

S. despite the child
being aware that
these



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

This starts out as a blanket or toy, known as yet during the transition from adolescence to adulthood, comes the desire to consolidate and express our individuality what we own, such as cars and houses. These items become extensions of ourselves and we develop a sense of identity within them.

These attachments can be sparked in a variety of ways, through memories and associations yet alternatively can also be triggered from trauma or the death of a loved one the subsequent attachments form go on to build our adult identity. Children form these attachments to these toys and blankets as they 'anthropomorphise objects'. Despite the child being aware that these objects are not living, they look and care for them as if they are alive. This phenomenon has developed in our western world due to children sleeping apart from their parents at an early age. According to the New York University Psychoanalytical Institute, "the transitional object may be conceived of in three ways: as a type of 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 the child uses and interacts with their transitional object, this becomes indicative of how they will interact with and maintain human relationships. The object allows open emotional well-being, and without this trusted safety net, true feelings may be concealed, suppressed or dismissed as they have no other outlet to help cope and comprehend what they are faced with. Developmental psychologist Robert Kegan claims self-referential

contexts and meanings are the key to human development, “ meanings are founded on the distinctions each person makes of the stimuli he or she engages with” — Mainly the inanimate objects they chose have an internal life of their own, however, if the self-chosen object is denied or rejected in any means, later in life difficulties to form attachments may surface. (Colleen Goddard is a Child Development Specialist at Beginnings Nursery School in New York City and a Ph. D. student at Fielding Graduate University studying the significance of transitional objects at the beginning and end of life.

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

We fill our homes with objects that we collect throughout our lives, family photos, ornaments and general memorabilia to create a place that we can call home, a positive and safe-feeling space to live in. ‘ Place identity’ is how a 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 person lives and creates memories within a place, they begin to build an attachment which brings a sense of belonging and purpose alongside it. People incorporate their sense of place into the larger concept of self which incorporates with their memories, conceptions, interpretations, ideas and feelings. Winston Churchill once said, <https://assignbuster.com/s-despite-the-child-being-aware-that-these/>

“ we shape our buildings and afterwards our buildings shape us’ which further shows how the spaces we build ourselves eventually will help to build us as people, as our attachments deepen as do the buildings characteristics and personality. When you enter someone else’s house, 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 laden with family photos and a lit log fire may suggest a warmer, more family-orientated atmosphere. This ideology can be extended to the exterior of the home too.

Many adults also use ‘ comfort objects’, which they use as a security 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 of comfort objects often is used as emotional support during transitions, the object giving the same comfort as their home, family or culture when in an unfamiliar area or following a significant loss.

In Western countries the attachment to comfort objects reaches as high as 60%³. In the study by Michael Hong, it was found that around 50% of American children and only around 20% of Korean children developed an attachment to a blanket or an 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 quantities and are unable to throw them away. Statistics show that 15-30% of individuals diagnosed with Obsessive Compulsive Disorder (OCD) also exhibit hoarding tendencies, the obsessive need to collect and keep material objects may serve as a coping mechanism for grief, loss or posttraumatic stress⁵.

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Collecting these items is their constant attempt to fill this gap in their lives and avoid dealing with the pain.

Dr. Jamie Feusner, from UCLA's School of Medicine claimed that most hoarders do not have a partner, as their behaviour has either driven away those around them or has prevented them from forming meaningful relationships. Photographer Jim Golden captures graphic collections of themed objects works as both an abstract collage and a beautiful showcase of the intricate design properties of the entities. By placing hundreds of like objects next to each other, it allows the eye to travel across the span of the images and forces the viewer to consider minute differences. They are invited to enjoy an inanimate object for its stark simplicity and design. Although the works come across as relatively sterile and clean cut, each image has an emotional core- the 'camping collection' was inspired by a flashlight Golden owned as a child that he rediscovered in a thrift store that inspired him to create a composition around it. Golden's work strives to capture the pure essence of his subjects instead of glorifying them by imposing a false sense of beauty upon them. " It's a very accessible for the viewer and allows for the combination of all types of different objects in one image.

" Golden started his career in the fast paced New York advertising world, working as a high end re-toucher and visual effects specialist which still comes into play in his work, he spends hours retouching the images with great precision. In 2000 he moved to Portland which is where he shot his first collection. Once he discovered one of his friends had a collection of even hundred scissors he strived to survey them in a new and innovative way. After a week of trying different styles it dawned on him to use the <https://assignbuster.com/s-despite-the-child-being-aware-that-these/>

classic top-down apparel format to translate the idea. The 'scissor collection', alike his work that followed in suit has a minimal style, contradicting to the mass mess that is often the product of hoarding tendencies.

