

# [S. despite the child being aware that these](https://assignbuster.com/s-despite-the-child-being-aware-that-these/)

s. Our attachment to objects and places starts developing from a youngage, naturally over time we gain a sense of ownership and identity over our owncollections of memorabilia.

This starts out as a blanket or toy, known as yetduring the transition from adolescence to adulthood, comes the desire toconsolidate and express our individuality what we own, such as cars and houses. These items become extensions of ourselves and we develop a sense of identitywithin them. These attachments can sparked in a variety of ways, throughmemories and associations yet alternatively can also be triggered from traumaor the death of a loved one the subsequent attachments form go on to build ouradult identity. Children form these attachments to these toys and blankets as they’anthropomorphise objects’. Despite the child being aware that these objectsare not living, they look and care for them as if they are alive. This phenomenonhas developed in our western world due to children sleeping apart from theirparents at an early age. According to the New York University PsychoanalyticalInstitute, “ the transitional object may be conceived of in three ways: astypifying a phase in a child’s development; as a defence against separation anxiety; and, lastly, as a neutral sphere in which experience is not challenged.

” As thechild uses and interacts with their transitional object, this becomesindicative of how they will interact with and maintain human relationships. Theobject allows open emotional well-being, and without this trusted safety net, true feelings may be concealed, suppressed or dismissed as they have no otheroutlet to help cope and comprehend what they are faced with. Developmentalpsychologist Robert Kegan claims self-referential contexts and meanings are thekey to human development, “ meanings are founded on the distinctions each personmakes of the stimuli he or she engages with” — Mainly the inanimateobjects they chose have an internal life of their own, however, if theself-chosen object is denied or rejected in any means, later in lifedifficulties to form attachments may surface.  (Colleen Goddard is a Child Development Specialist at Beginnings Nursery School inNew York City and a Ph. D. student at Fielding Graduate University studying thesignificance of transitional objects at the beginning and end of life.

)As we grow, so does our need to continue to embody our sense of selfand purpose. In 2010, psychologist Karen Lollar wrote, “ The house is not merelya possession or a structure of unfeeling walls. It is an extension of myphysical body and sense of self that reflects who I was, am and what to be,” whichhighlights the importance of material possessions and place in contemporarylife.

We fill our homes with objects that we collect throughout our lives, family photos, ornaments and general memorabilia to create a place that we cancall home, a positive and safe-feeling space to live in. ‘ Place identity’ is howa place’s components satisfy you in a range of different ways – biologically, socially, psychologically and culturally – it reflects and defines your values, attitudes, feelings and beliefs1. As a personlives and creates memories within a place, they begin to build an attachmentwhich brings a sense a belonging and purpose alongside it. Peopleincorporate their sense of place into the larger concept of self whichincorporates with their memories, conceptions, interpretations, ideas andfeelings. Winston Churchill once said, “ we shape our buildings and afterwardsour buildings shape us’ which further shows how the spaces we build ourselveseventually will help to build us as people, as our attachments deepen as doesthe buildings characteristics and personality. When you enter someone else’shouse, these objects reveal hints into the person’s life and their personality, a clean cut, sterile home may suggest the inhabitants are perhaps a more cold, conservative character , however a small, cosy cottage with the walls ladenwith family photos and a lit log fire may suggest a warmer, morefamily-orientated atmosphere. This ideology can be extended to the exterior ofthe home too.

Many adults also use ‘ comfort objects’, which they use as asecurity blanket for their own wellbeing. According to a 2011 survey by Travelodge, about 35 percent of British adults still sleep with a teddy bear2. The concept ofcomfort objects often is used as emotional support during transitions, theobject giving the same comfort as their home, family or culture when in anunfamiliar area or following a significant loss.

In Western countries theattachment to comfort objects reaches as high as 60%3. In the study by Michael Hong, it was found that around 50% of American childrenand only around 20% of Korean children developed an attachment to a blanket oran equivalent of primary transitional objects4.  Hoarding is when people make severe emotional attachments to inanimate objects, feeling these things hold special value meaning they collect vast quantitiesand are unable to throw them away. Statistics show that 15-30% of individualsdiagnosed with Obsessive Compulsive Disorder (OCD) also exhibit hoarding tendencies, theobsessive need to collect and keep material objects may serve as a copingmechanism for grief, loss orposttraumatic stress5. Collecting these items is their constant attempt to fill this gap in theirlives and avoid dealing with the pain.

Dr. Jamie Feusner, from UCLA’s School ofMedicine claimed that most hoarders do not have a partner, as their behaviourhas either driven away those around them or has prevented them from formingmeaningful relationships.  Photographer Jim Golden captures graphic collections of themed objectsworks as both an abstract collage and a beautiful showcase of the intricatedesign properties of the entities. By placing hundreds of like objects next to each other, it allows theeye to travel across the span of the images and forces the viewer to considerminute differences. They are invited to enjoy an inanimate object for its starksimplicity and design. Although the works come across as relatively sterile andclean cut, each image has an emotional core- the ‘ camping collection’ wasinspired by a flashlight Golden owned as a child that he rediscovered in athrift store that inspired him to create a composition around it. Golden’s workstrives to capture the pure essence of his subjects instead of glorifying themby imposing a false sense of beauty upon them.  “ It’s a very accessible for the viewer and allows for the combinationof all types of different objects in one image.

