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## **B. WALDENFELS'S RESPONSIVE TOPOGRAPHY OF FOREIGNNESS: ART'S RESPONSES TO CONTEMPORARY CHALLENGES**

The purpose of the study is to consider the topography of foreignness of Waldenfels as an example of a possible phenomenology of modern art and all the contradictions of the modern artistic image. Research methods – hermeneutics, phenomenology, responsive phenomenology of B. Waldenfels, philosophy of art, discursive and art analysis, philosophy of trauma. Scientific novelty. It is proved that modern postmodern and metamodern culture is characterized by the understanding of the Stranger and alienation. The best theoretician of the problem of the Stranger and the meeting of a person with a stranger is B. Waldenfels. For the first time, the phenomenology of someone else's Waldenfels was applied to understand the philosophy and imagery of modern Ukrainian art. The stranger can acquire both positive semantics, the gradual development of the city, and hostility, the threat of depopulation, the disappearance of human features in the city, where the city can become a symbol of the destruction and oblivion of the usual world of a traumatized person. Conclusions. Modernism was characterized by the loss of reality in space, this becomes irony in postmodernism and alienation in metamodernism. Control and totality are trying to be destroyed by the postmodern, instead we see that the postmodern has to meet the Stranger as a threat and a possible participant in the dialogue. Modern art insists on the polyphony of such a dialogue, and that the pleasant and unpleasant features of the Stranger must be accepted. Postmodern art refuses to reflect on violence, which leads to worldview crises and is one of the ideological bases of wars, in particular the Russian-Ukrainian one. One of the ways to describe such a situation is to describe the images of modern art as phatic and dynamic. Efforts to achieve harmony and pure form level the distance. The introduction of distance and emptiness in the artistic image of postmodern and metamodern corresponds to the distances of the material world, defines postmodern art. Based on the explication of Waldenfels' phenomenology of alienation, it is possible to consider contemporary art and most of its existing contradictions as a dual process - both the emergence of alienation and delocalization of old cultural spaces, and the creation of new digital and media spaces of social solidarity..

Keywords: **Alien, Other, phenomenology, philosophy of art, artistic image, history and philosophy of Ukrainian art, philosophy of culture.**

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*Formulation of the problem.* Modern art demonstrates an extremely wide range of public moods and expectations, is a certain artistic reflection on the events of the Russian-Ukrainian war, as well as the events that preceded it. Modern art leaves the space of academic walls, goes outside, listens to the voice of everyone, especially the voice of a witness, traumatized by the unusual, tragic experience of recent events. When earlier the problem of I - the Other arose for art, now the problem of the I - the Stranger is becoming another problem.-

*Degree of research.* Modern art operates with concepts of both similarity and otherness. The most famous theorists of otherness are J.P. Sartre, E. Levinas, B. Waldenfels. The latter expands the concept of the Other and introduces the concept of Foreignness as a possible characteristic of the Other. Waldenfels not only became the main theorist of Alienation [Waldenfels B., 1997], [Waldenfels B., 2006], [Waldenfels B., 2020], but also acted as a philosopher who deeply understands modern socio-ethical issues, modern art, not remained an outsider in the issues of the Russian-Ukrainian war [Waldenfels B., 2022], taking a clear ideological position as a supporter of European values.

Also, for our philosophical position, consideration of the evolution of modern arts, their modernization and digitalization, which leads to new horizons of understanding the problems of foreignness and its topography. In this vein, we used the works of Y. Dai [Dai Y., 2021], R. Diodato [Diodato R., 2022], B. Elver, H. Demirkan [Elver B., Demirkan H., Urgan B., 2022], T. Giannini, J. Bowen [Giannini T., Bowen J., 2022], L. Jaillant [Jaillant L., 2019], L. Lazzaretti [Lazzaretti L., 2020], Yu. Maraieva [Maraieva U., 2022]. Several authors consider the problem of alienation and its possible overcoming through the development of media technologies, in particular E. Shanken [Shanken E., 2016], C. Soreanu [Soreanu C., 2021], L. Spartin [Spartin L., Desnoyers-Stewart J., 2022], G. Wahl [Wahl H., 2018], S. Zhou [Zhou S., 2020]. The problem of responsivity and art in learning and teaching arises separately, in particular [Yang J., 2022].

