

# An Exploratory Study on the Presentation of Implicitness and Explicitness in the Artistic Language of Painting

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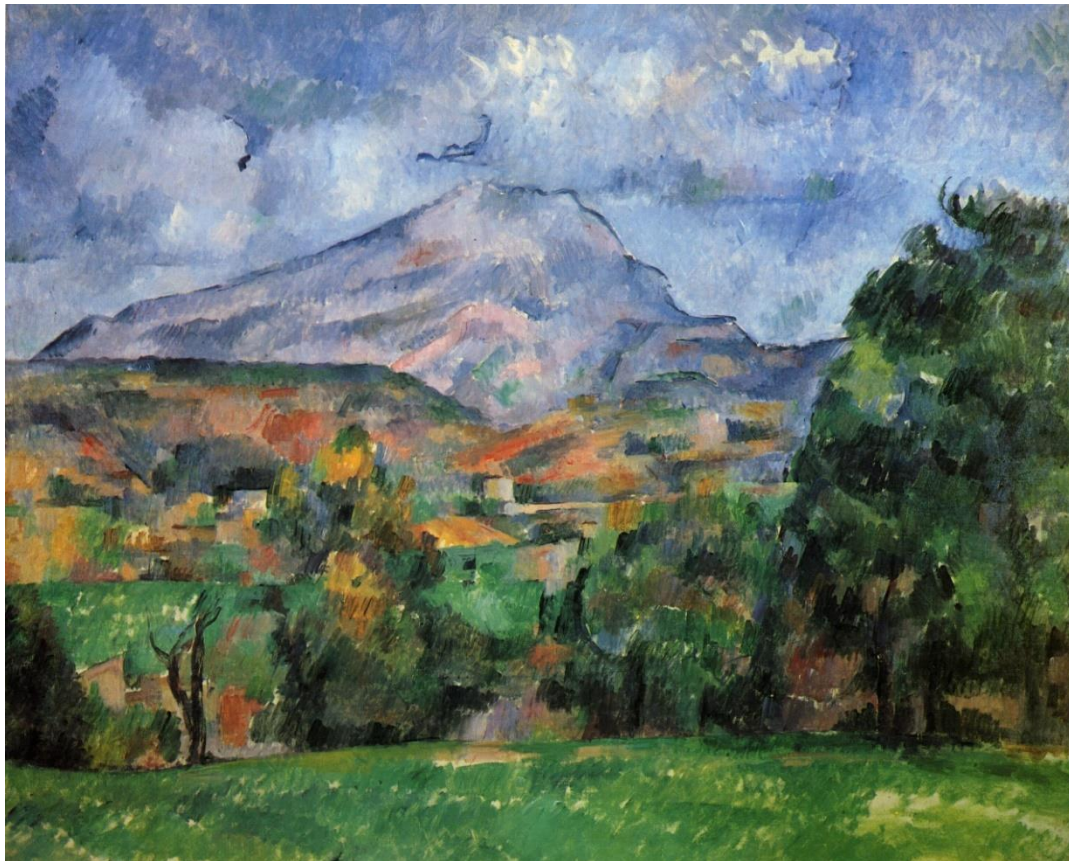
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**Abstract:** Heidegger defines the nature of artworks as "sky" and "earth". Sky implies clarity. It is the state of being unobstructed and open while earth signifies the state of being concealed, which is consistently existing and concealed. It is an opposition between "being and non-being", "implicitness and explicitness", and the existence of the being that exists. According to Heidegger, only after one has contemplated the nature of art can he find the mutual relationship between art and truth. The question of "implicitness and explicitness" brings us back to the "source code of the artwork". We ponder and search for the question that in which way art grows out of everything in the world and returns or hides within it and in which way we can find the duality of "implicitness and explicitness" in painting. The constantly-evolving flux and constantly generated way of implicitness and explicitness, are both presented through the expression of artistic language of paintings and thus preserved in fixed manner.

