

How is Space Transformed into Art?

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ABSTRACT

This paper focuses on exploring how space is transformed into art. We know that in order for a work to become art, it must be opened up in physical experience, to open up a world, or more precisely, to open up a space. Furthermore, this space is composed of compounds. Similarly, while paying attention to Holderlin, Heidegger mainly focuses on the construction of various spaces from the perspective of labor, while Foucault focuses on the problem of division. The paper mainly summarizes Heidegger's questions about the reality of his "space" and "various spaces", and how "various spaces" can be extended to the basic problems in the field of art.

KEYWORDS

Space; Physical Experience; Art; Heidegger; Foucault

1 Introduction

How is space transformed into art? On the contrary, that is, how art becomes art. We know that in order for a work to become art, it must be opened up in physical experience, to open up a world, or more precisely, to open up a space. Furthermore, this space is composed of compounds. It is a space, but in the article "Architecture, Dwelling, and Thinking", this kind of space is mainly discussed from the perspective of labor. Our daily work behavior can be called construction, not just architecture. All work can be summarized as the essence of its labor through construction. This means that not all labor can be called construction, sometimes it is futile. This achievement refers to whether labor has entered the original "world", that is, creating the "world" and various "spaces" there. There are many labor pains that humans should get rid of. Heidegger once quoted a poem by Holderlin, discussing a kind of labor that does not involve hardship. Others may perceive hardship, but they themselves have never experienced hardship. This type of labor should be innate, constructive, or open up a "world", or have a "spatial" structure. (Heidegger, 2014)

2 Original Spatial Domain

In his article "The Father's No", Foucault analyzed Holderlin and talked about his cold words, which divided time but remained silent in the cycle of chanting. (Foucault, 2019) Mysterious lyrical poetry, as the present moment, unique expression, and constantly open space of a certain language, its steepness and the struggles at the boundaries of this language are no longer the last glimmer of dusk; In the logic of meaning and era, they are deeply embedded in the core of poetry, where poetry opens itself up from its exclusive language. (Foucault, 2019) Foucault continued to examine the relationship between his madness and his poetry from the perspective of the Yearbook of Holderlin. It discusses La Planché's research and questioning: how can language use singular and homogeneous (un seul et même) discourse in poetry and madness? After some examination, Foucault believed that any attempt to touch upon the essence of a work must (at least secretly) examine the relationship between the work and madness: not only because of the similarity between the theme of lyrical poetry and mental disorders, or because of the convergence of experiential structures, but also because the entire work sets and transcends the boundaries of creation, threat, and completion. (Foucault, 2019) Finally, Foucault believed that the language of Holderlin replaced the epic unity advocated by Vasari with the part that constitutes all the works in our culture, and at the same time, that part is linked to its own absence, to its melting in the madness that accompanies it from beginning to end. (Foucault, 2019)

But now we need to ask, how did this kind of labor occur as art? In reality, labor with the openness of "space" is to a considerable extent an ideal goal that humans pursue and strive for in order to reside, or an implicit goal. When it comes to ideals, it seems that there is a distance between them and reality. In fact, Heidegger pointed out that this is not far, it is very close. Humans have always been in primitive labor, and sometimes accidentally enter, naturally or even unconsciously. For example, when aesthetic labor occurs, when aesthetic behavior occurs, when feeling the scenery, especially making people yearn for it, they cannot help but prepare to go to that place, and in the process, they overcome difficulties to appreciate and enter the aesthetic atmosphere and "space", they cannot help but enter a process of labor. So when aesthetics occur, it may be a sudden, natural behavioral state, a construction, which must be sketching and creating a "space", a non-object "space", at which point there is no object. At this moment, bringing each other together into a

temporal dimension and future, a new future is born. In the future, not only will we live there, but our essence will also take place there. Only then will we truly feel that we live, work, and study as human beings, even if it is such a tedious task, we will enjoy it so much and never tire of it. What makes everything taste? The openness of "space" and "world", Heidegger said, can only have such penetrability and illumination by entering a fundamental field of "space", making some dark things in the past suddenly bright.

Heidegger discovered this problem in the last century, which is the true reality of life in such a field. In real life, although this is the case, it is also difficult because of the externalization tendency and external discipline that arise after objectification, as analyzed by Foucault. What is external? For example, knowledge is a generalization of commonalities, and understanding commonalities alone is still far from enough. Why? Simply understanding commonalities is at most a science, at most a tool, a means, a process, a bridge, and there is still an abyss like gap from the end. If you truly understand, there is not that far, there is no gap. According to the essence of Chinese culture, there is a commonality between traditional Chinese culture and Heidegger's ideas, that is, whether we enter it or not is internality, so that it can be implemented, no longer so metaphysical, no longer so abstract, no longer empty, no longer essentialist or dogmatic. So the issue of "space" is still non-object and fundamental. This is not over yet, if it only ends in space, it may still be metaphysical. Relatively speaking, Foucault's focus on the literary space is particularly on elucidating the characteristics presented by literary phenomena themselves, such as the relationship between death and maze in Roussel's works, the lack of materiality in René Charles' poetry, and the exposition of materialistic materials in Manet's paintings.