*The purpose of the study* is to consider the topography of foreignness of Waldenfels as an example of a possible phenomenology of modern art and all the contradictions of the modern artistic image.

*Presentation of the main material and research results.* Foreignness in the concept of Waldenfels is something that is not yet subject to fixation, it is a place “where I am not and cannot be” [Waldenfels B., 2004]. This is where our metaphysical anxiety comes from - when we can't define something, then such a phenomenon scares us the most, at the same time, what scares us is what attracts us, hence the popularity of both thrillers and fairy tales. What is strange, unusual, according to Waldenfels, with whom we subscribe, causes a certain failure of intentionality, and thus the possibility of cognitive search.

The possibility of this search is to recreate one's own order in the sphere of the Other. Thus, the responsive phenomenology of Waldenfels speaks of establishing oneself through the recognition of the other, we recognize the most generalized non-anthropomorphic image of the Stranger, thereby we also identify ourselves and our possibilities.

The image of the Stranger is threefold: the one that lies beyond one's own self; what belongs to others; that which is unusual constitutes a challenge to me by this unusualness.

It is not easy to grasp someone else's thinking. This “insurmountable absence” [Waldenfels B., 1997], which cannot be assigned to our knowledge, enters this zone of intentionality and unusualness, offering everyone to make his choice and choose his identity. In this way, the Stranger in the philosophy of Waldenfels presupposes a transformed experience of one's own, so our contemporaries often look after literary or film heroes, this is the structure of foreignness as a challenge-response structure, the stranger captures the deepest parts of our heart and soul, so the identity obtained in this way through responsive phenomenology reflects a certain worldview part of our time with its contradictions and fractures. Modern philosophical theories reflect artistic processes, explain the aesthetics of strangeness, images of the terrible and frightening. It is also an attempt to use different social roles and degrees of identity formation when re-choosing oneself: often strange and contradictory images in artistic aesthetics speak of the deepest layers of the personality, where through the external image not only the history of alienation and otherness is broadcast, but also all possible ways of communication of the personality with the outside world.

Responsive phenomenology of Waldenfels has been proposed as an alternative to traditional phenomenology, with the claim that the intentionality of foreignness is slightly different and requires a special kind of rationality, and therefore philosophical reflection.

The image of the Stranger is analyzed by Waldenfels based on the semantics of at least 3 main meanings of foreignness in the German language Fremd - that which lies outside the boundaries of what belongs to me (externum, foreign); what belongs to others (alien); that is unusual, strange (strange, entrage) [Waldenfels B., 1997].

The stranger is not easy to grasp by thinking, the stranger in philosophy is explained by Waldenfels on the example of Socrates, who is out of place and strange to the Athenian polis. When the ideas are in the topos noetis (Topos noetis), and their place is determined and immovable,

Socrates, who is supposed to stir up the human crowd, as a philosopher is not only strange to the ancient koinonia, but also something that cannot take his place, he the first one substantiates the philosophy of Foreignness. The strangeness here is that some (and this begins the Socratic period of philosophy as a search for oneself and constant improvement, philosophy as a daughter of “Needs and Necessities”) “never finally find their place” [Waldensfels B., 2004, p.127].

The alien is difficult to grasp philosophically, it is rather a way than the final definitions, the figure of Socrates can really be considered as an allegory of the Alien, from which European philosophy begins.

Responsive experience of Foreignness presupposes a response, so Socrates' estate can also be seen as an example of responsive philosophy and responsive phenomenology.

Already in the concept of irritability (Afektion) in E. Husserl, Waldensfels sees the sources as the beginning of responsive experience, responsive phenomenology.

