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VISUAL REPRESENTATIONS OF EMOTIONS ON THE BASIS OF INTERNATIONAL RESEARCH MATERIAL

1. THE PANDEMIC AND CULTURE

The SARS-CoV-2 pandemic has changed the world. In order to stay healthy, people started to take precautions when in contact with other people, they travelled less, especially to unknown places. Physical distance, recommended by doctors and epidemic experts, was also observed in the context of culture. Everyone was hit by the pandemic—children, teenagers, parents—as they were forced to change their lifestyle and to limit their social activity.

A natural reaction of institutions responsible for cultural events was to adjust the facilities to the requirements of social distancing and to introduce regulations concerning the registration of those in contact with the coronavirus. The cultural sector was hit by the lockdown limitations due to a great number of social contacts, and consequently potential exposure to the coronavirus. Till the end of March 2020, the activity of cultural institutions such as museums, cinemas, theatres, art galleries, cultural centres, was limited. Many events were cancelled or put off, e.g. film festivals, exhibitions, concerts.

Culture is not only an important element of people's everyday lives but also an integral element of the economy. According to Eurostat, in 2020 the European cultural and creative sectors were subjects of employment of 7.2 million people in 27 EU countries, which is 3.6% of all the permanent em-

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ployment.¹ Culture is the driving force behind the tourist industry since many tourists are attracted by cultural events.

Due to its special character, the cultural and creative sectors are under special threat during the crisis, since they are made up of small and medium businesses as well as self-employed entrepreneurs, whose income is derived from budget grants, private sponsorship, ticket selling or royalties. The imposed restrictions diametrically changed the financial situation of employees working in the art sector, especially those working irregular hours and on part-time contracts.

In the context of employment risks, cultural organisations moved their work online, trying to stay in touch with their target groups and providing them with entertainment, continuity and promotion of events. Some of cultural services offered to the public were internet broadcasts of theatrical performances, virtual tours of museums, access to library collections.

Mediatisation of the public sphere, also culture, is not a new phenomenon but rather a result of social changes that take place in contemporary, technology-oriented, developed societies. Mediatisation entails “a set of processes resulting from changing taking place in the media, as well as from socio-cultural changes”.² In a crisis situation, the process accelerated dynamically on a global scale thanks to the creativity of people working in the cultural sector. For example, the Google Arts & Culture platform, developed in 2011, grew into 2,000 cultural institutions based in 80 countries. According to Google Trends, the platform’s popularity soared in March, and the search entries for “Google Arts & Culture” rose fourfold.³

Cultural events being moved into the virtual space led to changes on many levels. Firstly, the process of their realisation changed, since a key element of cultural activity is not only premieres and vernissages but also the invisible, long-lasting, and challenging process of researching, trying, designing, etc. Secondly, the virtual world of culture is available for free as if it did not generate any costs in the real world. Further changes concern the availability

¹ “Culture statistics – cultural employment,” *Eurostat-Statistics Explained*, accessed July 24, 2020, https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment.

² Friedrich KROTZ, *Die Mediatisierung kommunikativen Handels. Der Wandel von Alltag und sozialen Beziehungen, Kultur und Gesellschaft durch die Medien* (Wiesbaden: Westdeutscher Verlag, 2007), 258.

³ Sam GASKIN, “Google Arts & Culture Booms as Art World Moves Online,” *Occula Magazine*, March 30, 2020, accessed July 24, 2020, <https://ocula.com/magazine/art-news/interest-in-google-arts-culture-skyrockets-as>.

of resources and the reception of artistic work. On the one hand, the world of art is available on an unprecedented scale (people can participate in the greatest film festivals online, watch operas at the Metropolitan Opera and performances of the Berliner Ensemble, visit the Uffizi Gallery). On the other hand, what gets distorted is a perception of artistic works, the experience of space and materialistic elements, paintings' fractures and sizes, and, finally, experiencing and sharing of all that with other people. Many disciplines of art are based on direct experience. What emerged were new, technology-based relationships between the recipients of culture, who exchange their perceptions and emotions in the virtual space available from all corners of the world. Together with all the manifestations of art, mediatisation encompasses experiences, feelings, emotions of artists, for who art is a natural form of expression.

2. METHODOLOGY

The material for this study are the internet pictures available through a Google search with the use of the keywords: 'art' and 'coronavirus'. Due to a high number of the obtained results, we decided to limit the material to the first 100 pictures available in the form of snapshots at the top of the search engine website. The material was subject to the process of selection, categorisation, and encoding with the categorisation key designed to study emotions in visual material. The research material comprised of 92 works from all the continents, except for Antarctica. Most of the works come from Europe (28), including countries such as Great Britain, the Czech Republic, Germany, Ireland, Italy, Poland, Romania, Spain, Sweden, and Russia. Asia (23) is represented by India, Hong Kong, Iran, Palestine, Syria, and Vietnam. North America is represented by USA (18) and Canada (18). Other works come from Africa (8) and South America (8). The greatest number of works come from USA, India, Great Britain.

Gillian Rose⁴ and Stuart Hall⁵ talk about application of visual materials in social sciences, claiming that pictures' meanings can be interpreted in many

⁴ Gillian ROSE, *Visual Methodologies. An Introduction to the interpretations of Visual Materials* (London: Sage Publications, 2001), 2.

⁵ Stuart HALL, "Encoding, Decoding", in *Culture. Media. Language*, ed. S. Hall et al. (London: Hutchinson, 1984), 128–38.

ways. Methodologically justified interpretations can be treated as equal and/or complementary.

The study relies on two research methods: a content analysis and an analysis of an artistic work as proposed and developed by Erwin Panofsky.⁶ Their incorporation into this study allows for a reliable discussion and interpretation of the media materials. The analysis of the artistic work is of a complementary character, helping to read the meanings, motifs, and symbols behind the visual elements presented in the pictures.

Content analysis boasts 60-year-old tradition and is still growing in popularity. Its applicability in academic and commercial studies has been proved and described.⁷ For the sake of this study we assume it is a research method aiming at drawing repeated and important conclusions out of a contextualised text.⁸

An analysis of an artistic work, done in line with Panofsky's assumptions, has an even older tradition and has been widely discussed and criticised.⁹ It allows for a construction of pictures' meaning on three levels: primary or natural (pre-iconographic), conventional (iconographic), and internal (iconological). On the first level, the analysis embraces only the initial perception and understanding of elements. The second level requires the identification and explanation of symbols, i.e. interpretation of the message and its significance. The third level receives and interprets the message and also does it from a historical perspective, looking for social and cultural interdependencies which could broaden the message.¹⁰

⁶ Erwin PANOFSKY, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper & Row, 1972), 5–9.

