all-embracing view

genesis of gazes

Arno Gisinger & Anne Bationo-Tillon - March 23, 2023

• *panorama* • *photography* • *genesis of gazes* • *dispositif* • *scenography* • *architecture* • *history* • *memory* • *space* • *immersive* • *psychology*

This *pan.able* initially anchors the user's attention in a portrait of a viewer, to reveal, progressively and successively, image display devices with contrasting purposes. Using the conceptual framework of the instrumental approach (Rabardel 1995) seems to us to be heuristic, in order to bring out the instrumented activity of the gaze, which is situated in different times and places. Shaping the problematic of our research through a visual approach is not to close the analysis but to accompany the genesis of the views in the process of being made.

Indeed, if the user first discovers a portrait of a viewer, the questions on either side of the portrait invites them to navigate either towards the object of this viewer's activity ("What is she contemplating?"), or toward the instrumentation of her gaze ("How does she look at what she is looking at?"). Questions guide the user in the different aspects of the conceptual model, which constitutes the core of the instrumental approach: the instrument (the image display device), the subject (the Viewer) and the object of the activity (*Faux Terrain*)

The successive questions allow the user to browse within two photographic series by Arno Gisinger (*Betrachterbilder* and *Faux Terrain*) to address the question of the gaze's formatting through the intermediary of a panoramic device of the end of the 19th century, that of the battle of Bergisel in Innsbruck.

As a counterpoint to the panorama that conditions the gaze, the user is then invited to discover this double series (*Betrachterbilder* and *Faux Terrain*) exhibited opposite each other in Frankfurt's Schirn Kunsthalle, in a scenography that encourages the emancipation of the gaze. Indeed, according to their own path and their own singular logic, each visitor can rearrange the images shown in the rotunda.

Through this gesture within this pan.able, combining photographic and conceptual prisms, reiterated in a variety of contexts, we invite *.able* users to become progressively aware of the framework of their gaze by making visible image display devices through graphic representations. When there is a genesis of the gaze, the gaze initially stumbles, and is prevented from seeing as usual. Then, if, and only if, the experience is opened up, the world being viewed, and the viewer, are both transformed in the interweaving of the gaze. It is by wandering through the staging of successive re-creations of Arno Gisinger's photographic and scenographic work that viewers of the .able journal come into contact with the experiential depth of their own gaze. It is thus the successive reworkings that give shape to the experience of the gaze, which settles in a superimposition, an accumulation of worlds like nesting dolls. This *mise en abyme* is extended in the reflexive gesture of inviting *.able*'s viewers to look back on their own gaze within the *pan.able*.

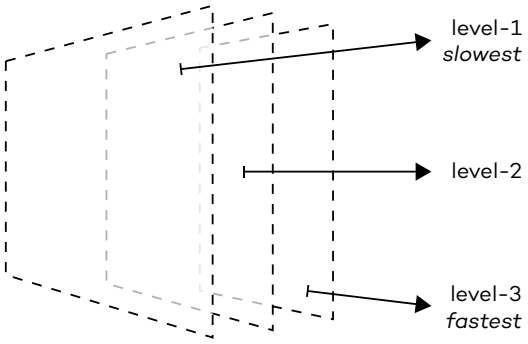
The aim of this visual publication is to open a research-creation program titled "genesis of gazes," at the crossroads of ergonomics, photography, and education.

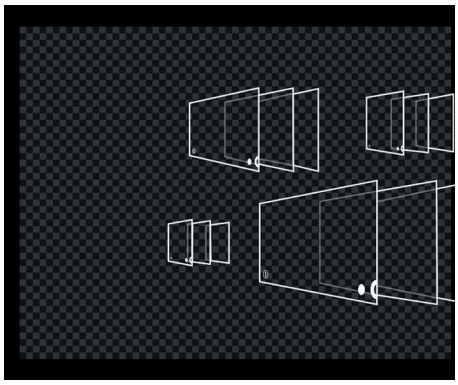
To best replicate the original online experience, the reader should begin this contribution from the middle (see double full-page images below). Then read as desired, from right to left or from left to right.

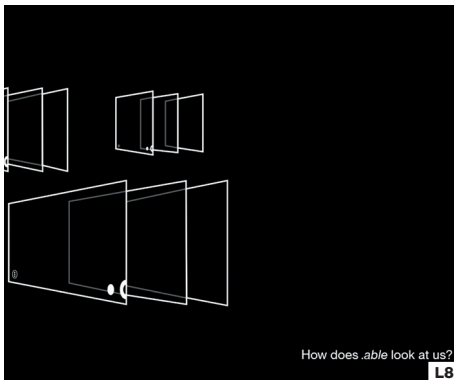
This contribution was published on www.able-journal.org in a pan.able format:

