

Scapular Gallery Nomad: The Wonderful World

of a Small Art Gallery Resting on my Shoulders

1994

1997

1998

1999

2000

2001

2002

After the end and closure of SGN

Scapular Gallery Nomad (SGN) opens May 9. I, Judy Freya Sibayan, wear scapular pouches containing art exhibitions. First exhibition consists of works by Noel Gayares (artist from Manila), Midge Lynn (Los Angeles) and Ces Avancena (Madrid)

De La Salle University, Manila (the university where I teach as an assistant professor)

SGN travels to Rome, Florence and Madrid. I study lost wax method in jewelry making at the San Martino Art Center in Florence run by a La Salle Brother. After a month, I am taken very ill. I fly back to Manila. SGN is aborted after a month of performance.

Marian Pastor-Roces, independent curator, critic and friend of twenty-six years

Roces introduces me to Singapore-based artist Simryn Gill. I meet her in Singapore for the first time.

SGN re-opens/resumes May 7 with Claudine Sia's *Reliquary*. SGN is projected to be a two-year long "performance art gallery."

SGN is written about for the first time in the press. "Scapular Gallery Nomad" by a colleague in La Salle, Isagani Cruz. *The Philippine Star*, May 29, 1997.

Roces introduces me to Andrew Cross, artist and independent curator based in London

Simryn Gill introduces me to Hans Ulrich Obrist, Curator of musée d'Art Moderne de la Ville de Paris; Founder of the Robert Walser Museum and the Nano Galley; Co-curator of *Cities on the Move*

Obrist invites me to perform SGN in Vienna and exhibit "artifacts of SGN in the exhibition *Cities on the Move* at the Vienna Secession

Obrist cites SGN in his paper "Museums on the Move," read at the international colloquium *Independent Spaces*. Association internationale des critiques d'art (Zurich)

Obrist introduces me to Chitti Kasemkitvattana, artist, and curator of About Art Related Activities (AARA).

Obrist introduces me to Tsuyoshi Ozawa, artist and curator of Nasubi Gallery.

Obrist introduces me to Hou Hanru, Co-curator of *Cities on the Move*

The Mexican Embassy in Manila sends a "call for papers" to La Salle. I submit and read the *Scapular Gallery Nomad, Beyond the Limits of the Center and into One's Own* at the conference (*Indisciplinas: Estetica e Historia del Arte en el Cruce de los Discursos*, Universidad de Mexico, Queretaro.

At the conference, I meet Lianne McTavish, Professor of Art History, University of New Brunswick, Canada

As I take photographs of Manila as the city where SGN is performed most often, I see *The City through Taxi Windows Darkly* exhibited in *Asia City*, The Photographers' Gallery, London. Curated by Andrew Cross.

Roces reads "Curating Upon a Body," a paper on SGN in the conference "Frameworks of Art, Theory and Practice," Mohile Parikh Center for the Visual Arts" Mumbai, India.

Roces introduces me to Sunil Gupta, Artist and Director of Organization of Visual Arts

SGN artifacts in *Cities on the Move 2*, capc Musée d'art contemporain de Bordeaux

In Bordeaux I meet Yin Xiuzhen, artist from Beijing

I take part in "Artists' and Curators' Roundtable," *Cities on the Move 3* and *Inside Out-New Chinese Art*, PS1 Contemporary Art Center, New York

Chitti introduces me to Meo Ypinstoi, Director, About Art Related Activities in Bangkok where I give a talk on SGN.

I meet Steven Pettifor, artist, (Bangkok) at AARA

Chitti introduces me to Varsha Nair, artist (Bangkok)

Pennie Azarcon talks in my class. She liked SGN and writes *A Walking Gallery* in *Sunday Inquirer Magazine*, January 24, 1999

La Salle sends me to the Salzburg Seminar, *The Arts, Religion and the Shaping of Culture*, I give a talk on SGN. September 4-11.

I meet Carl Gombert, Fabiana Maria Barreda, artists and Salzburg Seminar Fellows

I meet Herman Seidl, artist and curator of Galerie Fotohof, Salzburg

Seidl introduces me to artist Michael Maislinger

McTavish writes "Scapular Gallery Nomad" in *C International Contemporary Art*, No. 62 May-August, 1999, Toronto

In Salzburg I mail my *SGN Book Archive* to the exhibition *Interarchive* Kunstraum der Universitat Lueneburg, Germany. Obrist invites me to take part in this show.

