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*Corona Art Challenge 2020. Strategy of Re-Interpretation/Creation in Art-Marketing
in the Environment of Participative Culture of Social Media*

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Abstract
Our study reflects on the unique digital social activity *Museum Art Challenge* initiated by the Getty Museum in Los Angeles in a transdisciplinary fashion (touching on aesthetics, psychology and media and communication studies), which was shared on social media during the lockdown during the years 2020 and 2021. Our theoretical vantage points refer to the strategy of re-interpretation in the context of postmodern arts (V. Kordoš, C. Sherman, Gemmy). The recreation phenomenon is also discussed with a reference to the transformation of social communication into the environment of the so-called digital participative culture and the relatively novel concept of art-marketing. Using the method of qualitative hermeneutic content analysis, we investigated the artifacts (paintings created in the limited conditions of households on the basis of recreation of iconic art pieces from the collections of world galleries) created by Instagram users, and the specific research file also consisted of students studying media and communication sciences

and aesthetics at Constantine the Philosopher University in Nitra (Slovakia). The results of our study indicate certain common strategies of social media users when re-interpreting art pieces.

Key words
Art-marketing. Artifact. Challenge. Participative culture. Prop. Recreation of art pieces. Social media.

Introduction

The challenge published by the Getty Center in Los Angeles (*Getty Art Challenge, Museum Art Challenge*) followed the Dutch initiative Tussen Kunst & Quarantaine supported by the Rijskmuseum in Amsterdam (the initial impetus was the call by the Dutch communication agent and manager of social events Annelos in Dutch), which gained traction on Instagram (@ tussenkunstenquarantaine, @ betweenartandquarantine), was an interesting impulse to fill the void created by the pandemic lockdown in most European countries during the spring of 2020 for many stakeholders, especially for existing and future "fans" of the museums, but also for lay people, and it was a sound marketing move for the museums as well. The Art Challenge was an innovative way to cope with social deprivation, deficit of social communication and sharing of the hitherto unknown pandemic situation. The challenge had three conditions: choose a well-known art piece, use household objects, and take photographs of the re-created (interpreted) art piece with

an intention to share the photos on social media.

1 Re-creation as a Huge Community Game with a Creative Potential and Benefits in the Social and Marketing Area

The challenge turned out to be inspirational soon after its launch, with the followers flooding social media with their own more or less apt recreations of art pieces. Their paintings were composed based on a previously selected masterpiece – a well-known piece of art selected from the database of participating museums, but also from other non-institutional databases. The quality of the living compositions, which were captured in photographs and divulged on social media, differed significantly, but it was generally obvious that their authors/creators showed keen interest and passion in their work.

Judging by the relatively high quality of the recreated art pieces, one can conclude that the challenge was mostly taken up by people keenly interested in art, regular gallery visitors, their virtual followers (gallery websites, FB, Instagram profiles), professionals in the area of art (people engaged in culture, students of art), and the artists themselves, but also lay people who had not been involved in art before. The challenge became viral, with tens of thousands of followers and active participants from all around the world just a few weeks after launch. The event culminated in May 2020, and it had sporadic aftershocks.

The presence of art and gallery

artwork in the virtual environment, as well as the contacts on social networks, provided extended opportunities to reach a wide audience. At the same time, however, the presentation of the work in the virtual environment reduces the complexity of the artistic message and its uniqueness (and specialty), its lively and immediate presence and interactive communication between the author (work) and the recipient (viewer, participant). A different situation, however, can be observed when the artwork comes from the field of new media. The composition of consumers and users of art has not changed fundamentally in the course of last three decades[1]. The availability of virtual environments for the creation and reception of art brought about a significant change[2]. At the same time, thanks to the dissemination of information via special channels, but also in the mass media, more and more lay people have the opportunity to participate in the activities of the institutions. The challenge of the museums was significantly framed by the media environment – the dissemination of information about the event, the possibilities of selection and collection of empirical data (database of art collections); the dissemination of the challenge itself – artistic creations captured in the photos, and

the subsequent immediate response mostly in public mass media, lifestyle magazines and specialized magazines (The Guardian, Dobré noviny, ART. net., Nový čas, etc.).
Without this media support and the support from social networks, a similar activity could have been conducted e.g., in a gallery or at school, but probably on a smaller scale. The above series of outputs can be considered a media product, the impetus for which was the undemanding assignment based on the ability to stage and imitate others – as a natural, anthropologically determined and culturally and socially modelled human trait, linked with the explicitly declared psychotherapeutic and implicitly present educational[3] and marketing goals of the museum.

