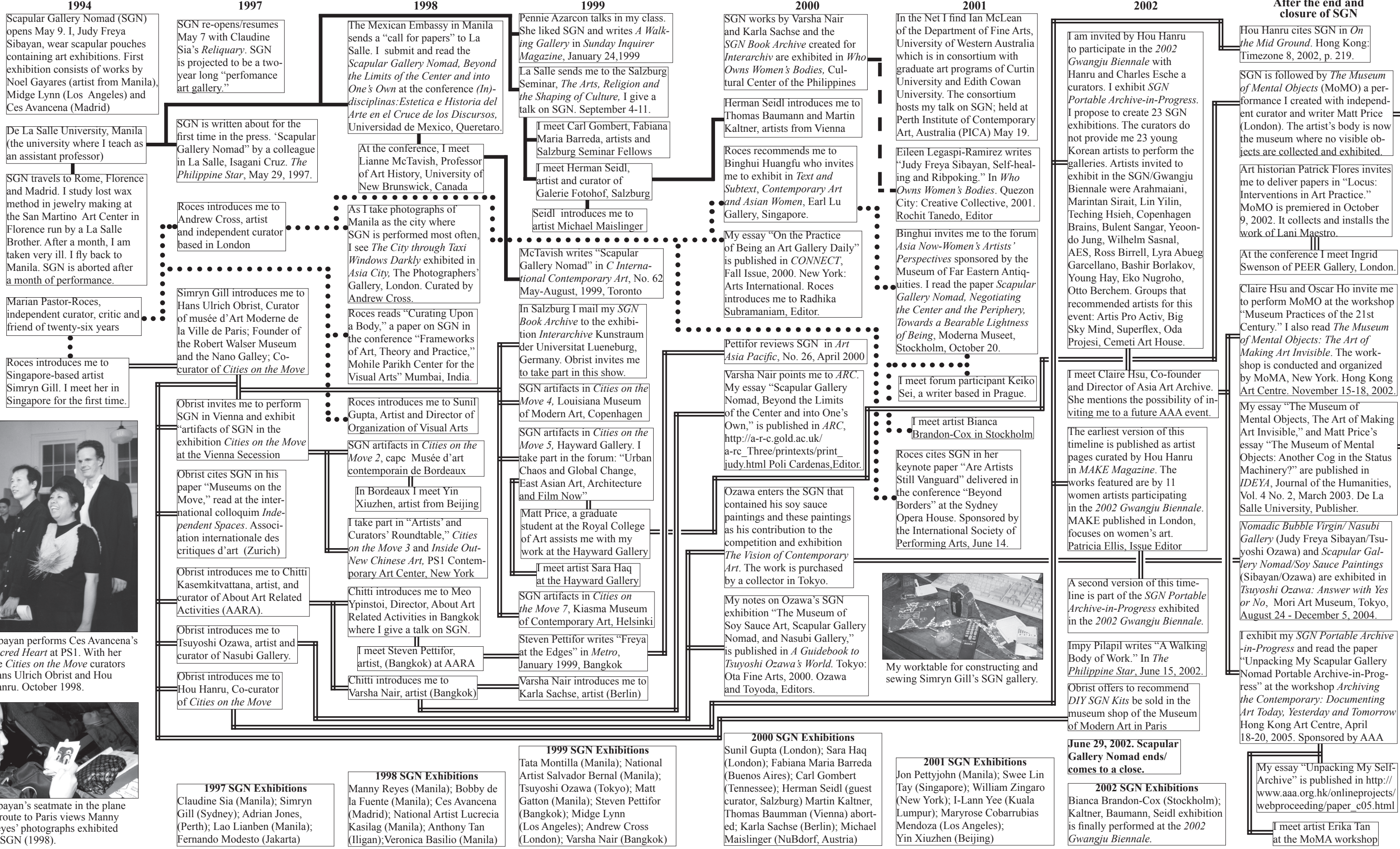


Scapular Gallery Nomad: The Wonderful World of a Small Art Gallery Resting on my Shoulders



Sibayan performs Ces Avancena's *Sacred Heart* at PS1. With her are *Cities on the Move* curators Hans Ulrich Obrist and Hou Hanru. October 1998.



