

Olena Volodmyrivna Tytar

Doctor of Sciences in Philosophy,
Professor of the Department of Theory of Culture and Philosophy of Science,
V. N. Karazin Kharkiv National University,
Svobody sq. 4, Kharkiv, 61022, Ukraine,
<https://orcid.org/0000-0002-1951-7830>

Viktoriia Markivna Alimov

PhD Student at the Department of Theory of Culture and Philosophy of Science,
V. N. Karazin Kharkiv National University,
Svobody sq. 4, Kharkiv, 61022, Ukraine,
<https://orcid.org/0009-0009-6190-658X>

**PHILOSOPHY OF THE WORK OF ART AS THE PHILOSOPHY OF THE MASTERPIECE: THE ROLE
OF CURRENT UKRAINIAN ART**

Contemporary art is associated not only with the emergence of a new era of sincerity, but also with the reworking of the experience of trauma as a result of Ukrainian culture and artistic consciousness being under totalitarian-imperial rule. The purpose of the study is to explore the philosophical and anthropological dimension of the artistic object in contemporary art, as well as the blurring of artistic boundaries, the revision of the cultural status of the masterpiece, including the place of the masterpiece in the system of values, which was laid down in the phenomenological concepts of art. Research methods: hermeneutic, phenomenological, art history. Scientific novelty. A conclusion is made about the fullness of the concept, the admissibility and prospects of the masterpiece and the sacralization of the everyday in the space of contemporary art, and the elements of the structure of the space of contemporary art are clarified, in interaction with the issue of human (self)awareness. Non-classical and post-non-classical philosophical concepts are trying to return humanism to art, the canon and genre certainty are criticized, but instead there is a blurring of not only the masterpiece, but also the very concepts of values and worth. Conclusions The traditional philosophical discussion about the nature of art and the authorship of a work of art has been further developed. Max Scheler's phenomenology reveals significant heuristic potential for the hermeneutics of contemporary art, the return of the masterpiece and craftsmanship to artistic culture, where art acts not only as evidence of traumatic and post-traumatic experience, but also as the basis for new identities. In particular, this is a re-evaluation of the role of the body and spirit, the invincibility of the Ukrainian people, and the hierarchy of values, in which the viewer is involved as an empathetic co-participant.

Keywords: **masterpiece, mastery, art practice, contemporary Ukrainian art, philosophy of culture, philosophy of art, theory of values, empathy, phenomenology.**

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Formulation of the problem. The relevance and significance of the research topic is based on the modern awareness of human nature and its interaction with the artistic space, which are popular scientific problems considered in particular by natural sciences, anthropology, and cultural anthropology.

The state of modern art, the blurring of the boundaries of art, the strengthening of its socio-cultural function, the new status of art objects in the light of the Russian-Ukrainian war and the dehumanizing tendencies associated with its course, require new comprehensive philosophical

research, including with a humanistic and decolonial socio-therapeutic purpose, since modern art is associated not only with the emergence of a new era of sincerity, but also with the processing of the experience of trauma as a result of Ukrainian culture and artistic consciousness being under totalitarian-imperial rule.

Degree of research The philosophical-anthropological approach to the analysis of art and its artifacts synthesizes both classical works on philosophical anthropology (Max Scheler [Scheler M., 1955], Teilhard de Chardin) and modern approaches to determining the anthropological essence of culture (H. Gumbrecht, J. Habermas, A. Badiou, R. Girard, J. Agamben), symbolic analysis of art (J. Baudrillard, A. Bergson, R. Ingarden, G. Grabovich, S. Žižek). In this vein, we used the works of O. Akkash [Akkash O., 2018], A.M. Borshulyak & N.V. Lavrentyeva [Borshulyak A. M., & Lavrentyeva N. V., 2023], Kulyk [Kulyk A., 2023a], T. Mironova [Mironova T., 2021], T. Giannini, J. Bowen [Giannini T., Bowen J., 2022], F. Oliveira C.Filho [Oliveira F., Filho C., 2022], L.Spartin, J. Desnoyers-Stewart [Spartin L., Desnoyers-Stewart J., 2022], B. Waldenfels [Waldenfels B., 1997], [Waldenfels B., 2020], [Waldenfels B., 2022].

