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Guy Yanai successor of Paul Cézanne

Guy Yanai sucesor de Paul Cézanne

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Abstract

A philosophical hermeneutic of the work of the contemporary Israeli visual artist Guy Yanai is carried out. In this way, the aim is to elucidate his pictorial style, which in principle appears to be linked to conventional figurationism. To this end, the following hypothesis is formulated, based on Heidegger's hermeneutics: "Guy Yanai's figurative work presents him, as 'being there', through a visible displacement of everyday life, in order to understand art as its most peculiar 'being able to be itself'". The method used is the single-case method, by means of a sample selection based on theoretical sampling and the paradigmatic case method. The main findings indicate, first, that Yanai's style can be perfectly interpreted as that of a pixelated figurationism, and, second, that Yanai reveals himself as the Heideggerian "being there" that displaces or discards everydayness in order to take charge of his project of achieving his own most peculiar "power to be itself". Among the five metaphors proposed, the main one is that of "Guy Yanai successor of Paul Cézanne".

Keywords: *Everydayness, aesthetics, grid figurationism, Guy Yanai, work of art.*

Resumen

Se realiza una hermenéutica filosófica de la obra del artista visual israelí contemporáneo Guy Yanai. Con ello, se pretende dilucidar su estilo pictórico, el que en principio aparece ligado al figuracionismo convencional. Para ello se formula la siguiente hipótesis, fundada en la hermenéutica de Heidegger: "La obra figurativa de Guy Yanai, lo presenta, en cuanto 'ser ahí', mediante un visible desplazamiento de la cotidianidad, de cara a la comprensión del arte como su más peculiar 'poder ser sí mismo'". El método utilizado es el de caso único, mediante una selección muestral basada en el muestreo teórico y en el método de caso paradigmático. Los hallazgos principales indican, primero, que el estilo de Yanai puede interpretarse perfectamente como el de un figuracionismo pixelado, y, segundo, que Yanai se revela como el "ser ahí" heideggeriano que desplaza o desecha la cotidianidad para hacerse cargo de su proyecto de alcanzar su más propio "poder ser sí mismo". Dentro de las cinco metáforas propuestas, se considera la principal la de "Guy Yanai sucesor de Paul Cézanne".

Palabras clave: *Cotidianidad, estética, figuracionismo cuadriculado, Guy Yanai, obra de arte.*

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Introduction

One of the main obstacles that today seems to arise within the perspective of a certain philosophy of art is not so much a conceptual or terminological determination linked to its conception of art or to its possibilities for aesthetic, metaphysical, or axiological speculation. What rather concerns this sphere of philosophy is its contact with the environment, its practical impulse. Put differently, the question concerns the *tekné* of this philosophizing—that is, its ability to perform accurately in reflection on the cosmos. For how can we expect a universal philosophy of art to deploy a sufficiently autonomous canon of discernment if not through confrontation with the work itself?

Obviously, this face-to-face encounter with art must go beyond approaches that converge with the official line, e.g., cultural, postcolonial, or gender studies, or, on the other side of post–postmodern art, those that express themselves through more mass-oriented forms such as happenings, invisible theatre, flash mobs, or other more deconstructive genres or techniques.

Once this challenge has been posed, it remains to be seen whether the pictorial expression of the Israeli artist Guy Yanai² can, in fact, be confronted by this philosophy of art, which—following a common trope—ought to exclude any component that is not, for example, pre-Columbian, Renaissance, or Neo-Baroque in nature. In other words, whether this particular mode of philosophizing can make the art of the Israeli artist its essential concern. On the other hand, neither should the choice of Yanai's work as the

focus of our research surprise us, particularly in a globalized world where, if we follow Sloterdijk (2020), each person retreats, exercising their right to individuation, into the space indicated by their stage of endogenous growth; each subculture organizes its own particular calendar; and all militant groups rewrite the history of the world for themselves and according to themselves.

Thus, in a superlatively individuated cosmos, undertaking the task of interpreting the art of an Israeli visual artist while comfortably situated in South America would seem to speak not only of something like a stylistic diversion on our part, but probably of a kind of aesthetic imperative in times marked by the transcendence of the philosophy of the fetish³.

