



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

COMMUNICATIVE SPACE: AN INVESTIGATION ON AESTHETICS OF
DISPLAY THROUGH CONTEMPORARY VISUAL CULTURE

ARIFFIN MOHD. ISMAIL



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

THESIS SUBMITTED IN FULFILLMENT OF THE REQUIREMENT FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
(FINE ART STUDIO)

FACULTY OF ART, COMPUTER AND CREATIVE INDUSTRIES
UNIVERSITI PENDIDIKAN SULTAN IDRIS

2017



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi



COMMUNICATIVE SPACE: AN INVESTIGATION ON AESTHETICS OF DISPLAY THROUGH CONTEMPORARY VISUAL CULTURE

ABSTRACT

This research project investigated the value on interpersonal communication of social media through the aesthetic of display within Facebook activities. The concept manifests a sense of interconnection, interpretation and manipulation toward freedom of creative communication. The research project focused on vast aspirations and interactions of experiences through overloading information in our contemporary life in through cyber space. The key elements in the research consist of people emotion, sensation, behavioral pattern, manipulation in social interaction. The key artists within the research project are Kurt Schwitters, Barbara Kruger, Lilian Schwartz, Laurence Gartel, Tomako Sawada, Robert Silver and Ismail Zain. The reference of artworks carried out a suggestion on how the digital system with the presence of active participants involvement had been projected and developed to a new digital phenomena through various issues such as freedom of voice, communication without boundaries, and sensation and emotion. A studio practice method was used through studio experimentation, self-critical reflection and contextual review approaches. The research project's contributed to the field of Fine Art has established the collective issues on new culture of communication, exploiting information, portraying social media and the interconnecting relationship as a new way looking at things through the exploitation of visual culture. The research project contributed in correlating of how digital networking become a continuous changing culture of human expression. Furthermore, it would become as a suggestion for new perspective on valuating a new commitment of interacting and seeing in everyday life experiences of contemporary social media culture.





RUANG KOMUNIKATIF: KAJIAN ESTETIKA PERAGAAN MELALUI PAPARAN BUDAYA VISUAL KONTEMPORARI

ABSTRAK

Kajian ini menyelidik perhubungan nilai komunikasi interpersonal media menerusi estetika peragaan dalam konteks aktiviti *Facebook*. Konsep komunikasi ini memanifestasikan antara hubungan, penafsiran dan manipulasi ke arah kebebasan komunikasi kreatif. Kajian ini berfokus kepada pengintegrasian aspirasi dan interaksi pengalaman daripada kepelbagaian maklumat dan gaya hidup seharian masyarakat kini dalam kontek kewujudan ruang siber. Elemen utama kajian ini adalah menekankan soal emosi, sensasi, tingkah laku dan manipulasi dalam interaksi sosial. Pelukis-pelukis utama yang dirujuk adalah Kurt Shwitters, Barbara Kruger, Lilian Schwartz, Laurence Gartel, Tomako Sawada, Robert Silver and Ismail Zain. Karya-karya pelukis yang dirujuk memberi pandangan terhadap pembentukan fenomena baharu digital menerusi isu-isu seperti kebebasan bersuara, komunikasi tanpa sempadan, dan nilai sensasi dan emosi. Kajian akan menggunakan kaedah penyelidikan praktik studio menerusi pendekatan eksprementasi studio, refleksi sendiri, dan ulasan kontekstual. Kajian ini menyumbang kepada perkembangan jaringan isi-isu kolektif budaya baharu, manipulasi dan eksploitasi maklumat melalui status sosial dan perhubungan sambungtara individu dalam melihat dan menterjemah budaya visual yang dikaitkan dengan media sosial. Projek penyelidikan ini menyumbang dalam menghubungkan bagaimana rangkaian komunikasi digital menjadikan jaringan berterusan untuk paparan perihal kemanusiaan yang berlaku kini memberikan kesan kepada perspektif baharu dalam konteks nilai dan penafsiran pengalaman harian budaya kontemporari media sosial.





