

Idit (Casper) Cahana  
Thesis Deliverables  
Spring 2022

## Artist Statement

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My artwork focuses on portraying the latent, unspoken, or 'obscene' aspects of our society. I tend to gravitate towards these kinds of private or personal experiences that we would otherwise try to hide from others out of stigma or fear of judgment. Experiences like moments of embarrassment, boredom, anxiety, shame, and loneliness. My overall intention with this is to destigmatize these experiences to encourage a more mutually respectful way of looking at others. And I do this by contrasting these heavy topics with highly saturated colors and cartoonishly exaggerated, expressive figures.

My current artistic practice began around the time I was first diagnosed with social phobia as a teenager. From here, I saw the practicality in this medium as a way that I could communicate information about myself non-verbally—and did this through narrative paintings and drawings. Over many years, art became a kind of secondary language for me; it was utilized as a means to be understood, to express my emotions, and to ultimately share myself with others. This has remained a prominent value to me.

I like to see art as didactic and self therapeutic, a kind of joyous exchange of vulnerability and trust between creator and viewer.

Idit 'Casper' Cahana

Casper Cahana  
Still Waters Run Deep  
Fall, 2021

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Melanie Stevens

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Crystal Schenk

Underlying every social encounter is a tacit moral order which dictates how we are expected to behave and interact. This agreement is upheld by a precarious balance of rules, dictating us to utilize given sets of background knowledge in order to make situations predictable and maintain social cohesion (Scott, 38). The rules encompass a palette of social cognitive skills and traits that we must develop and master in our adolescence in order to fit in with society and be accepted. The tacit order is breached by anyone who deviates from the expected level of interactional competence. This category of frequent rule breakers, or ‘socially inhibited’ individuals, broadly covers: people with low/mid functioning<sup>1</sup> mental illness, developmental disabilities, personality disorders, altered brain chemistry (Scheff, 127), and an interesting case which lies on the margins of socially sanctioned ‘normality and abnormality’: the personality trait of shyness.

Shyness is a state of inhibited anxiety, awkwardness, and uncertainty-propelled by reflexive self-monitoring (Jones, 1986). Shyness both emerges from and feeds back into the social order. It is an intense awareness where one's social identity is the recognition of oneself as being seen as a shy person by others, and the consequences of this for social interaction (Leary, 3). Quietness in a person makes them ignorable, easily overlooked—our boisterous society rarely values this trait. The social deviant<sup>2</sup> is then faced with the complication of opposing paths: forceful compliance to the social order or complete isolation from others. In other words, acquiesce to society or disappear.

With a goal to challenge the social order, I propose the following as my line of inquiry: Are we too quick to overlook those who fall out of our expected interactional competence?; What would it look like if the experience of interaction was unregulated?; How can I communicate the experience of the shy person? I am proposing to create a painting within a larger piece, which will be the curated space, experience, and the interaction of the audience. The painting will be a placeholder for the ‘social deviant’, and the audience will represent the ‘generalized other’, or the ‘competent other’<sup>3</sup>. The painting will be a

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<sup>1</sup> ‘Low or mid functioning’ refers to impairments on the person's daily functioning. Language of ‘functioning’ is outdated from a disability perspective, but is prevalent to my point.

<sup>2</sup> As opposed to the generalized other, coined by Mead.

<sup>3</sup> The ‘competent other’ is coined by sociologist Susie Scott.

moveable abstract triptych. It will be nearly concealed in a non-classic gallery space, with only a few signals outside the space to indicate the work within it. It will take a particular interest for the piece to be seen at all, and interacted with once the spectator opens the door. There will be several roadblocks that may feel like a taxing effort for this encounter, but I presume once the painting is ‘found’, most people will be curious to open it. The spectators’ participation will be rewarded by interacting with the painting inside—it will display a vivid expression that will hopefully be exciting and notable.

The project is influenced by sociological theories from sources listed below, which work in conjunction to help me develop a framework to answer my first two questions. In my research process, I am also looking at functions of language and communication, drawn from structural linguistics, to implement in my method of communicating my message non-verbally. I am looking at anti-formalist gallery spaces for inspiration in challenging tradition, as well as relational aesthetics to inspire the experience as the artwork<sup>4</sup>. As artistic inspiration, I am looking toward artists who work autobiographically or therapeutically. Conjoining my artistic and conceptual inspiration are several disabled artists whose work is both autobiographical and functional as communication methods.

