Within the Quiet: An Exploration of the Introvert Interior

Courtney McDaniel
Department of Art and Art History
The University of North Carolina at Asheville
One University Heights
Asheville, NC 28804 USA

Faculty Advisors: Robert Dunning, Jackson Martin, Brent Skidmore,
Eric Tomberlin, Robert Tynes, Megan Wolfe

Abstract

Through the progression of the extrovert ideal in the business world, as described by Susan Cain, asserting ideas and being capable of abundant involvement in large groups have become structural components for accomplishing prosperity in Western culture. The obligation to consistently exert intense energy persuades introverts that their predisposition to be quiet in contemplation is inferior. Tendencies affiliated with both introversion and extroversion are profitable traits that can be compelling when applied in the appropriate social settings. However, individual qualities vary depending on particular personalities and cannot be assessed advantageously against a standardized set of behavioral expectations. Diverse modes of thought exist between introverts and extroverts and influence the ways in which a person chooses to share and exchange information. The ability to effectively communicate thoughts and ideas directly correlates to the understanding of self-identification. The art movement of Abstract Expressionism has been pivotal in cultivating nonobjective painting methods used to capture the inherently abstract concepts of identity and communication. Through the process of expressionistic abstract painting, this research examines the relationship between introversion and extroversion while preparing a vehicle for self-discovery and exploration. The purpose of this research is to gain greater comprehension of the connection between introversion and extroversion and how the association between the two temperaments affects general communication. As a result of pairing the painting process with knowledge about the functionality of introverted identity, this project also serves to form a deeper sense of self by existing as a valuable way to decipher thoughts and emotions in an introverted manner.

1. Description of Research

Throughout the history of Western culture, the extrovert ideal has become an institutionalized construct that supplies guidelines and requirements for social behavior. It is largely claimed that Americans are inhabitants of an extroverted society that provides benefits for extroversion while simultaneously rejecting the traits of introversion. Santos rationalizes that "this is because the United States is currently a culture of personality, whereas other cultures are cultures of character."[1] In *Quiet*, Susan Cain further explains that extroversion is a trait that has grown to be anticipated from everyone in all facets of life, even though it is not a universally inherent characteristic.[2] This has come into being because, through the evolution of businesses, the extrovert ideal has advanced and encompassed the education system. As a result of group work, presentations, and artist talks, speaking engagements have progressed into the most widely used method of sharing and cultivating new ideas. While promoting involvement with others is at times necessary, and now a custom, it can be detrimental if it is the only way to produce thoughts. Introverted people thrive when they are in quieter environments where isolation is a viable option. Because of the materialization of extroversion being ideal, introverts are required to defy who they fundamentally are in order to maintain a life of success. The disparity between extroversion and introversion is derived from how both personalities instinctively communicate differently.

By reflecting on the question of how identity influences art and communication, an opportunity for deeper cognizance of what it means to be an introvert is granted. The research begins to serve as a visual expression

advocating for introverted practices to be valued in equity to the virtues of extroversion. Since communication is an immediate reflection of self-identification, it is essential to acquire awareness of how communicative habits are simultaneously developed with identity. Communication is an imperfect element of human relationships, partially due to chasms within individual identity. Identity gaps pose problems with how people view themselves in relation to the viewpoints of others. Larger gaps cause miscommunication while smaller schisms lead to overall higher communication satisfaction. As a self-identified introvert, I am interested in discerning the physiological components that compose introversion. With this comprehension I plan to implement strategies in everyday life that will impact how I grow as a person in self-understanding and in artistic execution. As a person attracted to and propelled by visual stimuli, paint and painting provide an avenue for contributing individual thoughts and ideas more proficiently than through verbal expression.

1.1 The Cultural Ideal

In a society that lionizes extroverted characteristics and encourages introverts to adopt extroverted practices, introverts are often left wondering why extroversion is the cultural ideal. Marti Olsen Laney addresses this construct in *The Introvert Advantage*. She summarizes Western customs when stating, "Our culture values and rewards the qualities of extroverts. America was built on rugged individualism and the importance of citizens speaking their minds. We value action, speed, competition, and drive."[3] This directly correlates to Susan Cain's mention of the extrovert ideal in the business world.[4] Cain elucidates on the shift towards extroversion in the business world, which became a model for society as a whole through the act of selling.

