

THINGS



THE ALMODÓVAR CINEMATIC SPACE

Almodóvar is a Spanish director of over 40 films.

Known for his extremely unique cinematic style

His films are marked by a few consistent conceptual and storytelling characteristics

TABOO

FAMILY

NARRATIVE NON-LINEARITY

LOVE

STRONG FEMALE PRESENCE

HUMANISTIC

MELODRAMA

COMEDY

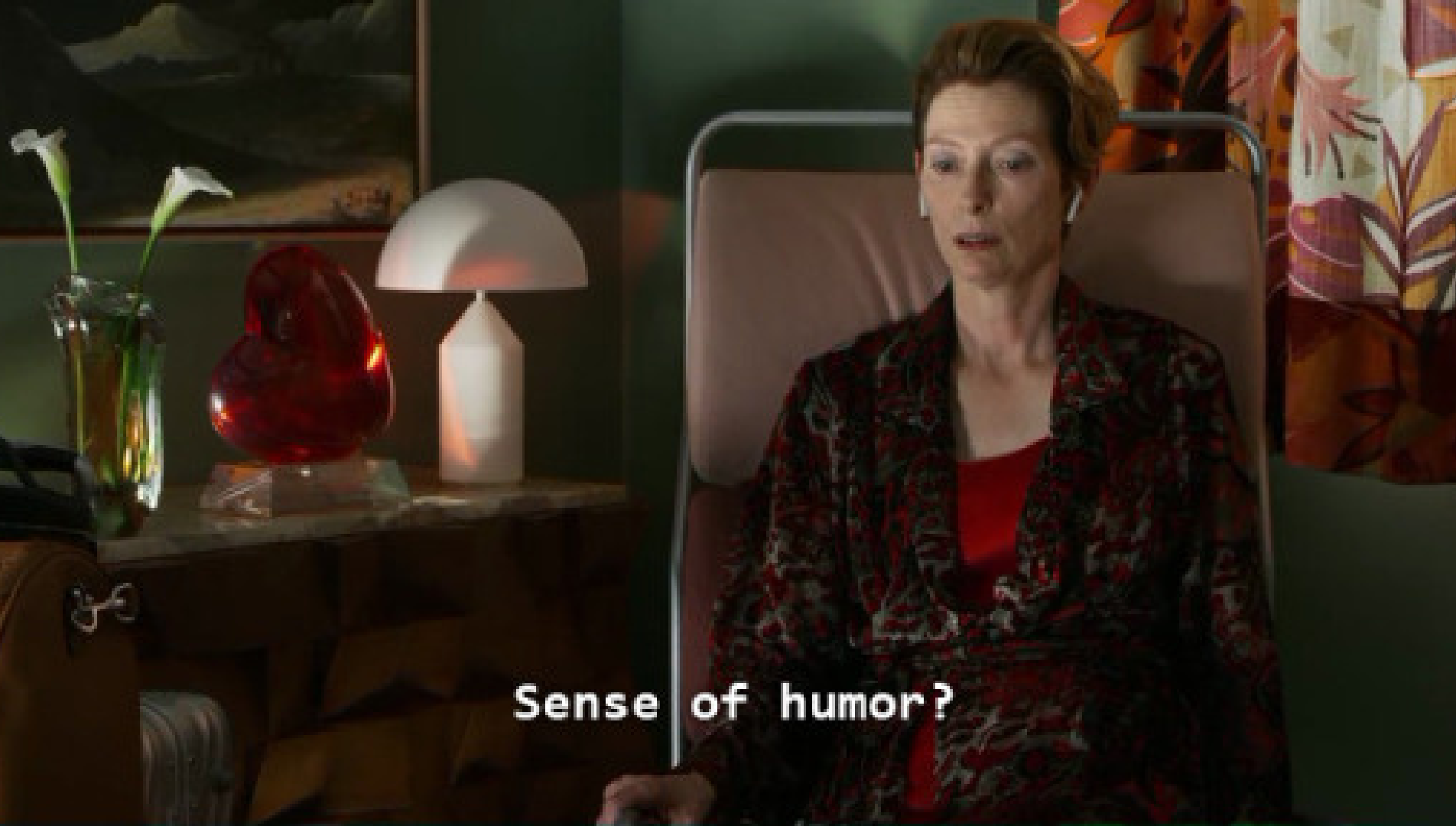
EMOTIONAL

CONCEPTUAL THEMES

A DEPARTURE FROM THE SERIOUS

Almodóvar films seamlessly blend
melodrama with dark humor.

