Vision & Perspective

76.428 Reflection 1: Finding Your Direction

Mohammed Zakaria

In this script, I will be focusing on the way our brain perceive vision & how we can make more meaningful & interesting interaction with the audience through it. Initially, after having a good look at my first 3 corpus, I thought that 'Interplay of text & visual' would be useful for my study of visual & verbal communication. Because, they seemed to be interesting to me as well as they also play a crucial role in grabbing attention of audience through contradiction & implied text. But, after reviewing all my corpuses finally, I've decided that my corpus will divert to a new direction which is visual cognition. This is because I find the reason emerging the form of following evidence of mainly cognitive approach.

Fig 1: An original picture of a car(left) & an pixel edited of the same car (right)

At first, I enlighten my presentation with Solso's claim about physical nature of visual object & cognitive interpretation of signals through my pixelated picture of a car (Fig. 1). As claimed by Solso, our foveal vision (where objects are most clear) is small and most of our peripheral vision is unclear[1]. In the pixelated car, we find it hard to identify the car while zoomed in. The reason is that the large pixels of the car which falls under our foveal vision doesn't make any meaningful sense of the object. In addition to that, as we know from Solso that we can't focus on the whole zoomed in picture all at once, we refocus on different regions one after

another to make sense. But due to large pixels we can't seem to make any sense and hence the picture remains unclear. However, when we zoom out, we can accommodate most of the pixels in our foveal vision and need not refocus on different regions, which makes it easier to figure out the meaning of the picture that it is a car. In addition to this reason, Cavanagh also supported it by stating that, some visuals only hint elements at scene & the audience are the only who fills the gap through their mind [2]. I supported this reason furthermore with couple of more pixelated images in my presentation. (Fig. 2)

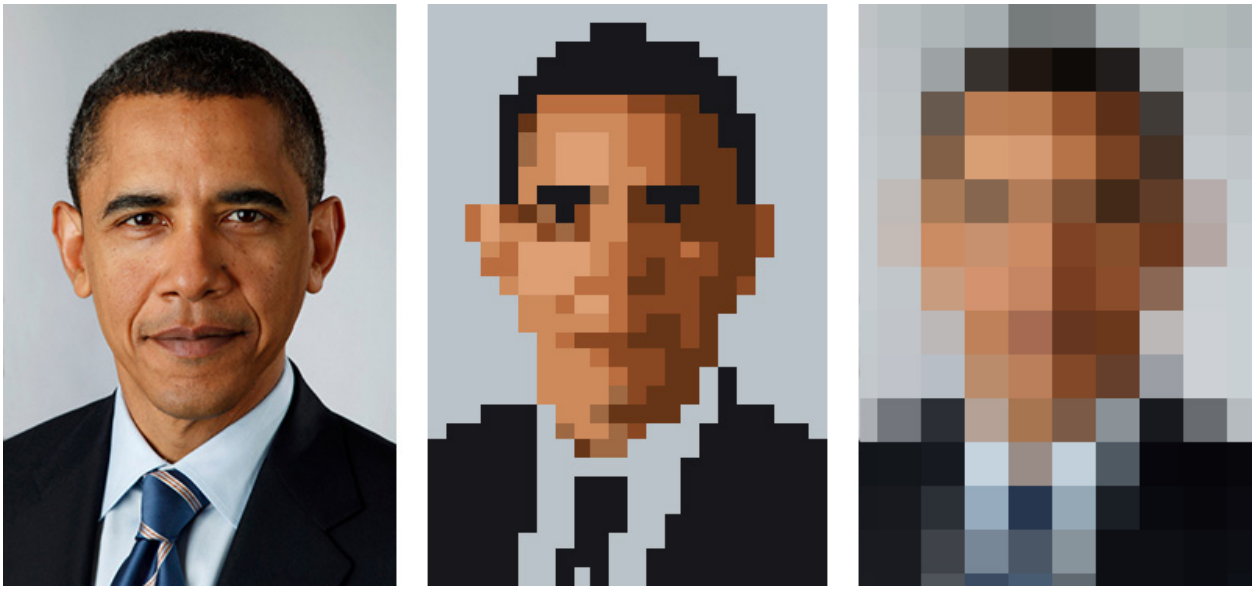

Fig 2: Original picture of Barack Obama (left) & two pixel edited of the same image

To implement the cognitive study of focus & vision in creating an effective way of communicating with audience, I've highlighted the use of text with visual in different ways. (Fig. 3) Although the distance of the text in the two images seemed short, text on the left enforced more focus as being on the side of the bruises. To support this, I've reasoned with Crow as he used the relationship of 'signifier' & 'signified' to make meaningful sense. In this picture, the bruises act as a signified for the signifier word "hurt". As a result, the text alongside with the signified geos along better & more effective.

