

Interview questions for Making a Home artists:

Please feel free to answer in Japanese. We will translate your responses into English if necessary. Please be as brief as possible. We will edit your answers...with your assistance...to make sure we present an accurate vision of your New York story. Your answers will also help me and the other writers in the research phase of our essays. Certain quotations may be used in PR materials.

Deadline is 2/28/06. Good luck!

1. When did you first realize that you wanted to be an artist, and what motivated you to pursue that dream?

Peter Heinemann who graduated Black Mountain College and teaches at SVA convinced me to change my department from Ad/Design to Fine Art in 2001. I guessed at that moment that I wanted to be an artist. What: to look up some older and interesting people I met during the year 2001 to 2004 New York.

2. Why did you decide to leave Japan to pursue your career as an artist?

I didn't leave Japan to be an artist here.

3. Why did you choose New York as your ultimate destination? Did you come directly, or did you live elsewhere before settling here?

After the cruise that goes around the world (actually only 20 countries), I wanted to stay one country long time. It happened to be New York since one of my friend did a dance show here.

4. Please discuss your first days in New York City. What was your initial impression?

I liked how the people don't care what other people do.

5. How long did it take you to establish your art career here? What difficulties did you face? What were the highlights of your first interactions with the New York art world?

My first public performance in the context of art world started when I was in the 3rd year at SVA. At those performance, my performance couldn't communicate very well as I recall. I struggled with the reception of audience. Highlight is probably the performance I did at Reena when I graduated from SVA.

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

Of course. I found the work of Seth Price amazing even before he started to make the sculpture like now. He and I are working around Dia same time. Jutta Koether was the really early person who encourage me to do a performance. I realized that I like the art from particularly Cologne in the 80s. Jan Avgikos gave me a permission to be an auditor of seminar on Documenta 11. Eventually, this introduced me to the work of Reiko Tomii whom I set up one-on-one study. John Kelsey's thinking is always inspiring. Through his place, Reena Spauling, I met bunch of interesting people in Europe. Sam Lewitt, a friend I met at John Miller's class at SVA has impressive library of obscure knowledge. He wrote a

recommendation to me to be a part of Whitney Independent Study Program. He is now an editor of Scorched Earth.

7. How has your work changed since living in New York? Has your style changed significantly? Are you influenced more by Japanese aesthetics, or by global trends?

This question doesn't make sense to me, since I haven't started to make art work in Japan, in the context of contemporary art.

8. Please discuss the experience that gave you the most satisfaction as an artist in New York.

When I acknowledge that what the publicity says is not always right. Because the editorship of international big magazine are relatively closer here. It is easier for me to keep a critical autonomy from them. If I was in Japan, I might believe and care too much what Artforum or Frieze says blindly.

9. Do you ever regret leaving Japan? If so, why?

No. Going to Japan once in a year is enough. Japanese foods in NY are more sophisticated than 10 or 20 years ago, and I have an internet access. So the 2nd son can always talk with the mother.

10. How has your experience as a New York-based Japanese artist influenced your thinking on globalism, migration and the international art world? Do you consider yourself to be a Japanese artist, an American artist, an international artist, or a hybrid of all three?

This sounds strange to me. My experience as NY-based Japanese artist doesn't influence my thinking on globalism, migration and the international art world. It is rather my thinking on globalism and migration influence my experience as an artist. I am a hybrid of more than three.