The purpose of the study is to explore the philosophical-anthropological dimension of the artistic object in contemporary art, as well as the blurring of artistic boundaries, the revision of the cultural status of the masterpiece, including the place of the masterpiece in the system of values, which was laid down in phenomenological concepts of art.

Presentation of the main material and research results. The modern understanding of art expands the understanding of artistry, works of art are recognized as works of current art, performances, amateur creativity, as well as certain improvisations "on a theme", performed both by authors and by artificial intelligence.

The concept of "masterpiece" in modern philosophy and art criticism is used in three main meanings: 1) the best work of art in a certain style or genre (Cologne Cathedral as a masterpiece of Gothic, the drama "The Law" by Volodymyr Vynnychenko as a masterpiece of the genre "Ibsenian drama");

2) the best museum exhibit, a work of special artistic perfection, intended for storage "for ages" in a museum or gallery (for example, "The Cossacks Write a Letter to the Turkish Sultan" by Ilya Repin);

3) a masterpiece as proof of the artist's skill in a broad sense, which is considered by the guild system and approved by the guild, the community as an indicator of skill.

When the latter meaning was dominant, it began to collapse with the decline of the guild system and guild spirit in art, the masterpiece had to testify to both the highest degree of skill and repeatability, reproducibility according to the rules of the guild. Positivism and F. Nietzsche as a representative of irrational non-classical philosophy destroys the concept of guild skill in favor of elitism and pseudo-elitism, when life itself, not skill, should determine the main values. On the one hand, this is "human, too human" [Nietzsche F., 2012], on the other hand, this is an overly simplified understanding of a person - this person has finally been given back all his human values, but they do not set the criteria for these values, the community and the surrounding world are deprived of influence on a person and his skill.

A masterpiece as a museum exhibit, something unique, created once and for all time, is refuted by Nietzschean irrationalism and voluntarism, why should we focus on something other than man himself, creating a semblance of an idol from some artifact? In "The Birth of Tragedy from the Spirit of Music" [Nietzsche F., 2022].

F. Nietzsche accuses Socrates and the Apollonian ideal of antiquity in general with its forever approved harmonious canon. Why should we, in F. Nietzsche's paradoxical opinion, bow before something created by human hands, instead of respecting man himself, his creative, selective spirit? But when a person does not confirm his status and efforts through his life and work, does not know how to appreciate the perfect art created by others, then the claims of such a person turn into the voice of the crowd, which is what F. Nietzsche originally protested against.

Nietzscheanism, continued by the philosophy of postmodernism, consistently questions the masterpiece as the best embodiment of the genre, blurring the types and genres of art. On the one hand, F. Nietzsche defends aristocraticness and aristocratic art, on the other hand, he finally destroys the concept of "style".

Since positivism sought to describe life, at first it tried to primitivize realism, especially counting on naturalism and naturalistic description of reality.

Not having completed this task completely, painting turns to the creative experiment of modernism, striving to recreate a universal style, as had happened earlier with romanticism.

Positivism was characterized by a specific attitude that reality is primary, and art is its peculiar mirror, and reality was often interpreted in a purely materialistic sense.

Modernism is formed on the basis of positivism from the opposite attitude, which can be called an idealistic attitude in art, where consciousness is recognized as basic, and reality comes from this consciousness, this was also influenced by the spread of various Eastern mystical movements at this time, including Hinduism and Buddhism.

The beginning of the 2020s in the Ukrainian cultural and theoretical space was marked by an increase in interest in humanitarian, axiological approaches to art, which allows us to actualize not only the concept of a masterpiece, but also the concept of value, to return at a new stage to various schools of neo-Kantianism and phenomenology, in particular to the school of Max Scheler, which was one of the first to introduce into scientific and artistic cognition valuable intuition and bodily-mental unity, which, in our opinion, is decisive for “true” art and its generally recognized status.