Sibayan's seatmate in the plane enroute to Paris views Manny Reyes' photographs exhibited in SGN (1998).

After the end and closure of SGN

Another version of this time line is exhibited as a 3 ft. by 15 ft. wall-piece in my one person exhibition “The Wonderful World of Scapular Gallery Nomad,” Lumiere Gallery, Makati City, September 17- October 16, 2005

Varsha Nair recommends me to perform MoMO at the National Review of Live Art Festival and to take part in the roundtable *Mapping the Body: Body Dialectics by Women Artists from Asia*, The Tramway, Glasgow, Scotland. February 12, 2006.

In June 2006, I am awarded the *Patnubay ng Sining para sa Bagong Pamamaraan* by the City of Manila for my SGN work. I am nominated by **Patrick Flores**.

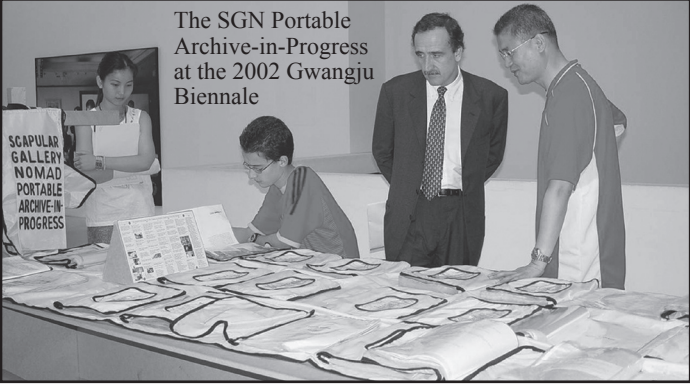
My essay “Curating Upon My Body,” is published in *Pananaw, Journal of Visual Arts*, No. 6, 2007, (the Documenta 12 issue) National Commission for Culture and the Arts. **Patrick Flores**, Editor.

Ingrid Swenson invites MoMO to perform at PEER Gallery, London, March 25, 2007. MoMO co-curator **Matt Price** and I collect, install and exhibit works by **Sara Haq**, Rajni Shah, Gavin Turk, Brian Catling, **Erika Tan**, David Medalla, Alinah Azadeh, Suzzane Treister, Richard Grayson, and Hayley Newman.

Keiko Sei invites the online journal I co-founded *Ctrl+P Journal of Contemporary Art* to Documenta 12 Magazines Project. I take part in the Documenta 12 Lunch Lecture *Regendering Documenta* with *n.paradoxa* editor Katy Deepwell. I discuss and perform MoMO. Documenta Halle, Kassel, Germany. August 30, 2007.

I am invited by **Lianne McTavish** to deliver the paper “My Life as a Museum and in the Museum World” on March 14, 2008 and to perform MoMO under the Distinguished Visitor Program of the University Alberta, Canada.

I meet Marie Leduc, faculty of the Department of Art and Design, University of Alberta. Leduc delivers the paper “Memory-Parody-Counter-Memory: Judy Freya Sibayan’s Museum of Mental Objects” Universities Art Association of Canada Conference, York University, November 7, 2008.



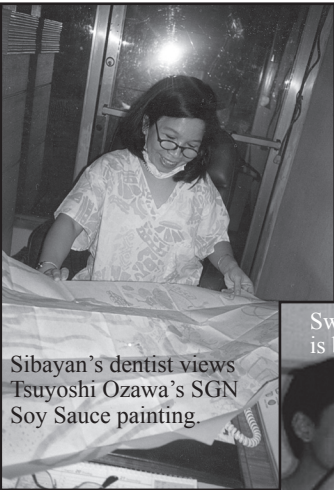
My correspondence with artist Adrian Jones to develop his work for SGN, “Auto/Biography: Adrian Jones/Judy Freya Sibayan,” is published in *IDEYA, Journal of the Humanities*, Vol. 9, No. 2, March 2008. **De La Salle University**, Publisher.

