

ANTANAS ANDRIJAUSKAS

Post-War Research of Psychology of Creativity in the United States: Rose, Barron, Rogers, Maslow

Summary

The article is dedicated to the analysis of the birth and development of the American psychology of creativity. It begins with a brief discussion of the sources of such research, including the impact of various ideological, cultural and academic factors on them. The article shows that initially the main consideration of the most prominent American works of psychology was the analysis of *overall creativity*, thus distancing themselves from more specific scientific, artistic, technic and other forms of expression, as used to be common in the French and German research traditions of psychology of creativity and art. However, instrumental studies dealing with particu-

lar problems of *applied creativity*, instead of metaphysical and artistic topics, gradually emerged as predominant in the United States. The article particularly focuses on the theories of the three most prominent representatives of this trend, Roe, Barron, and Rogers, by successively highlighting the peculiarities of their views on the psychology of creativity. The comparison of their ideational evolution reveals that traditional topic of psychology of creativity and art transformed into socially marketable, limited and customary research of creativity along with the general narrowing down of the field of scientific research in the United States.

Keywords: creativity, psychology of creativity, psychology of art, American psychology of creativity, Roe, Barron, Rogers, Maslow.