⁷ Bernard BERELSON, *Content Analysis in Communication Research* (Michigan: Free Press, 1952), 18; Ole R. HOLSTI, *Content Analysis for Social Science and Humanities* (Michigan: Addison Wesley, 1969); Klaus KRIPPENDORFF, *Content Analysis: An Introduction to Its Methodology* (Thousand Oaks: Sage Publications, 2004), 413; Kimberly A. NEUENDORF, *The Content Analysis Guidebook* (Los Angeles: Sage Publications, 2017), 17.

⁸ KRIPPENDORFF, *Content Analysis*, 24.

⁹ Michael Ann HOLLY, *Panofsky and the Foundations of Art History* (Ithaca, NY: Cornell University Press, 1984); Sylvia FERRETTI, *Cassirer, Panofsky, and Warburg: Symbol, Art, and History* (New Haven, CT: Yale University Press, 1989); Christine HASENMUELLER, "Panofsky, Iconography, and Semiotics Source," *The Journal of Aesthetics and Art Criticism* 36, no. 3 (1978): 289–301.

¹⁰ Anne D'ALLEVA, *Methods & Theories of Art History* (London: Laurence King Publishers, 2012), 26–27.

In order to perform Panofsky's analysis, for each emotion we assigned a picture rich in visual elements, also common to other pictures. The strategy used serves to address two research questions:

1) Which emotions are most frequently presented through art during the pandemic?

2) What symbols of emotions were used in artistic works during the pandemic? What socio-cultural motifs were referred to by artists?

3. VISUALISATION OF EMOTIONS IN ART—CONTEXTS

The contemporary world is saturated with visual content. Pictures play an ever-increasing role in the life of a society. Showiness and a spectacular attractiveness of the environment intensify the visual character of social communication. Over the last two hundred years, the “visual turn” led to “the Western culture being dominated by visual media which replaced the oral tradition and text-based messages.”¹¹ Pictures carry information, knowledge, emotions, aesthetic feelings, values. They are subjects of a conscious recognition but also address the subconscious. Emotions are evoked by events and situations taking place in the real world. An important function of emotions is to stimulate into action manifesting itself through specific behaviour. We assume a twofold nature of stimuli: external and internal (e.g. an emotion of fear can lead to anger),

3.1 FEAR IN ART

Table 1. Visual representations of fear

Event / stimulus	Street art	Painting	Graphics	Drawing
External				
risk to life	COVID: 13	COVID: 4 other people: 1 (in church: 1, 1)	COVID: 3	COVID: 2
new situation	anonymity and emotions of people wearing masks: 1	closed galleries: 1	quarantine: 1	

¹¹ Marita STURKEN and Lisa CARTWRIGHT, *Practises of Looking. An Introduction to Visual Culture* (Oxford: Oxford University Press, 2001), 10.

Event / stimulus	Street art	Painting	Graphics	Drawing
External				
flashback		P. Bruegel, <i>The Triumph of Death</i> , ca. 1562		
darkness, silence		darkness: 1		
Internal				
other feelings	loneliness: 5 (John Lennon wearing mask: all you need is love)	loneliness: 3 (drowning): 1		
Behaviour				
a need to hide/ separate oneself from the source of fear	isolation: 3 mask: 38 (Earth wearing mask: 1) gloves: 7	self-isolation: 1 staying at home: 1		
crying	fear doubles all: 1	1		
looking for safety / support	national community: 1 religious community: 1 religion: 2 world as a community: 1	religious community: 1		praying: 1
looking for consolation	to draw a pub full of people: 1 to ridicule the virus: 1			satire: 1
Function				
maintaining the system	health care: 5 checker: 1	health care: 1	health care: 1	

Source: own study.

The analysed works of art present fear as caused by an external stimulus, i.e. COVID-19, perceived mostly as a risk to life. A source of fear is the virus itself, even though the material shows that other people, carriers of the virus, can also be perceived as risk. Such an association was also made twice in reference to religious meetings. Another stimulus leading to fear were situations perceived as new, e.g. a problem with a recognition and evaluation of actions taken by mask-wearing people, the quarantine being perceived as imprisonment, the shutting down of cultural centres perceived as a loss of financial resources and social contact. An interesting stimulus is flashback

where fear is caused by experiencing a past event, e.g. hopelessness in the face of death, which is referred to by Pieter Bruegel's *The Triumph of Death* from 1562. Another external stimulus is darkness, which accompanies people in isolation.

Fear is generated also by internal stimuli, e.g. other emotions or feelings. The research material shows that fear is evoked by loneliness, a lack of physical contact, social isolation. One of the pictures depicts loneliness as drowning.

A natural response to a stimulus is an organism's reaction and behaviour. Most frequently the pictures present an attempt to hide from the coronavirus, to avoid the threat. There are two ways to hide from it presented in the materials. Firstly, one can cover the mouth and nose with a mask, and put on gloves. Secondly, one can stay at home in self-isolation. Another group of the research material is made up of pictures presenting support-seeking through communities. Primarily, these are religious communities or family, then a national community or a global community of all people, standing above all divisions. The last group are works which attempt to look for consolation or to ridicule COVID-19.

These works can play an adaptive function aiming at survival of the species and of the whole social system. Works dedicated to health care workers are a tribute paid to their bravery and engagement. They are manifestations of social support and hope invested in this social group.

Fear is also accompanied by other emotions of various intensity: terror, anxiety, or guilt.

Table 2. Intensity of emotions related to fear

Number of instances of emotions	Terror:10
	Anxiety: 10
	Guilt: 3

Source: own study.

Terror and anxiety are caused by the same stimuli that cause fear, even though reaction of the organism and behaviour are a bit different. Being terrified manifests itself through stillness, a lack of movement, paralysis. Anxiety, in turn, manifests itself through fidgeting, quivering. In both cases, the eyes become wider, restless. A sense of guilt is caused by a risk of infecting others with the coronavirus or by stigmatisation of Asian citizens as those

responsible for SARS-CoV-2. An example of such a work can be a picture of a Chinese girl, where the text “Not the enemy” takes the form of tears streaming down her face.