Neferti Tadiar cites SGN in *Things Fall Away: Philippine Historical Experience and the Makings of Globalization*, Durham: Duke University Press, 2009, p. 127.

I am invited by **Patrick Flores** to exhibit *SGN Portable Archive-in-Progress* in *BISA: Potent Presences*, Metropolitan Museum of Manila May 19-July 15, 2011.



Sibayan performs SGN in the streets of Ile de la Cité in Paris.

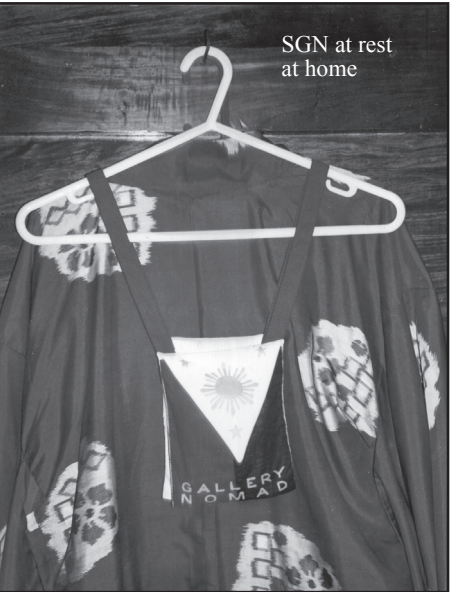


Sibayan’s dentist views Tsuyoshi Ozawa’s SGN Soy Sauce painting.



Swee Lin Tay’s work is being installed in SGN.

Sibayan’s students look on. The work was worn as a necklace doing away with the scapular pouch.



SGN at rest at home

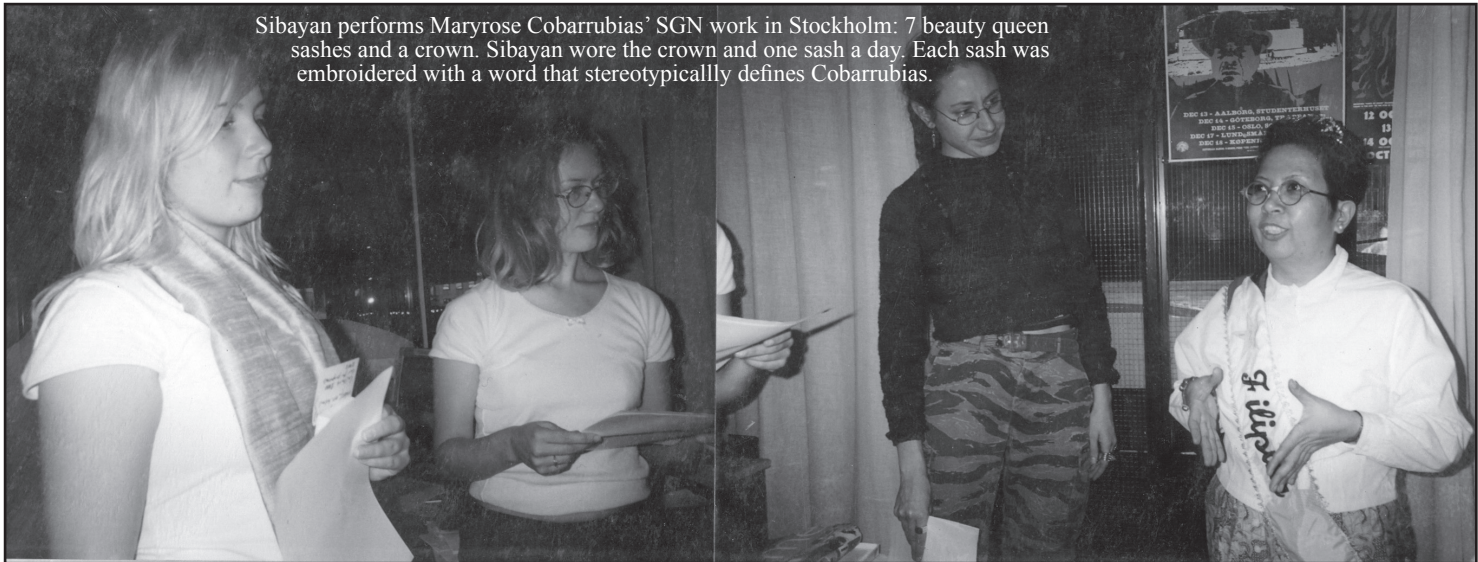
Scapular Gallery Nomad (SGN) was a five-year long “performance art gallery” by **Judy Freya Sibayan**. From 1997 to 2002, Sibayan wore scapular-like pouches exhibiting 35 exhibitions. Photographs, pottery, books, performances, and music were some of the works exhibited. An Institutional Critique, SGN gave Sibayan the opportunity to take on multiple roles in the artworld: curator: gallery “architect and

