5-2019

Send nudes : art on social anxiety and human connection in an internet driven society.

Lauren A Bader
University of Louisville

SEND NUDES:
ART ON SOCIAL ANXIETY AND HUMAN CONNECTION
IN AN INTERNET DRIVEN SOCIETY

By

Lauren A. Bader
B.A. Western Kentucky University, 2015
B.F.A. Western Kentucky University, 2015

A Thesis
Submitted to the Faculty of
The College or Arts and Science of the University of
Louisville
In Partial Fulfilment of the Requirements
For the Degree of

Master of Fine Arts in Studio Art and Design

Department of Fine Arts
University of Louisville
Louisville, Kentucky

May 2019

SEND NUDES:
ART ON SOCIAL ANXIETY AND HUMAN CONNECTION
IN AN INTERNET DRIVEN SOCIETY

By

Lauren A. Bader
B.A. Western Kentucky University, 2015
B.F.A. Western Kentucky University, 2015

A Thesis Approved on

April 12th, 2019

By the following Thesis Committee:

_____
Scott Massey

_____
Rachel Singel

_____
Mary Carothers

_____
James Beggan

ABSTRACT

SEND NUDES:
ART ON SOCIAL ANXIETY AND HUMAN CONNECTION
IN AN INTERNET DRIVEN SOCIETY

Lauren A. Bader

April 12, 2019

My social anxiety is the driving force behind my
thesis work. Sufferers of social anxiety often have a hard
time forming relationships because their fear of social
interaction causes them to refrain from self-disclosure.
Self-disclosure is the act of telling others personal
details about yourself. This can be hard for people with
social anxiety because of their intense fear of judgement.
It is quite common for people with this type of anxiety to
seek out opportunities to self-disclose online because they
have the advantage of anonymity and time to construct
thoughtful responses. In my work I seek out participants
online and provide them with the opportunity to self
disclose in a number of anonymous ways. My relationships
with participants require reciprocal social exchange. In
return for their participation, I offer participants an
outlet for healing through self-disclosure. Much like the

work of social practice artists, my artwork is more focused on the interaction between artist and participants than the resulting art object.

TABLE OF CONTENTS

LIST OF FIGURES

SOCIAL ANXIETY AS INSPIRATION

I struggle with social anxiety disorder. Simple social interactions are difficult because I am in constant fear of judgement and ostracization. The disorder is debilitating. It affects my relationships, my education and my opportunities. It has also been a great source of influence for my work. The art that I create is a way to explore and overcome my social anxiety. In my practice I create environments in which I and my participants can engage in social interaction in ways that subvert normal social constructs and allow us to feel comfortable in expressing ourselves freely.

In America social anxiety disorder affects approximately 7.1% of adults.[1] In 1995 Clark and Wells published a cognitive model that explains social anxiety disorder as a fear of the outside world that stems from a person's innate behavior and their life experiences. People

---

[1] Stein, Murray B., and Dan J. Stein. "Social anxiety disorder." The lancet 371, no. 9618 (2008): 1115-1125.

with social anxiety tend to have a strong desire to make good impressions with others combined with insecurity in their ability to do so.[2] Social anxiety stops people from interacting with others because they are too afraid they will lose status or be rejected. Growing up my parents put a strong emphasis on my ability to demonstrate my intelligence. They praised me for being "so smart." At school being too smart was a personality flaw, as was my weight and my personal preferences. By middle school I was being bullied and withdrew from social interactions. My fear of rejection in social situations took over. My mother's advice was to quit being so bossy and lose a little weight. I didn't talk to virtually anyone for years.

