

Facebook : A Pensive Bricolage For Dark Art Photography Lovers.

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Facebook has cast itself as a tool that renders artists a platform to enhance an intellectual and aesthetic amalgamation of myriad perspectives on the production of works of literature. In congruence with the rapidly shortening attention spans and general upward crawl of pace of lifestyle, art has become "quicker" or more transient, allowing one to assimilate a piece between Facebook posts. On delving deeper into this outbreak on the social networking site, this paper explores a specific Facebook community page called the "Art of Bodys" which focuses on the production of fine art photography and artworks. The uncanny imagery and hysterical symbolisms featured within a plethora of artworks is explored vigorously with the use of Psychoanalytic Literary Criticism to not merely appreciate but to dissect, analyze, criticize, reconstruct and comprehend the depth of these literatures. This critical endeavor seeks evidence of the unconscious at play within art by venturing unresolved emotions, psychological conflicts, guilts, ambivalences and so forth. Further, it strives to excavate how can characters' behavior and narrative events captured within the fine art photography be explained in terms of psychoanalytic concepts of any kind?, What might a given interpretation of a literary work suggest about the psychological motives of the reader?, Are there prominent themes in the pieces that could have different or hidden meanings? ; and how Facebook as a platform for self expression and connections gives way to the portrayal of rather explicit and uncanny works of Fine Art Photography?. Thereby, this paper will strive to unravel the pensive bricolage born out of the explicit, hysterical and uncanny works of talented artists across the world that have become accessible with a single click for dark art lovers through Facebook.

Keywords: Facebook, Fine art photography, Psychoanalytic Literary Criticism, Uncanny Art, Unconscious. Facebook has had a significant effect on the field of media studies. In addition to influencing technological-savvy individuals, it has opened its arms to how journalists, scholars and consumers of media read and think about varied forms of literature. It has also stood strong as a site of production wherein images, narratives and genre forms have resurrected their being to consign themselves to a hungry population of learners, readers and thinkers. As we lean on the brink of this digital generation, Facebook has cast itself as a tool that renders artists a platform to enhance an intellectual and aesthetic amalgamation of myriad perspectives on the production of works of literature. The heterogeneous population who has been immersed and/or raised in technology has redefined the shaping of various pages and communities on Facebook. It has embraced the idea of individuals being reliant on media, inculcated technological multitasking capabilities, and opened the igeneration including digital immigrants to access new online information. Furthermore, this phenomenon depicts a radical change in the habits of the heterogeneous *igeneration* and digital immigrants who engage readily in

an autonomous learning environment due to their newly embedded habits of seeking and acquiring information on Facebook through liking varied pages and communities as opposed to typically retrieving knowledge through authority figures.

Research suggests that social networks allow for direct access and interaction with large numbers of people and communities, encourage collaboration and discussion of course material, and promote immediate sharing and development of written, audio, and visual content (Rosen).

On drawing reference to the setting up of Facebook pages and communities which make information public and promote the deliberation of information rapidly through sharing on one's own timeline to be accessed by friends on their news feed, on a friend's timeline and/or personally through a private message; it has become evident that merely a click on a social networking site has the potential to spread repercussions of awareness and breed a digitally literate population. As Lave and Wenger suggest:

these technologies are dramatically transforming the basic patterns of communication and knowledge interchange in society" and are redefining "what it means to know, understand, and ... become a 'literate' or 'educated citizen'.

Community Pages are a new type of Facebook Page dedicated to a topic or experience that is owned collectively by the community connected to it. (Hicks) The establishment of such pages was launched in the year 2010 and was driven by the need to introduce a page wherein the best collections of shared knowledge can be featured without the interruption of myriad brands or celebrities pages. The addition of this feature brought a new development within Facebook wherein users who shared similar interests could access the community page, share a sense of belongingness and send material to the admin who would regulate the content which would further be posted on the community page. These community pages would be just like official pages for businesses, organizations and Public figures with a platform to connect with others who share similar interests and experiences. Facebook users who depicted an inclination and were passionate about the topic were welcomed to connect with each other and share their knowledge with the introduction of such community pages.