TABLE OF CONTENT

	Pages
DECLARATION	
ACKNOLEDGEMENT	III
ABSTRACT	IV
ABSTSRAK	V
TABLE OF CONTENT	VI
LIST OF FIGURES	VII



CHAPTER 1. CENTRAL ARGUMENT (INTRODUCTION)

1.1 Research Background	1
1.1.1 Interactive Culture	6
1.1.2 New Way of Looking	14
1.2 Issues Statement	25
1.3 Research Objectives	29
1.4 Research Questions	30
1.5 Project Out-Line	30
1.6 Delimitation of Studies	34



1.6.1 The Issues	34
1.7 Research Significant	36
1.8 Research Framework	40
1.9 Previous Works	42
1.10 Project Development	51

CHAPTER 2. CONTEXT (LITRITURE REVIEW)

2.1 Related Theoretical Idea.

2.1.1 Introduction	64
2.1.2 Text and Visual Relationship	67
2.1.3 Social Media as tool of Communication	71

2.2 Related Art Practices

2.2.1 Introduction	80
2.2.2 Communicative Voice of Dualities	81
Lilian Schwartz	
Laurence Gartel	
Gotye Kimbra	
Javier Roca	
2.2.3 Culture of Visualization	89
Mark Napier	
Mark Fiedler	
Kit Galloway	
Andy Dick	
2.2.4 Culture of Display	98
Tamako Saawada	
Martin Sturkin	
Robert Silver	
Kurt Schwitters	

CHAPTER. 3 STUDIO INVESTIGATION (RESEARCH METHODOLOGY AND ANALYSIS)

3.1 Introduction	106
3.2 Methodology	107
3.2.1 Self Centered Reflection	108
3.2.2 Panofsky - Study of Iconology	112
3.2.3 Studio Experimentation	114
3.2.4 Contextual Review	117
3.3 The Studio Investigation and Analysis.	118
Phase 1	
3.3.1 Cinta Ayuenderia	121
3.3.2 Pasar Politik	131
3.3.3 Shrinkage Planet	142
Phase 2	
3.3.4 Railroad-Man	154
3.3.5 Hybrid Communication	164
3.3.6 Love Hate and Peace	172
Phase 3	
3.3.7 HOPE	182
3.3.8 Fun and Freedom	195
3.3.9 Commercial Blip	203

CHAPTER. 4 CONCLUSION	215
---------------------------------	------------

REFERENCE	220
------------------	------------

APPENDIX A) CURRICULUM VITAE	
--	--



LIST OF FIGURES

Figure		No. Page
Fig: 1.8.1	Research Framework.	35
Fig: 1.9.1	Ariffin Mohd. Ismail. <i>Mendulang</i> . (1999) Sculpture Fountain. Material, Copper. Commission by Majlis Perbandaran Kinta Selatan.	38
Fig: 1.9.2	Ariffin Mohd. Ismail. <i>The Planetarium</i> . (1993) Public Sculpture. Material, Stainless Steel. Commission by Planetarium Negara (Design Awards).	40
Fig: 1.9.3	Ariffin Mohd. Ismail. <i>Run Buddy Run. Series 1 & 2</i> . (2009). Drawing. (Mixed Media on Board). 14"x 8". Pameran Belek-Belek NN Galeri K.Lumpur) Artist Collection.	41
Fig: 1.9.4	Ariffin Mohd. Ismail. <i>Run Buddy Run. Series 3 & 4</i> . (2009). Drawing. (Mixed Media on Board). 14"x 8". Pameran Belek-Belek NN Galeri K.Lumpur) Artist Collection.	41
Fig: 1.9.5	Ariffin Mohd. Ismail. <i>Hang Tuah The Malay Warrior</i> . (2013) Public Art (Painted Mural) 160'x 48' Majlis Bandaraya Melaka.	42
Fig: 1.9.6	Ariffin Mohd. Ismail. <i>Mural E.P.F</i> (1985) Public Art (Relief Wooden Mural) 24'x 8' Commission by Employee Provident Fund at Bangunan KUWASA. (1 st Prize Winner).	43
Fig: 1.9.7	Ariffin Mohd. Ismail <i>Experimentation of Digital Collage</i> (2012) Mixed Media on Board. Personal Collection.	44
Fig: 2.2.2.1	Lillian Schwartz's. Comparison of Leonardo's Self-portrait and the Mona Lisa.	72





