

In deciding the kind of art that will be exhibited in MoMO, it will all depend on who you invite to exhibit. Invited artists must conceive works in the languages you understand and speak.⁴ They can also conceive works that are sounds that you can repeat, memorize and remember without difficulty. Next, these artists must be those 1. you like and respect and whose art you like and respect; 2. who are your friends whose work you like and respect; 3. recommended by people you meet in conferences who you like and respect or who appreciate your art;⁵ 4. who, after experiencing MoMO, express their appreciation of MoMO and offer an artwork for exhibition in MoMO; but first and foremost you have to like and respect these artists and their art;⁶ 5. who invite you to perform as MoMO during the closing program of their exhibition and you in turn invite them to install a work in MoMO as part of your performance for the event;⁷

Deciding on the kind of art that will be exhibited in MoMO

What you need
To be a MoMO you need

1. the commitment and the stamina to perform as a museum for life;
2. to be both the museum and the museum curator;
3. to speak truth to power or more specifically do Institutional Critique.⁸

Setting up yourself as a Museum of Mental Objects

Do it yourself Museum of Mental Objects Manual

DIY MoMO MANUAL

DIY MoMO

Do It Yourself

Museum of Mental Objects

Manual

(Please print these 4 PDF pages back to back on two pieces of letter-size paper then cut, fold and staple them together into a 13-page manual on how to be a Museum of Mental Objects)

8. During the reception of MoMO at the Privatladen, artist Gun Holmstrom was in conversation with Sibayan and from the conversation resulted an artwork by Holmstrom which they installed in MoMO right then and there. 9. Cecilia Avanceña, a close friend of Sibayan installed her work in MoMO via Skype. The date of the installation of the work was not noted down. 10. Karla Sachse, a friend of Sibayan was scheduled to install a work in MoMO during its performance at the *National Review of Live Art Festival* at the Tramway in Glasgow, Scotland in February 12, 2006. The performance was scheduled at 6PM but Sachse had to leave for Berlin at 4PM. As a solution, Sachse first whispered the work to their friend Varsha Nair who later whispered the work to MoMO at the appointed time of the formal opening of MoMO at the festival. 11. MoMO has been performed formally in the following galleries: Per Gallery Space, London; Main Gallery Cultural Center of the Philippines; Lumiere Cafe Gallery, Makati City, Philippines; Ateneo Art Gallery, Quezon City, Philippines. 12. MoMO has performed at the Hong Kong Art Centre Auditorium in Hong Kong. 13. MoMO has performed at the Timms Theater Lobby of the University of Alberta in Edmonton, Alberta Canada. 14. MoMO has performed at the conference "Locus: Interventions in Art Practice" held at the Lopez Training Center, Manila, Philippines. Sponsored by The Japan Foundation. October 8-9, 2002. 15. Sibayan performed as MoMO at the workshop "Museum Practices of the 21st Century;" at the Hong Kong Art Centre in November 15, 2002. The workshop was conducted and sponsored by the Museum of Modern Art, New York. Sibayan also presented a paper entitled "The Museum of Mental Objects: The Art of Making Art Invisible;" 16. MoMO performed at the *National Review Live Art Festival*, at The Tramway in Glasgow, Scotland in February 12, 2006 17. MoMO performed at the *Just Madrid Art Fair* in February 19, 2010 as a critique of the art market. 18. Sibayan while having dinner with one of the organizers of the Documenta 12 Magazines, Cosmin Costinas and other people attending the

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DIY MoMO
Do It Yourself Museum of Mental Objects Manual
A work by
Judy Freya Sibayan
for the
World Portable Gallery Convention 2012
September 1-29, 2012
Eyelevel Gallery
Halifax, Nova Scotia, Canada

experience as one of the first ten DIY MoMo.

MoMo RnD database by updating Ur-MoMo of your own

Ur-MoMo will be cited here as endnotes. Please add to the

The specifics of the research and development that went into

instructions on how to assemble it into a portable.

for each copy to be printed only on two pieces of paper with

celebrating the portable and the DIY, this manual was designed

Convention 2012 in Halifax, Nova Scotia.² In keeping with

newest MoMOS premiering at the *World Portable Gallery*

of this manual to guide you on how to become one of the ten

celebrate these ten years of RnD culminating in the publication

MoMo—now called the Ur-MoMo.¹ Thank you for helping

Ten years of research and development went into prototyping

Institutional Critique.

art of and bring art to the everyday as a means to parody the

everyday-life; exhibit art that will defy commodification; make

art visible; conserve resources by making art in the scale of

MoMo for life. As a MoMo, you will be able to make invisible

Mental Objects. This manual is a guide on how to become a

Thank you for deciding to be one of the first ten Museum of

to the first ten Museum of Mental Objects,

September 1, 2012

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performances for the project *On the Table*, organized by the Lisbon-based

lecture-performance announced in *e-flux*. It read: "Open call for four lecture-

24. Sometime in early February 2010, Sibayan answered an open-call for a

remember.