In the tacit social order, individuals can be alienated from interaction if they do not appear ‘accessible’ enough to others (Goffman, 15), and shy individuals often appear closed off, and often purposefully so. Shyness is both a private state of mind and a social identity, shaped by the reactions of others. People with high levels of social anxiety or shyness reported to have fewer friendships, less intimacy, companionship, and support in their close friendships (Mills, 43). An internal conflict comes into play when social interaction is inhibited – the exclusion from the majority group, which encourages and makes desirable, isolation – and the everpresent yearning for inclusion, connection, love, and to be understood, that we innately have within us. To fulfill these innate needs can be a more arduous task for a stigmatized ‘other’, a task that requires us all to oppose the structures that have allowed that

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<sup>4</sup> Both inspirations come from O'Doherty's 'Inside the White Cube', listed below.

stigmatization to take place. That parallel of fulfillment first begins with the approach, curiosity, and willingness of an exchange from the 'competent' audience.

Thesis Abstract / Project Statement

*The False Door* is an installation that illustrates the intensity of casual social interaction for the social phobic person.

## Oral Defense

Hello everybody, welcome to my artists' talk. My name is Casper Cahana. Im 23, I'm a painting major here at PNCA, I have been making art since I was a little kid. My grandmother-Alice Cahana-gave me my first paint brush, and I never put it down from there. Art making has just been 'my thing' forever. I think my biggest obstacle coming here, to art school, has been its constant challenging of the question 'why am I an artist?' or 'why do I make art?'--which was something I hadn't thought much about before. "I'm just an artist because.. it's what I do."

The most consistent *intention* I've kept about my art through the years has been genuineness. Since art has always been so wrapped up in my identity as a person, my body of work has always been a kind of narrative of my life—for me. It tends to be about something that's going on in my life, or something I need to process. So in that way, it's been a very therapeutic practice for me since I was pretty young.

The experience of sharing this kind of very vulnerable art with people was really important to me growing up. I was really shy and really quiet, and people didn't know much about me because of that. So, at some point, I started this practice of making art with topics that were difficult for me to speak aloud about—and then sharing its meaning to people in my life. [Alillmost.. so I could kind of skirt around talking directly about my issues to people, but really I just wanted to be understood, and art was a great gateway for that.]

So, my art making process has always been pretty disorganized, and inconsistent. I get inspiration from a lot of different things, but mostly from texture and from color. My savta used to tell me to appreciate all the shades of green in the trees.. Sweet memory.

I like to bring a sketchbook around so I can draw when inspiration hits me, I actually first started that practice with this project....

I call my thesis project 'The False Door'. This exhibit is a:

1. triptych painting
2. a stool i grew up with—across from it

The painting is a classic religious—altarpiece style triptych that opens and closes. And the stool is made by \_\_\_\_\_ . These were all the details I could get about it.

*The painting is meant to be interacted with, so I encourage you, while I talk—and if you feel inclined—to go ahead into the other room with it, close the door, and spend some time with it. I only ask that you please go into the room one at a time, and you can delegate that amongst yourselves.*

This exhibit illustrates the experience of communication for social-phobic people.

This everyday experience of interaction, that can seem very easy and smooth at times... can be so wrapped up in expectation for yourself and for the people you're communicating with, that it becomes overwhelming, anxiety producing, and scary. The more negative experiences you're exposed to, the more inclination you might have to avoid these experiences all together. It's much easier to avoid situations that make you uncomfortable, *right?*

Well, at a certain point, the negative expectation for the feared situation becomes almost a self-fulfilling prophecy—it can cloud your mind and your life...your entire inner dialogue, becomes re-structured to be constantly searching for evidence to support these fears and support your behavior that protects you from them,, even if the fear is not a real threat. This was definitely my experience with social phobia—which started as a small distrust of others, and turned into a sort of distrust of myself as I started isolating.

I started my thesis project with the intention of helping peers at the school who also struggle with social phobia or social isolation. It was always really important for me to be a resource for people through this. I looked towards sociology first, and how shyness has become a pathologized trait in our culture—which means it's labeled as a problem that needs to be fixed. I was curious to understand how the ways we socialize are systemic/organized. *Why do we pathologize people who don't fit the social mold? How does marginalization inhibit social cohesion?* I looked at the social/cultural context of why reserved kids were marginalized and excluded.

As the excluded person, it's something you know is happening, and you *kind of* know it isn't your fault— just like anyone bullied for anything, the need to pathologize others comes from insecurity or fear or shame, not necessarily from malice or because there's something inherently wrong with you that lead you to the point of being picked on. It gets particularly difficult when the same rhetoric extends to concerned adult figures like doctors, therapists, teachers.

Our personalities/reclusive nature are continuously met with a barrage of misinterpretation and righteous unsolicited advice. Idioms like '*come out of your shell,*' or '*break down your walls*' permeate this social life. Especially towards kids. The subtext of these kinds of statements feeds into the philosophy that we will never fully be accepted by others until we force ourselves to conform to a more palatable standard of interacting,,, following what is called the 'social order'. To be embraced, we need to fulfill the needs of others over our own—which i find unfair. I didn't fully adopt this stance until recent years. and it was important for me to make this a part of my thesis project as I read about it more. I took the idea of 'walls put up' pretty literally with the design of the interactive painting.