- Fig: 2.2.2.2 Laurence Gartel. *Lies on Untie Ruth*. 1996. Ink Jet Print on paper 90cm x 100 cm. Wolf Lieser (2010), *The World of Digital Art*. H., F, Hulmann .1cm China, p. 64. 74
- Fig: 2.2.2.3 Gotye Kimbra, *That I Used to Know*. This vedio clip sends by Shaliza Juana. Through Facebook. www.youtube.com 10 Sept. 2012. 75
- Fig: 2.2.2.4 Javier Roca, *Typographic Head*, (2002) Ink Jet Print. 99.1cm x 32.5cm. Bruce Wands (2007) 'Art of the Digital Age' Thames And Hudson. p. 12. China. 77
- Fig: 2.2.3.1 Mark Napier. *Riot* (2000) Net Art Screen Shoot n Bruce Wands (2007) 'Art of the Digital Age' Thames And Hudson. China. p. 26. 78
- Fig: 2.2.3.2 Kit Galloway and Sherrie. *Electronic Café*. (1984) Transcultural Multi-Media Tele-collaborative network. Bruce Wands (2007) 'Art of the Digital Age' Thames and Hudson. China. p. 26. 80
- Fig: 2.2.3.3 Marc Fiedler, *Façade of Cafe Palermo United*, (2005-06) Plastic Film, Florescent Lamp, Software, Computer. Wolf Lieser (2010), *The World of Digital Art*. H., F, Hulmann. China, p. 239. 81
- Fig: 2.2.3.4 Andy Deck. *Glyphiti*. (2001) Present Custom Software 1024 x 512-pixel Collaborative Drawing. Bruce Wands (2001) 'Art of the Digital Age'. Thames and Hudson. China. p. 197. 83
- Fig: 2.2.3.5 James Faure Walker. *The F-G Restless Inventor of Cinema* 2000. Iris Giclee Print. 50.8cm x 71.1cm Digital Collage. Bruce Wands (2007) 'Art of the Digital Age' Thames and Hudson. China. p. 72. 84
- Fig: 2.2.4.1 Tamako Sawada. *School Days* 2008. Photography. 87
- Fig: 2.2.4.2 Marita Sturkin. *Vietnam Veteran memorial wall*. (1998) 1800 x 1200. 89



Fig: 2.2.4.3	Robert Silver. <i>MONA43</i> Photomosaic 1998.	90
Fig: 2.2.4.4	Lynn Hersman <i>Leeson Agent Ruby</i> (2002).	91
Fig: 3.2.2.1	The Method Interpretation by Erwin Panofsky.	100
Fig: 3.3.1.1	Example of subject-matter on portraits.	108
Fig: 3.3.1.2	Example of symbol and character of portraits.	109
Fig: 3.3.1.3	Experimentation subject matter with black and white.	110
Fig: 3.3.1.4	Experimentation of surface transparency.	110
Fig: 3.3.1.5	Experimentation of subject gender.	111
Fig: 3.3.1.6	Experimentation on space ambiguity.	112
Fig: 3.3.1.7	Examples of typography and pop symbols.	113
Fig: 3.3.1.8	Final experimentation of <i>Cinta Ayuenderia</i> .	114
Fig: 3.3.2.1	Example of figures and activities behind the wall of peace.	118
Fig: 3.3.2.2	Examples of texts and codes of warning.	119
Fig: 3.3.2.3	Example of military hardware.	120
Fig: 3.3.2.4	Example of military assets in action.	121
Fig: 3.3.2.5	Symbols of military worldwide connection and currency.	121
Fig: 3.3.2.6	Example of peace spirit in different contexts of images.	123
Fig: 3.3.2.7	Experimentation with the symbol of currency and military.	123
Fig: 3.3.2.8	Experimentation of images on military invasion.	124
Fig: 3.3.2.9	Experimentation on different layers of man and machine.	124
Fig: 3.3.2.10	Final Design of <i>Pasar Politik</i> .	125
Fig: 3.3.3.1	Examples of Malaysian landscape on flora and fauna.	128



