



Heidegger's Approaches to Truth Discovery in Art

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ABSTRACT

In viewpoint of Heidegger, although the work of art is an object, this thing can be grasped on the basis of its work. It is the work aspect that discovers the truth of art. However, Heidegger has a different explanation of art truth based on a distinguished method to face the truth discovered in art. This analytical study was conducted using library references, valid articles, and works of Heidegger to analyze three different approaches of Heidegger to truth in art: A) he sometimes defines the art as a middle point that acts as an enlightening thing; B) on the other hand, art is a method to see objects that contrary to technology dose not juts pay attention to a specific aspect of phenomena' function revealing them as they are; C) ultimately, art is a method to scrutinize around the world not only based on philosophical thinking because of concepts but also a horizon of reasoning listening to existence voice. In this regard, Heidegger makes a close relationship between truth and art. Great art, poem in ultimate meaning, provides an open area for Dasein (presence) when it is considered as a work so that anything goes as it is and truth of everything is discovered. The art that discovers the truth is not imitative although is a technic; does not explain a propositional truth although is linguistic. Such art can provides a lifesaving area contrary to modern technology area.

Keywords: Heidegger, Truth, Art, Discovery



1. INTRODUCTION

Is it possible to understand art's essence in a way except for object's existence? Then what will happen? The object comes along with aesthetic features; however, if the work is understood based on the action's origin- based on what is working in art- not based on its objectivity, the truth will be discovered not aesthetic features. In opinion of Heidegger, work of art is not an object with aesthetic features but it should be stated that although a work of art is an object, this object can be understood on the work basis of art.

However, Heidegger has a different explanation of art truth based on a distinguished method to face the truth discovered in art. This analytical study was conducted using library references, valid articles, and works of Heidegger to analyze three different approaches of Heidegger to truth in art:

- A) He sometimes defines the art as a middle point that acts as an enlightening thing;
- B) on the other hand, art is a method to see objects that contrary to technology does not just pay attention to a specific aspect of phenomena's function revealing them as they are;
- C) Ultimately, art is a method to scrutinize around the world not only based on philosophical thinking because of concepts but also a horizon of reasoning listening to existence voice. In this regard, Heidegger makes a close relationship between truth and art.

To understand the purpose of Heidegger by discovered truth in work, it is essential to pay attention several works among his several compilations. Some books including "The origin of work of art", "What poets come up with?", "On the way to language", and "Conversation with a Japanese" have been more considered in this research. To understand Heidegger's purpose of the truth discovered in work of art, several works of others have been studied besides his works; first book is "Heidegger's Later Philosophy" by Julian Young that has addressed elegance of thoughts of later Heidegger based on a critical viewpoint; the other book is "Heidegger and Art" by Joseph J Kockelmans that is one of the most important works about art philosophy of Heidegger. "Introduction to philosophical hermeneutics" by Jean Grondin and "Hermeneutics" by Lawrence Schmidt were also studied in this research to examine Heidegger's viewpoint after language turn and adopting hermeneutic approach.

2. THEORETICAL Literature



There are numerous books about Heidegger's thought that one of them is new about the relationship between truth and art in opinion of Heidegger such as the article by Michaela Wünsch (2016) entitled "Art, Politics, and Truth in Heidegger's Anti-Semitism" that has discussed the "origin of work of art" addressing the relationship between policy and art. The other article was written by Jacques Taminiaux (1999) under the title of "On Heidegger's Interpretation of The Will subjected to Power as Art" in which, the origin of Heidegger's artwork is defined as an attempt to revive the will subjected to power of Niche that is manifested in art. On the other hand Karsten Harries (2009) wrote an article entitled "Art Matters: A Critical Commentary on Heidegger's "The Origin of the Work of Art" emphasizing on the importance of artwork in truth imagining that Heidegger is struggling to accept or reject the Hegel's approach to art.

3. THE DISTANCE OF AESTHETICS FROM TRUTH

Despite the modern aesthetic searches for the nature of aesthetic experience such as natural and art beauty as well as mechanism of taste power, Heidegger pays attention to the relationship between art and truth. Although Heidegger's opinion about poetry for instance is inspired by German Romantic School and his art philosophy is affected by Hegel's viewpoint about history of culture, the position of art for Heidegger is totally distinguished from aesthetic viewpoint that is based on sensual pleasure.

According to Heidegger's viewpoint, aesthetic surrounded the art to personal affection in 17th century. In his opinion, if poetry and art are supposed to improve existence, they should not be confined to emotion and affection. Although art experience for Dasein has a prior position in later philosophy of Heidegger, it should not be denied that his viewpoint about aesthetic is negative in general so that all aesthetical movements based on emotion and affection are reactions to crisis in which, dasein finds its ability to cope with crisis. However, the art considered by Heidegger is defined as performing the truth while art has been always related to beauty not truth (Heidegger, 1950, P. 20).

On the other hand, contrary to the importance of artist in romantic school and vital role of artist in nature of work of art, Heidegger believes that artist is just a passageway that is forgotten after creation of work then artwork opens windows of a world remains without attributing to the artist.