His stories often oscillate between
moments of intense emotional
turmoil and comedic relief



THE ALMODÓVAR AESTHETIC

The visual style of his films is distinctive, revered, and immediately recognizable

Almodóvar has stated many times his love and the influence of 60's pop art and the pop art movement as visual inspiration for his films.

“THE THING ABOUT POP ART IS THAT IT
ALLOWS FOR EVERYTHING TO BE ART...FOR
EXAMPLE IF I WANT TO FOCUS MY STORY ON
SOMETHING LIKE A HOUSEWIFE, IT IS THE POP
ART MOVEMENT THAT ALLOWS ME TO MAKE A
HOUSEWIFE THE CENTER OF THE UNIVERSE.”



VIVID COLOR

POP

PARA-REALISTIC

VIBRANCE

GRAPHIC

GEOMETRIC

KITSCH

BOLD

CAMP

EXAGGERATED

AESTHETIC THEMES

RED IS THE COLOR OF LOVE, AND BLOOD.



WHAT IS A FILM OBJECT?

Film objects have the ability to essentially take two roles—

The first being a “Macguffin” (or an object as character)

The second is when the film object becomes a sign/symbol of a human emotion, goal, or memory

**GREAT OBJECTS CAN TRANSCEND THE
BOUNDARIES OF THE FILMS THEY ARE
IN. SOMETIMES PROPS CAN BECOME
THEIR OWN CHARACTERS, THEY CAN
EVEN SIGNIFY THE WHOLE OF A HUMAN
LIFE. THEY BECOME SYMBOLS, OF
MARRIAGE, LOVE, SCIENCE, OR GOD."**

THE ALMODÓVAR MACGUFFIN

Many key objects in Almodóvar films are just not props, but essential characters in the narrative.

(LIBERATION)







(UNREQUITED LOVE)







THE ALMODÓVAR SYMBOLS

Objects can also be seen as symbols of the complexities of the character's lives, family, love, and the forgotten past.





HOW THE OBJECTS WE KEEP SHAPE WHO WE ARE

A STORY ABOUT THINGS

“Things” utilizes an ontological approach to exploring the relationship between people and objects.

The story is told through first-hand accounts/ interviews, as well as books, novels, and academic sources.

Some photography of the original objects or artifacts is used in applications

THINGS OF

FILM
THE SELF
LOVE
BEAUTY

MUJERES
MOTHERS
HOME

IMBUED WITH THE STORIES OF WHERE
THEY CAME FROM, OR HOW WE CHOSE
THEM, OUR OBJECTS RADIATE
MEANING. THEY TRIGGER US TO
REMEMBER, THINK, AND FEEL.”


HEARTFELT
INTELLECTUAL
IRONIC
HUMANISTIC

CONCEPTUAL

CAMP
ANTI-DESIGN
CONTROLLED CHAOS
GRAPHIC

VISUAL



A close-up photograph of a person's hand holding a bright red card. The hand has red-painted fingernails and is wearing a gold-colored ring on the ring finger. The card is being held over an open spiral-bound notebook. The notebook's pages are white, and the metal spiral binding is visible on the left. The background is a plain, light-colored surface.

Have you talked to an object recently?

...it say?

Have you talked to an object recently?

In the intricate dance of life, objects assume the roles of props, each narrating a story, offering glimpses into the complex interplay of actions and emotions. These artifacts become more than mere possessions; they embody the flow of time, serving as the building blocks of personal histories. The significance lies not solely in the objects themselves but in how they are touched, handled, and woven into the fabric of everyday existence. Rather than preserved in museum cases, these objects, like a worn bottle opener, have interacted with the motions and emotions of familial history, leaving their imprints on both the physical world and the tapestry of memory.



Within the sphere of family life, a myriad of objects bears witness to the ebb and flow of generations. A simple bowl, used for mixing cake batter, becomes a vessel of recollection, summoning forth the rituals of returning home from school to the aroma of freshly baked treats. A card table, covered in green oilcloth, transforms into a repository of memories, witnessing the evolution of familial activities over five decades. The oil and sweat of five generations linger on its surface, creating a shared heritage. These objects, far from being static relics, actively participate in the dynamics of familial relationships, symbolizing the passage of time and the continuity of shared experiences.

