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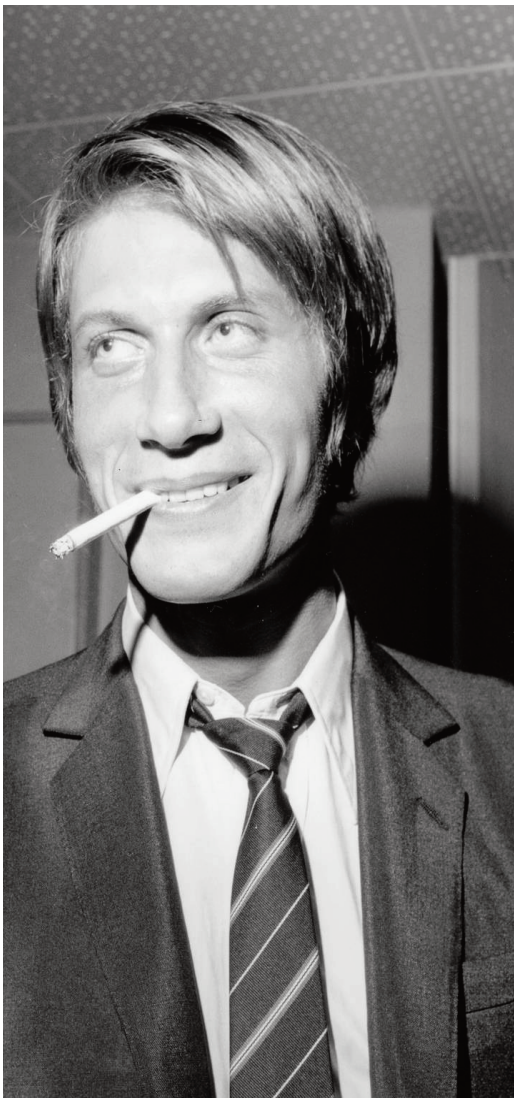
## Xinnian kuaile 2022

# Edito

*Matteo Pepe-Espert*

***"They hide everything from us, we are told nothing.***
***The more we learn, the more we know nothing.***
***We are really informed about nothing."***



This is the chorus of a song from Jacques Dutronc (French singer). Funny and joyful, we used to hear that song without taking it seriously, but nowadays it is a very strong feeling among people.

Everyone is suspicious of everyone, and we have never been so little rooted.

This is probably the reason behind the will of some people to protect what they call their Identity, and the reason that pushes others to claim what they also call their Identity.

Josephine Baker (American-born French music hall star and civil rights activist) is going enter the French Pantheon and thus groups of people from everywhere start trying to define her as one of them. On the French radio, Brian Bouillon-Baker, one of her 12 adopted children, goes through a long interview. People say that her mother was an immigrant, black, bisexual, feminist, resistant... and he is willing to rectify that: no, my mother was heterosexual, she was just a great mom, and she was simply an idealist who wanted to prove that universal fraternity was not just an utopia.

Josephine Baker adopted 12 children coming from France, Colombia, Japan, Finland, Ivory Coast, Algeria, Venezuela, and Morocco.

We could just think that she is a good person, someone who we would like to be like, someone with ideas of universalism. But no, we prefer to slice her, put her into different compartments which are determined by the quantity of melanin under her skin, the hormone levels, the gender, her sexuality, her birthplace...

A little bit later, in the media, one criticizes a renowned researcher who often talks and, sometimes, makes mistakes, because it also means that, being a "researcher".

And is it not a horde of ignorant people who, violently, blame him for making some mistakes.

Damn! It is easier to talk about universalism than to put it into practice!

# Godzilla

*Paul Quintard*

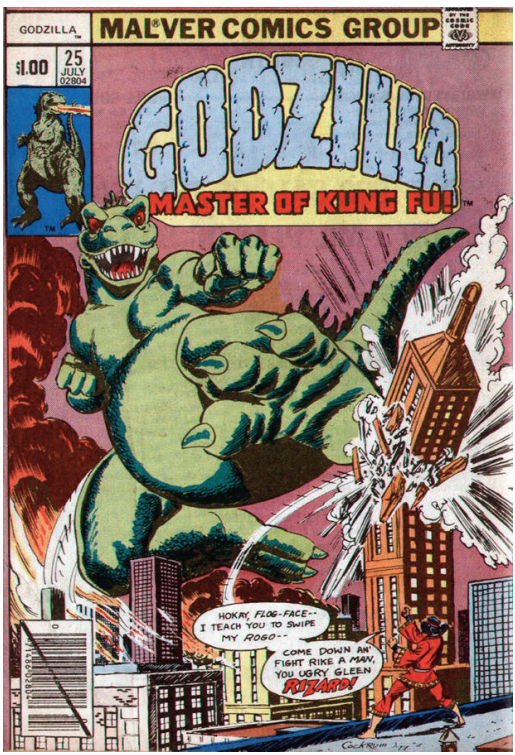
Kung fu Godzilla! No it's not the sequel to Kung Fu Panda, but if I had to give Godzilla a martial dimension, it would be a mix of feet, fists, tail, throws and atomic breath. In short, atomic Sanda! A little cinematic interlude to tell you about my favorite monster, the King of Monsters: Godzilla, which remains to this day one of the longest and most lucrative franchises in the history of cinema. It nonetheless remains a unique cultural phenomenon, whose durability ensured by no less than 36 films spanning 7 decades (I might have seen a dozen of them) allows us to dwell on this popular icon and a genre which has its origins in post-war Japanese cinema.