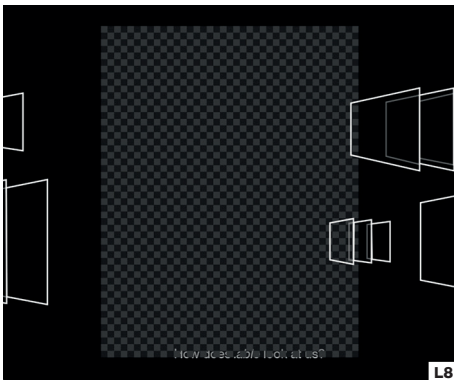
www.able-journal.org/all-embracing-view

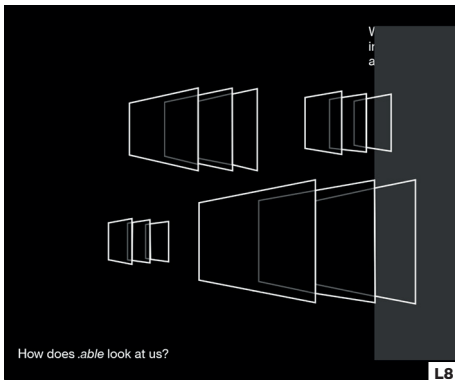
When the user scrolls, each image layer moves from left to right at different speeds giving an impression of depth in the page. The speed of each layer is defined by its width compared to the width of other layers: the wider the image, the faster it will move.