In order to apply this philosophical hermeneutics—which will ultimately be Heideggerian hermeneutics—we will turn, as a kind of theoretical framework (even if it may seem self-evident), to Heidegger's own ontology, developed in his 1927 work *Being and Time* (Heidegger, 1986). We know that what the philosopher from the Black Forest sought with this text was to develop at length a phenomenology of the human being in relation to their world—that is, an exhaustive phenomenology of *Dasein* ("being-there").

Naturally, this confrontation with the rest of the beings on the planet also had to include the human being's position with respect to art, a matter that does not come to fruition in the 1927 work, since the philosopher realizes that it is essential to change, as we might say, his metaphysical prism. This will later lead him to undertake what is known as the *Kehre* (the "turn"), a new stage of his thought, strongly inclined

² The Israeli artist Guy Yanai, born in Haifa in 1977, grew up in Boston and, in 1996, attended the Parsons School of Design in New York and the Pont-Aven School of Art in France. In 1997, he studied at the New York Studio School, and in 2000 he earned a Master of Fine Arts degree from Hampshire College in Amherst, Massachusetts. Yanai has participated in numerous solo exhibitions worldwide, including those at Niels Kantor Gallery (Beverly Hills), Praz-Delavallade (Paris and Los Angeles), Aran Cravey Gallery (Los Angeles), Miles McEnery Gallery (New York), Galerie Conrads (Düsseldorf), Flatland Gallery (Amsterdam), The Velan Centre for Contemporary Art (Turin), the Haifa Museum of Art (Haifa), among many others. His work has also been featured in numerous international group exhibitions, such as those at Mindy Solomon Gallery (Miami), La Montagne Gallery (Boston), Galerie Deroullion (Paris and Los Angeles), Maho Kubota Gallery (Tokyo), Flatland Gallery (Amsterdam), Double V Gallery (Marseille), Portland Place (London), The Pill Gallery (Istanbul), and Tristian Koenig Gallery (Australia), among others. Yanai's works form part of collections

including the Tel Aviv Museum of Art (Tel Aviv), the Holtz Collection (New York), the Drake Collection (Netherlands), and the Anita Zabłudowicz Collection (London) (CCA Galleries, 2025).

³ The philosophy of the fetish reveals one of the most visible concerns of the philosophy of art in late modernity. Its mission would be to attribute an essential axiological, erotic, religious, technological, or ancestral value to certain objects that, in one way or another, form part of the aesthetic on display. In other words, such a philosophy has devoted itself to divinizing these objects or aesthetic manifestations, attributing to them a kind of supernatural power that surpasses the capacities of human reason. Primitive philosophies that focus almost exclusively on the problem of totems are a clear example of this philosophical fetishism. In a problematic sense, one might also include within this type of philosophy those approaches concerned solely with pop art icons, or exclusively with women in lingerie, such as those painted throughout his career by the American artist John Kacere.

toward the dimension of art and which will find one of its most profound expressions in the 1953 lecture *The Question Concerning Technology*, delivered on November 18 of that year in the auditorium of the Bavarian Academy of Fine Arts.

Before indicating the ideas that we consider cardinal in *Being and Time* and before establishing our working hypothesis, we would like to reiterate the aesthetic–practical sense of the study.

First, we start from an idea of a universal philosophy of art, more or less like the one bequeathed to us by G. W. F. Hegel. Let us recall that for the philosopher from Stuttgart, natural beauty is nothing more than a reflection of spiritual beauty, which ultimately constitutes true beauty. Thus, by expelling natural beauty from aesthetic rhetoric, aesthetics in Hegel definitively becomes philosophy of art.

Second, and for this very reason, there is in our observation no additional weight given by the idiosyncratic, the regional, or the onto-ethnic, since, if that were the case, the artist chosen would first and foremost be Latin American—or Indo-American—and not Asian.

Third, and accordingly, Yanai's painting, wrapped in an evident figurative style, is subjected not to an aesthetic critique but to a hermeneutics of facticity insofar as *tekné*. In this displacement of the ontology of the work (in this case, Yanai's two pieces), the consideration of *Dasein* (that is, the artist himself) as precisely the creator of the work will be crucial, as will the analysis of his condition as *Dasein* outside the realm of creation and his movement toward the spectrum of a performative *Dasein*—that is, a human being who decides upon the establishment, through his *tekné*, of an effect of reality.