Salesmanship has become the cultural standard for being successful. The ability to sell a product, including individual traits, has become a measure for achievement. Cain writes that we are "urged to develop an extroverted personality for frankly selfish reasons – as a way of out-shining the crowd in a newly anonymous and competitive society. But nowadays we tend to think that becoming more extroverted not only makes us more successful, but also makes us better people."[5] American culture has come to view selling as a way of sharing and cultivating one's talents with everyone else. Because of this, the ability to consistently and concisely delve into sporadic conversation is an admirable and almost necessary trait to possess. Selling a product, including yourself, for career purposes requires individuals to be taught the mechanisms of extroversion. Because of this expectation, existing as an embodiment of extroversion has been introduced into the school systems. Santos summarizes the utilization of extroversion in both societal standards and the education system:

> The templates for both American capitalism and extroversion are jointly forged in public school systems, of course, where self-promotional behavior is deemed meritorious and quantified with the academic capital of grades. The rewarded behaviors, furthermore are conformist and averse to risk: for all their aggressive competitiveness, successful students must suppress or negate the precious rebellions that introverts enact silently.[6]

Characteristics of extroversion can be understood and even mimicked, which is a requirement of introverts to maintain success, but they inherently cannot be completely adopted by an introvert. The implementation of extroverted traits as necessary factors of communicating, and succeeding, places a substantial barrier on the smaller community of introverts.

1.2 Communication as Identity

This research direction has come into being through personal experiences dealing with a lack of communication and the inability to effectively relay thoughts and ideas. This discrepancy in communication has been influenced by the way in which I understand myself and it becomes dependent on my comfortability with others in various relationships. Encounters where I have personally struggled to fully explain my thoughts or feelings have piqued my interest in the idea that communication, inherently, can never be fully efficient. Ineffective exchanges of information have created the desire to understand why these gaps among communication occur and what factors influence them.

Communication is comprised of several components known as the four frameworks for identity.[7] The first framework is personal identity. This identity is constructed by self-image and self-concepts, as well as individual character analysis. Personality is viewed as a construct.[8] Personal identity is only accessible on an individual level. This part of identity is not available or understandable to others because it is constantly shrouded by the second framework known as enacted identity.

Enacted identity is how an individual expresses their own perceptions of their personal identity. It is an articulation of personal identity and is manifested on an individual basis. The appearance of this identity is formed not only by how a person distinguishes themselves, but also takes into account how they want others to perceive them. The ability to alter perception is what prevents the personal identity from being transparently visible to others.

The third identity, and the most complex of the four frameworks, is the relational identity.[9] Relational identity begins with ascribed identity, which means that individuals develop identity by the internalization of others' perceptions of them. People have the natural tendency to question how other people think, feel, and act towards them.[10] Because people incorporate the viewpoints of others into their own identity, the distinguishable attributes they display correspond to the way they are treated. This affects the way humans interpret themselves and becomes reciprocal of how people treat other individuals. Another fundamental aspect of relational identity is that humans identify through personal relationships. People act accordingly depending on who they are associating with. In summation, our personal constructs affect how we form impressions on the personalities of others.[11] Since interaction alters from relationship to relationship, the relational identity allows multiple identities to exist in relation to each other. Separate roles exist concurrently in day to day life, such as being both a student and an employee. These individual identities formed through separate communications allow the relationship to function as part of an individual's identity.

The final component of the frameworks of identity is the communal identity. This is the development of a group identity where individuals can relate to one another. For example, art students can connect through the foundation of creating art. An even deeper communal identity can be developed by subdividing art students into groups by their chosen concentrations. While art students can generally relate through the creative process, the manner in which they create, whether through painting or drawing, provides a stronger group dynamic.
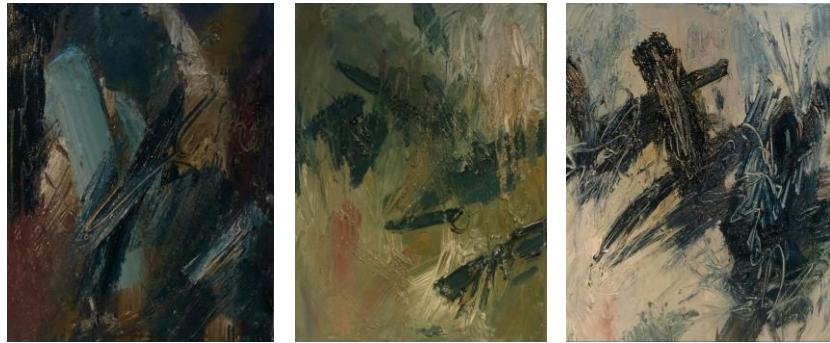

