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A Permanent Process of Self-Instituting Performative of a Critical Art Practice

JUDY FREYA SIBAYAN

In 2002, I performed and read a paper on my being the curator of and being the *Museum of Mental Objects* (MoMO) at the conference “Museum Practices in the 21st Century: A Cultural Exchange with MoMA”.¹ Participating as one of the museum professionals, I/MoMO was not there as a fictitious museum. At the last conference dinner, I was seated next to a curator from MoMA who saw in MoMO similarities with Andrea Fraser’s work. I told him I didn’t know anything about Fraser, a second wave Institutional Critique practitioner.² For the rest of the dinner, he ignored me. In an earlier conference, I read “Beyond the Limits of the Center and Into One’s Own”,³ a paper on *Scapular Gallery Nomad*, a self-instituted work as a “materialist critique of art”,⁴ but I had never come across the term “institutional critique” before my encounter with this curator. It was only in 2007 that I began quoting Fraser in referencing my work within the discourse of Institutional Critique, albeit only as a footnote in a published essay titled “Curating Upon My Body”.⁵ In 2008, I began writing my doctoral dissertation and here I started claiming my body of critical work as Institutional Critique citing mostly Fraser’s ideas with regard to the practice.

I have always referred to myself as a conceptual artist despite my major body of work being performance-based (enactments of critique). This is a

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precise recognition of the work I do since I identify with conceptual art practices summarized by Fraser, specifically those that problematize “the *uses* to which artworks are put: the economic and political interests they *serve*.”⁶ She cites four strategies of resistance deployed by conceptual artists:

first, that of reforming the art institutions and commercial art apparatus that oversaw the circulation, presentation, and consumption of artworks. The second and third [...] were directed at art—art practice and art products—and not just institutions and the market. They include conceptual art’s dematerialization of the art object in language and action and the temporalization of artworks in specific times and spaces in what came to be called post-studio practices.⁷

Fraser concludes that a “fourth set of strategies, represented by institutional critique, emerged as a combination of the first three.”⁸

Institutional Critique (IC) as an art movement has had three waves. In the late 1960s to the 70s, the first wave, a number of conceptual artists “investigated the conditions of the museum, aiming to oppose, subvert or break out of rigid institutional frameworks.”⁹ Mostly installed inside museums, their work aimed to expose “the structures and logic of museums and art galleries”.¹⁰ In the second wave (late 1980s and 90s), IC practitioners added to “the economic and political discourse of their predecessors a growing awareness of the forms of subjectivity and the modes of its formation”.¹¹ They started referring to a critique of the institution of art (the field of art production). Fraser, however, in despair wrote in 2005 that she felt trapped in this institution: artists “who in their very efforts to escape the institution of art, have driven its expansion [...] But we never escape it.”¹² In the same year, the research project “Transform”¹³ started to investigate the practices of IC that had gone beyond the two earlier phases. It reflected on the “new forms of the organization of critical art institutions” and how the practice “can be made more productive in the sense of emancipatory policies”.¹⁴ Heading the project, Gerald Raunig advocated:

[institutional critique] must link up with other forms of critique both within and outside the art field [...] Against the background of this kind of transversal exchange among forms of critique—but also without naively imagining spaces somehow free from domination and institutions—institutional critique needs to be rethought as a critical attitude and as what I call an ‘instituent practice.’¹⁵

A practice that “does not oppose the institution, but does flee from institutionalization and structuralization”,¹⁶ tropes to acts of emancipation include “nomadism, desertion, destitution, withdrawal and treason to [...] the deliberations and actualizations of ‘institutions of exodus’”¹⁷—“a matter of specifically emancipatory transformations”.¹⁸ These instituent practices are now considered the third wave of Institutional Critique as “not solely actualized as fundamental critique of institutions but rather as a permanent process of instituting.”¹⁹ The most recent of this process is that of “reclaiming the institute [...] an interest in changing the governing structures from within rather than a critical denouncement of their power structures.”²⁰ The “Occupy” and “Decolonize This Place” movements are examples.