2 Interpretation Strategy Contexts in the History of Contemporary Art

The elementary task (recreation), which was intended for ordinary people, has its prelude in the history of art and artistic institutions. Artwork inspired by older art is an example of the application of concepts and practices of different types of interpretation (imitation, resemblance, pastiche, paraphrase, citation, appropriation) without lowering the value and authenticity

1   KESNER, L.: *Muzeum umění v digitální době*. Prague : Argo a Národní galerie v Praze, 2000, pp. 66-70.
2   See e.g.: BRNÍK, A., KAPEC, M.: Impact of the First and Second Waves of Coronavirus on Slovak Radio Audiences. In *Media Literacy and Academic Research*, 2021, Vol. 4, No. 2, pp.166-186.
3   See e.g.: HURAJOVÁ, A., HLADÍKOVÁ, V.: Educating for Good Character: From Critical Thinking to Intellectual Character Virtues. In *Media Literacy and Academic Research*, 2022, Vol. 5, No. 1, pp. 178-191.

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of artistic expression. The procedure itself (form) is not a guarantee of quality. The situation in which an artwork finds itself within the context of another artwork, unravels on several planes – the motives include inspiration, affirmative reflection with added meaning and expression, or a controversial, subversive and socially critical follow-up. The originality of the visual (plastic) shape was not defined as an imperative in all developmental stages of art; artistic creations have been always supported by models, patterns, and canons. The originality based on a distinctive, and often surprising imagination and a specific handwritten (handicraft) expression, became prevalent with the advent of modern art. A verbatim acceptance of parts or quotations of works of art have become part of artistic thinking with the advent of postmodernism. The critique of modernist aesthetics (a critical return to traditional expressions and the onset of conceptual thinking) manifested itself in two areas. These tendencies were related to the sense of relativization of values and their questioning in actuality and in art. The interpretation – or reinterpretation – has been used here as an artistic process (strategy) in which the creator responds to the original work of art, actualizes it in his/her expression and shifts its meaning and expression to accentuate the qualities of the original piece and critically reflect on the current parameters of contemporary society/world. Vladimír Kordoš (born in 1945) was one of the most prominent examples

of the thematization of artistic interpretation in our context, and his work is famous for interpretation as a legitimate and authentic procedure[4]. He was inspired by the works of contemporary and ancient art, which he interpreted in a different medium or form, achieving an intentional shift in the expression and meaning, often with a jest of humour and irony. The significance of Kordoš's work is also considered important in terms of its temporal correlation with the work of internationally acclaimed artist Cindy Sherman (born in 1954). Just like Vladimír Kordoš, she developed her artistic concept in the 1970s, and it too was based on the interpretation of older well-known works, especially in the field of film, followed by her later (1980s) series titled *Historical Portraits* (1988-1990). Sherman's works have earned worldwide acclaim and have been considered part of postmodern art[5]. Kordoš's work emerged in the totalitarian regime in Slovakia (on the verge of the 1970s and 1980s), and it was described in the theory of contemporary art as an alternative current within late modernism. However, the assessment of Kordoš's initiative could have also been described as a harbinger – or part – of the emerging postmodern and conceptual tendencies on

the art scene in Slovakia[6]. In the analysis and evaluation of Kordoš's reinterpretations, the cognitive (identification) and potentially interpretative and educational dimension is manifested both in the background (implicitly) and as part of his autonomous expression. He carried out his interpretations of the works of art in various places, often in the school environment, in the form of staged and performative creations that deviated from the norms of socialist society. The *cognitive* dimension in relation to art history and the *educational* potential of performative creations was, however, not the primary impetus, but it still could act as a reason (tool) for the tacit acceptance of this unconventional work by potential censors. However, these heteronomous aspects, which also included the element of entertainment, cannot be simply excluded from the mental and ideological structure of his artistic statement. The author's primary goal was a distinctive, autonomous artistic expression (shape). Sometimes this expression had hallmarks of a perfectionist performance/interpretation of the original work of art, and other times it was a careless, spontaneous but thoughtful and ideologically anchored reaction to the original work. The process of setting the body and mind on a shape based on the artistic prototype included empathy with the