SGN artifacts in *Cities on the Move 4*, Louisiana Museum of Modern Art, Copenhagen

SGN artifacts in *Cities on the Move 5*, Hayward Gallery. I take part in the forum: "Urban Chaos and Global Change, East Asian Art, Architecture and Film Now"

Matt Price, a graduate student at the Royal College of Art assists me with my work at the Hayward Gallery

I meet artist Sara Haq at the Hayward Gallery

SGN artifacts in *Cities on the Move 7*, Kiasma Museum of Contemporary Art, Helsinki

Steven Pettifor writes "Freya at the Edges" in *Metro*, January 1999, Bangkok

Varsha Nair introduces me to Karla Sachse, artist (Berlin)

SGN works by Varsha Nair and Karla Sachse and the *SGN Book Archive* created for *Interarchiv* are exhibited in *Who Owns Women's Bodies*, Cultural Center of the Philippines

Herman Seidl introduces me to Thomas Baumann and Martin Kaltner, artists from Vienna

Roces recommends me to Binghui Huangfu who invites me to exhibit in *Text and Subtext, Contemporary Art and Asian Women*, Earl Lu Gallery, Singapore.

My essay "On the Practice of Being an Art Gallery Daily" is published in *CONNECT*, Fall Issue, 2000. New York: Arts International. Rocés introduces me to Radhika Subramaniam, Editor.

Pettifor reviews SGN in *Art Asia Pacific*, No. 26, April 2000

Varsha Nair points me to *ARC*. My essay "Scapular Gallery Nomad, Beyond the Limits of the Center and into One's Own," is published in *ARC*, http://a-r-c.gold.ac.uk/a-r-c_Three/printtexts/print_judy.html Poli Cardenas, Editor.

Ozawa enters the SGN that contained his soy sauce paintings and these paintings as his contribution to the competition and exhibition *The Vision of Contemporary Art*. The work is purchased by a collector in Tokyo.

My notes on Ozawa's SGN exhibition "The Museum of Soy Sauce Art, Scapular Gallery Nomad, and Nasubi Gallery," is published in *A Guidebook to Tsuyoshi Ozawa's World*. Tokyo: Ota Fine Arts, 2000. Ozawa and Toyoda, Editors.

In the Net I find Ian McLean of the Department of Fine Arts, University of Western Australia which is in consortium with graduate art programs of Curtin University and Edith Cowan University. The consortium hosts my talk on SGN; held at Perth Institute of Contemporary Art, Australia (PICA) May 19.

Eileen Legaspi-Ramirez writes "Judy Freya Sibayan, Self-healing and Ribpoking." In *Who Owns Women's Bodies*. Quezon City: Creative Collective, 2001. Rochit Tanedo, Editor

Binghui invites me to the forum *Asia Now-Women's Artists' Perspectives* sponsored by the Museum of Far Eastern Antiquities. I read the paper *Scapular Gallery Nomad, Negotiating the Center and the Periphery, Towards a Bearable Lightness of Being*, Moderna Museet, Stockholm, October 20.

I meet forum participant Keiko Sei, a writer based in Prague.

I meet artist Bianca Brandon-Cox in Stockholm

Roces cites SGN in her keynote paper "Are Artists Still Vanguard" delivered in the conference "Beyond Borders" at the Sydney Opera House. Sponsored by the International Society of Performing Arts, June 14.



My worktable for constructing and sewing Simryn Gill's SGN gallery.

I am invited by Hou Hanru to participate in the *2002 Gwangju Biennale* with Hanru and Charles Esche a curators. I exhibit *SGN Portable Archive-in-Progress*. I propose to create 23 SGN exhibitions. The curators do not provide me 23 young Korean artists to perform the galleries. Artists invited to exhibit in the SGN/Gwangju Biennale were Arahmaiani, Marintan Sirait, Lin Yilin, Teching Hsieh, Copenhagen Brains, Bulent Sangar, Yeondo Jung, Wilhelm Sasnal, AES, Ross Birrell, Lyra Abueg Garcellano, Bashir Borlakov, Young Hay, Eko Nugroho, Otto Berchem. Groups that recommended artists for this event: Artis Pro Activ, Big Sky Mind, Superflex, Oda Projesi, Cemeti Art House.

I meet Claire Hsu, Co-founder and Director of Asia Art Archive. She mentions the possibility of inviting me to a future AAA event.

