

*Something to fall back on*  
2018

*[On the first occasion of the performance of this work you will appear as a casual gallery guest. It will be the opening night of the exhibition. Perhaps you will be speaking to someone who runs the gallery; there is no need to go out of your way to appear as though you are not a performer. When the moment feels right, that is, when it seems to be the busiest point of the evening, walk over to the freestanding crutch in the middle of the gallery and lean on it for support. Then, after pausing for a moment, begin. If this happens to be the second performance of this work (or any performance thereafter), it means that you have found yourself minding the gallery on my behalf and a viewer has walked in. After waiting a few moments for them to settle into the space, walk over to the freestanding crutch in the middle of the gallery and lean on it for support. Then, after pausing for a moment, begin.]*

My father would leave his shoes at the front door.  
Daggy, dingy Dunlops, inconspicuously placed, yet  
nonetheless self-aware. They were a deterrent he would tell me.

*[Without pausing, deliver the following line with the kind of teenage skepticism afforded to parents.]*

For what?

*[Pause briefly]*

The key was to be in the lock at all times. Locked from the inside, yet accessible should we be in a rush. A fire perhaps? A weatherboard house in a cul-de-sac. A dead-end street, a dead-end dog. That is to say, no alarm system, but at least a sporadic bark.

*[Pause briefly]*

He installed a gate not long after I turned fifteen.

**14 Zenith Timber Screws, 6G, 15mm**

It was low enough to jump, weak enough to crack and obstacle enough for me to drive my car into it several times. The shoes went missing soon after that. Left out to leave the impression that someone was home, they had taken off on somebody else's feet.

**1 Mirabella Portable Halogen Work Light**

More entertaining than assuring, he'd worn his security measures too much on his sleeve.

**20mm 3M Scotch Masking Tape #2060, green**

We get caught up in our own fortresses:

**1 Makita HP1500 Drill, 1 Bosch PSP 14.4 Drill**

The result? A network of systems that both support and constrain human activity. An institution;

**1 Bosch PWS 7/1-1-5 Angle Grinder**

*[Pause briefly]*

I house-sat for a friend once.

**1 Samsung SRG Fridge**

Her gold watch went missing. She asked me about it and I hesitated. It was the kind of caught off guard but not red-handed hesitation, how to show concern without appearing to be over compensating? She didn't think it was me, she assured me of that! But maybe a friend of mine, she suggested.

**14 KNULP T-Shirts at \$50.00 each**

**A donation jar, with approximately \$218.00**

I tried three friends, each without them knowing.

Settled on the most probable suspect and made a note on their record. They weren't to know it was a family heirloom, so bringing it up wasn't worth the loss. And an accusation, in all its singularity, seemed without warrant. The search party hadn't completely given up.

**Test, Matthys Gerber, 2017, acrylic on canvas board, \$450.00**

*[Pause briefly]*

Eleven months later the watch turned up.

**Apology, Shane Haseman, 2009, digital print in custom frame, \$500.00**

It hadn't been stolen so much as it had been taken to the jewellers to get repaired.

**1 Tin of Chromacryl Student Acrylic, silver, 1L**

**1 Unbranded Flathead Plastic Jewellers Screwdriver**

A lost receipt was extracted damp and faded from a sticky wallet, a written or printed statement with no assurance of its own. How do you get a receipt for a receipt?

*[Pause briefly]*

My neighbour started to lose his memory some months ago.  
**Miscellaneous box of masonry nails, chipboard screws, wall plugs, hooks, cable holders, plaster board screws, timber nails, M8 bolts, sewing pins (too many to count)**

He now rattles around outside my door, the slow descent from the top floor to the street. His walking stick a key to transgression, stabilising a wonky frame, helping it to appear public: an upstanding citizen.

**1 Wellbilt 3M 120kg Industrial Ladder**

*[Pause briefly, deliver the following line as grappling with something uncertain.]*

I cannot know for sure, but I imagine he stole something from someone once. There is no other explanation for his crutch. Now his latent limb of deceit gets dragged around, latent in its resistance against being functionalised. And it must make itself known in every encounter. This is a requirement, not necessarily set by the limb itself but by those who expect it to remain upstanding. It must be declared, it must declare:

‘It was me, I accept that now. I have made efforts to reform, reeducate.’ But a slight limp remains, in the muscle memory of public opinion and the court thereof.

**1 Sony Trinitron KX-20 PS1 Monitor**

*[Pause briefly]*

The business of sanitizing reality is an affluent activity,

**1 Mortein Kill and Protect Aerosol Can, 250g**

Sorting into an absolutist right and wrong, how might we preserve the right to nuance and complexity?

*[Pause briefly]*

A crime transforms the most private and retiring citizen into a public figure.

