

## Visual Studies: Third Proposition

### PATTERN

The Third Proposition explores how something as seemingly passive and unobtrusive as a pattern, has the capacity to evoke an emotional response in a viewer. This section briefly sets out the notion that separation between internal needs and external objects is never complete, and that our perception of objects is still combined with strong emotional or instinctual connections. The use of psychological counterparts therefore, is a part of how we understand the world and our position within it. Bestowing shapes and colours with emotion and seeing relationships between inanimate objects, simply employs the language most familiar to us, a language developed long before our ability to speak and consciously rationalize the world.

In art, it could be argued that this mechanism is most apparent in our attempt to read abstract imagery as we seek to find other means of interpretation in the absence of a more overt or dictated relationships – unavoidable in representational art.

Understanding how repetition can be used as a means to focus and emphasize common psychological connections can offers an interesting strategy from which to consider the development of ideas.

In psychoanalysis, the ability or need to forge connections between properties is considered in terms of our earliest encounters with the world, such as separation from the mother's breast and the gradual forming of a separate identity, the forming of 'I'. Initially, an infant's perception of objects in the world is forged so intensely in relation to their needs that they are termed as 'part objects', with comprehension of 'whole objects' not occurring until a child can differentiate between their needs and the objective reality of objects or people as being separate from them. A common example given is an infants perception of their mothers breast, a breast that feeds a hungry child being a 'good breast', no breast given when hungry being a 'bad breast'.

This 'splitting' into good and bad objects is considered healthy according to Klein as it makes it possible to introject and identify with the good and protect it from the bad. As a Child develops and their sense of identity becomes stronger, they can tolerate greater ambiguity and understand for example that both good and bad breast belong to the same Mummy.

Whilst these early behavioural patterns can be changed with experience they are often understood as exerting influence throughout our entire adult life. Separation between internal needs and external objects is never complete; our perception of objects is still combined with strong emotional or instinctual connections. A Psychological approach therefore presents an interesting vantage point from which to interpret the language of pattern and how it can evoke a sense of calm or agitation. Pattern is often overlooked as imparting information or influencing perception but it has the potential to be an extremely powerful tool in aesthetics, perhaps for this very reason.

**Pattern in the Environment:** sets out the characteristics of pattern and its occurrence in the world around us.

**Symbolism:** demonstrates pattern's more conscious mode of communication

**Understanding relationships as being near, far, the cause of, a part of etc:** explores Spearman's principal as a tool to develop relationships between properties