A Short History of My Own Instituent Practice

Parallel to the waves of Euro-American practices of IC plotted above is a short history of my own practice of critical art making. From 1973 to 1985, I had already done performance art and installations outside museums and galleries²¹—a breaking out of rigid institutional frameworks but not yet necessarily a critique of the institution of art. But definitely they were post-studio practices. As early as 1974, I was swiftly legitimized as an artist and in 1976 as a curator, mostly by the Cultural Center of the Philippines Art Museum. And 11 years after, in 1987, I was appointed director of this very same museum now renamed Contemporary Art Museum of the Philippines. But after only two years, I resigned. I didn’t have the political wherewithal to negotiate the treacherous terrain of heading the most well-endowed thus the most powerful contemporary art museum in the country then.²² Having experienced the full force of a major art institution and confronted with the realities whereby large artists are dependent on the tremendous amount of resources and support of exhibiting institutions for their legitimation, I understood artists as hardly having agency to make art outside or critical of the imperatives of such heavily instrumentalized institutions. I experienced a gnawing “disease” with the monolithic, oppressive, co-opting, confining, centralized, exclusionary and structuralizing art institution. Thus marked the beginning of my disengagement with the inescapably institutionalized production of art and my crisis of faith in art as worthy of my vocation. I fled the Center/institution. Seven years of general malaise and a serious visitation from a chronic illness ensued. I vowed not to make art again.²³

In his 2007 essay “Constitutive Effects: Techniques of the Curator”, Simon Sheikh argues that if we are not happy in the artworld we are in, “we will have to produce other exhibitions: other subjectivities and other imaginaries.

All exhibition making is the making of a public [...] it is the mode of address that produces the public, and if one tries to imagine different publics, different notions of stranger relationality, one must also re(consider) the mode of address [...] the formats of exhibition making.”²⁴ Precisely doing all of the above, in 1994, I made art again. I self-instituted *Scapular Gallery Nomad* (SGN), a gallery I curated and wore daily for five years²⁵ as my foundational work performative of calling into crisis the institution of art so as to transform it.²⁶ I took on all the roles of running a gallery,²⁷ but working only within the scale and limits of my everyday-life resources. As a materialist critique of art conceived as a rhizomatic line of flight away from the institution, SGN pointed to an already instituent practice as early as 1994. But it was only in 2010 that I first publicly claimed my work as Institutional Critique in a keynote paper titled “Institutional Critique and Beyond”²⁸ where I concluded:

for us to be change agents in the field of cultural production—all our utterances and actions [...] must be called constantly into crisis [...] but beyond the term and the practice of Institutional Critique, there still remains the crucial project of ceaselessly problematizing ourselves as the institution; of problematizing our part in the production of symbolic power and our partaking of this power. How do we produce symbolic value so as not to be exploited for economic profit? What should be our objects of study and practice unto which we confer value, status and legitimacy? How to wield this power so as not to be the source of domination and social differentiation? How to maintain critical agency so as to keep transforming thus renewing the institution now and in the future?

Above, I specifically point to my critical attitude in my practice of permanent process of instituting.

In re-reading my critical work of 27 years and having only recently encountered the canon on instituent practices, in retrospect, blindsided, I had bought wholesale into Fraser’s claims that there is no escaping the institution. In my autobiography *The Hypertext of HerMe(s)*²⁹ written in 2010, Fraser’s ideas dominated my analysis of my work, thereby discursively over-determining my critical practice as structuralized and institutionalized rather than *instituent*,³⁰ based on my self-instituted thus self-governing³¹ works as precisely my emancipatory acts from the institutionalizing and structuralizing institution of art. *Scapular Gallery Nomad*, as a postmodern parody of the white cube, deployed a series of intertextual ironic inversions³² of its object of critique as a modality of fleeing and de-centering performative of a critique toward a transformation of the institution of art. Author of *A Poetics of*

