has the longest name: *I wanna take care of your Zen garden*. The drawing surface of the sculpture is sand. It is inspired by the Japanese Zen garden. The title evoked the eerily sense of your privacy being invaded, your devices being hacked by a stranger.

The three sculptures present the nicest way of being intruded. Unlike recent disastrous Sony hacked by North Korea, when somebody presses a button on the *Licence 2 Draw* app, it will activate the sculptures in some collector's house. The arms will move and draw. He or she knows then that someone in some parts of the world "hacked" their sculptures. It is a bit strange and friendly as a hello even though one can be startled by that sudden movement of the arms in the most unexpected moment. That is what I think is the beauty of the work. That



*License 2 Draw* (2014) / Koganecho Bazaar, Yokohama  
*Three Targets : I wanna take care of your Zen garden*



connection to someone in the world that you don't know. Here, the word beauty again.

*License 2 Draw* and the sculptures go together very well. The issue of being surveyed from above and destroyed, the invasion of privacy, the remote-controlled technology and cyber war are intertwined. The works are very “now.” I think they can be stand-alone works or displayed together.

—Information warfare seems to be the guerilla war in which people can not see their enemies and even hide themselves or escape from being targeted. Communication is filled with noises to hack and destroy the system of the personal computer: the disordered system of understanding in the human brain. The basis of the moral or common sense is fragmented and edited in the chaos of data, the matrix of the god in the information age. The thinking process runs out of control in the brain of people and sensation would not be expressed properly, driving people toward crazy or depression. The world politics and daily exercise of the human right now is quite dependent on the “demo-crazy,” not “demo-crazy.” The struggles of madness against madness are the resource of the contemporary cyber warfare. Once people are shot by a virus from the data of viral code or marketing, they lose their mind and rush to shoot or erase the others — the viral bears the rival. Friends become enemies at any moment. This precarious relationship among people augments a great number of paranoia and schizophrenia.

Without any substantial weapon, people are unknowingly surrounded by their enemies, who delete or insult him or her in flaming of chatting. The images of sacrifice executed by some religious chauvinists under the name of God or Religion flow and accumulate to evoke the agony and hatred toward the other successive slaughters. The installations of *License 2 Draw* can be seen as a field of struggle over which “war machine” in the information

age comes across: a tool for the nomadic people to resist the control by any religious, ideology and belief as Gilles Deleuze and Felix Guattari described in their *A Thousand Plateaus*. Drawing lines to occupy the land and/or avoid being occupied, the white sheet on the ground in the exhibition space, the robotic art of the *License 2 Draw* represents the invisible remote controls of politicians, gurus, or leaders which are played with the software app by the participatory audience. The circle or the “Enso” in Zen Buddhism bears chaotic dynamism in the *License 2 Draw*: circles are drawn by the desire or the will of the remote participants (*One Target*), occupy, overlap and invade each other (*Two Targets*), then represents the stone garden of the ongoing struggles (*Three Targets: I wanna take care of your Zen garden*).

Vietnam is a quite singular nation with its bloody history of struggles and ideology: communism. How do you see the history of Vietnam?

**UN:** Vietnam has a bloody history for sure. It is like Afghanistan that has been the crossroads of the ancient world. Located on the crossroads of South East Asia, Vietnam has been crossed over by many powers. That is her history. It has been “visited” by the Chinese, French, Japanese, American, South Korea and its coalition during the Vietnam War. Vietnam went from a feudal system to colonialism, to capitalism, to communism and back to capitalism in the span of less than 100 years.

I live through two wars, the Vietnam War or also called the American War (ended in 1975, according to the Vietnamese government) and the war with the Khmer Rouge (1978). Such war history has lasting impacts over the economy, culture, immigration, and politics of Vietnam. I think those things affected me and other Vietnamese differently. But in my generation, it has a considerable impact. An Indonesian friend and curator Agung Hujatnikajennong pointed that out in a talk with



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me recently.

Even I myself think that history is lurking somewhere in my Vietnamese psyche and influence my work. It must be, I guess. I think history probably can be approached with care since it can simplify an artwork too much to the point that the work is only an illustration of that history in some sense. *License 2 Draw* has little to do with the Vietnam War but mainly with the recent wars in Yemen, Pakistan, and Afghanistan where drones are being used remotely. The work could be a naïve mimic of the super sophisticated technology remote-controlled wars.