**Keywords:** Implicitness, Explicitness, Painting, Heidegger, Giacometti, Cézanne

## 1. Introduction



Mont Sainte-Victoire 65 x 81 cm 1890 Paul Cezanne

In the painting "Mont Sainte-Victoire" drawn in the late years of Cézanne, the father of modernism, his imitation of nature as nature itself gives manifestation in absolute revivification. Initially, Cézanne was not satisfied with the composition of formality in the painting, because it seemed too indeterminate and static to demonstrate the constant generation and flux of nature. How can we "realize" the rich and majestic impression given by nature? How to restore the phenomenon of nature "as it is"? Cézanne struggled with this, confronted with impossibility and uncertainty. But after repeated failures, he learned to "abandon" and leave some space for himself to make heart empty and clear. As Zhuangzi mentioned "heart garden", which can remove all the distractions in people's minds and thus make people's heart being purified to reach the realm of void. Clear way is just like cleaning up the miscellaneous things in the house in order to leave space for more items to be stored. In the same way, putting down is to pick up better and treat everything in the world with void mentality. That is, to purify oneself, to return oneself to the original state, to find the most real self. Until the last five years of Cézanne's life, in his oil paintings of "Mont Sainte-Victoire", we can experience the magnificent and invisible state of the being. From the picture, we can feel that things seem to be in the process of dissolving, but also seem to be in a state of unfinished nature. Everything is on the verge of ending and starting, giving people a state between completion and incompleteness. The surroundings in Cézanne's paintings are always illusory and chaotic, while at the visual point are clear crystals. These paintings are abstract and unknown, yet so vividly reveal the eternal liveliness of the "implicitness and explicitness" of the natural creation of Mountain of Sainte-Victoire in France. As Goethe said: "Things do not have to reveal their true state. As long as the reality is pervasive with aura..... It is sufficient that the reality is as solemn and gracious as the sound of bells dispersed in the sky." [1]

## 2. The Implicitness and Explicitness of Painting in the Artistic Context

Explicitness and implicitness are a pair of opposing but unified philosophical ideas. Explicitness is the phenomenon of presenting an object on the surface while hiding is the object on the unseen surface. The creation of paintings lies between explicitness and implicitness. Artists often use painting as a medium to convey the picture. The relationship between the two lies in how the static picture can show the integration of constant occurrence, constant flux, contradiction and unity, so that the picture can give the audience a feeling of "silence in the sound". [2] In the process of creation, we often use the approach of "erasing and redrawing", meaning that erasing the original picture and keeping the traces of the original picture. Between a repeated process of erasing and redrawing we form: "the relationship between the present and the absent, that is, the presence of the absent". The essence of art is the original source code approach of truth. As Giacometti said, "the truth of painting exists between reality and void". In Cézanne's landscape art, we can feel from the painting that he observed and expressed the landscape of nature in his own real language, and what he presented was not only the pure scenery of nature, but also "the natural origin and eternal phenomena of all things revealed in the implicitness of the object itself". [3]

## 3. Heidegger's and Giacometti's Elaboration of "Implicitness and Explicitness"

In Heidegger's discussion of the duality of "implicitness and explicitness" in artistic truth, he thought we should look at Cézanne's later paintings from a new perspective, which guided the group of artists who followed Giacometti from the 1960s onward to find a small nugget with uniqueness and singularity rather than the initial focus on the surface of a river. These artists transcended the modernist and post-modernist trends and made painting return to its origins. It might use the word roundabout to describe more accurately. The true path of enlightened thought can only be found in a roundabout way, thus guiding these true painters to a new level of painting.

In Giacometti's oil paintings, he often followed the objects of nature, showing what he saw, for example, a figure, or a fruit. But he considered it as the most despised form of expression. What was inherent in these objects? He was not sure. Giacometti once mentioned: "Whenever I look at this cup, it feels as if it is constantly changing, which means that the appearance of this cup looks very suspicious. Whenever I look at the cup, it feels as if it is in a state of slowly disappearing, reappearing, disappearing again, and then reappearing again. It always seems to give me the impression of being in a state between existence and void. Maybe that is what I am trying to express." What is the best way to hold on to something that is constantly passing away from the stillness of the image? Giacometti's approach is to "erase, repaint, erase again, and repaint" on the canvas. Whenever he creates artworks, he does not hesitate to revise the picture and then repaint the traces left after the erasure, according to the feeling of

the moment, and then erase again.....