At the beginning, I was honed into this proverb I had heard last year, '*Still Waters Run Deep.*' Which is about a rich, passionate interior concealed by a placid/tranquil exterior. This had been in the back of my mind for a while, I actually made a zine about it in 2021, so this was my first inspiration for the project. This was where I first came up with the triptych concept to be a metaphor for the shy person (or social phobic). I wanted a painting that had two perspectives:

1. the tranquil external perspective, the closed triptych; and
2. the inner perspective, the open triptych.

SO this became the base of the whole project. I decided pretty quickly that I wanted the closed, external piece to be kind of a barricade, and to be simple enough to almost blend into the wall, or be mistaken as furniture. But I got stuck trying to figure out how I wanted to illustrate the internal life of someone externally closed off.

I had two paths to take with this:

——I could illustrate how internally hard and painful it is to be lonely.



(but risk perpetuating the distrustful, self-hating loner archetype,, or it could be misread as social identity making up someone's entire personality and self..)

——My other option was that i could illustrate how rich the internal life is, despite social identity. (but I had trepidation with that *too*, because it wasn't exactly my experience.)

I kind of got overwhelmed with that decision, and instead thought a lot, a lot about the interactive element of the triptych, and what that could mean. One avenue I explored pretty deeply was to make it into a practice of non-verbal communication. To show people how valuable this can be as a kind of social-phobic accommodation and general alternative option to communication for everybody. I wanted to give an example of how someone could communicate in a way that could be generally understood with the painting.

My main focus for many months working on this was for the exhibition to challenge our 'social order', which was something I was studying for thesis and my own curiosity. *Social order* just means general group norms of a society— based on a frame of cultural values,, the everyday unspoken rules and regulations to how we behave and converse casually: philosopher Thomas Honnes refers to this notion as 'a social contract'.. I found it interesting to research this, because when you have social phobia, it really feels like everyone got the rulebook that you didn't, you know? And there was something validating about hearing the sociology behind that as a concept.

So I wanted to make this a part of my thesis as well. and thought about how I could tie in some kind of challenge to the social order with this focus on non verbal communication that I was working with in the painting, So I decided I wanted there to be rules of the gallery space that adhere to the social-phobe, as a way to flip the script..

those looked like:

1. Having only one viewer allowed in the space
2. Blocking out the light from the door—making this dark, introspective and intimate space—that wasn't meant to be shared.
3. Low outer sensory input
4. Then the rule that you must physically touch the art to see it; You have to interact with it. It requires a lot to be seen, a lot of effort that might deter some people, so its a kind of deviant, antisocial and self aware piece of art on its own, as an altarpiece

I thought about approachability a lot, and non-verbal cues that we use to invite or deter people. I had in mind to challenge this kind of language, to think about closed off body language more as a protective measure\boundary than an intentional deterrent. So to do that, I thought to use physical barriers in the space to test the viewer's curiosity, and encourage them to interact with it despite them. And on top of the closed off painting,, that might include things that in the social language of the gallery space, would deter you: like a rope in front of the piece, with a sign at the door that says: Please interact with the art. Encouraging you to be curious and defiant. The same idea was applied to the entire physical space of the gallery, which is meant to be kind of off to the side, almost hidden. I wanted it to be discoverable.

[[[Alternatively, I wanted to *celebrate* non-verbal communication, and I considered the painting as an element of communication, as well as the gallery space. I thought about a sound element—putting chimes in front of the door that would blow in the gust of wind from the viewer

coming in and twinkle, and separate chimes in front of the painting that would make its own twinkle when you open it. So standing in the gallery space with the open piece, you would have this moment of the sound that came from you, and the sound that came from the painting,, and it would be like you were talking to each other. Then if you sit long enough in front of the piece, you could experience this sweet, serene silence together as well—which is something I see as the ultimate connective trust. ..]]]]

((15 min point))

...Soo I procrastinated designing the painting for a long time (haha). At the same time, interesting side note, I wouldn't talk to anyone about what I was doing with my thesis. But my documents and writings on it started to pile and pile in a way I've never worked before.

*I actually brought my stack of papers—this is all the writing I could find. And that doesn't include my studio space, which some of you know looks like I'm trying to crack a code or something.*

I really got overtaken by writing, and I started writing down every thought or idea that could be helpful to my thesis:... research,..quotes...I really wanted to make sure I got it right. And I'm an overthinker and am not an organized person unfortunately..

So I was running with all these ideas at once, and never set]tled completely on any of them except the barricade door and the opening painting. And I didn't know I was even running with so many different concepts at the same time cause I was confusing myself by not really bouncing ideas off anyone or talking about it—just keeping it all in. So while I was working on this project, I was also accumulating my own sort of visual of my unchecked, unbalanced thought process. This is a really interesting side element to this project I thought I should mention ..