According to Clark and Wells, social anxiety is a combination of four processes. First, there is exposure to a feared situation.[3] Art school critiques/gallery receptions, for example, can be a triggering environment because it forces public speaking and more importantly value judgments are being made that expose the sufferer to exactly what they fear most: rejection. An artist's work is very often something that reflects on their selfhood. For myself, this form of self-disclosure is deeply personal. My

[2] Weeks, Justin W.. The Wiley Blackwell Handbook of Social Anxiety Disorder, John Wiley & Sons, Incorporated, 2014. ProQuest Ebook Central, https://ebookcentral-proquest-com.echo.louisville.edu/lib/louisville/detail.action?docID=1643810,3.
[3] Ibid.,4.

social anxiety inhibits my ability to articulate my intent for my work because I am too afraid that my work, and my explanation of my work will be judged harshly and I will be rejected.

Once the socially anxious person is subjected to their feared situation they tend to dwell on their performance. Their insecurities skew their internal judgement of their performance. They confirm their own ideas of their social abilities and feel that their shortcomings are obvious to the people around them. The socially anxious person does not evaluate the reality of the situation.[4] In my own experience, My inability to fully explain my intent combined with my ideas about the reception of my work makes me second guess my artistic efforts. Often resulting in abandoning an idea before I have even fully realized it.

The second process in Clark and Wells' theory involves what they label as "safety behaviors." The socially anxious person believes that certain behaviors will protect them from negative judgement.[5] Sitting in the corner, focusing on one person rather than the group, and wearing baggy clothing helps me feel isolated from the situation.

[4] Weeks, Justin W.. The Wiley Blackwell Handbook of Social Anxiety Disorder, John Wiley & Sons, Incorporated, 2014. ProQuest Ebook Central, https://ebookcentral-proquest-com.echo.louisville.edu/lib/louisville/detail.action?docID=1643810,4.

[5] Weeks, Justin W.. The Wiley Blackwell Handbook of Social Anxiety Disorder, John Wiley & Sons, Incorporated, 2014. ProQuest Ebook Central, https://ebookcentral-proquest-com.echo.louisville.edu/lib/louisville/detail.action?docID=1643810,4.

However, barriers like this often separate the sufferer from the situation and prevent them from observing evidence that negates their negative beliefs about their performance.[6] By cutting myself off from the group, I may miss positive reactions to my work, further skewing my internal judgement.

Thirdly, the individual with social anxiety disorder often overestimates how poorly their performance went. They believe that people have evaluated them much more harshly than they may have. Leading them to be hypervigilant about their behavior in these public settings.[7] Fidgeting, shaking, and stammering show people how nervous I am, and distract me from being fully present in a social situation because I am focusing on avoiding these psychosomatic responses to anxiety. I often withdraw from social interaction and have very often been accused of being unfriendly or socially unskilled.

Lastly, Clark and Wells explain how the anxiety sufferers experience before entering a feared situation either causes them to avoid the situation all together, or to enter into the situation in a "self-focused processing mode" that reduces their ability to see or accept positive

---

[6] Ibid
[7] Ibid

reactions from others. After this experience the socially anxious person once again negatively evaluates their performance despite of any evidence to the contrary.[8] I often find myself replaying conversations in my head over and over and feeling embarrassed about some aspect of it.

For my work *Pillow Fort,* I built a tent out of sheets and pillows bought from Goodwill. I filled the tent with items that participants could use to graffiti on the interior surfaces of the fort. I set the fort up in public spaces where the level of social interaction is high, a concert for example. The familiarity of the pillow fort, an object many of us created in childhood, allowed people to find comfort in the discomforting environment of a large crowd. The Sharpies, glitter glue, balloons, and art objects scattered around or hidden under pillows gave the participant a way to keep their hands busy and allowed them to focus on a creative outlet rather than having to interact with other people. At my second *Pillow Fort* installation, in a local art gallery and music venue, several of my participants disclosed that they were not good around people and that enjoying the music from this more private location was ideal.

---

[8] Weeks, Justin W.. The Wiley Blackwell Handbook of Social Anxiety Disorder, John Wiley & Sons, Incorporated, 2014. ProQuest Ebook Central, https://ebookcentral-proquest-com.echo.louisville.edu/lib/louisville/detail.action?docID=1643810,4-5.

