

Ctrl+Pdf

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A special issue on world portable galleries

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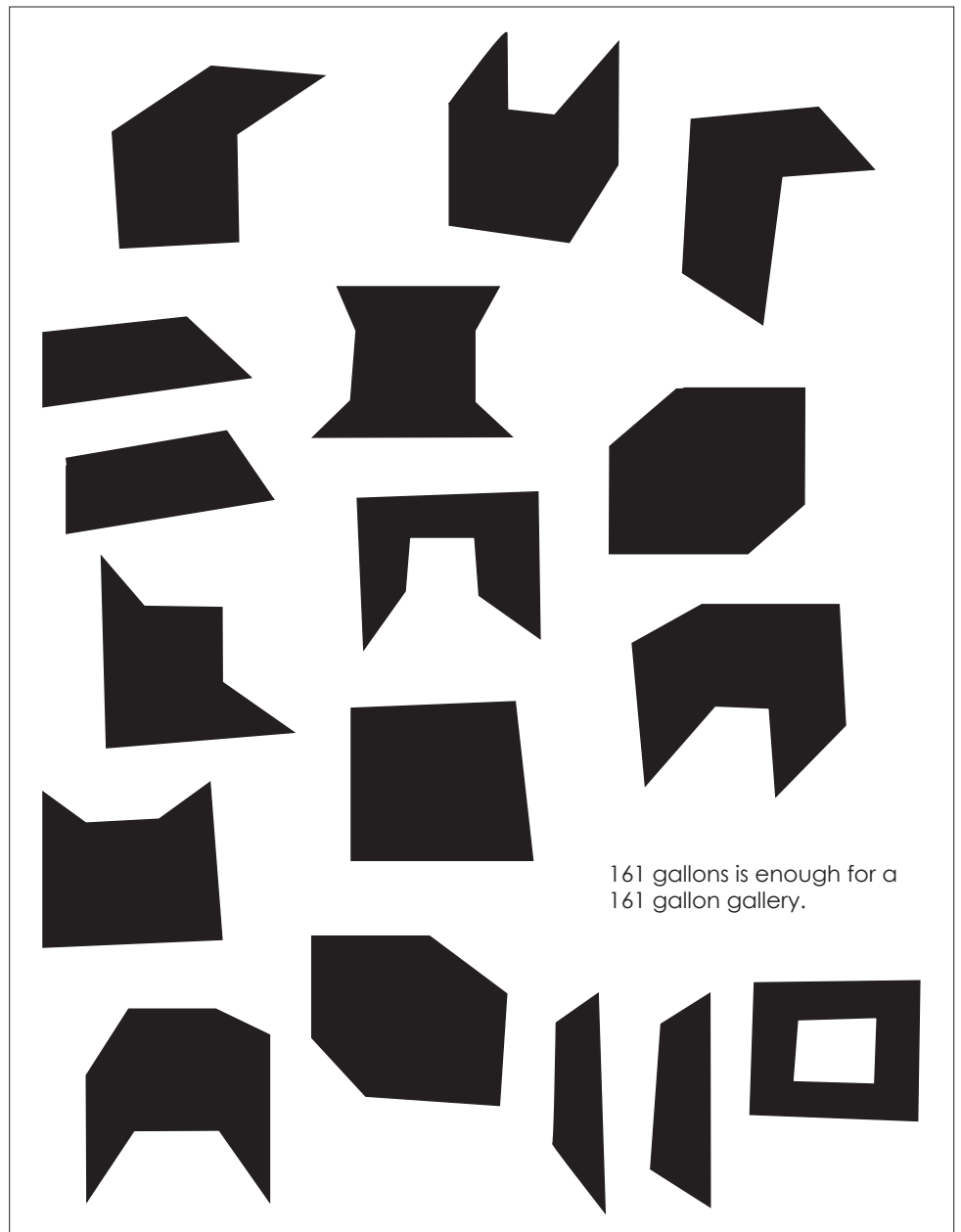
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161 gallons is enough for a
161 gallon gallery.

