

A Study on Cinemagraph Unfamiliar to Freud Uncanny

Young Il Kim¹, Hyeon Seok Kim², Kim Cheeyoung^{3,*}

Abstract

Through the development of the medium, Sigmund Freud's uncanny element in the Cinemagraphic technique of digital image is analyzed, and the research problem presented through the case and literature data is interpreted. Look for an Uncanny element as seen from. Interpret the theories found in art paintings and human philosophical perspectives through examples in the overlapping cinema graphs of photographs and videos that we have looked at unfamiliarity. It interprets the double surreal image of Cinemagraph through unfamiliar gaze and evaluates new horizon with digital photograph.

Key Words: Cinemagraph, Digital Photograph, Unfamiliar, Uncanny.

I. INTRODUCTION

We live in a digital world, and images are always used and used in everyday life, and the images of the digital age have been transformed into digital image contents of new media. We are always exposed to visibility and accessibility to visual culture. Today, the image has entered the era of flood. Designers strive to create a new paradigm by using various techniques and devices that must be expressed in design. One of them is Cinemagraph. Cinemagraph is a social network service due to the development of the technology and techniques of photography, the use of self-camera with the application of photo technology and fun video editing, Cinemagraph, social to the network. In addition, utilization is increasing in all media culture. It can be seen that it is used in CF advertisement image and it is used in digital magazines and drama posters as well.

We think that it will bring paradigm of new technique along with the development of digital image technology in the future. The central theme of the study begins with the unfamiliar fear of Freud's Uncanny through the Cinemagraph. Therefore, the core theme of the paper is

how viewers will look at the Cinemagraph. What does it feel to look at it, and what do you feel from an unfamiliar image? In the course of the question, we examine the case of Uncanny element through specific research process. We communicate with many people through the digital age SNS community and attach images or use images to express their opinions when they communicate with each other.

Recently, information and communication technology is rapidly developed, and concurrent access is faster than in the past. In the U.S. there's also an app that lets you chat with videos. It can be seen that it depends on the message visual form (image or video) rather than the word, and the meaning conveyance in the past static photographs is perceived as the value of the narrative explanation through the movement, the static picture and the dynamic movement are combined, Visual Perception technique to use the Cinemagraph.

Therefore, I will investigate the unfamiliar fear in perception of the movement in the photographs shown in the Cinemagraphic with visual aesthetics and to reveal through the case study.

Manuscript received March 31, 2017; Revised April 06, 2017; Accepted April 09, 2017. (ID No. JMIS-2017-0004)

Corresponding Author (*): Kim Cheeyoung, (47340), Umgwang-ro, Jin-gu, Pusan Metro-city, Republic of Korea, +82-10-4584-4036, kimchee@deu.ac.kr

¹Dept. of Film and Digital Media Design., Graduate School, Hongik University, Korea, kim9668@gmail.com

²Dept. of Film and Digital Media Design., Graduate School, Hongik University, Korea, kylekim@gmail.com

³Dept. of Game Animation Engineering., Dong-Eui University, Korea, kimchee@deu.ac.kr

II. Unfamiliar and Uncanny Theory Review

Russian Formalism began with literature from 1915 and emphasized artistic form and its process in the sense of beauty and art in the aesthetics and philosophy sociology. In order to reinforce aesthetic effects due to metaphorical intentions, the Russian formalists began to create the theory of "Singularisation". It depicts unexpected places and emphasizes the function of poetic art, thus making the familiar of ordinary everyday commonplace unfamiliar. German playwright Bertolt Brecht creates the theories of unfamiliarity by revealing new aspects of things that are familiar and showing the ordinary things and himself to the outside in order to remind reality.

Brecht can break the conversation and the flow of the act of learning to make a story without being able to identify the actor and the spectator in the story of the actor learning. "The Verfremdungs Effekt (Alienation Effect)" of the moment is created, which is the production of realistic space that can be created in the same place of audience and actor. Brecht also sees everyday objects and self-portraits as external gaze to uncover new aspects of familiar things and to imagine reality.

This means that there is a strange moment of "Making Unfamiliarity" or an unfamiliar moment about how an actor is doing, and when an actor makes a mistake in traditional drama, the effect of "Making Unfamiliarity" becomes effective. To intentionally make this effect, Brecht argues that "the actor must be wary of the ambiguity of his role and read it in a manner that expresses dissent." For the actor, there is a way to separate the action from the expression in such a way as to make the movement unfamiliar. The actor insists that it is good to write a mask and observe his motion in front of a mirror. This "Verfremdungs Effekt" turns the immersive attitude of the audience into a critical attitude, which accepts all things [1].