As we have already indicated, and in relation to a strategy centered on the inscription of *Dasein* in the world, the following would be the fundamental assertions set forth by Heidegger in his seminal 1927 work. For better understanding, three paraphrases of three fragments of the text and two observations configuring the concept of everydayness are presented:

1. If “being-in-the-world” is a fundamental structure of *Dasein* in which it moves not purely and simply, but preferentially in the mode of everydayness, then this structure must always already be experienced ontically. Yet as soon as the “phenomenon of the knowledge of the world” is apprehended, it immediately falls into an “external” and formal interpretation (Heidegger, 1986). [§13. Sketch of “being-in” by taking as an example a founded mode: knowledge of the world].
2. In this distancing inherent in “being-with” there enters the following: as everyday “being-one-with-another,” *Dasein* is under the dominion of others. It is not itself; others have taken away its being. The arbitrariness of others disposes of the everyday possibilities of being of *Dasein*. Yet these others are not determinate others. On the contrary, anyone can represent them. What is decisive is only the domination, which is not “surprising,” but from the outset accepted—without being seen as such—by *Dasein* insofar as it is “being-with.” One belongs oneself to the others and consolidates their power. “The others,” whom one thus calls in order to conceal one's peculiar and essential belonging to them, are those who in everyday “being-one-with-another” are “there” immediately and for the most part. The “who” is not this one or that; not oneself, not some, nor the sum of others. The “who” is anyone; it is “the one” (Heidegger, 1986). [§27. The everyday “self” and “the one”].
3. “Resoluteness” projects itself upon this “potentiality-for-being,” that is, it understands itself in it. This self-understanding thus maintains itself in an original possibility of *Dasein*. Properly, it maintains itself in it when “resoluteness” is originally that which it tends to be. Indeed, “resoluteness” brings *Dasein* back to its most peculiar “potentiality-for-being-itself” (Heidegger, 1986). [§62. The existentially proper “potentiality-for-being-a-whole” of *Dasein* as resoluteness that “anticipates”].

4. Finally, the understanding of everydayness in Heidegger's thought only acquires its full meaning in relation to the understanding of the human being no longer as subject but as *Dasein*, in relation to the problem of temporality and transcendence (Barragán, 2012).
5. By way of average everydayness, concern (*Besorgen*) is the immediate mode of dealings; it is a pre-thematic and a-theoretical mode of being. It is therefore evident that *Dasein* cannot leave aside the horizon of everydayness, where this horizon has a constitutive character of the world. In the mode of dealing mentioned, *Dasein* appropriates equipment by using it; that is, from the referential totality of the "for-the-sake-of-which," equipment comes to presence at every moment (Maldonado, 2022).

On the basis of these references, our hypothesis may be formulated as follows: "The figurative work of Guy Yanai presents him, insofar as *Dasein*, through a visible displacement of everydayness, toward an understanding of art as his most peculiar 'potentiality-for-being-himself.'"

With regard to the limitations related to the quality of the works, it suffices to indicate that both images were provided—precisely in order to guarantee the highest quality in their reproduction—by Guy Yanai himself from his studio, which demonstrates that, even though they are digital, they maintain the greatest fidelity to the original canvases.

Methodology

The study employed a qualitative methodology characteristic of the human sciences. With regard to the epistemic framework, a hermeneutic approach aligned with Heidegger's own theory was adopted, namely, his hermeneutics of facticity. In the words of the German philosopher: "The theme of hermeneutic investigation is, on each occasion, one's own existence, questioned—precisely because it is hermeneutic—about its mode of being with a view to

shaping a well-grounded attentiveness to oneself" (Heidegger, 2000, p. 34).

In strictly methodological terms, a single case study was developed (Stake, 2007), the case being the contemporary Israeli visual artist Guy Yanai. The Israeli artist Guy Yanai granted written authorization, via email, for the use of the two selected works in this academic study.

It should be recalled that the information gathered in a single-case study can go beyond mere description of the problem and help explain what is observed. In other cases, such as this one, the researcher may hold a theory about what influences the observed problem, making it possible to test how that theory explains the phenomenon (Johnston & Johnston, 2019).

