

November 2016

Animals in the Wild

Brittany Samson
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Recommended Citation

Samson, Brittany (2016) "Animals in the Wild," *The STEAM Journal*: Vol. 2: Iss. 2, Article 12. DOI: 10.5642/steam.20160202.12

Available at: <https://scholarship.claremont.edu/steam/vol2/iss2/12>

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STEAM is a bi-annual journal published by the Claremont Colleges Library | ISSN 2327-2074 | <http://scholarship.claremont.edu/steam>

Animals in the Wild

Abstract

As a photographer, I am extremely interested in the concept of perception and I let this concept drive most of my artistic work. I present four images from my photographic series "Animals in the Wild," which explore this idea of perception. These four images: *Giraffe*, *Dinosaur*, *Buffalo*, and *Bunny*—are drastically varied photos that include no real animals, but instead beg the mind to perceive shapes, colors, figure, and coincidence as an animal.

Keywords

art, photography, perception, animals, mind, senses, sight, perspective, clouds, photo, Brittany Samson

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Samson: Animals in the Wild

Animals in the Wild

Brittany Samson



Dinosaur



Giraffe



Buffalo



Bunny

Animals in the Wild

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As a photographer, I am extremely interested in the concept of perception and I let this concept drive most of my artistic work. I present four images from my photographic series “Animals in the Wild,” which explore this idea of perception. These four images: *Dinosaur*, *Giraffe*, *Buffalo*, and *Bunny* are drastically varied photos that include no real animals, but instead beg the mind to perceive shapes, colors, figure, and coincidence as an animal. They are titled with the name of the animal the viewer is intended to experience. Take a quick look and see if you too can see the “Animals in the Wild.”

The series was accidentally inspired by the photograph *Giraffe*. When capturing a cotton pink sunset, I realized that the angle and position of the street light in the photo presented to me personally as a giraffe. The way my brain recognizes a giraffe—long neck and small head, paralleled in this picture even though no giraffe was actually present. As an experiment, I showed the photo to friends and they too saw the giraffe.

This demands the question: What shapes, traits, and correlations need to be present in the photograph, in order for our sensory input to gather and rearrange this information to recognize an animal? For *Dinosaur* the long neck and steel-like dominance, and for *Buffalo* the color, odd body shape, and distinct legs and for *Bunny* it is the shape of the ears. At least this is true for me, the artist. But sensory input and the brain operate differently in each unique individual. Further, would these images even present to you as revealing animals without the guided aide of the artist suggesting these animals exist?

This concept is not entirely new. Remember staring at clouds as a child, pointing out those that appeared to be something else? During childhood, this imagination is encouraged. But as the brain

ages, does it take a particularly observant type to notice the animals in the photos or the shapes in the clouds? I hope to continue exploring this in my artistic work, as I encourage people of all ages to heighten their senses and notice the animals that could be lurking all around them. And not just the animals, but the pure potential that lurks there as well.