This means that playwrights and stage directors create a very unnatural theatrical feeling to make events unfamiliar, distort them beyond plausible and natural contexts, and to always be conscious of the theatrical fantasies being presented to them in the crowd. This unfamiliarity makes connectivity uncomfortable, and leads to unfamiliar cold gaze of the moment.

Unfamiliar Jean Baudrillard creates strange photos and expresses strange scenes from new photos in a single picture and delivers a message of meaning. I traveled all over the world and traveled from the 1980s, taking photographs of something common in everyday life, from the ordinary to the unfamiliar part of the director or directed the part of the photograph was carefully observed. It leads to a work of art called 'Unfamiliar' of the familiar,

while expressing the subtle surrealistic scenery found in ordinary everyday life. Gilles Deleuze also reinterpreted the philosophy of ontology through the work of Francis Bacon [2]. The shape of the work was dismantled from the bacon, expressing the "Organless Body," and expressing a gruel mass with only the body without the organ.

Our senses have a sensory function of five angles such as vision in various layers. Sensation is a function we feel, but Bacon wanted to remind the audience through his paintings. Contemplative art, which reproduces objects as they are seen, is meaningless to Bacon and, like contemporary art, it draws stories from the picture or shocks the senses before they are perceived, not perceived.

Figure 1 Bacon is intended to remind the viewer of the senses, and only parts of the body such as mouth and ears are depicted apart from other parts. Only the head is depicted without a face. Deleuze expresses 'agency' as a function of one purpose and 'body' as a force filled with masses of material without the need for 'agency'[3]. We receive a feeling of unfamiliar sentiment and message through Bacon's work, and in the sense that we do not understand it well enough to know what it is, and it is understood as the sense logic of unfamiliarity [4].

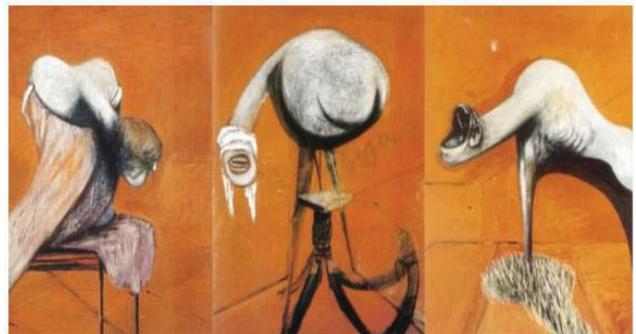


Fig. 1. Bacon & A Bizarre Picture.

2.1. The Freud of Uncanny

The Uncanny seen in digital pictures of Cinemagraphs is similar to the uncanny seen in artwork. In Uncanny (1919), Sigmund Freud's study, Uncanny studied the objects that cause fear of emotions that make them feel frightened or anxious, it was borrowed. Freud is derived from the German word "Unheimlich" and contains an eerie, creepy, square, and enormous meaning.

The opposite prefix "Heimlich" means "Friendly Home," but it also includes "Covert" meaning. So the meaning of "Uncanny" is completed with the canny with the meaning of "Familiar" and the prefix "UN + Canny" opposite of the "Strange" fear and surprise. It is because the real house is a hometown and it is interpreted at the same time as the strange and mysterious feeling that gives a secret to the Gentiles in familiarity [5].

2.2. Uncanny Valley

Uncanny is used in engineering robots research. Robot engineer Mori Masahiro (1927) refers to the "Uncanny Valley", which means dangerous valley. In order to increase the Robot's liking, In order to express the true fact of the due diligence, I thought that it was resembled a human being while making a robot like a sophisticated figure, but the favorability was rather low.

The more you are like a person, the more you feel the eerie feeling. Such an uncanny can be said to be a result of a stunning image distorting the essential meaning in sophisticated expression or being expressed as more than an idea as an essence.

The Uncanny are appalling, powerful expressions with shocking representations, and interpreted the impression and fear of the unreality movement and stimulus of the Cinemagraph as the same feeling. When a non-moving object moves in surreal sense, or when an object or thing that needs to move does not move, it can be easily understood that the physical natural movement feels grim when the thing we imagined was the opposite. Uncanny has emerged as a new aesthetic category in the digital age, and the uncanny of digital images is defined as the keyword of virtual digital images. Surrealist images in Cinemagraphs are similar to the illusion and existence of digital images. Digital photography seems to be real, but in reality it has never existed is the interpretation of the essence and the aesthetic approach of aesthetics. Although 3D animation works nowadays do not support extreme reality, 3D animation works as a favorite movie for both children and adults.

However, it is hard to recognize that it is an adult oriented film, In dealing with the material of Christmas, it is a typical example of a realistic 3D image like an adult movie, a realistic story development opposite to the image of a cute character and a creepy character. An example of Uncanny Valley in artistic works as seen from a very realistic painting. As you can see from the paintings when the culture and civilization of the period did not develop in the paintings as shown in the picture, when you look at the paintings clearly, they add real and delicate things.