atmosphere and poetics of the work, and especially with the character of the portrayed persons, which was manifested by gestures, body positions and facial expressions. The author was concerned with the so-called *living experience of the physical and mental state* and captured the pregnant moment in the position of the characters, which were extracted from the situation in the painting. This experience was preferred by the author over the possible symbolic (symbolic-critical) function of performative expression, extracted from the message of the original work of art. He left a strong impression in the audience with his performative interpretations of Caravaggio's paintings. As notes theorist Jana Geržová, Kordoš's bodily dispositions, physiognomic features and his focus on the visually related types contributed to the effort to remain faithful to the chosen prototype (painting or sculpture). Unlike Cindy Sherman, Kordoš did without complex layers of make-up on his body and face. However, in an effort to achieve a personal (living) physical and mental experience with the example of "inanimate" painting, the author did not succumb to formal imitation, but he motivically and expressively shifted the original form. We can mention his works reinterpreting Caravaggio (*Young Sick Bacchus*, 1980, *Boy with a Basket of Fruit*, 1980), and the broader compositions on the subject of *The Lunch*, 1980 (by Diego Velásquez). One of the most complex opuses includes *The School of Athens*, 1981 (by Rafael). In his performances, Kordoš used a

principle similar to Caravaggio, who thanks to the special technique and compositional principle (semi-figure) emphasized the reality and physical closeness, drawing the viewers into the painting. He also enriched his portfolio with performances in which he did not perform as a protagonist, but as the author of the scene and director (interpretation of *Madonna and Child* by Giovanni Bellini, 1996, 1997)[7]. One of the features of said performances was that they were primarily intended as a living experience, which means that it was equally important to capture them in photographs and video for recording and documentation purposes, thus acquiring a distinctive expressive and meaningful status and the possibility of dissemination in the network of self-references. The work of Vladimír Kordoš (Figure 1a, Figure 2) and Cindy Sherman (Figure 3) can be compared with the fact that they both worked with similar principles – reinterpretation of a historical image or character, but each implementing a different media framework. The psychological aspects and archetypal experience of the need for the other (a double, a mirror) in the process of searching for identity or self-identification can be seen in the "mania" to imitate[8]. Through deep "imitation", the individual authors pursued their specific artistic goals and delivered

value-added messages. Sherman's work is dominated by the emphasis on the problem of female identity, and it has a feminist undertone. In the interpretation of Caravaggio's painting Young Sick Bacchus, their intentions overlap but also run in parallel. While Kordoš identified himself with Bacchus as the god of wine symbolized by Caravaggio's self-portrait, Sherman approached the subject by illusively imitating the painting with the generous help of makeup artists. Here, the male elements almost completely overlapped with the female, but Sherman's traits did not disappear. Kordoš abstracts himself from the stage costume details, while Sherman emphasizes them. The characters/portraits selected by Sherman from the history of art and general history are also characterized by the richness and luxury of clothes and the environment – a kind of "glamour aesthetics". This points to the connection between Sherman's creations and luxury fashion brands (Luis Vuitton)[9] and the cooperation with their producers, and thus her participation in fashion marketing. This heteronomizing aspect is virtually absent in Kordoš. In their interpretations, both authors intersect at the level of presence and renewal of cultural memory. Photographer Gemmy Woud-Binnendijk works with a similar effect

4   VALOCH, J.: Tvorba jako interpretace. In VALOCH, J. et al.: *Vladimír Kordoš*. Bratislava : FO ART Bratislava, 2011, pp. 15-47.

5   For more information see: *MoMA Learning*. [online]. [2021-05-15]. Available at: <https://www.moma.org/learn/moma_learning/cindy-sherman-untitled-number-228-1990/>.

6   GERŽOVÁ, J.: Vladimír Kordoš. In VALOCH, J. et al.: *Vladimír Kordoš*. Bratislava : FO ART Bratislava, 2011, pp. 94-100.

7   RUSNÁKOVÁ, K.: *História a teória mediálneho umenia na Slovensku*. Bratislava : Vysoká škola výtvarných umení, 2006, pp. 109-122.

8   GERŽOVÁ, J.: Vladimír Kordoš. In VALOCH, J. et al.: *Vladimír Kordoš*. Bratislava : FO ART Bratislava, 2011, pp. 94-100.

9   GRIFFITH, C.: *The Most Extravagant Vanity Case. Cindy Sherman, Master of Disguise, Puts on a New Face: High-end Designer*. [online]. [2021-05-15]. Available at: <https://www.townandcountrymag.com/style/fashion-trends/a2375/louis-vuitton-vanity-case/>.