Postmodernism, Linda Hutcheon argues that postmodernism is a “fundamentally contradictory enterprise”:

its art forms and (its theory) at once use and abuse, install then destabilize convention in parodic ways, self-consciously pointing to both their own inherent paradoxes and provisionality, and of course to their critical or ironic re-reading of the art of the past [...] postmodernist art offers a new model for mapping the borderland between art and the world, a model that works from a position within both and yet not totally within either, a model that is profoundly implicated in, yet still capable of criticizing, that which it seeks to describe.³³

Hutcheon calls this subject position “ex-centric”, of being “inside yet outside, complicitous yet critical”.³⁴ As to parody, she posits, “[t]he collective weight of parodic *practice* suggests a redefinition of parody as a repetition with a critical distance that allows ironic signaling of difference at the very heart of similarity.”³⁵ Thus as “a form of imitation, but imitation characterized by ironic inversions”,³⁶ parody’s “contradictory ideological implications (as ‘authorized transgression,’ it can be seen as both conservative and revolutionary) make it an apt mode of criticism for postmodernism, itself paradoxical in its conservative installing and then radical contesting of conventions.”³⁷ Writing on the auto-critical function of parody, literary scholar Michèle Hannoosh points also to the transformative aspect of the form: “a parody must even allow for a critique of itself such as it has performed on the original (or target, when these are different).”³⁸ Further, “Parody mocks and transforms, undermines and renews [...] In rebounding upon itself [...] parody ensures that the tradition it revises will continue beyond itself.”³⁹

Indeed in 2002, I allowed myself to auto-critique *Scapular Gallery Nomad* by self-instituting and becoming the *Museum of Mental Objects* (MoMO) myself, which in 2012 I have in turn parodied with *DIY MoMO*, thereby franchising/de-centering MoMO into other bodies (as performative of a critique of franchising of museums) furthering my parodic line of flight. The human body as museum is a ludic⁴⁰ parody of museums. A work for life, MoMO is again a series of ironic inversions. Artists whisper artworks to MoMO, who recites them back to the audience. No documentation is allowed during the performance. MoMO depletes the art object of all of its commodifiable aspects. As ironic inversions of art galleries and museums, SGN, MoMO and DIY MoMO expose the structures and logic of these art spaces. They are works of the ex-centric, who is inside yet outside, complicitous yet critical. They are self-governing critical institutions of exodus.

A Practice of Permanent Process of Self-Instituting

I have gone on to produce a body of work of many other lines of flight using postmodern parody as a device for self-instituting transversal projects. These are all a performative mode of calling into crisis specific institutions so as to transform the institution of art: the writing of my autobiography *The Hypertext of HerMe(s)*, a de-centered form of self-writing befitting an ex-centric subject as critique of the institution of discursive production of subjects and identities in art; the production of two self-archives⁴¹ as self-authorizing, self-legitimizing and the self-construction of the subject as artist with “the individual now the bearer of the archive, taking the place of the collective one of archiving public institutions”⁴² and their consecrating functions; the curating and co-producing of two community archives,⁴³ and attempting to co-produce with a biennale audience an “other biennale-artists’ archive”,⁴⁴ which artistic director Patrick Flores considered an impossible archive: “I extended this impossibility to both archive and biennale, both testing the limits of possibility. By impossible, I always mean not-yet possible. Not never possible.”⁴⁵ Archiving openly and collectively, these three archives were archiving not from above but from below—all critiques of the institution of archives in terms of authorial control.

Further, I co-founded and publish *Ctrl+P Journal of Contemporary Art*, an almost zero-funded online art journal performative of a critique of highly capitalized art journals. I conceived and was lead-curator (with no funding) of two large-scale international exhibitions⁴⁶—a critique of highly capitalized international exhibitions. I have instituted *Performance Art Consultancy: Life, Art, Criticality*, where I advise young artists to do critical art instead of merely feeding the market. And last, I co-instituted *Performance Art Agency*, whose first project was *Into the He(art) of the Art Market*, where we auctioned the works of Damien Hirst, Yoko Ono, Ruscha, Boltanski and Foucault, to name a few⁴⁷ at the 2019 Art Fair Philippines. Another ludic parody, the works were auctioned not in exchange for monetary bids but for valuations such as the right to breathe clean air or the right to protest. All instituent works, they are what I call practices to “de-capitalize/de-commodify art”. Finally, as the self-appointed artistic director of the First Ctrl+P Biennale/Journal of Contemporary Art scheduled to open/be published in 2023, I am currently working on the e-journal’s potentialities as site of critical biennale-making and as a sustainable Covid pandemic biennale model.