After I finished my proposal, I started really thinking about what I wanted to paint on the 3 panels, (*finally*). I had a couple big challenges with this. My first line of action was to create an understandable visual language that could relay my message. And at this point I had those 2 different messages i mentioned earlier about the social phobic experience that I hadn't decided on still:

1. Talk about loneliness of self-isolation
2. Talk about the happiness of solitude

I tried to do both ideas in my first design,, thinking about how the social phobic brain adjusts to see loneliness as a necessity to happiness.

I was using a food metaphor to talk about this. Loneliness feels like a kind of starvation.. and when you get so used to it that it becomes comforting,, you're almost tricking yourself that you're eating, or that you're satiated,, because it's easier than feeling the hunger. I took a pretty illustrative, fantastical approach to this. And I had lambs and their Shepards as my subjects. In the middle piece, I had this linear perspective scene of lambs ravaging a table, looking for food. And on the two side panels, their shepherds were kind of coaxing these 2 drifted sheep back into the piece—and here you could see that they are overgrown and seemingly mistreated, almost manipulated to stay in this space.

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I really liked this piece, but I struggled showing it to people because it really wasn't easily interpretable—and I felt like I was losing my message by making it so allegorical.

I also had to step back and accept that anything I make could be misinterpreted, and I noticed

then how much trying to appeal to my audience had been hindering my creative process through my thesis so far.

In my personal life at the time, there was a lot of change happening constantly around me, it was all so overwhelming I couldn't really process any of it. I felt so stressed out all the time, so I was isolating myself a lot. I had this moment where I was lying in bed thinking trying to connect to this emotion I was feeling somewhere I couldn't reach it...

-It was something so familiar, but something I was pushing down. I finally got to a moment where I could place it as Loneliness. The biggest constant in my life, like an old deceptively comfortable friend. I sat in that feeling for a moment. and recalled a memory I had forgotten, and it sang to me:

*"In my own little corner in my own little chair I can be whatever I want to be."*

It was a song from the old Cinderella movie, and was written on this stool I had in my room growing up. A poignant relic of my childhood. I thought about what these words meant to me then, and what they mean to me now.

There was an innocence to it as a child—a reminder of imagination and the endless possibilities to your character.

As I got older, the words became more sinister—only alone can you experience the fullness of who you are. Putting this stool in the gallery space became important to me from there. There was meaning in separating my 2 alternative stances on being alone,, and having them coexist in a shared space. This was my reminder of its original intention—

The painting as its own forged, habitable space ;; and the stool as a solid, tangible inhibitor/addition to the external, shared space

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I came back to the drawing board with this addition to the exhibition in mind. This was the hardest work in my thesis process. I worked backwards this time. I had been practicing meditation for about half a year to help with my physical anxiety and to help me be more present with others, and had been working on trusting my intuition more to rebuild a lost relationship with myself..) So I meditated for a long time in my studio, and allowed myself to paint intuitively. I thought about how to visualize the space in my head.. And I created this space that would inhabit my perspectives on isolation as they were—a confining space that I felt I could only truly be myself in.

-Opposite of the barricaded wall that represents a closed off exterior self, this interior space was imagined to have the depth of many rooms—[rooms to walk through, or escape by means of trial and error, that would ultimately lead to an exterior space]

-It is the complex inner world.

—Opposing the outer wall, are many other walls and corners. When it's interacted with by the viewer, the inner space is intruded on, distorting the clear and organized sense of self that I may have alone. and i am suddenly self aware from what i perceive to be your perspective. i can no longer see myself for who i am—

-I thought of two characters to inhabit this space, that can be interacted with directly and personably. One who would invite you, and one who would deter you.

One hypervigilant, and one hyper-self focused.

Both giving and taking protection between each other, almost apprehensively or lethargically, like it's all they know. They're feeding off each other. Their connection and over abundance of safety maintains their stagnancy in this space.

The characters represent the 2 labels that were put on me individually as a child that made me feel shame because of the social connotations put on them both:

People would always say "She's quiet." ——— -"Quiet" and "Girl"

-Someone quiet is connotated with: Boring, self-hating, unlovable, unsure

-'Girl' is connoted with: materialistic, thoughtless, helpless, sexual, usable

These two labels are personified as myself as an adult.

-They are joined together by a blanket—an object of safety and security.

In Judaism, there is a tradition called *Kriah*. It is the ripping of garments to represent the tear in your heart when losing a loved one. It's a way to show outwardly that you are in mourning. The tear can rip further, or be sewn back up, but the fabric will forever be altered.