The call of the Stranger, in the philosophy of responsiveness, takes primarily two forms - 1) a call directed at someone, 2) a claim, a claim, this claim is dictated not by judicial and legal norms, but by moral guidelines. Waldensfels gives the example of the Holocaust: the Germans, in their time, during the Second World War, received not only a call, but also a claim, this is not a legal claim, but an ethical claim, from which one can deviate by simply ignoring, turning away, not noticing the historical situation [Waldensfels B., 2004, p.160-170]. We considered a similar situation in the publication regarding the possible dialogue between Celan and Heidegger and how it could have taken place under certain cultural and historical conditions [Tytar O., Kostenko G., Ovcharenko N., 2021].

But it is precisely the evasion of the answer that is eloquently, the certain answer in the philosophy of Waldensfels. In addition to the response to the claim, Waldensfels singles out the response-feedback, which is a responsive response that is itself an event. Such a response is eventful, singular because it asserts new symbolic orders and realizes these new semantic orders, insurmountable and asymmetric because even by not responding, I respond even more, that is, I cannot avoid a meaningful response. It is an existential response given after the fact; it is the event itself that happens after the event. Thus, the responsive response structures not only my individual experience, but also all the structures of the experience of society, in the responsive response there is not only our inner self, but also all of humanity. The answer becomes productive in the case when the claim of the Other is satisfied, the question, the claim and the call become finally understandable only because of a responsive answer [Bernhard Waldensfels, 2024].

One of the first artistic directions, in our opinion, that understood the theme of alienation in a big city is expressionism. Neo-Expressionism was also the emergence of the street art movement and graffiti artists of New York, spreading during the 1980s. This movement also spread in Germany and Italy, becoming a way of understanding the tragedies of the Second World War and its challenges, in particular the occupation (for example, the work of A. Kiefer).

Street art and graffiti are also emerging in Kharkiv. Graffiti is born in Kharkiv, but the most famous founders of graffiti, Hamlet Zinkivskiy and Roman Minin, are already trying to distance themselves from it. Their first work, the "Bohemia" wall, appeared on the Kharkiv Embankment. They decorated the city center, in particular the "Duel" on Pushkinska, now Skovorody Street, Gogol on Gogol Street, many different symbolic inscriptions - from the image of a dachshund and a dove to the call to ring the bell on Nauka Avenue. At the first Streetartfest in 2009, the authors announced themselves and gradually gained the love and respect of both the Kharkiv and Kyiv audiences. According to the results of the festival, works by Roman Minin “Miner”, “We are the first”, works by Hamlet Zinkivskiy “Soldier”, “Dove” were located on Gagarin, 20. Unfortunately, some of the works were sketched. Now Hamlet enjoys deserved popularity, his works can be found both on the walls of our city and at exhibitions. In particular, the exhibition of Hamlet Zinkivskiy "Unfinished 2023" opened recently at the "Yermilov Centre", created as a kind of graphic diary of another tragic year of the war. This is already the 6th year of the artist's diary, for the first time such a project was conceived in 2013, repeated a year later, in 2015, 2017, 2019, 2021. In the style of a black and white polaroid, every day of the artist is reproduced, where every drawing is unfinished, as if a year without a single day. For example, 06.06. 2023 is held under the symbolic slogan: "What keeps me here after a night flight 300 meters from my house? "Friends and the city." In his interview, the artist emphasizes, "it seems that some part of me will forever remain in 2023, and the rest of me will fight against Evil until the end of my days" [In Kharkiv opened..., 2024].

During the war, street art, graffiti acquires significant influence, has a patriotic, deeply philosophical character. Recently, Hamlet Zinkivsky himself made a tour for students of the Kharkiv University of Construction and Architecture. Such well-known paintings attracted general attention. In particular, a picture with the inscription "Not everyone can afford the luxury of paper correspondence" at the post office near Sumy, "Our bag of opportunities" - any time, even wartime, gives us new opportunities, Other pictures as a system of levers and scarves confirm this opinion - "War steals a lot of time and opportunities - War provides a lot of time and opportunities."