This was what Giacometti often said: "Be bold enough to make a devastating stroke." Giacometti wanted to capture the manifestation of the object in the picture after its real appearance. That is, in the midst of existence and void, an object is truly presented. A revelation and unmasking allows the true appearance. The traces overlap with each other in the painting. This provides overlapping texture effects with the nature of sketches. Isn't it explicitness and implicitness? Isn't it the presence and absence of explicitness and implicitness?



*Annette 1951 Alberto Giacometti*

#### **4. The Relationship between "Implicitness and Explicitness" from the Perspective of Art Phenomenology**

The substance in the artistic painting is also the substance that evolves naturally, which is not different from the world where the nature itself exists in the substance. However, substance also includes the objects in nature and the objects of handmade things. The artwork is formed from human action. However, it is not only the artwork that comes from the handmade techniques, but also the everyday objects. These everyday appliances are not produced for their own purposes, but only for other purposes, that is, the essence between the everyday appliances and the artworks is distinguished. Heidegger used Van Gogh's painting "Boots" to compare with the ancient Greek temple. This is a good example because boots are originally everyday objects, and Van Gogh's depiction of the boots is also to make them free from the existence of daily utility, so as to better present their nature. It is not clear to whom the boots belong, but rather they are in an unknown space. There is only information about the boots other than that they are a pair of farming boots. Not even a bit of soil in the fields or on the side of the country roads are on the boots. But in the damaged internal structure and the black hole of the boots, the hardships of human labor are congealed, and the silent call to the earth is echoed. With a phenomenological perspective, the boots themselves are revealed and the relationship between the earth and the world is shown, i.e. the relationship between the hidden and the visible.

## 5. The Opposition of "Implicitness and Explicitness"

Another type of building that does not belong to the expressive arts, such as the temple, is a collection of the four attributes of heaven, earth, man and god. The temple stands as a building on a rocky outcrop. Since the Greeks had long ago made this power visible, the emergence itself was seen as nature, which at the same time illuminated the earth on which human beings lived. Therefore it was also called earth. The temple, on the other hand, silently reopens the new world and resets it back to the earth. The uncertainty of the world is one of the fundamental characteristics of artwork while the other is the making of the earth. What Heidegger means by making is not simply the processing of materials given by nature as we generally understand it in art creation, where the materials themselves are used as a tool and eventually disappear into invisibility. Rather, the emphasis is on making the materials themselves visible. For example, the rock on which the temple was built was formed on the earth where we live, thus placing the earth itself in the openness of the world. The world is clear and open, while the earth is closed and hidden, so that some controversies arise between the world and the earth, and these controversies appear to create fissures, yet the truth is also born out of these fissures, namely, the open space in the forest.[4]

As Mr. Situ said in a letter about the teaching of the doctorate in practice: It has been more than two months since I returned to Paris, and I have not yet concentrated my spirit on painting, and I have been away from the studio for more than six months, which is too long and has caused a gap in painting. Perhaps some things and possibilities hidden by continuity and inertia are revealed from this gap. Isn't this the best way to present the implicitness and explicitness in the creation of paintings?

## 6. Conclusion

Heidegger once said, "The essence of the work of art is the original way in which truth occurs", returning to the origin of art and rethinking the truthfulness of art. This refers to the rules of implicitness and explicitness in nature. They are open to the biochemical operation, and in which things emerge of their own accord. In other words, as the ancient Chinese said, "The landscape is enchanting, the painting can be a channel." The world and the earth can be interpreted as the explicit state of the relationship between existence and the truth of being. In the artistic language of painting, through the study of the opposition between "implicitness and explicitness" in painting, it is important for the artist to find out how to express both the implicit and explicit objects in artworks. At the same time, to find the aesthetic value and explore more possibilities of expression in artistic language of painting is to study the relationship between the "implicitness and explicitness".

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