The fabric, in this case, is meant to represent a protection that Quiet gives to Girl and Girl gives back to Quiet:

-To be soft, non threatening, and demure—protects the dumb, sexual connotations around being a girl

-To be sexual, bold, and confident—protects the boring, self hating, unlovable connotations around being quiet.

The tear is slightly forming in the worn fabric between the two characters. Representing a connection not yet willing to be broken, but beginning to. The many attempts to deviate from each other and escape the confines of this internal space. It represents the hold that these labels have had on me, and the desire for *Kriah*.

To be able to let go of these protective habits without shame, mourn the loss of them, and inevitably move past them. and see a real world outside of the space of your imagination, somewhere I can live without a reliance on these habits.

That external world is inhabited by all these people who would interact with who I was when I was in self confinement, It's inhabited by two reminders for myself:

1. The painting reminds me that the safety I feel in isolation is ultimately a confining space that I will never be able to think my own way out of (or a reminder that constant control is ultimately self confining)
2. And the stool reminds me that only in my behavior and actions , can I truly alleviate loneliness from my life.

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[[[Your role as viewer and interactor with this piece to me, is for you to act as a social support for it. I imagine there will be something cathartic about being seen in this state of extreme vulnerability, a state I have been very protective over, but I don't really want to be responsible for anymore. It serves me therapeutically to leave this kind of coping mechanism in a state of social interaction in my memory moving forward in my life, maybe with the hopes that I can let it go finally. ]]]

I called it 'The False Door' because it's an exit that you created, it's not really there, it's a false reality. Any attempt to escape your issues through your maladaptive coping/defense mechanisms will be futile. In my individual case—and this something I learned in my personal life during the progress of my thesis— was that the solution to loneliness I could never crack as

a kid with social phobia + isolation coping mechanisms,,, was really pretty simple: trust. Trust in being okay with vulnerability and with intimacy.

Trust that I could rely on others and accept their support, and rely on myself to be able to respect/convey my own needs. Which really is a tall order for some of us.

Something like exhibiting my art, being here, giving this speech, Helps me build trust with others and trust in myself, so thanks for listening and being a part of it. This meant a lot to me. || END

Annotated Bibliography

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Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City, NY: Doubleday, 1959, p 1-16.

Noted sociologist Erving Goffman laid the theoretical foundation for ways to study the construction of everyday social meanings and behavioral norms. This book by Goffman speaks about social interaction through what he refers to as a dramaturgical analysis, using theatre and performance as an analogy to how we speak with each other. It was the first book to subject face to face interaction as a sociological study. He posits the “front stage” performance as a meticulous management of impressions, including manner, fulfillment of a given role, and appearance; while the “backstage” is set for the individual to prepare for or set aside this given role. This is proposed as a form of common manipulation.

Jakobson, R. *Closing Statement: Linguistics and Poetics*. In Sebeok, Thomas A., ed. *Style in Language*. Cambridge, MA: MIT Press., 1960, p. 350-377.

Roman Jakobson was a linguist and a poet, who was a pioneer in structural linguistics. In this resource, he analyzes the poetics’ debate of: what makes a verbal message a work of art? He identifies six factors of communication: Addresser, Addressee, Context, Message, Contact (physical channel and psychological connection between addresser and addressee), Code. These factors correspond with his identified functions of languages: referential, expressive, conative, poetic, phatic, and reflexive. His work implements my process of communicating non-verbally.

Jones, Warren H., Jonathan M Cheek, and Stephen R Briggs. *Shyness: Perspectives On Research and Treatment*. New York: Plenum Press, 1986.

Speaks about shyness from a medical, dialectical perspective. This resource goes over the qualifications in ‘diagnosing’ the personality trait of shyness, including tables which map out a shyness scale.

Mead, G.H. *Mind, Self, and Society from the Standpoint of a Social Behaviorist*. University of Chicago Press: Chicago., 1934, p 223-260

Mead was a social psychologist who is credited with the basis of the theory of symbolic interactionism-symbolic worlds shaped by interaction which also shapes individual behaviors. It is a pragmatic method (words & thought as tools) to interpret social interactions. This book posits Meads’ theories of the mind and the self as derived from the social process. The process is characterized as the “I” and the “me”. The “me” is the social self, and the “I” is the response to the “me.” Then, the “I” is the

individual's impulses. The "I" is self as subject; the "me" is self as object. He theorizes that existence in a community comes before individual consciousness.

O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*, Expanded Edition. United Kingdom: University of California Press, 1999.

An examination/criticism of the modern commercial and museum gallery. He criticizes what he calls the 'White Cube', what we know to be the design of the gallery walls, that transcend time, and become the ideal background to display and sell the work. I reference the white cube in my presentation as it opposes the gallery space that is undesirable, or otherwise unapproachable.