The earliest version of this timeline is published as artist pages curated by Hou Hanru in *MAKE Magazine*. The works featured are by 11 women artists participating in the *2002 Gwangju Biennale*. *MAKE* published in London, focuses on women's art. Patricia Ellis, Issue Editor

A second version of this timeline is part of the *SGN Portable Archive-in-Progress* exhibited in the *2002 Gwangju Biennale*.

Impy Pilapil writes "A Walking Body of Work." In *The Philippine Star*, June 15, 2002.

Obrist offers to recommend *DIY SGN Kits* be sold in the museum shop of the Museum of Modern Art in Paris

June 29, 2002. Scapular Gallery Nomad ends/comes to a close.

2002 SGN Exhibitions
Bianca Brandon-Cox (Stockholm); Kaltner, Baumann, Seidl exhibition is finally performed at the *2002 Gwangju Biennale*.

Hou Hanru cites SGN in *On the Mid Ground*. Hong Kong: Timezone 8, 2002, p. 219.

SGN is followed by *The Museum of Mental Objects* (MoMo) a performance I created with independent curator and writer Matt Price (London). The artist's body is now the museum where no visible objects are collected and exhibited.

Art historian Patrick Flores invites me to deliver papers in "Locus: Interventions in Art Practice." MoMo is premiered in October 9, 2002. It collects and installs the work of Lani Maestro.

At the conference I meet Ingrid Swenson of PEER Gallery, London.

Claire Hsu and Oscar Ho invite me to perform MoMo at the workshop "Museum Practices of the 21st Century." I also read *The Museum of Making Art Invisible*. The workshop is conducted and organized by MoMA, New York. Hong Kong Art Centre. November 15-18, 2002.

My essay "The Museum of Mental Objects, The Art of Making Art Invisible," and Matt Price's essay "The Museum of Mental Objects: Another Cog in the Status Machinery?" are published in *IDEYA*, Journal of the Humanities, Vol. 4 No. 2, March 2003. De La Salle University, Publisher.

Nomadic Bubble Virgin/ Nasubi Gallery (Judy Freya Sibayan/Tsuyoshi Ozawa) and *Scapular Gallery Nomad/Soy Sauce Paintings* (Sibayan/Ozawa) are exhibited in *Tsuyoshi Ozawa: Answer with Yes or No*, Mori Art Museum, Tokyo, August 24 - December 5, 2004.

I exhibit my *SGN Portable Archive-in-Progress* and read the paper "Unpacking My Scapular Gallery Nomad Portable Archive-in-Progress" at the workshop *Archiving the Contemporary: Documenting Art Today, Yesterday and Tomorrow* Hong Kong Art Centre, April 18-20, 2005. Sponsored by AAA

My essay "Unpacking My Self-Archive" is published in http://www.aaa.org.hk/onlineprojects/webproceeding/paper_c05.html

I meet artist Erika Tan at the MoMA workshop

1997 SGN Exhibitions
Claudine Sia (Manila); Simryn Gill (Sydney); Adrian Jones, (Perth); Lao Lianben (Manila); Fernando Modesto (Jakarta)

1998 SGN Exhibitions
Manny Reyes (Manila); Bobby de la Fuente (Manila); Ces Avancena (Madrid); National Artist Lucrecia Kasilag (Manila); Anthony Tan (Iligan); Veronica Basilio (Manila)

1999 SGN Exhibitions
Tata Montilla (Manila); National Artist Salvador Bernal (Manila); Tsuyoshi Ozawa (Tokyo); Matt Gattton (Manila); Steven Pettifor (Bangkok); Midge Lynn (Los Angeles); Andrew Cross (London); Varsha Nair (Bangkok)

2000 SGN Exhibitions
Sunil Gupta (London); Sara Haq (London); Fabiana Maria Barreda (Buenos Aires); Carl Gombert (Tennessee); Herman Seidl (guest curator, Salzburg) Martin Kaltner, Thomas Baumann (Vienna) aborted; Karla Sachse (Berlin); Michael Maislinger (NuBdorf, Austria)

2001 SGN Exhibitions
Jon Pettyjohn (Manila); Sweet Lin Tay (Singapore); William Zingaro (New York); I-Lann Yee (Kuala Lumpur); Maryrose Cobarrubias Mendoza (Los Angeles); Yin Xiuzhen (Beijing)



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**.