Fig. 1. Courtney McDaniel, *Personal, Enacted, and Communal Identities*, 2016, oil on canvas, 20 x 48 inches

In *The Experience of Introversion*, categories that parallel the four frameworks of identity are generated for introverts. This categorization is broken down into four headings; the introvert's lived experience, reflected experience, view of self, and experience with another person.[12] Since communication is incited by the development of identity it is necessary to examine the factors that contribute to the self-identification process. Identity is partially informed by a process known as self-verification.[13] This is a process of affirming personal identity with someone else's perception of the portrayed identity. By taking a personal goal or ability and having someone also acknowledge and promote it, individual satisfaction is increased and allows for affirmation of that ability.

Fig. 2. Courtney McDaniel, *Self-Verification*, 2016, oil on canvas, 10 x 10 inches

In this body of work, the goal is to develop work that explores how to communicate effectively. Through this verification process, relationships become a way to maintain individual self. Self-verification in a group can increase acceptance and self-esteem.[14] Conversely, a lack of self-verification can increase levels of depression and distress. Throughout creating this body of work, this is something I have become more cognizant of when it comes to critiques and discovering ways to ensure that I am self-verified within the art making process. This can be achieved through the use of self-verification strategies.[15] Strategies for self-verification include selective interaction, identity cues, and interpersonal prompts. Selective interaction is choosing to interact only with those who confirm an individual's identity. There are also ways to implement certain identity cues, such as dressing a specific way to emanate an identity type. Finally, interpersonal prompts can be used. An example of this is altercasting, or acting a particular way to elicit a desired response. For example, a submissive person acting more submissive will cause a dominant person to respond even more dominantly in any given situation.

1.3 Portraying Identity

Because there are specialized ways of portraying a constructed identity, there are times that the four loci of identity can be contradictory of one another. However, all parts of identity are always present. Communication is based on identity in relation to others. People have the option to only present certain aspects of themselves. There is the choice to share parts that will be liked while simultaneously concealing other elements of their identity. Having missing information about someone else causes a disconnect in interpretation of that person's identity and how that person actually identifies. The lack of understanding caused here reverts back to the notion of relationships defining who people think they are.[16] Self-identification varies from person to person depending on the relationship that has been developed with a particular individual. This ability to change how humans act around others causes gaps in communication and explains how communication gets obscured. Identity gaps are defined as discrepancies between the four frames of identity.[17] These gaps are created through the different interpretations that can be formulated about an individual, depending on how their frameworks of identity undulate from relationship to relationship, as the frameworks of identity are not always consistent with one another.

However, the frameworks always coexist and constantly compose an individual's identity. Communication is an inherently imperfect function of society. While this is mostly because humans are rarely consistently transparent, there are also social expectations that can cause miscommunication. People often have to communicate outside of their natural communicative abilities, therefore posing chance to more obscured exchanges of information. For example, an introvert having to brainstorm in a group setting will be less likely share ideas. This is because quieter environments allow introverts to process their thoughts more efficiently. When placed in a louder environment, the processing of thoughts inevitably becomes a more difficult task for introverts. Additionally, interpretation varies among individuals, making identity gaps unavoidable. Personhood changes in different settings and interactions depending on how comfortable a person is in the given environment. This partially relates back to the notion of social expectations; Western culture places an emphasis on exerting an extroverted nature. The pressure to emanate extroversion, at least on an exterior front, actually creates an adverse effect on introverts. Overstimulation from exerting extra, unnatural, energy drains introverts and makes them more likely to retreat to refill their energy.

This directly affects how one presents their identity and their ability to clearly articulate their thoughts. Macke states that, "we vanish in the moment of communication."[18] This implies that we often lose ourselves in the experience of relaying information, which can also render some exchanges obsolete. When thinking about what affects my inherent communication, the idea of introversion comes into play. Communicating thoughts verbally is a concept that has developed into a representation of identity throughout the progression of Western culture. Humans have to come to terms with interacting with others and find a comfortability with revealing their enacted self. This can become more difficult with someone who is not naturally extroverted since introverts tend to be less open in social settings.