In all the examples, functions related to fear are still valid.

Works representing fear-related emotions came from Great Britain (8), India (7), USA (2) Spain (1), Germany (1), Poland (1), Romania (1), Switzerland (1), Russia (1), Syria (1), Egypt (1), Hong Kong (1), and the Czech Republic (1).

3.2 ANGER IN ART

Table 3. Visual representations of anger

Event/ Stimulus	Street art	Painting	Graphics	Drawing
External				
something is not fair	restrictions to a festival of street art: 1 staying at home: 5 COVID-19: 1 lockdown: 1 (as imprisonment)	closure of galleries: 1 stigmatisation of people wearing masks: 1 lockdown: 1 COVID-19: 1	masks are not pretty: 1	
someone is not fair	people not wearing masks: 2 WHO: 1 Ministry of Health in Kenya: 1	people not wearing masks: 2		
Internal				
feeling of being at risk	COVID-19: 12 (the molecule shown as devil)	COVID-19: 5		
Behaviour				
clenched jaws, teeth, mouth	1	1		
clenched fists	1	2		
shouting	5			
increased alertness, looking out for danger	characters with 3 pairs of eyes: 1	quivering characters: 1		
aggression (e.g. beating, kicking)	2	3		
– who?	a human being-virus: 1			

– what?	computer: 1	molecule: 3 (molecule shown as monster)		
Function				
– defensive (to fight)	encouragement to wear masks, wash hands: 6 security personnel: 1	encouragement to wear masks and maintain hygiene: 3		
– inspirational	art as remedy to bad emotions: 1		masks can be pretty: 1	

Source: own study.

The analysed research material presents anger as caused by an internal stimulus, e.g. a feeling of being at risk of the COVID-19 infection, the molecule of which resembles a devil. Among external stimuli, anger is predominantly related to isolation and the authorities' decision shutting down artistic events and restricting movement in the public sphere. A picture from Somalia touches upon the issue of stigmatisation of people wearing masks. Those wearing masks are considered as infected and stigmatised, which leads to a situation of civil disobedience. On the other hand, those not wearing masks are a subject of anger since their recklessness can lead to a spread of the coronavirus. The analysed works also point towards the World Health Organisation and the Ministry of Health in Kenya as subjects responsible for not preparing the developing countries to the pandemic.

The most frequently presented behaviour expressing anger is shouting and aggression manifested as beating and kicking the virus molecule or its image (e.g. an infected person). One work presented anger channelled at a computer, as people are confined to it in isolation. Other expressions of anger are clenched fists (also wearing boxing gloves) or bare, clenched teeth. Increased alertness, looking out for danger was portrayed as characters with three pairs of eyes, and readiness to fight was symbolised as a shivering figure.

The pictures play a mobilising function, encouraging to maintain hygiene, wear masks they mobilise the World Health Organisation and security personnel. Two pictures promote artistic work: to decorate masks, perceived as ugly, and to relieve negative emotions, frustration through a cathartic experience.

Anger is also related to other emotions: fury, irritation and hatred.

Table 4. Intensity of emotions related to anger

Number of emotion instances	Anger: 9
	Fury: 7
	Hatred: 2

Source: own study.

The most frequent emotion related to anger is wrath. It is commonly caused by the pandemic and the system not being prepared for the unexpected situation. When controlled, it can be limited to visualisation of the people and organisations responsible for the situation. Fury and irritation, more often than wrath, are given vent through aggression directed at SARS-CoV-2 and technological devices, which replaced interpersonal contacts. An extreme emotion is hatred which can appear towards Asian citizens and those infected. In all the examples, the mobilising function is valid.

Most works related to the emotion of anger come from USA (3), Canada (1), India (3), Kenya (3), Senegal (2), Somalia (2), Iran (1), Palestine (1), and Brazil (1).

3.3 SADNESS IN ART

Table 5. Visual representations of sadness

Event/Stimulus	Street art	Painting	Graphics	Drawing
Internal				
fear	COVID-19: 3 health care situation: 1 no financial resources: 1	COVID-19 (social distancing at home): 1	COVID-19: 1 racism: 1	VN54 flight: 1
External				
loss of a person	<i>Supper at Emaus</i> : 1			no contact with family: 1 (in Seoul)
loss of an aim	closure of restaurants: 1	limitations of activity: 2	loss of jobs: 1 no access to online activities and culture: 1	
Behaviour				
apathy (sitting, lying)		2	1	1

sad facial expression/eyes	3	2	1	2
isolation		2	1	
crying	2			1
a plea for help	employment: 1 overworked health care: 1 (auction)		1	
Informative function				
talking about sad things/painting sad things	1	1		1

Source: own study.

The analysed research material presents sadness as an internal stimulus, triggered by fears of being infected with the coronavirus, a spread of the virus, ineffectiveness of the health care system, no financial resources. Fear of the second wave breaking out in Wuhan was portrayed as a chaos caused by the VN54 flight with a passenger infected with SARS-CoV-2 on board. One of the works portrays sadness caused by the perception of people of Asian descent as guilty of the global crisis. It presents a girl wearing a mask, and a caption saying “I am not the coronavirus.” External stimuli are: no contact with family, loneliness at hospitals, social distancing at home. Sadness is caused by unemployment, no access to cultural activities (e.g. ballet lessons) or online culture.

Sadness is also expressed through facial expressions, sad eyes, crying. It can be also visible in apathy and self-isolation, or being isolated from others, e.g. by a border made up of the coronavirus molecules. Another work presents a person in hospital, cuddling children and grandchildren painted on the hospital wall.

The message behind these pictures is that people experience a difficult time when they lose their nearest and dearest, have no contact with others, feel lost when they cannot proceed with their everyday activities. The pictures are a plea for help. In the case of a work showing a doctor’s weary face, with a trace of a mask worn for hours, a money collection was organised in Southern Wales by selling T-shirts with the picture of the face. In another work, a crying woman wearing a face mask, standing next to the door with a “Closed” sign, was embellished with the caption “Job Wanted”.

Sadness is also accompanied by other emotions: depression, grief, and boredom.

Table 6. Intensity of emotions related to sadness

Number of emotion instances	Depression: 9
	Boredom: 7
	Grief: 1

Source: own study.