In performing a good number of the agencies in the field of cultural production, I have persistently self-instituted with the use of the reflexive function of postmodern parody. Brian Holmes writing for “Transform”’s

online publishing platform *Transversal*, describes this practice of persistent instituting:

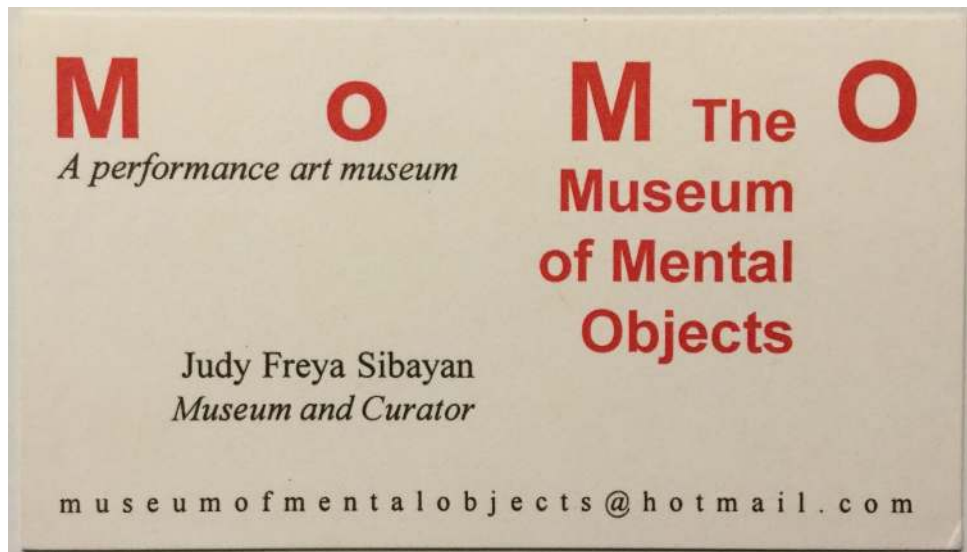
At work here is a new form of tropism and a new sort of reflexivity involving artists as well as theorists and activists in a passage beyond the limits traditionally assigned to their practice [... and] toward an exterior field or discipline; while the notion of reflexivity now indicates a critical return to the departure point, an attempt to transform the initial discipline, to end its isolation, to open up new possibilities of expression, analysis, cooperation and commitment. This back and forth movement or rather, this transformative spiral, is the operative principle of what I [call] extradisciplinary investigations.⁴⁸

To conclude, my parodic thus tropistic self-instituting performative of an ex-centric subject/identity constitutes an instituent practice where I have the agency to self-determine my position in relation to structures of power (institutionalizing and structuralizing institutions) toward the critical transformation of the cultural field of production.

BIOGRAPHY

For the past 27 years, conceptual artist **Judy Freya Sibayan** has produced self-instituted parodic (auto-critical) works as her modality of Institutional Critique. Former director of the erstwhile Contemporary Art Museum of the Philippines, she curated, performed and wore daily the *Scapular Gallery Nomad* from 1994, 1997 to 2002. Since 2002, she has been the curator of and is the *Museum of Mental Objects* (MoMO), a performance art museum for life. In 2012, she started franchising the museum for free with the use of the DIY MoMO Manual, accessed online by anyone who wishes to become a MoMO.