**Godzilla, King of the Kaiju**

It all started at the beginning of August 1954, under the inspired auspices of producer Tomoyuki Tanaka, the production house Toho embarked on an ambitious shoot mobilizing a large part of the studio's resources (budget of around $ 175,000, at the time, the average budget for a Japanese film was $ 75,000). On November 3 of the same year, nearly 40,000 people flocked to cinemas in Tokyo to witness the first ravages of a monster who would quickly appear as an emblematic figure of fantasy cinema: Gojira (renamed Godzilla by Toho for international distribution). The film was immediately a resounding success. In record time, it recorded 9.6 million admissions in Japan (generating revenue of 152 million yen, or the equivalent of $ 2.25 million) and will become an iconic work for a whole new genre: the kaiju eiga, that is, movie of monsters.

This type of production generally obeys a narrative scheme which can be summed up, more or less, as follows: a gigantic creature, emerging from some unfathomable abyss (the Pacific Trench, the far reaches of the galaxy or the bowels of the earth) attacks a small group of human beings.
A survivor recounts the tragedy, but authorities are reluctant to put faith in what they see as rantings due to deep trauma or ancestral belief. But other appearances of the monster come to prove beyond any doubt its existence and a scientist invariably the theory that the beast was released through the fault of men (atomic explosion, scientific experiment or even sacrilegious offense). The army tries in vain to stop its inexorable advance towards a large city and, once arrived at its destination, the creature engages in a rampage in rule until a natural cataclysm or an ingenious scientific device makes it disappear. However, the uncertainty of his fate has nothing to reassure the men who, from then on, begin to meditate on their mistakes. Over the years, this narrative framework undergoes some variations: the monsters take less time to reveal their presence (the effect of surprise does not play any more), one multiplies their number within the same film (by virtue of a commercial logic wanting that the quantity of monstrous animals is directly proportional to the benefits harvested) and budgetary constraints lead them to desert the megacities to crack down in isolated places (thus avoiding the destruction of costly models).

Now that the genre is set, I suggest you discover / rediscover Godzilla through two different prisms: on the one hand its nuclear facet, and on the other hand the mythico-religious dimension.



**The specter of the bomb and the ambivalence of nuclear power**

The first approach first tries to identify in the kaiju eiga the signs which refer to the trauma of the bombings of Hiroshima and Nagasaki. By making Godzilla an accusatory portrayal of the atomic plague, its creators aimed first at fostering a cathartic purge of the anxieties of a people forever scarred by the nuclear holocaust, a haunting rekindled by the dramatic events at the Fukushima power plant in March. 2011.

Under the influence of a tradition favoring symbolic representation, the Japanese have amalgamated in Godzilla and its avatars secular hauntings and fears born of a science put at the service of warmongering forces. Furthermore, for its creators, Godzilla represents "a sincere protest against nuclear destruction." Japanese theorist Takayuki Tatsumi sees the monster as a being "helping the post-war Japanese to rebuild a national identity by transforming themselves. victimizing and resisting an outside threat. Godzilla therefore seems a character directly inspired by the trauma of the Pacific War and its apocalyptic ending.

In the majority of films of the 1960s and 1970s, Godzilla ceases to personify the nuclear threat to become a hero defender of Japan, to the delight of children. Is there reason to see in this metamorphosis a change in the perception of atomic energy? For information, after the signing of the Treaty of San Francisco from 1952, the Americans allowed the Japanese to engage in the development of civilian nuclear power and in 1966, Japan's first nuclear power plant, at Tokai, go on duty.

The various directors have cultivated this ambivalence with nuclear where Godzilla is in turn the indirect fruit of nuclear tests in the Pacific (with a version made in France in Roland Emmerich's Godzilla in 1998), or a Godzilla reboosted with a bomb nuclear power to save humanity from an even more terrible monster.

**The Mythico-Religious Dimension**

In Godzilla's filmography, monsters are often portrayed as the guardians of a certain order and, as such, their action can be interpreted through mythological and religious archetypes.