Preeti, Bala & Sharma, Preeti. *Painting: A Tool of Non-Verbal Communication*. Language india..13., 2013

This resource speaks on and identifies the functions of painting. It regards painting as a symbolic tool of intended messages to be decoded by the spectator or viewer. The paper analyzes various methods and practices through which painting remains a tool of non-verbal communications.

Scheff, T. J. *Being Mentally Ill: A Sociological Theory (3rd ed.)*. Aldine de Gruyter, 1984

Thomas J. Scheff is a professor and sociologist whose fields of study include emotional/relational issues, restorative justice, and mental illness. In his book, he proposes that mental illness is in part a social role, and that societal reaction tends to be a determinant for diagnosis. The theory and practice of diagnosis has a bias toward seeing 'deviant' behavior as meaningless, therefore symptomatic. Scheff identifies several problems: To what extent are symptoms of mental illness the result of conforming behavior? Is there a general set of contingencies that lead to the definition of deviant behavior as a manifestation of mental illness? He proposes that stereotyped imagery of mental disorders are learned in early childhood, and continually reaffirmed, inadvertently, in ordinary social interaction; and that labeling is among the most important causes of careers of residual deviance.

Soto-Icaza, Patricia, Francisco Aboitiz, and Pablo Billeke. *Development of Social Skills in Children: Neural and Behavioral Evidence for the Elaboration of Cognitive Models*. *Frontiers in Neuroscience* 9, 2015. <https://doi.org/10.3389/fnins.2015.00333>.

This article is part of the research topic 'Interdisciplinary tools for understanding social behavior and their application to the study of neuropsychiatric disorders'. For my research, it specifies the behavioral and neural mechanisms involved in acquisition of social skills. It lays out a general framework to work off of to better understand social withdrawal.

Scott, Susie. *The Shell, the Stranger and the Competent Other: Towards a Sociology of Shyness*. *Sociology* 38, no. 1, 2004: pg. 37-121. <https://doi.org/10.1177/0038038504039364>.