Her autobiography, *The Hypertext of HerMe(s)*, an e-book, was published by KT Press in 2014 with a grant from the Andy Warhol Foundation for the Visual Arts. She is co-founding editor and publisher of the online *Ctrl+P Journal of Contemporary Art* (<https://www.ctrlp--artjournal.org>), which took part in the Documenta 12 Magazines Project. In her more than four decades of art practice, Sibayan has exhibited in museums and galleries worldwide and has participated in three international biennales: 1986 Third Asian Art Biennale Bangladesh, 2002 Gwangju Biennale and 2019 Singapore Biennale. She holds a Doctor of Fine Arts degree from De La Salle University where she taught for 30 years.



The only image allowed of the Museum of Mental Objects is its/her calling card (2002–). Courtesy of the Judy Freya Sibayan Archive.

NOTES

- ¹ The Museum of Modern Art in New York, Hong Kong Arts Centre, Asia Art Archive and the Asian Cultural Council jointly presented the conference “Museum Practices in the 21st Century: A Cultural Exchange with MoMA”, 14–18 November 2002 in Hong Kong. Museum professionals from Asia and MoMA made presentations on their practices.
- ² Andrea Fraser claims the term “Institutional Critique” first came into print when she used it in her essay “In and Out of Place” on the work of Louise Lawler. Andrea Fraser, “From the Critique of Institutions to an Institution of Critique”, in *Institutional Critique and After*, ed. John C. Welchman (Switzerland: JRP Ringier, 2006), p. 124.
- ³ Judy Freya Sibayan, “Scapular Gallery Nomad: Beyond the Limits of the Center and Into One’s Own”, in *(In)disciplinas Estética e Historia del Arte en el Cruce de los Discursos*, ed. Rita Eder (Mexico City: Instituto de Investigaciones Estéticas, UNAM, 1999), pp. 585–95.
- ⁴ A term discussed by Douglas Crimp as the “resistance to the ‘disintegration of culture into commodities’ ” vis-à-vis the work of artists who “radicalized site specificity, artists as various as Daniel Buren, Hans Haacke, Michael Asher and Lawrence Weiner, Robert Smithson and Richard Serra”. Douglas Crimp, *On the Museum’s Ruins* (Cambridge: The MIT Press, 1993), p. 155.
- ⁵ Judy Freya Sibayan, “Curating Upon My Body”, *Pananaw Philippine Journal of Visual Arts* 6 (2007): 24–6.
- ⁶ Andrea Fraser, *Museum Highlights, The Writings of Andrea Fraser* (Cambridge: The MIT Press, 2005), p. 56.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ “Preface”, in Gerald Raunig and Gene Ray, eds, *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (London: MayFlyBooks, 2009), p. xv.
- ¹⁰ Andrea Fraser, “From the Critique of Institutions to an Institution of Critique”, in *Institutional Critique and After*, ed. John C. Welchman (Switzerland: JRP Ringier, 2006), p. 127.
- ¹¹ Raunig and Ray, *Art and Contemporary Critical Practice*, p. xv.
- ¹² Andrea Fraser, “From the Critique of Institutions to an Institution of Critique”, *Artforum* (September 2005): 282.
- ¹³ The research project “Transform” of the European Institute for Progressive Cultural Policies was launched in 2005.
- ¹⁴ Raunig and Ray, *Art and Contemporary Critical Practice*, p. xiii.
- ¹⁵ Ibid., pp. 3–4.
- ¹⁶ Gerald Raunig, “Instituting and Distributing”, <https://transversal.at/transversal/1007/raunig/en>.