Figure 1. *Pillow Fort*, 2019.

SELF-DISCLOSURE

Social anxiety disorder very often leads to a fear of self-disclosure. The term self-disclosure describes a type of communication in which someone offers personal information to another person. This information can be either evaluative or descriptive and includes anything from telling someone your favorite color to telling them about traumatic experiences or deep secrets. When someone practices self-disclosure, they reveal their thoughts and feelings and therefor deepen and maintain relationships with the people they disclose to. Self-disclosure also often leads to a more positive perception of disclosed traits and may help the socially anxious person internalize fewer negative evaluations of self.[9] Fearing this type of communication causes those with social anxiety to struggle with making relationships and feeling positively about their traits.

---

[9] Ignatius, Emmi, and Marja Kokkonen. 2007. "Factors Contributing to Verbal Self-Disclosure." *Nordic Psychology* 59 (4): 362–91, 378.

In my work *Nude Booth,* I set up a photobooth in the gallery. The booth takes and prints pictures inside of a small tent intended to give the participant privacy while taking photos. The only prompt included in the project was the name *Nude Booth*, however participants were not required to take any particular type of photo, anything was acceptable. Inside the booth is a tablet explaining that the photos taken in the booth were my property and that they would be displayed in future gallery shows. They had to accept these terms before proceeding. Once the photos were printed, they

Figure 2. Nude Booth, 2018.

were encouraged to hang them up on clothespins outside of the booth, but told they could take them with them if they were uncomfortable.

One participant in particular stuck out to me during the *Nude Booth* project. At the beginning of the night she came by, looked at my artist statement, looked inside the

booth and then moved on. Her hands were held close to her chest the whole time. She came around again a bit later and asked me about the project. I explained my ideas about social anxiety and self-disclosure to her, and she expressed interest but said she was too self-conscience to participate. A half an hour or so passed before I saw her again. She wondered if she could take the photo and if I could hide it for now so that no one present at the event saw it. I agreed and she walked away for a bit, returning later to take the photo. As promised, I put the photo in my purse rather than on the display. She thanked me for the opportunity to get herself out of her comfort zone. It was about ten minutes later that she came back and asked for the photo. She hung it on the display and thanked me again before moving on. At the beginning of the night she was clearly too anxious to allow this type of self-disclosure, but her desire to do so, along with a crowd that was reacting very positively to the work, allowed her to overcome those fears and disclose a part of herself that she told me she usually hides behind baggy clothing.

SELF-DISCLOSURE AND ANONYMITY THROUGH THE INTERNET

In person, self-disclosing can be extremely difficult for me. This is what draws me to creating work using the internet, both as a basis for interaction and a source of inspiration. The internet facilitates self-disclosure in several ways. The anonymity one can find on the internet is especially helpful in communication. You have less reason to fear judgement or privacy concerns when no one knows who you are, or they are simply too far away to have to worry about in person interactions with them. The internet not only allows you to have a fake name, but also a fake persona and the ability to hide your physical appearance.[10]

For me and others with social anxiety, this means hiding my nervous behaviors and social ineptness. This can lead to feeling more comfortable risking self-disclosure. Additionally, communicating online does not have to happen in real time and therefore allows one to take time to

---

[10] Katelyn Y. A. McKenna, and John A. Bargh. 2000. "Plan 9 from Cyberspace: The Implications of the Internet for Personality and Social Psychology." *Personality and Social Psychology Review* 4 (1): 57–75, 65.

curate a response. This means they have far greater control
over the social interaction and can manipulate the
impression they make on the people they interact with.[11]
That control allows the socially anxious person to avoid
the fear of being harshly evaluated for off-the-cuff
responses.

The internet allows me to explore my selfhood and my
artwork in an environment where I can carefully curate my
identity as well as how my work is both created and
received. I often seek participants on social media and
dating applications. I lay out my intentions quite clearly
by explaining in my profile that I am on these platforms
with the intention of creating artwork using the
interactions that I have with them.