In the year 2011, a community page called "Art of Bodys" embraced the facility that Facebook offered and created a community devoted to Fine Art photography and the projection of varied art works from such a lens. Fine Art photography is photography created in accordance with the artist as the photographer. It diverges from the idea of focusing specifically on objects or events, thereby giving way to the subjective intention of the artist as opposed to merely capturing an objective reality. Due to time constraints, this research paper will focus on a specific album within the community page of Art of bodys referred to as "Chronik Album – 1". The album contains 999 artworks specifically, on dwelling into the content of the artworks which borders on uncanny and hysterical, this paper will unravel whether the album can be read as a literary work using Psychoanalytic Literary Criticism. The questions that this paper intend to explore are How can characters' behavior and narrative events captured within the fine art photography be explained in terms of psychoanalytic concepts of any kind?, What might a given interpretation of a literary work suggest about the psychological motives of the reader?, Are there prominent themes in the pieces that could have different or hidden

meanings? ; and how Facebook as a platform for self expression and connections gives way to the portrayal of rather explicit and uncanny works of Fine Art Photography?.

The earliest cultivation of Fine Art photography is seen to have drawn its lineage by the photographer John Edwin Mayall who used the process of daguerreotypes to illustrate the Lord's prayer in the year 1951. Various practitioners such as Julia Margaret Cameron, Charles Dodgson and Oscar Reilander drew their reign in Fine Art photography as Victorian Era practitioners. Soon Holland Day, Alfred Stieglitz and Edward Steichen took charge in the United States and proved their notable works by introducing it into museum collections. In the year 1960, Dr. S.D. Jouhar from the United Kingdom claimed that photography was hardly seen and/or recognized as a Fine Art -

"At the moment photography is not generally recognized as anything more than a craft. In the USA photography has been openly accepted as Fine Art in certain official quarters. It is shown in galleries and exhibitions as an Art. There is not corresponding recognition in this country. The London Salon shows pictorial photography, but it is not generally understood as an art. Whether a work shows aesthetic qualities or not it is designated 'Pictorial Photography' which is a very ambiguous term. The photographer himself must have confidence in his work and in its dignity and aesthetic value, to force recognition as an Art rather than a Craft"

The introduction of myriad genres that explored nudity, portraits and natural landscapes soon became predominant and broke through the traditional approach of capturing landscapes. The progression of such photography did not merely grow in the last few decades in terms of quantity and quality but also on how the artist's subjective perceptions negotiated with the World's perception; It soon envisioned an epiphany in the realm of arts that was backed by organizations such as the Aperture Foundation and the Museum of Modern Art to keep photography at the forefront of the fine arts. With the culmination of the digital age, primarily due to the internet, literary works in many fields such as filmmaking, video gaming and fine art photography has undergone an exponential boom. Further, Culture has also allowed the reconstruction of its very form, now including blog posts, video logs, and experimentation on varied social networking sites. In particular, Facebook has been a reinforcing platform for various individuals and groups to express themselves in varied ways. In congruence with the rapidly shortening attention spans and general upward crawl of pace of lifestyle, art has become "quicker" or more transient, allowing one to assimilate a piece between Facebook posts. "Art of Bodys" has utilised this unique feature of the platform to present various kinds of Fine Art photography art with short captions in varied languages depending on the artist's cultural background.

AT FIRST SIGHT

The "Art of bodys" attributes unconventional emotions to various aspects of the human body in various positions with conceited messages and undertones of expressions, much like the metaphysical poets. The tone of the art tends to be overtly grotesque, explicit and often covertly dark with the depiction of devils, inclusion of blood and symbolisms of angst, anxiety and impending doom - death. Even in its consumption, it exhibits a spontaneous explosion of human emotions before being succeeded by an empirical contemplation of the literary text/ artwork. These emotions are quite complex yet immediately apparent and more often than not deal with a subconscious aspect of the

human mind. The pictures also deal with existential themes and may feature a core fear or desire explicitly expressed. Further subtle themes are interpreted on deeper contemplation. This kind of dual assimilation functioning at two levels, the spontaneous and delayed, creates several ambiguities and contradictions that create a branching structure of interpretation. The literature can be visualized and re-visualized in the mind until it is intertwined by a following image brought forward by clicking ahead. This also alters the spontaneous flash of interpretation, creating several new ideas in retrospect. In conclusion, while the form and structure may be slightly crude, the transient nature and social platform results in forming a deeply psychological and highly accessible work of art on peering at the album at first.