The painting near the Kharkiv Synagogue "Cut off the excess" reminds us of the need to filter the events and things around us. The tumultuous time of war and constant changes becomes the basis of another picture on the Kharkiv Embankment, becoming a certain conclusion of the philosophical searches of modern graffiti artists: "We are not threatened by a lack of memories."

Modern postmodern art is also marked by the emergence of new dynamic genres, installations, video installations and performances that demonstrate the complexity of social dialogue and solidarity, but their very important role as a way of social understanding and overcoming alienation. Video installations can also be seen as signs of a person's basic loneliness in the alienated world of the city. The classics of video installation in the 1980s and 1990s (Bill Viola, Gary Hill) tell in a new way the stories of people who do not belong in the space of the city, remain alienated from the whole world. The middle of the 1990s and 2000s is an appeal to the unpopulated space of the city as the protagonist of art, where technology outgrows humanism, and the revolution does not bring liberation, but new difficulties for man, for example, the works of P. Fischli, Tjebbe van Thien (in particular, the ironic "Imaginary Museum of the Revolution"). It is also a theme of disappearance, delocalization of space as a symbol of the brutality of the 20th century and the tragedy of the Holocaust, in particular "The Disappeared House" (1990) by K. Boltanskyi. This tragically resonates with the images of Kharkiv artists, who record the disappearance of entire residential areas (Northern Saltivka) as a result of the Russian-Ukrainian war, the impossibility of returning the usual human inhabited space. In this context, the works of Mykola Rydnyi, who is holding an exhibition in the Vienna Secession in 2023, are becoming iconic. "Two monumental banners on the Secession facade bring images of the war in Ukraine to the center of Vienna: one shows an apartment building hit by a missile strike in 2014, reminding us that this war began almost ten years ago; the second is aerial photography of Northern Saltivka [Ridnyi M., 2023]. The motifs come from the "Dlind spot" series, which Rydnyi began working on in 2014, collecting images from the Internet that documented the war.

"Район / The District" is a new film dedicated to Northern Saltivka. This is the area where I spent my school years and the period of studying at the Art Academy in Kharkiv. Since the beginning of 2022, this densely populated outskirts of the city has become the frontier of the Russian invasion and has suffered significant destruction due to artillery strikes. Despite the fact that some people have already returned from evacuation, the district still gives the impression of a ghost. However, this will not be a documentary film about the war, but an immersion in my personal memories", - this is how Mykola Ridnyi describes his creative process. Filmed on location, the video is transformed with effects such as pixel clouds and edited photographs and drawings, creating a coexistence of past and present, external and internal landscapes, facts and memories. The images are accompanied by a voice-over narration: a female voice recites the artist's memories of the places of his childhood and youth, which no longer exist [Ridnyi M., 2023].

The public is trying to revive the theatre by giving voice to the traumatized, for example, traumatized by the modern Russian-Ukrainian war. The production of the German theatre is iconic, where German and Ukrainian actors and theatre figures take part in the staging and performance of the theatrical action.

Jan Christoph Gockel directed the theatrical production, idea, and text by Natalia Vorozhbyt (translated by L. Nagel). The name of the performance - "Green Corridors" - is symbolic: the corridors for the escape of the civilian population in 2022 from territories not controlled and occupied by Russia were named "green". Natalia Vorozhbyt used her experience of escaping to create this work. Costumes are made by Sophie du Vinage and Sofia Melnyk, and live music is provided by Anton Berman. The premiere of the play in Hamburg in May 2023 was highly praised by the local press. Sabina Leucht from the "Munich Feuilleton" notes both the magic moments of the performance and the correspondence to reality, where "collective and individual traumas go hand in hand in this tragicomedy." The project was financed by both the Federal Cultural Foundation and the Goethe Institute and became a joint creative product of Münchner Kammerspiele and Monacensia

