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# Baudrillard *Simulacra & Hyperreality*



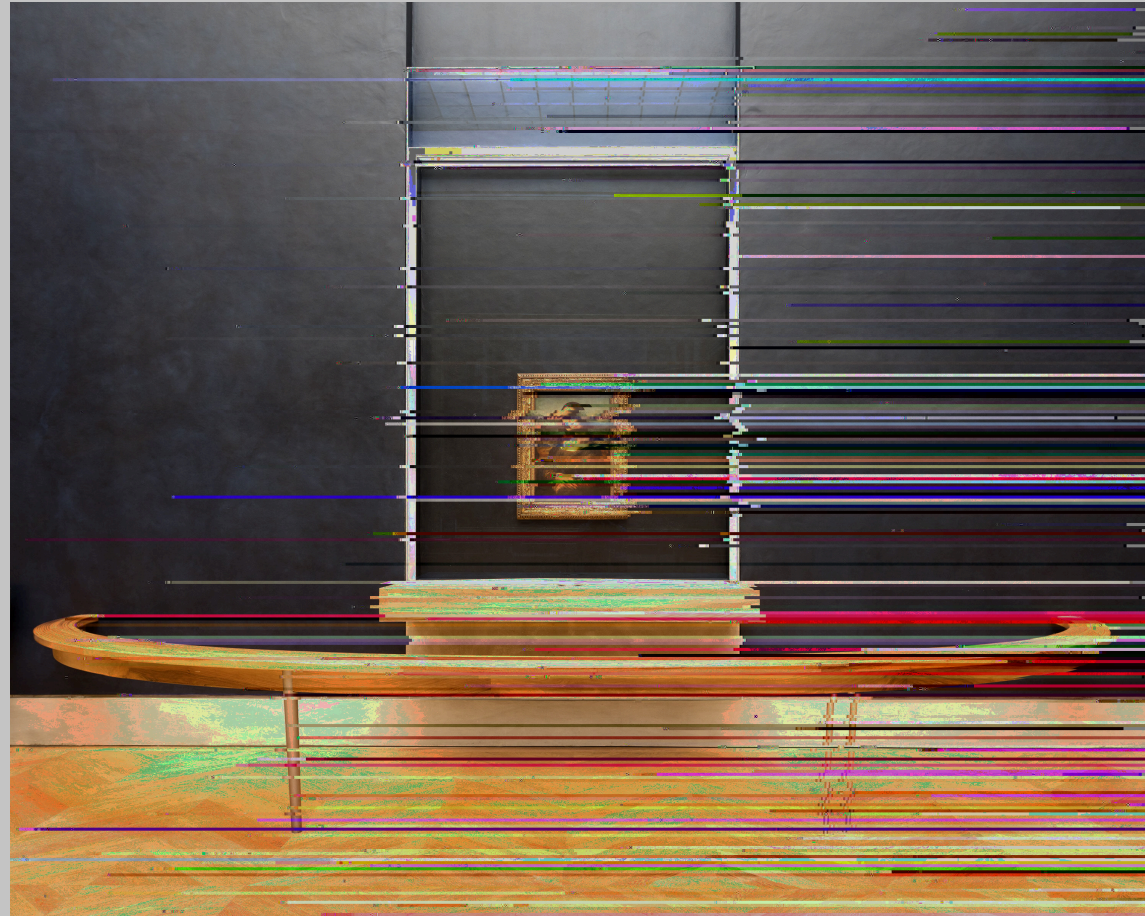
- Simulacrum: a representation or imitation of something; a copy

1<sup>st</sup> order: an original that is a copy (less real than what it represents)