ART, FOR ART'S SAKE AND MORE

The “Art of bodys”, community page on Facebook has posted nineteen albums which can be viewed publicly by any Facebook users who accesses their content. The “Chronik Album – 1” that derives its existence on being a part of six more albums preceded by the term, “Chronik” justifies its name at large. The album consists of 999 artworks by varied artists from across the world who have offered their work to be published on the community page. As the page entails a plethora of artworks to not merely be appreciated but dissected and reconstructed to comprehend the depth of the literature published for mass consumption but for the hungry hearts of the *igeneration* as well as digital immigrants to acquire knowledge from and continue the act of breeding Fine Art Photography. The digital era has not only opened up new endeavors to be explored by the artist of fine art photography through the culmination of digitalization but has also given readers a scope to develop heterogeneous interpretations on the varied literatures present.

LOBOTOMIZING THE BRICOLAGE

The Facebook community page, “Art of Bodys” produced an album called the “Chronik Album - 1” whose name suggests its eternal character of recurring lapses or lasting for a long time. The term ‘chronic’ which is often used to suggest an illness or disease that last throughout a lifetime sketches a rather dark picture suggesting being trapped and/or in a constant state of mishap and doom. This conclusion can be drawn by indulging oneself in the title of the album yet it remains incomplete without devouring the literature within it; for as Jacques Lacan rightly quoted, one must try to “leave the reader no way out than the way in, which I prefer to be difficult”. The key-thinker of the psychoanalysis school of thought, Sigmund Freud who brought about a revolution in the modern western conception of human life and the perception of the human psyche has for long inspired readers to venture beyond the limits of literature and the sciences. His theories have motivated readers and thinkers to perceive the power of the Unconscious which harbors desires and forces that lay hidden yet covertly operational in human’s characters and behaviors’. On seeing the need to comprehend the literature at hand and excavate whether psychoanalytic concepts are at play, one must adhere to reading the literature with the use of psychoanalytic literary criticism. ‘Psychoanalytic literary criticism does not constitute a unified field. However, all variants endorse, at least to a certain degree, the idea that literature [...] is fundamentally entwined with the psyche’ (Suprenent). As Freud found himself during the culmination of his

psychoanalytic work in the 1880s, attempting to treat behavioral disorders in his patients from Vienna he found himself inspired by Josef Breuer's "talking cure". Freud's rather uncanny caliber to perceive his patients narratives as framed varied by the unconscious gave way to a channel that changed the nature of attentiveness itself. It unraveled the world of the unconscious and gave way to a heterogeneous plethora of interpretations linked to the human psyche. "...the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware..." (Tyson 14-15) deliberated the necessity to accept the power of the unconscious that was influenced by childhood events but also categorize human development into five stages. These various stages of development in an individual's life ranged from relationships with parents and biological as well as psychological drives of pleasure and desire wherein children concentrated "...on different parts of the body...starting with the mouth...shifting to the oral, anal, and phallic phases..." (Richter 1015). The stages reflected a base level of desires and needs, but they also involved the fear of loss, i.e., loss of being one with the mother, loss of genitalia, loss of affection and filial love, loss of life and suppression, repression "...the expunging from consciousness of these unhappy psychological events" (Tyson 15). However, "...repression doesn't eliminate our painful experiences and emotions...we unconsciously behave in ways that will allow us to 'play out'...our conflicted feelings about the painful experiences and emotions we repress" (Tyson 15). To keep all of this conflict buried in our unconscious, Freud argued that we develop defenses: selective perception, selective memory, denial, displacement, projection, regression, fear of intimacy, and fear of death, among others. (Boyle) The album, "Chronik album- 1" consists of 999 artworks that are randomly published and posted on the page as a result of varied artists offering their work to the administrator of the community page yet it stands true to its function and lies as a collection of the best works that when dissected follows the five stages of development in a human. The works that at first seem to be randomly posted are meaningful composites made out of the residue of observing individuals lives unraveling the veil between the unconscious and conscious. The art works presented rip the rather latent content, resting within the unconscious pregnant with meaning. The vicious wailing cycle of uncanny and grotesque imagery symbolized in the artworks through the perception of varied artists gives life to the unconscious and hence, at first sight appears to be rather hysterical and uncanny in nature. Yet as Freud rightly states, 'Unheimlich' in German which means Uncanny need not be the stark opposite of 'Heimlich' which translates to familiar but also concealed and secret, thereby giving way to the process of estrangement from the familiar that leaves individuals in an anxious state and hence, repelled by the idea of the Uncanny that merely personifies the unconscious.