Depression and boredom are caused by a prolonged period of social isolation and fear of taking up normal activities. Reality behind the window is portrayed in one of the works as a black-and-white reflection of someone wearing a face mask, protective gloves, wrapped up in protective clothes in order to widen the distance between themselves and germs. Many works coming from the research material present people locked down in their apartments, staring at the ceiling or the wall opposite their beds. Grief appears in the context of giving up professional activities. The informative function, a plea for help, is valid.

Most works expressing sadness came from USA (5), Great Britain (3), Vietnam (1), and India (1).

3.4 JOY/HAPPINESS IN ART

Table 7. Visual representations of joy

Event / Stimulus	Street art	Painting	Graphics	Drawing
External				
someone				people (online contact): 1
something	improvement of the situation in Italy: 1 improvement of the situation in USA: 2 new topic: 1	health care work: 1 overcoming depression: 1	containing the epidemic in Wuhan: 1	
Internal				
other emotions, e.g. well-being	fascination: 1	well-being: 1	1	

Behaviour				
smiling	1, 1	1, 1		1
gestures	OK gesture: 1			
relaxed posture	kissing: 1 jumping (Little Miss Sunshine): 1	1 dancing: 1		1
Cathartic function				
higher values	life: 1 artistic expression: 1	family: 1 life: 1	life: 1	community: 1

Source: own analysis.

The analysed research material presents joy as the least frequent emotion. The main source of joy is mostly an external stimulus in the form of an improvement of the epidemic situation in a given country or an individual recovery. Another source of joy can be the work of health care system resulting in recoveries. New visual solutions and new symbols appear. One of works portrays an empty hospital bed surrounded by doctors wearing special gowns, masks, goggles, gloves. An increasing number of patients leads to an increasing number of doctors, and an empty bed, normally associated with death, entails social health. Another type of an external stimulus is a new topic, a new artistic challenge of how to portray the virus. An internal stimulus is well-being, satisfaction coming from family life, with the pandemic highlighting values such as life, health, family, art as a form of expression.

Joy is most frequently expressed through smiling, kissing, jumping, dancing, and the OK gesture.

The works perform a cathartic function, promoting health, bringing people back to society. A smiling face, a relaxed body posture is an encouragement to intensify social contacts.

Joy is related to other emotions: satisfaction, happiness, hope, and pride.

Table 8. Intensity of emotions related to joy

Number of emotion instances	Satisfaction: 3
	Happiness: 2
	Hope: 2
	Pride: 1
	Being lucky: 0

Source: own study.

Satisfaction appears as a result of a successful attempt to visualised the pandemic or SARS-CoV-2. Happiness and pride are linked with enduring the pandemic with a successful family life. Hope lies with national health service. It is experienced at the thought of the virus being contained in Wuhan and of a decrease in infections.

The works came from USA (3), Italy (1), Ireland (1), and India (1).

4. SOCIO-CULTURAL SYMBOLS AND MOTIFS USED IN THE REPRESENTATIONS OF EMOTIONS

Before the development of the spoken language, people communicated by means of graphic symbols. It is the oldest form of human communication, evidenced by works collected by archaeologists, proving that human beings have expressed their thoughts and emotions through artefacts for thousands of years.¹²



Figure 1. A mural by street artist Lionel Stanhope. Photo: Matt Dunham/AP. Source: <https://www.theguardian.com/world/gallery/2020/apr/06/coronavirus-street-art-in-pictures> (accessed August 30, 2020).

¹² Gerald D. OSTER and Patricia Gould CRONE, *Using Drawings in Assessment and Therapy: A Guide for Mental Health Professionals* (New York: Routledge, 2004).

Level one. The composition is open, dynamic, almost symmetrical. The colours limited to shades of brown, with colourful accents of a red turban and white mask. The background is a dark brown, bricked wall. We can see a preference of dark tones, deep shadows, being located in a corner, all contribute to generate an emotion of fear.

Level two. The work is an allusion to a painting by Jan van Eyck, *Portrait of a Man in a Turban* (1433). The mask covering the mouth and the nose is a regulation introduced in public spaces in order to contain the coronavirus.



Figure 2. *Portrait of a Man in a Turban* (1433) by Lionel Stanhope and the original painting by Jan van Eyck, oil on panel, 33×25.5 cm, National Gallery, London. Sources: <http://globalstreetart.com/lionel-stanhope>; https://pl.wikipedia.org/wiki/Jan_van_Eyck (accessed September 30, 2020).

Level three. Jan van Eyck's painting is usually viewed as a self-portrait. There are many of such works in the history of art, for example, those painted by Albrecht Durer or Rembrandt. Artists use a mirror, believed to be reflecting the soul, an object which transforms what we see into a mental reflection. It was Seneca who claimed that the reflecting surface can help us to get to know ourselves. Through self-portraits artists tried to observe inner changes taking place due to personal experiences, tragedies, diseases. They also discovered their

artistic limitations and skills.¹³ A work by Lionel Stanhope, created on 19 April 2020 on the bridge in Ladywell in the southern London, is an artistic self-analysis of the pandemic and an expression of fear. A mask was painted on the following day, appearing out of nowhere, just like the pandemic did. The work could be interpreted as an encouragement for Londoners to follow the authorities' recommendations of mask-wearing in public. Figures 3 and 4 depict works using a similar motif.