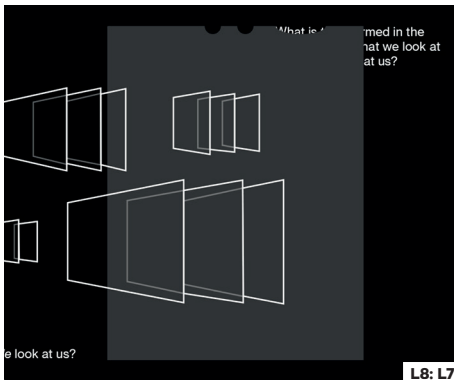


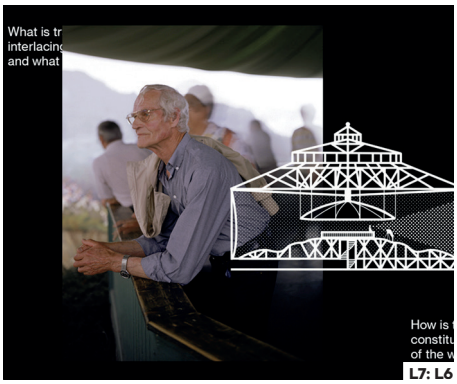


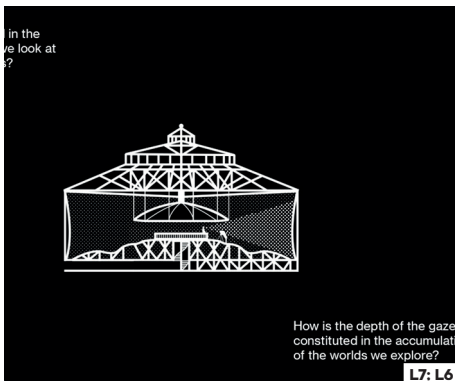


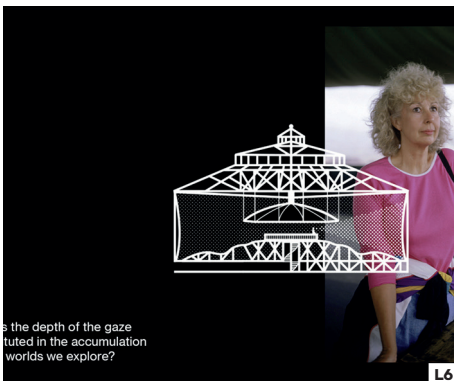


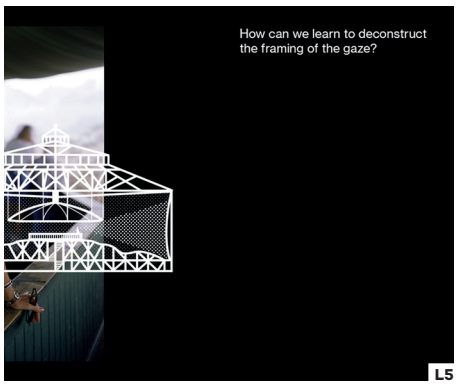


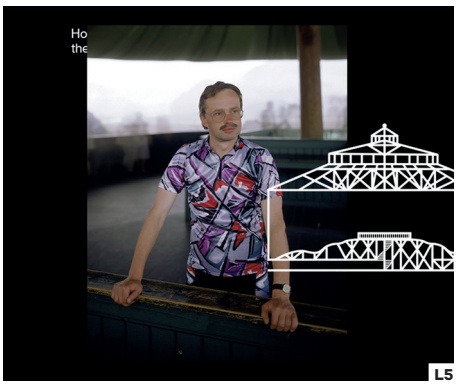


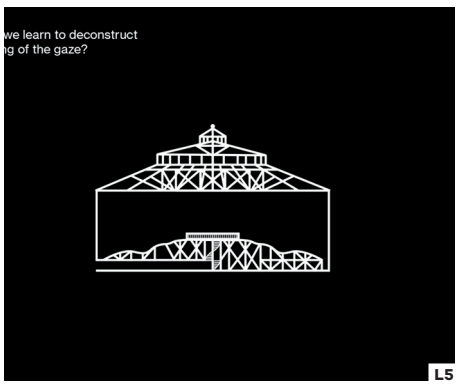


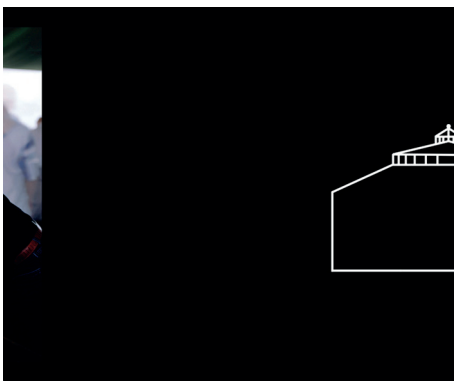




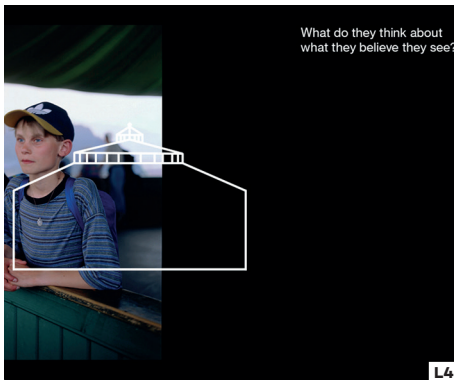








all-embracing view - pan.able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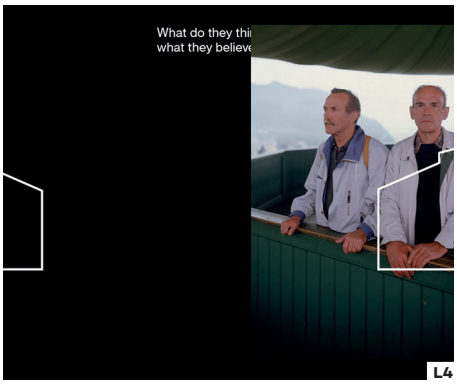