The sample consisted of two works by Yanai, selected through a theoretical model: *Girlfriend in Interior* (2023), oil on linen, and *Vienna Nineteen Seventy-Four* (2024), oil on canvas (Barrios, 2015; de la Espriella & Gómez, 2020). More specifically, it was sufficient for the researcher to identify in both oils a bias toward the reiteration of Yanai's main pictorial qualities in order to settle definitively on two works for analysis.

In addition, and in accordance with Flyvbjerg (2006), the case is considered to meet the criteria of a paradigmatic case—that is, a case that hypothetically allows for the development of one or more metaphors related to the field of interest of the study.

In this instance, recourse will be made to Ricoeur's (2006) concept of metaphor, which is clearly richer and more complex than that of metaphor as a mere linguistic trope. Indeed, it can be said in general terms that the discursive strategy through which metaphorical expression achieves its effect is certainly absurd. Thus, metaphor does not exist in and of itself, but within and through interpretation. Metaphorical interpretation presupposes a literal interpretation that self-destructs in a meaningful contradiction. It is this process of self-destruction or transformation that imposes a kind of turn upon words, an extension of meaning, through which we can understand when a literal interpretation would be literally absurd (Ricoeur,

2006, p. 63). In fact, as the French philosopher notes, in the case of metaphor, this redescription is guided by the interaction between differences and similarities that give rise to tension at the level of elocution. It is precisely from this tension-filled apprehension that a new vision of reality emerges—one to which ordinary vision resists, because it is attached to the ordinary use of words.

Finally, and not insignificantly, Flyvbjerg (2006) argues that case study research does not contain a bias toward the verification of preconceived notions that is more pronounced than that of other research methods. On the contrary, experience shows that case studies tend to exhibit a greater bias toward the falsification of such notions rather than their verification.

Results

The applied hermeneutic approach has allowed us to organize the findings into two categories of analysis that appear to be key to the resulting framework. In this regard, two clarifications are in order. First, on the one hand, the results of the interpretation of Yanai's works revolve predominantly around the presentation of their styles and, at the same time, around what, in the terminology of our hypothesis, we have called Yanai's abandonment of everydayness, in view of an understanding of art as his most peculiar "potentiality-for-being-himself."

Second, the hermeneutics of facticity, as indicated by the philosopher from Freiburg, will be applied through an analysis that demands the possibility of following step by step the conditions of realization that have led, in this case, to a kind of pure truths, in order to arrive at a type of demonstration within the thematic object of the propositions (the works of art). That is, it seeks to highlight how the chosen work positions itself before our gaze, how it is questioned, or how conceptuality can be extracted from the work itself (Heidegger, 2000, p. 80).

The categories of analysis are as follows: (i) the style of the works, and (ii) Yanai's abandonment of

everydayness, in view of an understanding of art as his most peculiar "potentiality-for-being-himself."

1. The Style of the Works

Under this category, figurative style is understood as an artistic style based on representing figures from nature in as realistic a manner as possible⁴. Such images may be people, animals, or objects, with the sole (aesthetic or compositional) rule being that they be fully recognizable and identifiable. As may be inferred, figurative painting requires a physical element (the object, the environment, the world) to serve as a reference in order to be subsequently depicted in the artwork.

The two works in the sample, *Girlfriend in Interior* and *Vienna Nineteen Seventy-Four*, belong to the universe of figurative art. There is no doubt about this. Nor is this the result of an exception that might have determined their selection for the study. Rather, Yanai's body of work as a whole is indisputably realist and figurative.

Thus, within his oeuvre—at least as displayed on Instagram and in various virtual galleries—there are oils that primarily portray everyday facets of human experience, we might say, of the *Dasein* that observes its surroundings or nourishes its inner sense through aesthetic or productive imagination (Kant, 1992).

These modes of everydayness of *Dasein* include, among many other topics, adolescents on bicycles; urban and pier landscapes; street corners; flower pots and sailboats of various colors; couples conversing or wearing swimsuits; large windows and lighthouses of different shapes and colors.