As the intricate and inevitable narrative unfolds through these objects, one recognizes the threads connecting disparate artifacts, experiences, and stories. A worn bottle opener links generations, offering a tangible link to a mother's kitchen and the sustenance it provided. These seemingly mundane items transcend their materiality, becoming touchstones of love and regret. In the absence of a tangible kitchen, the bottle opener stands as a silent testament to a mother's love and



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the cherished moments shared over meals. Objects serve as conduits of memory, allowing the past to reverberate into the present and shape the future.

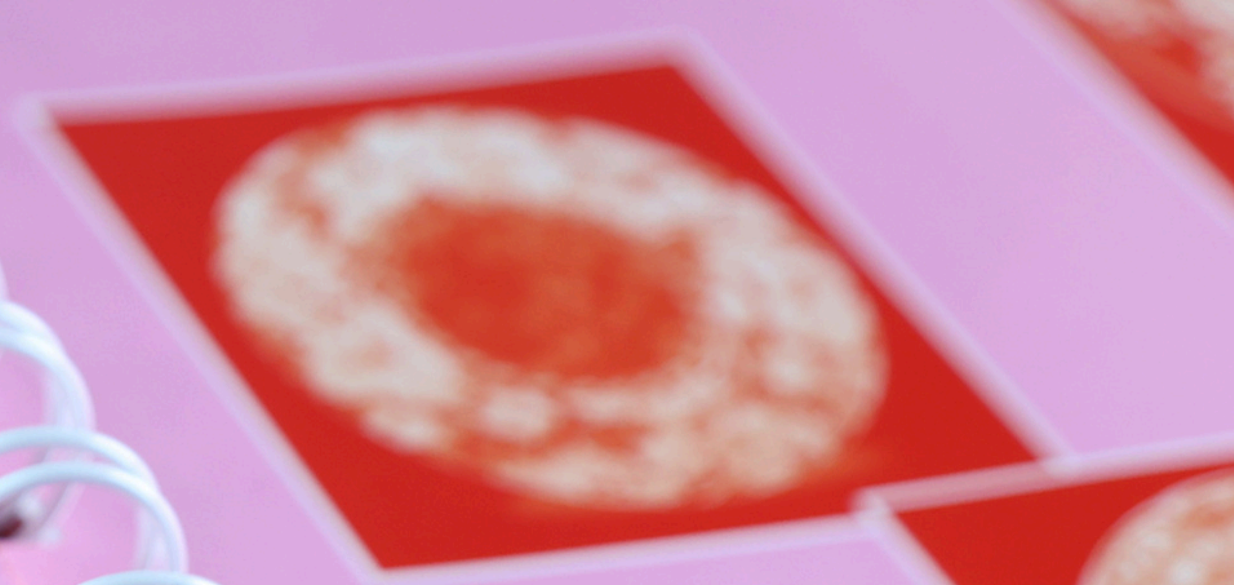
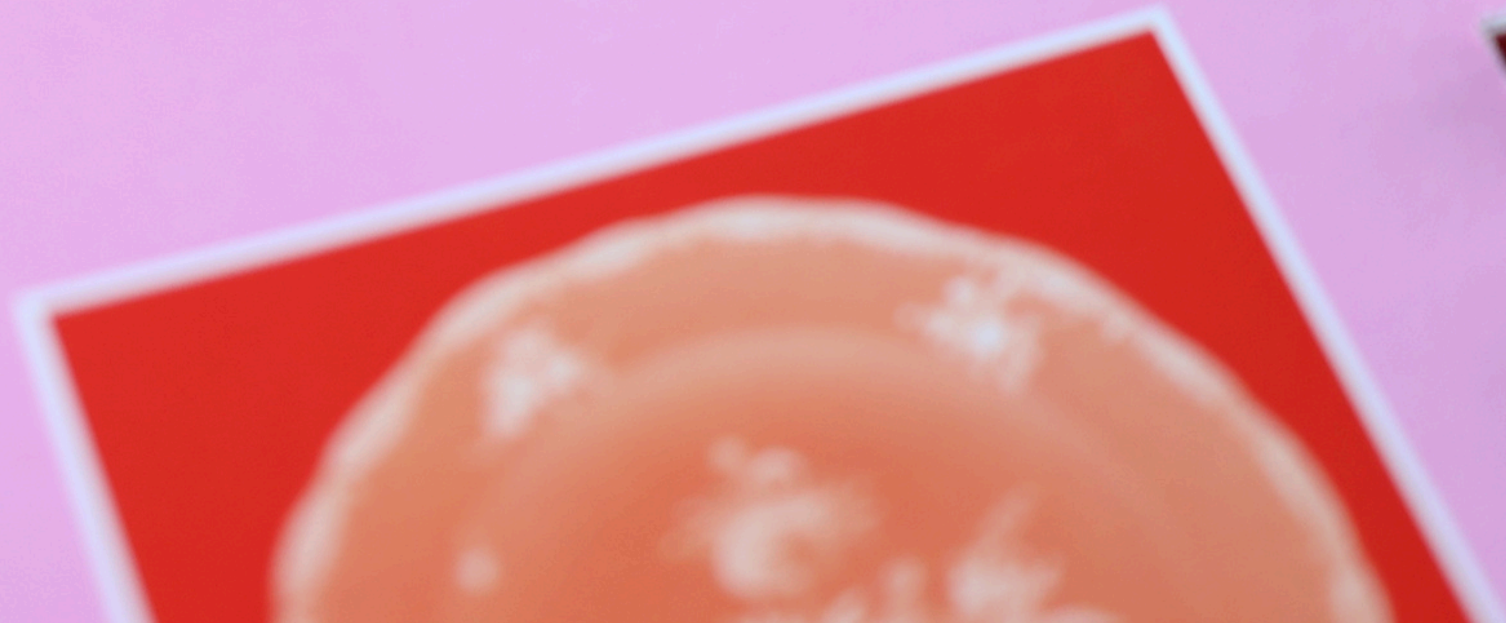
Moving beyond the personal realm, childhood emerges as a crucial juncture where the relationship between self and objects takes root. For infants, the simple act of interacting with a mobile above the crib marks an early realization of agency—a fundamental understanding that "I can make that thing dance if I want to." This burgeoning selfhood evolves as infants engage with objects, learning to connect intentions with actions. Objects, such as a ball, become conduits for the expression of intentions, shaping the infant's awareness of self and agency. These early interactions lay the foundation for a nuanced understanding of the self, revealing the intricate dance between the individual and the objects that populate their world.