what they believe they see?
L4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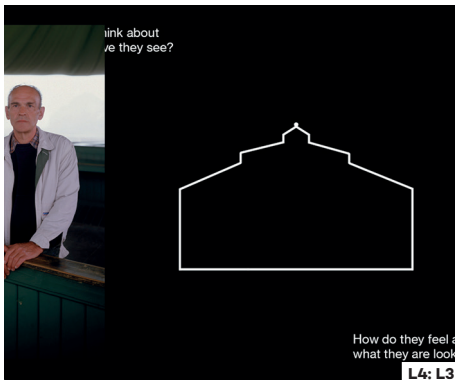
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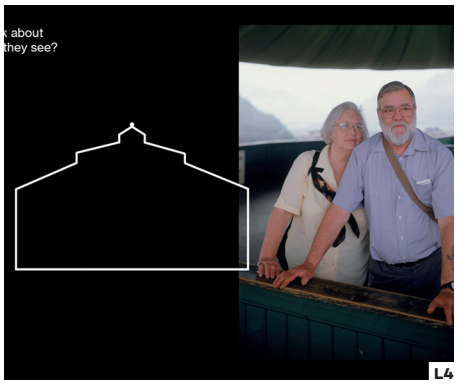
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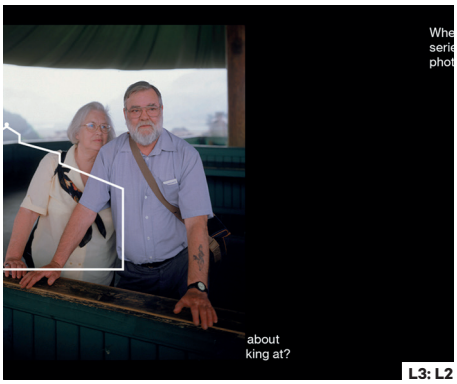
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How do they feel about
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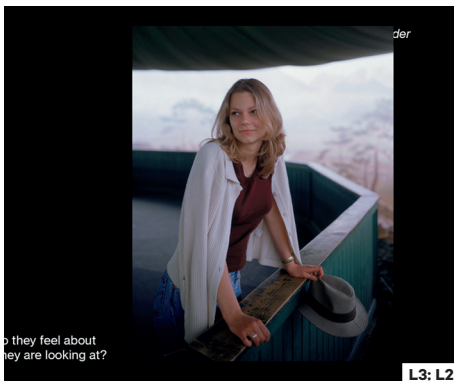
L3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L3: L2