In addition to temperaments affecting how individuals communicate, their previous life experiences are also influential in how they portray themselves. Through researching and simultaneously developing paintings, I have come to understand that my own quiet disposition exists because of innate introverted characteristics. However, I have also learned many of my own personal experiences, particularly ones where I felt forced to be quiet, are large factors in why I retain my reticent nature. Understanding that both my temperament and background affect my means of communicating with others has had an effect on the way in which I continue to voice myself. While communicating with others is a necessary aspect of life, developing this deeper sense of self-awareness has also been informative on how important it is to maintain an internal form of communication. When creating art, there is a constant internal conversation about what should happen next, what needs to be changed, and what is being implemented successfully. Without self-understanding, creating artwork and communicating with others, can be frustrating by nature. This body of work has served as a way for me to converse with myself and understand myself as an individual. As I work through paintings, I discover new elements of myself and develop a stronger method for composing artwork.

1.4 Identity Gaps

While there are specific forms of identity gaps that are applicable to everyone, it is interesting to take note of the gaps and how they form an even larger disparity between the way introverts and extroverts react to one another in communicative processes. One identity gap is the personal-relational identity gap, which is a gap between personal identity and ascribed identity.[19] Within this gap a person's self-view differs from someone else's perspective of them. This relates back to the Self-Verification Theory.[20] Because others' views can become part of the individual's identity, the ascribed identity, although not completely correlating with the personal identity, can verify a person's identity in terms of how they want to be perceived. This is similar to introverts acting extroverted in order to be perceived as successful in American society. Also, through this process the development of committed relationships can be maintained. Following the personal-relational identity gap is the personal-enacted identity gap where, as mentioned, self-views can differ from how the self is portrayed. Smaller identity gaps lead to an overall greater communication satisfaction.

Fig. 3. Courtney McDaniel, *Identity Gap*, 2016, oil on canvas, 36 x 36 inches

Since identity directly impacts the mechanism of communication, it is important to understand the physiological factors that aid in forming identity. Western culture has instituted specific ways of communicating, typically forms that are easier to navigate for people who are extroverted. Presentations, lectures, and talks have become a vital part to how this culture functions and exchanges innovative ideas. Because of how businesses have developed this way of sharing, it has impacted the school setting. Group work and presentations have become a heavily dominating aspect

of schooling. Author Susan Cain points out that introverted people forced to work in these types of settings can actually be less productive than if they were allowed to think and plan on their own. The same applies to extroverted people, working with others is a better way for them to process their ideas, rather than if they had to work alone. [21] Having both group interactions and individual work time in a school environment would allow ideal work to be completed by both temperaments. Introversion and extroversion play a large role in how identity is created, and therefore, directly affects communicative processes.

1.5 Communication and Temperament

Humans innately maintain different temperaments. Introversion and extroversion, at their roots, are types of temperaments. Temperament is not something that can be changed; however, people can work with or against their temperaments.[22] The most distinguishing characteristic between introverts and extroverts is where their energy comes from. Introverts obtain their energy from the internalization of their "ideas, emotions, and impressions."[23] Conversely, extroverts draw energy from outside sources, like activities and interactions with other people. Because introverts and extroverts pull energy from different origins, the way they exert energy is also distinct. It is important for introverts to recharge after being in a stimulating environment.[24] Since extroverts can continue to gather their energy from their surroundings, they are able to expend energy more freely and for longer periods of time. Extroverts pull energy inward from outside sources whereas introverts do the opposite. When discussing the energy differences between the two, Shapiro states, "introversion means a turning inward of the libido, whereby a negative relation of subject to object is expressed. Interest does not move towards the object but recedes toward the subject."[25] Introvert energy is similar to a rechargeable battery, whereas extrovert energy can be viewed as having a cord that plugs into an outlet and provides a constant power source.

As a result of extroversion being the cultural prerogative, the extrovert's ability to exercise energy in such a fluid way causes a dichotomy for introverts when it comes to speaking engagements. Introverts spend more time reflecting and planning before they speak, while extroverts can talk on a "whim." Laney states that, "extroverts' verbal ease intimidates introverts, making it even easier for them to conclude that they shouldn't speak."[26] While extroverts can be wary about introverts not asserting their opinions, providing time for reflection would ultimately be beneficial because introverts would then be able to share fully developed thoughts in discussion.