As an illustrative example, the *Tokyo Edit* project is a kind of index or inventory of sources, inspirations, and found images:

"Most of the images are new; some works are iterations and reworkings of earlier pieces. A mix, an edit for Tokyo: cars, portraits, film stills, Instagram stories, random images, flowers, boats, women in a car or reading by a fountain.

⁴ It can be said that the key characteristics of figurative art are ten: representation of the human form, realism, expression, narrative,

technique, style, influence, material or object, interpretation, and universality (Art Rev'yu, 2024).

The incoherence of the subject matter is what ironically unifies the exhibition” (Yanai, 2025).

In the first canvas, *Girlfriend in Interior* (Figure 1), we see a wide shot of the interior of a house or apartment where, rendered in pastel tones, a woman occupies the central position with her back to the viewer. She is shown leaning against the corner of one of the walls, her gaze seemingly lost in the room beyond—this being precisely the artist’s most significant poetic movement—in which there is a chair in pink and white tones at the edge of a bed with green hues (toward which, in fact, the painting’s vanishing points converge).

As might be expected, the title of the work, *Girlfriend in Interior*, appears to define the leitmotif of the oil painting, which seems to be none other than the truncated rendezvous of the young woman. If, with regard to the style of the work, one were to seek certain parallels between *Girlfriend in Interior* and other creations throughout the history of art or painting, one might cite, among others:

1. Anonymous (military narrative), *Bayeux Tapestry*, 11th century, woven ornamental textile.
2. Henri-Charles Angéniol (intimist figuration), *Portrait of a Young Woman Reading*, oil on wood.
3. Giotto (Early Renaissance), *The Kiss of Judas*, 1304–1306, fresco.
4. Vittore Carpaccio (religious figuration), *The Dream of Saint Cecilia*, 1495, tempera on canvas.
5. Berthe Morisot (Impressionism), *The Psyche Mirror*, 1876, oil on canvas.
6. Paul Cézanne (geometric naturalism, Post-Impressionism), *Mont Sainte-Victoire Seen from Bellevue*, c. 1885, oil on canvas.
7. Carl Vilhelm Holsøe (landscape and still-life figuration), *Interior with Girl Reading*, 1903, oil on canvas.
8. Ricardo Córdova (intimist and melancholic figuration), *Woman in Interior with Painting*, 2024, oil on canvas..



Figure 1. *Girlfried in Interior* [Novia en interior], 2023, Guy Yanai, oil on linen, 150 × 120 cm. (Obtained through personal communication via email on April 14, 2025).

In Yanai's second work, *Vienna Nineteen Seventy-Four* (Figure 2), we observe a man and a woman seated, apparently engaged in conversation in a colloquial situation, with the figure of a marble statue behind them acting as a witness to what they are discussing.

Greens, blues, and whites stand out over the other colors in the painting, in a chromatic combination in which a diagonal becomes prominent, running from the space occupied by the Greek marble figure down to the base (on the right) of one of the columns that make up the couple's surroundings, passing through the woman's denim-blue dress dotted with red and white accents and the trousers in a similar tone worn by the man seated to her left.

The "grid-like" figuration of Yanai's canvas—something that inevitably brings to mind certain works by the French Post-Impressionist Paul Cézanne—tends to function as the keystone that characterizes his work, just as it does in the first piece discussed. Hence, the straight lines in Yanai's works are not, ultimately, so straight, but rather follow the same direction and deliberate deformation as other elements in the painting, such as faces, bodies, columns, walls, clothing, or even the shadows cast by reflected objects.

In a striking similarity, Cézanne's aesthetic appears to be a source of Yanai's art, especially if we focus on the extreme close-ups in the Israeli artist's oils, which reveal a composition almost entirely absorbed by geometry. Miranda (2017) states the following regarding Cézanne's search for reality:

Cézanne sought not light as it appears on the surface of objects—the motivation of the Impressionists—but geometry as it can be glimpsed beyond that surface. Through variations of color, he objectified geometric planes that he hoped would allow him to reveal the structure of objects, giving them mass and solidity that would increase their reality. (p. 509)

There is also another element, usually not considered by philosophers of art, that allows for a subjective connection between the works of both painters: the problem of emotions:

[Cézanne] introduced into painting an emotional dimension without precedent, a kind of architectural structure, both in landscapes and portraits and, of course, in still lifes. This is reflected in one of his most famous statements: "I wanted to make of Impressionism something solid and lasting, like the art of museums." (Cabré, 2020, pp. 3–4)

Is this not precisely the same aesthetic "rule" that seeks to make the moments of emotional expression of the protagonists of his works durable and solid—through a certain architectural structure—that Yanai displays in the seemingly banal dialogues or solitary poses of his models? We believe so, which would provide yet another reason to justify the intense relationship, beyond the centuries that separate them, that can be discerned between both artists of geometry. The title of this article reflects to a significant extent what we understand by this relationship of hypothetical influence.

Another way of identifying a singularity in the formal qualities of Yanai's work is to note that, at a certain point in the composition, figures or objects tend to become pixelated, so that the color with which they ultimately form a unit must also be managed from this perspective or according to this aesthetic project—let us now call it *pixelated figuration*—which lies at the very heart of the Israeli artist's style. The use of pixelation, it is easy to infer, allows the figures in Yanai's work, at the level of detail, to acquire the geometric dimension that brings his painting closer to the notion of solidity and durability pursued by Cézanne. It would thus constitute the essence of each figure in each representation.

Moreover, if the conversation depicted appears somewhat disconnected from any more public topic or emotion, it is possible that, if we advance the debatable thesis that the sculpture in the background

may represent Eros, the artist has encoded for us the true theme of the encounter.

As we did with *Girlfriend in Interior*, we believe that the history of painting also offers works similar to *Vienna Nineteen Seventy-Four*, both in terms of their intimacy and in the relationship between the figures and their environment. This comparison may be outlined as follows:

1. Georges Seurat (Pointillism), *A Sunday Afternoon on the Island of La Grande Jatte*, 1884–1886, oil on canvas.
2. John William Godward (Victorian Neoclassicism), *Yes or No?*, 1893, oil on canvas.
3. Édouard Vuillard (Nabis), *Personnages dans un intérieur. L'intimité*, 1896, oil on canvas.
4. Sir Edmund Blair Leighton (Pre-Raphaelite Romanticism), *God Speed*, 1900, oil on canvas.
5. Max Beckmann (German Expressionism), *Self-Portrait in Tuxedo*, 1927, oil on canvas.
6. Pablo Guzmán (Abstract Figuration), *Blue Triptych*, 2010, acrylic on canvas.
7. Ángel Hernández (Abstract Figuration), *Another Story to Be Told*, 2022, crayon and collage on paper.

To complete the chromatic analysis of *Vienna Nineteen Seventy-Four*, it should be noted that its oft-mentioned intimacy is played out above all in the dark blue tone of the young woman's dress, which, speckled with small red and white polka dots, seems to place the model in a kind of different or parallel world, judging especially by the distracted quality of her gaze. The pink tones flanking the central figures do nothing but lend the painting's psychology sensations of serenity and femininity.

It would thus be a psychology that is open and intertwined with the tonalities of the surrounding environment, beyond the uncomfortable role that the

accompanying subject seems to have been assigned and beyond the possibility that the young woman might be anywhere but Vienna.

A further note on the colors of the selected works: in both cases there is an extraordinary combination, though carefully harmonized—whether by tonality, by the distinguishing object, or by the contrast that a particular figure or the composition as a whole demands of the artist.

In *Girlfriend in Interior*, whose colors we have not yet addressed, we find an initial range of whites and pinks that dominate the viewer's reception. These pale whites and pinks alternate, as the gaze moves toward the chair with the green dress, with light grays, lilacs, and the striking red of the curtain that falls directly behind the chair holding the young woman's dress. The daffodil yellow of the armrests of the armchairs in the foreground is a chromatic subtlety that balances the composition.

In sum, *Girlfriend in Interior* displays a masterful combination of colors that defines an intimate and, as we have seen, cryptically psychological work.

2. Yanai's Abandonment of Everydayness, Toward an Understanding of Art as His Most Peculiar "Potentiality-for-Being-Himself"

Putting into play the committed hermeneutics of facticity, we must now interpret the meaning of Yanai's aesthetic by considering him as that being—the artist—who has the original experience of temporality in the "being-as-a-whole" proper to *Dasein*, in the phenomenon of "resoluteness." In other words, as "anticipating"⁵ (Heidegger, 1986).

