



What was your first impression of New York City?

EA: The people don't care what other people do.

Did you have any interactions with other artists or supporters that were especially beneficial to you and your work?

EA: I found Seth Price amazing even before he started to make sculpture. He and I met at Dia where I was volunteering. Jutta Koether was the really early person who encouraged me to do a performance. I am particularly interested in the people from Cologne in the 1980s. Jan Avgikos welcomed me to be a participant of her seminar on *Documenta 11* at the School of Visual Arts (SVA). This seminar led me to Reiko Tomii, the art historian, with whom I did a one-on-one study. John Kelsey often reminds me of what I find very interesting. He is a co-owner of Reena Spaulings, through which I met many interesting artists in Europe. Sam Lewitt, a friend I met at John Miller's class at SVA has an impressive library of obscure knowledge. He recommended me for the Whitney Independent Study Program. Mari Mukai, a frequent supporter of my performance, is not an artist but is very unconventional. She was the first Japanese person I met in New York in 1998.

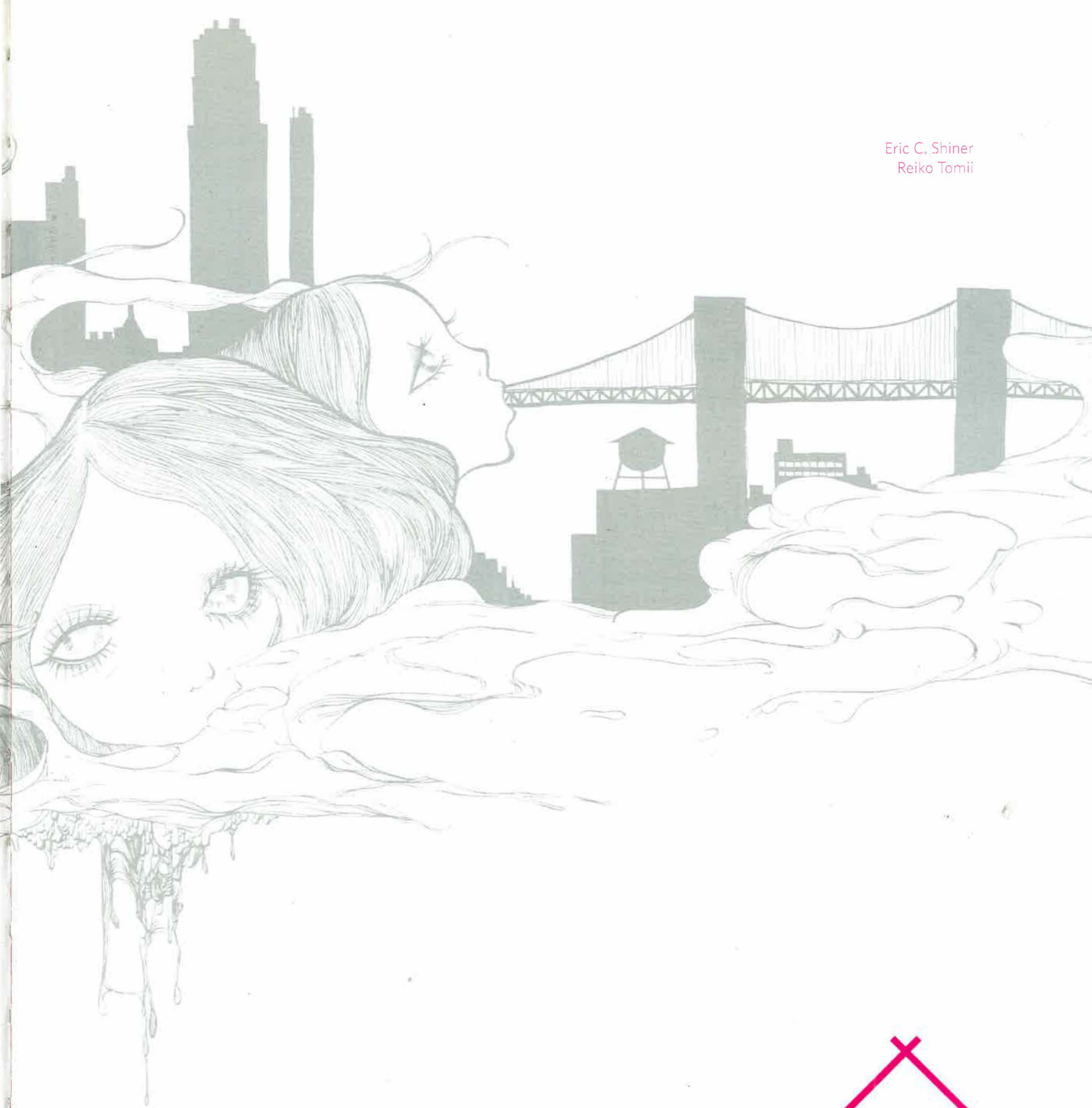
What experience has given you the most satisfaction as an artist in New York?

EA: To learn that what the publicity says is not always right. It is easier for me to keep a critical autonomy from them here.

In this age of globalism, do you consider yourself to be a Japanese artist, an American artist, an international artist, or a hybrid of all three?

EA: I feel this question is dated. I am a Japanese artist, but legally and intellectually, I am not stable as Japanese, American, international, nor a hybrid of whatever.

Eric C. Shiner  
Reiko Tomii



**MAKING  
A HOME**

JAPANESE CONTEMPORARY ARTISTS IN NEW YORK

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[www.japansociety.org](http://www.japansociety.org)

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