Online I am bold and funny, and disclosing myself to
people I intend on meeting once or not at all is easy for
me. I use my persona and my ability to be open with people
online to create a sense of curiosity in the people who
encounter me. This curiosity lures them into engaging with
the work.

I also find comfort in having the upper hand in the
conversations I have online. As the artist speaking to

---

[11] Katelyn Y. A. McKenna, and John A. Bargh. 2000. "Plan 9 from Cyberspace: The Implications
of the Internet for Personality and Social Psychology." *Personality and Social Psychology Review*
4 (1): 57–75, 66.

people who very often have little knowledge of art, I tend not to fear the kind of judgement that can occur with my peers. This set of conditions allows me to easily find participants for my work who are charmed by my more open self and curious enough about my artistic process to want to be involved in it.

HUMOR AS AN ACCESS POINT FOR COMFORTABLE EXCHANGE

The exchanges I have online are usually humorous in nature. My work often features nudity and sexuality because of the humor that can be easily found in them. When I state in my profile something along the lines of "Please send nudes, I'll make them into art." people often react with shock and curiosity. I take a light-hearted approach to explaining the work to them and allow them to laugh at the absurdity of the request with me. Humor is an effective way to create comfort in an interaction and avoid the otherwise awkward small talk that characterizes most online dating experiences.

I started this body of work with the *Sext Series* project in which I went to Facebook groups to ask people to send me photos for a screen printing project. I paired those photos with familiar phrases one might encounter in an online sexual conversation. This element added humor to the work and allowed an easy access point for viewers. Once installed in a gallery setting, the work advertised an

opportunity for others to self-disclose in this manner and
many viewers reached out to me after seeing the work to ask
if they could participate.

Figure 3. *Sext No.3*, 2018.

SOCIAL EXCHANGE THEORY

My work is intended to help my participant feel
comfortable in self-disclosing as well. Self-disclosure is
very often a reciprocal process, so by being open with them
they are more likely to feel comfortable being open with
me. In this way the work facilitates growth and healing in
both me and my participants. According to Emmi Ignatius and
Marja Kokkonen in *Factors Contributing to Self-Disclosure*,
the act of self-disclosing helps to perceive the disclosed
features positively. They also suggest that telling one's
story can be healing even without any advice or treatment
given.[12]

In order to find value in the interaction people have
with my work they must feel like there's something in it
for them. Social exchange theory suggests that in any type
of interaction between two people a cost-benefit analysis

---

[12] Ignatius, Emmi, and Marja Kokkonen. 2007. "Factors Contributing to Verbal Self-Disclosure."
Nordic Psychology 59 (4): 362–91, 378.

occurs.[13] In *Proposing the Online Community Self-Disclosure Model: The Case of Working Professionals in France and the U.K. Who Use Online Communities,* researchers examined the likelihood of self-disclosure on the internet in terms of social exchange theory. They suggest that in order to facilitate self-disclosure there should be both a sense of privacy and reciprocity in the interaction.[14]

I explore multiple avenues of exchange throughout this body of work. In some cases, this meant offering an outlet for healing. In Nude Booth for example, the intention was to free people of the social taboo of nakedness and help them feel more comfortable with their own bodies. The healing nature of this type of self-disclosure motivated self-conscience participants to interact with the work. This coupled with my own revealing photos that were on display, as well as my presence at the showing of this work was enough for participants to feel that there was an even exchange in this interaction.

Similarly, in my *Sticky Notes* project, healing through self-disclosure was one of the benefits participants found in interacting with the work. I posted notes in local bar

---

[13] "Leadership Glossary: Essential Terms for the 21st Century." 2015. *Choice Reviews Online* 52 (11): 52–5672, 53.

