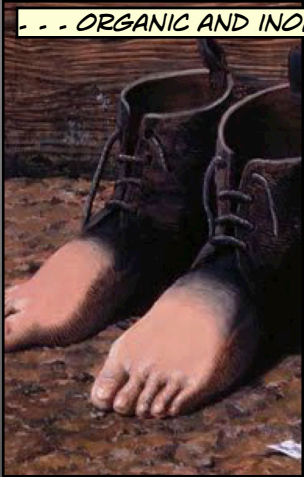




LIGOTTI LOOKS TO JENTSCH FREUD IN DEFINING THE UNCANNY AS AN ESSENTIAL SENSE OF **WRONGNESS**, A "VIOLATION THAT ALARMS OUR INTERNAL AUTHORITY REGARDING HOW SOMETHING IS SUPPOSED TO EXIST OR BEHAVE."

IT'S SOMETHING THAT SYNTHESIZES IN ONE IMAGE OR OBJECT TWO OPPOSITE CATEGORIES THAT SHOULDN'T BE ALLOWED TO COEXIST.

LIGOTTI THINKS THAT SURREALIST ART AND HORROR FILMS DO THIS WELL, AS THEY SO OFTEN FUSE . . .

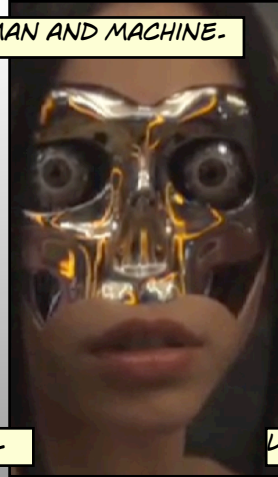


. . . ORGANIC AND INORGANIC.

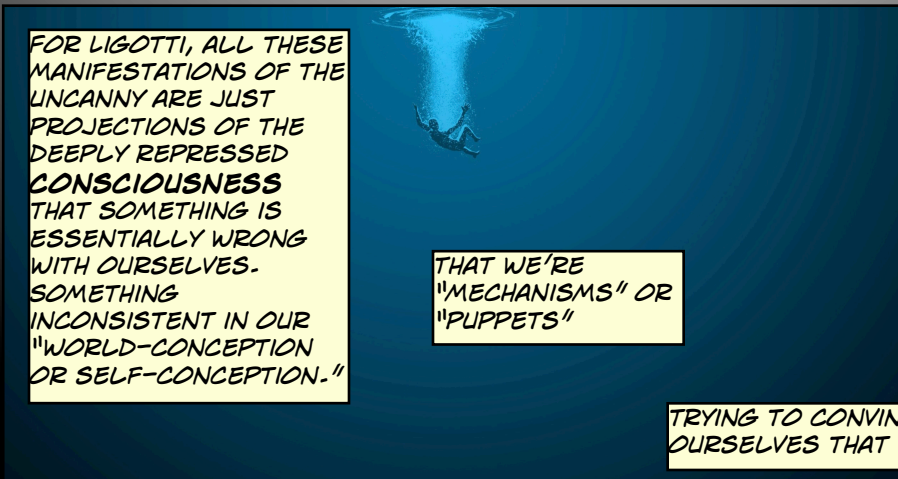


HUMAN AND MACHINE.

FUNNY AND SCARY.

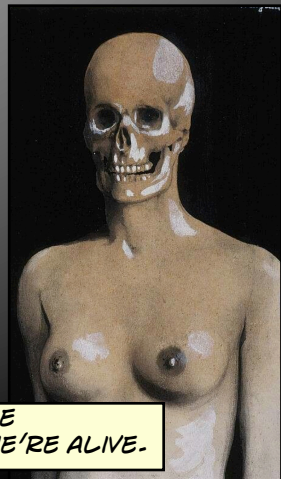


LIVING AND DEAD.



FOR LIGOTTI, ALL THESE MANIFESTATIONS OF THE UNCANNY ARE JUST PROJECTIONS OF THE DEEPLY REPRESSED **CONSCIOUSNESS** THAT SOMETHING IS ESSENTIALLY WRONG WITH OURSELVES. SOMETHING INCONSISTENT IN OUR "WORLD-CONCEPTION OR SELF-CONCEPTION."

THAT WE'RE "MECHANISMS" OR "PUPPETS"



TRYING TO CONVINCING OURSELVES THAT WE'RE ALIVE.