

# The Uncanny Mannequin

- For my Essay 2, I presented the argument of how a woman is confined to nothing more than the pure objectification of a mannequin. Because of this statement, many feelings are produced by Sigmund Freud's "uncanny" coined term which in all creates a feeling of "dread and creeping horror". I also included Leo Braudy in as another lens text for this essay, using his terms the "unexpressed selves" and the "talked-of-selves" as another defining factor. For the "talked-of-selves", this would be defined as women who are manufactured and made to conform to the shape of society are purely known as the mannequins while the "unexpressed selves" are the real, in-touch, and exposed women that lie deep underneath all the weight of the world.
- The main goal of the argument or the thesis at hand is: "When a mannequin begins to reach a full human-like force, specifically in a woman's body, society is being taught or manipulated in a way to only see the mannequin as an ideal body." (Quote came directly from my own essay and my own words.)
- For my final project, I did a photo collage. Each photo holds some sort of meaning directed towards this argument.
  - The background is a woman unclasping her bra, already signifying how a woman is seen only for their specific body features or parts rather than their minds or opinions. I felt like this was a good representation to have faintly hiding behind all the other photos placed within it.
  - A naked woman mannequin is placed right in the middle, showing the bare skin of her body which is commonly used for fashion markets and stores but in reality, it holds a deeper meaning which you can see as the smaller group of mannequins below it represented. The mannequins below it each have a "face" for each head of the mannequin besides the one in the middle. One of the heads is Sigmund Freud, reminding you of the uncanny energy throughout this

energy and how this relates to the mannequin itself. One head is of a woman's face flipped almost, representing not only the uncanny again, but the idea of feeling misplaced or turned away almost when these women try to project their own ideologies or feelings rather than just presenting their body parts. Another head is a famous French actress named Anna Karina who hints towards the history of "mannequins" and models within the French culture. But, she also represents the sadness and defeat that many women feel as they are faced with these dilemmas over their bodies. The last head is a woman's face placed within a shattered mirror, representing that as these women look in a mirror, they feel displaced or overlooked which in the end, only creates a diminished sense of reality for them within their own bodies. It doesn't feel like home for them and they're essentially lost.

- The picture of the runaway models beneath the group of mannequins shows the reality that many of them face. Though they're humans, they're essentially seen as "plastic" or fake, just as the real mannequins are.
- The picture within the runaway models shows a man facing a woman with a mannequin body. This shows the issue and control that many men have over this factor. As the media constantly portrays this "ideal body" within the mannequins, the woman has no other choice than to become the mannequin in order to satisfy the world around them.
- The pictures in the top left corner shows two sides of a woman in cages. The woman trapped in the cage represents the "unexpressed selves" the Braudy speaks of, having their true identities binded to nothing more than a metal cage. They're forced to retain their own natural beauties and desires in order to fit into a society that shoves their own beauty standards before them. The picture with the woman exiting the cage represents the "talked-of-selves", showing the woman leaving the cage with huge bouncy hair as a way of being overlooked in order to live within the world around them. The only way they can be released from this cage is if they follow the societal orders and conform to what is considered beautiful or a mannequin themselves.

- Lastly, the pictures on the top right corner show a vintage model or mannequin placing on a shoe. Though she's beautiful, she almost has this sad or uncanny energy steaming from her. She's looking away, almost signifying that her thoughts are consistent with nothing more than the picture below her which is a person looking at a mirror once more with the questionable outlook on their appearances. There's this sort of division and isolation from themselves as they feel disgusted with who they see in the mirror because society has taught them to look up to nothing more than the mannequin itself.