In some films, the guardian monsters are the embodiment of spirits associated with different elements (sky, earth and water). This animist conception of natural phenomena is reminiscent of the vision of the universe specific to the ancient polytheistic religions. Monsters, like Shinto deities (kami), are presented as a force of nature, a nature that Man, in his va-

nity, thinks he can control, hence the inevitable clashes with these creatures who, more often than not, that otherwise, exercise a punitive action: Mothra attacks men who commit a sacrilegious act; Hedorah is a warning against pollution; Biollante is a warning against genetic manipulation; King Ghidorah represents the dangers of economic nationalism.

This human desire to surpass the power of nature is clearly expressed in films where Godzilla confronts a robotic version of himself (Mechagodzilla). Technology is systematically outclassed by Nature. The connection between the Japanese and Nature is a recurring element in kaiju eiga, and it can be assumed that the traditional religion of Japan, Shinto, exerts some influence here.

Finally, it is also interesting to note that monsters often rage in the vicinity of the most famous mountain in Japan: Mount Fuji, which represents the deity who protects the entire country as if it were inhabited by a mysterious power. This is manifested in Godzilla and Mothra, when Mount Fuji wakes up and from its incandescent entrails Godzilla emerges, a magnificent scene which once again attests to the affiliation of Japanese monsters with local mythology.

**To conclude**

If I had to recommend one of the films, it would obviously be the first from 1954. In the more recent productions, the directors try to integrate Godzilla into a more or less coherent new system of "Monsterverse" or "universe of monsters" where he rubs shoulders with other titanic acolytes such as King Kong.
Some will see this as a pretext for the American blockbuster at all costs, others a new genre that will tick the characteristics of the fan service. Up to you ;)

# Dao De Jing

## ON TRANSLATION AND INTERPRETATION

*Philippe Aubourg*

Chinese languages, thoughts and cultures seem so different from those of other continents that it is obvious that all translation is a matter of interpretation.
A good translation-interpretation will incorporate and restore the cultural elements of the context of the original text, while adapting them to the context of the recipient culture.

Each era will generate and will need new translations; these translations also benefit from the evolution of discoveries and historical analyzes of the context of the original work.
Thus about the famous Taoist text attributed to Lao Tseu, the "Tao Te king", or "Dào dé jīng" in Pinyin, the "Book of the Way and the Virtue" (道德 經 in traditional chinese or 道德 经 in simplified chinese) which is regularly translated with different and renewed perspectives, more or less successful.

But that's not all, and several questions arise when translating-interpreting such a text:

- Is it better to be an expert in Chinese or in the target language?
- Is it better to be a translator or a philosopher?
- Can we translate such a text without knowing Taoism? Without practicing it?
- Can we understand this text without meditating on it? Without putting it into practice?

Of course the ideal seems to be to mix everything up.

Thus the philosopher Marcel Conche seems to have succeeded in this synthesis, when he learned Chinese in his fifties specifically to translate this text, dissatisfied as he was with the translations he met.

As a specialist of ancient Greek philosophy, the Ante-Socratic one's, and of Montaigne, he is a Naturalist, like them; Actually, Marcel Conche seems to be a Taoist.

He therefore brings a particular flavor to the text in his translation-interpretation published in 2003.

Oh, and it seems that his translation is sometimes used ... in China, being retranslated back into modern Chinese.

At the beginning of chapter 63, it runs like that :

**Acting without acting (wei wu wei)**

**Doing without doing,**

**Tasting without tasting**

**Embracing in one glance the big and the small, the many and the few,the reward and the reproach: effects of Virtue.**

The difference is obvious with other more or less well-known translations. The only one that stands the comparison is in Laure Chen's « DaoDeJing, Canon of Way and Virtue » in 2014.

**Stanislas Julien, in 1842**
***(The sage) practices non-action, deals with non-occupation, and savors what is tasteless.***

***Big or small things, many or rare, (are equal in his eyes).***

***He avenges his insults with virtue***

**Ma Kou, in 1984**
***Acting without acting, pursue without medling/mingling, savor the tasteless***

***Make the little big, and the few a lot.***
***To offense respond with virtue***

**Claude Larre, in 1984**
***Acting without acting, Doing without business***
***Savoring the tasteless***
***Magnifying the tiny***
***Valuing the least***
***Return the wrong received with virtue***

**Conradin Von Lauer, in 1990**
***(You should) act without moving, work without getting involved, savor what is tasteless.***
***Celebrate that which is small, elevate that which is humble, respond to offenses with blessings.***

**Rémi Mathieu, in 2008**
***Acting only by not acting***
***Activating oneself only by non-activity***
***Tasting only by the non-flavor***
***Considering the large only as small***
***and the multiple only as rare.***
***Responding to resentment only with kindness***

**Laure Chen, in 2014**
***Acting by non-acting,***
***doing by non-doing,***
***savoring by the non-flavor.***
***Making the little big and the few plentiful.***
***Responding to the complaint with virtue.***

To discover Chinese thought it is therefore good to read, to read again, to look for various translations and interpretations, to vary the references, and if possible to go back to the source.