The subject of the "uncanny" is a province of this kind. It undoubtedly belongs to all that is terrible—to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread...The German word *unheimlich* is obviously the opposite of *heimlich*, meaning "familiar," "native," "belonging to the home"; and we are tempted to conclude that what is "uncanny" is frightening precisely because it is not known and familiar. Naturally not everything which is new and unfamiliar is frightening, however;

the relation cannot be inverted. We can only say that what is novel can easily become frightening and uncanny; (Freud)

On reading the varied works of literature on the “Art of Bodys” community page, one can argue that the secret unconscious desires and anxieties of the artist have been manifested within the work. A necessity to decode the projections of the psyche is seen, in order to validate the importance of these works as literary texts unraveling the Unconscious. This critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences and so forth.



This artwork By Kelsey Austin Walsh from the United states titled “Nest” depicts the angst and anxiety experienced by an individual on being forced out of the nest. Here, the nest could stand for a mother’s womb as well as a place of comfort such as one’s own home. The manner in which the body is resting in a converged position specifically in the fetal position tends to depict the fear of being separated from one’s mother’s womb or comfort zone reaffirming the title, “Nest”. It would be worthwhile to understand that this can be seen as the first step into the five psychosexual stages of development in a human’s life. The expulsion from the mother’s body that has featured as the Nest for a fetus from conception through the gestation period builds a certain warmth and comfort to its essence. Yet the constructed “Nest” here with the faded background, and dark colors asserting a certain, damp and cold surrounding wherein the human body seems to be clenching/ clinging onto the habitat expulses an eerie effect to the process of leaving the nest. It renders a fear of displacement and personifies the feeling of loss on being separated from one’s nest thus, reiterating the uncanny feeling and personifying the grotesque reality on the birth of every individual. From being whole and complete with the mother as a fetus to feeling a sense of loss, on the umbilical cord literally being severed from existence.



This literary text reinforces the possibility of fixation during the oral stage. The oral stage represents the first psychosexual development stage seen within an individual. The libido satiates itself by projecting the needs of the infant(here, represented as an angel with a halo) as centered at the mouth. The birth of an infant constructs the involuntary need for food which finds its stemming from the conception of the fetus that lived as a whole in the mother's womb. The infant acquires satisfaction by putting various things in its mouth and is often seen to be fixated to such behavior by over or under-stimulation. This habit as a need to pleasure oneself and access oral stimulation can be caught at later stages in the infant's life as smoking, nail biting, sucking, and an obsessive need to feed on breast milk even after crossing two years of age, etc. This particular literary text projects the reaction of the psyche on not being satisfied and experiencing a fear of losing and/or being separated from the mother. The photograph curtails a devilish look on the mother who otherwise stands for a love, affection, care and feelings of belongingness. The angel who is a full grown man with nails in his foot to depict a holy descent and draw an allusion to the Lord Jesus Christ is ripped from the imagery of following the holy path and abstinence. This is portrayed by the grown man sucking onto the pregnant woman's milk almost lustfully and greedily as the milk spurts about onto the floor. Another portrayal of fixation is sketched through the smoke rising from the angel's head depicting an obsessive act such as smoking to illustrate the overt need to gratify oneself even after reaching adulthood. The act of juxtaposing the sacred/profane, kind/greed, infant/elderly, good/evil within an angel and seemingly possessed mother deconstructs the binaries and unravels the grotesque, uncanny desires, wishes and cravings hidden within the unconscious which often remain repressed and unknown.