- ¹⁷ Raunig and Ray, *Art and Contemporary Critical Practice*, p. xvi.
- ¹⁸ Raunig in Raunig and Ray, p. 5.
- ¹⁹ *Ibid.*, p. 4.
- ²⁰ Lilia Mestre, "Introduction", in *Turn, Turtle!: Reenacting the Institute*, ed. Elke Van Campenhout and Lilia Mestre (Berlin: Alexander Verlag, 2016). From a digital copy of the book.
- ²¹ Collaborating with friends, I performed in the hallway of a school, in a street, on a path cutting through a field, at an arboretum, in a parking lot, a classroom, a picket line, a café, in a bookstore storefront and in an auditorium (not on its proscenium but together with the audience). I also did an installation in a film projection room and even organized an art-inn at a farm one weekend.
- ²² The Cultural Center of the Philippines was then under a new administration with the mandate to turn this institution into a democratic center of culture "for the people", in conjunction with the agendas of the newly installed government, a result of our peaceful People Power Revolution that overthrew the 14-year despotic regime of Ferdinand Marcos. The erstwhile Contemporary Art Museum of the Philippines (CAMP) was managed by the Coordinating Center for the Visual Arts (CCVA) of the Cultural Center of the Philippines. I was museum director and concurrent head of CCVA. Both were part of the projects to reform the CCP into a democratic institution. My two roles were conflicted. I oversaw the center's resources toward representational adequacy with these very same resources deployed for the exhibition of Philippine contemporary art. The former directive was toward democratic inclusivity; the latter toward exclusivity. I found the situation untenable.
- ²³ For a full narrative of this short history, please refer to Judy Freya Sibayan, "Boredom and Institutional Critique", in *The Culture of Boredom*, ed. Josefa Ros Velasco (Leiden: Brill, 2020), pp. 273–92.
- ²⁴ Simon Sheikh, "Constitutive Effects: The Techniques of the Curator", in *Curating Subjects*, ed. Paul O'Neil (London: De Appel, 2007), pp. 182–3.
- ²⁵ *Scapular Gallery Nomad* was a gallery patterned after the brown scapular worn daily by Catholics as a devotion to the Blessed Virgin of Mount Carmel, a religious article promising to those who wear it, salvation from the fires of hell. I wore it daily in 1994 and aborted the performance after a month. I took up the work again in 1997 up to 2002. I curated 34 exhibitions in a span of 5 years.
- ²⁶ I take liberty in paraphrasing Hal Foster for my own use. In locating his critical practice when the function of criticism in contemporary time has become marginal, Foster states, "criticism for me enters with its object in an investigation of its own place and function as a cultural practice and in an articulation of other such psychosocial representations; as it does so, it seeks to separate these practices critically and to connect them discursively in order *to call them into*

crisis (which is after all what criticism means) *so as to transform them*" [italics mine]. Hal Foster, *Recodings: Art, Spectacle, Cultural Politics* (Seattle: Bay Press, 1985), pp. 2–3.

- ²⁷ As a way to self-govern, I was SGN's curator, gallerist, publisher (I self-instituted SGN's publishing house Works of Winged Women); architect and maker of cloth galleries, art writer, archivist, historian and scholar (I wrote and published auto-theoretical papers with a few delivered in conferences); press relations officer, exhibition designer, registrar, graphic designer and art director.
- ²⁸ Judy Freya Sibayan, "Institutional Critique and Beyond", in *Paths of Practice: Selected Papers from The Second Philippine Art Studies Conference*, ed. Cecilia de la Paz, Patrick Flores and Tessa Maria Guazon (Quezon City: Art Studies Foundation Inc., 2011).
- ²⁹ I wrote my dissertation (my autobiography) in 2010 and it was published in 2014. Judy Freya Sibayan, *The Hypertext of HerMe(s)* (London: KT Press, 2014).
- ³⁰ In 2019, critic and curator Carlos Quijon, Jr. had already concluded that *Scapular Gallery Nomad* was an instituent work in his paper "Tropics of the Avant-grade, Judy Freya Sibayan's Scapular Gallery Nomad, Performativity, Instituent Practice", presented at the conference "Tropical Performances: The Second Performance Studies Conference", De La Salle University, Manila, 5–6 August 2019.
- ³¹ Foucault described "the spread and replication of governmentality in Western Europe in the sixteenth century, claiming that along with this governmentalization of all possible areas of life and finally of the self, critique also developed as the art not to be governed *like that* [...] the relationship between *government* and *not to be governed like that* is still a prerequisite today for reflecting on the contemporary relationship between institution and critique." Raunig in Raunig and Ray, *Art and Contemporary Critical Practice*, p. 4.
- ³² For a listing of these ironic inversions of the white cube, please refer to my autobiography, *The Hypertext of HerMe(s)*.
- ³³ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988), p. 23.
- ³⁴ *Ibid.*, p. 73.
- ³⁵ *Ibid.*, p. 26.
- ³⁶ Linda Hutcheon, *A Theory of Parody* (Illinois: University of Illinois Press, 2000), p. 6.
- ³⁷ Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, p. 129.
- ³⁸ Michèle Hannoosh, "The Reflexive Function of Parody", *Comparative Literature* (Spring 1989): 113.
- ³⁹ *Ibid.*, 116.
- ⁴⁰ Ludic because according to Hannoosh, "reflexivity is inherent in the definition of parody as a comical retelling and transformation of another text, and is

