

УДК 78.01: 7.071.5

I. V. Zhyvohliadova, Ph.D., Associate Professor  
Taras Shevchenko National University of Kyiv,  
60, Volodymyrska Street, Kyiv, 01033, Ukraine  
irinavictz@gmail.com

## THEORY AND PRACTICE OF CREATIVITY: CHALLENGES OF THE "PANDEMIC TIMES"

*The article is devoted to the analysis of the problem concerning adapting the art world to the challenges of the global crisis of co-creation caused by the current pandemic situation. The study is based on the understanding that in these extraordinary circumstances the co-creation becomes an effective form of cultural resistance to social distance. The times of "crisis creativity" is analyzed, which becomes not just a time of "responses" to external challenges that have been accumulated for years, but a time of self-organization, self-ordering of the art world (museums, art galleries, art industry, creativity of individual artists). The analysis of the collective efforts of world museums to maintain the world of art through the creation of forms and methods of artistic communication is made.*

**Keywords:** "pandemic times", the world of art, contemporary creative museum practices, co-creation, artistic communication, culture of perception.

**Formulation of the problem.** Significant changes that characterize the current socio-cultural situation have exacerbated the problem of adaptation of the artistic environment to the challenges of the global crisis of co-creation, which is caused by the current pandemic situation. In conditions of forced self-isolation, when the direct social contacts are limited and most of the time a person is separated from public spaces, creativity and art are becoming socially necessary to overcome another problem – "loneliness epidemic" [9]. Thus new models of creativity for the ability to create conditions for the preservation, maintenance and exchange of personal experiences in real time, which is formed by the previous history of dialogue – creative communication between author and viewer, arise. The question of developing new ways for people to perceive, experience, create, evaluate and appreciate art, to share this experience has become urgent.

In these extraordinary circumstances, it is co-creation that becomes an effective form of cultural resistance to social distancing, counteracting the chaos of thoughts, feelings and actions. It also provokes the increased attention of scientists – theorists and practitioners of the art world to the problems of humanization of all areas of human activity, including its communicative component. Changes in socio-cultural reality are accompanied by the establishment of an understanding of creativity as a complex multidimensional and multifunctional cultural artistic and aesthetic phenomenon, which unfolds its potential forces at different levels of human development of the subject.

**Analysis of research and publications.** The problematic range of artistic and aesthetic sphere of human life, creativity in particular, its multifaceted research is increasingly marked by anthropological orientation. There is a gradual shift in definitions of art as an artistic activity in the field of development of the subject of culture as a whole and artistic perception in particular. The present is marked by the tendency of researchers to turn to interdisciplinary and systemic approaches that allow us to consider art as a multidimensional socio-cultural phenomenon (A. Lilov, V. Panchenko, O. Pavlova, Y. Lotman, V. Dnipro, WS Smith, B. Davis). Scientific and theoretical explorations concerning the diversity of space-time reality, possibilities and actors of its artistic creation, representation and perception are presented by the works of S. Stoyan, T. Adorno, M. Horkheimer, N. Rea, W. Benjamin, B. Groys, L. Mumford. The problem is also developed within the understanding of artistic activity as a process of historical-subject objectifications of the subject (L. Vygotsky, V. Ivanov, E. Ilyenkov, G. Chistyakova).

Modern analysis of artistic practices of creativity focuses on finding and using those conceptual approaches that would provide an opportunity to instrumentalize the

social and communicative resources of art and its representatives. In particular, understanding the uniqueness of artistic and aesthetic experiences of co-creation, problems of contemporary dialogue of cultures, including creative dialogue of artists – authors, performers and their audience, occurs in the context of searching for resources of relational and participatory approaches (C. Bishop, N. Bourriaud).

**The purpose of the article is** to analyze the problem of adaptation of the artistic environment to the challenges of the global crisis of co-creation caused by the current pandemic situation, as well as the introduction of innovative forms of creative communication by collective efforts of the world's most famous museums.

