

Cries from the Tower

**Performance by Barbara Campbell
with the voice of Mina Kanaridis**

Sydney: ABC Ultimo Centre for the Third International Symposium on Electronic Arts
Presented by the Australian Network for Art and Technology

Melbourne: The Tower, Queen's College, Melbourne University for Experimental
Presented by Modern Image Makers Association

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Mary Queen of Scots was removed from her subjects for the last 19 years of her life. She spent most of her period of incarceration alternately writing letters to rally support for her release and embroidering tapestries of exotic and mystical beasts.

"Rapunzel, Rapunzel, let down your hair to me." - German fairy tale

... sont enclos, comme mes cheveux en la bague

She was executed on the 8th of February, 1587. Her English captors went to great lengths to dispose of blood-stained remnants of the act so that no holy relics could circulate and inspire a Scottish backlash.

"I felt in my hands and in my heart a confused, singular, continual, sensual desire to bury my fingers in this charming rivulet of dead hair." - Guy de Maupassant, "A Woman's Hair"

... sepulture of hard stone, colourit with black, sa

When the executioner held aloft the dead Queen's head, the auburn tresses in his hand came apart from the skull and the head fell to the floor, revealing her real, prematurely greyed hair.

"All your hair, Mélisande, all your hair is falling from the tower! I am holding it in my hands, against my mouth, in my arms, ... It lives like birds between my fingers, and it loves me, loves me more than you." - Maeterlinck, "Pelléas et Mélisande"

... I leave you my bones in memory of your victory

Music: Kyrie Eleison, Credo and Agnus Dei from the Mass for Four Parts by William Byrd (1543-1623).

Costume: Embroidery by Barbara Campbell. Embroidered text in original French, contemporary Scotch translation and modern English translation of Casket Letter No III (VIII in Lang) attributed to Mary Queen of Scots. Original French also rendered in imitation of Mary's hand on ruff edging. Bodice and form designed and constructed by Annemaree Dalziel.

Film and Video: Camera work by Virginia Hilyard. Projected by Kim Scanlon (Sydney) and Steven Ball (Melbourne).

Selected References: Emily Apter, *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France*, Ithaca and London, 1991. M. H. Armstrong-Davison, *The Casket Letters*, London, 1965. Antonia Fraser, *Mary Queen of Scots*, UK, 1969. Andrew Lang, *The Mystery of Mary Stuart*, London, 1901. Margaret Swain, *The Needlework of Mary Queen of Scots*, Carlton, 1986.

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