That is why Max Scheler’s phenomenology, with its emphasis on morality and emotional-value intentionality, appears as an important methodological tool for the hermeneutics of contemporary Ukrainian art, its insertion into the pan-European, including German, context.

Max Scheler [Scheler M., 1955], based on Husserl’s concept of intentionality, develops the concept of emotional-value cognition, a person is a system of needs, and the need for the ideal generates a craving for perfection in art, the need for a masterpiece. Emotions are an autonomous important means of comprehending values, love is understood by him as an act of “discovering value” [Scheler M., 1955, s.179]. Nothing is guaranteed to a person, and therefore to art, in this world, and therefore the task of a person is not only to love [Kulyk A., 2023], to show emotions, but also to fight for his love. In the concept of a person and in a person himself, according to the philosophy of Max Scheler, the concrete and transcendent, the bodily and spiritual, the psychic and the emotional-value [Scheler M., 1955, s.189], the individual and the social, the aesthetic and the ethical are combined. In this combination, a “hierarchy of values” is created. Thus, the phenomenological analysis of art should take into account penetration into its essence, the “inner vision” of the work is revealed through empathy, involvement in the experience presented in art.

Max Scheler in a way continues Plato’s idea of man as a needy being and Nietzsche’s idea of man as a sick and incomplete animal, while art appears as “the expression and consequence of a vital lack” [Scheler M., 1955, s.183].

Values in Scheler’s concept exist outside of human will, but become expressive only through acts of emotional perception [Kebuladze V., 2024]. We will use this idea in analyzing the works of contemporary Ukrainian artists who, through painting, installation, performance, and video art, create an artistic space for reflection on the pain of war, preserved dignity, and the loss of loved ones. These are the works of Alevtina Kakhidze, Hamlet Zinkovskiy, Vlada Ralko, where corporeality through a wound or gesture creates a new ontological space of art. In continuation of Scheler’s concept, such corporeality creates its significance within the framework of emotional experience.

Empathy allows us to recognize the other as a valuable subject in the act of creativity [Waldenfels B., 1997, 2022].

It is this empathetic sympathy of the viewer that Ukrainian art projects of 2020-2025 are trying to awaken, calling for moral interaction inherent in high art. Projects from the Art During War series, street murals and exhibitions in Kharkiv, performances in evacuation cities are united not only by the theme of struggle, but also by humanism and empathy, drawing recipients into an emotional act, which reveals the action of empathy, according to Max Scheler’s theory, as a pre-rational intention, key to building a socio-cultural world.

Max Scheler quite rightly insists that the spiritual life of a person produces art and culture [Kulyk A., 2023], and not vice versa, therefore, even without a religious component of the appeal to the sacred in the artistic work of modern artists, they turn art into a transcendent, eternal, perfect one, where even a fragment of a house or weapon becomes an element of a new spiritualization of reality, and through bodily memory an indomitable spirit speaks.

The concept of empathy as a pre-rational act of cognition was embodied in a number of projects of the Municipal Gallery [MunicipalGallery], the Yermilov Center in Kharkiv, the Voloshyn Gallery [Voloshyn Gallery, 2023] in Kyiv, dedicated to war. In particular, the exhibition “Yesterday. Today. Tomorrow” (Voloshyn Gallery, Kyiv / Basel, 2023) presented works by A. Kleitman, M. Kadana, D. Galkin, M. Ridny, in which, through the supposedly subjective experience of war, a collective affective presence appears, through the damage caused by war and torn tissues, a new fabric of being and social interaction arises, not only a traumatic experience appears, but also a value solidarity [Voloshyn Gallery. Liste Art Fair Basel, 2023].