**Exposition of the main material of the study.** The problem of physical survival of mankind in a global pandemic has become a problem of the art world's survival, a problem of freedom and accessibility of artistic communication as a public good. Accordingly, the question of the creative creation of resources for the institutional exhibition spaces as well as the development of artistic communication as a form and way to promote social unification and community improvement, arises. It maintains a sense of unity in the "broken" individualized world, which in turn is a moral and spiritual basis of coexistence [5, p. 263].

Today, the development of art is directly related to the significant transformations of artistic communication systems that have developed over the centuries. This is a socially important process of raising sensory-emotional communication to higher levels of dialogical aesthetic development of the world. Many modern actors of socio-cultural interaction are in search of new forms of artistic communication that would contribute to the realization of the aesthetic potential of art and, at the same time, give it a new quality. Among art scholars and practitioners there is an understanding that they are dealing with a complex process of sensory-practical spatio-temporal organization of the human life. At the same time, there are many fears that "concepts such as originality (superiority in something) and creativity (creating something out of nothing) are gradually moving away from the new cultural landscape," in which their place is taken by creativity as "a selection of cultural objects and their implementation in different cultural contexts" [3, p. 118].

It is known that transformations in the emotional and sensory sphere significantly affect the structure of motivations and needs of different content load. Creative activity requires a person to strain, update and integrate his basic characteristics as a subject of action. The art organizes and directs the comprehension of the world, possessing the exceptional possibilities of the culture of

aesthetic experiences. The object of the latter is the spiritual objectivity of human culture. The subject of artistic activity becomes a special work of emotional and sensory world creation according to the laws of beauty. The content of this experience may not be realized by a man. But, as a rule, it is being felt by a person in the form of a deep experience of expanding the inner boundaries of existence, participation in the universal world.

Modern realities complicate the artistic and aesthetic level of the system of the human-world relations. Within the complex system of relationships between the cultural environment and the creative realization of a man, a new artistic and aesthetic way of transforming from an object of various socio-cultural influences to the active subject of culture. Also a new "way to resist of the triumph of invested capital, whose title as absolute master is etched deep into the hearts of the dispossessed in the employment line" [6].

Understanding art as a way of organizing the space of co-creation, human interaction in art form reveals a range of issues. The one of them is the problem of transforming the museum world into a space of activities, which would contribute to harmonizing valuable principles of human life, the creation of a unique way to ensure the inheritance of human development in the artistic subject-sensory form, through which a man brings himself into a state of dialogical openness of the world. The joint activities of many actors in the art space, including museums and galleries, are now aimed not only at supporting their own physical existence. The search for new forms of the audience involvement takes place in the broader context of work on the "quality of relations" [1, p. 156], creativity and audience culture [2].

Galleries and museums struggle to save their ability to be not only a demonstration site for the results of the creative imagination of artists. They have always been a place of communication for different actors, who, each one in his own way, are interested in the sustainable functioning of such spaces outside their own homes, studios, offices. The search for ways of artistic communication in the period of increasing social distance forced not only to digitalize the subject part of the artistic exposition treasures, but also – to work on a radical change in the formats of events. Museums are becoming inclusive institutions. They became not only premises for exhibiting artifacts of culture, works of art. It is a space for creativity and the exchange of a variety of human experiences. The sustainable future of art receives resources that are opened up through the accumulation of cultural capital of solidarity actions and an attentive attitude to their quality in the process of innovation.

Many cultural figures see prospects for maintaining a creative atmosphere in developing the potential of virtual art shows. Through the efforts of many actors, the "online biennial era" [12] is coming. This format allows not only to present hundreds of works by many artists to a large audience from around the world. The boundaries of art works and exhibition spaces, which are narrowed by the physical absence of spectators, are removed due to the expansion of live content. It's not just video reviews, curatorial tours. Innovative forms of creative communication are introduced: series of podcasts, public interactive newspapers, lectures, conversations, discussions, seminars. Meetings with artists – exhibitors, scientists, cultural managers, politicians and philosophers – take place live. Within the framework of the exhibitions, the museums cooperate with artistic performers – choreographers, dancers, actors, musicians, who perform a specific inclusive one-time work live in the museum.