[14] Posey, Clay & Lowry, Paul & Roberts, Tom & Ellis, Timothy. (2010). Proposing the Online Community Self-Disclosure Model: The Case of Working Professionals in France and the U.K. Who Use Online Communities. European Journal of Information Systems. 19. 181-195, 181.

bathrooms asking people to text a Google Voice number I had

created for the project. The notes offered participants a

completely anonymous way to interact with me and prompted

them to self-disclose with phrases such as "How are you

really tho?" What I found with this project is that many

people are eager to tell their story, often disclosing

personal information within the very first message to me.

Without the anxiety surrounding privacy and ostracization,

people told me about their

issues with mental health,

their love lives, school,

work, and loneliness. Figure 4.

Sticky Notes, 2019   I

reciprocated by opening up

about similar issues. This

allowed for an even social

exchange that created a

valuable interaction for the

participant.

In the project *Send Nudes*

I asked people to send nude photographs to me for a screen

printing project I was working on. I explained that the

photos would be displayed publicly, but that no identifying

information would be shared. I reached out to participants

via Tinder. Tinder allows for a high level of privacy, using only your first name, whatever photos you choose, and a short bio. This characteristic of Tinder, in most cases, met the participants need for privacy in self-disclosing.

Many participants felt that in order to risk sharing their photos with me they needed photos in return. I purposely refused to send photos because this was not the benefit that I wanted them to gain from my work. Instead I talked to them about the purpose of sending me photos and gave them access to my identity by sharing my name and Instagram account with them. When successful they saw the value of participating, appreciated the disclosure of my identity, and sent photos. Send Nudes culminated in a screen printed and handbound book that included not only the photographs participants sent but also the conversations that lead up to that disclosure. The conversations gave the project an element of humor that makes the work approachable and encourages viewers to share their own online dating stories.
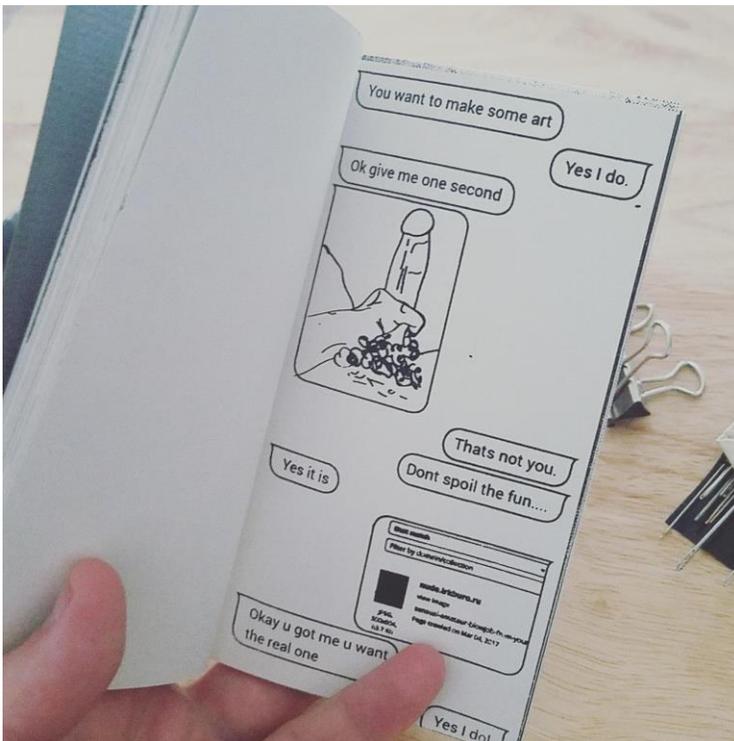
Figure 5. *Send Nudes*, 2018

Figure 6. *Send Nudes Detail*, 2018.

