

## ***Chronicle of Age of nothing***

*from Guy Sahri ©*

Art, media or not is fascinating and hybrid become an artist is always an adventure social risk. Creation tools have never been provided to largest number but possibilities for dissemination of artistic messages are threatened by interference and proliferation of media. Role of artist as intellectual forefront and social is also disputed. Arts education and enlightenment of sensitivity remain poor parents of current policies and an inherent contradiction « *Market profitability/Production free spirit* » still alive fluctuating in all respects.

However, some creators seem to reach combine creativity peculiar requirement, talent and some media recognition – obligatory for recognition popular – in their field, including music, literature, cinema and even sports connotation idyllic. Art thus does not only copying nature. However, it does not distract from it, but back to the source.

Passionate Karate and Judo, practicing hard and preparing her 4<sup>th</sup> Dan, French writer Luc Lang was born in 1956 in Suresnes working in a family, explore his art while operating in a global society between two exchanges of cards. He is currently professor and teaches aesthetics at Ecole Normale Supérieure des Beaux-Arts in Paris. He visited several countries in Europe, Africa and Japan. It was 1995 winner of Villa Kujoyama. He has published numerous articles on aesthetics in contemporary art exhibition catalogs international collective books and notebooks of research.

After several famous books as « *Voyage sur la ligne d'horizon* » published by Gallimard (1988), « *Liverpool marée haute* » Gallimard (1984), « *Furies* » Gallimard (1995), « *Mille six cents ventres* » Gallimard (1998 - Prix Goncourt des lycéens), « *Les invisibles. 12 récits sur l'art contemporain* » Regard (2002), « *11 septembre, mon amour* » Stock (2003), « *La fin des paysages* » Stock (2006), « *Les Indiens* » Stock (2001) and « *Cruels 13* » Stock (2008) it defines itself citing only for "be aware, there is change, change to mature, to mature to establish itself indefinitely « *to be aware, there is change, change to mature, to mature to establish itself indefinitely...* »

Yet, despite that contemporary artist sometimes assume a social function or even policy to try to influence world, we are currently seeing a loss of benchmarks for autonomy and sincerity some creators. But in my humble opinion, creation of self in itself, this test continuous changes brought perpetually forms from depths of ourselves, which calls unpredictable creations, has a name: « *Freedom* ». Art becomes an extension of action. This philosophy of action emerges when artistic gesture is experience of a particular relationship. Karate as well as art does he not to imitate or reproduce, but to translate a reality meta-sensitive. It may then emerge in spiritual field of common experience as founder wanted Karate modern Gichin Funakoshi...

**Guy Sahri: How did you get idea of Karate?**

**Luc Lang:**

*It is an incredible story of family, my father was a master of judo and so I bathed in this atmosphere of Martial Arts from tiny. In a way it is for family... (Laughters)*

**« Be extremely present... »**

**Guy Sahri: The daily practice of a Martial Art it allows you to tap energy to write literary works?**

**Luc Lang:**

*Absolutely... because it is same type of concentration. Being very present. It argued in decision of gesture just as in the word « just » at moment « fair ». Referring to what I said, practice of Karate is like practice of writing work of decision in moment something occurs...*

**Guy Sahri: Being a writer and practicing Karate that you make it more open to problems of this world?**

**Luc Lang:**

*It's hard to say... I do not know, but in all cases it can develop an energy of awakening. I feel that when I write I'm much more in a physical condition, even cerebral. But when I practiced Karate, this means that it is same as writing, period of tension. In same way that writing is a set of gestures...*

**« It's like a rainbow... »**

**Guy Sahri: You teach « aesthetic » at Ecole Nationale Supérieure des Beaux-arts in Paris, what are you key aspects of art?**

**Luc Lang:**

*Art transforms our vision of world. Art is not there to provide answers... art is there to ask questions and to make world more interesting, it's like a rainbow where each color melts into next color, without being able to draw precise boundaries... Purpose of art is not art itself, that's life, said as Robert Filliou...*

**Guy Sahri: Karate happens brings a certain balance in your life?**

**Luc Lang:**

*(Laughters)... Ohhh yes! There are core activities in my life like my family, write and practice karate. This may seem strange to some, but when comes holiday period and I do more practice, I feel to numb physically and intellectually, is no longer in my body. That is to say that I feel no longer be part of my being. Karate I can refocus, to be within myself faced with this unsustainable dispersion to be...*

**« The mystery of beauty of the world... »**

**Guy Sahri: Browsing world discover different cultures, what is your outlook on society contemporaine now?**

**Luc Lang:**

*Whenever I am in a foreign country, I try to be like in Karate, that is to say this... to be strongest in empathy, emotionally and sentimentally with people who to be welcome. Although there is a globalization of issues and problems, each country and continent retains its complexity and its own cultural specificity. It is this diversity that is finally the mystery of the beauty of the world... and so much better if through these trips I always check how much we are different. Thanks to this difference and this unique diversity that we have things to offer us.*