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and intention (Figure 4). Although her work is not based on stylized self-portraits with body positions taken from figures in the history of art, she invited the protagonists who most adequately met the "likeness" condition in terms of their physio-psychological type. The difference between an image from history and a new image is not only acknowledged, but deliberately modelled, and it is opulently arranged and staged in a grand style. She prefers an autonomous image in the area of meaning, i.e., on the plane of continuity and development of references to ancient art. The links with the appropriated artwork range from the most elaborate and precisely modelled imitations to free renditions of the themes through the arrangement of luxury props, but also a sensitive atmosphere of exclusive, luxurious and magical féeria. The author's goal is to achieve a painted expression of staged photography.

When reproducing painting and photography in a virtual environment – in the environment of social media – the specificity of the painting medium is lost, the difference between the old and new medium disappears, and photography and painting are expressively identical. Photography staged in the spirit of painting becomes a substitute for the painting – its simulation/simulacra. At the same time, it has the status/identity of a photograph[10].

Gemmy's work with the protagonist selected in the casting, which matches the character in the prototype, is very thoughtful and even sophisticated; the author models the premeditated positions by arranging them in the computer as prototypes. Gemmy's special staging strategy and manipulative-technical post-production process is a source of aesthetic, artistic, expressive and meaning value. The captivating nature of Gemmy Woud-Binnendijk's photographs is unquestionable, and a sought-after item by the demanding collectors of *staged photography*. In the above examples – whether it is the lapidary factual representations or luxurious variants of reinterpretation – the viewer finds himself in the interspace between the present image (what is presented) and mental image in the memory (a memory of the artwork). And if it is not found there, it may also turn into a challenge to identify and fill the gaps in knowledge (the educational-cognitive effect is transformed into interpretative action). This aspect basically dominated the Museum Art Challenge.

3 Art Challenge as a Potential for Digital Marketing by the Museums - A Research Study

The Getty Center challenge (*Getty Art Challenge, Museum Art Challenge*), following the Dutch initiative by Tussen Kunst

& Quarantine supported by the Rijkskmuseum in Amsterdam, inspired us to conduct a broadly conceived interdisciplinary study of this phenomenon in terms of the concepts used in art marketing, educational gallery pedagogy and online education opportunities for the students of art and related disciplines. Based on the above concepts of transformation of works of art into lay re-interpretations, we wanted to see what methods of composition/staging and/or modelling of the world in art through imitation, comparison and improvisation (Figure 5-13) were used by the lay users of Instagram. In the closer specification of our research problem, we defined some broader research questions:
What artistic methods dominated in the imitation, staging, recreation and interpretation by lay authors on social media and by the students of arts and related disciplines?
Can we identify significant hints of the pandemic quarantine (e.g., specific and unique objects) in the props used in the creation of said artwork? What connotative meaning did they have?
What marketing potential did the *Art Challenge* have in building the artistic community on social media?
Based on the operationalization of the research problem, we decided to use a case study as a methodological procedure. A case study belongs to the methods of qualitative research[11],

it differs from other types of studies (biographical, phenomenological, ethnographic) in that it includes an intensive analysis and description of separate units or system bounded by time and space. According to the recommendations by Yin[12], we used the so-called collective case study, which is a case study of multiple cases, aimed at exploring the similarities and differences between several instrumental cases.
The research material consisted of artifacts created on the basis of the *Art Challenge* call in March-July 2020: created by the students of media and communication studies and aesthetics at UKF Nitra (N = 141); created and shared by Instagram users (@tussenkunstenquarantaine, @betweenartandquarantine).

4 Results

In the analysis of the *Art Challenge* phenomenon, all three defining conditions of the event can be observed: selection of artwork, selection of household props and the level of photographic imaging, its dissemination and response on social media. Our analysis shows that people are influenced by sample artwork, models depicted in the early samples, they also pursue originality – presentation of lesser-known works, imitation, improvisation and a deliberate use of controversial types of props; and the dissemination of