OTHER ARTISTS EXPLORING ANXIETY

The 2017 work *Awkward Conversations at Customs House*
was a participatory project that took place during The Big
Anxiety festival in Sydney Australia. The project invited
participants to chat privately with a number of artists
who's bios and interests were listed on the event's web
page. Organizers described the work as "a unique
opportunity for intimate one-on-one conversations in
experimental formats, tackling anxieties, debilitating
habits and hard-to-talk-about subjects like mental health.
Awkward Conversations make no demands, have no
expectations, and require no social skills whatsoever."[15]

In this work the artists gave the participant the
opportunity to have a fairly anonymous conversation because
the artist-participant relationship was in most cases
ephemeral in nature and they had no prior contact. The
artist bio's and short description of the work encouraged

---

[15] Bennett, Jill. "Awkward Conversations." The Big Anxiety. Accessed March 31, 2019.
https://www.thebiganxiety.org/event-category/awkward-conversations/.

people to feel comfortable with self-disclosure. Many artists mentioned some of their own stories and struggles to give participants an idea of what they could talk about. For example, Katy B Plummer's bio reads "Katy is a textile, video, and performance artist with an interest in personal revolutions and mythic internal narratives. Katy channels/processes her anxiety through compulsive making. Keep your hands busy and your mind on-task with Katy. Hand-twist and wind strands of rope as you and Katy process your thinking by making."[16] *Awkward Conversations* is a work with no visible artwork as product of its efforts. It simply existed as a safe space for people to self-disclose and speak openly about themselves and their anxieties. Similarly, my sticky note project produced nothing to hang on the wall of a gallery. It instead lives with the participants of my work as an experience in anonymous self-disclosure.

One of the artist's responsible for Awkward conversations, Malcolm Whittaker, regularly makes participatory art works. In *Ignoramus Anonymous*, Whittaker invites participants to a sort of support group in which they can discus things they feel they do not know enough

[16] Bennett, Jill. "Awkward Conversations." The Big Anxiety. Accessed March 31, 2019. https://www.thebiganxiety.org/event-category/awkward-conversations/.

about. Critics have positioned the work as a critique of internet culture. More specifically, a critique of our ability to know very little about a lot of different things because of our access to information on the internet.[17] However, as someone who suffers from social anxiety, I relate to this work in yet another way. My biggest, and probably most irrational fear is that I will somehow give away that I am "not really that smart." The appeal of Whittaker's *Ingnoramus Anonymous* is that it is a safe space to divulge the limits of my knowledge without fear of being labeled stupid.

Perhaps in order to respect the privacy of the participants, and keep them comfortable sharing information they normally hide, there is no record of what was said at the events. As art critic Anneke Jaspers writes, "Ignoramus Anonymous privileges a live encounter between artist and audience. Process and execution overlap. The act of making is distributed among numerous agents and 'the work' takes on a fragmented, durational character, dispersing into the world at the end of the meetings"[18] This work is yet another example of an artist encouraging self-disclosure and

---

[17] Jaspers, Anneke. Approaching the Unknown in Ignoramus Anonymous. PDF. June 2014, 1.
[18] Ibid

allowing the process to be the work without compromising

the private nature of the participant's experience.

SOCIAL PRACTICE ART

Like the art of Malcolm Whittaker, my work can be categorized as social practice art. In the book, *What we Made: conversations on art and social cooperation,* Tom Finkelpearl defines social practice art as being focused on human interaction. Artists doing this type of work often collaborate with others in the production of the work. While sometimes these collaborators are other artists, oftentimes collaborators are non-artist members of a particular community.[19] In my work, the "community" I most often collaborate with generally consists of young sex positive adults who use social media and dating apps to bypass their insecurities.

With people and their relationships as the primary medium of the work, social engagement is seen as an aesthetic rather than just a means of production.[20] According to Alexis Fraz and Holly Sidford in their report

---

[19] Frasz, Alexis, and Holly Sidford. Mapping the Landscape of Socially Engaged Artistic Practice. Report. September 2017. Accessed March 2019. Artmakingchange.org, 11.

[20] Finkelpearl, Tom (2012). What we Made: conversations on art and social cooperation. Durham: Duke University Press. p. 132.