2. Methodology

To reflect on my question of how identity influences art and communication through the art making process, I have been using thick applications of paint and multiple layers, as well as expressive line work, to develop a deeper understanding of myself and how I communicate. By realizing that I am an introverted person, I have researched why and how introverts operate the way that they do and I have become more cognizant in how my environment should be arranged in order to increase artistic productivity. For example, after a busy shift at work, it is much harder to maintain concentration while painting. Because my energy source has been depleted due to over-stimulation, I know that taking quiet time to recharge before painting will allow for a deeper sense of focus. Whereas, if I begin painting after spending time alone, I am much more inclined to continue painting for longer periods of time. Painting with new knowledge in mind about myself allows me to work more freely while still knowing how to structure my time in a way that is conducive to making art. I have gained a greater sense of self-awareness by implementing techniques such as this one, discovered through research, to inform my art making process. It has provided an understanding of how to better communicate my own ideas and work more effectively.

As an artist, I have realized that the development of artistic practices and implementation of newly generated ideas changes rapidly as personal experiences are gained and individual growth is manifested. Because of the whirlwind of ideas that formulate during the painting process, I use an intuitive approach that welcomes new ideas and prevents me from restricting myself strictly to one idea.

Fig. 4. Courtney McDaniel, *Chaos*, 2016, oil on canvas, 36 x 48 inches

The use of linear forms and marks serve as a metaphor for the confluent nature of communication as it passes to different individuals. By using continuous lines to represent communication, the lines convey different types of temperaments. The way the lines interact are also representative of how communication works, when the lines touch and follow each other they are points of clarity and understanding during communication. Other times, when they are flowing around and through each other, the lines demonstrate the imperfect nature of conveying thoughts and feelings. The pieces appear chaotic as a whole to show that communication is inherently imperfect. Varying line weight and size, as well as, differentiating areas of clear, crisp lines versus those that are more expressive in appearance symbolize the moments of clarity during communicating and the moments where information becomes obscured. The defined lines also become a metaphor for the nature of introverts to rehearse their thoughts and plan words before actually speaking, whereas the lines with free-flowing edges are comparable to unplanned exchanges of information.

Having forms and lines that cross over one another creates a depth and presents the hierarchy that has formed in regards to introversion and extroversion. The overlapping becomes representative of the governing stance that extroversion has in American society. Brice Marden's use of tangent lines and overlapping has become influential when planning compositions for lines in my own work. While highlighting the innate differences between introversion and extroversion is a significant component within the art making process, as an introvert, I feel that blue is inherently reflective of introverted nature. It is a cool, naturally receding, and calming color. Many of the paintings in this series elevate the use of blue. This is used as a way to elicit the contemplative disposition of introverts. The implementation
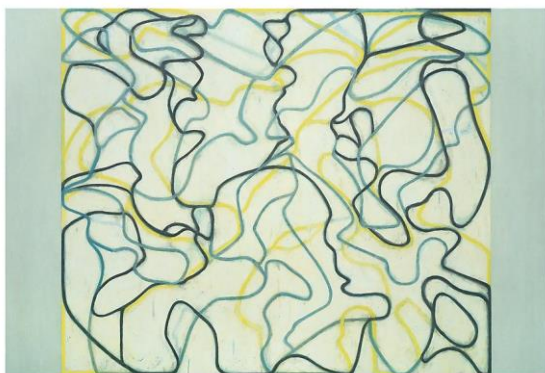

Fig. 5. Brice Marden, *Second Letter (Zen Spring),* 2006-2009, oil on linen, 96 x 104 inches
http://www.contemporaryartdaily.com/2011/01/brice-marden-at-matthew-marks/

Fig. 6. Courtney McDaniel, *Fluent Conversation*, 2016, oil on canvas, 30 x 40 inches

of warmer colors, such as red and yellow hues, serves to showcase the propagated inclination for introverts to defy their inherent temperament in order to appear more extroverted than they really are. The use of yellow ochre in this piece is representative of the fact that even when introverts step outside of their comfort zone to appear extroverted, they do not as intensely emanate actual extroverted characteristics. Because of inherent temperament differences, introverts can never truly exude the intensity of extroverts, exhibited by the color red in many of these pieces. So while they can portray extrovert principles to an extent, they innately cannot adopt those principles. The warmer tones are integrated in a way that evokes the idea of interjection. Extroverted practices are often thrust upon others without perception of temperaments. In this body of work, red is representative of the demeanor that introverts are expected to enact in social settings. Because an introvert can never truly become an extrovert, the use of red is scarce in many of the works to represent the inability to fully possess extroversion.

