The Art of Hoarding: Hoarding Behavior as it Relates to Art Engagement

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The Art of Hoarding: Hoarding Behavior as it Relates to Art Engagement

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Abstract

There has been a long history of artists as collectors, amassing objects as both part of their creative process and for personal enjoyment. However, it remains to be seen if some of the more extreme collecting tendencies of artists may be instead classified as hoarding. Although, there has been some examination of the relationship between artists and creativity to hoarding, there is a dearth of empirical investigation into the relationship between art engagement and hoarding behavior. Further, artists’ and hoarding behavior are mutually associated with some personality traits and cognitive functions. Given such parallels and the overall lack of research regarding studio artists and hoarding, the present study aimed to assess if art engagement is related to hoarding behavior. 125 participants who varied in age, gender, race/ethnicity, year in school, major, art engagement, and hoarding behavior were recruited. After being screened to determine if they qualified, participants were surveyed about their demographic information, frequency of active engagement with the arts, and hoarding behavior. To assess if art engagement was related to hoarding behavior, we conducted a regression analysis. We hypothesized that results would indicate that art engagement was positively correlated with hoarding behavior. Our results revealed evidence consistent with our hypothesis, suggesting that those who score higher in art engagement are somewhat more likely to exhibit hoarding behavior. The current study contributes to knowledge of hoarding behavior and may inform future treatment approaches, especially those related to artists specifically. Taken together, our findings provide preliminary evidence to warrant future examination into the possibility of studio artists being more inclined to exhibit hoarding behavior. Additional research is required to better understand the nature of the relationship between art engagement and hoarding behavior.

Keywords: art engagement, creativity, artists, hoarding behavior, hoarding disorder
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Over time, I have noticed a penchant for studio artists to collect and accumulate various objects, often leading to cluttered and/or disorganized living spaces. This tendency is especially apparent in the context of artmaking, wherein artists, particularly those working with mixed-media or found objects, actively gather materials for future artworks, a practice which can lead to a stockpile of items potentially hindering the artistic process.

Historical trends reveal a long history of artists as collectors (Speaks, 2016). Assemblage artists, in particular, have been known for their more eccentric collecting behaviors, saving items regardless of their conventional value and practicing unusual modes of categorization and classification (Speaks, 2016).

These patterns led me to wonder whether the more extreme collecting tendencies of artists might align with the diagnostic criteria of hoarding disorder. Studies have revealed both artists and hoarders to be mutually associated with certain traits and cognitive functions (Carson, 2019; Dozier & Ayers, 2017; Feist, 1998; Hezel & Hooley, 2013; Hombali et al., 2019; McMillan et al., 2013; Paek et al., 2016; Schultz, 2022; Timpano et al., 2011; Yoshino et al., 2021). Such findings align with observations regarding artists’ extreme collecting, and potentially hoarding, tendencies (Speaks, 2016).

As such, I sought to explore whether studio artists are more inclined to exhibit hoarding behavior. Specifically, our study examined the relationship between art engagement and hoarding behavior. My hope is that this research will inspire further investigation into artists’ potential hoarding behaviors, as well as contribute to knowledge of hoarding disorder and artists’ mental health.
Literature Review

Artists and Collecting

Artists throughout history have been known to keep personal collections (Speaks, 2016). The 2015 exhibition *Magnificent Obsessions: The Artist as Collector* by the Barbican Centre showcased the private collections of fine artists, ranging from Damien Hirst’s skulls and tropical birds to Peter Blake’s Victorian taxidermy, enamel elephants, toy trains, and masks (Speaks, 2016). The hobby of collecting has been systemically connected to professional aesthetic practices, influencing both the form and content of artistic endeavors (Speaks, 2016). In addition to the role of collecting in the creative process, collections have become art themselves in the form of assemblage art: art created by assembling scavenged materials and found objects (Tate, 2017). Renowned sculptor Louise Nevelson asserted ‘artists are born collectors’ (Johnson, 1982, as cited in Speaks, 2016). However, there has been little empirical examination into artists’ collecting tendencies or their potential hoarding behaviors. Given this dearth of research, we examine the explicit relationship between various forms of art engagement and hoarding behavior.