**FlexOvit Sandpaper Wet and Dry, 400 grit, 1m**

*[Pause briefly]*

Yet...

*[Say as if proclaiming]*

‘In order to make this conversation adequate to the development and implementation of intersectional demands, a social movement that goes beyond the indexing of the testimony of solitary subjects must spring into action!’

*[Without pause, return the voice you were using prior]*

***Expect Us*, Elizabeth Newman, 2017, print on linen cotton sheet, \$450.00**

For the social ‘we’ of resistance speaks up against the laboring body of the limp, only to fall silent again in the act of only speaking up.

**1 ‘WE ARE HERE’ screen printed canvas bag**

*[Pause briefly]*

In radio you call it a crutch, when you say something over and over because you don’t know what else to say. I’ve said ‘institution’ only twice, and ‘I’ more than I would like, but both I want to utter over and over. You see...

*[Deliver as if it is an admission]*

I have an institutional crutch. An institutional crutch that I have an institutional crutch, that I need an

institutional crutch, that I am an institutional crutch.

*[Deliver as if somewhat deflated]*

**Power Fantasy (response to postal plebiscite), Del Lumanta,  
2017, silicon dildo, brick, cable tie, \$200.00**

*[Without pausing, change to a different voice with a clear shift in  
tone, as if performing the 'movement' in the line]*

The ability to move or be moved freely and easily.

*[Without pausing, deliver the following line in a different tone all  
together, as if continuing to demonstrate 'movement' or range]*

The ability to move between different levels in society  
or employment.

*[Without pausing, return to your most standard voice used throughout.]*

**1 Generic White Marble Tile, 400 x 400 x 15mm 1 Generic  
3-inch House Painting Brush  
1 Roll of Generic 2-inch Plasterers Tape**

*[Pause briefly]*

Mobility is understood as a political terrain and  
classing system.

**1 Workzone 90kg Trolley**

And the silent mechanics of mobility, in all  
probability, prompt the occurrence of an unwanted event.  
So for all insurance purposes, we protect ourselves  
against three types of loss:

**1 120mm Omega brush: People,**

**2 Unipro Fiberglass Roller Heads: Property**

**3 Unbranded 50mm Foam Roller Heads with Handle: Efficacy**

For anything not permanently attached to the structure  
can be lifted out.

**90 Paslode Corrugated Fasteners, bright, 4C, 1mm M8 Nut and**

**Bolt Set, 20mm, with Phillip Heads Flathead Nails, at least 44  
100 Loose Galvanised Button Head Sheet Metal Screws  
50 Galvanised Horseshoe Nails  
10mm Romak Corrugated Fasteners, the same amount**

*[Pause briefly, then deliver the following line with stern, persuasive clarity]*

For there are ways to insure in light of such contingencies. The informational dimensions of living today and their resultant \$3918.00\*, as ***Something to fall back on, Isabelle Sully, 2018 aluminium crutch, intermittent performance with stand-in performer, gifted script, dimensions and durations variable***

*[Pause briefly]*

something more like a crutch.

*[Following the performance return to your position as the gallery invigilator. If someone proceeds to ask you a question, feel free to answer as 'Isabel(le)' in whatever capacity you may wish for that to take. If it is the opening night, and following the performance, feel free to enjoy the occasion as guest]*

*\*Also including but not limited to:*

**Illuminations vinyl record by Buffy Sainte-Marie**  
**House2Home Hat Box Paper, solid gloss, 18 x 9.2cm**  
**1 pair of Unbranded Canvas Stretching Pliers, red 1 Unbranded M8 Lock Washer Set**  
**1 Unbranded M8 Flat Washer Set**  
**1 3M Tape Dispenser**  
**1 20mm 3M Scotch Masking Tape with Edge Lock #2093EL, blue**  
**1 Tin of Tradex Low Sheen White, 10L**  
**1 Tin of Kadink 'Bright Paint', black, 500ml**  
**I CAN vinyl record by Ben Sweetland**  
**Jelena Telecki, *Rider 2*, 2017, oil on canvas paper, approx. A4, \$275.00**  
**Justin Trendall, *West Berlin*, 2017, unique state screen print on cotton-drill, \$575.00**  
**Bilijana Jancic, *Untitled*, 2016, reflective tape on foam core, \$150.00**  
**20mm Hystik Sharp Edge Masking Tape #850, orange**  
**X-tra Kleen Mutlipurpose Window and Glass Cleaner, 750ml**  
**120 Grit Master Painters Sand Paper**  
**1 Crest Full Motion TV Wall Mount, 32-inch**  
**Zenith Square Hooks, 30mm, amount unknown**  
**1 Tin of Permalast Classic Ceiling Paint, white, flat finish, 1L**