Not everyone will learn Chinese, of course. But even without speaking it you can get a glimpse of the poetry of the original text, by reading it in pinyin.
Wèi wú wèi , shì wú shì , wéi wú wéi. Dà xiǎo duō shǎo, bào yuàn yǐ dé

Or, for those reading fluently chinese :

*Simplified chinese:*
为无为，事无事，味无味。大小多少，报怨以德。

*Classical chinese :*
為無為，事無事，味無味。大小多少，報怨以德。

We find in Marcel Conche's version a bit of the melody of the original text, although it may be impossible to go in the original pun of wei wu wei.
Here is the complete chapter 63 translated by Marcel Conche.

Acting without acting (wei wu wei)
Doing without doing,
Tasting without tasting
Embracing in one glance the big and the small, the many and the few,the reward and the reproach: effects of Virtue.

Attack the difficult where it is easy;
Achieve the tremendous throught the tiny.
In the world, tricky things always get done
starting with what is easy,
the big things by what is small.

This is why the Sage never undertake
anything big:
he can thus accomplish the great.

Who makes light promises deserves little credit.
Who finds everything easy will
certainly meet great difficulty.

The Sage considers everything difficult
and in the end does not encounter any difficulty.

# Messager RNA

*Erwan Delbarre*

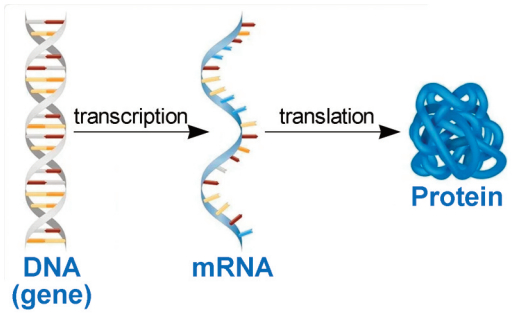
As you probably did not miss it, messenger RNA has been in the spotlight for several months now. And this, because it is at the core of the technology used for new generation vaccines, recently developed to slow down the spread of the SARS-CoV-2 coronavirus and prevent the serious forms of the associated disease, the famous Covid-19. But do you know what a messenger RNA is and why its use is generating so much excitement in the medical community? Without getting too much into details for specialists, let's try to shed some light on the matter.

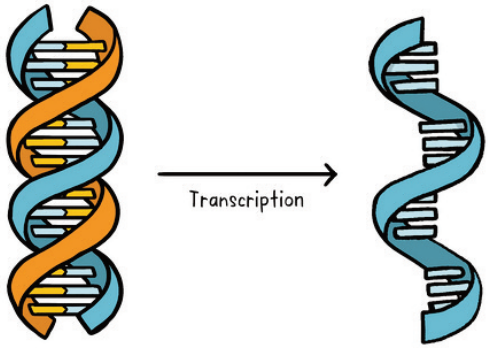
**Preamble**

First, a little reminder (or not) of fundamental biology which will be useful to understand what follows. What allows an organism to develop and function properly are its proteins. Without proteins, no biological activity. Proteins are long molecules, built-up from smaller molecules called amino acids, linked together as a linear chain. There are several categories of proteins, some of which you may be more familiar with than others such as antibodies, enzymes, or even certain types of hormones. To put it simply, we can say that proteins are involved in all biological functions of the body (digestion, growth, immune system, muscle contraction, biosynthesis of molecules, nerve impulses, etc.). However, the needs in proteins differ between species and thus, and this is one of the beauties of living beings, each organism is responsible for the synthesis (production) of the proteins that are essential to it. Because yes, proteins must be synthesized, or more exactly assembled precisely from amino acids, within the cells. Moreover, their production must be controlled over time (the growth hormone in humans, for example, is only synthesized until adulthood), and in space (nerve cells do not produce all proteins found in bone cells, and vice versa). To make it possible, life (on earth at least) has developed around a system which is as fascinating as it is complex: all the information necessary for the controlled synthesis of all the proteins that the body needs is contained in the DNA, and more precisely, in the genes. This is the famous genome. The stage is set: on one hand the proteins to be produced in an orderly manner, and on the other, upstream, all the information necessary to do so, encoded in a complex manner within the DNA. You will now tell me: OK, but where is the messenger RNA in all of this? Well, now that you know what the relationship is between genes and proteins in a cell, we can tackle it.