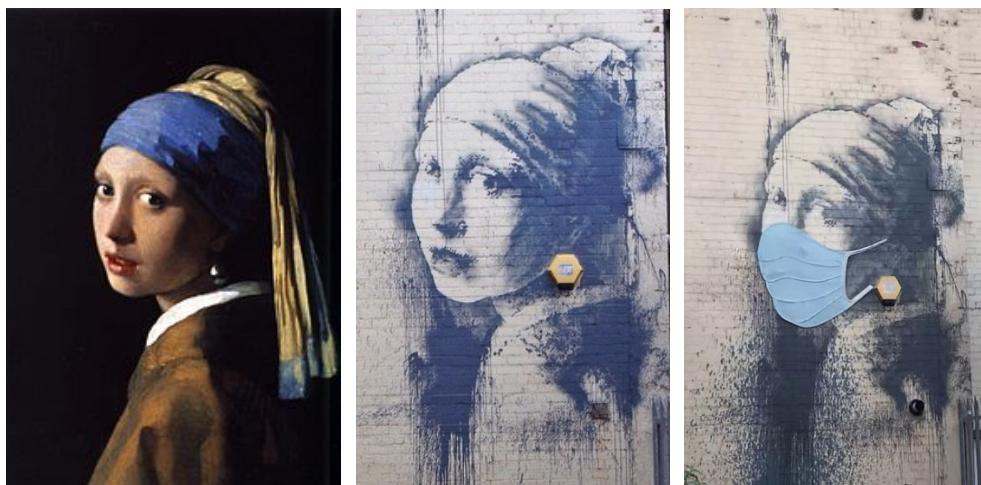


Figure 3. *Girl with a Pearl Earring* (1664) by Johannes Vermeer, oil on canvass, 44.5×39 cm, Mauritshuis, The Hague, Netherlands; renditions by Banksy (2014, 2020), Hannover Place, Bristol, UK. Sources: https://pl.wikipedia.org/wiki/Dziewczyna_z_per%C5%82%C4%85; <https://time.com/3525856/banksy-girl-with-a-pearl-earring>; <https://www.antyradio.pl/News/Slynn-graffiti-Banksy-ego-zmienione-przez-koronawirusa-Zobacz-nietypowa-przerobke-40841> (accessed June 30, 2020).

¹³ Matilde BATTISTINI, Lucia IMPELLUSO, and Stefano ZUFFI, *Il ritratto. Capolavori tra la storia e l'eternità* (Milano: Mondadori Electa, 2000), 286.



Figure 4. A mural in Ladywell, London, depicting *The Supper at Emmaus* by Lionel Stanhope. Photo: Hannah McKay/Reuters: Source: <https://www.reuters.com/news/picture/locked-out-of-galleries-londoners-find-c-idUSKBN22H1EX> (accessed June 30, 2020).



Figure 5. Two versions of *The Supper at Emmaus* by Caravaggio: oil, egg tempera on wood, 141 × 196.2 cm (1601), National Gallery, London; oil on canvass, 141 × 175 cm (1606), Pinacoteca di Brera, Milan. Source: <https://artsandculture.google.com> (accessed October 13, 2020).

Level one. The composition is open, dynamic, and asymmetrical. A rich gamut of colours in dark tones underscores the visual sadness. The work presents four men around a table, having a meal. Judging by the dark light, it is supper.

Level two. The work is an allusion to Michelangelo Merisi da Caravaggio's painting *The Supper at Emmaus*.

Caravaggio prepared two versions of the painting, in 1601 and 1606. The contemporary work is an allusion to the 1601 version. The Supper at Emmaus is described in the Gospel of Luke (24:13–32), telling a story of two Jesus' followers going to the village of Emmaus near Jerusalem, talking with an encountered stranger about the passion, death, and disappearance of Jesus. While having supper, when the stranger was blessing the food, they recognised him as Jesus. Caravaggio captured this scene with great naturalism, linking this scene with the scene of the Last Supper and the Eucharist. Caravaggio presented the pilgrims in worn-out clothes, one of them is wearing a pilgrim's mantle. Jesus' blessing gesture and the pilgrim's outstretched arm attract the viewers with their dynamics and a three-dimensional appeal. Fruits in the baskets have a symbolic value. Grapes symbolise wine, Jesus' blood; pomegranates symbolise passion; apples allude to the original sin, which needs to be redeemed by the Saviour.

Level three. The mural by Stanhope keeps all the elements of the original. It expresses sadness at Jesus' death but also hope of a victory over death. It reminds us that each day brings death. The pandemic can be understood as a punishment for humanity's sins, which yet again need to be redeemed by Jesus' death. It differs from the original in the colour of gloves (blue), which are supposed to protect from an infection, and can be treated as a symbol of fighting the pandemic. The mural can be also interpreted as a search for support and consolation in religion, praying, and religious community.



Figure 6. A mural in Almaty, Kazakhstan, dedicated to Kazakh medical specialists policemen and armed forces personnel fighting COVID-19. Photo: tengrinenews.kz. Source: <https://theworldnews.net/tj-news/murals-expressing-gratitude-to-frontline-workers-spark-intense-art-debate-in-kazakhstan> (accessed August 29, 2020).

Level one. The composition is closed, static, and symmetrical, with a rich range of colours. Three people wearing gowns are holding the globe. The background is sky blue, the colour of melancholy, reflection, powerlessness.

Level two. It portrays a doctor wearing a gown, mask, goggles protecting from the coronavirus, a military and a policeman, representatives of security. They are holding up a huge COVID-19 molecule in the form of the globe. The motif of Atlas, a Greek titan holding up the celestial heavens is a popular motif in Central Europe (see figure 7).



Figure 7. Farnese Atlas, a Roman copy of an earlier work of the Hellenistic period (*right*), National Archaeological Museum, Naples, Italy. Atlas, a marble sculpture at Rockefeller Center, New York (*left*), by Lee Lawrie, 1937. Sources: https://pl.wikipedia.org/wiki/Atlas_Farnezyjski; <https://politykapolska.eu/2020/05/27/ayn-rand-i-amerykanska-biblia-libertarianizmu-cz-iv-swieta-ksiega-masonerii> (accessed August 16, 2020).

Atlas, according to the Greek mythology, was a titan, the son of the Titan Iapetus and the Oceanid Asia or Clymene. He was a brother of Epimetheus and Prometheus. He was also believed by some to be a son of Uranus, hence a brother of Cronus. He belonged to the first generation of gods, monstrous and violent creatures. He sided with the Titans in their war against the Olympians. As a consequence, he was condemned by Zeus to stand at the western edge of Gaia (the Earth) and hold up the sky on his shoulders. According to the Greek tradition, Atlas was believed to be the king of Arcadia and mythical Atlantis. He was considered wise, knowing the secrets of celestial bodies. He was supposed to share the knowledge with Hercules. He was a philosopher. The first literary mention of Atlas is in Homer's *Odyssey*, then in *The Theogony* by Hesiod. He was also referred to by Greek authors such as Aeschylus, Sophocles, Euripides, and Plato; Latin authors, for example, Ovid's (*Metamorphoses*) or Virgil (*Aeneid*). In the ancient iconography of the Greek art, Atlas appeared in the late archaic period, in the 6th century BCE, mostly in the context of the Hercules myth. The titan was portrayed as an adult man (naked or clothed) with a beard. He is standing, sometimes squatting, holding up the heavens on his head or shoulders, with his two hands or one hand. The heavens are often portrayed in the form of a sphere with celestial bodies, the sun, the moon, stars.