Euyang and another work by an artist whose name MoMo doesn't even

Tanya Lukin-Linlater, one work by Cecilia Avanceña, one work by Terry

these losses. MoMo has lost two works by Cosmin Costinas, one work by

23. MoMo has lost five artworks but has not informed any of the artists of

as a 21st century museum practice.

22. MoMo has delivered and published papers and theorized about itself

recite. MoMo collects, installs and exhibits only works that it understands.

MoMo also collects sounds made by the human voice it can memorize and

Mandarin. MoMo can only collect in Filipino, Ilocano, French and English.

because the artist whispered it in a language which MoMo heard was

didn't collect any works at all. On one occasion, it wasn't able to collect a

twenty-two artworks. And it has lost six of these works. In some years, it

artworks for exhibition. In the past ten years, MoMo has collected only

MoMo has not been a very aggressive museum in terms of collecting

whispered it in what MoMo heard/though was Mandarin.

the stage to install his work. But MoMo failed to collect his work because he

Kiti Tsang Tak Ping. Before concluding her paper, she invited the artist on

MoMA NYC, Sibayan scheduled to collect, install and exhibit the work of

21. A part of her presentation of her paper "The Museum of Mental

she performs MoMo in her class to teach about contemporary art.

20 Sibayan teaches at De La Salle University in Manila and when needed

a spur of the moment decision to demonstrate how MoMo works.

Sibayan invited Maesto to create a work for the opening premier of MoMo,

"Paradise Lost, Parodies Gained, The Art of Making Things Visible as/in Art,"

conference and a friend of Sibayan. Right before delivering her paper entitled

installing and exhibiting the work of Lami Maesto, a keynote speaker at the

2002, at the conference "Locus: Interventions in Art Prac-

19. On October 8, 2002, at the conference "Locus: Interventions in Art Prac-

result of the conversation during dinner.

Documenta 12 at Kassel in 2007 installed a work by Costinas in MoMo as a

curatorial team Filipa Oliveira and Miguel Amado for the section *Curators Desk* at *Madrid Art Fair 2010*. Lecture-performance refers to the bringing together of performative and educational traditions within a pedagogical context. Artists can present their work or a specific project through an informal discussion with the audience, devising a discursive platform within the context of an art fair. We are looking for proposals that consist of one night presentations with a maximum of 2 hours taking place in a four-square meters booth. The selected proposals have to be carried out by artists based in Madrid during the city's fair week (February 17-21) and cannot require any budget or specific equipment. *Just Madrid Art Fair* will take place between February 18-21 at El Matadero in Madrid and the lectures-performances will take place every night at 19H00, except on Sunday, which will be at 17H00."

Sibayan proposed to perform MoMo and it was selected by Oliveira and Amado to be one of the four lecture-performances. But Sibayan not being based in Madrid proposed instead that her artist-friend Cecilia Avanceña who was based in Madrid perform as a MoMo Gallery and be the one to collect, install, and exhibit works in MoMo at the *2010 Just Madrid Art Fair*. A MoMo gallery was thus constructed for this purpose.

All contracts between MoMO and the artists are done verbally. MoMO promises to conserve the works as best it can. Artists must agree that their works will not be insured. Artists can request their

Maintaining and managing the museum

To construct a new gallery to expand the museum, MoMO can ask an artist-friend to be a MoMO Gallery to collect, install, and exhibit works that you yourself as MoMO are not able to collect, install and exhibit. MoMO can construct as many galleries as it needs or wishes.²⁴

Constructing new museum galleries

There is only one way MoMO loses an artwork. If MoMO forgets to remember the work, then the work is lost forever. An audience's memory of the work is not the work. An artist's memory of the work is not the work. When MoMO loses an artwork, MoMO must inform the artist about this loss. MoMO is not obligated to compensate the artist for lost works.²³

Losing artworks

But MoMO must do all that is needed to remember the works. objects. MoMO must never write down the works to aid itself to remember the works;
2. MoMO must request its audience not to photograph, audio or video record the museum while it is reciting/exhibiting the artworks. The audience is requested never to write down any of the works as they hear or heard it.

9. who are friends offering a work created as a result of your conversation with them during a reception celebrating your performance of MoMO.⁸

Installing an artwork

To install an artwork

1. request the artist to whisper the work to you. He/she can even tell you the artwork over the phone or over Skype.⁹ If the artist is not able to whisper/tell the work to you, he/she can whisper/tell the work to another artist who will be the one to whisper the work to you;¹⁰
2. consider the work properly installed once you have memorized it. The whispering can be done over and over again until you have memorized the work. You must never write down the work as a way of remembering it. The work must always be a mental object. It must never take any other shape or form but a mental object.
3. on the scheduled date, you can install one or several works.