Artists

From creative genius to neurotic bohemian, artists have been interpreted in many ways across time (Frederickson, 1987). The question of a universal artistic personality containing the defining core qualities of an artist has been the subject of longstanding scientific debate (Schultz, 2022). While some researchers have explored its nuance, others have dismissed the concept as a myth (Csikszentmihalyi, 2014; Rusu, 2016; Schultz, 2022). Despite conflicting theoretical perspectives, there is evidence to suggest the existence of some distinguishing features in regard to artists’ personality, temperament, and cognition (Rusu, 2016; Schultz, 2022; Feist, 1998).
Certain personality traits have been associated with creative behavior (Schultz, 2022). Schultz (2022) reported evidence suggesting openness to experience is a significant predictor of creativity and the most common trait amongst artists. Additionally, they reported that low conscientiousness is also positively associated with artists. Further, Feist (1998) meta-analytically examined the relationship between personality and creative achievement by comparing personality traits across 3 sets of samples: scientists versus nonscientists, more creative versus less creative scientists, and artists versus nonartists. Their results revealed that, in general, creative people were highly open to experience and less conscientious as well as more self-accepting, hostile, and impulsive. Additionally, artists were distinguishably more emotionally instable, cold, and rejecting of group norms than creatives in science (Feist, 1998).

The relationship between creativity and mental illness has been debated in modern creativity research (Carson, 2019). The majority of evidence suggests that the highest levels of creative achievement are associated with an increased risk for certain mental disorders (i.e. mood disorders, schizophrenia-spectrum disorders, alcoholism, and attention-deficit disorder), though at milder or subclinical levels of disorder (Carson, 2019). For instance, while full-blown attention-deficit disorder symptoms tend to disrupt everyday creativity, self-reported or observed symptoms of inattention and hyperactivity tend to be related with increased measures of creativity (Carson, 2019; Paek et al., 2016).

Studies suggest that while not all, or even most, highly creative people suffer from mental illness, they are at a somewhat elevated risk for disorder than the general population (Carson, 2019). Despite artists’ increased risk of mental health issues, discussion of hoarding behavior has been largely neglected in the literature examining artist’ mental health. As such, it is imperative that future research explore the mental health of artists as it relates to hoarding behavior.
Hoarding

The Diagnostic and Statistical Manual of Mental Disorders (DSM-5) serves as the standard classification for mental disorders, widely employed by mental health professionals in the United States (American Psychiatric Association, n.d.). It characterizes hoarding disorder as the persistent difficulty discarding or parting with possessions, irrespective of their actual value, driven by the perceived need to retain items or the distress associated with discarding them (American Psychiatric Association, 2013). The manual further specifies that the accumulation of possessions must reach a point where it significantly disrupts the intended use of active living areas, leading to substantial distress and/or functional impairment in various aspects such as social and occupational domains (American Psychiatric Association, 2013). It’s essential to note that the hoarding behavior must not be attributed to another medical condition and should not be better explained by the symptoms of another disorder (American Psychiatric Association, 2013).

Additionally, the DSM-5 outlines associated features of hoarding disorder, including indecisiveness, perfectionism, avoidance, procrastination, difficulty planning and organizing tasks, and distractibility (American Psychiatric Association, 2013).

Studies suggest certain personality traits may be associated with hoarding behaviors (Dozier & Ayers, 2017). For example, Hezel and Hooley (2013) examined the relationship between hoarding symptoms and personality-related factors. Their results suggested that hoarding tendencies were negatively associated with conscientiousness and positively associated with neuroticism and impulsivity. Also, Yoshino and colleagues (2021) reported similar results in a sample of Japanese adults during the COVID-19 pandemic. Specifically, their results suggested that hoarding behavior was positively associated with traits of extraversion, neuroticism, openness, and dispositional greed. Finally, perfectionism and indecisiveness have
also been positively associated with hoarding disorder, specifically increased self-reported perfectionism, indecision, and procrastination were significantly associated with hoarding disorder diagnosis (Timpano et al., 2011; Dozier & Ayers, 2017).