This project can be understood through the prism of Scheler's concept of Geist, which manifests itself more clearly in extreme conditions through the inner will to meaning. Art in such exhibitions not only testifies, but also acts, creates value, returning the forgotten meaning of a masterpiece to the work, and the title of master to the artist.

We also see a number of cognitive attitudes towards art itself: either we can know the world through art as a whole, or we are generally doomed to a certain agnosticism, unknowability of both the aesthetic object and the world as a whole.

Also, the new modern art is characterized by a rethinking of the role of the artist [Mironova T., 2021]. The artist is often seen as a kind of demiurge who orders the world and acquires true knowledge about the world in art, his activity has a higher meaning and is inaccessible to the crowd, profaned by it.

This is also the time of the flowering of the concepts of "art for art's sake". Modernism is associated with the departure of culture from realism, with the proclamation of the independence of art from reality. The artists' performances could acquire a protest character, opposing themselves to the canon established for centuries in art. Here we see that modernism acquired an avant-garde character, that is, it was ahead of its artistic time, created new artistic content and new artistic poetics. Revolutions and wars, which involve the whole world, do not prevent experiments and searches for the new. There is a revision of previous ideas about beauty, colors and space.

Our time of the 2020s paradoxically repeats the time of the other 20s, the 1920s, the search for modernism is replaced by modern searches for metamodernism and postmodernism.

At the beginning of the 20th century, automatic writing was introduced, and now it is spreading in contemporary art. It should be noted that while for the 20th century, automatic writing symbolized primarily freedom of creativity and protest against the established canon of the masterpiece, at the beginning of the 21st century, automatic writing is used doubly to show that the artist reproduces not only his pain, but the unconscious and pain of his entire people, secondly, from not only the author, but also the co-author, since it speaks of a certain national trauma, his broken voice and broken brush line are a trace of the trauma and distortion of the modern world.

Automatic writing involves a number of techniques of artistic expressiveness:

- associativity – two types of association are widely used, both association by contiguity, which resembles the technique of archaic painting, and association by similarity [Bila A., 2010]. Moreover, the similarity can be by very distant signs, as well as by hyperbolized signs;

- use of the imagery of sleep and dreams;

- logic of fact, a "machined" world, where the artist acts as a kind of "brush" of the world, adding only the necessary signs of artistry from himself, without overexploiting imagery;

- the logic of dreams and fantasy is also used, based on Freudian teaching, philological in nature, any statement carries with it a part of the truth, which is repressed and realized in omissions, false characters, fragmentary depiction, etc.

- discontinuity and fragmentation are no longer considered a flaw in the work, but are considered as an attempt to accommodate several levels of semantics in one image and bring to the surface a deep interpretation that was previously silent;

- an unconscious image is beyond moral bias, can combine different values or have no moral value.

Thus, we see that automatic writing has radically changed the very concept of a masterpiece and the artistic process as honing of skill and polishing of an artistic form.

Traditional genres of art - painting, architecture, sculpture - continue in the 21st century with video art and video performance. Video art of the early 21st century addresses the theme of everyday life, and the return of contemplation is also an artistic novelty - the dynamics of a video clip are no longer perceived as an achievement, but as a factor that destroys the viewer's attention. The different perception of the same image – a woman artist in black clothes, standing motionless in a crowd, is recorded and interpreted by this crowd in completely different ways on different continents, in different cultures and countries, indicating that the cultural identity of representatives of different cultures contributes to different, culturally given, interpretations of even a simple visual image (video performance by artist Kim Suja "Woman-Needle", 2000).

Nowadays, a masterpiece in contemporary art must necessarily open the heart of the viewer and recipient, shock them, serve as a fashionable illustration of a certain "wow" effect, working on the transformation of both space itself and movement.

For example, the work of Maria Kulikovska, who uses her own body as an object of art, creating plaster casts that symbolize vulnerability and loss of bodily security, is a combination of life

experience and art. Her actions are often performative in nature, aimed at liberation from pain. Alevtina Kakhidze, through graphic diaries, ironic comics and autobiographical stories, broadcasts her personal experience of life on the brink of war (Donetsk region) [Higgins C., 2024]. Her art balances between humor and pain, thereby working with post-traumatic states.