Fig 3: An advertisement edited to have text on both side

To focus more on the relation between signifier & signified and our vision perception, I've used the Stroop effect. The Stroop effect is an experiment where the text are colored in different color to their signified text. As a result, the reader finds it difficult to interpret and lags a time in between to distinguish between the signifier & signified. This explains how we see visuals in the way our brain wants us to see.

After that, I focused on the alternative physics aspect through using inverted visuals of altered face. (Fig. 4) The altered face acts as an alternative physics which geos unchecked by the audience. In this context, Cavanagh states that "Brain uses a simpler, reduced physics to understand the world" [3]. As a result, few of the rules of physics are being checked by the audience. The physical rules are grounded not on the eyes of the audience but rather in the physiology of the visual brain of the audience.

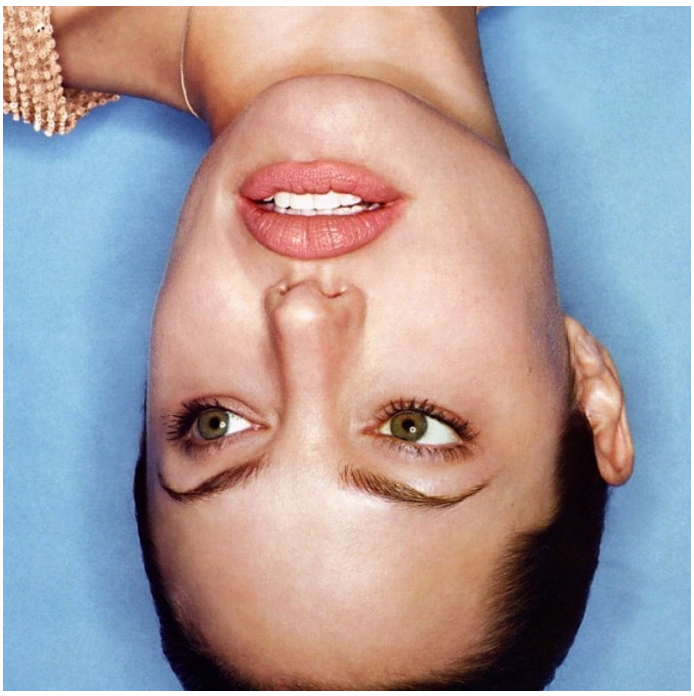

Fig 4: An inverted picture of altered Angelina Jolie

Using visuals of alternative physics to communicate with the audience have been popular for quite a long time and it's interesting. Among different way of advertisement, alternative physics visuals play a greater role in grabbing the attention of audience as well as interacting with them through asking them to find the meaning of the visual. The example I presented in the class (Fig 5) plays the same role. It possess all the three characteristics of signs as described by Peirce: icon, index & symbol[4]. As the image is a representation of human features like eyes, hair and manly body structure, it can be characterized as *icon.* Again, as it doesn't represent a human entirely but represents some of the trait a human may possess when they look at left and straight, so it's safe to say it is an *index* too. Moreover, as the text suggests of 'looking to the left while driving', this provides meaning to the visuals which can only be seen and understood only when learned and experienced in the driving school. So, this image acts as a *symbol* too. Therefore, the different context & overlapping of this visual makes it an interactive one and interesting for the audience too.

Fig 5: A visual portraying the combination of left & front side of a man.

I've found all these different visual cognition of different perspective very interesting. As I want to start my own business, this will help me more in understanding audience and how to grab their attention. So, I would love to work more on this issue of visual cognitive study.

References

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2. Cavanagh, P. (2005). The artist as neuroscientist. *Nature*, *434*(7031), Pg. 304.
3. Cavanagh, P. (2005). The artist as neuroscientist. *Nature*, *434*(7031), Pg. 301.
4. Crow, D. (2010). *Visible signs: an introduction to semiotics in the visual arts*. Ava Publishing. Pg. 31.