In the realm of childhood, toys become powerful tools of self-definition. A doll, with its capacity for nurturant behavior, fosters a sense of care and responsibility. Conversely, a toy gun introduces a different set of expressions, shaping a child's perception of themselves as one who can exert control through force. The messages received during

play, though rooted in pretense, can linger and contribute to the formation of the adult self. Beyond the realm of toys, everyday utilitarian objects also play a significant role in shaping self-perception. A home, described with warmth and emotional attachment by children, evolves into a complex symbol of security, freedom, and identity. The emotional tone associated with these objects becomes intertwined with the individual's sense of self, laying bare the profound impact of the inanimate on the narrative of one's life.

In navigating the complexities of human existence, the interplay between self and objects becomes a silent yet potent force. Objects become repositories of memories, markers of familial history, and tools of self-definition. The



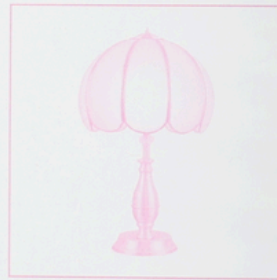




TIME



MEMORY



TIME



MEMORY



MEMORY



TIME

"ALL ANIMALS CAN REMEMBER,
BUT ONLY HUMANS CAN REMINISCE."

Hannah Arendt



MEMORY



TIME

Within the intricate tapestry of existence, objects transcend their mundane materiality, emerging as conduits of profound significance, intricately weaving threads of home, memory, identity, family, love, and self. In the familial saga, objects serve as timeless relics, bearing the weight of shared history and the imprints of generations past. From the weathered family album to cherished heirlooms, each piece whispers stories of resilience, joy, and the inexorable passage of time. The home, a microcosm of life's theater, derives its identity from tangible

elements within its walls. Every piece of furniture, every framed photograph, carries the essence of those who have lived, laughed, and loved within those intimate spaces. These objects become architects of identity, reflecting our essence, aspirations, and the intricate dance between the tangible and intangible that defines us. Love, elusive and profound, finds tangible expression in objects—tokens of affection that transcend the limitations of language.

