



THE ANXIOUS PROP

CASE 3: THE BLACK SWAN ISSUE

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Overleaf: Study for Lissajous Wind Harp (Elevation 3) (2009), for the Reykjavik Concert Hall, Iceland. Concept by Elin Hansdóttir, development by Luis Berrios-Negrón with Steve Form

This feuilleton is both a sporadic publication and a loose collective operating under the aegis of The Anxious Prop. That which is common is the desire to work with two looping, yet sequential parameters: 1. We are into the labor of producing forms, shapes, and figures as a method to explore collective knowledge by challenging the discourse of digital fabrication. 2. These forms, shapes, and figures emerge with the disposition to be activated, triggering their condition as theatrical objects and their consequent instrumental or anthropological role in the world.

Overleaf: Parametric Control Spline for Lissajous Wind Harp (Elevation 4) (2009), for the Reykjavik Concert Hall, Iceland. Concept by Elin Hansdóttir, development by Luis Berrios-Negrón with Steve Form

Luis Berrios-Negrón

happily yielding a personal unknown.

our potential as micro-practitioners. The feuilleton becomes the conduit for unassuming improbability, per- into an industrial space, but we open ourselves and the public to a relationship with the assembly line, to stage We use it as a vehicle to challenge the Marxist concept of *Tätigkeit*, where we not only transform the art salon Using Ryan’s assimilations between catastrophe and chaos, we take this feuilleton as the site of intervention.

project onto the space and audience.

Fotini Lazaridou-Hatzigoga—have been in a continuous dialogue using this technique, a process we intend to three elements. For the past month the main players of Case 3—myself, Elin Hansdóttir, Mendel Heit, and he terms “‘Threading,” a model for resolving confrontations in human relationships based on the interaction of within the collective, and later with the audience. Paul Ryan, a seminal video artist, developed a technique high probability events. But in order to do so, we opted to engage a method to create an initial discourse to work with local, collective practices. In considering the Black Swan we focus on the inverse: low impact, In revisiting both this political period and theater work we remain steady in wanting to nurture our curiosity

The Magnanimous Cuckold.

more specifically revisiting Vsevolod Meyerhold’s biometrics and Lyubov Popova’s scenography for scientific on the other, we resort to an intuition about collectivity. We set forth with early Soviet theater, In an effort to review the dialectic of the natural and the political on the one hand, and of the esoteric and

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