To this end, it is necessary to recall the hypothesis we have adopted: "The figurative work of Guy Yanai presents him, as *Dasein*, through a visible displacement from everydayness, toward an understanding of art as his most peculiar 'potentiality-for-being-oneself.'"

⁵ As Heidegger (1986) clearly explains, "'coming' does not here mean a now that has not yet become 'real' but will one day do so; rather, it means the coming in which *Dasein* comes toward itself in its most proper 'potentiality-for-being.' 'Anticipation' makes *Dasein* authentically futural, but in such a way that anticipation itself is possible only insofar as *Dasein*, as being in general, always already comes toward itself—that is, is futural in its being in general" (p.

353). That is, anticipation, as the ontological disclosure of being, does not entail erasing the difference between being and beings, but rather emphasizes that being makes itself present in multiple ways. In our case—or, more precisely, in the case of Guy Yanai—this occurs in the figure of the artist as *Dasein*, whose fundamental occupation is *tekné* as *poiēsis*.



Figure 2. *Vienna Nineteen Seventy Four* [Vienna Nineteen Seventy-Four], 2024, Guy Yanai, oil on canvas, 120 × 90 cm. (Obtained through personal communication via email on April 14, 2025).

What must be argued is that the results of the study have managed to show, first, that Guy Yanai does indeed, following Heidegger (1986), constitute a *Dasein* whose fundamental project is the production of art. This is demonstrated by the fact that the essential project of the Israeli artist is his condition as

an artist and not something else—at least not something or some occupation known to us or reached through our exploration of postmodern artists worldwide. Such, then, would be his vital projection as a “proper, whole potentiality-for-being,” or, as stated in

the hypothesis, as his most peculiar “potentiality-for-being-oneself.”

Second, the results must present a somewhat complex movement of this *Dasein*. Guy Yanai—we argue—must, in order to confront his “potentiality-for-being-oneself,” first, as *Dasein*, discontinue his path within everydayness and instead commit himself to his vital project of *Dasein* as artist. The complexity, obviously, lies in the concept of everydayness, which we will now clarify.

Heideggerian everydayness is that mode of being (also called, in other translations, “averageness”) in which *Dasein* remains immediately and regularly in that average mode of existence in which it does not “stand out.” It signifies that form of existence in which *Dasein* remains “every day.” However, “every day” does not mean the sum of the “days” granted to *Dasein* during “the time of its life.” Rather, it is, fundamentally, the form of life that dominates *Dasein* “throughout its life,” presenting itself in this way to everyone around it as what is habitual, natural, and unsurprising. Monotony or mediocrity would thus be fitting synonyms for this complex definition.

That said, it suffices to note that, through the systematic hermeneutics of facticity, the *Dasein* represented by Guy Yanai has not remained, evidently, in either mediocrity or monotony as a habitual form of existence. In fact, his career as an artist in Israel, the United States, and Italy—to name only three locations—constitutes clear evidence of this. Evidence of what? Of the fact that the degree of “surprise” generated by the exhibition of his art marks a level well above averageness, even—one might venture to say—above that of the projects of *Dasein* themselves who have devoted their careers to art in any of its forms or styles.

The project of a “proper, whole potentiality-for-being,” then, is explicitly played out in the anticipatory mode chosen and temporally structured by Yanai himself.

Discussion

The discussion of the results will be carried out with reference to the formulation of our hypothesis. In this regard, there are four observations we consider indispensable.

1. The hypothesis has been sufficiently confirmed, given that for each of its three parts the most plausible arguments resulting from the study have been provided.

Indeed, and referring back to what has already been stated, we insist that Guy Yanai, in order to dispose himself toward his “potentiality-for-being-oneself,” must first, as *Dasein*, abandon his path within everydayness or averageness and undertake his vital project of “being there” as an artist—that is, by putting into play his propriety as *Dasein* thrown into the world of art.