—The white canvas spread over the ground was swelling and caving, so that the robot was like a jeep running over a white wild desert. Looking back the history of the house of prostitution in the red-light district of Yokohama, how many times physical and mental insults were repeated? The land of Vietnam that had been intruded in the World Wars and others during the twentieth century by France, China, Soviet Union, United States, and Japan had lived its history of being insulted. The history of the nation is constituted by the succession of the events of intrudes and massacres. As rapidly visualized under the globalization of the information capitalism and the science and technology, while people aggressively express their thoughts, belief, and desires, the state of the nation and terrorist organization justify through controlling the expressions their malicious actions of

intruding and massacring.

The lines that the robots of *License 2 Draw* in being controlled by people over the national boarder appear to be excursions of airliners and warplanes, rays of laser weapons emitted from remote lands and skies, routes of communication composing information network systems, and traits of the blood flowing out of people's body. The mixture of the apocalyptic lines can be seen as the abstract painting expressed by the political systems over the world or the psychological system of the human being. The red that comes from sun, blood, and communism; blue from liberty, fidelity, and sky; green from national land, forest, and religion; yellow from glory, hope, and revolution; white from sacred, and purity; black from darkness and god. In the work, the colors and forms, the symbol of the nationalism and ideology are nullified in war, conflicts, fighting, guerrilla, terrorism and the political community of solidarity and alignment of people are dismantled. *License 2 Draw* is installed in the white ground set at a corner of the red-light district and represents the status-quo of struggles over the world history and the national flag toward future.

Looking to the artists in Vietnam and Asia, The Propeller Group fuses the audio-visual experience transcending borders on nationalities, social layers, aesthetic contexts, medium, and methodologies. Tiffany Chung and Dinh Q Le trace through helicopters and their routes the history

of colonization in Viet Nam. On the other hand, Kiri Dalena multiplies the connotation of messages of protestation with the white board in the demonstration, and Võ An Khánh disguises invaded people with white clothes. And the Zero Station that Nguyen Nhu Huy initiates indicates, the "Action Painting" on the white cloth set on the ground of *License 2 Draw* expresses the cross road of the past memory of the being-invaded and the living time of the impersonal mobility, or the degree zero, the presence of the history. *Three Targets: I wanna take care of your Zen garden* represents the clamor of the history behind the serenity of Zen.

What do you find interesting in Japanese culture?

UN: My first time in Japan has given me some great impressions: the extreme and perfectionism. On the bus from Narita to Yokohama, the beauty of factories along the coast astounded me. They look so clean and neat as one would look at a minimalist's sculpture. Even the concrete supporting the freeway overpass looks beautiful. How precise the doors of a 16-car Shinkansen stop in front of a 2 feet boarding line mark. The meticulous attention to details also amazed me.

I took a trip to Hiroshima, Kyoto, Nara, and Kamakura with my wife. Visiting temples and museums gave me some indelible feelings. Miyajima's giant Torii gate surrounded by the sea water, the Senjokaku hall up the hill not far from it inspired me with new ideas for future *License 2 Draw* project. The faded paintings on wood make me think of a drawing device that keep sanding down a surface. Excavating, I guess.

Kyoto's relaxing landscape and its rivers.

I am lucky to catch the Buddhist Sculpture show at Nara National Museum. It is a great feeling to see Buddhist art in Asia where it is originated.

Japan has done a great job to keep their traditions along with the progress of technology. That's what I hope Vietnam can learn from as Vietnam is learning to do it. It is new to capitalism so it is still dazed by the first encounter. I hope it will get over that first kiss soon and mature intelligently.

I also love the food, people, and culture of Japan. I definitely learn a lot from my trip being in Japan.

For somebody who loves electronics and working on a project like *License 2 Draw* from Vietnam, Akihabara has given me the chance to complete the work with the addition of the slip ring. When the drawing jeep moves, it twists the power supply line. The slip ring keeps the line always straight for 3 months. It saves me the headache of coming in to untwist the power supply line every few hours.

To you, who are the most influential contemporary Japanese artists? Why?