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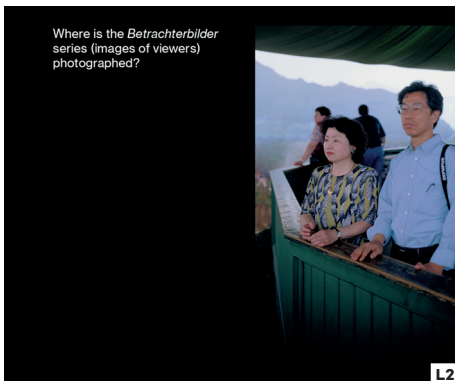
L2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L2

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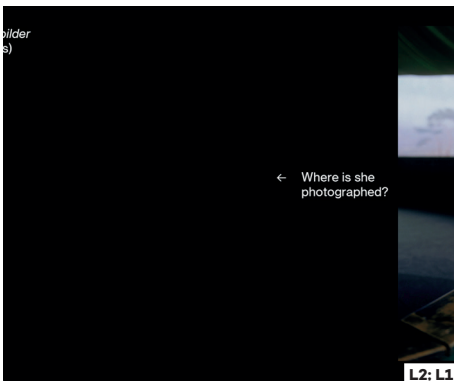
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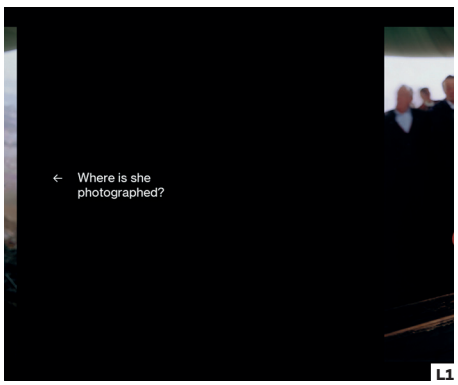
L2: L1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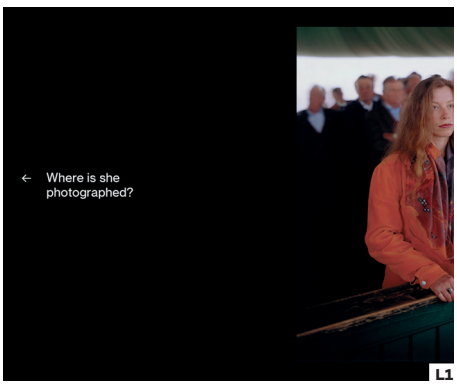
← Where is she
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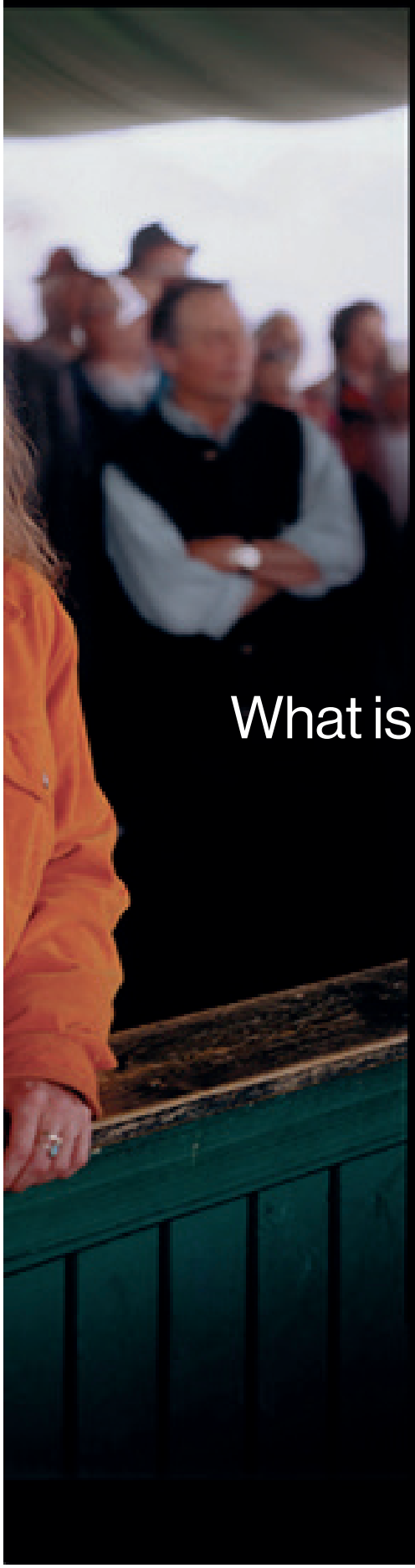
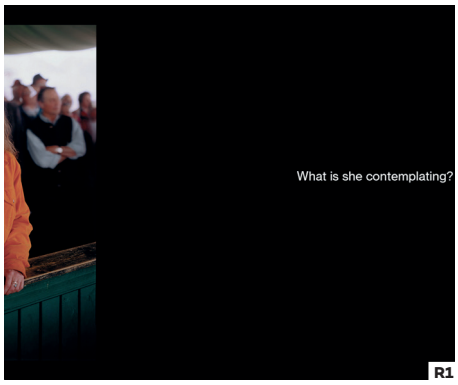
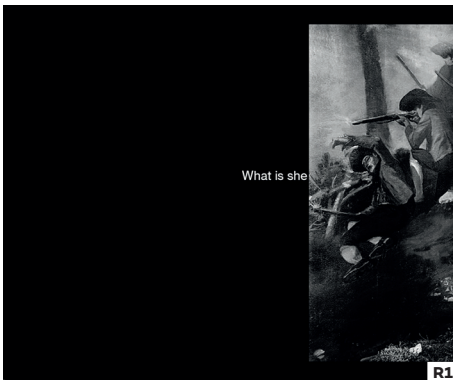
L1