In addition to the museums of the classical type, there are active museums focused on modern visual studies of the human world [7]: a series of animated GIF files of various authorship are installed in the premises. In parallel with the exhibition halls, the files are placed on a free Internet platform. This allows viewers to complement the reality of the finished work, creating their own background images. At the same time, everyone can join an online conversation with artists who talk not only about how they created art objects, but also what pushed them to do so. The conversation reveals how they control their reality. Digital platforms are being created to provide space for cultural events. They can be visited by anyone. For those interested in art, in spiritual, intellectual, sensual "journeys", the distance to galleries, museums, theatres and concert halls is reduced to the size of one button of a computer mouse. Opportunities to independently organize and update human perceptions and relevant experiences are simplified. The user is able to explore artistic images, enlarging individual parts, details of the picture, to view them several times in a random order. This gives the opportunity to focus on what was previously hidden from a view. Such opportunities enrich the resources of figurative associations, the experience of their creation "by heightened presence of mind" [8]. This is a conscious study of the world of the Other (the author of the work), in which his own world is revealed – in familiar objects, phenomena, sensations, by focusing on details to consider what was previously impossible, to reveal hidden meanings. In this "discovery – recognition" communication "author – viewer" acquires a new meaning, which becomes unexpected for both.

At the same time, collective efforts to support the art world through the creativization of forms and methods of artistic communication, exacerbate another problem. "The core of modern artistic experience is the real or symbolic presence of the audience before the work" [4]. It is known, that enrichment with direct experience of creation of art and aesthetic values is impossible without socialization of results of individual productive activity. The absence of the latter makes it impossible to express oneself, stopping the activity at the level of an internal monologue. Modern advanced technologies make it possible to make this experience flexible, free and accessible. It provides an opportunity to feel the atmosphere of direct presence and co-creation. Also, the digital format allows you to recreate the event, enjoying the impressions that each time arise from the experiencing "the world for the first time".

But it is clear that all this will not replace a living unique "meeting" with art, intense in impressions and emotional work creative communication. There is a real danger that the Internet, as a tool for maintaining and facilitating social ties, threatens alienation and even greater isolation by cultivating a passive culture of consumption. In addition, there is the problem of reproducing the art work in the web space, which unique existence had its history not only of creation but also of perception and its contextual features [8], that turns passive contemplation into active research.

Lack of direct audience and creative communication during the "pre-pandemic period", the need for those forms of artistic communication that would not broadcast the finished reality (which is usually only a substitute for the world of creations – a kind of placebo, which only enhances loneliness and lack of desired harmony), the need for inspiration (the latter is remembered as one of the best dialogue type – unity with the world) directs the collective efforts of the world's most famous museums to support both the art world and the values of human

communication and mutual understanding in search of innovative forms of communication, its support.

Instead of isolated consumption of images, museums offer online tours, which allow to get acquainted with the art space and its exhibits for free. They provide an opportunity to view their collections, filtering them not only by authors' names, cultural epoch, but also by keywords in the title of the work, style, nationality of the author, even by the former owner of the work. The viewer gets the opportunity to view the most important artifacts in 360 degrees and get additional information about the history of it. To stimulate maximum presence, the user gets the opportunity to move around the museum, enjoy the architectural and garden design, which is impossible during the usual visit. Virtual tours have a specific focus. Due to the narrativization of the space provided for use, well-known and little-known exhibits begin to speak to the audience in the "living" language of authors, works, their characters and cultures. The world of art is revealed through the stories of the birth of artistic authorship, the relationship between art and politics, the creative search for images and expression of the life' and human body' s movements, its plasticity through painting and sculpture.