Level three. This work presents directly the heroism of those involved in combating SARS-CoV-2. It was created in Almaty, Kazakhstan, which remained under the Soviet influence until 1991. In the countries of the Eastern block, the army and the police were regarded as the executive power of the foreign authorities and till this very day are not treated with respect. The mural pays tribute to all those involved in fighting the virus, highlighting the power of social solidarity and support. By referring to mythological motifs, it stresses that the Earth is older than humanity. People should be aware that they are accountable for the current events and should take full responsibility. Pandemics happened before and will happen in the future. A difference between the traditional motif of Atlas and the interpretation of Kazakh artists lies in a replacement of the globe with the COVID-19 molecule, a symbol of the virus, and a new element in the form of a surgical gown.

Figures 8 and 9 show some other works using a similar motif.



Figure 8. A Melbourne mural depicts a health worker holding up planet Earth. Source: <https://www.facebook.com/9NewsMelbourne/photos/a-beautiful-mural-has-been-painted-in-black-rock-in-tribute-to-our-healthcare-wo/2570043423259303> (accessed October 19, 2020).



Figure 9. A mural depicting a medical worker in downtown Denver. Photo: Rick T. Wilking/Getty Images. Source: <https://www.westword.com/arts/austin-zucchini-fowlers-healthcare-hero-mural-auctioned-as-an-nft-11938794> (accessed October 19, 2020).

Level one. The composition is closed, dynamic, and almost symmetrical, with cool shades dominating, and a colourful element in the form of red boxing gloves (red symbolises anger, power, provocation, aggression). A winged woman wearing a doctor's gown and a mask is stretching her arms out, ready to fight. Being angry at the coronavirus and the difficult position of the medical staff is a motivation to fight for health. The gown and stethoscope are symbols associated with the woman's profession. The boxing gloves and clenched fists are symbols of fighting.

Level two. Wings are connected with angels, first mentioned in the ancient Egypt and Babylonia. The term 'angel' comes from the Greek ἄγγελος, denoting 'messenger'. In the Latin Vulgate, this meaning becomes bifurcated: when *mal'ākh* or *ángelos* is supposed to denote a human messenger,

words like *nuntius* or *legatus* are used.¹⁴ When the word refers to some supernatural being, the word *angelus* is used. An angel is God's messenger. It appears popular in many religions: Christianity, Judaism, the Orthodox Church, Islam. Images of angels draw inspiration from the biblical and apocryphal texts. The Bible mentions Gabriel, Michael, Raphael. Angels have been subject of studies for the writers and the Fathers of the Church since the dawn of Christianity. Pseudo-Dionysius the Areopagite and Thomas Aquinas divided angels according to nine orders and three hierarchies (spheres). The first sphere angels are seraphim, cherubim, and thrones. The second sphere angels are dominations or lordships, virtues or strongholds, powers or authorities. The third sphere angels are principalities or rulers, archangels, and angels. Seraphim, cherubim, and thrones were believed to be winged creatures with human-like or animal-like faces. They are usually represented with 6 wings, although cherubim are sometimes represented to possess 4 wings. Thrones are depicted as great wheels containing many eyes. Angels are characterised by different colours, mostly in the Byzantine and Italian art (seraphim—red, cherubim—blue, thrones—yellow). Archangels began to be depicted in the 5th century as wearing white robes, holding a sceptre, a sword, or a globe. The motif of angels has been always present in art, and their appearance evolves in line with the epoch's aesthetics. In the 4th century, angels were depicted as winged creatures surrounded with a halo or wearing a starry diadem. Their appearance drew inspiration from the ancient depictions of Nike and geniuses. Gothic angels have their wings and their spiritual features more exposed. During the Renaissance, angels were depicted to wear diaconal, priestly, courtly robes, also armours, especially in the scenes of the Final Judgement. The Renaissance created a type of a girl-like and child-like angel, the latter alluding to the ancient depiction of Amor. The Baroque period promoted depictions of angels as chubby child-like figures, or winged heads.¹⁵ The Baroque shifts the centre of gravity from the other world into the real world, where angels help people, ward off evil spirits. Four wings and the dominance of the blue colour qualify the woman-angel presented in the mural as a cherub, whose role is to help and protect people.

¹⁴ Wojciech KOSIOR, "Anioł w Biblii hebrajskiej. Pojęcie mal'ach w ujęciu statystycznym i hermeneutycznym," *Studia Judaica* 12, no. 23–24 (2009): 58.

¹⁵ Matilde BATTISTINI, Lucia IMPELLUSO, and Stefano ZUFFI, *Il ritratto. Capolavori tra la storia e l'eternità* (Milano: Mondadori Electa, 2000); Maria RZEPIŃSKA, *Siedem wieków malarstwa europejskiego* (Wrocław: Wydawnictwo Zakład Narodowy im. Ossolińskich, 1986).

Level three. Contemporary, worldly angels are people who offer help and bring hope. They are caring and compassionate. The fact that in Denver (USA) a doctor is depicted as a cherub underscores the significance of the mission undertaken by medical staff. Even though they can be infected and bring the virus to their homes, they save lives since life is the highest value. They are God's helpers, acting in line with his will.

Figure 10 shows some works exploiting a similar motif.