**Origin and function of messenger ARN**

A protein is essentially defined by its primary structure, which corresponds to the order in which its amino acids are assembled, like a linear chain. But to synthesize a given protein, how does the cell know which amino acids to use and in what order? It is thanks to the genetic code, which makes it possible to read the information contained in the genes and to use it for the construction of the proteins which these genes correspond to. However, genes do not only contain information relating to the construction of proteins. They also contain non-coding information, which will not be used to make the final amino acid chain. It is a bit like when you have a complex book and the editor, to make it easier to understand, adds lots of parentheses and annotations between the sentences that prevent the continuous reading of the original work. Sometimes we would just like to read the original text, especially when we understand it.






That is why the synthesis of a protein from a complex gene requires the formation of an intermediate molecule, close to DNA in its structure, but containing only the information necessary to put one after the other the right amino acids, in the right order. This intermediate molecule is called messenger RNA, which biologists usually refer to as mRNA. The synthesis of mRNA from a complex gene (DNA) is called transcription. The synthesis of a protein from an mRNA is called translation.

**Composition of messenger RNA**

While proteins are made of amino acids, mRNA and DNA molecules are made of nucleotides, linearly assembled like a chain.
DNA contains two (complementary) nucleotide chains that face each other, that is why it is referred to as a double stranded molecule. In contrast, mRNA is only made of a single nucleotide chain and is, therefore, called a single stranded molecule. Each nucleotide contains a phosphate group (which allows it to bind to another nucleotide), a sugar (ribose for RNA, deoxyribose for DNA) and a nucleic acid base. Hence the name RNA, which means ribonucleic acid.
Each nucleotide can be identified by its nucleic acid base and there are 4 main ones. For mRNA, those are adenine, uracil, guanine and cytosine, often abbreviated as A, U, G and C, respectively. For DNA it is almost the same except that uracil (U) is replaced by thymine (T). Thus, when the nucleotides assemble to form a chain which will become an mRNA, it is possible to read it as sequence of nucleic acid bases. For example: AAUGUUAAGGCCAAU... This is the basis of the genetic code, and we will try to understand now how it works. You will see, it's pretty cool and rather fun.

**Genetic code and translation, or how to go from an mRNA to a protein**

We just saw that an mRNA can be considered as a succession of nucleotide acid bases (A, U, G and C). To build the corresponding protein, the cell will be able to read and interpret it thanks to the so-called "translation machinery". The first step in protein synthesis is for the translation machinery to scan the mRNA molecule and to look for the first "AUG" motif. This is the signal indicating the position where the reading of the mRNA should begin. From this first AUG, the translation machinery will then read the mRNA 3 nucleotides at a time, in order. Each group of 3 nucleotides is then called a "codon", and to each codon corresponds one and only one amino acid according to the following table:

**Second nucleotide**

| First nucleotide | U | | U | | C | | A | | G | | Third nucleotide |
|---|---|---|---|---|---|---|---|---|---|---|---|
| U | UUU | phenylalanine (F) | UCU | serine (S) | UAU | tyrosine (Y) | UGU | cysteine (C) | U |
| | UUC | | UCC | | UAC | | UGC | | C |
| | UUA | leucine (L) | UCA | | UAA | STOP | UGA | STOP | A |
| | UUG | | UCG | | UAG | | UGG | tryptophan (W) | G |
| C | CUU | leucine (L) | CCU | proline (P) | CAU | histidine (H) | CGU | arginine (R) | U |
| | CUC | | CCC | | CAC | | CGC | | C |
| | CUA | | CCA | | CAA | glutamine (Q) | CGA | | A |
| | CUG | | CCG | | CAG | | CGG | | G |
| A | AUU | isoleucine (I) | ACU | threonine (T) | AAU | asparigine (N) | AGU | serine (S) | U |
| | AUG | | ACC | | AAC | | AGC | | C |
| | AUA | | ACA | | AAA | lysine (K) | AGA | arginine (R) | A |
| | AUG | methionine (M) | ACG | | AAG | | AGG | | G |
| G | GUU | valine (V) | GCU | alanine (A) | GAU | aspartic acid (D) | GGU | glycine (G) | U |
| | GUC | | GCC | | GAC | | GGC | | C |
| | GUA | | GCA | | GAA | glutamic acid (E) | GGA | | A |
| | GUG | | GCG | | GAG | | GGG | | G |

Each time the translation machinery reads a codon, it attaches the corresponding amino acid to the end of the forming protein chain, in the last position. A protein is therefore synthesized by placing amino acids end to end according to the sequence read from the corresponding mRNA.

The translation machinery only stops when it encounters one of the three STOP codons, which indicate that the synthesis must end. These STOP codons are the UAA, UAG and UGA motifs.