2.3. Uncanny's Work of Art

The reason for "The Arnolfini Portrait" marriage scene of the couple is the extreme realism painting because the rear view of the two married couples is very delicate in the painting. Figure2 the mirror symmetrically shows the rear view that the picture did not depict or depict. It is not just the rear view, but the mirrors that depict these bronze candlesticks, the couple's bed, the low table and the side of the window illuminating the orange room, and the two unseen figures. This is an element of the uncanny that

can't be surprised. It is a part that can't be seen clearly in a clearly expressed painting, and the point which the perspective method more than 4 degrees is utilized is the point that it is expressed in the painting work just like the photograph. Figure.2 The second piece is Hans Holbein's "The Ambassadors". Ambassadors the work seems to be tilted downward, and there is a very strange image. Despite being a painting, there is a computer graphic form, which is the shape of a skeleton symbolizing the death of Memento Mori. At first glance, the substance of this shape can't be grasped easily.

However, if you look at the oblique angle after moving to the right and away from the center of the picture, the shape of the elliptical shape becomes clear. This is a representative example of the structure of regards mentioned in Lacan's text. The gaze is not exposed in our daily gaze, but it is always obscuring the ambush with the cover all the way ready to come out at any time.

It is expressed in a distorted form when viewed from the front to see everyday things, and in a kind of concealment message expressed in a different way from our general gaze. Unlike the one seen from the front, unlike the one seen from the front, as you can see from the side, the skull's shape is more clearly depicted. It is also surprising that there is a disgusting image called a skull [6].

This should be seen in the times of that time. Digital images often make the Uncanny image feel like a fictional world. In the picture of Marguerite, which we know well, the phrase "This is not a pipe" means that Foucault says that "what we see is not in what we have ever said." In his book "The Order of Things" And do not cross each other.

An Uncanny fear is expressed by a strange fear. We interpret and visualize what we see visually. But the visual image does not end with seeing. It also transforms thinking and thinking and criticizes it. It is a betrayal of the image, as though it always existed, and it shines with familiarity and familiarity, but the feeling of strangeness, eerie and strange feeling is that the world of image in the Cinemagraph has such a homogeneous point, It is reinterpreted as esthetics like emotion.

In this way, the Cinemagraph conveys something unfamiliar to viewers by creating a fictional image or superimposing its life on superimposed images and images. Cinemagraph is an attractive fictional image [7].

2.4. Cinemagraph of Unfamiliar Gaze

Digital images that we have looked at unfamiliarity are in a world of "Pataphysics" where reality and imagination coexist with technology and development [8]. The artistic value of the era of technological reproduction has caused the collapse of Aura, and digital image has failed to distinguish between illusion and reality.

Today's digital image, which has only empty shells, has no real object to be pointed to, and the image made of empty shell becomes Simulacre, Hyperrealism [9]. As we have seen in the Simulation of Baudrillard, which we commonly know digital images are only images that are irrelevant to actual existence, and there is only an illusion that does not have an original copy of what is a real existence.



Fig. 2. The Arnolfini Marriage & The Ambassadors.

The Cinemagraph is a phenomenon which is totally different from the imaginary real world, and it seems to us that it reproduces the reality of the moving real world or shows the fictional image of the illusion. As seen in Plato's cave parable, digital images of the sensory and ideational worlds are making digital imagery in the lives of illusions that live far away from our nearest reality.

Recently, digital media images in online shopping and home shopping have made things hot, making eating more delicious or stimulating human senses. In the image world that invites consumption, the symbolic perception of realistic reality in images becomes a form that overwhelms the aspect of epistemological (cinematic) contents. The images that are commercialized and visualized appear in the Cinemagraph, and its existence itself is an imaginary image or a distorted uncanny image, reproducing the strangeness and zero of existence.

It is used as a Cinemagraph through media, and it is being used by various digital media such as movies, magazines, TV CF, online web, and smart app [10]. Especially, it is popular as a means to attract people's attention by using promotions. It is very interesting to express something unfamiliar to people, and boasts a novel idea.

Media will be integrated and applied in the future with new changes and convergence, and the divisions of categories will collapse as online and offline boundaries are collapsed. It is used in many ways and freedom of expression as a technique will be infinite. Even here, there is motion in what I think of as an image, and at the very least, users feel something unfamiliar as they move and not move.

It is an uncanny element. On the contrary, I feel strange when I do not move as the user's mental model of the video itself like CF, or when there is only some movement,

and I worry why. People are always familiar with what they are accustomed to, and they use such Cinemagraphic techniques in advertisements to increase their concentration on strangers.