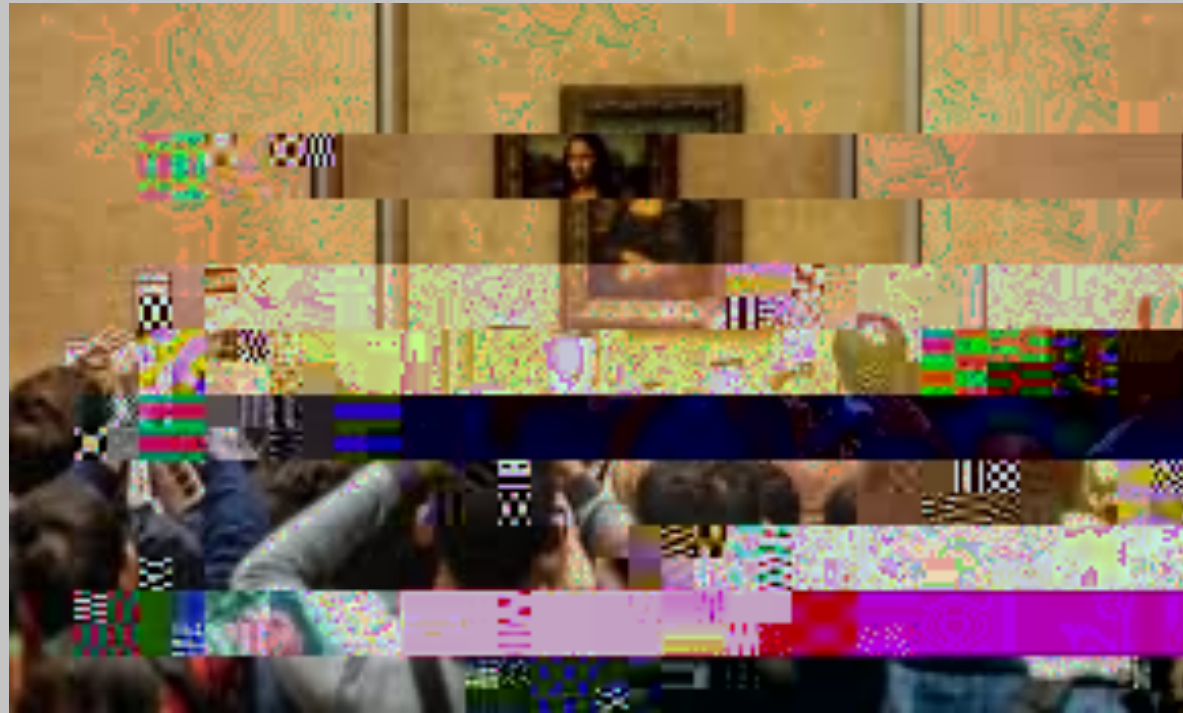
2<sup>nd</sup> order: a copy of an original (as real as what it represents)

3<sup>rd</sup> order: a copy without an original (

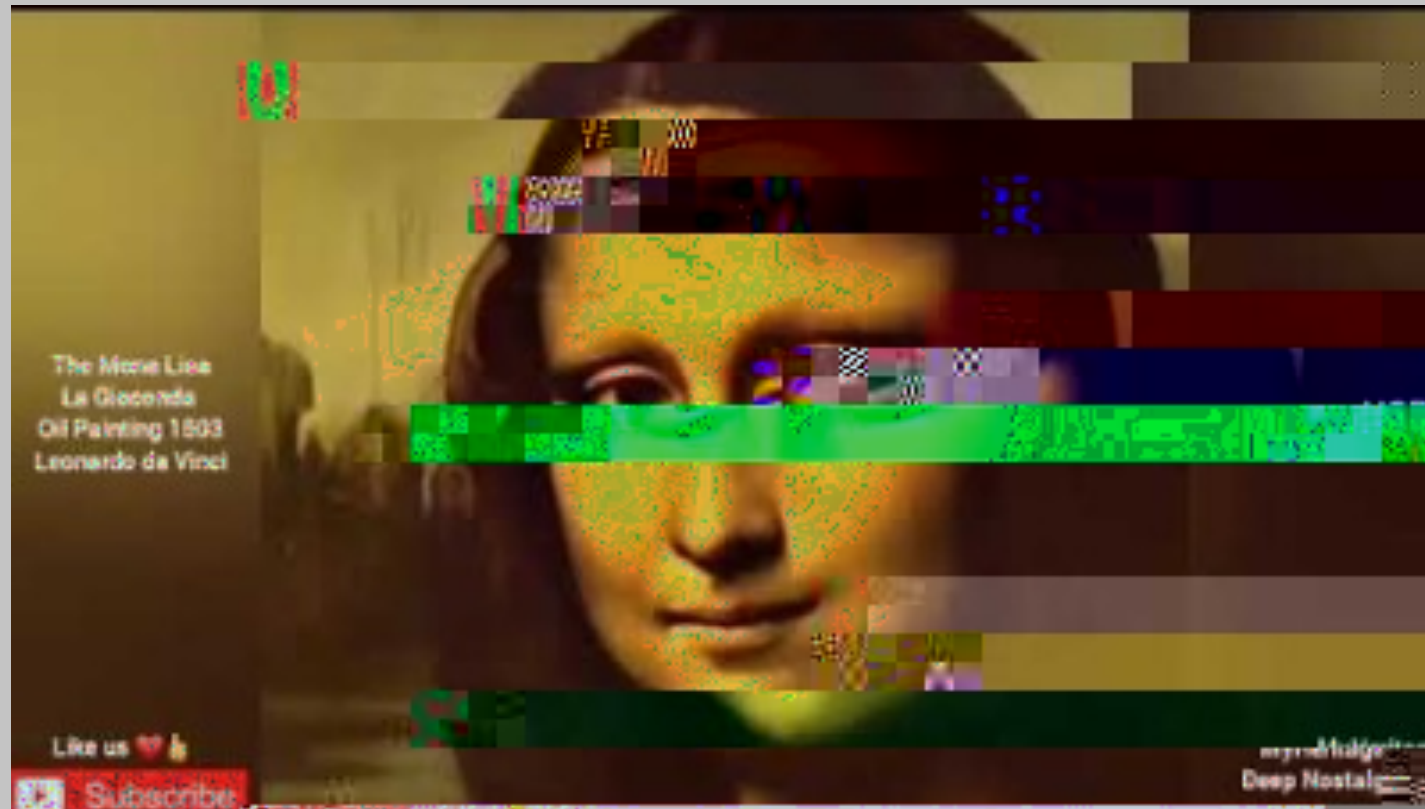
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[https://youtu.be/v7L\\_tklvOA0](https://youtu.be/v7L_tklvOA0)