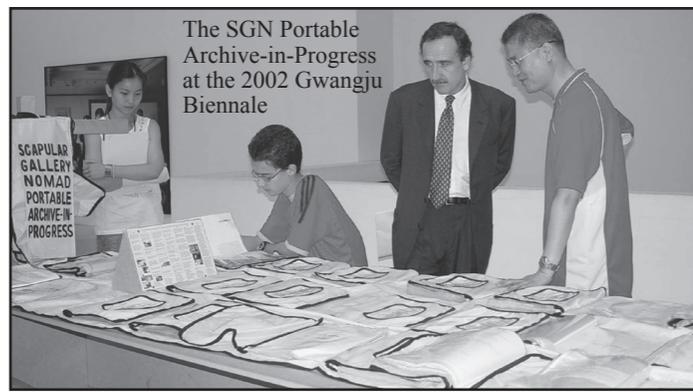
My essay "Curating Upon My Body," is published in *Pananaw, Journal of Visual Arts*, No. 6, 2007, (the Documenta 12 issue) National Commission for Culture and the Arts. **Patrick Flores**, Editor.

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.



The SGN Portable Archive-in-Progress at the 2002 Gwangju Biennale

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.

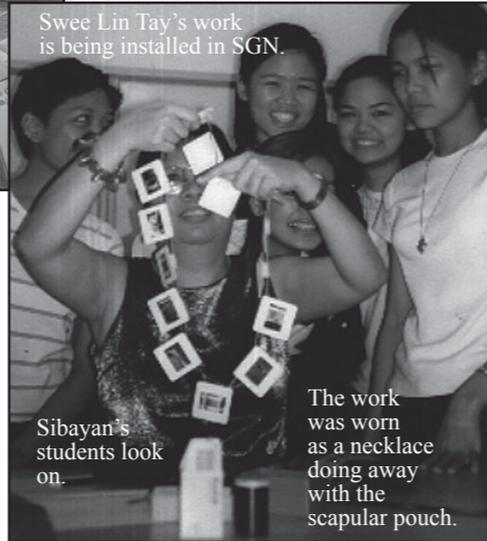
I am invited by **Patrick Flores** to exhibit *SGN Portable Archive-in-Progress* in *BISA: Potent Presences*, Metropolitan Museum of Manila May 19-July 15, 2011.



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

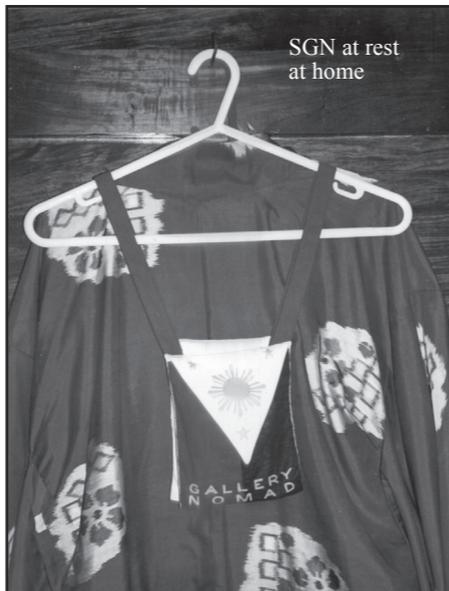


Sibayan's dentist views Tsuyoshi Ozawa's SGN Soy Sauce painting.



Sweet 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.

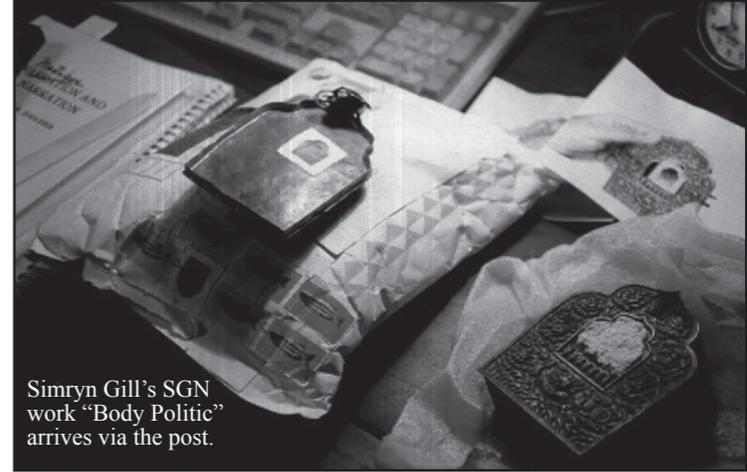


SGN at rest at home

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.