—Simply speaking, to me, there is all and none. They are impersonal in terms of the editing and/or critique.

Personally, needless to say, I was influenced by the contemporary artists that I had worked with, like Tomohisa Ishizuka, Shujiro Murayama, and Yoshinori Niwa. On the other hand, from wider perspective, On Kawara, Tadashi Kawamata, Tatsuo Miyajima are grand to think more of.

But concerning the historical and political interests, Jun Kawata and Futoshi Miyagi watch carefully Okinawa, the postcolonial landscape and personal history. Jun Nguyen-Hatsushiba is well known for his transitory intervention to the unknown people in the history. Hikaru Fujii and Meiro Koizumi questions the relationship between community and history by focusing on the individual action of people. Shujiro Murayama works with children to draw with raw plants the nature post-3.11. Yoshinori Niwa questions the mode of public with his poetic and absurd plots in the public community. In Japan, where many people will die in the highly aged society and immigrants and travelers are coming in behind rising of hate speech in the public sphere, the art works by Japanese are worth to see how the country of the death will face up to its renaissance.

The exhibition of *License 2 Draw* in Yokohama would also be a grand and stunning work to the audience for bridging geographical and historical contexts between Viet Nam and Japan.

What is your next plan in the future?

UN: I am constantly updating *License 2 Draw* for new future show. For the show at the Factory Contemporary Art Center in Saigon. I present a new work of *License 2 Draw: Laser Target Shooting*. In a dark room with moving web of red laser lines crisscrossing, users of the *License 2 Draw* app can shoot laser beam at the surface of the paper target, burning holes on it. Sometimes, a lucky shooter will hit a match and the whole piece of paper completely burn down. Very exciting and scary. When one hit one of the three laser buttons, one of the three laser guns will fire at the target and scorch a hole thru it. It seems futuristic. I am very excited about this new addition to the *License 2 Draw* family. I think this *Laser Target Shooting* is moving into a darker side of *License 2 Draw*. Also at the FACTORY, I designed a brand new version *License 2 Draw* robot called *SAIGON Evolution 2* and its app. I am pleased to show it in Saigon in its full scale.

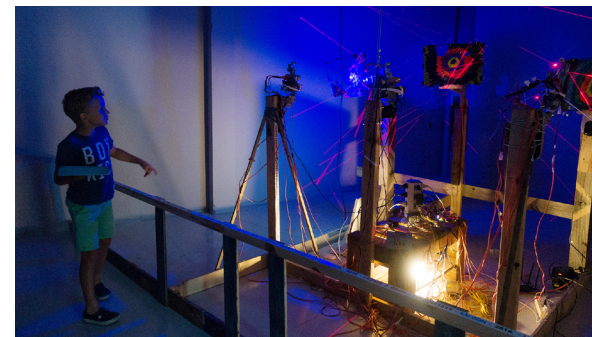
Now, I am showing my video at the Jewish Museum and the High Line Art, both in NYC. I will be in the Aichi Triennale this year. I hope to show my new video work: *SERPENTS' TAILS* in Japan very soon.