"In such a situation, the viewer is in an unstable position between the passive consumer and the witness, client, guest, participant, employee or even the main actor" [4]. Traveling through virtual halls, a person becomes a researcher of mythological sources of inspiration for musicians, painters, sculptors, cinematographers [17]; together with composers explores the intersection between visuals and musicality, browses the exhibits of the art gallery, learns about the history of their "life", joining the proposed podcasts, listening to musical creative reactions to these works and thus becomes a participant in creative dialogue between the arts of sound, harmony, song and visual image; experiments with collage techniques [20].

Interactive applications of various degrees of complexity are offered for children, which allow to create not only art works, but also personal exhibition spaces [20]. They are created in such a way as to stimulate joint creative interaction, inspiring all family members to explore, create, learn, share impressions, thoughts, skills. This experience is obtained through a thematic combination of works of fine arts, music, literature [21] and cinema.

Each of the virtual visitors has the opportunity to explore a large collection of art exhibits at their own request. Museums also offer to enjoy their own creative discoveries in the proposed conditions of curatorial collections. They provide opportunities to learn about the unknown cultural achievements of mankind, its memory, love, desires, traumas and ups and downs, humor and suffering, proposing new visions and interpretations of museum exhibits, using their historical and artistic destinies to build future reality [15].

Actors such as the Google Institute of Culture [10] and the BBC are involved in creating such a creative space in cooperation with museums. For example, the latter, together with the British Museum [16], carries out partnership projects in which the combination of an exhibition with performances by music groups from around the world, a radio series and a book allow the participants to creatively consider cultural identity and faith. The Metropolitan Museum [18] in accordance with the goals of its operation – "inclusive, equitable, fair, and welcoming" [19], in collaboration with the Google Institute of Culture, offers themed tours involving modern audio and visual technologies. The museum encourages its regular and new visitors to participate in a kind of dialogue of different cultures, civilizations, countries,

peoples, individuals, represented in the language of the exhibits of their collections, revealing common and different, common and individual. The spectator-researcher expands his own sensory experience of involvement in the creative dynamic interaction of the universal and individual, receives hope and peace.

The productive search for new ways and forms for the demonstration of both works of art of the past and of the present is carried out by the Vatican Museums [22]. Their exhibition collections offers an acquaintance with the complex path taken by the mankind – integral "we – being" of a new person. Collaboration with Google turns the meeting with art into a game, experiments with augmented virtual reality, into cultural adventures. It is possible to compose puzzles of famous works of art, paint them, turn your selfies into part of such works with the help of artistic filters. It is proposed to consider the famous artistic images of urban landscapes and compare them with their real prototypes, wandering in the virtual world of modern streets and cities.

Combining the individual "life" of each exhibit with the movement of cultural time and the permanence of universal values, museums try to turn artistic perception into a kind of specific individual cultural practice through the immediacy of aesthetic experiences and artistic impressions, their nature and objectivity of museums and galleries. They, in turn, are the embodiment and reflection of living practices of the past and present. New forms of communicative co-creation introduced by museums are not an alternative, but a complement to academic meeting with culture and arts. The emphasis is on the motivation for artistic expression, the search for personal discoveries and ways to connect with the world. Viewers are invited to feel, experience and realize the essentially universal, which implies the evolution of man – "author", "co-author", "translator" of aesthetic and artistic values. Museum exhibits, their spaces become not just living witnesses of diverse experience of human practice. They become active and not indifferent participants in the creation of a common (together with the perceiving person) reality, a collective understanding of the value of the experience in practicing indifference. In such communication (with the Other, not the Stranger) there are no presiding and secondary ones, dominant and subordinate. There is the mutual presence of equal in important manifestations of the humanized world, which necessarily presuppose each other. It is the experience of beauty, harmony, harmony of one's own and other worlds that gives a person (author, performer, perceiver) the opportunity to experience himself as a significant active actor in the process of creating a common reality. Based on the above, if artistic perception appears as a specific form and way of experiencing "presence" (according to Heidegger) in the sensory dynamics of life, then art as a language of culture, as artistic communication is one of the most effective ways to humanize this dynamic, its creativity and semantic content.