The cognitive-behavioral model of hoarding claims that information processing deficits may be a cause of hoarding behavior (Frost & Hartl, 1995), which has been substantially supported in the literature (e.g., Dozier & Ayers, 2017; Hombali et al., 2019; McMillan et al., 2013). Specifically, there is evidence to suggest that decision making skill, executive functioning, and sustained attention are negatively associated with hoarding disorder.

Despite growing exploration into the nature of hoarding, the parameters of the disorder remain subject to criticism. Specifically, the issue of distinguishing normative collecting from pathological hoarding (Nordsletten & Mataix-Cols, 2011). The DSM-5 distinguishes normative collecting as the organized and systematic acquisition of items holding personal or cultural significance, and it specifies that normative collecting should not lead to significant distress, impairment, or interference with daily functioning (American Psychiatric Association, 2013). Despite this distinction, studies revealed a potential for some extreme collectors to exhibit overlapping diagnostic criteria with hoarders, bordering on, and possibly achieving, a hoarding disorder diagnosis (American Psychiatric Association, 2013; Nordsletten & Mataix-Cols, 2011).

**Artists and Hoarding**

Some collecting behaviors in artists resemble diagnostic standards of hoarding behavior. For example, Speaks (2016) described how artists, through unconventional classification and categorization methods (e.g., stowing items in shoeboxes and kitchen cupboards), deviate from normative collecting procedures. Additionally, artists show an indifference to the “usefulness” and economic value of items by saving things like pipes, abandoned toys, and scavenged junk
from streets (Speaks, 2016). This attitude is evident in the collections of pop artist Andy Warhol, whose townhouse contained one hundred cookie jars beside Picasso sketches at the time of his death (Herring, 2014).

There are some key features related to both hoarding and artists. First, regarding personality, both artists and individuals with hoarding tendencies showed higher levels of openness and impulsivity, as well as lower conscientiousness; these findings were consistent across both comparative and associative studies (Feist, 1998; Schultz, 2022; Yoshino et al., 2021; Hezel & Hooley 2013).

Other parallels relate largely to executive functioning. As previously mentioned, the highest levels of creative achievement are associated with an increased risk of attention-deficit disorder (Carson, 2019). Though increased measures of creativity tended to be associated with subclinical levels of inattention and hyperactivity (Carson, 2019; Paek et al., 2016). Similarly, hoarding behavior has been associated with executive functioning related issues including difficulties in sustained attention, decision making, organization, categorization, and procrastination (Dozier & Ayers, 2017; Hombali et al., 2019; McMillan et al., 2013; Timpano et al., 2011).

There has been limited empirical investigation into the relationship between creativity to hoarding behavior. While a study by Hezel & Hooley (2014) found no significant relationship between hoarding behavior and any measure of creativity, empirical investigation into the relationship between art engagement and hoarding behavior has yet to be explored. As such, the present study aims to assess if art engagement is related to hoarding behavior.
Methods

Procedure

IRB approval was obtained from Pace University. Participants completed an online survey through Qualtrics. We first obtained consent before screening participants to determine if they were qualified for the study (18 or older and currently attending college in New York state). If participants qualified, they were directed to the full survey. First, participants were asked to report their demographic characteristics, followed by questions regarding their art engagement and hoarding behaviors.

Participants

A total of 125 participants consented to take part in the study. However, after screening to ensure all participants met the study criteria, a total of 40 participants were excluded from the analytic sample due to incomplete data \((n = 16)\) or failing to meet inclusion criteria listed on the recruitment and screening materials (18 or older and currently attending college in New York State) \((n = 18)\). The final analytic sample included 85 participants.