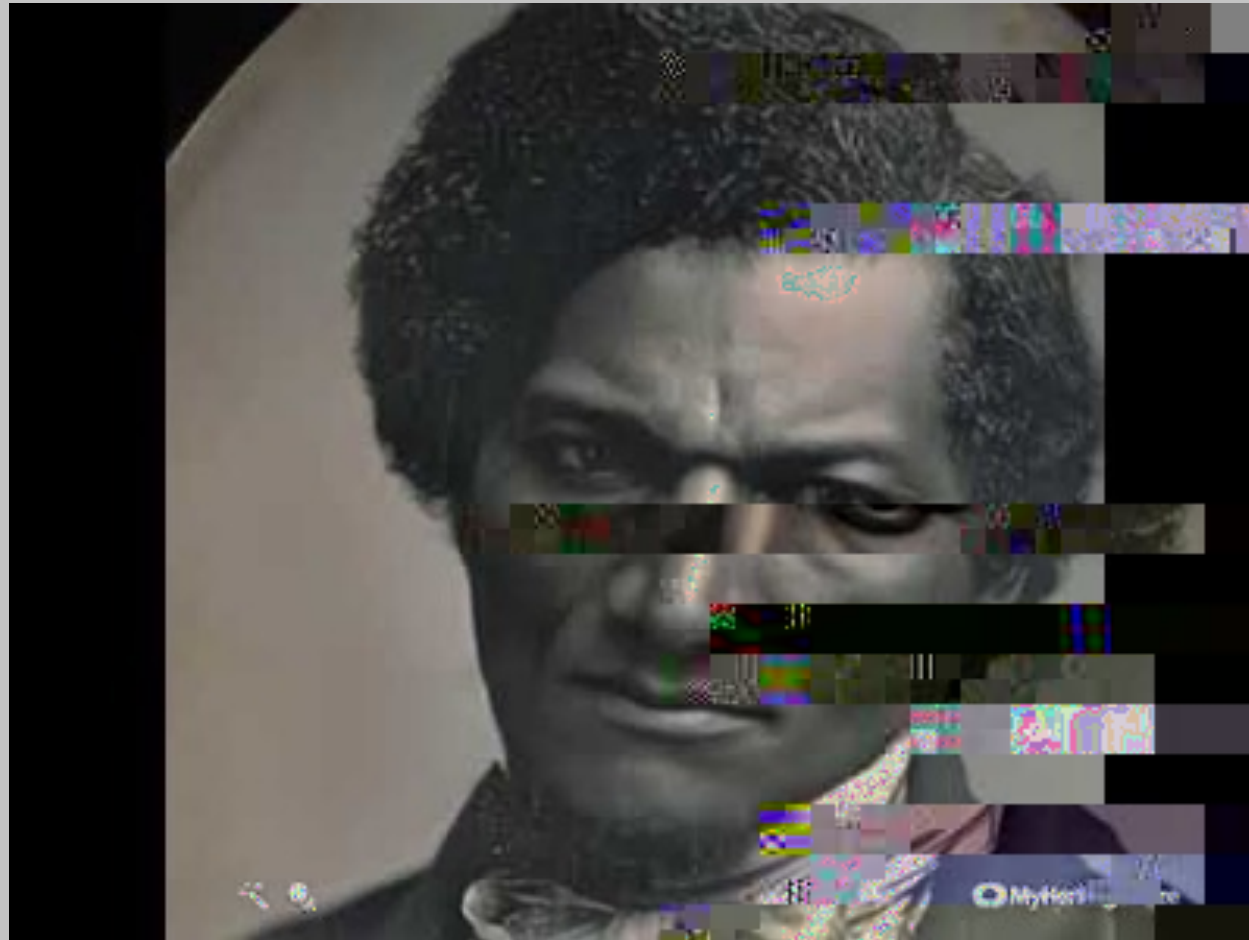
- More real than the reality it claims to represent
- Once frozen in time, the photographs suddenly come alive and the individuals they portray can blink, move their heads from side to side, and smile
- The effect is mesmerizing and at the same time eerie – we don't expect the past to be re-animated
- The element of wonder is replaced by a sense of unease as we realize that the movements, we are witnessing are computer-generated – a phenomenon known as the uncanny valley