Indeed, the testing of creativity during the "pandemic period" emphasized the importance of maintaining and developing a culture of artistic perception in its highest manifestations. The latter contributes not only to the formation of needs, but also to the ability to move independently in the space of communications – both artistic and socio-cultural in general. The development of the subject of perception depends on the appropriation of cultural products, their language and, accordingly, ways of mastering reality, as well as on the self-actualization of the individual in the process of perception. A holistic and

balanced artistic attitude to a work of art is achieved through the dynamic interaction of two mechanisms – use and objectification: the immersion in the world of artistic reality created by the author, the world of the aesthetic design of the object of artistic perception. If the first is absent – the aesthetic feeling – emotional sensitivity disappears. If the second is not enough, an infantile-consumer attitude to art is formed, there is no idea of it as a special sphere of human creativity, the artistic character of perception is destroyed, art becomes pure entertainment. In this case, the search for the unknown in the known is absent, while search orientation on clichés and stereotypes is dominating.

Nowadays, as a result of the influence of a very fast and dense flow of innovations, an unstable cultural environment has been formed, which forms the relevant artistic and aesthetic needs of the public. The usual creative mobility is complemented by virtual one. "The greatly increased mass of participants has produced a change in the mode of participation" [8]. There is a danger that a meeting with art could turn into "a spectacle which requires no concentration and presupposes no intelligence which kindles no light in the heart and awakens no hope other" [8]. The development of emotional sensitivity, aesthetic reception, improvement of the ability to look, compare, evaluate artistic and aesthetic phenomena are often replaced by the mobility of reactions that are non-aesthetic and non-artistic and leads to results that are opposite in many ways to the traditional museum project. "The viewer who once came to the gallery to look at art is now a producer, placing themselves at the center of art appreciation. Digital reproductions of masterpieces come to look less like sanctified images belonging to a rarefied Culture [14].

This requires all modern actors to be involved in the process of socio-cultural communication, artistic and aesthetic in particular, the development of new approaches that would predict and get a positive result in the process of purposeful mastery of the basics of artistic perception as co-creation culture.

**Conclusion.** The "pandemic times" are characterized by radical changes in the nature of development of the art world. On the one hand, the financial limitations of museums, galleries, art schools created new barriers. On the other hand, the situation forced them to quickly and creatively master the virtual space, attracting web resources. As a result, other boundaries have been destroyed, which in the past hindered the real democratization of the creative activity of artists and subjects of perception, leveling the conditions of their involvement in creativity in real time and accessibility to its results.

The effectiveness of the search for creative solutions must be assessed not only in terms of the effectiveness of survival in times of crisis. The art world is faced with another global question: how do we see the future of the creative space of art; what do we want and expect from it? How to save the cooperation and co-creation not only in times of crisis, the timing of which is difficult to predict, but also, for the future? It is impossible to return to the past state of affairs. The period of "crisis creativity" becomes a time "to reimagine art as a public good" [13], a time of self-organization, self-order of the art world (museums, art galleries, art industry, art works of individual artists).

Art has always been and remains one of the effective means of comprehension and opportunities to achieve mental harmony in a world of diversity, and in case of its loss – hope for the possibility of its restoration. "Museums

did provide a safe harbor from the rising tide of consumerism and the commercialization of various forms of pleasure... Museums ... preserved a space in which value was experienced as guaranteed not by the market but by (aristocratic) traditions of taste, patronage, and scholarship. And they could be justified as educational institutions: they passed down the "correct" notions of what is canonical and what isn't" [11]. Contrary to the arguments of life, the history of art, presented by modern museum practices, takes on a new breath, clearly demonstrating the constancy of the resources of the experience of individual and joint creativity.

#### СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. Бишоп К. Антагонизм и эстетика взаимодействия / К. Бишоп // Невозможное сообщество. – Москва: Моск. музей соврем. искусства, 2015. – Кн. 3: Антология. – С. 148-170.
2. Бишоп К. Искусственный ад: партиципаторное искусство и политика зрительства / К. Бишоп. – М.: V-A-C press, 2018. – 528 с.
3. Буррио Н. Реляционная эстетика. Постпродукция / Н. Буррио. – М.: Ад маргинем пресс, 2016. – 216 с.
4. Буррио Н. Соприсутствие и доступность: теоретическое наследие Феликса Гонсалес-Торреса. [Электронний ресурс] / Н. Буррио // Реляционная эстетика. Постпродукция. – М.: Ад Маргинем пресс, Музей "Гараж", 2016. – Режим доступу: <https://artguide.com/posts/1071>
5. Маслікова І. У пошуках спільногого блага: етичні колії соціальних практик. Монографія / І. Маслікова. – К.: Вид. "Мілениум", 2018.– 338с.
6. Adorno T., Horkheimer M. The Culture Industry: Enlightenment as Mass Deception. [Електронний ресурс] / T. Adorno, M. Horkheimer – Режим доступу: <https://www.marxists.org/reference/archive/adorno/1944/culture-industry.htm>
7. Artnet News [Електронний ресурс]. Режим доступу: <https://news.artnet.com/art-world/editors-picks-april-13-2020-1827048>
8. Benjamin W. The Work of Art in the Age of Mechanical Reproduction. [Електронний ресурс] / W. Benjamin – Режим доступу: <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>
9. Davis B. How We Should Reimagine Art's Mission in the Time of "Social Distancing" , March 23, 2020. [Електронний ресурс] / B. Davis – Режим доступу: <https://news.artnet.com/opinion/social-distancing-art-1810029>
10. Google Arts & Culture [Електронний ресурс]. Режим доступу: <https://artsandculture.google.com/>
11. Horning R. The Price of Shares. [Електронний ресурс] / R. Horning // Out of Practice Ten Issues of Even, 2015–18. – Режим доступу: <http://evenmagazine.com/the-price-of-shares/>
12. Rea N. Dawn of the Online Biennial Era? The Biennale of Sydney Becomes the First Major International Art Show to Go Virtual, March 23, 2020. [Електронний ресурс] / N. Rea – Режим доступу: <https://news.artnet.com/art-world/the-biennale-of-sydney-is-moving-online-1811871>
13. Smith William S. The cultural bailout we need has been a long time coming, March 19, 2020. [Електронний ресурс] / William S. Smith – Режим доступу: <https://www.artnews.com/art-in-america/features/cultural-bailout-pandemic-1202681648/>
14. Smith William S. Tableaux vivants are giving us life during the pandemic, May 8, 2020. [Електронний ресурс] / William S. Smith – Режим доступу: <https://www.artnews.com/art-in-america/features/tableaux-vivants- replicate-art-masterpieces-during-covid-19-quarantine-1202686492/>
15. The British Museum [Електронний ресурс]. Режим доступу: <https://www.britishmuseum.org/collection>
16. The British Museum, Blog [Електронний ресурс]. Режим доступу: <https://blog.britishmuseum.org/europe-and-the-world-a-symphony-of-cultures/>
17. The Louvre [Електронний ресурс]. Режим доступу: <https://www.louvre.fr/en/online-tours#tabs>
18. The Metropolitan Museum of Art [Електронний ресурс]. Режим доступу: <https://www.metmuseum.org/>
19. The Met Report, March 2020–2021 [Електронний ресурс]. Режим доступу: <https://www.metmuseum.org/-/media/files/blogs/now-at-the-met/the-met-report.pdf?la=en>
20. The National Gallery of Art. [Електронний ресурс]. Режим доступу: <https://www.nga.gov/>
21. The National Gallery of Art, Washington [Електронний ресурс]. Режим доступу: <https://www.nga.gov/education/teachers/lessons-activities/pre-k.html>
22. The Vatican Museums. [Електронний ресурс]. Режим доступу: <https://www.museivaticani.va/content/museivaticani/en.html>

#### REFERENCES

1. Bishop, K. (2015). Antagonism and relational aesthetics. Impossibly community. In Bishop, K. *Impossible community*, (pp. 148-170). Moskow, Mosk. muzej sovrem. Iskusstva (In Russian).
2. Bishop, K. (2018). *Artificial hells: participatory art and politics of spektatorship*. M., V-A-C press (in Russian).

