

THE DIAMOND NECKLACE AFFAIR

PERFORMANCE BY BARBARA CAMPBELL

ARTSPACE AT PIER 4/5, SYDNEY • AUGUST 1991

THE GREATER WESTERN, MELBOURNE • NOVEMBER 1991

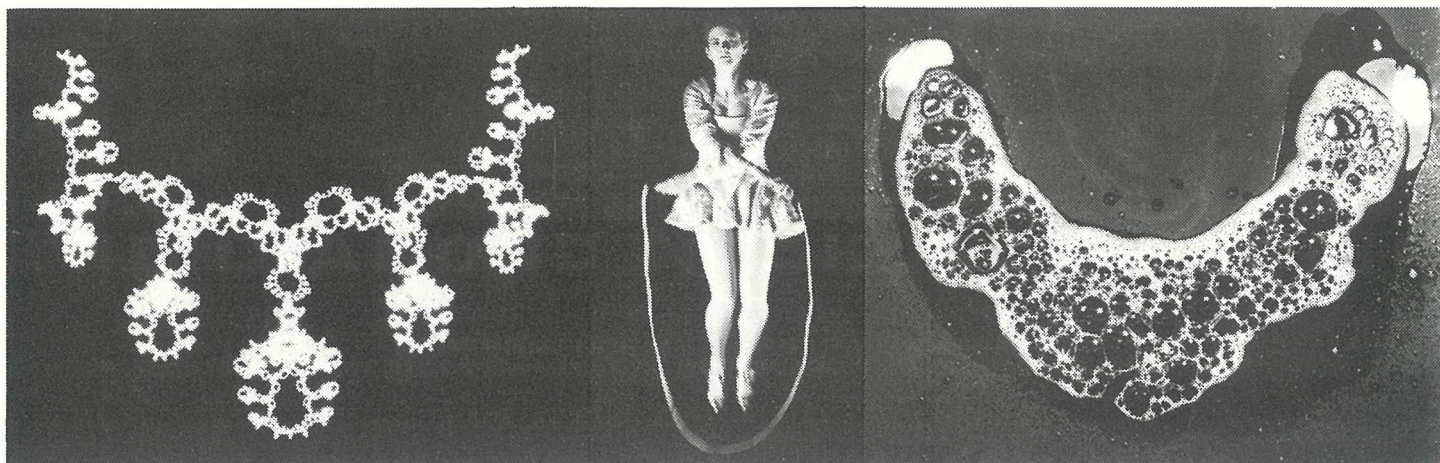
INSTITUTE OF MODERN ART, BRISBANE • APRIL 1992

This performance was inspired by the life of Marie-Antoinette, wife of Louis XVI, the last Bourbon King of France. In particular, I have focussed on changing attitudes towards the Queen's sexuality from "child bride" to "Austrian whore". The title of the work is taken from a scandalous episode in which an expensive piece of jewellery was used by associates of the Court to win higher position and greater wealth. The Queen's name, like the jewellery itself, was traded like a commodity and became soiled in the process.

Shortly after this infamous affair, a great number of pornographic libels were published against the Queen and were widely circulated in pamphlet form. Printed below are excerpts from one titled *La Godmiché Royale* (The Royal Dildo) which I have used as the basis of the sound track for the performance. Recorded in the original French, its high tragic verse form provides a useful rhythm during the performance.

Marie-Antoinette was renowned for her lightness of step, so famous that, as legend has it, she sprang lightly from the cart that carried her to the guillotine. I have translated this lightness into the action of skipping. I want to suggest in this performance that the myth of Marie-Antoinette can be understood as much by movement traces as by any written words.

SOUND COMPOSITION - JAMIE FIELDING • SOUND ENGINEER - SHANE FAHEY • VOICE - SELENE ALCOCK • COSTUME - ANNEMAREE DALZIEL • FILM ASSISTANCE - GARY WARNER, VIRGINIA HILYARD & NICK MEYERS
TRANSLATIONS - CHRISTOPHER ALLEN • THANKS TO ADAM BOYD, MICHAEL HILL, HEIDRUN LÖHR, JANICE MCCULLOCH, LINDA SPROUL, THE AUSTRALIAN OPERA, CITY GYM, PAXTON'S CAMERA AND VIDEO, THE PERFORMANCE SPACE & SYDNEY INTERMEDIA NETWORK.



DANS LA NATURE TOUT ENGAÎNE,
DANS LES EAUX FOUTENT LES POISSONS,
LA CHÈVRE S'ACCOUPLE DANS LA PLAINE,
ET DANS LES AIRS LES MOUCHERONS:
FOUTONS, FOUTONS À PERDRE HALEINE,
TOUS LES VITS SONT FAITS POUR LES CONS.

QU'ILS PARAISSENT SOUDAIN, MA MOTTE BIEN LAVÉE,
MA CHEMISE ET MES JUPES HAUTEMENT RETROUSSÉS,
ET LE FOUTRE COULANT DE MON CON À PLEIN SEAU,
SERA CRU DES MORTELS UN DÉLUGE NOUVEAU.

(ELLE TIRE UN GODMICHÉ DE SON SAC À OUVRAGE)
OMBRE FAIBLE D'UN VIT, MAIS POURTANT SALUTAIRE,
HEUREUSE INVENTION QU'ON DOIT AU MONASTÈRE,
A MON CON ENFLAMMÉ VOUS PLAISEZ À BON DROIT,
ENCORE VALEZ-VOUS MIEUX QUE LE BOUT DE MON DOIGT.

IN NATURE EVERYTHING FITS TOGETHER,
IN THE WATER THE FISH FUCK,
THE GOAT COUPLES ON THE PLANE,
AND IN THE AIR THE FLIES:
LET US FUCK, LET US FUCK TILL WE LOSE OUR BREATH,
ALL COCKS ARE MADE FOR CUNTS.

MAY THEY [THE LOVERS] COME IMMEDIATELY, MY TWAT WELL-WASHED,
MY SHIRT AND MY SKIRTS LIFTED HIGH,
AND THE COME RUNNING OUT OF MY CUNT IN BUCKETS FULL,
WILL BE BELIEVED BY MORTALS TO BE A NEW DELUGE.

(SHE GETS A DILDO FROM HER NEEDLEWORK BASKET)
PALE SHADOW OF A COCK, BUT NONETHELESS SALUTARY,
HAPPY INVENTION THAT WE OWE TO THE MONASTERY,
YOU RIGHTLY PLEASE MY INFLAMED CUNT,
AT LEAST YOU'RE BETTER THAN THE END OF A FINGER.