Collaboration between Motion Graphics and Cinema in Screenlife: Post-Cinema and Digital Aesthetics in WIFELIVE

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Abstract

This study aims to analyze the role of motion graphics as a form of collaboration between digital visual arts and cinema in constructing the screenlife style in the film WIFELIVE, and how digital screen design elements visualize the phenomenon of hyperhonest, namely the tendency of women to be excessively truthful on social media. This research employs a qualitative-descriptive approach using visual aesthetic analysis and film semiotics. Data were collected through observations of screenlife sequences, including the characters' digital activities, interactive screen use, typography, social media icons, screen-motion effects, and interactions within digital spaces. The analysis focuses on the narrative, psychological, and aesthetic functions of motion graphics, and their connection to the theoretical frameworks of post-cinema, digital aesthetics, and intermediality. The results show that motion graphics serve as a point of convergence between digital visual arts and cinematic language, generating a new aesthetic that enriches the viewing experience in digital environments. This aesthetic form can be understood through three perspectives: as post-cinema, the film reflects medium transformation in the digital era; as digital aesthetics, visual design and motion graphics become a narrative language; and as intermedial practice, the film brings together two artistic disciplines within an interactive screen space. Thus, the collaboration of digital visual arts through motion graphics and cinema within the screenlife style not only expands the aesthetic boundaries of film but also opens a reflective space on the relationship between humans, technology, and social media in the algorithmic era.

Keywords: Hyperhonest; Intermediality; Motion Graphics; Post-Cinema; Screenlife

INTRODUCTION

Digital media have profoundly reshaped human communication and interaction, with life experiences increasingly mediated through screens, including private messaging, social media, and other online interactions. Film, which often reflects everyday life, has responded by integrating digital interfaces and online activities into its narrative structures (van Dijck, 2013; Bucher, 2018). This shift aligns with the notion of post-cinema, in which cinematic practice extends beyond traditional film media to operate within a broader digital screen ecosystem (Shaviro, 2016). Consequently, contemporary viewing experiences have become non-linear, interactive, and fragmented, mirroring the rhythm of digital life.

Screenlife cinema represents a significant aesthetic innovation within this post-cinema framework. In this form, all narrative events unfold through digital device screens, such as computers and smartphones. The interface functions not merely as a backdrop but as a primary narrative space, where conflicts, relationships, and emotions are constructed (Marafon, 2019; Tryon, 2021). Films such as *Unfriended* (2014) and *Searching* (2018) illustrate how text messages, video calls, social media, and digital archives can replace conventional cinematography in story construction (Javadi, 2018). More recently, *Missing* (2023) extends this approach by employing multi-platform interaction, digital archives, and online data searches as key narrative drivers.

Within screenlife narratives, motion graphics play a critical role as a form of digital visual art that shapes the screen aesthetic. Visual elements—including pop-ups, interface transitions, and data animations—enhance visual presentation while functioning as narrative devices, guiding viewer attention and substituting for

camera work in conveying characters' emotions and conflicts (Manovich, 2020; Vermeulen et al., 2022).

The short film *WIFELIVE* (Brisickzz Production, 2024) exemplifies this collaboration. Directed and written by Fajar Indayani, the film follows Maya, a woman whose life revolves around social media, seemingly devoted entirely to public attention and recognition. Although not all events are depicted through screens, Maya's digital activities constitute the narrative core, articulating her emotional state. *WIFELIVE* illustrates how post-cinema enables digital bodies, digital emotions, and digital conflicts to become central aesthetic resources.

This study analyzes how motion graphics collaborate with cinematic storytelling to shape the screenlife aesthetic in *WIFELIVE* and examines how digital screen design visualizes the hyperhonest experiences of a female character. It contributes to screenlife scholarship by foregrounding motion graphics as a central narrative mechanism and situating female digital hyperhonesty within the underexplored context of Indonesian post-cinema. Theoretically, it advances understanding of digital cinema, post-cinema practices, and contemporary visual aesthetics, while practically, it provides guidance for editors, motion graphic artists, and filmmakers developing visually and narratively effective screenlife works.

MATERIAL AND METHODE

Understanding how the screenlife style operates in WIFELIVE and how motion graphics contribute to its narrative, psychological, and aesthetic functions requires examining the film's story structure. In screenlife cinema, narrative meaning emerges not only through visual screens but also through how events are constructed and conveyed via digital interfaces.