*Mapping the Landscape of Socially Engaged Artistic
Practice*:

> The socially engaged artists' toolkit includes
> dialogue, community organizing,placemaking,
> facilitation, public awareness campaigns or policy
> development, as well as theater games, art
> installations, music, participatory media-making,
> spoken word and other media.[21]

My work often culminates in an art object, however
these should be viewed as artifacts that are the result of
an interaction. For my *Penis Casting* project I once again
sought out participants online. This time I went to a
social media platform by the name of Fetlife to find
strangers that are sex positive and accustomed to
disclosing their nude bodies on this platform. As a member
of this site you are much more likely to be comfortable
showing your body to others, but at the same time, being
that this site allows for complete anonymity, the members
are often very concerned with privacy.

---

[21] Frasz, Alexis, and Holly Sidford. Mapping the Landscape of Socially Engaged Artistic Practice. Report. September 2017. Accessed March 2019. Artmakingchange.org, 11.

For this project I asked participants to allow me to create a life cast piece from their groin area. However, there was a catch, the artifact to be created was not only a cast penis, but also a video of them enduring the process to be shown in the gallery along with the life castings. My intention with this work was to offer the participants an opportunity

Figure 7. *Penis Casting,* 2018

to push themselves past their normal comfort zone and build confidence in disclosing themselves to others. Beyond that, the participants were happy to take part in a novel interaction that included artmaking. In this work the art was in the interaction between me and my participant and what ended up in the gallery was merely a record of that interaction.

In social practice art, the process of creating is more important than the art object that is produced. In some cases, there is no physical work of art produced at all. Rather, what is "produced" by social practice art is

usually some form of constructive social change.[22] While it is not a requirement of social practice art, the works from this category often address political, economic or social issues.[23] My work addresses issues surrounding social interaction, insecurities, and sexuality. My work is meant to guide participants and viewers to self-disclose so that they can become more comfortable with these types of self-disclosures and find healing through the process of self-disclosing.

---

[22] Finkelpearl, Tom (2012). What we Made: conversations on art and social cooperation. Durham: Duke University Press. p. 132.
[23] Frasz, Alexis, and Holly Sidford. Mapping the Landscape of Socially Engaged Artistic Practice. Report. September 2017. Accessed March 2019. Artmakingchange.org, 11.

CONCLUSION

My artistic practice is inspired by my struggles with
social anxiety. I have always had a hard time interacting
with other people and my work very often reflects my desire
to connect. In my work I set up social interactions with
participants using guidelines I have created ahead of time
to foster an environment that allows one to explore their
anxieties. These environments either allow for comfort in
interacting or serve to practice overcoming the awkwardness
of social interaction.

I use social media and dating sites to find people to
interact with. These sites allow for a certain amount of
anonymity as well as allowing for more time to construct
responses. These two factors allow for greater comfort in
social interactions than that of in-person conversations.
Online socializing allows one to avoid judgement or
embarrassment because they can carefully control the
impression they make on others.

I use my work as a way to safely delve into self-disclosure between me and another person. This process of revealing personal information about one's self allows for a deeper connection between artist and participant and can have a healing effect for the person disclosing. Self-disclosure is difficult for those with social anxiety, but it is an important skill to have because it is how one builds relationships and finds validation.

I address the ethics of using humans and human interaction as my work by always offering something of value to my participants. Social exchange theory suggests that any relationship needs to be reciprocal in order to have an even exchange. People need to feel like they are getting something of value in any type of relationship they engage in.

Often times, the value I offer is in the act of self-disclosure. Research suggests that self-disclosure allows the person disclosing the ability to judge themselves more positively because once they reveal their personal attributes, they very often gain the acceptance of their peers, or can at least not internalize a poor judgement of themselves. The act of self-disclosure can therefore be healing for the participant. I also always offer my own self-disclosure in return. This makes people feel

comfortable with the interaction because there is reciprocity. Furthermore, I offer exchange in the form of a novel interaction that culminates in an art object that they actively create. Often, these objects can be made in multiples and therefore they can have one for themselves.