Whether heirlooms passed down through generations or the seemingly mundane artifacts of daily life, possessions forge connections, building bridges between individuals and their shared experiences. The silent eloquence of a well-worn book or the enduring charm of an antique piece narrates stories that resonate

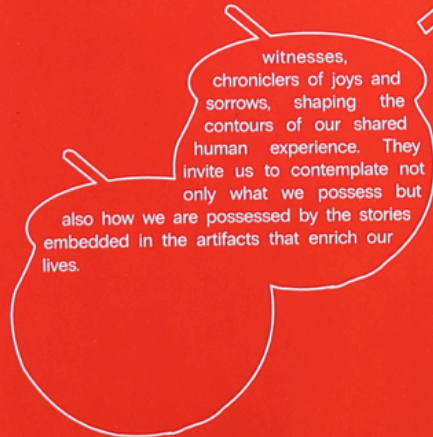
through time. Memory, often fleeting, discovers a tangible anchor in objects. They become vessels holding the whispers of the past, transforming recollections into a palpable presence. The childhood toy, the handwritten letter,

suspended in their tangible permanence, offer a bridge to our personal history, creating a continuum that links the past, present, and future. Object ontology breathes life into possessions, as they cease to be passive artifacts and actively shape our reality. Influencing the navigation of relationships, the construction of homes, and the narrative of our lives,



or the faded ticket stub—all encapsulate moments

these objects become integral components of our selfhood. Through the selection and preservation of artifacts, our sense of self intertwines with the material world, creating a symbiotic relationship. In the quiet embrace of objects, the symphony of our existence unfolds—a melody composed of intertwined narratives, emotional echoes, and the enduring resonance of the things we hold dear. Through life's journey, these objects stand as silent



witnesses, chroniclers of joys and sorrows, shaping the contours of our shared human experience. They invite us to contemplate not only what we possess but also how we are possessed by the stories embedded in the artifacts that enrich our lives.



La rosa atrau amb la seva pellosa, inaccessible, i tot això gràcies a un bonic capoll i espines. D'una banda, és difícil entendre com un encant pot ser tan cruel al mateix temps. Però, d'altra banda, si no fos per les espines, seria difícil per a protegir la seva brillant, suau brota, que ràpidament va a prendre l'atenció dels altres. La rosa és com un encantador, una orgullosa de la pellosa, que es anomena la reina de les flors. Els seus brots de petalls de velut, en el qual les gotes de rosada que hi ha disperses com les perles, recorden la reina en el seu millor vestit. Aquesta flor simbolitza l'amor, sobretot quan es tracta de la rosa vermella. És en aquest tipus que els homes que volen agafar als seus escluts una parada a la seva ellon mostrant signes d'atenció.

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Date 12.2011 03F3

since the
first time
I saw you,
I have belonged
to you
completely



1. I have a question about the first part of the text.

Om sweetheart!

to look amazing

Te quiero

you inspire me

pls come home
y mas IG

I need to see u

C u at Xmas IG?