Narrative Structure in WIFELIVE

WIFELIVE employs a non-linear, mosaic-like narrative. For analytical clarity, the film's events can be reconstructed linearly, although the on-screen presentation remains non-linear. The story begins with Maya attempting to contact her husband, who has been unresponsive despite an impending due date. He only sends money, ignoring her messages and voice notes. Maya fills her days creating "anti-affair" content, displaying activities such as online shopping for lingerie, sexual toys, and luxury items, intended to convey that a wife must satisfy her husband to prevent infidelity. When her husband continues to ignore her, Maya prepares to create "husband anti-affair" content but instead posts a sorrowful caption with a self-recorded and edited voice note, pleading for netizens' prayers due to concern for her unborn child. These actions are visualized through motion graphics including video editing interfaces, notifications, comments, and engagement statistics—allowing viewers to experience Maya's social pressures and emotional tension.

Maya subsequently becomes suspicious and observes another woman's live social media stream. The woman, who is pregnant, is accompanied by her husband. Maya experiences complex emotions: anger, jealousy, and hea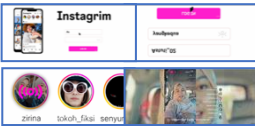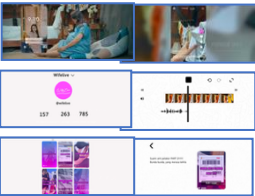rtbreak while the film cues the audience to her perception: either envy of the pregnant woman or suspicion that the man is her own husband having an affair. Maya interacts using a secondary account named "Astuti," foreshadowing dual identity dynamics and perception manipulation inherent in digital platforms.
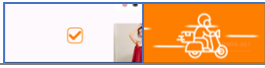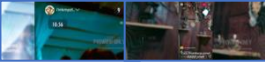
During this sequence, Maya experiences false labor contractions. Her midwife cannot attend in person but provides an interactive video link for guidance. Following the instructions, Maya calms herself and conducts a live stream using her original, renamed account. The live audience, initially her classmates, provokes a confrontation that reveals Maya's involvement with Zirina's husband. She exposes the affair through screenshots of conversations and financial transactions, highlighting her husband's manipulative behavior. The narrative concludes with the public dissemination of the scandal, emphasizing the resolution of conflict through digital spaces.

Maya's Digital Activities Through Motion Graphics

The film *WIFELIVE* depicts the digital activities of the character Maya, visualized through motion graphics. These activities encompass various mobile applications and functions, which serve as mediums for expression, interaction, and digital identity. The motion graphics are designed to resemble authentic application interfaces, incorporating elements such as pop-ups, interactive layers, screen motion effects, typography, notifications, and scrolling animations, thereby creating an immersive screenlife experience. The following section highlights several of Maya's digital applications as mediums for conveying her emotions and personal information:

Table 1. Digital Application Activities in Screenlife Motion Graphic

Application	Motion Graphic Elements & Activities	Screenshoot Scene
Instagrim	Login; feed; stories; likes; comment pop-ups; lingerie sales posts; Zirina's live session.	
Tok-tok	New follower notifications; likes; content editing; posting; account feed.	
WhatsApp	Typing animation; chat	

	interface; sending messages.	
Shopee	Product checkout; dynamic transitions.	
Birmo	Money transfer notifications; balance updates.	
Live Streaming	Real-time comments; viewer count; audio waveform; streaming interface.	
Gallery & Call Log	Photo viewing; call log access; interactive layers.	

This study adopts a qualitative-descriptive approach to examine the role of motion graphics in a screenlife film. This approach was chosen as it allows for an in-depth exploration of the phenomenon, enabling the researcher to contextualize visual-digital elements and interpret the meanings embedded within on-screen components.

Data were collected through systematic observation of screenlife sequences in WIFELIVE, including the character's digital activities, interactive screen interfaces, typography, social media icons, motion effects, and digital interactions. Observations were conducted to identify recurring visual and narrative patterns generated through the use of motion graphics.

The analysis emphasizes the narrative, psychological, and aesthetic functions of motion graphics, focusing on how on-screen visual elements construct the viewer's experience and shape character representation. Findings are then situated within theoretical frameworks of post-cinema, digital aesthetics, and intermediality, providing a comprehensive understanding of how digital visual arts and cinematic techniques collaborate to create the screenlife style in WIFELIVE.

RESULT AND DISCUSSION

Based on visual and narrative analysis, WIFELIVE can be classified as a post-cinema work, with approximately 70% of its storytelling conveyed through digital screen aesthetics. The film employs screenlife visual language, utilizing motion graphics, application interfaces, social media platforms, and live-streaming features as the primary narrative space. Motion graphics effectively replace conventional cinematography by structuring information flow, creating tension, and guiding viewer focus and emotional engagement through notifications, messages, and dynamic screen interactions.

The non-linear, mosaic-like narrative not only introduces story twists but also mirrors the operational logic of social media, which appears random yet is governed by algorithms. Motion graphics emerge as a central element, integrating narrative development, the character's psychological state, and visual aesthetics into a coherent screen-centered storytelling system.