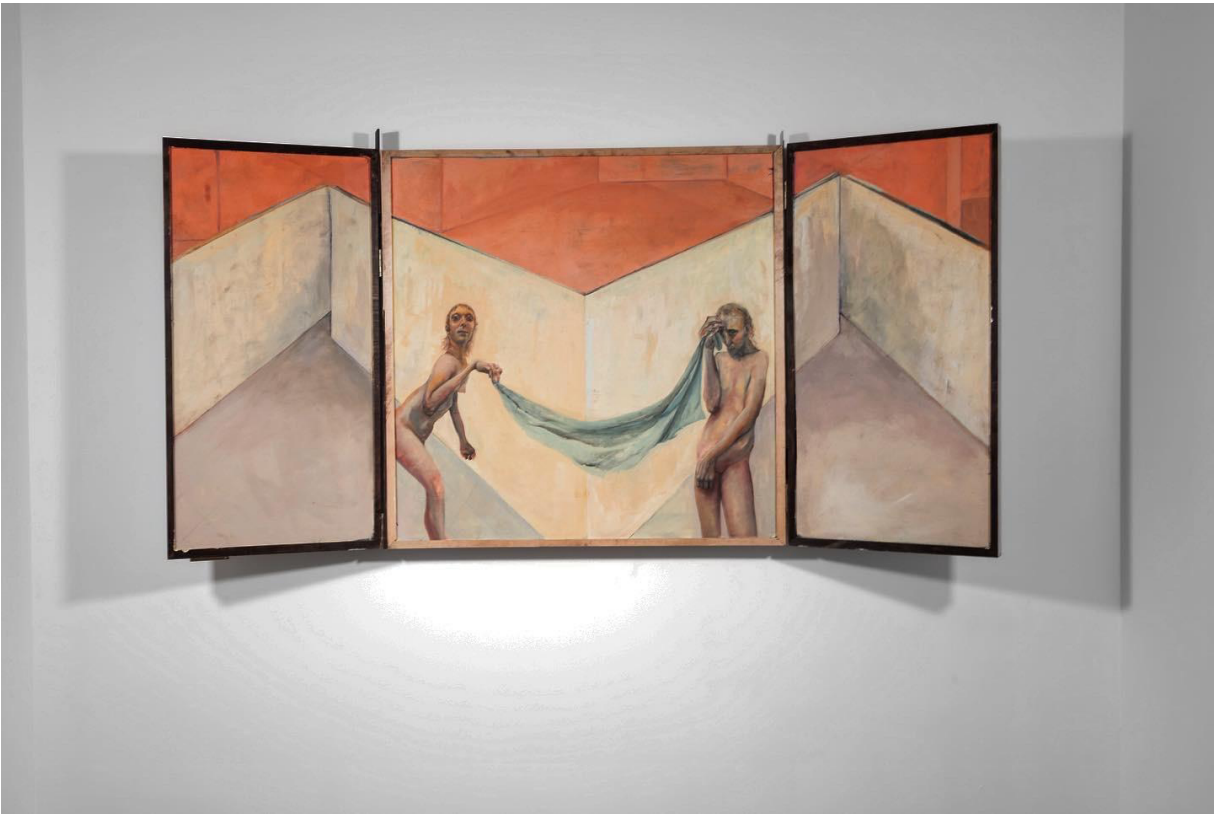
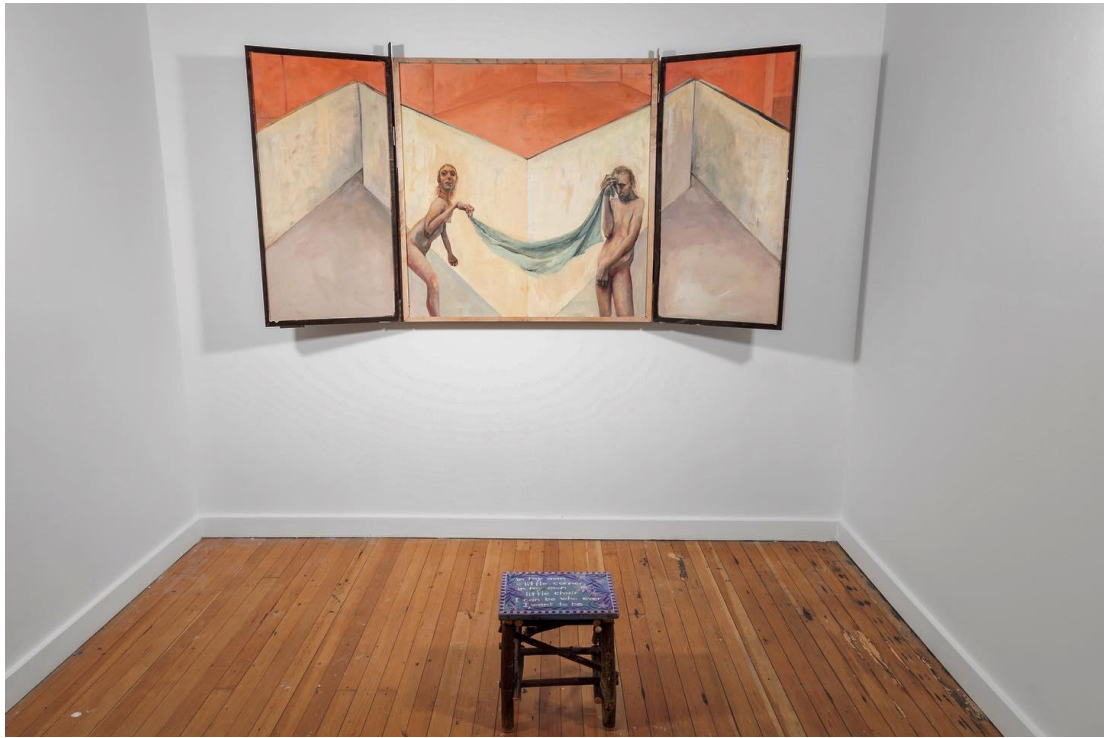
Scotts' journal relates shyness to the wider cultural context, as opposed to how the condition is traditionally seen as an individual pathology. She speaks about the display of shyness as a threat to the rules of interaction which encourages the non-shy majority to shame the individual on the grounds of being noncompliant. This shaming and stigmatization can prompt an individual who occasionally experiences bouts of shyness (as everyone does), to an enduring career of shyness. She also proposes

the idea of social deviance, residual rule breaking, and the opposing competent other who holds social power.