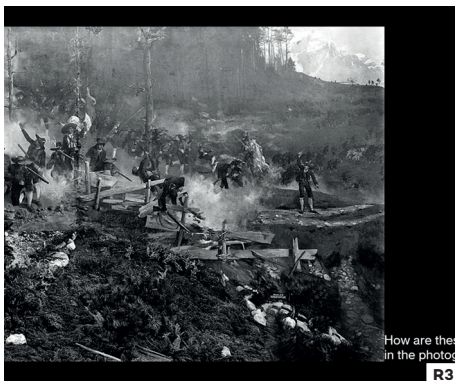
← Where is she photographed?

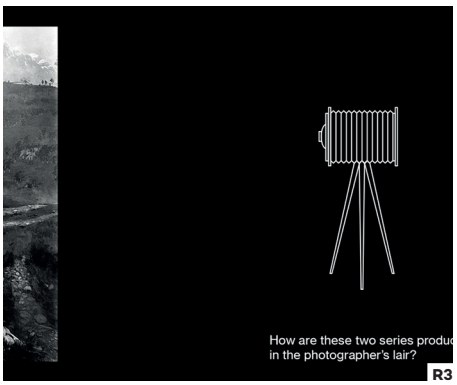


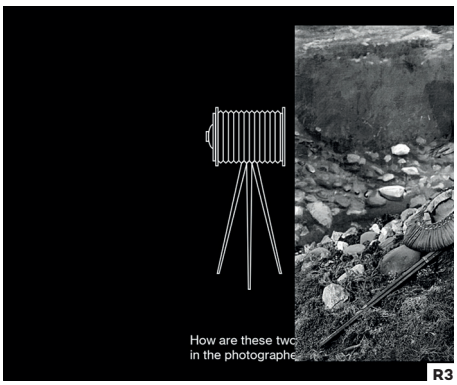
What is she contemplating? →

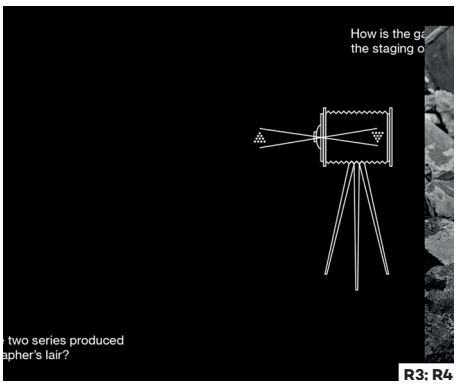


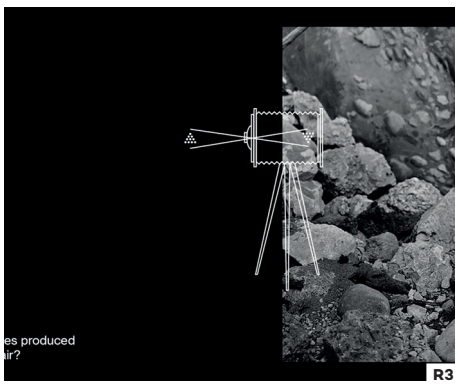


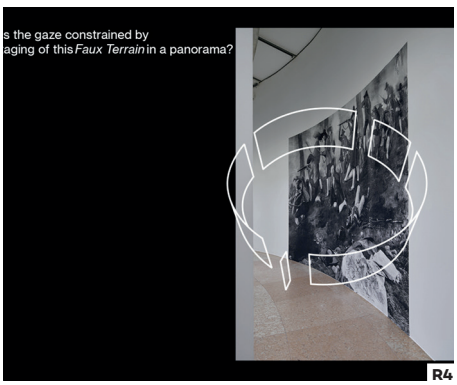




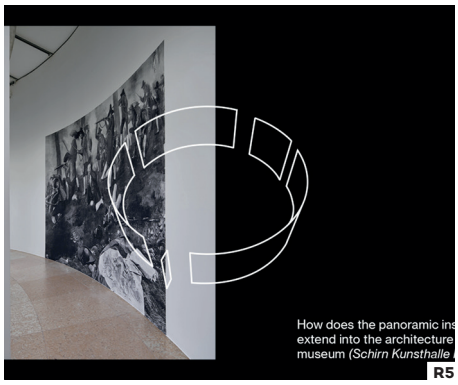








all-embracing view - pan.able


How does the panoramic ins
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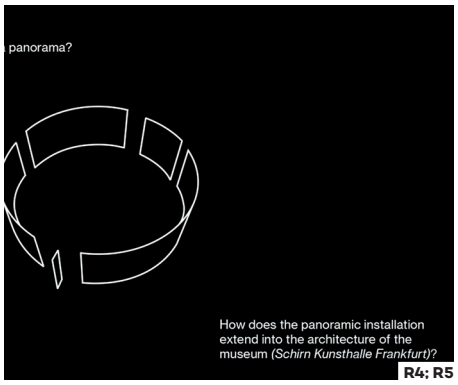
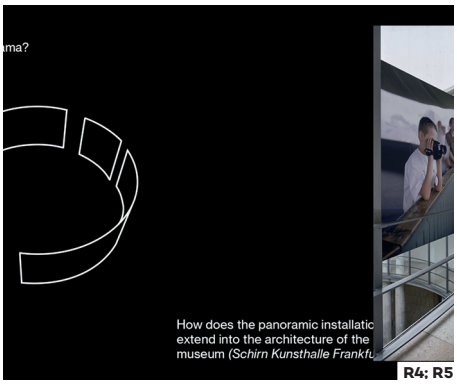
museum (Schirn Kunsthalle
R5


panorama?
How does the panoramic installation
extend into the architecture of the
museum (Schirn Kunsthalle Frankfurt)?
R4; R5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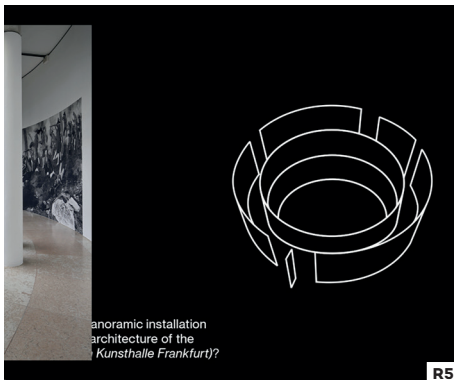
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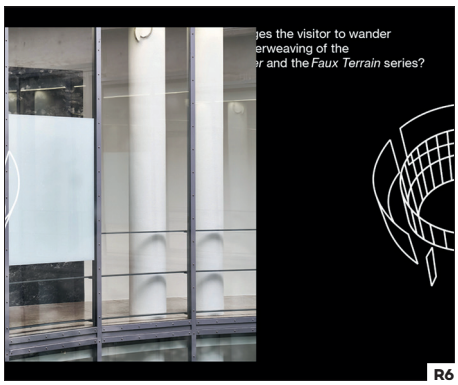
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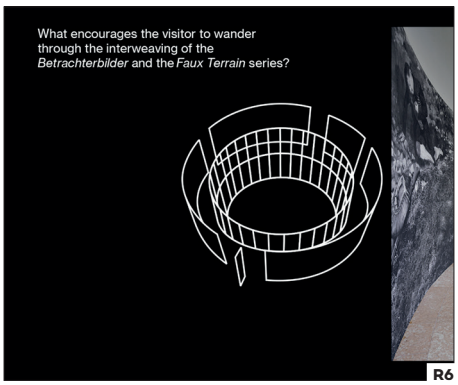
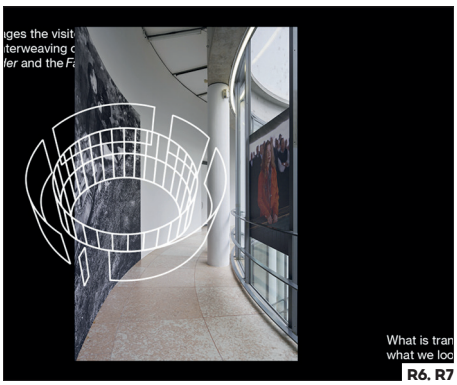
R6