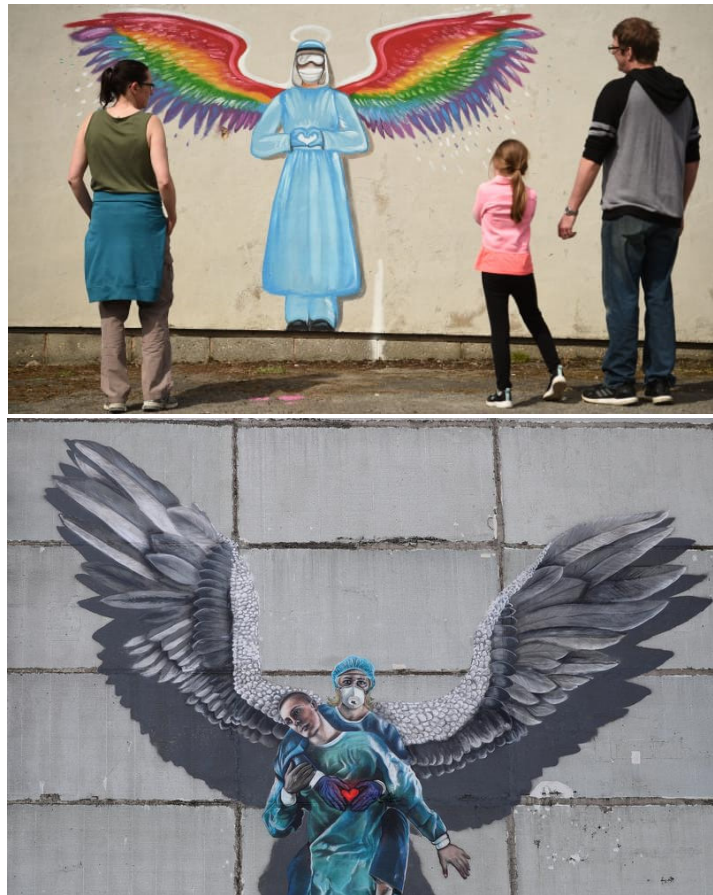


Figure 10. A mural by artist Rachel List paying tribute to NHS staff battling the COVID-19 (*above*), Pontefract, UK. Photo: Oli Scarff/AFP. A mural dedicated to medical specialists in Odintsovo (*below*), outside Moscow, Russia. Photo: Evgenia Novozhenina/Reuters. Sources: <https://www.nbcnews.com/slideshow/murals-salute-front-line-workers-around-world-n1206566>; <https://www.reuters.com/news/picture/coronavirus-street-art-idUSRTX7HIWJ> (accessed November 1, 2020).



Figure 11. A mural of a person wearing a mask and gloves painted by street artists @theydrift and @ksra_ksra in Seattle's Capitol Hill neighbourhood. Photo: Ted S. Warren/AP. Source: <https://www.mercurynews.com/2020/04/14/photos-street-art-that-emerged-over-the-coronavirus-pandemic> (accessed November 1, 2020).

Level one. The composition is open, dynamic, and asymmetrical, with a dominance of bright colours, mostly yellow, symbolising happiness, and full lighting. In the foreground we can see a woman's face. In the background we can see smiling yellow balls and a latex-gloved hand.

Level two. Dark hair and slightly slanting eyes of the woman suggest an Asian descent. The smiling yellow balls are emoticons. These pictograms facilitating communication were developed in Japan in the 1990s and till now assist in technology-based human communication. Initially, they were popular only among iPhone users. However, they were adapted for the Android platform and spread to social media.¹⁶ An emoticon is an icon or a picture representing feelings of being sad, overjoyed, shocked, impressed, scared, etc. Emoticons can be also defined as facial emotions or a combination of keyboard characters sent together with a text message, revealing the sender's mood.¹⁷ Today, pictograms and emoticons also encompass gestures, animals,

¹⁶ Hannah MILLER ET AL., "'Blissfully Happy' or 'Ready to Fight': Varying Interpretations of Emoji," *Proceedings of the International AAAI Conference on Web and Social Media* 10, no. 1 (2016): 259–60.

¹⁷ David CRYSTAL, *Language and the Internet* (Cambridge: Cambridge University Press, 2001).

objects. The emoticons presented in the mural are an equivalent of a smiling face expressing joy. The clenched fist with two fingers raised in the air can be interpreted as a sign of victory and freedom.

Level three. The COVID-19 epidemic caused by SARS-CoV-2 started in November 2019 in Wuhan, located in Hubei Province, in Central China. The pandemic state was officially announced by the World Health Organisation in March 2020. The first infections, between November 2019 and January 2020, were reported mostly in Wuhan, then in the middle of January 2020 the virus spread all over China. In the middle of February 2020 it spread to South Korea, Italy, Iran. In March 2020, Europe became the epicentre of the coronavirus.¹⁸ The infections were reported all over the world, except for Antarctica. In May 2020, the infections in the Wuhan region were contained. The only infections reported in this region come from abroad. The mural expresses joy at the victory in the fight against the virus in Wuhan. The mural was painted in Capitol Hill, Seattle, USA, in April 2020, when improvements were observed in the pandemic situation. In the context of closures of many companies, it must have been interpreted as an optimistic message, boosting the social morale and motivating to wear masks and gloves, which helped to contain the virus in Wuhan.

CONCLUSIONS

The analysed research material demonstrates that the most frequent emotion represented in the artistic works was fear, caused by an external stimulus of COVID-19, which is perceived as a risk to life. A source of fear is the virus itself, even though the material shows that other people, carriers of the virus, could be also perceived as a risk to life. Fear can be also generated by internal stimuli, e.g. other emotions or feelings. The research material shows that fear is triggered by loneliness, a lack of social contact, or social distancing. The most common reaction was an attempt to isolate from the source of infection, to hide from the coronavirus, to avoid the risk. There are two ways to achieve this goal presented in the material. The first is to cover the mouth and nose with a surgical mask, and wear gloves. The other is to self-isolate

¹⁸ PAP, "WHO: Europa stała się epicentrum pandemii koronawirusa SARS-CoV-2," *Puls Medycyny*, accessed August 5, 2020, <https://pulsmedycyny.pl/who-europa-stala-sie-epicentrum-pandemii-koronawirusa-sars-cov-2-985110>.

at home. Fear was related to other emotions such as terror, anxiety, a sense of guilt.

The second most frequent emotion represented in the artistic works is anger, caused mostly by an internal stimulus, e.g. a risk of being infected with COVID-19, the molecule of which was depicted as a devil. The most dominant external stimuli are anger at isolation and the authorities' decisions to limit movement and artistic events. The most common behaviour which expresses anger is shouting and aggression, manifesting itself through beating and kicking the coronavirus molecule or its depictions (e.g. an infected person). Anger was related to other emotions such as wrath, fury, irritation, hatred.

The analysed research material presents sadness as caused mostly by internal stimuli, e.g. a fear of being infected with COVID-19, a spread of the virus, ineffectiveness of the health care system, no financial resources available. Among external stimuli we observed a lack of contact with family, loneliness of the sick in hospitals, social distancing at home. Sadness is expressed mostly through sad face, sad eyes, crying. It can also manifest itself as apathy, self-isolation, or being isolated from others by means of a border made up of the coronavirus molecules. Sadness was related to other emotions such as depression, grief, boredom.