## Documentation

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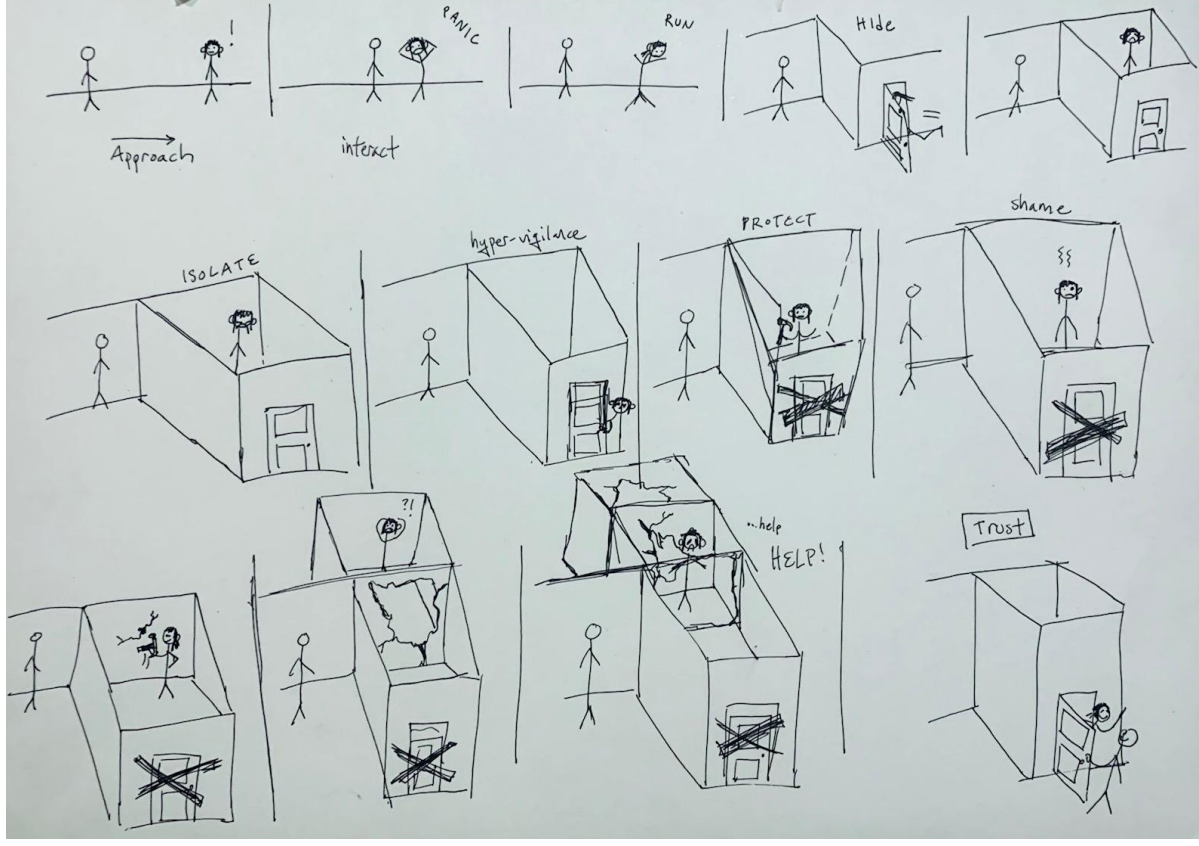


in my own  
little corner  
in my own  
little chair  
I can be who ever  
I want to be

Thesis Supporting Materials



# THE SOCIAL PHOBIC EXPERIENCE

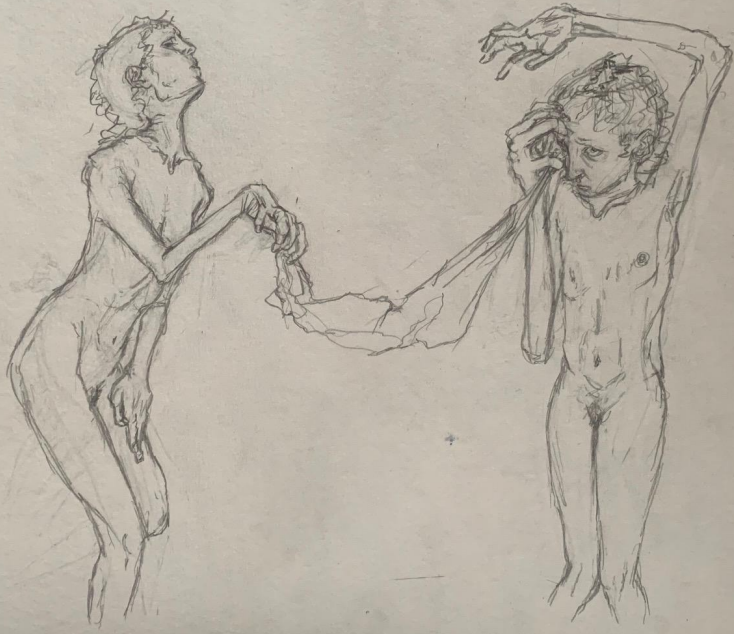


Girl,  
but girl  
(demure, delicate, listens)

Quiet,  
but girl  
(sexual, bold, confident)

heads study

↑  
study language  
up & down  
↓



adapted as social  
↑ coping mechanism  
2 false labels:  
2 sides of myself in  
contact need for protection  
both uncomfortable.  
coping blanket to hide  
then self, fighting over  
it almost passively

They're done here

I see them

I'm scared

me too. I don't want them to know.

Be normal

Be ~~normal~~ scared

~~What do they~~

What do they want?

Who do they want me to be?

Who am I?

How will they like me?

How will they hate me?

Mirror their behavior.

Do they want me?

Don't! They'll notice!

Do they want to sleep with me?

Is that all I am to them?

How do they want me to be? What can I give?

Am I enough? Am I full? Am I enough?

When will I be Deserving?