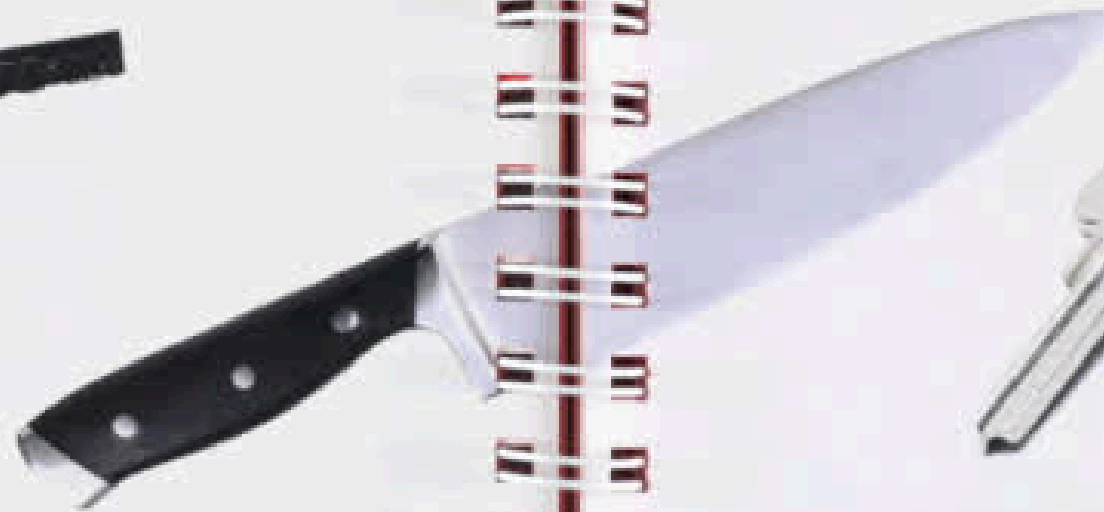
Gnight bby :)

I will love u 4ever

u 4ever
You look so gud

Can't w8







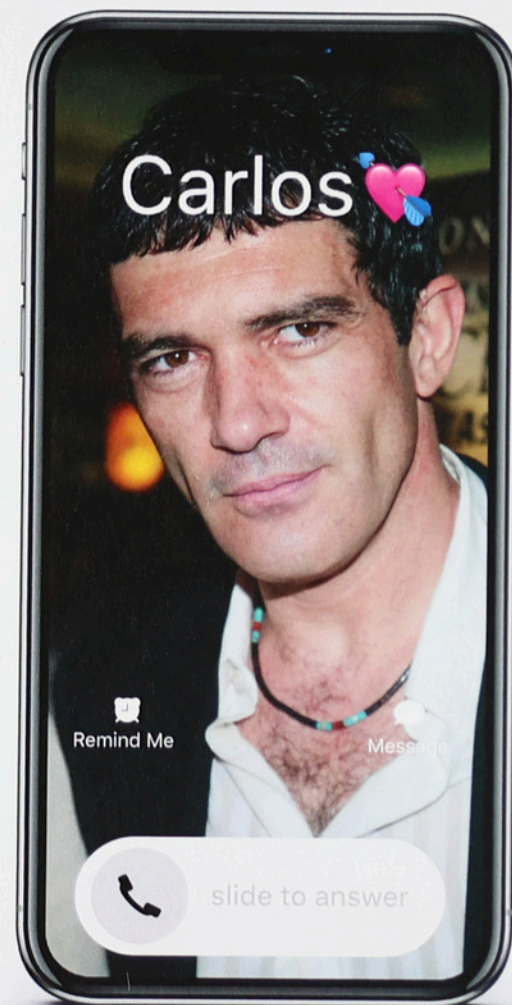
I got this T-shirt in 1995. It's the perfect shirt. When I look at the shirt, I see a whole lifetime, a million life-times. I see beauty and sadness, fashion and hope, and Dennis. I bought it at a store on Melrose, in L.A., when I was trying to make it as a model and working next door as a hostess. I had two lives then: I was following Phish around, selling ganja goo balls in the parking lot, and also running wild in New York's fashion scene. The shirt translated to both worlds. I used to wear it with maroon pants from the Salvation Army and Nikes. My life was a mess then but when I was in that outfit, in that shirt, I felt like I was keeping it all together. That summer I was living in L.A. with my best friends, Oona and Dennis. Dennis loved the shirt and wore it all the time. That was a long time ago. It's been 11 years since Dennis committed suicide. I wore the shirt to shreds, until one arm fell off, but I saved it. One morning a few years after his death, I knew I was finally ready to say goodbye to him. I woke up early and decided that I was going to throw the shirt in the East River. But when I got to the river, I couldn't do it. I couldn't say goodbye to it. I loved that shirt. Even if I found the same shirt online, even if it fit like a glove, it wouldn't be the same because I want Dennis back.





As the cluster of objects one values solidifies, so do the meanings one derives from experiences with them. Different selves emerge around goals embedded in cherished belongings through habitual interactions. The possessions one selects to endow with special meaning out of the total environment of artifacts are both models of the self as well as templates for further development. They serve to give a tangible expression and thus a continued existence through signs to one's relationships, experiences, and values.