The table below summarizes the functions of motion graphics across digital platforms in WIFELIVE, highlighting their role in shaping the narrative, mediating psychological experiences, and establishing the screen as the principal narrative environment.

Table 2. Narrative, Psychological, and Aesthetic Functions of Motion Graphics

Application	Narrative Function	Psychological Function	Aesthetic Function
Instagrim	Dual identity; curated social persona	Social pressure; validation anxiety	Simulated feed; pop-ups; uncanny UI
Tok-tok	Main expressive and conflict platform	Emotional fluctuation; algorithmic dependence	Fast notifications; performative rhythm
WhatsApp	Intimate channel for unresolved communication	Message anxiety; waiting tension	Minimal chat UI; typing cues
Shopee	Digital consumption as narrative clue	Impulse relief; escapism	Quick checkout motions; satirical tone
Birmo	Financial transactions; power relation	Security vs. instability	Minimal pop-ups; emphasis on stakes
Live Streaming	Hyperhonest disclosure scene	Real-time exposure stress	Rapid comments; waveform intensity
Gallery / Call Log	Narrative evidence and memory traces	Paranoia; recall	Scrolling layers; investigative feel

WIFELIVE also demonstrates how hyperhonesty functions not merely as an expressive strategy, but as a systemic mechanism that shapes character behavior. Through platform algorithms, interface aesthetics, and the dynamics of public interaction, Maya and those around her become entangled in a continuous circulation of emotions that must be constantly displayed. Building on this, the analysis can proceed to examine how motion graphics operate as a dramaturgical interface a medium that reveals structures of power, moral conflicts, and identity construction within digital spaces. In the film's final sequences, motion-graphic elements depict streams of news items and viral content, escalating follower counts, and the automated logic of recommendation systems, emphasizing that digital interactions are not solely the product of individual choice, but outcomes shaped by algorithmic curation (Bucher, 2018; Gillespie, 2014).

Table 3. Narrative, Psychological, and Aesthetic Functions of Motion Graphics in WIFELIVE (Hyperhonest Phenomena)

Scene	Narrative Function	Psychological Function	Digital / Motion-Graphic Aesthetic
1. Maya has a stomachache, feels irritated, then turns cheerful when the online package arrives; she begins creating content	Shows Maya's dependence on digital escapism; highlights emotional contradiction between physical discomfort and forced content production.	Consumption as coping; rapid mood shifts showing affective instability; validation sought through content rather than real relationships.	Color tone shifts (cold→bright); pop-up text ("Order Arrived!"); quick cuts marking expression change.
2. Maya becomes sad after remembering her husband has not replied, then creates sad content on Wifelive	Private emotions commodified as hyper-performative content.	Hyperhonest cycle: sadness → expression → attention → validation craving; emotions not privately processed.	Monochrome story/reel mode; ripple/blur effect; auto-caption subtitles for "real-time confession."
3. Viral news of Maya's affair with motion-graphic chat evidence	Narrative twist: reputation collapse increases engagement; platform	Emotional manipulation: positioning herself as victim; viral addiction increases	Gossip-style highlights, red circles, zoom-ins; follower-count push notifications.
	irony (scandal=exposure).	hyper-expression.	
4. Follower count rises despite negative rumors	Shows dynamics of public shame economy.	Users shaped by algorithmic cultivation and viral logic.	Real-time follower graph; red "viral explosion" notifications.
5. Astuti's IG comment: "mati aja anjing"	Escalates interpersonal conflict and digital aggression.	Loss of moral control; cultivated hatred and ethical disengagement.	IG screen with highlighted comment; violent pop-up emphasis.
6. Maya goes live on @imkmpzt to expose scandals	Climax of networked public conflict; live as public tribunal.	Maya feels empowered by viewers; emotions become performative.	Live interface: fluctuating viewer icons; pop-up/zooming comments.

CONCLUSION

This study concludes that *WIFELIVE* represents a post-cinema practice, structurally constructed through screenlife aesthetics and motion graphics as its primary storytelling mechanism. Motion graphics in the film underscore its hybrid nature by integrating multiple visual and digital media, producing a cinematic form that is simultaneously aesthetic, narrative, and psychological.

Screen elements such as pop-ups, notifications, galleries, online conversations, and social media interfaces do not merely serve as visual backdrops; rather, they function as narrative devices that organize the flow of information, build tension, and reveal the main character's emotional states and conflicts. Furthermore, the film demonstrates how social media operates as an active structure that shapes identity, emotion, and performativity—particularly of female characters—through the logic of visibility and algorithmic governance, while simultaneously reflecting the complex relationship between humans and technology in the algorithmic era.

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