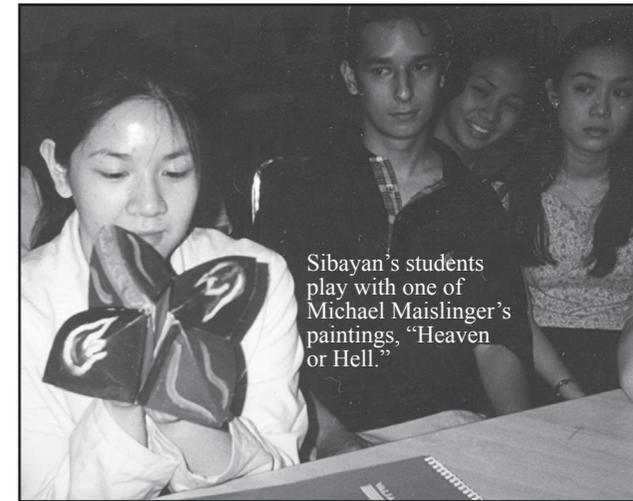
Simryn Gill's SGN work "Body Politic" arrives via the post.

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

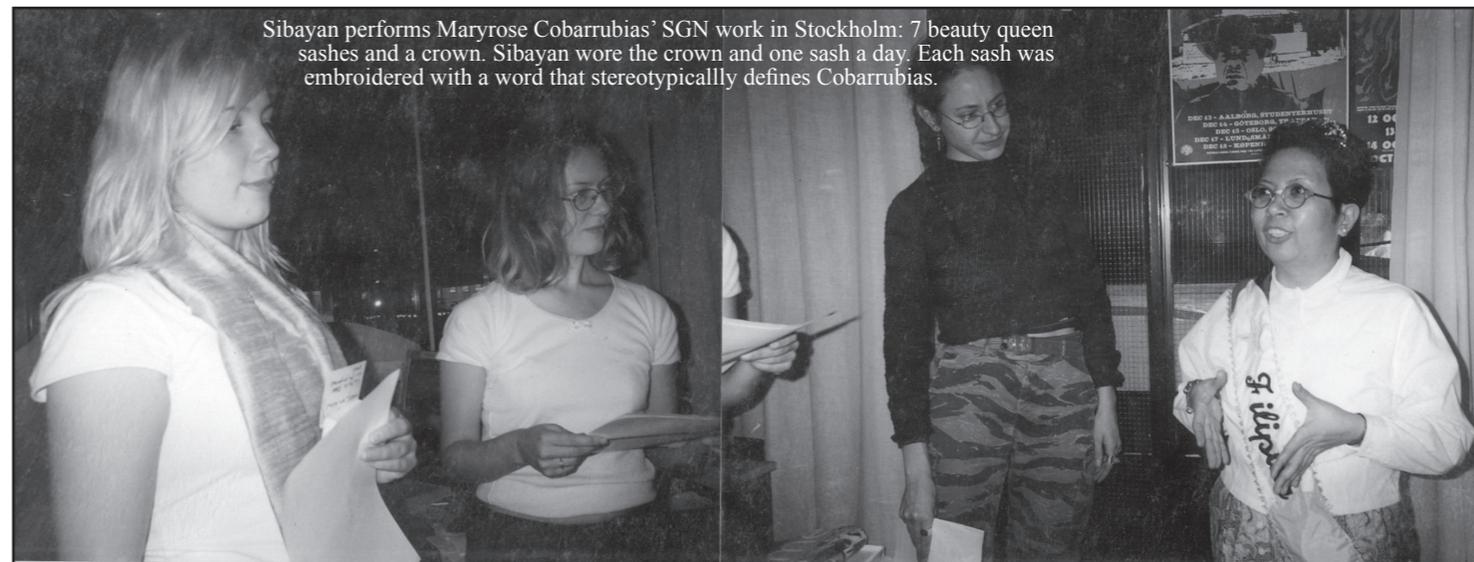
M O M The O
A performance art museum
Museum of Mental Objects
 Judy Freya Sibayan
 Museum and Curator
 museumofmentalobjects@hotmail.com



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's students play with one of Michael Maislinger's paintings, "Heaven or Hell."



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.