Fig: 3.3.3.2	The example of traditional space.	129
Fig: 3.3.3.3	Example of developed Malaysian landscape.	131
Fig: 3.3.3.4	Example of celebrating freedoms and independent.	132
Fig: 3.3.3.5	Example of celebrating varieties of images, icons and codes.	133
Fig: 3.3.3.6	Example of celebrating communicative environments.	134
Fig: 3.3.3.7	Experimenting images of communication.	135
Fig: 3.3.3.8	Experimentation of portraits and texts.	136
Fig: 3.3.3.9	Final design of 'Shrinkage Planet'.	136
Fig: 3.3.4.1	Example of portraits and participants.	139
Fig: 3.3.4.2	Images created by difference culture of display.	140
Fig: 3.3.4.3	Communication through historical progress.	141
Fig: 3.3.4.4	Example of friendly images.	142
Fig: 3.3.4.5	Example of destructive Images.	143
Fig: 3.3.4.6	Experimenting composition of man, machine that Communicate in both world of sharing information's.	143
Fig: 3.3.4.7	Experimenting images of interconnection with the social codes to communicate.	144
Fig: 3.3.4.8	Final design on the 'Rail Road Man'.	145
Fig: 3.3.5.1	Example of portraits and participants.	147
Fig: 3.3.5.2	Example of typography.	148
Fig: 3.3.5.3	Example of the texts portrait and picture combined.	149
Fig: 3.3.5.4	Experimentation of portraits through different layers of space.	150
Fig: 3.3.5.5	Exploration of overlapping combination on various visual elements.	151



Fig: 3.3.5.6	Exploration of overlap combination colour effect.	151
Fig: 3.3.5.7	Final Design of ‘The Hybrid of Communication’.	152
Fig: 3.3.6.1	Example of portraits on gender relationship.	155
Fig: 3.3.6.2	Example of symbolic character of moral disagreement.	156
Fig: 3.3.6.3	Example of symbolic expressive typography.	157
Fig: 3.3.6.4	Example of metaphorical signage’s.	158
Fig: 3.3.6.5	Experimentation of compositions.	159
Fig: 3.3.6.6	Experimentation of composition on gender.	159
Fig: 3.3.6.7	Experimentation about male and female composition.	161
Fig: 3.3.6.8	Final Design with complete images manipulation.	162
Fig: 3.3.7.1	Portrait of the poet <i>Teratai Abadi</i> .	165
Fig: 3.3.7.2	Picturing poems on-line appreciation from <i>Teratai Abadi</i> .	166
Fig: 3.3.7.3	Experimentation of composition.	169
Fig: 3.3.7.4	Experimentation of composition between traditional Form with the images of modern screens.	171
Fig: 3.3.7.5	Experimentation of texts about ‘Kehilangan’.	172
Fig: 3.3.7.6	Experimentation with progressive environment of fans.	173
Fig: 3.3.7.7	Final Design of ‘HOPE’.	175
Fig: 3.3.8.1	Example of portrait and participants.	177
Fig: 3.3.8.2	Example of incident that creates fun.	178
Fig: 3.3.8.3	Experiment of texts and symbols.	179
Fig: 3.3.8.4	Example of icons, emoticons and texts.	179
Fig: 3.3.8.5	Example of subject intertextuality.	180
Fig: 3.3.8.6	Study of composition between back ground and foreground.	181



Fig: 3.3.8.7	Final design of 'Fun and Freedom'.	182
Fig: 3.3.9.1	Example of people expression on consumerism adventure.	184
Fig: 3.3.9.2	Examples of people expression in the commercial world.	186
Fig: 3.3.9.3	Example of an engagement to commercialism world.	188
Fig: 3.3.9.4	Example of negative impact on advertising.	188
Fig: 3.3.9.5	Example of the popular items on consumerism product.	189
Fig: 3.3.9.6	Experimenting of symbol in the pop digital communication.	190
Fig: 3.3.9.7	Experimenting of popular images in the mood of culture jam.	191
Fig: 3.3.9.8	Experimenting of pop images in the mass culture environment.	192
Fig: 3.3.9.9	Experimenting of pop images in cool colour environment	192
Fig: 3.3.9.10	Final Design on 'Commercial Blip'	193





CHAPTER 1

CENTRAL ARGUMENT

(INTRODUCTION)



1.1 Research Background

The purpose of this research is to examine the communicative space of interpersonal communication system, representing everyday experiences which has increasingly become subject of art. Bolt, B. (2011, p. 25) stated that “Facebook was acknowledged in the very existence of ‘Social Media’ as a tool of transmitting information that defines relationship between sender and receiver. In relation to the statement, Brignell, J. (2002, p. 209) mentioned ‘It is now becoming a basis for a new way of extending media culture and consumption of media technology’.