The least frequently represented emotion is joy. A source of joy in the research material is usually an external stimulus in the form of improvement of the national health situation or an individual recovery. Another source of joy can be the work of the health care personnel resulting in patients' recoveries. An external stimulus can be a new artistic theme, an artistic challenge of how to depict the coronavirus. An internal stimulus is well-being, satisfaction from family life, especially when the pandemic highlighted values such as health, life, family, art as a form of expression. Joy is expressed mostly through smiling faces, kissing, jumping, dancing, the OK gesture. Joy was related to other emotions such as satisfaction, happiness, hope, pride.

Emotions expressed through art perform various functions, whether adaptive, defensive (motivational), informative, cathartic (promoting health). The primary function seems to be the cathartic one, allowing the system to rid of negative emotions through an artistic experience, both on the part of the artist and the addressee. Such a function helps to come back to new normality of life.

Street artists made use of a multitude of motifs: religious, mythological, popular, or technology-related. The analysis of the research material points to new symbols representing the coronavirus emerging in the social and cul-

tural sphere, i.e. the coronavirus molecule (an emotionally universal symbol), a white or blue mask and latex gloves as symbols of fear.

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VISUAL REPRESENTATIONS OF EMOTIONS ON THE BASIS OF INTERNATIONAL RESEARCH MATERIAL

Summary

This study aims to investigate which emotions were most often evoked through art created during the pandemic and what are the new symbols of emotions and themes used in the creative process.

Two research techniques were used in the study: content analysis and Panofsky's method. The research material consists of 100 illustrations obtained from the internet after entering the keywords 'art' and 'coronavirus' in Google.

In the analysed material the most common emotion was fear of COVID-19, loneliness, inability to maintain physical closeness, and the rules of social distancing. The most common reactions were: a desire to isolate from the source of infection, trying to hide from the coronavirus, avoiding an infection by covering the mouth and nose with a mask, gloved hands, staying at home in isolation from other people who can spread the disease. The second most common emotion was anger, most often caused by a risk of infection with COVID-19, isolation, government decisions restricting the organization of artistic events, and relocation. The most common behaviour that expressed anger was screaming and aggression, such as hitting or kicking a coronavirus molecule or its manifestations. Sadness was triggered by a fear of COVID-19, spread of the virus, health deterioration, loss of salary and loss of contact with family, loneliness in hospital, and social distancing. The manifestations of sadness in the analysed images could be observed through facial expressions, eyes, and crying. Sadness can also manifest itself through apathy and self-isolation. The least frequent emotion in the analysed research material was joy, which was the result of an improvement in the general health situation in the country, recovery, effectiveness of health care, a new topic in art, and satisfaction with family life. The symptoms of joy were, above all, a smile on the face, kisses, jumping and dancing. Street artists appealed to a wide variety of themes: religious, mythological, popular culture, and new technologies. The analysis of the research material showed that new symbols representing the SARS-CoV-2 pandemic appeared in the social space and culture: the coronavirus molecule (an emotionally universal symbol) and a white or blue surgical mask and latex gloves symbolizing fear.

The study brings some knowledge about new symbols of emotions, the specific content of art during the COVID-19 pandemic, and new research tools to be used.

Keywords: emotions; street art; COVID-19.

WIZUALNE REPREZENTACJE EMOCJI NA PODSTAWIE MIĘDZYNARODOWEGO MATERIAŁU BADAWCZEGO

Streszczenie

Celem pracy było zbadanie, jakie emocje były najczęściej wywoływane przez sztukę tworzoną w czasie pandemii oraz jakie są nowe symbole emocji i motywy wykorzystywane w procesie twórczym.

W badaniu zastosowano dwie techniki badawcze: analizę treści i metodę Panofsky'ego. Materiał badawczy stanowi 100 ilustracji pozyskanych z Internetu po wpisaniu w Google słów kluczowych "sztuka" i "koronawirus".

W analizowanym materiale najczęściej występującą emocją był lęk przed COVID-19, samotność, niemożność utrzymania fizycznej bliskości oraz zasady społecznego dystansu. Najczęstszymi reakcjami były: chęć odizolowania się od źródła zakażenia, próba ukrycia się przed koronawirusem, unikanie zakażenia poprzez zakrywanie ust i nosa maseczką oraz rąk rękawiczkami, a także przebywanie w domowej izolacji. Drugą najczęstszą emocją była złość, najczęściej spowodowana ryzykiem zakażenia wirusem COVID-19, izolacją, decyzjami rządu ograniczającymi organizację wydarzeń artystycznych oraz relokacją. Najczęstszym zachowaniem wyrażającym złość był krzyk i agresja, np. uderzanie lub kopanie cząsteczki koronawirusa lub jej przejawów. Smutek był wywoływany przez strach przed COVID-19, rozprzestrzenianiem się wirusa, pogorszeniem stanu zdrowia, utratą zarobków i utratą kontaktu z rodziną, samotnością w szpitalu oraz dystansem społecznym. Przejawy smutku w analizowanych obrazach można było zaobserwować poprzez mimikę twarzy, oczy, płacz. Smutek może przejawiać się również poprzez apatię i samoizolację. Najrzadziej występującą emocją w analizowanym materiale badawczym była radość, która wynikała z poprawy ogólnej sytuacji zdrowotnej w kraju, powrotu do zdrowia, skuteczności opieki zdrowotnej, nowego tematu w sztuce, zadowolenia z życia rodzinnego. Objawami radości były przede wszystkim: uśmiech na twarzy, pocałunki, skakanie i taniec. Artyści uliczni odwoływali się do różnorodnej tematyki: religijnej, mitologicznej, kultury popularnej, nowych technologii. Analiza materiału badawczego wykazała, że w przestrzeni społecznej i kulturze pojawiły się nowe symbole reprezentujące pandemię SARS-CoV-2: cząsteczka koronawirusa (symbol emocjonalnie uniwersalny) oraz biała lub niebieska maska chirurgiczna i lateksowe rękawiczki symbolizujące strach.

Opracowanie przynosi pewną wiedzę na temat nowych symboli emocji, specyficznych treści sztuki w czasie pandemii COVID-19 oraz nowe narzędzia badawcze do wykorzystania.

Słowa kluczowe: emocje; sztuka ulicy; COVID-19.