A small example? Let's take a short hypothetical mRNA sequence and build the corresponding protein:

UUCCCAUGAAGUACCCGAAAUVAAAUCAACCCAAGUAAACC

First, we must find the first "AUG" motif and ignore the nucleotides that are in front of it :

~~UUCCC~~AUGAAGUACCCGAAAUVAAAUCAACCCAAGUAAACC

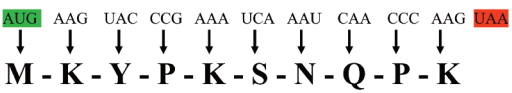
Then, we should divide the sequence following this AUG in codons (3 nucleotides) :

AUG AAG UAC CCG AAA UCA AAU CAA CCC AAG UAA ACC

From there, we can already identify the STOP codon "UAA" indicating where the protein synthesis will have to stop:

AUG AAG UAC CCG AAA UCA AAU CAA CCC AAG UAA ~~ACC~~

It is now just a matter of finding in the table the amino acids corresponding to the 10 codons and to assemble them in the right order:




And that's it, we built up the miniprotein MKYPKSNQPK from an mRNA. One could say that it is not rocket science, but just a matter of practice. As a final note, one should keep in mind that an mRNA molecule can be read many times by the translation machinery and, therefore, it can generate many copies of the same protein. Convenient, isn't it?

**Why is mRNA interesting for the medical field?**

Now you know what a messenger RNA is, and that the cells use it to make the proteins they need. So why is mRNA generating so much interest lately, especially within the medical field around the so-called mRNA vaccines, which could be generalized in the future to fight against epidemics and for the treatment of certain cancers? Well, that's because scientists want to use it to make cells in the (human) body produce proteins that they don't normally synthesize. It is pure biotechnology, a discipline whose primary goal is to use the properties and functions of living beings to develop new tools, particularly therapeutic ones. But you could ask me what is the point of "injecting" mRNA to make cells produce proteins if we can directly inject proteins themselves? Indeed, in the context of vaccination, most modern vaccines are based on the use of viral proteins. Once injected in the body, viral proteins will enter the cells and be presented by the latter to the immune system, which can then produce antibodies against the virus and memorize it to be better prepared for a real attack (fundamental principle of vaccination). It is quite effective in most cases. The major problem encountered by pharmaceutical companies producing this type of vaccines is double: synthesizing a protein is not always easy and takes time, and therefore costs money. Indeed, putting amino acids end to end in the right order is complicated, and above all, it is not always enough for the produced protein to be effective in stimulating the immune system. Why? Because you might not know it, but proteins are not just linear chains of amino acids. This is only their primary structure! Once synthesized, a protein must fold and organize itself in space thanks to the biochemical properties of its amino acids. The direct consequence of this folding is that each protein will adopt a secondary then a tertiary structure, giving it a very complex 3-dimensional shape. However, this arrangement does not always happen naturally and is far from easy to obtain in a test tube. On the other hand, cells often have the tools and the environment necessary for the proteins to fold properly. So getting cells to produce a given protein is a nifty way to maximize the chances for that protein to be folded in the right way. This is where, as you maybe guessed, that mRNA comes into play: by injecting an mRNA corresponding to a viral protein into the body, it is possible to make cells produce the desired protein, with the right configuration and in large quantities, which should result in the effective stimulation of the immune system. Another advantage of mRNA is that it is a rather unstable molecule, which will therefore be degraded naturally by cells after only a few hours; enough time, however, to let the translation machinery do its job and produce all the proteins needed to trigger an efficient immune response.

Finally, mRNA has another advantage, and not the least, for pharmaceutical companies: it does not cost much to produce. Indeed, with the technology available today, it is very easy to produce a specific RNA molecule in very large quantities and the cost per unit is very low compared to what it takes to produce proteins. Researchers in molecular biology use DNA and RNA almost every day, and the production of "tailor made" RNA sequences is lab routine. Nevertheless, the emergence of these new vaccines required major investments, in particular for the stabilization of mRNA molecules within the vaccine solution (what is injected) and the auxiliary components allowing their safe transport within the body as well as their entry into the cells. But that's another story!

# A writing, a movement

*Nicolas Chef d'Hôtel*

"When the sage points to the moon, the fool looks at the finger" is something that is said in China when one wants to tell that we must seek to see beyond appearances.

The Chinese language has the particularity of being full of homophones. The latter are words whose pronunciation is identical but whose meanings differ. For example, the dictionary "Cíhǎi" (辞海 "sea of words") lists no less than 149 characters with the pronunciation "yì". If we add to this the variations of the term yi according to the five tones that exist in Chinese and whose pronunciation, if it differs, still remains very close, we can imagine that we very quickly obtain a more than sizable number of words and therefore a very large number of possible misunderstandings, but as many anecdotes and puns that Chinese are crazy about.