This artwork by KavanCardoza titled “Oedipus” represents the movement of the infant from the oral and anal stage to constructing a gendered identity for itself in the phallic stage. The shift from fantasies of incest a psychic reality to the actual practice on unconsciously marrying one’s biological mother and murdering one’s own biological father despite trying to escape the prophecy personifies Sophocles’ *Oedipus Rex*. The universal fascination and desire to marry one’s own mother that is repressed by social norms is fulfilled to only blind oneself out of guilt.“the Oedipus complex begins in a late phase of infantile sexuality, between the child’s third and sixth year, and it takes a different form in males than it does in females” (Richter 1016). This brutal reality and reluctance to accept his own true identity forces males to hide their unconscious desires and project it in a socially acceptable manner by seeking for a primate who depicts traits of their mother.



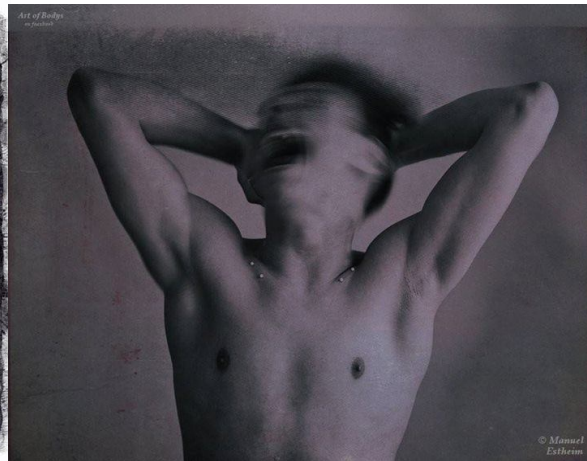
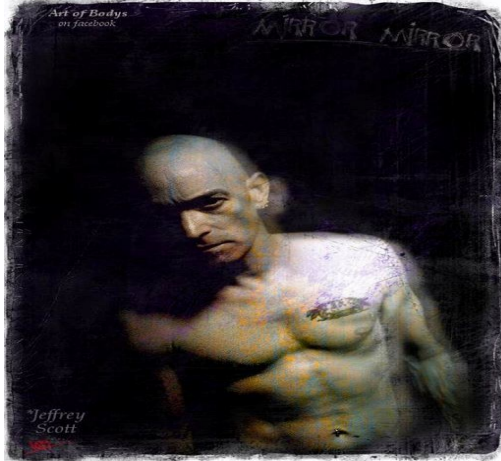
Freud argued that within the phallic stage and during the Oedipus complex both boys and girls "... begin to sense that their claim to exclusive attention is thwarted by the mother's attention to the father...the result is a murderous rage against the father...and a desire to possess the mother" (Richter 1016). This artwork by Aern out Over beeke projects the feeling of anxiety that the boy faces in fear of his father understanding his son’s inner desires to attain the mother. The anxiety of being castrated by the father who seems to play the role of villain attaining all the attention of the mother is depicted in this work of art. The way the unconscious builds the image of the father