To focus on the idea that introverts need to emanate an extrovert exterior, I generally start a piece by painting a series of overlapping and interweaving lines. Once this initial layer has dried I began painting over and adding layers until the final surface is reached. Each layer adds to the history of the painting and the parts that are visible through subsequent layers document the changes of the painting. The original lines show through the subsequent layers, becoming a narrative for the internal workings of the introvert and how these thoughts are suppressed from becoming

Figure 7. Courtney McDaniel, Expectation, 2016, oil on panel, 13 x 13 inches

verbalized ideas. While introverts can "fake" being extroverted, their true temperament is invariably present.

As I have continued to develop my concept and paintings, the line work has become progressively more expressive. Due to a deeper knowledge of introverted principles and a greater self-awareness, the lines have become more representative of actualized introverted thoughts, as opposed to introversion trying to exemplify extroversion. Many of the later works also exhibit a better understanding of color and the way different temperatures interact with one another within paintings.

Fig. 8. Courtney McDaniel, *Interaction (diptych)*, 2016, oil on canvas, 48 x 60, 48 x 48 inches

In addition to the development of expressive line work, lines in a subtractive method have been carved into the paint. The removal of paint reveals the underlying layers, again highlighting that introverts take time to thoroughly develop thoughts and ideas. It also represents the confusion that is applicable to communication because as layers are concealed information is lost or hidden. The removal of paint is also a reminder of where and how a painting started and reveals the different stages of its development throughout the process. Having areas resurfaced in art has become a parallel in my personal life as I work through this body of work. The underlying layers become representative of past events that have contributed to my quiet nature, while there is progression beyond the layers each layer is still present. It is also similar to the way the four frames of identity are always present. The more I create and discover about introversion, the more I realize that while I am inherently a quiet, reserved person, there are many factors that have caused me to maintain my reticence. The creation of these paintings has forced me to confront unresolved personal issues from my childhood that make me feel as if I must remain quiet. I can recall certain events and memories where I felt my voice was unrecognized as a child. While introvert by nature, I believe these situations have helped to shape my quiet

Fig. 9. Courtney McDaniel, *Internal Confrontation*, 2016, oil on canvas,
36 x 48 inches

disposition.

Another large component of my artistic practice is utilizing areas of thickly applied paint to create a textured surface. Thick applications of oil paint allow for the medium to exist in its genuine state. I have always enjoyed letting paint and other media needed for oil painting, such as turpentine, move freely. While as an artist I manipulate paint to become my own narrative, I have an appreciation for the materials themselves. Painting provides me with a sense of freedom and is the easiest form of communication available to me. The thicker areas of paint, for me, are delineations of the interior process of introverts as they develop ideas. Often, I apply paint directly to the canvas instead of a palette. This helps to minimize the amount of waste when I am working to create a densely covered surface. Granting the paint the ability to maintain its heavy, chunky texture, instead of evenly spreading it, correlates to letting the temperaments of introversion and extroversion occur instinctively.

Fig. 10. Courtney McDaniel, *Working Through*, 2016, oil on canvas, 24 x 24 inches

Fig. 11. Courtney McDaniel, Epiphany, 2016, oil on panel, 14 x 12 inches

   While thick applications of paint have been a continuous part of creating this body of work, as the pieces progress, even more paint is being added. In pieces following *Epiphany* (Fig. 11), thicker areas of paint are introduced. In addition to adding objects to the painting, painting over them, and then removing the object to reveal layers of underpaintings. The removal of objects, such as paintbrushes that have been submersed in the painting, symbolizes my own discovery of self throughout this research process. It correlates to reviewing situations from my childhood and becoming cognizant that those events no longer have to be applicable to situations today. These paintings expose the history and incorporate into the overall composition. Figure 12 showcases the intensified texture that has developed within these paintings. This piece specifically focuses on the confrontation of an internal personal conflict. The heavy texture is also paired with the expressive line work that has become a part of this body of work. While the paintings began, and still are, about the communicative processes of introverts in comparison to extroverts, they have become more personal in terms of my own communicative abilities.