Scheduling the installation of artworks

To schedule the installation of an artwork

1. you can announce the activity as a formal performance of MoMO at a gallery,¹¹ in a museum, in an auditorium of an art center¹² or in any other kind of art space such as a theater lobby;¹³ or in events such as art conferences,¹⁴ workshops,¹⁵ performance art festivals¹⁶ or art fairs.¹⁷ In this situation you have an audience to exhibit the work to.
2. you can install a work informally and spontaneously anytime and anywhere, face-to-face while having dinner with people attending a major exhibition,¹⁸ or during a reception of your performance for example. You can also install works over the phone or via Skype. You may or may not have an audience on this occasion.

On the occasion that you wish to end performing as a MoM or to close yourself as MoMO for good, first inform Ur-MoMO of your decision. Then return all the works to the artists. If possible, please email Ur-MoMO about all your history and experiences as having been a MoMO.

Closing MoMO for good

Ur-MoMO also requests that on the occasion you as MoMO write museumformetalobjectsprototype@gmail.com. To contribute to the MoMO RnD Database, please email Ur-MoMO at:

Contributing to the MoMO RnD database

In terms of resources needed to run the museum, the administration of the museum and its galleries will depend only on the everyday-life resources of the museum curator or the gallery curator.

Budget and resources

The museum curator who is also the museum curator of the gallery who is also the MoMO Gallery. In case MoMO constructs a gallery to expand the museum, this gallery will be run by the curator of the

Staffing

works to be returned anytime. MoMO is not obligated to compensate the artist for lost works.

4. MoMO adopted this collecting policy for itself after Sibayan heard one of the curators of MoMA, New York talk about MoMA's collecting policy during the workshop "Museum Practices of the 21st Century." The curator stated that MoMA, New York only collects art that their curators understand. Price speaks in English and understands French. Sibayan speaks in English and Filipino and understands Ilocano.

5. Essential to MoMO is not the quality of the artwork exhibited. Its primary concern is that it respects the artists it exhibits or the people who recommend artists to exhibit in MoMO. Artist Tanya Lukin Linklater whose work was collected, installed and exhibited in MoMO in March 2008 at the Timms Center Lobby, University of Alberta, Edmonton, Alberta, Canada, was recommended by Lianne McTavish who Sibayan first met in 1998 at the conference "(In)disciplinas: Estetica e Historia del Arte en el Cruce de los Discursos" sponsored by the Instituto de Investigaciones Estetica, Universidad Nacional Autonoma de Mexico held in Queretaro, Mexico from September 23 to 27, 1998. McTavish and Sibayan were presenting papers at the conference. McTavish was appreciative of Sibayan's work *Scapular Gallery Nomad* which she was performing at the time and the focus of her paper entitled "Scapular Gallery Nomad: Beyond the Limits of the Center and Into One's Own." Ten years later, McTavish invited Sibayan to travel to Edmonton with a grant from the University of Alberta where McTavish teaches. One of her works was to perform as MoMO.

6. After Sibayan's performance of MoMO at a small private theater called Privatladen in Berlin early September 2007, one of the audience approached her expressing his appreciation of MoMO and offered to exhibit a work in MoMO. He happened to be the artist whose installation was on exhibit on the walls of the theater. Sibayan liked the artist and his work. Unfortunately, MoMO lost the work and has forgotten his name.

7. Cesare Syjuco invited Sibayan to take part in the closing program of his exhibition at the Main Gallery of the Cultural Center of the Philippines. Sibayan decided to perform MoMO and in turn invited Syjuco to install a work in MoMO during her performance. Sibayan now forgets the date of the event.

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1. they must remain only and always as mental objects. MoMo must ensure that the works never take any other form but mental

To conserve the artworks

Conserving artworks

To return a work, MoMo must whisper it back or say the work back to the artist face-to-face, via a phone call or via Skype.

Returning artworks

5. in addition to the papers written and published about MoMo, so please email Ur-MoMo for the logo and the design of the calling card. These papers, publications and calling cards are the only images and non-mental objects allowed MoMo.

