

THE SCARECROW DRESSING UP 2020/21

THE SCARECROW DRESSING UP, 2020

Performance, October 17, 2020, 4 – 5 pm

In collaboration with

OLGA MOLDAVER, M.A.

Lecture *THE BLACK DAHLIA – Des Geistes Gegenwart*

LINK https://youtu.be/dNAJLjvD_ec

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Video work (installation variabel)

HD video, color, sound, 13'33" (loop)

Unique piece edited on usage of database done in case of the live performance

Video THE SCARECROW DRESSING UP

LINK <https://vimeo.com/517546712/a157e69bf8>

CAST

THE PRIESTESS

Olga Moldaver

THE BRIDE

Samira Akbarian

THE GOLDEN BUG

Antonia Villinger

THE UNDERTAKER

Christian Aberle / Valentin Stroh

THE SCARECROW

Ein Objekt

CREDITS

FILMING & EDITING

Robert Vater

FILMING

Verena Maas

SOUND SUPPORT

Christian Aberle

BRIEF INTRODUCTION

The live performance and subsequent video work stage a disparate funeral for ELIZABETH SHORT aka THE BLACK DAHLIA in the location, time and content-shifted scenario of a „transition“, which addresses the diverse aspects of a mysterious murder case in Los Angeles in 1947 and outlines the attempt to put an undead to eternal rest.

The video work (performance) was created on the basis of film material taken during the live performance of the same name as final event of the solo exhibition B.D. *** Memorial for *** E.S., 2020.

role declaration – representation of the relationship to some objects and outfits in the installation space – course of action

THE PRIESTESS

Moldaver's role in the setup of the performance THE SCARECROW DRESSING UP is that of a "medium": from the gallery of the artothek space - as part of the installation B.D. *** Memorial for *** E.S. the (symbolic) living space of Elizabeth Short - she sets action in motion and transfers the action from top to bottom into the basement, the (symbolic) space of death. The “not being able to die” of a female protagonist is staged, symbolically represented in the tondo portrait THE COIN, digital photo work, 2020, derived from the assemblage “Retrospective Bust of a Women” Salvatore Dalí, 1933 (today: MOMA) and transferred in the two-dimensional.

After Moldaver has introduced numerous details and cross-connections of the complex installation background using a classic lecture format (note: link to video recording), already dressed here in a special outfit, she switches to the active process of performative animation in the context of THE SCARECROW DRESSING UP.

Starting with the spatial object THE RESTING BENCH, she moves between the lush curtain work THE CURTAIN PIECE and the RAILING PRINTS attached to the balustrade in the direction of THE LUGGAGE CART. The latter Ready Made is modified in the context of the performance: various outfits worn during the performance were presented in the installation environment.

As already indicated, Moldaver's role is that of mediator between the world of the living and the dead. It is up to her to move THE COIN, which is leaning against the wall in the immediate vicinity of the empty LUGGAGE CART, towards the balustrade of the gallery so that the photographic work THE E.S. MUGSHOT, hung in the wall area of the basement, is juxtaposed: the two portraits look at each other, so to speak, before THE COIN is roped down with the active support of two UNDERTAKERS, after being held in suspension for minutes: similar to the movement of a coffin into the grave (not can die). While the photography assemblage THE E.S. MUGSHOT reproduces the “real” person on the basis of appropriation and digital image processing of found (archive) material, THE COIN is an artificially charged portrait of a living dead person using digital appropriations/rediscoversies.

Carrying a suitcase from the gallery to the basement is another act of Moldaver. Arriving at the bottom, she opens the suitcase in the immediate vicinity of THE FRAME DISPLAY and spreads out a large sheet of pink latex foil on the floor. She remains positioned in this place in an upright posture until, after the following sequences of actions of her co-actors, she concludes the exodus of everyone from the spatial structure.

THE BRIDE & THE GOLDEN BUG

The two other female figures in the performance represent possible but unrealized role models of the protagonist Elizabeth Short:

THE BRIDE E.S. the wife/mother-to-be

THE GOLDEN BUG E.S. the hollywood starlet

THE BRIDE / THE GOLDEN BUG outfits were already set within the installation setting by B.D. *** Memorial for *** E.S. integrated on the Ready Made THE LUGGAGE CART.

In the form of several walking acts, these were carried through the spatial structure by both performers and, so to speak, "enlivened" - WITHOUT rehearsal, based on an immediate understanding and the resulting spontaneous implementation of the role requirements, this could be realized.

THE UNDERTAKER

These figures, which are diverse in appearance, complement the ensemble of walking acts - their functionality as gravediggers is vaguely recognizable. As "messengers" of transition (cross-gender), they provide escorts with shiny, long hair and white and velvety portraits of their idol (THE BLACK DAHLIA) on black T's.

THE SCARECROW

This eponymous object, which was added to the installation set exclusively for the performance, remains static in its place: THE SCARECROW leads – as Moldaver aptly defined it – like a revenant, the double-faced identity of an undead into the installation context of B.D. *** Memorial for *** E.S. and the performance: the repulsive, irritating object par excellence.