My work fits into the category of social practice art. Social practice art uses humans and human interaction as a medium. It often fosters some sort of social or political change that is beneficial to the participants in the work. Social practice art does not necessarily culminate in an art object, and when it does that is usually in the form of an artifact of an interaction between the artist and participants. My intention with this work is to support social change by encouraging self-disclosure as a form of healing and relationship building.

REFERENCES

Bennett, Jill. "Awkward Conversations." The Big Anxiety.
    Accessed March 31, 2019.
    https://www.thebiganxiety.org/event-category/awkward-
    conversations/.

Finkelpearl, Tom (2012). What we Made: conversations on art
    and social cooperation. Durham: Duke University Press.
    p. 132.

Frasz, Alexis, and Holly Sidford. Mapping the Landscape of
    Socially Engaged Artistic Practice. Report. September
    2017. Accessed March 2019. Artmakingchange.org, 11.

Ignatius, Emmi, and Marja Kokkonen. 2007. "Factors
    Contributing to Verbal Self-Disclosure." *Nordic
    Psychology* 59 (4): 362-91. doi:10.1027/1901-
    2276.59.4.362.

Jaspers, Anneke. Approaching the Unknown in Ignoramus
    Anonymous. PDF. June 2014, 1.

Katelyn Y. A. McKenna, and John A. Bargh. 2000. "Plan 9
    from Cyberspace: The Implications of the Internet for
    Personality and Social Psychology." *Personality and
    Social Psychology Review* 4 (1): 57-75.
    doi:10.1207/S15327957PSPR0401_6.

"Leadership Glossary: Essential Terms for the 21st
    Century." 2015. *Choice Reviews Online* 52 (11): 52-5672

Posey, Clay & Lowry, Paul & Roberts, Tom & Ellis, Timothy.
    (2010). Proposing the Online Community Self-Disclosure

Model: The Case of Working Professionals in France and
the U.K. Who Use Online Communities. European Journal
of Information Systems. 19. 181-195.

Stein, Murray B., and Dan J. Stein. "Social anxiety
disorder." The lancet 371, no. 9618 (2008): 1115-1125.

Weeks, Justin W.. The Wiley Blackwell Handbook of Social
Anxiety Disorder, John Wiley & Sons, Incorporated,
2014. ProQuest Ebook Central, https://ebookcentral-
proquest-
com.echo.louisville.edu/lib/louisville/detail.action?d
ocID=1643810.

CURRICULUM VITA

NAME: Lauren Ashley Bader

ADDRESS: 2907 Raven Ct.
                 Louisville, KY 40220

DOB: Redlands, California - December 16, 1987

EDUCATION
& TRAINING: B.A., Studio Art:Sculpture
                 Western Kentucky University, 2015

                 B.F.A., Graphic Design
                 Western Kentucky University, 2015

                 M.F.A., Studio Art and Design
                 University of Louisville, 2019

EXHIBITIONS
& AWARDS: M.F.A Thesis Exhibition,
                 University of Louisville M.F.A. building,
                 April 2019

                 Honk Your Fumpet, Open Community Arts
                 Center, January 2019

                 Rap + Art, Open Community Arts Center, April
                 2018

                 UofL Student Exhibition, Open Community Arts
                 Center, January 2018

                 Student Exhibition, Schneider Hall
                 Galleries, University of Louisville,
                 February 2017.

Senior Exhibition, Western Kentucky
University, April 2015.

Departmental scholarship award for
outstanding students, Western Kentucky
University, 2014.

Third place in professional photography, U.S
Bank Celebration of the Arts show, 2012.

Special award in 3D works, Western Kentucky
University student juried show, 2012.

Merit award, ArtWorks all Kentucky juried
exhibition, 2012.