This is an impact of personal communication advancement which creates human interaction across the world as a new culture to ‘art as a communication’. In addition, there were two significant movements which define the development from the impact. Lievrouw, L. (2011, p. 28) stated:

The first is the legacy work of Dada and the international Situationist which combined radical politics with provocative new use of media, performance and language. The second is the study of social movement as mechanism or agents of social change particularly the identity centered-centered new social movement perspective and subsequent theory developed since 1960’s. Both streams were originated in the early 20th century, and both have helped shape the nature of today’s activities, artists and movement in using new media technology to express their idea, articulate their interest, organize recourses and people and achieve their purpose.

The so called aesthetic of display through contemporary visual culture, is one of the area of concentration which need to be investigated and it will be explored on the present phenomena of public interest of social media that stimulate art progress. It seems to be regarded as a tool of expressing through communication by many people and has become a subject matter by itself. With its emergence, public has become obsessed by a new way of looking at things which is more open in the criticism environment. Through





visual culture, the representational framework of visuals and texts recreation of reality create new languages of interpersonal relationship especially in Facebook.

The increase growth of communication industry in keeping up with the progress of the nation's infrastructure was gradually moved by the MSC (Malaysia Super Corridor), improving the potentials to meet the central demands by the citizen. This message remarks that, communication brought forth some kind of human needs to communicate in various mood. Facebook is one of the medium that keeps the language and images to serve as democratization of information.

The experience with different mood of presenting communication through mediating messages are simply labeling the situation of post-modernism which has been



camouflage with cloud of signs, communicating semiotics with symbolic impact. This is a matter of our presence within the social existence that change the language we used.

Facebook as a social media seems to open more communicative demission in confronting reality even more creative. Barnet, R. (2005, p. 82) stated "the experience of communication through mediation is welcome in our life".

The blip of light that maneuvered people's perception transforming new reflected and repetitive images of new frame culture is interconnected nature of space and movement. Now it has been changed to a new perspective of 21st century with new phenomenon of different behaviorism. The uncertainty of reflected notion between 'reflected image' and 'object' is always being a conflict with misconceptions. Sometime it can cause a state of serious emotional for no reason against the good will.





The display of ‘placing and displacing’ element of visual and textual communication is like a psychological battle field. With full of abstract configuration, it is about contemporary narrative consumption whom any participants will never be getting to conclusion for their clamming. However, the most worrying factor is the threats of action in getting high scores as well as the number of ‘Like’s they get each time a posting is imposed. It is like setting fishing rods at night and expecting a good catch for the next morning. Facebookers easily get upset if they get empty tin instead of fish.



05

The presence culture of mankind is about communication, defined by the activity between high and low-culture in the presence of social media. One is focusing on knowledge, and the other, has a massive audience in terms of creating popularity with all mundane connection of dependence for being popular with same old song, showing stupid video and so on and making fun. Nothing wrong with the freedom of display in connecting individual interest. Facebook is free enterprise generated from the freedom of individual thought.

That is what the function of interpersonal communication as being acknowledged in contemporary culture at large. This means that, individuals have different manifestations about their level of interest, culture and their social set-up that creates the behavior being mold depicted from the Facebook. It is something we cannot hide, whatever metaphor, semantic or creative writing, painting and sense of humor, are actually about displaying ourselves Marshal McLuhan in the 60s only knew the





mainframe computers, but with tremendous development of technology, personal computer, cellular phone and tablet had changed the whole system of communication.