3. Burrio, N. (2016). *Relational aesthetics/Postproduction*. M., Ad marginem press (In Russian).

4. Burrio, N. (2016). Presence and Accessibility: The Theoretical Legacy of Felix Gonzalez-Torres. In Burrio, N. *Relational aesthetics/Postproduction*. M., Ad Marginem press, Muzej "Garazh". Retrieved from <https://artguide.com/posts/1071> (in Russian)

5. Maslikova, I. (2018). U poshukakh spilnoho blaha: etychni kolizii sotsialnykh praktyk [In search of the common good: ethical conflicts of social practices]. K., Vyd. "Milenium".

6. Adorno, T., Horkheimer, M. (1944). The Culture Industry: Enlightenment as Mass Deception. Retrieved from <https://www.marxists.org/reference/archive/adorno/1944/culture-industry.htm>

7. Artnet News. Retrieved from <https://news.artnet.com/art-world/editors-picks-april-13-2020-1827048>

8. Benjamin, W. (1936). The Work of Art in the Age of Mechanical Reproduction. Retrieved from <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

9. Davis, B. (2020). How We Should Reimagine Art's Mission in the Time of "Social Distancing". Retrieved from <https://news.artnet.com/opinion/social-distancing-art-1810029>

10. Google Arts & Culture. Retrieved from <https://artsandculture.google.com/>

11. Horning, R. The Price of Shares. In Horning, R. Out of Practice Ten Issues of Even, 2015–18. Retrieved from <http://evenmagazine.com/the-price-of-shares/>

12. Rea, N. (2020). Dawn of the Online Biennial Era? The Biennale of Sydney Becomes the First Major International Art Show to Go Virtual. Retrieved from <https://news.artnet.com/art-world/the-biennale-of-sydney-is-moving-online-1811871>

13. Smith, William S. (2020). The cultural bailout we need has been a long time coming. Retrieved from <https://www.artnews.com/art-in-america/features/cultural-bailout-pandemic-1202681648/>

14. Smith, William S. (2020). Tableaux vivants are giving us life during the pandemic. Retrieved from <https://www.artnews.com/art-in-america/features/tableaux-vivants-replicate-art-masterpieces-during-covid-19-quarantine-1202686492/>

15. The British Museum. Retrieved from <https://www.britishmuseum.org/collection>

16. The British Museum, Blog. Retrieved from <https://blog.britishmuseum.org/europe-and-the-world-a-symphony-of-cultures/>

17. The Louvre. Retrieved from <https://www.louvre.fr/en/online-tours#tabs>

18. The Metropolitan Museum of Art. Retrieved from <https://www.metmuseum.org/>

19. The Met Report. March 2020–2021. Retrieved from <https://www.metmuseum.org/-/media/files/blogs/now-at-the-met/the-met-report.pdf?la=en>

20. The National Gallery of Art. Retrieved from <https://www.nga.gov/>

21. The National Gallery of Art, Washington. Retrieved from <https://www.nga.gov/education/teachers/lessons-activities/pre-k.html>

22. The Vatican Museums. Retrieved from <https://www.museivaticani.va/content/museivaticani/en.html>

Received Editorial Board 03.05.21

І. В. Живоглядова, канд. філос. наук, доц.  
Київський національний університет імені Тараса Шевченка,  
вул. Володимирська, 60, м. Київ, 01033, Україна