” Golden started his career in the fast paced New York advertisingworld, working as a high end re-toucher and visual effects specialist whichstill comes into play in his work, he spends hours retouching the images withgreat precision. In 2000 he moved to Portland which is where he shot his firstcollection. Once he discovered one of his friends had a collection of evenhundred scissors he strived to survey them in a new and innovative way. After aweek of trying different styles it dawned on him to use the classic top-downapparel format to translate the idea. The ‘ scissor collection’, alike his work that followed in suit has aminimal style, contradicting to the mass mess that is often the product ofhoarding tendencies.

This minimalist style spans further then the composition, the even white lighting of the image minimalizes shadows and any unrelateddistractions. The initial focal point of this image is the large dark scissorsplaced just above the centre of the image, your eyes then wonder across theimage noticing the subtle changes in colour, shape and size. The collection isso vast and intricate every time you look at the image you notice a new detailyou did not previously see. Moreover, Golden’s use of a simple white backgroundworks well for this image as its stark simplicity means no detail is lost andeliminates distractions as the collection is very eclectic. For me, thescissors give off an industrial air, each pair has been used and owned bydifferent people with different stories, giving each a personality of their ownand an ode to the industrial past, Golden commented on his collection of work,’I feel collecting is human nature.

Find stuff you like and hang on to it, useit, enjoy it. The “ Collection” series is me basically collecting images ofother people’s collections’The consistent pattern of the scissorsgives the image a rhythmic quality, the spaces between the rows working likewaves moving across the image, this ordered chaos is the result of Golden’s obsessivepursuit of perfectionism. It also hints at a broader conversation concerninghoarding and waste, encouraging the viewers of the image to admire the beautythe people with these disorders associate with these mundane objects, seeingthem together allows them to have a glimpse into the mind of others, seeingthese collections beauty and characteristics that are otherwise overlooked. This persistent need tocollect objects is relevant in the current media-driven capitalist, westernsociety, where materialism has become a primary aspect to everyday life. Thesematerial goods allow us to manipulate how we desire to be perceived by othersand give us a sense of control about our outer being. We can tailor our clothesand exterior façade to alter others impressions of us, a way of defining andmaintaining one’s self-concept. This overbearing power that the media hasenforced applies a constant pressure to our perception of ourselves andbelongings, subsequently changing our relationships with item, materialismstresses the outer world over our inner world, emphasizing one’s relationshipto others through ownership and possessions. This lack of satisfaction over ourbelongings drives us to constantly want more and more.

Specifically, in today’ssociety materialism is reflected by the consumer culture.   The pop-art movement thatarose in the late 1950’s directly addressed this culture, simultaneouslyglorifying and criticizing it. This post war-era was marked by the inevitableperiod of prosperity and rise of neoliberal capitalism, a society that promoteda lifestyle of leisure and consumption, material objects and consumer goodsbegan to be channelled into the art world.

Pop artists created works exploringour everyday lives rather than previously when works were one-off’masterpieces’ worth large sums of money. Warhol completely reinvented art, changing it from an exclusive product to one that was mass produced for themasses. Warhol had grown tired of the Abstract Expressionist of the 1940’s and1950’s and aimed to recreate the same imagery produced by advertising. Growingtired if the alienating Abstract Expressionism, he began applying the conceptof advertising to his work, using the images of popular consumer products andcelebrities made the works easier for the viewer to relate to whilstsimultaneously portraying a message.

The process of repetition in ‘ CampbellsSoup Cans’ (1962) highlights the concept of ‘ mass production’, echoing theappearance of a fully stocked super market shelf with subtle changes betweeneach print (alike repition in the Goldens’ work).   Followingthis work, almost completely transitioned to silkscreen printing and stoppedpersonally making his artwork. Rather, his assistants produced and printedsilkscreen prints at his New York studio, The Factory. Moreover, as his workbecame mass-produced it ironically mimicked thepass-produced products he depicted in his work, the art becoming a consumerproduct itself, this way of working is the opposite of how art was previouslyviewed, as one of a kind ‘ master-pieces’. Warhol’s work not only changedpeople’s relationships with the products depicted (as it allowed them to valueand appreciate the design) which would otherwise be overlooked, it also changedpeople’s relationship with the art itself.

Warhol depicted soup cans as he, himself had anaffinity with them. They  were hisfavourite food and therefore shows that his work has a special connection tohim  “ I used to drink it. I used to have the samelunch every day, for 20 years, I guess, the same thing over and over again.” Yet, the subtle irony that followed pop art, as well as its indirect ciritisim osocial circumstances, have resulted in the ambulant assessment of theirattitude towards consumer culture. Whether critical or celebratory, Pop Art certainly illuminatedthe materialism that dominates the capitalist society. Playful attitudeConsumer goods and advertising imagery weresaturating the everyday lives of Americans, The 32 prints echo well-stocked supermarketshelveshecombination of the semi-mechanized process, the non-painterly style, and thecommercial subject initially caused offense, as the work’s blatantly mundanecommercialism represented a direct affront to the technique and philosophy ofabstract expressionism.            memoirSchemashttps://truththeory. com/2017/10/06/psychology-ownership-attached-things/ http://journals.

sagepub. com/doi/abs/10. 1177/1077800409354066? journalCode= qixa ‘ My heart remains a recluse in this deadhouse, Steeped in the reverie of what used to be, I keep my vigil for another day, Before I too fade away.” I believe we leave echoes of ourselvesbehind, in those rooms where our lives are first defined’   1 https://truththeory. com/2017/10/06/psychology-ownership-attached-things/ 2 35 percent of British adults sleep with bear United PressInternational, 21 February 20123 Fortuna, Keren; Baor, Liora; Israel, Salomon; Abadi, Adi; Knafo, Ariel (2014-05-22).

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