The age of the sample ranged from 18 to 34 years, with an average age of 21.16 (SD = 2.85). Within the sample, 50 (58.8%) participants identified as white, 13 (15.3%) participants identified as Hispanic, 7 (8.2%) participants identified as Asian/Pacific Islander, 6 (7.1%) participants identified as Black or African American participants, and 9 (10.6%) participants identified as other/multiple identity (i.e. South Asian, Afro-Brazilian, Hispanic/White, Black/Hispanic, Asian/White, Latina/White). The sample consisted of 60 (70.6%) women participants, 15 (17.6%) men participants, and 10 (11.8%) participants who identified as non-binary or third gender.
Within the sample there were 38 (45.8%) senior participants, 22 (26.5%) sophomore participants, 17 (20.5%) junior participants, and 6 (7.2%) freshman participants. The sample consisted of 44 (54.3%) psychology major participants, 6 (7.4%) art major participants, 2 (2.5%) biochemistry major participants, 2 (2.5%) communications major participants, 2 (2.5%) film and screen studies major participants, 2 (2.5%) computational economics major participants, and 2 (2.5%) psychology and art major participants, as well as 1 (1.2%) participant in each of the following majors: computer science, political science, peace and justice studies, human development, English, finance, childhood education, history, biology, production design for stage and screen, biological sciences and psychology, production design and women’s and gender studies, peace and justice studies and political science, psychology and Japanese, psychology and religious studies, mathematics and psychology, economics and psychology, art history, graphic design, film & TV acting, and ‘graduate student’.

**Measures**

**Demographics**

Participants reported their age, gender, race/ethnicity, year in school and major.

**Art Engagement**

Participants responded to the single-item Frequency of Active Engagement with the Arts Measure (Weziak-Białowolska et al., 2018). We amended this measure to be four items that separately measured each art form. We also modified this measure to include only those questions pertaining to the studio arts. The scale assessed how frequently participants have actively engaged in each of the four studio arts (e.g., “painting, drawing, printmaking, or sculpture”). Instructions asked participants to reflect upon how often they have engaged in arts activities over the course of the past year (e.g., “How often have you engaged in the following
activities in the past 12 months?”). Participants responded to a 6-point response scale where they rated their engagement from 1 (at least once a week) to 6 (never in the past 12 months).

**Hoarding Behavior**

Participants responded to the 5-item Hoarding Rating Scale-Interview (Tolin et al., 2010). For the purposes of the current study, we amended the interview format to be in the form of a survey. The scale assessed features of compulsive hoarding (e.g., “To what extent do you experience emotional distress because of clutter, difficulty discarding or problems with buying or acquiring things”). Participants responded with the extent to which they have experienced the dimensions of hoarding on a 9-point scale from 0 (none) to 8 (extreme). Reverse scoring was applied to select items to ensure higher scores consistently indicated higher levels of the construct. In this sample, the measure demonstrated acceptable internal reliability ($\alpha = .74$).

**Results**

See Table 1 for means, standard deviations, and bivariate correlations. Two types of art engagement showed significant positive correlations with self-reported hoarding behavior. First, those who engaged in more usage of computers to create original artworks or animation had higher self-reported hoarding behavior. Second, those who engaged with more usage of photography, film, or video making as an artistic activity had higher self-reported hoarding behavior. Age was significantly negatively correlated with engagement in drawing, painting, printmaking, or sculpture, and positively correlated with year of college. Year of college was significantly correlated with less engagement in drawing, painting, printmaking, or sculpture.
Table 1: Bivariate correlations, means, and standard deviations.

<table>
<thead>
<tr>
<th>Variables</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Painting, drawing, printmaking, or sculpture</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. Photography, film or video making</td>
<td>.18</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3. Computer to create original art works or animation</td>
<td>.37**</td>
<td>.28**</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4. Textile crafts, wood crafts, or any other crafts such as embroidery,</td>
<td>.33**</td>
<td>.16</td>
<td>.06</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>knitting, wood turning, furniture making, pottery, or jewelry making</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Hoarding</td>
<td>.07</td>
<td>.23*</td>
<td>.29**</td>
<td>.19</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6. What is your age?</td>
<td>-0.31**</td>
<td>.04</td>
<td>-0.15</td>
<td>-0.12</td>
<td>.10</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7. What year of college are you in?</td>
<td>-0.23*</td>
<td>.04</td>
<td>-0.50</td>
<td>-0.02</td>
<td>.10</td>
<td>.50**</td>
<td>-</td>
</tr>
<tr>
<td>Mean</td>
<td>3.94</td>
<td>3.79</td>
<td>2.64</td>
<td>2.81</td>
<td>2.11</td>
<td>21.16</td>
<td>3.05</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>1.78</td>
<td>1.94</td>
<td>1.93</td>
<td>1.50</td>
<td>.79</td>
<td>2.85</td>
<td>1.01</td>
</tr>
</tbody>
</table>