The project «War is not art» (curated by Olesya Ostapenko and Darya Dobryan), which has become a platform for the expression of artists from the front, displaced persons, volunteers and directly includes psychotherapeutic work with participants, says that the true function of art is to record what exceeds us, so it is art and at the same time not art, but the tragedy of Ukrainian life [Higgins C., 2024].

No less important is the form of participation in the creation of art. For example, workshops for internally displaced persons, children, veterans, where everyone can create «their own story» through painting, collage, body in space. This process is not only artistic, but also therapeutic as the construction of an internal narrative where there was chaos and fear. Nikita Kadan's installation «Excavation» (PinchukArtCentre, Kyiv, 2022-2023) is an example of an artistic response to destruction as a phenomenon that carries within itself the trace of another. Kadan works with ceramic fragments found among the ruins of civilian objects in Bucha and Kharkiv. At the center of the composition is a fragmented figure that does not come together into a single whole, but instead suggests seeing in the absence an existing (transparent) presence.

This series of drawings and short comics by Alevtina Kakhidze: «Things We Didn't Have Time to Pick Up» (2023) presents abandoned belongings of residents of Donetsk and Kherson regions. Each object (a kettle, a toy, socks) is accompanied by an irrational comment, sometimes absurdist.

The performance «Transition» (2024) by the «Sklad Theater-Laboratory» (Lviv) takes place in a real underground passage in the center of Lviv, where the audience becomes part of a route that, as in ancient mysteries, leads from darkness to light. On the way, they encounter actors who repeat automatic phrases from instructions during an air raid.

Delocalization is associated with the disappearance of the public, when everyday signs become depersonalized and disappear, as does the ordinary workers' house that must be demolished in the working class quarter of East London, but finds its artistic counterpart in the work of Rachel Whiteread ("House", 1993).

It is also a typical space of a metropolis that can be computerized and simulated at any time and anywhere (the installation of Andreas Gursky at the Museum of Modern Art in New York, 2001), that is, it is simultaneously localization and delocalization, a game with space. The most characteristic postmodern motifs and strategies are realized in the work of the Kharkiv photographer B. Mikhailov, which provides an opportunity to speak to reality itself through photography without embellishment and ideological requests. The delocalization of space reaches its completion in the project of the House of X P. Eisenman's work, which deconstructs the notion of a building as a whole, centers on the idea of showing the presence of the spatial absence of a building.

In Vlad Krasinskiy's photo project «The House That Doesn't Exist» (2024) [Higgins C., 2024], the interiors of destroyed apartments are documented from the perspective of «remnants of life», traces of half-burnt icons, open diaries, and children's drawings. Krasinskiy leaves the composition almost unchanged, refusing artistic staging. Here, the camera does not intrude, does not simplify, but only records the challenge, opening up the viewer the possibility for ethical co-presence. In this series of paintings «Internal Mobilization» (2023), Kateryna Lysovenko creates multi-figure compositions with female volunteers, doctors, and mothers, whose bodies are depicted in excessive detail, with veins, bruises, and skin blemishes. Such corporeality reveals the «body's response» to the challenge of war.

The highlighted problems acquire particular sharpness in theatrical productions and video art. The post-documentary performance «Silence» by the theater «Postplay» (2023) is built as a cycle of voices, testimonies of those who survived the occupation in Kherson, Mariupol, Izyum. The actors do not act, but reproduce voices, imitating intonations, pauses, even the beating of the breath. However, the stage space remains almost empty, leaving room for those who did not survive, cannot hold their speech, elements of refracted light that cut through the darkness, give hope in total darkness. This creates a phenomenological situation of a «voice without a body», where the viewer is confronted not with a representation but with episodes of a challenge.