3 Interactive Game of Art Space

In "Architecture, Dwelling, Thinking" and "Things", Heidegger discusses the dimension of "space" in things, and in "The Origin of the Work of Art", Heidegger also discusses the nature and dimension of things. In "The Origin of the Work of Art", Heidegger first starts with the material factor of art, and the questioning of the material factor starts from the reality of the work, a "world", or further a "space" and various "spaces". Its construction also requires the dimension of reality, and "space" itself must be real, not metaphysical, so it is necessary to further elaborate on the reality of "space". Once so, it can involve the fields of art and works, and of course, from the perspective of realistic construction, it is a way of speaking, discussing human habitation, which is seen from an overall perspective. But there is a prominent area, which is art. How is the reality of "space" obtained in art? Once it gains and occupies reality, and returns to the "space" thing itself, it becomes art. So later on, Heidegger felt it was necessary to go back to art, from "space" back to works of art, to test again here, what to test? To examine the concept of "world" proposed by Heidegger in "The Origin of the Work of Art", and later on, the concept of "world" changed and further extended to the dimensions of "space" and "various spaces", their issues of reality and their relationship with artistic works. However, unfortunately, by this time, Heidegger was too late. He only drafted an outline, which was brief. Nevertheless, we can also summarize Heidegger's questions about the reality of his "space" and "various spaces", and how "various spaces" can be extended to the basic problem of the field of art.

In the second paragraph of "Art and Space", Heidegger discusses the interactive game of "space" in art. (Heidegger, 2014) In the second paragraph, Heidegger is preparing to start with a plastic art, such as sculpture, but first, he will talk about it as an object, which is composed of various materials. This idea is the same as the idea in "The Origin of the Work of Art", starting from the material factor, that is, the reality of "space" and "various spaces". Firstly, it lies in things, and there are also material factors. Just like when we summarize and generalize Heidegger's concept of "world", "world" is actually in the open original "space" and original field of things. How can the original field possibly arise within things. At this point, it is unimaginable to start from the dualist model again. There must be a node to enter, which is the property of things. It is necessary to understand what property of things is. The matter of things itself is in its property of things, and the matter of things itself is in experience. The matter of things already contains experience, and the matter of things is open from experience. This is the matter of things itself.

So, Heidegger sometimes directly talks about how things are, but in fact, he must be talking about the matter itself, which is about the experience of materiality. Through experience, one can enter the origin of things. Once entering the origin of things, it is not appropriate to talk about the origin of things in this way because entering the field of origin is not only the origin of things, but also the origin of all things, including people. What is the best starting point at this time? How to enter the field of origin within things? It is "nothingness". As long as one can enter this state of "nothingness", it is actually a field, measured solely by state, psychological, or subjective, which is not enough. Entering "no-self", but how should "no" be understood? There are two points: firstly, from a human perspective, the existence of finite, that finite is death, the most direct, authoritative, and deterrent finite. It directly outlines the existence of nothingness. On the contrary, it is "nothing" that delineates the boundaries and existence of death. The second point is freedom. Only when entering the state of nothingness, when taking on the responsibility of death, when entering the state of nothingness, can one have freedom and enter freedom itself. In Heidegger's words, at this point, freedom is free from all worries and connections, and freedom is in this sense of freedom. Creation is only possible here.

So first of all, it is the object, which is Heidegger's non-metaphysical pursuit and research in phenomenology, or the starting point of his basic idea is the object, opening up the non-object origin field within the object. Secondly, what is the manifestation of this object, composed of various materials, in artistic works? (Heidegger,2014) Form or image, but sometimes for sculpture, using form is more accurate. In poetry and literary works, the language of words also has a node when entering the field of art, which we call image. It must outline the image, not the commonality, not the logical deduction. Must switch to the image field, what does it mean to switch to the image field? It is also necessary to shift to the realm of things, to the realm of what things are and the experience of their properties, which is the first question. An artwork must first be an object, a form or image composed of objects and various related materials. This form and image have a basic characteristic. Heidegger talked about the "space" it enters, or the "space" it occupies and delineates, which must not be the "space" of the objective "world" or the "space" of subjective consciousness, but must have non-object characteristics. This is another emphasis by Heidegger. "Space" is the origin phenomenon, and Goethe's words are also cited to discuss this issue. (Heidegger,2014) This non-object oriented "space" must be the origin or origin domain. What is this talking about? Heidegger emphasized that material factors are undoubtedly an indispensable field of reality in his works. But to transform physical factors into art, to make them shine, to make them loud and pleasant, to make them wonderful, it is necessary to enter the original open space. That is to say, "space", originating from "space", causes things to undergo a fundamental transformation, shifting from reality, utilitarianism, or the rules of daily life and externality to the mutually mapped, pure, beautiful "space", realm, and "world". The transformation takes place here, so instead, we need to talk about "space". It is "space" that causes fundamental or decisive changes in physical factors. Up to this point, Heidegger is engaging in a transition.