*p < .05 **p < .01 ***p < .001

Regression Analysis of Hoarding Behavior

We conducted a regression analysis to assess the association between art engagement with (1) painting, drawing, printmaking, or sculpture, (2) photography, film, or video making, (3) using a computer to create original art works or animation, and (4) textile crafts, wood crafts, or any other crafts, such as embroidery, knitting, wood turning, furniture making, pottery or jewelry and hoarding behavior. The model included each type of art engagement as predictors, age, dummy-coded gender (i.e. comparing women and non-women participants), and dummy-coded race/ethnicity (i.e. comparing white and non-white participants) as controls and hoarding behavior as the outcome. Due to issues of multicollinearity between age and year in school, we removed year in school as a statistical control.
Table 2: Regression analyses predicting Hoarding, with covariates.

<table>
<thead>
<tr>
<th>Variables</th>
<th>( \beta )</th>
<th>( t )</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Painting, drawing, printmaking, or sculpture</td>
<td>-0.02</td>
<td>-0.14</td>
</tr>
<tr>
<td>2. Photography, film or video making</td>
<td>0.12</td>
<td>1.01</td>
</tr>
<tr>
<td>3. Computer to create original artworks or animation</td>
<td>0.24</td>
<td>1.88†</td>
</tr>
<tr>
<td>4. Textile crafts, wood crafts, or any other crafts</td>
<td>0.20</td>
<td>1.68†</td>
</tr>
<tr>
<td>such as embroidery, knitting, wood turning, furniture making, or jewelry making</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. What is your age?</td>
<td>0.15</td>
<td>1.23</td>
</tr>
<tr>
<td>6. White</td>
<td>-0.10</td>
<td>-0.90</td>
</tr>
<tr>
<td>7. Female</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>

† \( p < .10 \); \( * p < .05 \); \( ** p < .01 \); \( *** p < .001 \)

See Table 2 for full regression model. The regression analysis revealed marginally statistically significant relationships between two of the different types of art engagement and hoarding behavior. First, using a computer to create original artworks or animation (\( B = .24, t = 1.88, p < .10 \)) was marginally and positively significant in predicting hoarding behaviors, while accounting for other predictors and controls. Second, textile crafts, wood crafts, or any other crafts was also marginally and positively significant in predicting hoarding behaviors, while accounting for other predictors and controls (\( B = .20, t = 1.68, p < .10 \)).
Discussion

The aim of this study was to investigate the relationship between various types of art engagement and hoarding behavior. This study is, to our knowledge, the first to examine the general hoarding behavior of studio artists. The self-report data from the study indicate preliminary evidence of our hypothesis that art engagement is positively related to hoarding behavior, though additional research is needed to confirm these patterns.

Our results revealed significant bivariate correlations among various types of art engagement, hoarding behavior, age, and year of college. Specifically, there were notable associations between engagement in both computer artworks or animation, and photography, film, or video making with hoarding behavior, suggesting that those who engage in these art types are more likely to exhibit hoarding behavior.

Additionally, engagement in painting, drawing, printmaking, or sculpture, computer artworks or animation, and textile crafts, wood crafts, or any other crafts were positively associated with each other, suggesting a pattern of artistic engagement across various art mediums. Further, there was a significant negative association between age and painting, drawing, printmaking, or sculpture, indicating a trend of decreased engagement in painting, drawing, printmaking, or sculpture with age. This coincides with the negative correlation between year of college and engagement in painting, drawing, printmaking, or sculpture.

When examining each type of art engagement as predictors while accounting for other predictors and controls, two types of art engagement were revealed to be marginally significant positive predictors of hoarding behavior: computer artworks or animation, and textile crafts, wood crafts, or any other crafts. Though only marginally significant, these findings suggest that
those who engage in computer art or animation, or textile crafts, wood crafts, or any other crafts are somewhat more likely to exhibit hoarding behavior.

These potential trends echo the historical legacy of artists as collectors in terms of artists’ tendency to collect, or possibly hoard, objects (Speaks, 2016). They are also consistent with the literature regarding artists’ deviation from normative collecting procedures, suggesting artists’ collecting behaviors might be more aligned with hoarding behavior than collecting (Speaks, 2016).