III. CONCLUSION

In this paper, by reproducing the imaginary image centering on the uncanny shown in the Cinemagraph, the movement of the object and the stillness of the motionless motion are superimposed, The representation of the present world can feel the element of the imaginary world of "Pataphysics", or, in other words, the image on the screen we see is a real reproduction of artifacts, As well as the image of Valer Benjamin's aura removed from the simulacrum digital image that allows him to feel at the same time[11].

Visual images are what we see and feel all the time, and we think, understand and perceive. Because of the technique of Cinemagraph, the aesthetics of the uncanny contained in it are the meaning of the study and will be developed as a digital visual technique in the future[12]. When I look at something unfamiliar, I think that the image and the Cinemagraph look exactly the same.

The Cinemagraph itself is unfamiliar, so you can watch and see it and think about what you intend to do. As we have seen in the previous example, there are very many parts that are used for advertising and will be applied or displayed in the future [13].

Based on the time and history flowing from photography through photography to cinema, I think cinema graphs that fall somewhere between photographs and movies are rather degraded. When a necessary element is formed, a category is formed and positioned as a visual perception technique [14]. Therefore, the unfamiliar technique of Cinemagraph conveys freshness to us and is used as a method of visual message.

References

- [1] B. Brecht, An epic theory, in *Hanmadang*, pp. 234-254, 1999.
- [2] G. Deleuze, Francis Bacon logique de la sensation, in *Saramin*, pp. 63-102, 2008.
- [3] J. J. Park, Eyes and hands, and Affection: Bacon's picture read to the sense of Deleuze, in *Giparang*, pp. 9-181, 2015.
- [4] J. T. Park, Ontology Deleuze's paintings and tell the bacon artist, philosopher of the Deleuze, in *Ehaksa*, pp. 21-37, 2012.
- [5] S. Freud, A creative writer and a reverie., in *The Open*

- Books Co, pp. 103-216, 1996.
- [6] Y.S. Joo, C.Y Kim, "The Principle of Dual Semiotic Process in Animation," *Journal of Korea Multimedia Society*, Vol. 9, No. 9, pp. 1196-1207, 2006.
- [7] M. P. Foucault, Ceci n'est pas une pipe, in *Korea University Press*, pp. 11-23, 2010.
- [8] J. J. Kwon, The image of a liberal arts, in *Imagination of a thousand years*, pp. 9-101, 2014.
- [9] J. Baudrillard, Simulacres et simulation, in *Saramin*, pp. 16-88, 2001.
- [10] J. S. Park, J. H. Bae, and K. S. Cho, "Eye-tracking Study of e-Magazine Published with Cinemagraph Images," *The HCI Society of Korea* : pp. 632-636, 2016.
- [11] S. H. Han, *A Study on Uncanny of photography : Focusing on Roland barthes's Punctum* , dissertation, Sangmyung University, MA, 2012.
- [12] B. O. Kim, "A Study on Unexpected Expressions in Brand Design Using the "Defamiliarization" Technique," *The Korean Society of Design Culture*: pp. 61-73, 2010.
- [13] J. S. Park, *Effects of Increased Evocativeness from Visual Stimuli Online Shopping Mall*, dissertation, Ajou University, MA, 2006.
- [14] Google.com Research Center. ThKEVIN BURG AND JAMIE BECK . Available: <http://cinemagraphs.com/>, March 2017.

Authors



Y. I. kim(kim9668@gmail.com) received his M.Sc. from the Keimyung University Visual Communcion Design Graduation Korea(1996). In 2007 he graduated from school Hongik University Interaction Design Graduation School.(M.S) and he completed his Ph.D. in Hongik University, Dept. of Film and Digital Media Design Graduation School. He went to company to UI/UX designer team leader e-commerce for wemekeprice.com(2015), in Samsung affiliated company OpenTide china UI/UX designer team leader(2014), SKcommunication NATE / Cyworld / 11st.co.kr e-commerce UI/UX design team leader(2010) and CJ Homeshopping e-commerce UI/UX designer(2005). He is UI/UX designer in Korea and cooperates with many papers.



H. S. Kim is a Professor in the Department of Visuual Design at Hongik University of Art and Technology of Korea. American Film Institute Design Graduation School Ph.D(1999) The Korea Association HCI excutive director(1996~1997), He was The Visual Information Design Association of Korea. Excutive director(2000 ~ 2005).



C. Y. Kim received his B.S. degree, M.S. degree and Ph.D. degree from Inje University, Republic of Korea in 1991, 1994 and 2000 respectively. He is visiting professor at Oxford University in 2007, and visiting professor of the Digital Clothing Center at Seoul National University in 2012. Currently, he is a professor of Department of Game Animation Engineering at Dong-Eui University. With his deep interest in 3D Animation, Fractal & Chaos Design, Computational Simulation, Game Character Design and 3D Virtual Fashion fitting system.

