

mts*

is involved in the area of Scenic Anthropology, which means something like “anthropology in tents”.

In Ancient Greek, *skené* originally meant tent, then arbour or hut. Only later did it come to mean *stage*.

The thing that makes things viewable (*theatron*) would seem to originate from the sphere of tents. Tents of all nomadic-archaic societies, in which shamanic rituals were practised, and where people danced, sang, chanted invocations, went into trance.

And foretold the future. That is the beginning.

In all life situations, our conscious mind forms something like tents, scenes, in which we are situated and from which we perceive the world. Often, they are systems, *apparatuses*.

We are a medium between media. The precise place where the world flows together for us.

For example, if we sit opposite one another in a restaurant and speak with each other, the conversation takes place within a “tent”. Everything happening around us is filtered out, our awareness is completely focused on our togetherness, all else seems to disappear. That’s what always happens.

The conscious mind forms referential spaces of various dimensions in which we travel through the world, and through which the world takes form for us. The whole thing is, on the one hand, mobile; on the other, it is always familiar to us. The polyphony of the world converges in a single, though errant and ambulant, space, whose coordinates, powers and parameters can be investigated.

This is one of the chief tasks of Scenic Anthropology.

Composition as part of anthropological science

Situations and events are composed. An individual human being is always in their midst, is there as a recipient at the centre of the composition, of the composed event.

The viewer is in the picture. His or her perception, his or her sensory and linguistic planes, are put in motion and set in relation to one another. Works arise in which music, theatre, or words in music or theatre are not the main theme, but rather dynamics and the way a person experiences the space made up of various different levels of perception. This experience is part of his or her creative process.

In whatever way s/he experiences the space in which s/he is (which s/he invents and which invents him/her, through which s/he moves and which moves through him/her), s/he transfers it to the one, i.e. universal, space of his/her experience, of life.

I’m at the table and sit and sup,
When all of a sudden I hear a knock.
I look and stare and wonder what’s up,
When suddenly something opens the lock!
I think, “Well, well!”, “Well, well,” I think,
At first it was shut, now it’s open a chink.
I go right out and take a peek,
And who is there? It’s just me.

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