4. when interviewed, MoMo must never allow these publicists or writers to write down the artworks or document them in any other shape or form. The works must always remain as mental objects (words or sounds created only by the human voice). They must never ever take any other shape or form but mental objects with the goal to have the works resist commodification;

3. MoMo necessarily speaks about itself every time it opens; conferences. It is also encouraged to publish these papers;²²

2. MoMo is encouraged to theorize and write about itself as a 21st century museum practice; and to present papers about itself in conferences. It is also encouraged to publish these papers;²²

1. MoMo is allowed to write press releases;

To publicize the museum

Publicizing the museum

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Opening the museum and exhibiting the artworks

To open the museum and exhibit the artworks

1. you can do this as a formal or an informal event. As a formal event, you may or may not install a work. If you decide to install a work, you need to exhibit the work right away by reciting the work back to the audience. During these occasions, you will have to talk about MoMo before and after the installation and exhibition of the work;¹⁹

2. on a daily basis, you need to have an audience which is anyone interested in experiencing the museum. Therefore you can open MoMo anytime anywhere for as long as there is an interested audience. You can open the museum during a forum on performance art, or during a conversation where you are asked about the kind of art you do, or the art you've been doing lately; during art openings of other artists' exhibitions, or while having dinner with family and friends. You can open the museum to those who approach you having heard about you as MoMo. Or if you teach, open MoMo to teach about art.²⁰ Open the museum in any situation, anytime and everywhere as long as there is an interested audience. Any number of audience is an audience. One person is an audience;

3. you need to say, "the museum is now open" then recite one of the works or all the works in the museum depending on how interested the audience is or how much time they have or how well you remember the works at the time you open the museum. On this occasion, you may engage in a discussion of the museum if your audience is interested.

Collecting works for exhibition in the museum

MoMo collects works only in languages it can speak and understand. It also collects works that are sounds made by the human voice that it can memorize, remember and recite back to an audience.²¹

If you have problems setting up yourself as a MoMo, if you have problems being a MoMo or if you have further inquiries, please email Ur-MoMo at: museumofmentalobjectsprototype@gmail.com.

Problems?

5. "My portables arose from... Thoughts on the work of the ex-centric" in *Ctrl+P Journal of Contemporary Art*, No. 17 www.ctrl-p-journal.org/pdfs/CtrlP_Issue17.pdf

4. "Memory—Parody—Counter-Memory: Judy Freya Sibayan's Museum of Mental Objects" www.ctrl-p-journal.org/pdfs/MoMo_MartelLeduc.pdf

3. "The Museum of Mental Objects: Another cog in the status machinery?" www.ctrl-p-journal.org/pdfs/MoMo_Price.pdf

2. "The Museum of Mental Objects: The Art of Making Art Invisible" www.ctrl-p-journal.org/pdfs/MoMo_Sibayan.pdf

1. "HerMe(s)" in *Ctrl+P Journal of Contemporary Art*, No. 16 www.ctrl-p-journal.org/pdfs/CtrlP_Issue16.pdf

To know more about MoMo, please read the following essays uploaded or published in the Net:

Reading up on MoMo

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Endnotes

1. For the past ten years conceptual artist Judy Freya Sibayan and independent curator and writer Matt Price have been the Museum of Mental Objects. They conceived the museum over a period of three years before opening it to the public in October 2002. Sibayan inaugurated herself as MoMo in Manila, Philippines while Price inaugurated himself as MoMo in Birmingham, UK. They are both the museum and the museum's curators. For the purpose of differentiating them as the original MoMo from the ten new future MoMOS, Price and Sibayan as MoMo are referred to in this manual as Ur-MoMo for the very first time. But in these endnotes, Ur-MoMo will still be referred to simply as MoMo.

In March 2007, Sibayan traveled to London under a UK Visiting Arts Artist to Artist International Scheme Grant. One of her activities was to perform MoMo at Peer Gallery Space. Price who was based in London then, joined her to perform together as MoMo. They collected, installed, and exhibited the works of Richard Grayson, Rajni Sha, Erika Tan, Sara Haq, Gavin Turk, Alinah Azadeh, Susan Treister, Brian Catling, David Medalla, and Hayley Newman. Ingrid Swenson, curator of Peer recommended Turk, Grayson, Newman, Azadeh, Treister and Catling to exhibit works in MoMo. Sibayan and Swenson met in Manila on October 8, 2002, at the conference "Locus: Interventions in Art Practice" where they were both presenting papers. Each curator collected, installed and exhibited five works.

2. The initial plan for establishing ten new MoMOS in celebration of the first decade of MoMo was for Sibayan to workshop ten performance artists to be future MoMOS as a pre-event for the *World Portable Gallery Convention 2012* scheduled September 2012. This initial proposal was entitled "Multiply MoMo" or "MoMoX10." She was scheduled to hold the workshop and have their premier opening/performance in Halifax, Nova Scotia sponsored by Eyelevel Gallery sometime second week of March 2012. But Sibayan became ill and had to cancel her trip to Halifax. This manual takes the place of the cancelled workshop.

3. A parody of the very same art institution to which Sibayan belongs, MoMo is an auto-critique. It is thus the work of the inside-outsider, the ex-centric—the praxis of Institutional Critique.

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