4. TRUTH DISCOVERY IN PHILOSOPHY AND ART



In opinion of Heidegger, the truth is revealed in work of art. Although he believes that truth is one thing in either philosophy or art, the meaning of discovered truth in art is not a philosophical truth or epistemological recognition but is the truth as shows itself.

According to philosophical tradition of west, truth is defined as “conformity or equality and is a property for verdicts and statements. The property that they will be unit when are equal or match with realities” (Yung, 2002, P. 24). Heidegger criticizes this kind of interpretation of truth and states, “We can ask what is in this distance? And the response can be tree then we ask another question that what is that we call tree?” (Heidegger, 1950, P. 36 & 37). Traditional theory of the conformity of reality truth implies that a statement or verdict is truth if is matched with potential situation of affairs that are noted by reality (Schmidt, 2006, P. 141). However, the concern of Heidegger is how it is possible to attribute an ideal content to real cases?

In fact, our search for truth moves through this cycle that we recognize it as the truth case that exists in reality. The true thing is matched with real thing and real thing is true thing (Heidegger, 1950, P. 33) so that we are trapped in an inevitable cycle. Heidegger explains this vicious circle as follows: we imagine that an issue can be truly matched with reality expressing the truth while we are not aware that human recognition of the world consists of some limited aspects of reality so that what is considered as reality is surrounded by the historical-cultural horizon. The truth is deployed in an ultimate horizon, in a transcendental horizon that is intact. Therefore, “truth is the latency and the real latency is not revealed for us” (Yung, 2002, P. 29).

The point is that how this secret and latency is discovered in work of art? Work art- as a work not just a thing- is individually belonged to a territory has opened by itself; it means that truth in work of art not discovered by work of art. In fact, art shows the world in a way that is not expressible through prepositional method (Bowie, 1999, P. 836). In this case, thinking and poetry reach to the same point in which, the poetry is promoted and thought is deepened in opinion of Heidegger. However, such promotion depends on an element beyond the aesthetical romantic creativity or trained taste. Truth discovery in art is generally related to inherent ability of human. Human is creative not only in terms of existence but also ontology. It means that “human is not just creator of things but human lives in a way as if there is not any existence without him” (Glendinning, 2001, P. 85).



In this regard, Heidegger's approach to sensual pleasure-based aesthetics is revealed so that such art can reveal the truth like philosophy making Heidegger to finish the book "what is philosophy?" using following sentences:

If we compare poetry technic with thinking, our discussion that follows philosophy thought will lead to a discussion about the relationship between thinking and poetry creation necessarily since poetry serves language within a completely different and certain way; therefore, there is a secret and mysterious relationship between these two elements. (...) meanwhile, they are deployed on the top of two peaks away from each other (Heidegger, 1956, P. 68).

But why is such far distance between these two twin peaks? The reason is that art is the field for direct discovery of truth not a deep thinking of truth so that Heidegger states, "nowadays, there is something more precious than all books in a philosophical library in land of Cézanne. I wish I could think straight as Cézanne painted" (Yung, 2002, P. 42).

5. THE MEANING OF TRUTH DISCOVERY IN ART

The opinion of Heidegger about the works of art that connect us with existence versus to ordinary concepts reminds Schopenhauer's opinion about music as the direct expression of essence of will as the basis for each appearance (Levinson, 2003, P. 102). However, what is the fundamental difference between art and other human-made artifacts and tools making the truth available directly? Heidegger explains, "The purpose of truth is not that the existing thing is written correctly, but the existing thing will be revealed besides revelation of tool" (Heidegger, 1950, P. 38). Heidegger looks at a certain painting, a pair of peasant shoes painted by Vincent van Gogh, as a sample in which, truth is revealed. "Painting of Van Gogh is an open up that what in fact the equipment- a pair of shoes" (Heidegger, 1950, P. 20).

Therefore, the purpose of truth discovery in art is that we consider a work of art not as a thing but as a work and "suddenly, we are in where in vicinity of work that we used not to be there" (Heidegger, 1950, P. 20).

The work of Van Gogh is a sample of ordinary objects connected to art showing themselves as they are and essentially shoes are understood based on the origin of action. In this case, the work of art is nothing less than truth occurrence (Goldening, 2001, P. 84). Therefore, what exists in art in not a deep thinking but is a poetic thinking without any limitation expressing the secret aspect of it (Yung, 2002, P. 41).



6. ENLIGHTENING THE MIDDLE AREA

It is hardly possible to uncover the truth as it is secret. Heidegger pointed to this subject in "Being and Time" that "it not concluded that explication does not exist referring to this point that words do not exist" (Grondin, 1994, P. 155), because the truth that is discovered by the existence of a work of art is directly related to Dasein (presence or existence). It means that the truth is based on the Dasein as a thing that is uncovered; this Dasein is called discovery or revelation (Schmidt, 2006, P. 144).

In fact, work of art is not the presence of an object among us, but is the transmission of our revelation method as well as our historical passage through middle or the world that indicates what has been actualized in it.