demanded by the form itself.” And “the comic element present in parody [...] renders such self-criticism virtually compulsory.” Hannoosh, “The Reflexive Function of Parody”, pp. 113–4.

- ⁴¹ The two archives were *Scapular Gallery Nomad Portable Archive-in-Progress* exhibited at the 2002 Gwangju Biennale and *The Judy Freya Sibayan Archive*, which I installed and performed in 2019 at the Silverlens Galleries in Manila. My work was titled *Performing My Self-archive My Other Body: An Autobiographical Installation Art Performance, A Work of Institutional Critique*.
- ⁴² Beatrice von Bismarck, “Arena Archive. Artistic self-archiving: processes and spaces”, in *Archival Practices and Sites in the Contemporary Art Field*, ed. Beatrice von Bismarck, Peter Feldman, Hans Ulrich Obrist et al. (Köln: Verlag de Buchhandlung Waltther König, 2002), p. 456.
- ⁴³ *The Community Archive, Archiving Artists Openly, Collectively* was first produced and exhibited in 2008 at Latitude 53, Edmonton, Alberta, Canada, and its first iteration was produced at Stanley Picker Gallery in London in 2010.
- ⁴⁴ My work for the 2019 Singapore Biennale, *The Other Biennale Archive, Archiving Biennale Artists Collectively, Openly Evolving to DUMP (Detritus, Unused Materials, Past/Present): An Unrealized Project* started as a proposal that evolved over time as a result, according to the curator assigned to work with me, of my “responses to budgetary, structural and administrative limitations within the biennale framework”; I will add as more to the point, of my responses to institutional constraints. Consisting of selected writings and email threads between curator Goh Sze Ying and myself, on the now evolved “conceptual” work, Ying writes, “Upon closer inspection, the email threads over a period of eight months reveal what is typically obscured from public knowledge, outlining the nature of artistic process and the inner workings of biennale-making alike; the end results are at times coerced into shape by a lack of time and resources.” Go Sze Ying, “Private Desires, Public Duties: Bodies in Collision”, in *Every Step in the Right Direction*, ed. Patrick Flores and Joyce Toh (Singapore: Singapore Biennale, 2019), pp. 66–7.
- ⁴⁵ Correspondence with Patrick Flores, November 2021.
- ⁴⁶ I conceived and was lead-curator of both *xsXL: Expanding Art* (Sculpture Square, Singapore, July–August 2002) and *600 Images, 60 artists, 6 Curators, 6 Cities: Bangkok, Berlin, London, Los Angeles, Manila, Saigon* (held simultaneously in six venues in six cities in June 2005).
- ⁴⁷ The auctioned works were published in editions of 1,000 in *Le point d'ironie*, a publication of artist pages distributed for free. The fashion house agnes.b is the publisher with Hans Ulrich Obrist and Christian Boltanski as editors.
- ⁴⁸ Brian Holmes, “Extradisciplinary Investigations: Towards a New Critique of Institutions”, in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, ed. Gerald Raunig and Gene Ray (London: MayFlyBooks, 2009), p. 54.

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- . “Institutional Critique and Beyond”. In *Paths of Practice: Selected Papers from The Second Philippine Art Studies Conference*, ed. Cecilia de la Paz, Patrick Flores and Tessa Maria Guazon. Quezon City: Art Studies Foundation Inc., 2011.
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