It is possible that our finding related to textile crafts, wood crafts, or any other crafts may be related to the hoarding of art materials, as such crafts require a wide variety of materials. Hoarding of art materials would be consistent with art practices such as assemblage art, which involves the scavenging and assembling of materials and found objects (Tate, 2017).

However, our findings related to computer artworks or animation suggests the opposite. As we did not assess for digital hoarding behaviors, this finding suggests that the hoarding behavior found to be associated with art engagement is not necessarily related to the artmaking process in terms of the hoarding of art materials. Though further exploration into the relationship between engagement in computer art or animation and digital hoarding behaviors, as well as if digital hoarding is related to artmaking, is needed to elucidate these results.

Unlike Hezel & Hooley (2014), which did not find a significant relationship between hoarding behavior and creativity, our study revealed a marginally significant positive relationship between two types of art engagement and hoarding behavior. These contrasting results could be due to methodological differences, with Hezel & Hooley focusing on creativity rather than art engagement. Additionally, the small sample sizes in both studies might have also contributed to these differing outcomes.
Strengths and Limitations

Our study had several strengths. Most notably, the present study is the first to empirically examine the relationship between art engagement and hoarding behavior. Our model controlled for age, race/ethnicity, and gender, increasing the internal validity of our study. Additionally, we used dummy-coded variables to allow for data pertaining to race/ethnicity and gender in our statistical analysis, as well as removed year of school due to issues with multicollinearity with age.

Some limitations in the present study should also be acknowledged. While our study suggests certain trends in terms of hoarding and art engagement, we are unable to determine causality due to our small sample size and non-experimental, self-report based, retrospective methodology. Moreover, our sample was comprised entirely of university students, the majority of which identified as women and were white, thus limiting the generalizability of our results. Additionally, our hoarding measure was not intended to assess for digital hoarding behaviors, which might have influenced our results and provided additional insights into the nature of hoarding behavior as it relates to art engagement. Further, our study aimed to address the hoarding behavior of studio artists by measuring art engagement, which might have also applied to a more general population besides studio artists.

Finally, the distinction between hoarding and collecting behaviors is vague, with extreme collectors found to overlap with hoarders in certain diagnostic criteria of hoarding disorder (Nordsletten & Mataix-Cols, 2011; American Psychiatric Association, 2013). This issue is further complicated in the context of artmaking, wherein hoarding standards pertaining to the “usefulness” or economic value of items (i.e. art materials) do not necessarily apply (Speaks, 2016).
Directions for Future Research

Further exploration into the relationships of engagement in both computer art and animation, as well as textile crafts, wood crafts, or any other crafts with hoarding behavior should be considered, as well as investigation into the nature of these potential relationships. Such efforts would contribute to the understanding and prevention of hoarding behavior, especially as it relates to art engagement.

Moreover, future studies should also apply the current study procedure to a more heterogenous, ethnically, and racially diverse sample of individuals. The incorporation of a measure to assess digital hoarding behaviors should also be considered to allow for additional insights into the nature of artists’ hoarding behavior.

Examination of the relationship between professional studio artists and hoarding behavior should also be considered to explore the hoarding behavior of studio artists specifically. Additionally, future studies should also consider adapting a measure of hoarding behavior to be specific to studio artists to further investigate the nature of artists’ hoarding behavior.

For example, measures of hoarding behavior could be adapted to assess both general and art-related hoarding among studio artists. Specifically, we suggest amending questions to indicate whether they refer to art materials and, if so, to include the art studio as a potential location for accumulation. Additionally, we recommend that the question(s) pertaining to item usefulness or value be adjusted or omitted, as these criteria are not necessarily relevant in the context of artmaking and art materials.

Conclusion

In sum, our findings revealed a marginally significant positive relationship between engagement in computer art or animation and textile crafts or other crafts with hoarding
behavior, suggesting that those who engage in either of these art types are somewhat more likely to exhibit hoarding behavior. Further exploration into the nature of these potential relationships, assessing hoarding behavior via hoarding measure(s) adapted to be specific to studio artists as well as accounting for digital hoarding behavior, would allow for further understanding of artists’ hoarding tendencies and the nature of such hoarding behaviors.
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