What encourages the visitor to wander
through the interweaving of the
Betrachterbilder and the Faux Terrain series?
R6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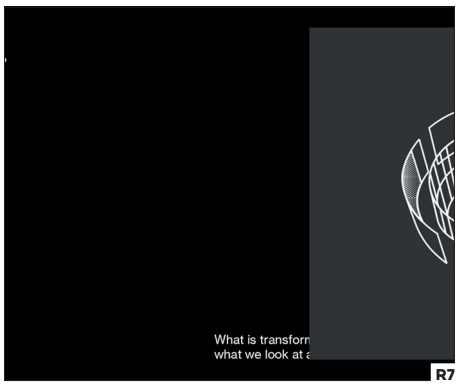
R6. R7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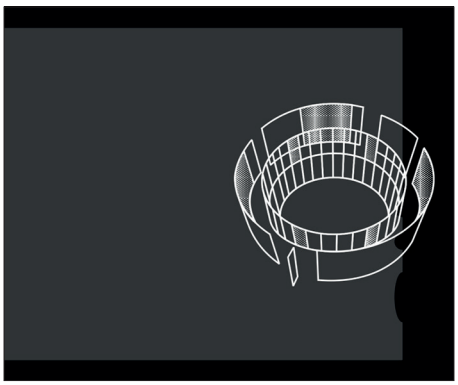

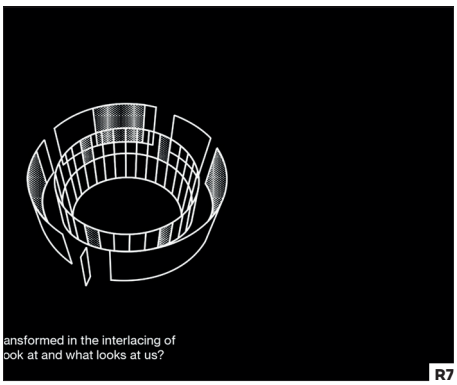
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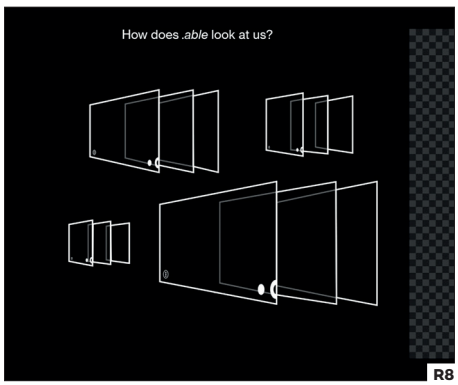
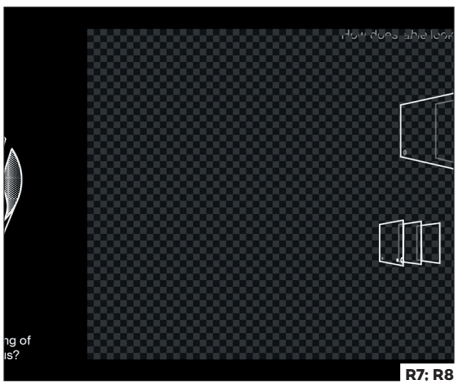
R7


How does .able look at us?
R8


How does .able look
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R7; R8

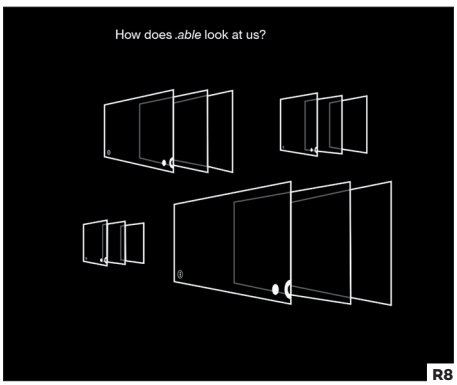
How does .able look at us?
R8

image captions

L8. How does *.able* look at us?

L7. What is transformed in the interlacing of what we look at and what looks at us?

L6. How is the depth of the gaze constituted in the accumulation of the worlds we explore?

L5. How can we learn to deconstruct the framing of the gaze?

L4. What do they think about what they believe they see?

L3. How do they feel about what they are looking at?

L2. Where is the *Betrachterbilder* series (images of viewers) photographed?

L1. Where is she photographed?

R1. What is she contemplating?

R2. What does this battleground trigger for different viewers?

R3. How are these two series produced in the photographer's lair?

R4. How is the gaze constrained by the staging of this *Faux Terrain* in a panorama?

R5. How does the panoramic installation extend into the architecture of the museum *(Schirn Kunsthalle Frankfurt)*?

R6. What encourages the visitor to wander through the interweaving of the *Betrachterbilder* and the *Faux Terrain* series?

R7. What is transformed in the interlacing of what we look at and what looks at us?