Hildebrandhaus. The main intention of the play is in the alienation of the runaways and attempts, successful and not so, to get along with this alienation. Jan Christoph Gockel acts as a subtle psychologist and connoisseur of the latest postmodern poetic and political tools. At the centre of the story is the tragedy of four women (played by Johanna Eivort, Tanya Kargaeva, Marina Klimova, Yuliya Slepnyova), who are trying to get to Europe from the centres of the played-out war tragedy - Kharkiv, Buchi, Kyiv, and Chernihiv. At the heart of each heroine's story is a terrible experience of violence, death, destruction, rape, betrayal. Among the heroines, one actress stands out, who has not experienced terrible things, but can successfully play them, someone else's experience becomes her own, and the past resonates with the present. The role of the past, future, Ukraine, and Europe is reinterpreted by the director through the theme of alienation and the possibility of getting out of it through green corridors. What is real, what is played, and who is the judge or accomplice of this tragedy - such philosophical questions in the style of responsive philosophy are presented in the play for the judgment of the viewer.

Waldenfels reviews key authors for Ukraine from the point of view of his responsive philosophy: while M. Bakhtin interests him as a philosopher of polylogue, polyglot, i.e. multifaceted ontological answers, Y. Andruhovich interests him as a supporter and singer of Central Europe as the center of responsivity, democracy and solidarity. Thus, the decentralization characteristic of Europe has the magical power not only to give a voice, but also to free one from the prevailing socio-political illusions. Therefore, Solidarity for Waldenfels is reciprocity, responses and responsive phenomenology should lead to joint action, and art should not only illustrate events, but also solidarize people, since in solidarity there is sympathy (from Husserlian social irritability (Affektion) to compassion (Ko-Affektion)). Thus, solidarity acts as mutual agreement - correspondence (Korrespondenz), perception of any traits, pleasant, repulsive and neutral, in the Stranger. Thus, Waldenfels' phenomenology has many important implications for modernity and art as its most acute expression: "based on pathos and responsiveness that derives primarily not from what we say and do, but instead from what touches us together, unexpectedly or constantly" [Waldenfels B., 2022].

Lacunae in the modern urban space become especially painful, marking the delocalization of space. A joint exhibition of 3 Ukrainian and 3 German artists is dedicated to this, the significance of the exhibition is so great that the Chancellor of Germany, Olaf Scholz, visited it. These are the works of three Ukrainian and three German artists: Anna Moskalets, Artem Volokytin, Tetiana Malinovska, Jenny Alten, Bianka Baalhorn and Udo Koloska. Ukrainian artists conducted a tour for Mr. Sholtz, shared the stories of their projects, talked about the horror in Ukraine, about their personal journey and about the loss of their native home. On the canvas, Artem Volokitin depicts the diatonic refraction of a ray, which passes from two-dimensional to three-dimensional space. The viewer can watch its dynamics as the beam bounces off the edges, building up tension inside. The bright yellow color attracts the eye, providing a certain contrast to the dark background. Tetyana Malinovska's installation consists of fragments of news stories about building demolitions, old films, and household items and clothing shared with Ukrainian refugees. This composition reflects fragility and shows how war penetrates personal, intimate life. In the series of paintings "Grandma's Handkerchief", Anna Moskalets hides her face and body under traditional headscarves, which she inherited from her grandmother. These floral ornaments on the products symbolize the inseparable connection between life and death in Ukrainian culture [Municipal Gallery, 2024].

We can agree with P. Virilio's opinion about the modern visual, and therefore artistic image, as a phatic (photographic) image - trying to capture the moment, he loses the very concept of time, and therefore the material component of the image, the essence of his life - "phatic image - aiming image", the image that directs the gaze and concentrates attention is not only a product of focusing in photography and cinema, but also a consequence of forced, intense and narrowly directed lighting, which illuminates only certain areas, and the rest of the environment is often immersed in darkness" [Virilio P., 1998, p. 29-30].

Conclusions. Modern postmodern and metamodern culture is characterized by the understanding of the Stranger and alienation. The best theoretician of the problem of the Stranger and the meeting of a person with a stranger is B. Waldenfels.