That is, urban motifs are common to modernism and postmodernism, where postmodernism operates with the concept of an open system, anarchy, changeability, distance and emptiness, modernism considers the space of the city as closed, the city combines the totality of mastery and the hierarchy of zones (metropolis), emotionality, tragedy are characteristic of postmodern art.

Conclusions. A conclusion is made about the fullness of the concept, the admissibility and

prospects of a masterpiece and the sacralization of the everyday in the space of modern art, as well as the elements of the structure of the space of modern art, in interaction with the issue of human (self)awareness.

It can be noted that non-classical and post-non-classical philosophical concepts try to return humanism to art, the canon and genre certainty are criticized, instead, there is an erosion of not only the masterpiece, but also the very concepts of values and worth.

The traditional philosophical discussion on the nature of art and the authorship of a work of art has received further development.

Max Scheler's phenomenology reveals significant heuristic potential for the hermeneutics of contemporary art, the return of the masterpiece and mastery to artistic culture, where art acts not only as evidence of traumatic and post-traumatic experience, but also as the basis of new identities. In particular, this is a re-evaluation of the role of the body and spirit, the invincibility of the Ukrainian people, the hierarchy of values, in which the viewer is involved as an empathetic participant. Therefore, phenomenology, in particular Max Scheler's theory of values, can be successfully integrated into contemporary philosophy and art criticism, and become the basis of new aesthetic strategies.

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Олена Володимирівна Титар, доктор філософських наук, професор кафедри теорії культури і філософії науки філософського факультету Харківського національного університету імені В.Н. Каразіна, майдан Свободи 4, м. Харків, 61022, Україна, <https://orcid.org/0000-0002-1951-7830>

Вікторія Марківна Алімова, аспірантка кафедри теорії культури і філософії науки філософського факультету Харківського національного університету імені В.Н. Каразіна, майдан Свободи 4, м. Харків, 61022, Україна, <https://orcid.org/0009-0009-6190-658X>

ФІЛОСОФІЯ ХУДОЖНЬОГО ТВОРУ ЯК ФІЛОСОФІЯ ШЕДЕВРУ: РОЛЬ АКТУАЛЬНОГО УКРАЇНСЬКОГО МИСТЕЦТВА

Сучасне мистецтво пов'язано не тільки зі становленням нової доби щирості, але і переробленням досвіду травмування внаслідок перебування української культури і мистецької свідомості під тоталітарно-імперським пануванням. Мета дослідження є дослідити філософсько-антропологічний вимір художнього об'єкта в сучасному мистецтві, а також розмивання кордонів художнього, перегляд культурного статусу шедевра, в тому числі місце шедевра в системі цінностей, що закладалось в феноменологічних концепціях мистецтва. Методи дослідження: герменевтичний, феноменологічний, мистецтвознавчий. Наукова новизна. Зроблено висновок про наповненість поняття, допустимість та перспективи шедевра та сакралізації повсякденного у просторі сучасного мистецтва, а також з'ясовані елементи структури простору сучасного мистецтва, у взаємодії з питанням людського (само)усвідомлення. Некласичні та постнекласичні філософські концепції намагаються повернути гуманізм в мистецтво, канон та жанрова визначеність критикуються, натомість відбувається розмивання не тільки шедевру, а самих понять цінностей та вартостей. Висновки Отримала подальший розвиток традиційна філософська дискусія щодо природи мистецтва та авторства мистецького твору. Феноменологія Макса Шелера виявляє значний евристичний потенціал для герменевтики сучасного мистецтва, повернення шедевра та майстерності в художню культуру, де мистецтво виступає не тільки свідченням про травматичний та посттравматичний досвід, але й основою нових ідентичностей. Зокрема це переосмислення ролі тіла і духу, незламності українського народу, ієрархії цінностей, до якої залучається глядач як емпатичний співучасник.

Ключові слова: **шедевр, майстерність, арт практика, сучасне українське мистецтво, філософія культури, філософія мистецтва, теорія цінностей, емпатія, феноменологія.**

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