images and responses in the media is characteristic of rankings of quality and originality[13]. When imitating, staging, recreating and interpreting the artwork by amateur authors on social media and in schools, the following procedures and/or motivations turned out to be the most frequent:
The selection of artwork was focused mainly on European art from the Renaissance, Baroque and Classicism, but also from the later periods, which were created by realistic and illusory handicraft painting techniques.
These classic works generally meet the requirement of faithfulness to reality and were therefore the most accessible for the participants in this social media game to achieve an analogous rendition in the living reality. The works from the field of modern and abstract art, or the works with a significant expressive deformation, were a little scarcer in their selection. However, even works from exotic cultures, those not listed in the databases of world museums, or works from the field of pop culture, comics or graffiti (Keith Haring), were used. These reasons for the lapidary imitability of paintings in which the handwriting and expression of the painting is suppressed or compositionally exaggerated were often decisive

in the selection of iconic works. Therefore, the works of Caravaggio, Vermeer, but also Leonardo da Vinci or Frida Khalo predominated as model artwork. In principle, the retrograde approach was used in the recreations, as was the case. e.g., in many early Renaissance paintings centuries ago. Many of them were not created on the basis of the author's imagination, but lively and theatrically motivated scenes were used as their prototypes, e.g., the Birth of Jesus, Adoration of the Magi, Baptism of Christ in the Jordan, and other scenes staged on the occasion of church and folk festivities and holidays[14]. These theatrically articulated scenes have become the basis of European Christian iconography and stage scenes. This time round, however, the model articulated in a two-dimensional painting turned back into a staged performance, was captured in a two-dimensional photograph and distributed on social media.
The selection of works from the Middle Ages (religious motifs), which were subject to the risk of subversive follow-up due to the inability to fulfill the inimitable charisma of articulation of the transcendent, was less frequent.
However, a situation in which the child (Jesus) in Madonna's arms was substituted by a dog (or other animals), did not necessarily evoke

10   For more information see: *Gemmy Woud-Binnendijk*. [online]. [2021-05-15]. Available at: <https://www.gemmywoudbinnendijk.com/; https://

www.youtube.com/watch?v=Kk8gsei3QfU>.

11   HANCOCK, D. R., ALGOZZINE, B.: *Doing Case Study Research: A Practical Guide for Beginning Researchers*. New York : Teachers College

Press, 2006.

12   YIN, R. K.: *Case Study Research and Applications*. New York : SAGE Publications, 2018.

13   ADOMAITE, L., TYMULIS, D.: *People Are Recreating Paintings In This Dutch Instagram Account And Here Are 30 Of The Best Ones*. [online]. [2021-05-15]. Available at: <https://www. boredpanda.com/recreation-art-quarantine-tussenkunstenquarantaine/?utm_source=l. instagram&utm_medium=referral&utm_ campaign=organic>.

14   FRANCASTEL, P.: *Figura a místo*. Prague : ARS Praha, 1984, pp. 61-66; KAPSOVÁ, E.: *Konceptuálne tendencie vo výtvarnom umení*. Banská Bystrica : Akadémia umení v Banskej Bystrici, 2002, pp. 83-84.

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controversial, ironic or negative connotations, but on the contrary, it drew attention to the deficits of today's society and the declining birth rate in the Euro-American society. On the other hand, sacred works of art with a religious theme may look bizarre per se, and their performative "folk" imitation may lead to increased bizarreness if the art figure or reality from the past is replaced by a profane contemporary object of everyday life (which was also one of the requirements in the challenge); e.g., the breast in the painting with a nursing Madonna was replaced by a funnel, or the newborn wrap, resembling the shape of a beehive, was formed by a rough carpet, in which the partner of the main protagonist (Madonna) was wrapped. The selection of artwork was largely focused on single-figure portraits, which reflected the conditions of social isolation.

In the process of reinterpretation, these paintings became stylized portraits on a historical basis and photographic self-portraits at the same time. The external likeness (without a deeper relation to the painting prototype, i.e., the psychology of the person portrayed and the pictorial situation) was a condition to personalize with the prototype. The selection of a well-known iconic image was also made with regard to the physiognomic features of the imitator/imitators to achieve a faithful representation of the model. In several cases, the absence of likeness was compensated for by make-up techniques at the level of lay skills, and also with a sense of theatrical

expression. The absence of imitation established a controversial and subversive relationship of intertextual follow-up or post-production, mostly without the intention to devalue the original ideological values of the painting, but also without the obligation for its literal recreation. The multi-figure scenes, which were more difficult in terms of coordination of the protagonists, brought numerous humorous shifts, which were prepared in a targeted manner or resulted from the situation as aesthetics of the unintentional. The use of props established a primarily controversial and absurd position in relation to the original with a slight undertone of irony, but not an outright mockery of the original image.

