

MANOS TSANGARIS

All the unstaged intimacy ...

Extracts from the photo diary of 2016–20 between Taiwan, Hong Kong, Athens, and the Bergisches Land: Images of transnational artistic research.

The texts are based on a lecture entitled “Unusual Observing” about transdisciplinarity, held (via Zoom) on 6 May 2020 at the Zurich University of the Arts. Scenic anthropology – as a working method of the composer Manos Tsangaris – places people at the centre of aesthetic experience, inside and outside of art spaces.

MANOS TSANGARIS is director of the Music Section of the Akademie der Künste.



an attempt to arrive in the film,
in which we are situated.

creating spaces,
relating to spaces,
setting spaces in motion,
relating to movement in space,
setting relationships in motion,
moving spaces ...



die menschliche gestalt = the human form?





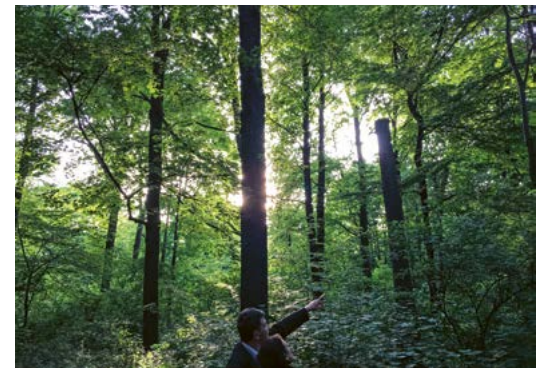
the *trans* is also the necessary,
blind spot of the composer.
what we need to see and cannot or may not
look at in order not to
hamper seeing..

→ and here?



I think in small stanzas:
scenic memory.
scenic precognition.
a test of existence.
too few tests are carried out.
we see only what we know or think we know.
(art of concealment)

creating stories like traces, though
not to deceive but rather to remember.



theory is entirely included in artistic practice,
which is entirely included in theory.

what should a composer do in the face of and
in front of the emptiness of a blank sheet
or an empty screen?
(and both are already so full.)



or to guess.
empathy here, attentiveness there.

“Attentiveness is the natural prayer of the soul.”
– Nicolas Malebranche (allegedly) after Paul Celan
after Walter Benjamin

“Everything that is and arises – arises from a
spiritual touch.”
– Novalis





zelte → *schalte* → *humanität*
 (Middle High German *schalte* "a pole to push a boat off")

the tents ("Zelte") are defined by their borders
 and legato, by difference and breath –
 continuity, repetition of the breath,
 its interruptions at the endpoints
 of in and out,
 the idea of it ending
 the ending of the present ...



now both: substance and movement of the tent
 form the scene, scenic prescience,
 scenic memory of:
 right now (knockknockknock at the screen of the
 terminal device), it is also but not just the hard, smooth
 glass screen of the monitor,
 it is also the progression of the legato and
 the differentiation of the progression of my
 *langue



composing means developing models of existence and
 putting them to the test: an intensive test!

in germany (→ europe)
 "... more testing must be carried out".

modulating the film ...
 trying out different push poles.



even and especially if these tents, circuits,
 scenes appear light and playful,
 each one of them poses an existential question.
 it is the question of their end
 and their special endlessness.

"The microcosmos is the ultimate for humans.
 /we are also cosmometers./"

and:
 "Nothing is more achievable for
 the spirit than the infinite."
 – Novalis





manageable experimental arrangements!

"There is only shape for us,
where we can oversee."
– Karoline von Günderrode



"I", however, is a scenic I here.

composition is thought of differently:
no symphonies, no laptop artist, no film music, etc.,
but rather exploring space-and-motion
as an exploration of existence.

(time: movement – space: substance.)

o perhaps ...
it is about the whole!
(in both senses of the phrase.)



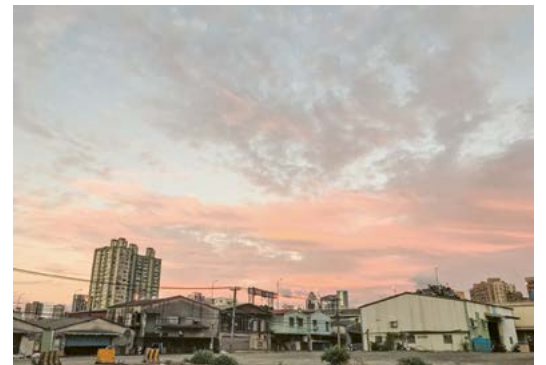
this → by → through → about ... beyond
the *trans* initially also has something of
a perforation,
if you want to imagine it in the physically plastic or
even sculptural sense.

carrying across. transport or *meta pherein*.

"The human being: Metaphor"
– Novalis



nothing puts us in as much danger
of leaving our house than beauty.
(the sharpness of the blade, daring to make the cut,
stripping apart the cut itself.)
it is the only terrible, peaceful weapon.





I don't think at all of different fields,
works of existence, disciplines of
a kind of synthesis of transgression,
but rather it is the permanent given transition,
the natural centre of existence as it were,
which is only permanently disturbed
when the opposing, even conflicting
spaces, spheres of our discussion –
intersect (and are fought for) ...

where we are, how we invent ourselves, how
we fight for that, where we want to go, what stops us?



want to try to concentrate on this moment
(to move around it), where we try
to understand our present.
particularly with and in art,
and especially in
performative, scenic composition ...

skené = tent



... and to what extent that plays out and occurs
between our finiteness
(finiteness in general) and our infinity
of inner experience.
the point of penetration from inside to outside.

"The seat of the soul is where the inner world and
the outer world meet. Where they penetrate each other,
it is in every point of penetration."
– Novalis



trans, if the composition succeeds,
is the normal (flow) state, so to speak.
but if this occurs, it is, of course, all the more
difficult to look at it from the outside
and break it down. it is not sortable.

inter is much clearer to see.
those there, we here. and now we are trying it out.

models of existence subjected to intensive testing.





It is nice to be so small.



GO! TO THE DEVICES!!



"Our spirit is a link between elements
that are utterly different."
– Novalis