### « Combating « wild part »... »

**Guy Sahri: Practice of Karate you make it better evacuate the problems on a daily basis?**

**Luc Lang:**

*Without a doubt... practice outside this « jungle » modern, can combat this « wild part » or « animal », these concerns that motivate us in training. Each Karateka knows very well that when we train we cannot be that where we practice. This helps to unravel knots, stress and problems in everyday life. When training ends there is no longer in same place relative to its anxieties and it would distance himself faced with situations and leave with a different perspective.*

**Guy Sahri: It is a different vision?**

**Luc Lang:**

*(Laughters)... Yes, a certain point of view it puts us in a mental state different from our everyday lives. That is when we cross the door Dojo; we are obliged to forget our worries to consider. Once training ended, it disables burden when entering Dojo...*

### « Reality of signs... »

**Guy Sahri: Your many visits to Japan you have better understanding of philosophical aspect of Karate?**

**Luc Lang:**

*Certainly, there is a belief in gestures, in the words i.e. in signs. Making gestures mean anything at all levels of society. You have noticed that both me whole life in Japan is marked by rituals, politeness, courtesy, respect, complexity while making a gesture which puts us in reality signs and social exchanges. In fact, what binds human beings is a set of codes that are found in practice of Martial Arts and this is very fundamental to any society and in practice of Budo...*

### « Art is seeking immanent energy... »

**Guy Sahri: Giving your deep literary realism of our society does he not a permanent?**

**Luc Lang:**

*Of course it is a struggle, but what interests me is not so much to fight against phenomena or trends that I can not control as a citizen, but rather to try new ways of imagination, opening lines of thought that constantly scan of new horizons. I can tell you that art and seeks the immanent energy that opens to the experience that human potential can not be reduced for processing immediately consumable; he won dimension of creation. That is why I want to beat me as a writer like Serge Chouraqui, my Sensei, fights as a Karateka, through its teaching and research, with a different approach, continually open to new thinking... What really interests me is to invent a new imaginary which opens on other areas of human relations...*

**Guy Sahri: And Karate, is it a support for this?**

**Luc Lang:**

*Yes, it remains essential as I said earlier... is to be attentive to sensitive!*

**« Be lost « elsewhere »... »**

**Guy Sahri: Do you think that in art as in life, everything is a story of contrasts. What is your opinion on this?**

**Luc Lang:**

*(Laughters)... I think that contrast is the differences. That is to say all the time communicate the differences...*

*In fact I see quite Karate we are all people of diverse social environment. It meets there in a practice that creates a very strong because we are trained to respect certain rules of decorum, polite, considerate, elegance and then a relief of confidence because when we study with our partner training, it is built, over time, a work that unites us. Despite fact to train in this incredibly dynamic universe for years, particularly a relationship of openness is created. Karate brings us precisely in a community where differences enrich entire Dojo. For me I am for the differences. Oh how I love! This antithesis! That's why I like to be « elsewhere » be lost « elsewhere » since from this, I learn what the other and what I am... All complexity of Art, Martial Art of Karate is seeking to match creation of a singular work, likely to arouse attention. « qi » in Chinese, or Chinese characters, are units of writing logographique Hà Chinese 气 / 气 (氣), pronounced « Tchi » or « Ki » in Japanese, 気 « breath-energy » and « kokyū-ryōkyū » is an esoteric concept that encompasses entire universe and beings links between them. To better understand what this concept fondamentale symbolic and represents concept of « qi » has no precise equivalent in West. « Ki » connects beings; it also links two rivals or partners in a practice friendly. It may be noted, however, many links of convergence with Greek concept of « pneuma » – translation for « breath » –, and in the same line with the concept of mind, in Latin « spiritus » – derived from « spirare = blowing » – which means breath, wind, Indian concept brings with it « prana ». « Ki » is present in all manifestations of nature. It is this novelty, this innovation, which in substance and in form, is the engine of evolution... It happened to me one day to ask a pandit of India in Madras in southern India: « What is the energy of life? What is « prana »?... He made this extraordinary response: «... If you watch night stars: constellations move against each other, as an intelligent choreography. The force intelligent moves stars are « prana ». And he added: «... And you have probably noticed that your heart beats, that you thought or not, and that even beats it adapts to your needs, if you will... The strength intelligent beating your heart is « prana ». And it is same « prana » which makes your heart beat and dance stars... ». This sort wrapping energy which we must give shape because that we exist in the forms. That is our challenge; constantly invent forms of human relations that we alienate our destruction and that of other species...*