Obviously, the context, in most cases, helps to dispel any doubt regarding the meaning of a word. Thus, if we are talking about horse riding, there is little chance of confusing the word mǎ 马 (horse) with the word mǎ 码 (number) even though these two words have the exact same pronunciation. However, it often happens during a conversation that you misunderstand or simply doubt what the other person is saying. This naturally results in a lot of misunderstandings, which give rise to crunchy anecdotes that we find across the Chinese literature. It also gives rise to many puns as one can easily imagine either in a humorous or poetic register or even in advertising or more generally in slogans. It is even a very old national sport to play with words like this. We do not hesitate to do it in France, so in China, with such a large number of phonetically very close words, it is an inexhaustible source of creativity.

As a consequence, to resolve an ambiguity, it will be necessary to be precise and very often one will have to give details of what is meant or one will find a synonym which will make the speech perfectly intelligible. But there is another way to dispel this type of phonetic ambiguity: it is naturally through the written word. Indeed, in Chinese as in French, in most cases of homophonies, if the spoken word is not differentiable, the written word on the other hand is unequivocal. The spelling of a word (verre – vert – vers, glass - green – worm in french, same pronunciation) will very often give the crucial information which is lacking in the spoken word to define its meaning and likewise the layout of the character will remove

*Chinese characters are often, by painters integrated into the prints as if this writing, an art in its own right, was inseparable from the motif represented.*

*"Taiji quan" in cursive calligraphy ... it is already taiji!*

any doubt regarding its meaning for a Chinese person. For that however, you have to be able to write at the right time! And if you don't have something to write on, how do you do it? Do you spell? But Chinese do not use letters, so how do they do? Well, it turns out that very naturally they will use a technique that is, for us, forbidden! Indeed, when a doubt occurs during a conversation about the meaning of a word, very simply, a Chinese person can trace in his hand, with the tip of his finger, the character representing the word they mean. They will hence "write" the word in their hand. And their interlocutor, following the outline with the eyes, will understand what is meant ... Now, of course, in the hand ... there is nothing. Nothing tangible, nothing residual, no written record and yet the word is understood.

If a French person used the same method, there is very little chance that he will be understood. The layout of letters to form words, especially in cursive writing, is far too haphazard to be captured at one glance. Our letters look alike, and as they are made of curling curves which make their visual tracking confusing, our cursive writing is in fact unreadable if we just trace a word with the tips of our fingers as Chinese would do. You can easily experiment this by trying to trace for example the simple word "non" ("no" in French) in your hand: it is illegible. The eyes that follow the movement get lost very quickly and you do not understand anything.

You should know that Chinese writing is, even when we speak of cursive, extremely regulated: order of the lines, direction of the lines, general arrangement of the character ... Several strict rules precisely determine the way in which a character must be drawn. Moreover, these characters were repeated a thousand times and their gesture is inscribed in the body of the one who writes or reads, so much they have done and re-done it.

Thus, without even the need for a brush, in the hand of the one who traces the character, the latter materializes in the eyes of the one who follows ... the movement. Because that is what it is all about: recognizing a written word in the movement that generates it. And so, revisit the well-known adage: "When the wise man traces a character with his finger in his hand, the fool looks at the hand!"

This is how I think it can be said that Chinese writing, unlike our cursive writing, is writing in movement, writing the movement.

Writing the movement ...

What a beautiful idea to think that writing, like thought, is a perpetual movement... to experience writing as a thought, moving, changing, and at the same time posed, almost frozen and yet mobile, sliding, flowing, like a river ... When I was in China, I was able to see people in parks who, equipped with a long brush whose handle served as a water reserve, traced on the ground characters, words, sentences, in a large format, directly on overheated asphalt. Magnificent calligraphies that the heavy heat of summer made disappear when the artist had just created them in our eyes ... the cycle of water which flows and evaporates, perpetually ... which traces, on the land of roads, rivers, the meaning of which escapes us, like heavenly messages to our innocent eyes. Writing as a thread stretched between the material and the immaterial, between heaven and earth, between yang and yin, between mind and body.

