Chapter 4

A Fox Story:
The Creative Collaboration
between Takahashi Yūji and Tomiyama Taeko

CARLO FORLIVESI
Translated by J. Elizabeth Condie-Pugh

Criticism is not my forté. Perhaps this is because I conceive of art as the possibility par excellence of evasion of stereotypes. I feel troubled by the attempt, however legitimate but often forced, to formalize it—because a critique, after all, always requires an act of formalization. The critic furthermore strives to pigeonhole artistic-creative concepts into professional or even popular criteria of knowledge, strongly influenced by the fashions of the historical moment and often by the self-promoting interests of the critic himself.

Art develops (and it is not just arranged and displayed) over time, both in the subjective experience of the individual and in the collective chronological experience that we all share: in a certain sense, experience not only transforms the subjective judgment of a work but changes the work itself, since art is composed not only of the cultural background and the environmental and social conditions in which it was made, but also of those in which it is consumed.

Art, and I don’t mean just music, makes a marked impression on me. And yet it doesn’t interest me to justify in words, much less written words, the impressions that I receive from it. Rather, I seek to know and deepen a part of my own creativity through another’s artistic expression. Personally I’m not necessarily a fan of much of the music that I listen to and analyze, including the music of Takahashi Yūji: in the case of this musician, what interests me most is the rich artistic world