This minimalist style spans further than the composition, the even white lighting of the image minimalizes shadows and any unrelated distractions. The initial focal point of this image is the large dark scissors placed just above the centre of the image, your eyes then wander across the image noticing the subtle changes in colour, shape and size. The collection is so vast and intricate every time you look at the image you notice a new detail you did not previously see. Moreover, Golden's use of a simple white background works well for this image as its stark simplicity means no detail is lost and eliminates distractions as the collection is very eclectic. For me, the scissors give off an industrial air, each pair has been used and owned by different people with different stories, giving each a personality of their own and 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, use it, enjoy it. The "Collection" series is me basically collecting images of other people's collections. The consistent pattern of the scissors gives the image a rhythmic quality, the spaces between the rows working like waves moving across the image, this ordered chaos is the result of Golden's obsessive pursuit of perfectionism. It also hints at a broader conversation concerning hoarding and waste, encouraging the viewers of the image to admire the beauty the people with these disorders associate with these mundane objects, seeing them together allows them to have a glimpse into the mind of others, seeing these collections beauty and

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characteristics that are otherwise overlooked. This persistent need to collect objects is relevant in the current media-driven capitalist, western society, where materialism has become a primary aspect to everyday life.

These material goods allow us to manipulate how we desire to be perceived by others and give us a sense of control about our outer being. We can tailor our clothes and exterior façade to alter others' impressions of us, a way of defining and maintaining one's self-concept. This overbearing power that the media has enforced applies a constant pressure to our perception of ourselves and belongings, subsequently changing our relationships with them. Materialism stresses the outer world over our inner world, emphasizing one's relationship to others through ownership and possessions. This lack of satisfaction over our belongings drives us to constantly want more and more.

Specifically, in today's society materialism is reflected by the consumer culture. The pop-art movement that arose in the late 1950's directly addressed this culture, simultaneously glorifying and criticizing it. This post-war era was marked by the inevitable period of prosperity and rise of neoliberal capitalism, a society that promoted a lifestyle of leisure and consumption, material objects and consumer goods began to be channelled into the art world.

Pop artists created works exploring our 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 the masses. Warhol had grown tired of the Abstract Expressionist of the 1940's and 1950's and aimed to recreate the same imagery produced by advertising. Growing tired of the alienating Abstract

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Expressionism, he began applying the concept of advertising to his work, using the images of popular consumer products and celebrities made the works easier for the viewer to relate to whilst simultaneously portraying a message.

The process of repetition in 'Campbell's Soup Cans' (1962) highlights the concept of 'mass production', echoing the appearance of a fully stocked supermarket shelf with subtle changes between each print (alike repetition in the Golden's work). Following this work, Warhol almost completely transitioned to silkscreen printing and stopped personally making his artwork. Rather, his assistants produced and printed silkscreen prints at his New York studio, The Factory. Moreover, as his work became mass-produced it ironically mimicked the mass-produced products he depicted in his work, the art becoming a consumer product itself, this way of working is the opposite of how art was previously viewed, as one of a kind 'master-pieces'. Warhol's work not only changed people's relationships with the products depicted (as it allowed them to value and appreciate the design) which would otherwise be overlooked, it also changed people's relationship with the art itself.

Warhol depicted soup cans as he, himself had an affinity with them. They were his favourite food and therefore shows that his work has a special connection to him "I used to drink it. I used to have the same lunch 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 criticism of social circumstances, have resulted in the ambivalent assessment of their attitude towards consumer culture. Whether critical or celebratory, Pop Art certainly illuminated the materialism that dominates the capitalist society. Playful

attitude Consumer goods and advertising imagery were saturating the everyday lives of Americans, The 32 prints echo well-stocked supermarket shelves the combination of the semi-mechanized process, the non-painterly style, and the commercial subject initially caused offense, as the work's blatantly mundane commercialism represented a direct affront to the technique and philosophy of abstract

expressionism. memoir Schemas <https://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 ourselves behind, 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 Press International, 21 February 2012 3 Fortuna, Keren; Baor, Liora; Israel, Salomon; Abadi, Adi; Knafo, Ariel (2014-05-22).

<http://journals.sagepub.com/doi/abs/10.1177/1077800409354066?journalCode=qixa>

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" Attachment to inanimate objects and early childcare: A twin study" 4 Hong, K. Michael; Townes, Brenda D. (1976-12-01).

" Infants' Attachment to Inanimate Objects: A Cross-Cultural Study". Journal of the American Academy of Child & Adolescent Psychiatry. 5 <https://www.psychologytoday.com/blog/talking-about-trauma/201306/hoarding-reaction-trauma>