The uncanny valley graph created by Mori (1970) shows that as the level of human likeness (or affinity) increases, our affinity towards the object increases to a certain point. Beyond this point, the object becomes repulsive or creepy. To avoid this, designers should aim to create objects that are either highly human-like or highly non-human-like.



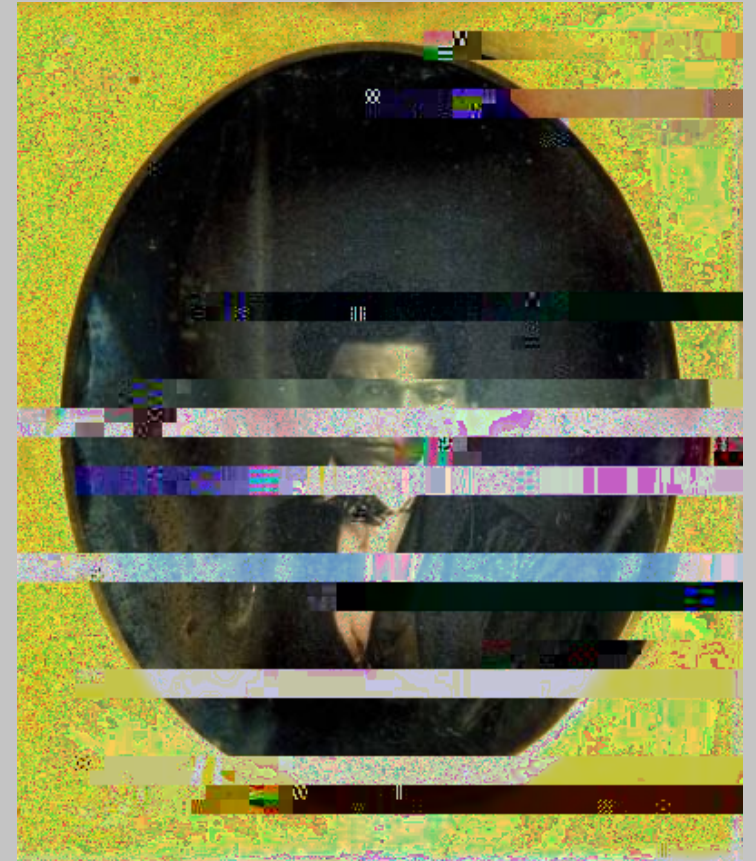




<https://youtu.be/rxp5RI1G70c>

# *Picturing Frederick Douglass*

- The most photographed American man of the 19th century
- Saw the camera's lens as a tool to help free Black people step into a new identity
- For many, his portraits were the blueprint of Black freedom and dignity
- Through the eye of the camera, he could control how he was seen
- In images of him, his face is always stern & unflinching
- He never smiled in photographs



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