## ТЕОРІЯ ТА ПРАКТИКА КРЕАТИВНОСТІ: ВИКЛИКИ ПАНДЕМІЧНОГО ПЕРІОДУ

Присвячено аналізу проблеми адаптації мистецького середовища до викликів глобальної кризи співтворчості, що спричинена суспічною пандемічною ситуацією. Зазначено, що істотні зміни, які характеризують сучасну соціально-культурну ситуацію, визначили посилену увагу науковців – теоретиків та практиків мистецького світу, до проблем гуманітаризації всіх напрямів людської діяльності, зокрема і її комунікативної складової. Проблема фізичного виживання людства в умовах глобальної пандемії перетворилася на проблему виживання світу мистецтва, його акторів, проблему свободи і доступності художньої комунікації як суспільного блага: мистецтво стає додаті більш суспільно необхідним для подолання іншої епідемії – "епідемії самотності". Дослідження ґрунтуються на розумінні того, що в цих надзвичайних обставинах саме співтворчість стає дієвою формою культурного опору соціальному дистанціюванню, протидії хаосу думок, почуттів та дій. Це суспільно важливий процес піднесення чуттєво-емоційної комунікації до вищих рівнів діалогічного естетичного освічення світу.

Здійснено аналіз колективних зусиль найвідоміших музеїв світу з підтримання світу мистецтва заради креативізації форм і способів художньої комунікації та її підтримки. Стале майданче мистецтва отримує ресурси, що відкриваються завдяки накопиченню культурного капіталу солідарних дій музейних та інших організацій та уявного ставлення до іхньої якості у процесі впровадження інновацій. Пошуки способів художньої комунікації в період збільшення соціальної дистанції примусили музеї не тільки діджиталізувати предметну частину власних художніх експозиційних скарбниць, але й працювати над кардинальною зміною форматів подій. Завдяки перетворенню сучасних галерей та музеїв на інклюзивні простори історія мистецтва, представлена сучасними музейними практиками, усунула аргументам життя отримує нове дихання, яскраво демонструючи статість ресурсів досіду індивідуальної та спільнотної креативності.

Зроблено висновок, що період "кризової креативності" стає не просто часом відповідей на зовнішні виклики, що назрівали роками, а часом самоорганізації, самоорганізації світу мистецтва (музеїв, художніх галерей, арт-індустрії, творчості окремих митців). Цей безпредecedентний час потребуєвав знаходження нових моделей співтворчості. Вони випробовуються на спроможність створювати умови для збереження, підтримання й обміну культури особистісних переживань у реальному часі, що сформована попередньою історією діалогу – творчого спілкування автора і глядача. Межі творів мистецтва і виставкових просторів, що звужені фізичною відсутністю глядачів, усуваються завдяки розширенню живого контенту за допомогою впровадження інноваційних форм творчої комунікації.

**Ключові слова:** пандемічний період, світ мистецтва, сучасні музейні креативні практики, співтворчість, художня комунікація, культура сприйняття.

І. В. Живоглядова, канд. філос. наук, доц.  
Київський національний університет імені Тараса Шевченка,  
вул. Володимирська, 60, г. Київ, 01033, Україна

## ТЕОРИЯ И ПРАКТИКА КРЕАТИВНОСТИ: ВЫЗОВЫ ПАНДЕМИЧЕСКОГО ПЕРИОДА

Посвящено анализу проблемы адаптации мира искусства к вызовам глобального кризиса сопственности, вызванной современной пандемической ситуацией. Основанием исследования выступает понимание того, что в этих чрезвычайных обстоятельствах именно сопственность становится действенной формой культурного сопротивления социальному дистанцированию. Проанализирован период "кризисной креативности", ставший временем не просто ответов на внешние вызовы, которые назревали годами, а временем самоорганизации, самоорганизации мира искусства (музеев, художественных галерей, арт-индустрии, творчества отдельных художников). Осуществлен анализ коллективных усилий мировых музеев по поддержанию мира искусства путем креативизации форм и способов художественной коммуникации.

**Ключевые слова:** пандемический период, мир искусства, современные музейные креативные практики, сопственность, художественная коммуникация, культура восприятия.