The images of objects reflecting the given historical period could not be used, and the participants were directly invited to use household items in the call. Some institutions proposed certain required household props and thus directly determined the objects that appeared in the recreated paintings. For example, hygiene aids – and especially toilet paper, face masks and rubber gloves – proved to be the most sought-after commodity at the beginning of the pandemic, and at the same time it was assumed that their use would not be smooth and trouble-free due to the various lockdowns. The baroque collars in the Baroque portraits were humorously improvised with *toilet paper* rolls. Another frequently substituted object was the *face mask* (it often appeared in the re/creation of the painting by René Margritte

The Son of Man, in which the face mask replaced the original apple covering the man's face; the folding clothes dryer replaced the harp, the monkey in Frida Khalo's self-portrait was replaced by a stuffed toy; the special period head cover of a young woman *(The Girl with a Pearl Earring)* was replaced by a bizarrely tied piece of textile – a towel, etc.). The noble object from high culture was replaced by a profane object from the household. The interpretation shifted to a pop culture painting, which is close to and based on the poetics of pop art. These substituted props fostered the semantic, expressive and ironic distancing, humour and subversion, which adds a novel and updated charge to the painting – but also space for possible tabloidization and profanation. The very call, which required the use of household props, conditioned the profanation of the subject in the field of high art, but on the other hand, it also established the possibility of using reinterpretation in the marketing environment.

The use of props established a primarily controversial and absurd position in relation to the original with a slight undertone of irony, but not an outright mockery of the original image. If an affirmative follow-up of the model appeared, it was based on a thorough examination of the position of the protagonists, the atmosphere and legacy of the artwork, and it mostly had an educational intention. Sometimes the idea in the painting took precedence over a faithful figural composition, and so the recreation resembled a free re-

interpretation. The recreations of sculptures were less frequent than the recreations of paintings. Some recreations of *The Thinker* by A. Rodin did not respect the character's extraordinary and special position and implemented a current motif – a reflection on the pandemic.
In the reinterpretations, the expression was frequently shifted towards desacralization, profanation and even vulgarization of the expression and absence of the atmosphere and special charisma (energy) radiating from the original. The premise stipulated by German philosopher Walter Benjamin about the loss of the aura of the reproduced work could also be observed in this form of recreation, analogy and repetition. On the other hand, this unpretentious, imitation (mimesis)-based, free and easy relationship with the prototype can be assessed positively and the sophistication, variety and variability of improvisation in the recreations can be viewed as a sign of resilience in the times of absence of fullness. With the loss comes a gain in the form of recreation (true recreation) of the mini-society of participants in home-based interpretation events.

These limited conditions and inventive practices establish the quality of humour, wit and amusement, leading to the release of tensions and a therapeutic effect. This idea was a framework for the initial task formulated by the museums and Instagram groups: filling of leisure time (recreation – a leisure activity), connection between oneself, art and a specific work of

art, but also the specific institution, reflection on one's own (pandemic) situation "through somebody else" (artistic prototype), sharing of the situations with the group in which the people/recreating authors formed a limited social bubble. The very qualitative and quantitative limitations of the protagonists of the recreations became a challenge in dealing with the call and staging the scene of the artistic painting with a positive and humorous charge and energy, which is born in the space between the original and its imitation.

The last condition – the photograph of the staged painting – was yet another special challenge. The photographic capturing of the staged scene plays an important role in the event. The authors had to deal with the fact that the scene had to be modelled and the angle of the photo had to be adjusted so that the composition of the scene corresponds to the original. The photographer's point of view was essential so as not to distort the shortcuts in the perspective, which were made to increase the impact of the painting. However, the recreations of the scene often proved that the set is virtually impossible – it is a privilege of the painters and their trade.

Conclusion

The *Museum Art Challenge* has aroused great interest in this playful idea and sparked a society-wide discussion on a global scale. The paintings recreated on the background of the originals became

the subject of discussion on social media. The challenge prompted the creation of thousands of original photographs. The identification of the artworks and the subsequent broad discussions were based on the general cultural awareness of the iconic works from the collections of the world's museums. Lesser-known artwork had a lower rate of success in the discussions. The popularity of certain works of art was reinforced and strengthened yet again and their current patrons/administrators – the relevant museums or galleries involved in this great social game during the pandemic – were referenced. The recreation of iconic works pointed out the creative potential of artists and laymen and the opportunities for using the recreation and re-interpretation strategy for therapeutic, socialization, educational and art marketing goals.

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