Participants may present the display with their anxiety, problem or interest to hang up with their narrative order than hang-up all way through in their messages. Majority of them are playing a bigger role in transforming the concept of satellite environment which established the communicative space into expressing psychological hack-up and success story which has given a greatest impact to the representational development in 21st century images. Nicolas, M. (2004, p. 5) mentioned, 'Facebook is one of the interactive of visual and textual (seeing and reading) that creates complex relationship between a manifestation reality and visual experience'. My intention on the investigation for this nature of communication reveals the personal meaning of the users to seriously express content to build the artwork.

1.1.1 Interactive Culture

The Facebook become a newly version of multi-media communication system which developed individual communicative space. This repeat growth of technology has gone beyond the normal ranging of human dream. Remarks made by transracial and construct diver interrelation culture of cross-unity by exchanging information through Facebook community. It does require very close personal relationship to communicate. According to Borlenghi, P. (2011):





Communication is the life-blood of any social system (family, health, social, religious, legal, community). Effective communication entails having an understanding of the dynamics of social systems and the types of communication that operate typically within them. The agent of communication is the self and, indeed, most communication is determined by how the individual communicates with self. The course will focus on both the personal and Interpersonal aspects of communication within and across the particular social systems.

The application of communicative space dominantly focusses by the Facebook, besides, other applications such as Instagram, Twitter, Whatsapp and so on so forth.



Facebook is a very demanding tool shifting the global awareness on socio-cultural communicative significance. Its presence is bringing a new meaning in contemporary life.

The accessible for most interpersonal communicative space in the digital networking system monitoring larger interests in the display engagement. It is another form of creative adventure for participants themselves to develop idea of narratives expression, besides there are quite a number of references for such related websites to be referred to.

Bolt, B. (2011, as cited in Heidegger, p. 10):

The question concerning technology questioning our everyday assumptions about technology, arguing that the essence of technology is not concerned with making and manipulating things, but is made of revealing that tend to reduce all entities in the world to resources as a





means to an end. Heidegger terms this way of thinking as an enflaming revealing, distinguishing it from the 'poetic' revealing that the characteristic of human being.

This finding indicates that, transformation of the nature of intimacy in the environment of a social network site is larger, larger estimated audiences predicted higher levels of life satisfaction and perceived social support on Facebook besides being remain anxious. These findings emphasize the psychological importance of audience in the Facebook environment, as stated by (Taylor, T. 2012) seeing this as psychological importance of audience in the Facebook networking sites continuing human psychosocial needs for permanent relations in a geographically mobile world.



The exchanging information through images and texts or even the voice-over with sound of music presented on the screens are the sources of portraying new idea of communication. The manipulated scenarios by the computer images representing a scene of contemporary visual and textual imagination into creative world of art communication becomes everyday occupational which we cannot avoid. Heidegger, M. (2011) stated that it must begin with our everyday experience-in-the-world. His idea has been taken-up into the post modernism context of cyber living environment into New Media features which is related into art. In relation to this chapter, Leah, A. (2011, p. 28), mentioned:

The first is the legacy of activist art, especially the work of Dada and the International Situationist, which combined radical politics with





provocative new use of media, performance and language. The second is the study of social movement as mechanism or agents of social change particularly the identity centered-centered new social movement perspective and subsequent theory developed since 1960's. Both streams were originated in the early 20th century, and both have helped shape today's activities, artists and movement which used new media technology to express their idea, articulate their interest, organize recourses and people and achieve their purpose.

It is simultaneously appeared in the hybridity form the meaning representation, thus, the visibility of Facebook being given an impact to new perception. Connors, J. V.



(2009) mentioned, "It was caused by mediated chains through digital media system as it reflected a common goal to broaden-up the inter-connectedness within environment with different emotion and rationalization mixed".

In related statement, Brunvand, J. H. (2001) has brought up the matter to fulfill consumers demand either from the oral activities or on-line interactive as both were developed by continuous changing communication technology. Interactive culture has been practice through inter-relation from mouth to mouth circulation. Within traveling moment when we see from the window of the train reaching a destination from town to another town. The communication has developed from being a traveler capturing a liner moment of narrative on the speed of a train.