as the devil that has a bigger phallus and has the ability to castrate the son for his inner desires is captured. The posture of the grown man with a villainous smirk personifies the thoughts in the male's unconscious. To amplify the uncanny imagery, the man is depicted as a jester thereby juxtaposing the serious fear of castration anxiety with the attire of a jester or a fool. Through time "...the boy learns to identify with the father in the hope of someday possessing a woman like his mother. In girls, the castration complex does not take the form of anxiety...the result is a frustrated rage in which the girl shifts her sexual desire from the mother to the father" (Richter 1016). The second artwork from the left inculcates the feeling of moving from a blob to a heterosexual gendered adult. Further, the sense of loss of the innocence that the infant held is symbolized by the teddy bear and does justice to the title "Boy interrupt-ted". The growth of the infant who evolves into an adult is projected with the death of the younger self. This may depict the construction and acceptance of the ego which has evolved to a different set of ideologies but mourns the death of one's childhood or younger self. The text can hence, be read as depicting Childhood Amnesia and mourning the loss of one's younger self to society. Another literary text by Tomoki Hayasaka called "Lost memory" on the community page derives a similar essence and mourns the loss of memory on building one's ego and growing into a being that is according to Freud, a heterosexual gendered self abiding by the societal norms and hence, curtailing one's secret desires and wishes to repress it in the unconscious. The use of dark colors executes a sense of mourning and a sense of loss which is further reaffirmed by the deep crack on the face of the man depicting a stream of tears that has run on the same spot. This probably also establishes a chronic sense of pain that has lasted and immersed the man into sadness. The portrayal of two hands, one of a younger being and one of an elder being, joining hands establishes the meeting of the younger self and elder self. Yet the undesirable reality of the memory of childhood that has been lost on the construction of an ego reflects the melancholic state of the man and is reflected through the colors used to taint the text. As the man's face much like a mask rises against gravity and flies away into dust probably symbolizing "Dust thou art, and unto dust thou shalt return" (Genesis 3:19) This sense of loss and depiction of childhood amnesia bring in themes such as fear of death, fear of separation and fear of change which inhibit the unconscious and again, remain sketched to perfection in such a literary text.

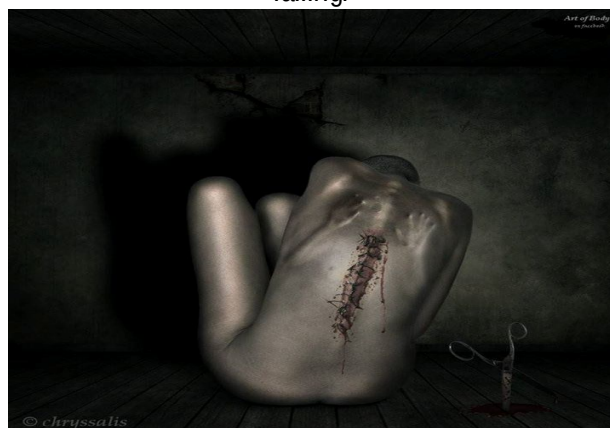


The artwork depicted below by the artist, Jonathan Ducruix is the result of the amalgamation of digitalization and fine art photography. The paradoxical depiction of a full grown man clenched in the state of a fetus justifies the title "metamorphosis". Metamorphosis is the process of transformation from an immature form to an adult form in a few distinct stages. The transformation from an insect form which is captured by the presence of a weird tail like structure on the human's head to a human who seems to be awaiting transformation can stand for

the phases of change from each psychosexual stage. On venturing into the depiction of the unconscious from the oral to phallic stages with the prolific symbolization of the Oedipus complex, penis envy, anxieties, desires and guilt, the mirror stage that reveals the formation of the function I in an individual has also been explored in-depth within the artworks.



Both the artworks titled "Mirror" and "What I can see" seem to depict the intolerable struggle faced by adult men to be the Ideal – I. The Ideal – I constructed by the younger Self during the mirror stage, according to Lacan situates the agency of the ego before its social determination. Yet the struggle and angst, anxiousness faced within the I, here the young men in the artworks situates the discordance of it with their own realities. The young man in the mirror seems to be reflecting on his being and seems to be analyzing whether his struggle on situating an ego i.e., driven by the reality principle walks at par with the ideal-I. On the other hand, the consecutive artwork embeds a man hysterically moving his head and raising his arms as he screams out loud expressing what he can see. A possible interpretation could validate his behavior as being how the unconscious' state would be on striving to be the Ideal-I and failing.



