

THE ANXIOUS PROP

CASE 3: THE BLACK SWAN ISSUE

October 4, 2010, Salon Populaire, Bülowstrasse 90, D-10783 Berlin

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Printer EuroPrint GmbH, Berlin, Germany

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Online www.theanxiousprop.org

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This publication has been set forth with the generous support of Clara and Jeff Berezdivin and the Trapaga-Hacker Family/3C's Collection of San Juan, Puerto Rico.

Salon Populaire (www.salonpopulaire.de) is organized by THE OFFICE (Ellen Blumenstein, Fiona Geuß) and Arthur Berlin (Tanja Schomaker).

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The Black Swan Issue at Salon Populaire, October 4, 2010

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

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

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

Luis Berríos-Negrón

This feuilletton 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 Berríos-Negrón with Steve Form

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