Mirzoef, M. (2015) made a comparison on people travelling into computer interactive journey, remarked that they will see the same, but they need not to be a traveler in the actual sense. This is because the frame is the electorate circuit field of pixelated which allows the digital networking to interact and reach to the public consciousness in a very short period of time compared to conventional travelers.

It has been brought everywhere into virtual experience as Jonathan, B. (2002, p. 207) said, “We see things without their presence. We interpret, we instruct and we communicate without visualizing them as being audience”. This is an extensive presence in a new culture method of display. Facebook is about information, news, e-advertising, creative writings and fine art with simulating the message and visual data into cyber display. Interactive culture become a platform processes to communicate when these data have been exposed to interpersonal connection.

By presenting messages through a virtual digitization mood, the current technology that has brought the mode for reaching public sphere, becomes as easier and faster source of exchanging information. The potential of exposing this technology into art is unavoidable. It changed how we write, read and materializing a method of spreading information through sharing globally acceptability of images to common values.

Facebook is a language of hybridity, displayed by the creative participants or specific website. Most of the information and the expression is signifying an outstanding



feature of mediated digital network from participants themselves or digital application on the website. Within this context of communication, spreading and engaging narratives in every aspect of communicative display adventure becomes a new culture of visuals that collaborates. Baudrillard, J. (1998, p. 107) said,

...a result of manipulating narrative, we assumed a privilege position of interactivity as a mode of representation that can reveal a greater truth or meaning about the world through a virtual digitization seems a current technology that brought the mode for reaching public sphere, the manipulation of imageries and texts through Face booking activities becomes an easier and faster source of exchanging information.

The information seems to be open ended. As it has become a network of the creative endeavor by new technological manifestation as Bolt, B. (2011, p. 6) mentioned, “...it is a process of practical knowledge, that comes from being knowledgeable and make practical sense to practicing creative audience to anticipate”.

The mediated digital network has become a station of distribution and engaging creative platform, as mentioned by Hesmondhalge, D. (2008, p. 82). ‘We are in the age of screen culture, with the presence of computer and iPhone becoming a tool of social construction. We are confronting the world which become picture by itself’. In relation to this, (Borlenghi, P., 2011) it is diversely convenience, interactive, accessibly mobile for transmitting to a server.



By presenting messages through a virtual digitization, it seems that the current technology is more useful comparing to the conventional distribution. It is because the message becomes as easier and faster source of manipulation in exchanging information.

The flow of information and the inter-changeability of transmitting content to convey the current of interpersonal communication system is overwhelmed by the emergence of images and symbols representation on wider variability through computer technology. (Lister, M., 2009, p. 127):

In our new media or digital culture, the virtual has come to equalizing etc.



It also draws our attention to the role of language, and in the realm of visual representation, the signs and the codes, that we necessarily utilize in

making image is also side by side by language.

For this reason, the representational form of information which are able to transmit or received as message, is about representing individual manifested self-portraits. For all the things that we are engaging with, it is about imaging of being 'self'. Personal imagery as any form of documentations such as poem and painting are constructs which related to the interpersonal communication interest of interconnection is the art by itself. In my opinion, it seems that the personal representation expressed in Facebook is a new adventure of expressively creative experience in mass-communication, where it has its own aesthetic value. Abo Algasem, A. (2013) stated:





The relationship between truth and beauty within all art contexts has always been complicatedly controversial. When going to the art theory, we encounter with the risk of interpretation and hermeneutics, which could keep us away from the artwork itself. But, the principle that most critics and theorists believe in, is that art is meaningless in its pure abstraction. When a work of art is created by an artist, it reflects all his mentalities and morale.

1.1.2 New Way of Looking



Representational form has always been the object or method of look differently. History has proven that from the beginning of 20th century of the Pointillism to the Digitalism of 21st century, has lead the way of specific flows in characterizing image that is represented. Annie, L. B. (2008, p. 5) said ‘The excess of reality shown to us are no longer in any condition to determine which perspective are vanishing or perceiving, or which hue is disappearing’.

Acceptability in conveying meaning through new representationalism, term used by Heidegger to overcoming the limit of representation as cited by Bolt, B. (2011, p. 56) to indicate ‘writing, poem, personal fantasy, pictures and video within a particular notion