The stranger can acquire both positive semantics, the gradual development of the city, and hostility, the threat of depopulation, the disappearance of human features in the city, where the city can become a symbol of the destruction and oblivion of the ordinary world of ordinary people.

Modernism was characterized by the loss of reality in space, this is ironized in postmodernism and perceived as a real threat in metamodernism. Control and totality are trying to be

destroyed by the postmodern, instead we see that the postmodern has to meet the Stranger as a threat and a possible participant in the dialogue. Modern art insists on the polyphony of such a dialogue, and that the pleasant and unpleasant features of the Stranger must be accepted. Postmodern art refuses to reflect on violence, which leads to worldview crises and is one of the ideological bases of wars, in particular Russian-Ukrainian. One of the ways to describe such a situation is to describe the images of modern art as phatic and dynamic.

The effort to achieve harmony, pure form, utopian stability must overcome distances. The introduction of distance and emptiness in the artistic image of the postmodern corresponds to the distances of the material world, at the same time it leads to positive and negative consequences in the perception of the postmodern visual image.

A negative consequence can be called fragmentation, information noise that disrupts the integrity of image perception and the unity of identity. Postmodernism's orientation towards unbalanced systems based on intervalism and distancing is positive, it is a reproduction of Minkowski's relative space. Based on the explication of Waldenfels' phenomenology of alienation, it is possible to consider contemporary art and most of its existing contradictions as a dual process - both the emergence of alienation and delocalization of old cultural spaces, and the creation of new digital and media spaces of social solidarity.

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## РЕСПОНЗИВНА ТОПОГРАФІЯ ЧУЖОСТІ Б. ВАЛЬДЕНФЕЛЬСА: ВІДГУКИ МИСТЕЦТВА НА СУЧАСНІ ВИКЛИКИ

Мета дослідження – розглянути топографію чужості Вальденфельса як приклад можливої феноменології сучасного мистецтва та всіх суперечностей сучасного художнього образу. Методи дослідження – герменевтика, феноменологія, респонзивна феноменологія Б. Вальденфельса, філософія мистецтва, дискурсивний та мистецтвознавчий аналіз, філософія травми. Наукова новизна. Доводиться, що для сучасної постмодерної та метамодерної культури характерно осмислення Чужого та відчуженості. Найкращим теоретиком проблеми Чужого та зустрічі людини з чужим є Б. Вальденфельс. Вперше застосовано феноменологію чужого Вальденфельса для розуміння філософії та образності сучасного українського мистецтва. Чужий може набувати як позитивної семантики, поступового освоєння міста, так і ворожості, загрози знелюднення, зникнення людських ознак у місті, де місто може стати символом руйнування та забуття звичного світу травмованої людини. Висновки. Модерн характеризувався втратою реальності у просторі, це стає іронією у постмодерні і відчуженням у метамодерні. Контроль та тотальність намагаються бути зруйнованими постмодерном, натомість ми бачимо, що постмодерну доводиться зустрітись з Чужим як загрозою і можливим учасником діалогу. Сучасне мистецтво наполягає на багатоголосі такого діалогу, і того, що приємні та неприємні риси Чужого повинні бути прийнятті. Постмодерне мистецтво відмовляється розмірковувати про насилля, що призводить до криз світогляду та є однією з ідеологічних підстав війн, зокрема російсько-української. Одним з способів опису такої ситуації, є опис образів сучасного мистецтва як фатичних та динамічних. Намагання досягнути гармонії та чистої форми нівелює дистанції. Введення дистанції та порожнечі у художньому образі постмодерну та метамодерну відповідає дистанціям матеріального світу, визначає постмодерне мистецтво. На основі експлікації феноменології чужості Вальденфельса можна розглядати сучасне мистецтво та більшість наявних його суперечностей як подвійний процес – як постання відчуженості та делокалізації старих просторів культури, так і створення нових цифрових та медійних просторів суспільної солідарності.

Ключові слова: **Чужий, Інший, феноменологія, філософія мистецтва, художній образ, історія і філософія українського мистецтва, філософія культури**

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