Fig. 12. Courtney McDaniel, *Abandon*, 2016, oil on canvas, 30 x 30 inches

3. Artistic Influences

Black Mountain painter Ray Spillenger, who studied with Willem de Kooning, uses multiple layers to create oil paintings as well. When looking at the pieces in person, the accumulation and amalgamation of layer upon layer is visible and creates aesthetic interest. Thick layers of paint help to draw the viewer in. I am personally intrigued by seeing the process of a painting in its physicality. Spillenger's use of limited palettes causes a stronger centralization on the brush strokes. The grandiose, sweeping areas of color pull the eye around the paintings. He also implements juxtapositions between organic and geometric forms. Through the use of clear, crisp edges, some areas of his paintings dichotomize the fluidity of the large brushstrokes, while simultaneously creating more visual evidence of the painting process to continue engaging the viewer.

Fig. 13. Ray Spillenger, *Untitled (Small Zig 10)*, c. 1965-70, oil on canvas
http://www.blackmountaincollege.org/rayspillengerblackmountaincollegesmallzig/

The calming, neutralizing color palettes that Spillenger utilizes are similar to the serene colors I utilize in my own paintings. Through the application of cool colors, the need for reflection and re-energizing within introverts is exhibited. The outward nature of introverts can seem closed off to extroverts. I think it is important to utilize color in expressing the differences between the two temperaments. While Spillenger employs a color palette that I am naturally drawn to, I believe it is also necessary to include warmer colors.

The biggest influence for the use of lines in my work is Brice Marden. Many of his pieces incorporate interweaving lines. The tangent lines in his work were the idea behind having lines that follow one another be representations of fluent conversation in my own work. When lines touch and follow each other, they are representative of satisfactory communication. Broken lines, or lines that are overlapping and interweaving show communicative barriers and gaps that create miscommunication. His color schemes are often comprised of just a few colors and provides a stronger focus on the way the lines interact with one another.

Lydia Dildilian is another artist who has been influential to my paintings while creating this body of work. Her use of overlapping systems of lines correlate to using line as a representation of communication. The limited color palette paired with the line work has provided an example of how to combine precise line work with areas of more expressive work. She also appears to be using thicker layers of paint instead of working wet-into-wet. This is something I often do in my own work since thick layers of oil paint can become muddy when there is too much paint. Some of her work includes heavier textures and buildup of paint. This directly correlates to the shift in my work of applying heavy amounts of paint to build the surface and reveal the process of layering.

Fig. 14. Lydia Dildilian, *System of Entropy,* 2014, acrylic on wooden panel*, 196 x 96 inches
http://www.lydiadildilian.com/work#/a-study-of-a-system/

Fig. 15. Courtney McDaniel, *System of Thinking*, 2016, oil on canvas, 36 x 36 inches

While several artists have been influential in creating this body of work, the most prominent source of influence is the art movement known as Abstract Expressionism. This movement developed in the 1940's and 1950's and is revered as one of America's more dominant movements. The premise of abstract expressionism is to abandon realism

and focus on emotion through expressive applications of paint. Harold Rosenberg coined the term "action painting" in 1952 when referring to Jackson Pollock's quick, energetic artwork.[27] Pollock's work was about the action of painting, the moment of painting. It explored the multitude of ways that paint can be applied to a surface, whether that be with a brush, or through pouring or dripping paint onto a canvas. This movement was used to combat the rigid nature of socialist realism by presenting the United States as a free society.[28] I am most attracted to this specific movement because of its fluid nature and expressionistic approach. As someone who paints and creates art intuitively, Abstract Expressionism is inherently interesting to me. The ability to emanate the idea of freeness through expression is part of why I am drawn to painting in general. Using emotive brushstrokes and paint applications in my own work allows me to combat personal issues and experience the free nature that is associated with Abstract Expressionism. Artists such as Franz Kline and Willem de Kooning were also well-known painters during this time. Franz Kline often used more muted color schemes, often even black and white, and was still successful in capturing a highly emotive state.