"They make me feel like I'm part of the world. Because when I look at them, I keep my eyes on them and I think what they mean. Like I have a bank from the First National, and when I look at it I think what it means. It means money for our cities and for our country, it means tax for the government. My stuffed bunny reminds me of wild life, all the rabbits and dogs and cats. That toy animal over there (points to plastic lion) reminds me of circuses and the way they train animals so they don't get hurt. All my special things make me feel like I'm part of the world."



He urges to consider the small moments of material life in film. Kracauer was also one of the first to see cinema as a mirror of social conditions and desires.



In Montage 1938, Eisenstein points out that montage is an essential component of film-making. To explain his ideas, he provides us with significant examples of how the object, a clock, is used in different situations both in literature and cinema. Specifically, he references the following passage from the Tolstoy's Anna Karenina "Let us recall Vronsky after Anna Karenina has told him that she is pregnant. At the start of Anna Karenina we find just such an instance: "When Vronsky looked at the clock on the Karenina's balcony, he was so disturbed and preoccupied with his thoughts that he saw the hands on the clock-face but could not tell what the time was." The image of time, which the clock was creating, did not arise in his mind. All he could see was the geometric depiction represented by the face and hands of the clock.

These things of design virtually make the world our home.

Talking of clocks and time, I cannot help recalling an example from my own work. In the Winter Palace, when we were filming October (1927), we came across a curious antique clock. The large central clock-face was surrounded by a circle made up of smaller dials, each one of which was marked by the name

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smaller dials, on which that hour was displayed in the different times that applied to London, Paris, New York, etc. Thus, that hour, unique in the history and fate of all nations, stood out through all the multiplicity of separate time-zones as though uniting and merging all the peoples of the world in the perception of that moment, the moment of victory of the working class." This idea was also picked up by the circular movement of the ring of smaller dials, a movement which, increasing in speed, added a further graphic dimension to the fusion of all the different indications of time into an awareness of that single historic hour... Eisenstein was aware of the presence of objects in film sets and their importance in influencing an audience's perception according to the filmmaker's purposes. He comments that "an advantage of studying the design of film sets is that it can be presented graphically, that is why I always begin with it"



Roland Barthes considers the role objects play in a narrative (literature, cinema, comics, myth, fairytale, etc.). He specifically emphasizes the indexical and metaphorical role that objects can play. The French photographer, filmmaker and critic, Alan Fleischer, also analyzes films from the point of view of objects. He uses the relevant expressions *dramaturgie des objets* and *imaginaire des objets*. He considers that, in the context of film, objects are auxiliaries that make the narrative and symbolism work. Their role and their manipulation define the identity and draw the actions of the users, the manipulators. For Fleischer, an object is a being, an object of





09/02



HAVE YOU TALKED TO AN OBJECT?

THINGS

AVAILABLE ONLINE AND IN STORES

09/02



WHAT DOES IT SAY?

THINGS

AVAILABLE ONLINE AND IN STORES



THINGS

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HAVE YOU TALKED TO AN OBJECT?

THINGS

AVAILABLE ONLINE AND IN STORES

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WHAT STORIES DO THEY TELL?