The figure of Guy Yanai has been shown as an existing being among the objects of the world, that is, as a *Dasein* in the midst of the *tekné* of his *poiēsis*, or aesthetics of pictorial creation. Second, in order to displace or abandon the everydayness of which—presumably—he was once a part, Yanai necessarily had to make certain decisions—and this would constitute the third part—one of which was precisely to project himself toward his most peculiar “potentiality-for-being-oneself.”

As stated in the framework, by ceasing to remain in everydayness, *Dasein* recovers its properly “self” mode of being and this occurs when *Dasein* heeds the call of conscience. This call is the cure that enables *Dasein* to cease being submerged in the everyday. How are we to understand this cure expressed through the call of our own conscience?

Heidegger explains that care, cure, or *Sorge*—in German—means “to take care of” and “to look after,” encompassing both care for things and care for others. Likewise, it signifies unease, concern, alarm, and, in its broadest sense, a concern for “oneself,” for assuming one’s destiny as an existential, not an intellectual, interest. Caring for something and providing for others are manifestations of care and imply an action directed toward a foreseen end, expressed in praxis as the existential manifestation of care (Ramírez-Pérez et al., 2015, p. 146).

However, something of the utmost importance occurs here. In this care, there is a call to *Dasein* (issued, moreover, from itself) to take responsibility for its own propriety, and this occurs by means of what the philosopher from Freiburg calls anticipatory resoluteness (Tillería, 2020).

2. A second issue derived from the research results concerns the methodological limitations the study has set for itself. A case study composed of a sample of two units of analysis—as is the case here—is different from a study, also synchronic, in which the sample might encompass a larger subset of the population and thus be richer, more complex, and more revealing of the artist's *poiēsis*.

This is less a criticism than a challenge or a task that may remain pending for this researcher or for other research centers interested in more interregional and less idiosyncratic studies within the framework of a universal philosophy of art.

3. We have termed Guy Yanai's style "pixelated" or "gridded figurationism," which hermeneutics has managed to interpret as a result of the expression of figure and color in the two works analyzed.

This inquiry, however—which has also discerned a penchant for an intimate, pop art, and romantic style—was not conducted from some creative bunker in Tel Aviv or New York to which the researcher was invited by Yanai. Rather, the research assumed from the outset the risk of leaving the Latin American comfort zone, so conducive to an idiosyncratic philosophy of art closely tied to manuals of postcolonial, feminist, and cultural studies, and of testing whether this same philosophy might exclude from its speculative reason a style such as Yanai's—one that a priori had nothing to do with pre-Columbian, neo-baroque, or onto-ethnic styles, or with political realism itself, so historically dear to the interests of artistic elites or narrative frameworks on this side of the planet.

The answer is, therefore, a resounding no. Not only because of the corroboration of the hypothesis, but especially as a result of a hermeneutics that penetrated the aspects linked to the plasticity of the works and to a sharp relationship between Yanai as

artist and his way of shedding everydayness—leaving no doubt that, for the Middle Eastern painter, the understanding and creation of art rise as his most peculiar "potentiality-for-being-oneself."

4. Finally, we must address the methodological commitment embedded in Flyvbjerg's (2006) idea that the case, insofar as it is paradigmatic, may develop one or more metaphors related to our field of interest. These metaphors are as follows:

1. Pixelated figurationism, or the post-impressionism of post-postmodernity.
2. Guy Yanai as successor to Paul Cézanne.
3. Allegory of everydayness and "potentiality-for-being-oneself": "In Paul Cézanne's studio, the French painter is seen finishing a painting. In it, one sees another painter finishing the painting of a coin with its two sides: on the tails side, he is seen doing very little; on the heads side, he is again seen painting in a studio a picture of a coin with its two sides visible: on the tails side, he is seen doing nothing; on the heads side, he is again seen painting in his studio a picture of a coin with its two sides visible..." The painter within Cézanne's painting, of course, is Guy Yanai.
4. The Bayeux Tapestry (anonymous), Giotto di Bondone, Vittore Carpaccio, Paul Cézanne, Georges Seurat, Édouard Vuillard, Max Beckmann, Pablo Guzmán, Ángel Hernández, and Guy Yanai: the train of painters and their styles as a chain leading to Yanai's pixelated figurationism.
5. The pixel as the true geometry of painting.

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