— Thank you. I wish you very good luck. ■

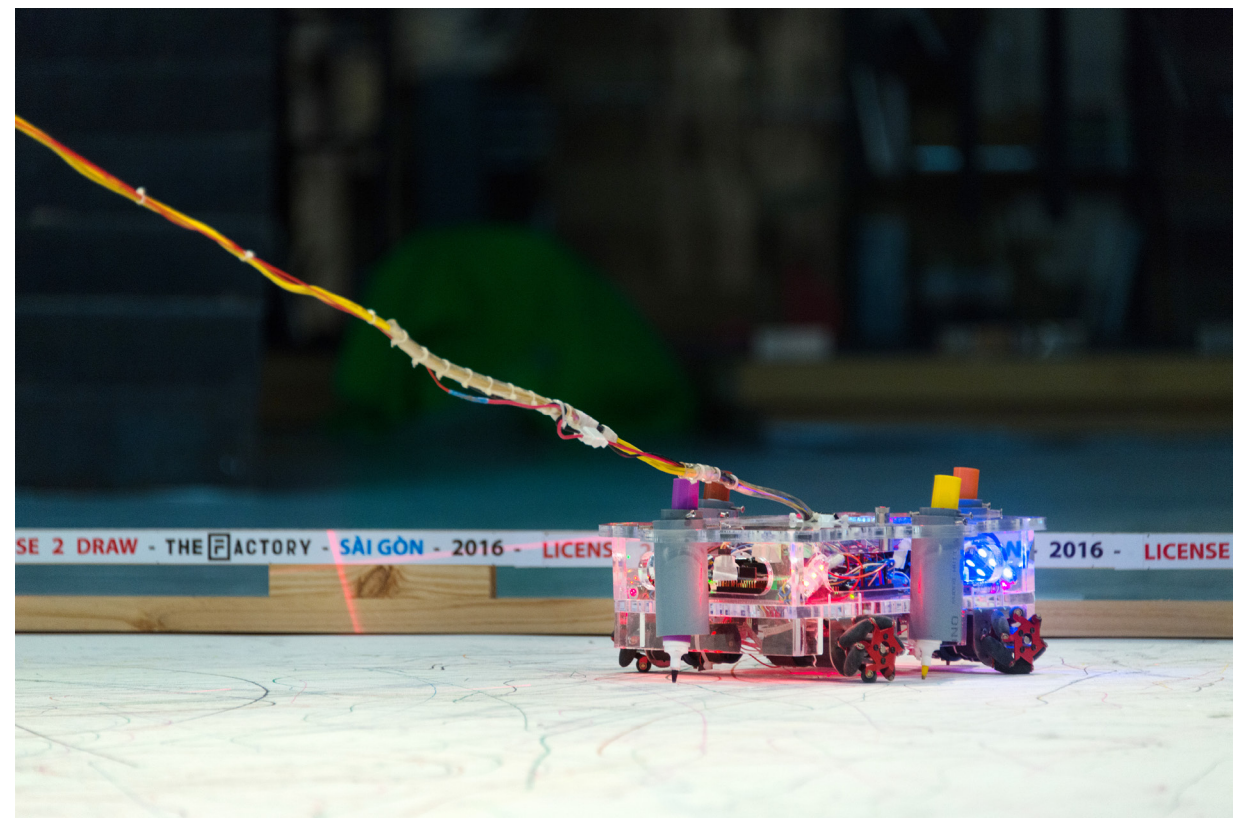
[Recorded during September, 2014 - April, 2016]



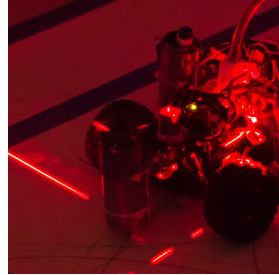
*License 2 Draw* (2015) / Queensland Art Gallery | Gallery of Modern Art, Brisbane



*License 2 Draw : Laser Target Shooting* (2016) / FFACTORY Contemporary ART CENTER, Saigon



*License 2 Draw : SAIGON Evolution 2* (2016) / FACTORY Contemporary ART CENTER, Saigon



—UuDam Tran Nguyen

Multi-disciplinary artist based in Vietnam. He works with sound, sculpture, photography, video, installation and extreme distance-controlled robotic art. Studied in Vietnam and the USA. UuDam graduated from UCLA with a B.A. & from the School of Visual Arts in NY with an MFA. His works has been exhibited internationally in the 8th Asia Pacific Triennial of Contemporary in Australia, the 4th Singapore Biennale, Asia Society Museum in NY, and RISD Museum, etc. San Art, Kadish Art in San Francisco, the White Chapple gallery in London and now in the Jewish Museum in New York. His works have been mentioned and reviewed in *Art Forum*, *Flash Art*, *The New York Times*, *Singapore Today Top Pick*, *Saigoneer*, *Los Angeles Times*, *Phnom Penh Post*, *Vietnam TV and Newspapers*, *Art Radar Journal*, *LA Weekly*, *Time Out New York*, etc. He is also a co-founder of the experimental art magazine *XEM* in Ho Chi Minh City.  
URL: [www.uudam.net](http://www.uudam.net)

—Art-Phil

As a creation unit, Art-Phil mainly publishes a booklet *Repli*, a cultural magazine of art. In regard to art, philosophy, and society, multiple modes of communication in general will be investigated.  
URL: [www.art-phil.com](http://www.art-phil.com)