R8. How does *.able* look at us?

credits

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texts: Anne Bationo-Tillon

photographs: Arno Gisinger

designers: Arp is Arp studio (Dimitri Charrel, with Odilon Coutarel)

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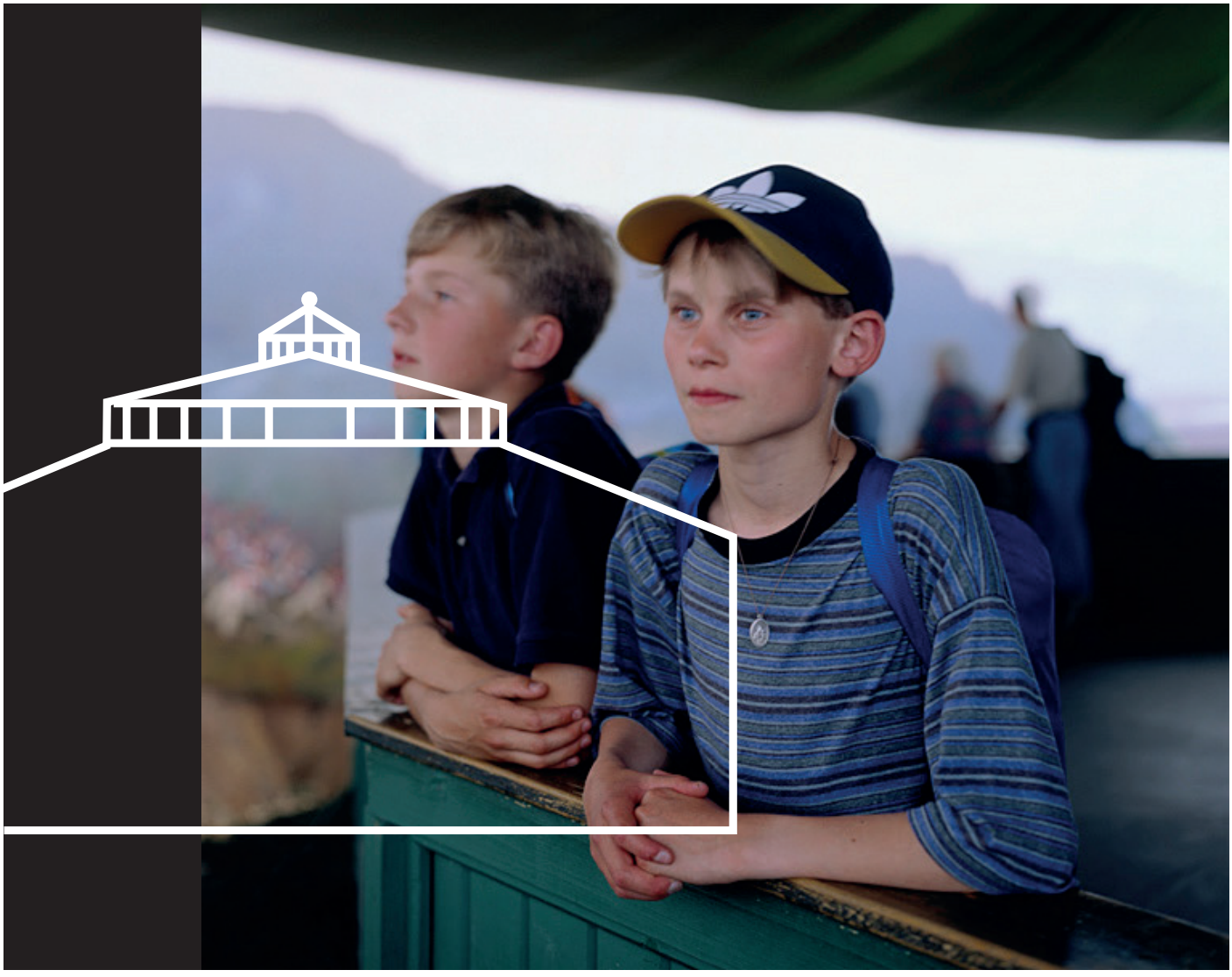

all-embracing view - pan.able

about the authors

Anne Bationo-Tillon (PhD) is a professor at the Haute École Pédagogique in Lausanne, and a research associate at the Université Paris 8. She has a wealth of experience developing multidisciplinary projects that bring together ergonomics, design, and art around digital uses in the field of formal and informal education.

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Arno Gisinger is an artist and lecturer-researcher at the Université Paris 8. His practice challenges the representation of the past and questions the status of photographic images. He often collaborates with researchers from other disciplines, thus contributing to the recasting of the contemporary dialogue between the arts and the humanities.

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Two photographic series by Arno Gisinger: *Betrachterbilder*, 1998, series of twelve color photographs, Lambda prints, 151 × 124 cm

Faux Terrain, 1997, series of seven black and white photographs, printed on barytine paper, laminated on aluminum, wooden frames, 129 × 156 cm

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