4. Conclusion

These paintings work to develop a unique sense of self-cognizance through the application of paint to canvas. By utilizing research to inform a process of introverted self-discovery these works intend to establish a visual representation of the distinct differences between introversion and extroversion. The quiet disposition of these paintings serves as a subtle and benevolent, yet confrontational testament to the advantageous qualities of both introversion and extroversion. Both temperaments should be acclimated in society as being beneficial. *Within the Quiet: An Exploration of the Introvert Interior* aims to pull introverted qualities into equity with those of extroversion that are celebrated. Through researching introversion, it has been discovered that, "Often they're exceedingly empathetic, caring, and cooperative. They work well with others. They are kind, conscientious, and easily disturbed by cruelty, injustice, and irresponsibility. They're successful at the things that matter to them"[29] These are characteristics that should not only receive more recognition, but should also be praised and encouraged in the same way that extroverted principles are. While there is a spectrum of the two temperaments, the extremes of both should be valued and used concurrently in the appropriate settings. Utilizing the inherent characteristics of the two temperaments would benefit the way in which ideas are formed and implemented into Western society as a whole. By painting with this knowledge, this body of work has taken on its own quiet disposition that works as a gentle reminder that temperaments are innate aspects of human existence and cannot be altered. These paintings showcase these natural differences between introversion and extroversion by contrasting the more contemplative personality of introversion to extroversion.

Creating this body of work has come to be a way of understanding individual introverted qualities. The act of painting serves as a way to process thoughts and emotions in a manner that is conducive to introversion. Since introverts naturally take longer amounts of time to perfect coherent thoughts and sentences before sharing, painting individual layers has become an experiential method for understanding different characteristics of personal growth. Individuals grow, develop, and think differently from one another based on their innate characteristics. Creating *Within the Quiet: An Exploration of the Introvert Interior*, has been an opportunity to learn not only how I personally cultivate ideas and emotions, but also to understand how to implement strategies that verify and promote acceptance across the variety of temperaments.

5. Endnotes

1 Myrna Santos, *An Introvert in An Extroverted World: Essays on the Quiet Ones* (Newcastle: Cambridge Scholars Publishing, 2015), pp. 4

2 Susan Cain, *Quiet: The Power of Introverts in a World That Can't Stop Talking* (New York: Crown Publishers, 2012), pp. 12

3 Marti Olsen Laney, *The Introvert Advantage: How to Thrive in an Extrovert World*, (New York: Workman Pub., 2002), pp. 5

4 Cain, *Quiet*, pp. 40

5 Ibid., pp. 42

6 Santos, *An Introvert in An Extrovert World*, pp. 117

   7 Eura Jung and Michael L Hecht, "Elaborating the Communication Theory of Identity" in *Communication Quarterly*, pp. 266
   8 Frank J. Macke, *The Experience of Human Communication: Body, Flesh, and Relationship* (Lanham: Fairleigh Dickinson University Press, 2015), pp. 4
   9 Jung and Hecht. "Elaborating the Communication Theory of Identity," pp. 266
   10 Thomas S. Henricks, *Selves, Societes, and Emotions: Understanding the Pathways of Experience* (Boulder: Paradigm Publishers, 2012), pp. 48-49
   11 Brian R. Little, *Me, Myself, and Us: The Science of Personality and the Art of Well-Being*, (New York: PublicAffairs, 2014), pp. 6
   12 Kenneth Joel Shapiro and Irving E. Alexander, *The Experience of Introversion: An Integration of Phenomenological, Empirical, and Jungian Approaches*, (Durham, NC: Duke University Press, 1975), pp.118
   13 Peter J. Burke and Jan E. Stets. "Trust and Commitment through Self-Verification" in *Social Psychology Quarterly*, pp. 347
   14 Ibid., pp. 350
   15 Ibid., pp. 350
   16 Macke, *The Experience of Human Communication*, pp. 6
   17 Jung and Hecht. "Elaborating the Communication Theory of Identity," pp. 268
   18 Macke. *The Experience of Human Communication*, pp. 12
   19 Jung and Hecht. "Elaborating the Communication Theory of Identity," pp. 266
   20 Burke and Stets. "Trust and Commitment through Self-Verification," pp. 347
   21 Cain. *Quiet*, pp. 57
   22 Laney, *The Introvert Advantage,* pp. 19
   23 Ibid.
   24 Ibid., pp. 20
   25 Shapiro, *The Experience of Introversion*, pp. 19
   26 Laney, *The Introvert Advantage*, pp. 47
   27 Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War," (2013), pp. 152
   28 Ibid., pp. 154
   29 Cain, Quiet, pp. 112.

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