*Onnik OZCELIK*

# Ultime combat

## Musée du Quai Branly - Paris

## ARTS OF FIGHTING IN ASIA

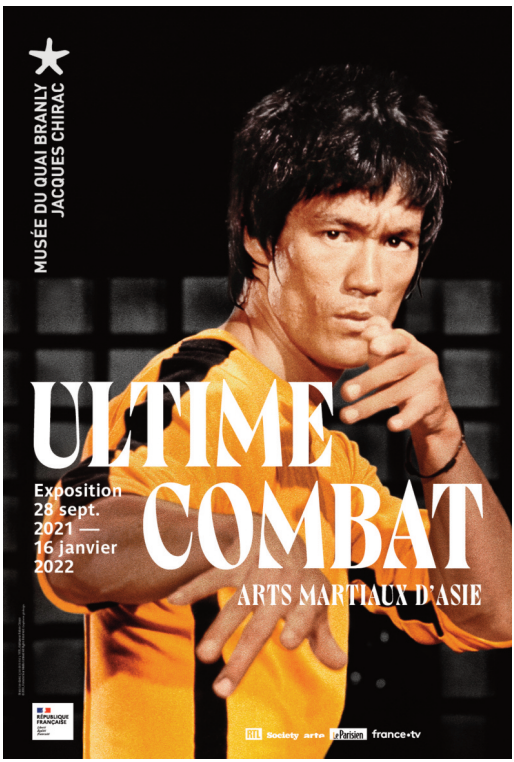
Shaolin monks and samurai, warrior mythology, kung fu and sword fighting films... The exhibition "Ultimate Combat. Asian Martial Arts" takes visitors to the heart of Asian martial arts through their history, their philosophies and their practices, which have now become globally renown.

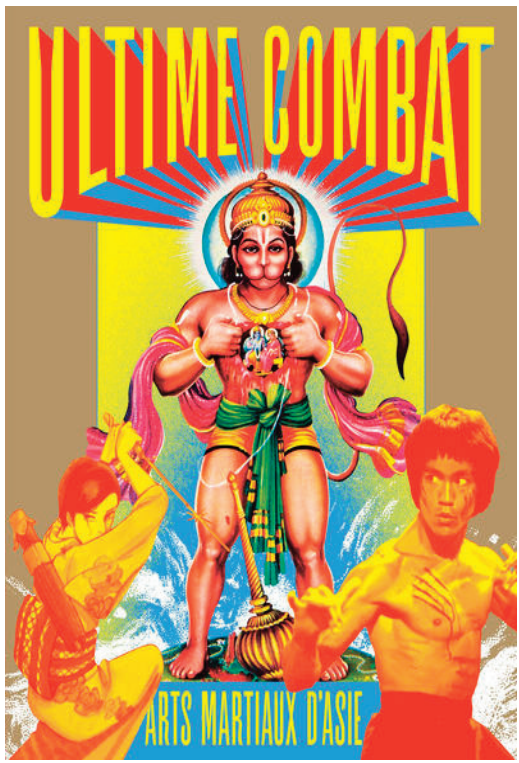
**About the exhibition**

What are the origins and specific characteristics of Asian martial arts? With over 300 ancient and contemporary works, and through a gallery of historic figures and fictional heroes, the exhibition Ultimate combat. Asian Martial Arts retraces the history of martial art techniques. An exhibition circuit interspersed with references to popular art and culture, particularly cinema, with the emblematic Bruce Lee.

The exhibition starts with the representation of combat in Hindu/Buddhist art, both as an image of the power of the military elite that shaped them but, above all, as a metaphor for freedom and knowledge. The combat is internal. The exploration continues within Asian martial arts schools: although they draw on military knowledge, they also form part of very ancient systems of representation of the body, nature and the world.

By gradually moving away from their role in warfare, martial arts have become more theoretical and have strengthened their message, becoming what could now be known as methods for personal physical and spiritual development.



# Dalí, the endless enigma

**From 19 May 2021 to 2 Januray 2022**

## ATELIER DES LUMIÈRES

In 2021, the Atelier des Lumières will be illuminated by Salvador Dalí's famous psychedelic works. The new immersive exhibition entitled 'Dalí, l'énigme sans fin' ('Dali: the endless enigma') will encompass more than sixty years in the career of the Catalan master, who developed and invented various artistic styles.

Visitors will be able to explore a thematic itinerary comprising surrealistic and metaphysical landscapes and will be immersed in the artist's amazing and highly imaginative works. Exhibited around the world (the Gala-Salvador Dalí Foundation at Figueres, the Dalí Museum in Florida, the Reina Sofía Museum in Madrid, and MoMA in New York) these works, which can be interpreted on so many levels, will be brought together in the Atelier.

Displayed and brought to life on the floors and ten-metre-high walls, visitors will be able to observe every detail of the brushstrokes, lines, and material effects. Paintings, drawings, photographs, installations, films, and archive images will focus on the unique personality of the painter with the famous moustache, as well as on his obsessions with the strange and the supernatural, and his fascination with his wife Gala, his muse and collaborator.

Emblematic masterpieces, such as The Persistence of Memory, the Face of Mae West (Usable as Surrealist Apartment), Atomic Leda, and the Temptation of Saint Anthony, highlight Dalí's immense talent as a creator of new languages and unique canvases, inspired by the greatest masters of painting, ranging from Velasquez, Raphael, Michelangelo, and Vermeer to Millet.

This retrospective exhibition associated with the music of the legendary 1960s group, will take visitors on a timeless journey that awakens the subconscious and buried thoughts, in which Dalí's oeuvre remains a mystery and an endless enigma.