The difference is that human is the enlightening key for the world in "Being and Time" so that the world is revealed in human; in contrary, work of art reveals the world in "origin of work of art". Accordingly, the later viewpoint of Heidegger points it is the work of art that reveals the area not human. "Work of art reveals the area demonstrating everything in it as exists. It means that surrounding environment also becomes appear as exists in work of art" (Glendinning, 2001, P. 87). Such a great work can be done only by some poets such as Hölderlin that can burnish our deteriorated understanding of existence (Cooper, 1999, P. 833) discovering the truth for us as it is.

Hence, there is an obvious difference between hermeneutic conception of truth as the global discovery and truth imagination as guaranteed confirmation in statements (Bowie, 1999, P. 836). There is an area in work of art in which, the world is opened up so that "all things accept their aspects" in open world (Heidegger, 1950, P. 29) becoming like things that they are. Hence, the artwork is not recognized as an external object but "the beauty is one truth aspects as non-coverage" (Heidegger, 1950, P. 39) that is connected to the presence of dasein.

7. THE RELATIONSHIP BETWEEN TRUTH AND TECHNÉ, AND TECHNOLOGY

There is another field or middle besides art that is more persistent than art so that we may face a bad result when coping with it. This field is the modern aspect of technology. Heidegger has put these two fields against each other through a creative method. Although the major contribution of art philosophy of Heidegger is related to the book



“origin of work of art”, the vital role of art has not been emphasized in his works like the article “technology problem” (1953).

In Heidegger' opinion, technology problem is not related to this point that objects are mediators in human relationships, but “technology creates an area in which, objects indicate themselves; accordingly, use of technology tools by human is a specific method to discover an actual case” (Glendinning, 2001, p. 83). Heidegger emphasizes more on the art to get rid of technological approach.

Heidegger points this point, like futurists, that technology may accelerate existence movement, but he is finally opposed to mechanical nature of technology and is proponent of the Greek unity between art and artifact in *Techne* (technic) that is the technical knowledge of construction and creation related to poets and industrialists. Although the human is confined to regulation and measurement because of instruments and equipment, it is still possible to cope with essence of technology in a similar territory. Heidegger explains vaguely that art is such territory (Glendinning, 2001, p. 83).

Heidegger considers Platonic *techne* introducing two different parts of the term of *poiesis* based on his hermeneutical method and terminology; these parts include natural creation that is called *physis* and the advent created by industrialist human that is called *Techne*. However, there is a fundamental difference between works of industrialist and artist; industrialist make change in things existing in the world creating new things in the world, but the field is opened for *dasein* in work of artist; meanwhile such work is based on *Techne* since a beneficial thing is created. “In fact, the existence of beneficial object is significant point” (Schmidt, 2006, P. 120).

Although Heidegger's approach to *techne* reminds Plato's viewpoint, Heidegger does not agree with Platonic imitation explicitly, because Plato considers the cognition belonging to *techne* as a partial cognition considering the truth confined to general rational cognition while Heidegger speaks about revelation of beings. The purpose of revelation is not the appearance of beings, but is the revelation of their existence; it means revelation of an object that is similar to the world.

Therefore, contrary to current subjectivism in modern aesthetics that emphasizes on individual feeling, Heidegger's viewpoint about art is based on object and work explaining that aesthetical objects are not separated artworks but are tools that embody the language and existence objectively. The other significant difference between the great



art considered by Heidegger and romantic art is that presence or absence of artist is not important in great art so that the existence of artist is not a significant element when an artwork exists (Heidegger, 1950, P. 24).

8. TRUTH IN POETRY LANGUAGE

Heidegger explains that not only poiesis means making and emerging but also means poetry. It means that Greek people experienced the world as the poetry of nature. "Hence, physis is where artist God actualizes his considered design without human assistance" (Young, 2002, P. 168); however, later Heidegger emphasizes on the language as existence home. Later Heidegger pays undivided attention to language and its relation with truth; the truth that is manifested in artwork is linguistic as the revealed space is "a space for rationality horizon in which, the truth is emerged in frame of possibility theory" (Glendinning, 2001, p. 85).

Heidegger's purpose by analogizing poetic language to "existence home" is that the poet listens to existence voice patiently then changes it to human voice and human listens to the poet and obeys the existence orders (Cooper, 1999, P. 833). This expression by Heidegger reminds Greeks' beliefs about the messages between Gods and Human beings; however, the role of discovery and language coping with truth is a significant point for Heidegger. Despite the fact the poetry is the essence of art, the essence of poetry is truth underpinning (Heidegger, 1950, P. 55) and correct understanding is revelation of a secret thing (Schmidt, 2006, P. 120).

9. CONCLUSION

Whereas, the art had a prior position after philosophy in aesthetics during 18th and 19th centuries and while Hegel states that "the art is not the most excellent method in which, truth makes itself present" (quoted from Heidegger, 1950, P. 59), Heidegger made a close relationship between truth and art. The great art, or poet in its final meaning, provides an open area for dasein when it is considered as a work so that everything becomes as it is in such area and the truth of any object is revealed. Although an art that discovers the truth is a techne (technic), it is not imitative and does not explain a propositional truth although it is linguistic art. Such art can provides a lifesaving area contrary to modern technology area.

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