builder,” PR officer, art dealer, archivist, publisher, and critic. She believes artmaking is intersubjective as plotted here in her SGN timeline. The **Museum of Mental Objects** (MoMO) on the other hand is a “performance art museum.” Also an Institutional Critique, it explores the possibilities of doing away with the physical gallery and the tangible, visible, and commodifiable artwork altogether. Works

are collected and installed with artists whispering their works to MoMO. Sibayan’s body is now the museum itself collecting and housing “mental art objects.” To exhibit the works, MoMO recites the artworks. Although conceived not in reference to SGN, MoMO is the logical conclusion to SGN. MoMO was created with London-based independent curator and writer Matt Price. MoMO is a performance for life.



The SGN artifacts are exhibited at the capc art contemporain de Bordeaux; artifacts such as the scapular galleries, calling cards, artist contracts, stationaries, notes on the exhibitions, correspondences, press releases.



Sibayan performs Maryrose Cobarrubias’ SGN work in Stockholm: 7 beauty queen sashes and a crown. Sibayan wore the crown and one sash a day. Each sash was embroidered with a word that stereotypically defines Cobarrubias.



Simryn Gill’s SGN work “Body Politic” arrives via the post.

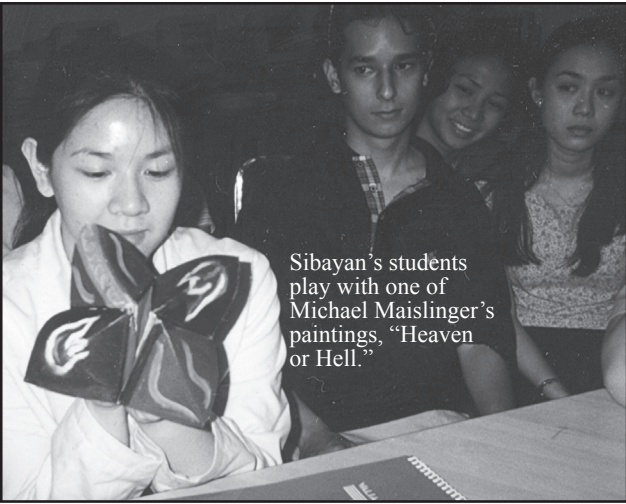
The only material object and image allowed MoMO is its calling card.

M O
A performance art museum

M The O
Museum of Mental Objects

Judy Freya Sibayan
Museum and Curator

museumofmentalobjects@hotmail.com



Sibayan’s students play with one of Michael Maislinger’s paintings, “Heaven or Hell.”