THINGS

AVAILABLE ONLINE AND IN STORES

THINGS

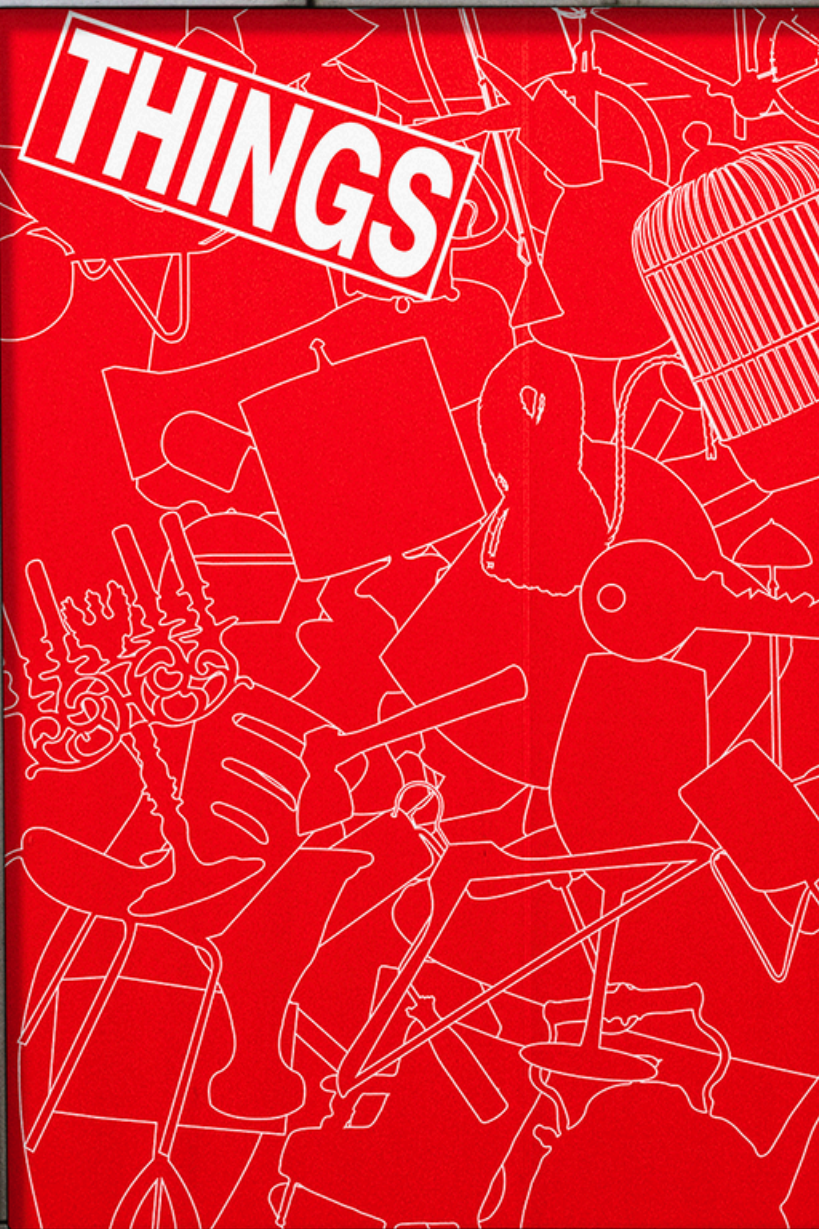


This is not a lighter

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HAVE YOU TALKED TO AN OBJECT?

THINGS

AVAILABLE ONLINE AND IN STORES

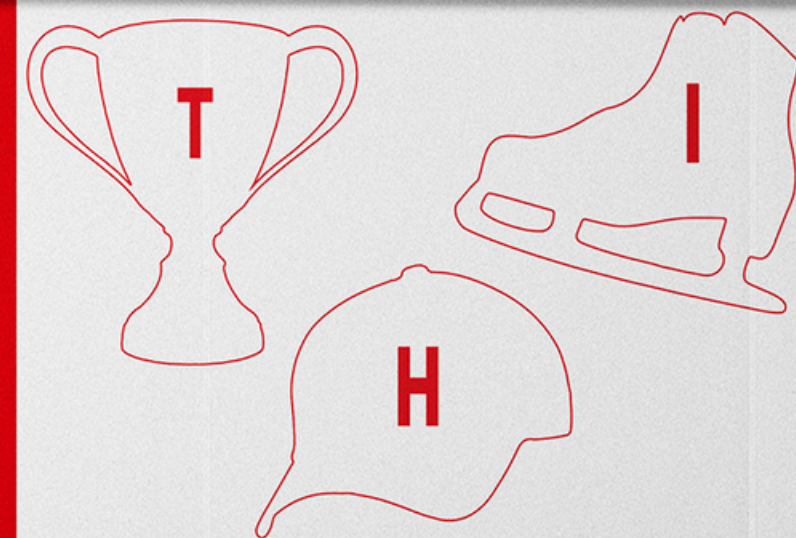
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WHO DOES IT REMIND YOU OF?

THINGS

AVAILABLE ONLINE AND IN STORES



HOW THE OBJECTS WE KEEP SHAPE WHO WE ARE



AVAILABLE ONLINE AND IN STORES



♥ THANK YOU! ♥