Firstly, it is the realistic dimension of material factors, which is connected with "The Origin of the Work of Art"; Next, let's talk about "space", which is also connected with Heidegger's late "space" field. If Heidegger's artistic thought can be divided into several stages, "The Origin of the Work of Art" is an early stage. In the 1950s, this origin occurred and underwent a "world" change, that is, the concept of "world" in the origin changed. However, a year later, starting from "Architecture, Dwelling, and Thinking", Heidegger turned again from the perspective of "space", and from the perspective of "various spaces". Therefore, here, Heidegger is based not only on the origin of the "world", but also on the later concept of "various spaces" to talk about the origin and how the origin causes things to undergo a fundamental turn. Heidegger made further progress in this article. Why did Heidegger hastily sketch out a rough outline at this time. Heidegger couldn't bear to give up or take them away. Heidegger wants to discuss something more in this field, and he is not repeating it. We should pay attention to what Heidegger said in the article "Art and Space"? There are two points, one of which is:

"Once we acknowledge that art is the insertion of truth into a work, and that the meaning of truth exists without concealment, then is there not necessarily a real space in a work of plastic art, that is, something that reveals its most inherent factor, becoming decisive?" (Heidegger,2014:483-484)

Heidegger brings up the issue of truth again here, returning to "The Origin of the Work of Art". However, it should be noted that this is a return to the issue of artistic truth in the concept of "space", returning to "The Origin of the Work of Art". This is the first "space" prescribed reality of Heidegger's artistic reality, rather than the reality of material nature. The first question of the reality of the fundamental provision is truth, the truth without cover.

Secondly: "But how can we find the inherent characteristics of space? In confusion, there is only one small bridge, which is undoubtedly narrow and swaying. We try to listen to language, what does language say in the word space? Speaking of spatialization. Spatialization means: cultivation and exploration.

Spatialization brings freedom and openness to human settlement and dwelling." (Heidegger,2014:484)

Heidegger does not mention space again here, but rather discusses "spatialization". He talks about "space" from a dynamic perspective. To make "space" a work and obtain its reality, it is necessary to introduce the dimension of time, open up the dimension of time contained in "space", and present it.

4 Conclusion

This question is mentioned in Heidegger's article "Language" when it comes to separation and the distinction of intimacy. However, how should this dynamic and practical dimension be understood? How should we understand the temporal dimension in space? It is an openness, open what? What is open is various positions, which should be understood as various working faces. At this point, we can see if it is more appropriate to translate this term using working faces or working areas. When Heidegger proposed a working face or various working faces, he already considered the temporality of "space" or "world". Its dynamism, workability, mechanism, and state of work are actually the problems of the mechanism and process of the original "space" itself, which is Heidegger's reality. Or we can also talk about the two basic provisions of the authenticity of "space" in the field of the origin of artistic works. In addition to material factors, there is also how material factors undergo decisive changes. This decisive transformation, first and

foremost, is the question of truth. The decisive transformation of things is the process of truth's emergence and its insignificance; Secondly, there is the issue of openness in various working faces. To understand how material factors are transformed into works of art from these two dimensions or levels.

What is the connection between Heidegger's approach to art and the non-objectivity of the world and the earth, reliability, and the category found in the art object? The former two are non-dualistic, and do not lead to a binary opposition. They contain both subject and object. However, they are not yet distinct. Only after the formation of these domains do we find categories such as usefulness, etc. Therefore, within the category of reliability, the art object further decomposes into the world and the earth, which are the relationship between reality and experience, the relationship between man and space, including concepts and values. From this perspective, what is Heidegger's strength? Other things are objectified, not objective, but subjective. The objects they analyze, such as subjective desires, imagination, and expression of desires, like Freud's, as well as those of Western Marxism, or imitation and representation, are very superficial. What is the real driving force? What is the real dilemma? It lies in the realm of non-dualism. We must find these things in each realm. Heidegger is looking for reliability, the world and the earth, space. When he analyzes a poem, he looks for language, intimacy, fissures, profiles... Once we are familiar with these areas, we can truly enter the depths of the work. Interpretations that interpret the work from subjective or objective perspectives have not truly delved into it.

If we continue to delve into this, continue to read Heidegger, now we can connect with Chinese philosophy and culture. Then we can find some new problems and new ideas. Then, we can further connect with life, and become more and more insightful. When we interpret literary works, we will be more at ease. Of course, there will be some different ideas from Heidegger. He is following the Western tradition, the existentialist approach, and there is a sense of urgency, a need to solve some problems that must be solved first. Many things have not yet been developed, but this path is opened by him. It is difficult for other Western masters to follow this path. Where is the more important question? This path is connected with Chinese philosophy, Chinese aesthetics, and Chinese culture. From here, we can look at the contemporary issues of Chinese philosophy, Chinese literary theory, and Chinese aesthetics. Many scholars of Chinese literary theory have been silent in front of the contemporary issues, without the opportunity to speak, and cannot speak. If we ask scholars who study Chinese literary theory and Chinese aesthetics to evaluate contemporary art, evaluate current novels and poetry, it will be difficult to start. Heidegger's thought gives Chinese literary theory and Chinese aesthetics an opportunity, a connection.

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