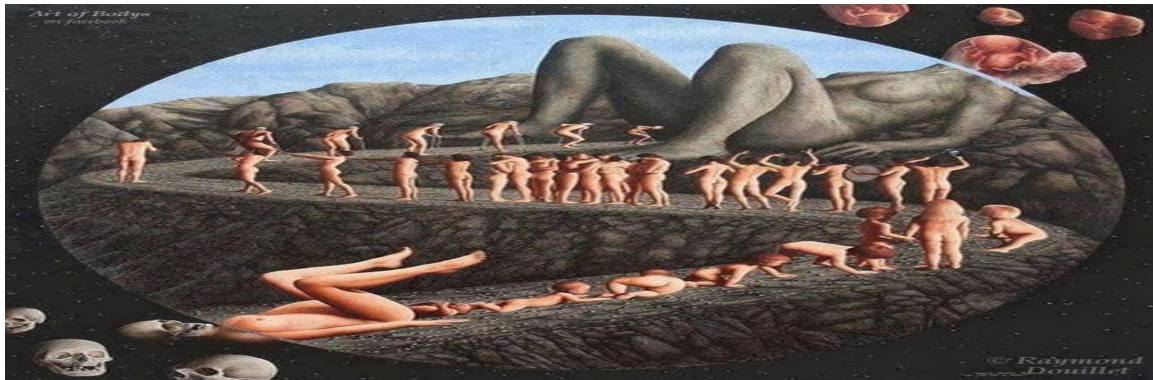
"When will you release me" by Chryssalis can be seen as a personification of the psychologically traumatic experience faced within the unconscious on adapting the "Mirror

Stage". As Lacan states each infant "assumes an image" on identifying themselves in the mirror without the threads of society or language shaping their being; Yet as time, society and language penetrate through the being, the Ideal-I that was assumed in childhood remains as a Fantasy that aroused rational order and completeness. The irony of the situation of human development is that this ideal-I is merely an unreal image projected and acknowledged within a mirror, hence always remaining the perfect construction and first creation of an infant that gives birth to the Ego. This

artwork seems to project that construction as a being seated within an elder individual persistently pushing through the skin within to be come out. Still as the elder individual sits naked with his/her head drooping depicting an acceptance of defeat and hence, in pain, a scissor dripping with blood lies behind. This continues to project the reality of the trapped fictional self/fantasy – the Ideal-I which unravels the grotesque reality of living a human life. One will always

remain haunted by the phantom within and feel incomplete in society with no sense of rational order. As the individual poses naked with stitches and cuts on his/her back depicting an attempt to probably remove the phantom from within and be whole, one cannot help but shed light on the I being disappointed by his/her being on understanding that he/she will never be the fictional self. The Self is left distraught in a distorted reality where he/she misrecognizes himself/herself by the illusions that society creates for them to carry on. The artwork pushes aside the phenomenon of "meconnaisances" and instead sketches those feelings of hopelessness, sense of loss and melancholia on learning the veiled constructions and hidden yet grotesque realities beating within them through uncanny and deranged imagery explored through Fine Art photography.

Though Facebook as a social networking site as previously stated offers a platform for artist to express themselves freely and build a fandom wherein Art is not just consumed but produced to offer a varied bricolage of texts, the repetitive themes often becomes less appealing. Further, as Art has become impulsive it has stopped adhering to conventional forms such as capturing more than the grotesque realities and the human body in euphoric states instead of merely hysterical, deranged and uncanny states. Yet the advantage of this projection attributed through the impulsive nature gothic tones, uncanny experimentation and deranged outlooks results in the expression of deep human emotions at a psychoanalytical level in their elemental states before they are fully processed as thoughts. This primal emotion is directly projected onto the canvas and is free from deeper contemplation, contributing to a style of art deeply psychological in nature.



As the calendar has run its course, Fine Art photography has stood strong and has been lifted upon a pedestal by the use of Facebook casting itself as a tool that renders artists a platform to enhance an intellectual and aesthetic amalgamation of myriad perspectives on the production of works of literature. The beauty of the darkness crafted with deranged and hysterical imagery to project the explicit raw reality seethed within the human psyche elevates one's connection to art. As it evades censorship and disrupts socially acceptable portraits, "Art of bodys" truly omates the body to castrate the normative and render the unconscious. This final piece of artwork by Raymond Douillet can stand as an analogy depicting the ephemeral state of Art. I believe that if Art was a person, she would say: I rid myself of the intolerable thirst to sustain oneself till death knocks on the door, I deny death the pleasure of dragging me out of my body. Instead I choose to be death and yet reign in life. As a cycle beyond birth or destruction of the body, I shall shroud against the Universe's shoulders to live beyond time and space.

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