Artwork by Ryan Park

MICHAEL EDDY

This edition of Ctrl+P is realized in cooperation with the project *World Portable Gallery Convention 2012*, co-organized by Michael Eddy and Eyelevel Gallery, in Halifax, Nova Scotia, Canada.

WPGC 2012—opening September 1st and consisting of equal parts exhibition/convention/publication—takes its starting point in the long tradition of portable galleries that reaches back alongside and within the beginnings of what is called “contemporary art.” The project is not an attempt to survey such a history, which—unjustifiably briefly put—would no doubt include Marcel Duchamp, and artists associated with Fluxus and conceptual art, as well as several of the current practitioners involved in WPGC 2012. Rather, it is our intention to celebrate its continued and living relevance.

The importance of the practice of founding small, portable, self-initiated art spaces is not fundamentally in its critique of art institutions, their white-cube apparatuses, their devices of inclusion/exclusion and their objectivist, historicizing ideologies. This is significant, but portable galleries don’t only exist within the troubled symbiosis of institution and critique, and the dualisms of space/work, inside/outside, high/low, profit/non-profit that arise as by-product. The consistent aspect of portable galleries is in the heterogeneous approach to locating presentation and production of art in daily life, often in close proximity to the body and to the community of bodies that forms it (and that it forms). In that way, the portable gallery can (sometimes, but not always) be linked to political projects in autonomy, where forming space for particular practices can be an exercise of resistance (à la Hakim Bey).

With the foregoing in mind, for this special edition of Ctrl+P we asked the participating “gallerists” the question: what does the portable arise from?

In the case of the city of Halifax, a lively, several-decade-long micro-history of portable galleries could be catalogued (and the artist, erstwhile Haligonian, and participant in WPGC 2012, Hannah Jickling, did just that and more in her 2005 archive available on the web: <http://www.orgallery.org/webprojects/hannah/>). Whether because of institutional lacks, practical jokes, or artistic practices that position hosting as aesthetic gesture, portable galleries started popping up everywhere in Halifax in the late nineties and early naughts. As the city is not always recognized as a hub of international travel and mobility, we can observe that though dispersion and transportability are distinctive traits of a portable gallery, convening and exchange on a local level are how the galleries have most often been accessed. This manner of operating continues to the present, when, conversely, the city of Halifax is engaged in the construction of a massive convention centre in the downtown core, exemplifying the economic emphasis placed on convening, which in this case intends to accelerate and utilize mobility.

But the fast and slow, the remote and the present, are yet more dualisms that we have to rethink with the advent of other parallel types of space (by artists) within the overall constellation that forms the WPGC 2012 project. Ctrl+P itself points to newer (but already quite established) directions where the format of the “suitcase exhibition” goes online. Technologies of distance further baffle remaining suspicions of material and organizational dualities that we think we may sniff on the portable gallery, for instance its purported opposition of an immediacy in/on bodies to the untactile institution. This doesn’t mean an obsolescence of the object, but it reveals the already virtual character of reality, to which our objects belong. In that way, we are talking less about an organic community

These machines are eminently portable, mobile—a matter of immense human pain in Detroit and Singapore. People are nowhere near so fluid, being both material and opaque. Cyborgs are ether, quintessence.

Portability

[illegible]

Gallery Deluxe Gallery

PAUL HAMMOND AND FRANCESCA TALLONE IN CONVERSATION

The following is a transcription of a gmail chat conversation between Francesca Tallone, in her new apartment in Montreal, and Paul Hammond in Halifax, about their former attic gallery space, Gallery Deluxe Gallery (Halifax, 2005-2007), on Paul's 32nd birthday (happy birthday!).

12:12:09 PM Francesca Tallone: hellooo?

12:13:05 PM Paul Hammond: heyyyy. sorry. i was waiting for you to get back. but i realize now that i didn't SAY that.

12:13:26 PM Francesca Tallone: haha. ok so how should we start?

12:14:30 PM Paul Hammond: well... can you give me 5-10 min to just like.. get organized? i've been inundated with birthday chats and messages, and it's slowed me down. but it's nice.

12:14:58 PM Francesca Tallone: sure

12:15:16 PM Paul Hammond: ok. brb. i'll have tea. want some??

12:15:23 PM Francesca Tallone: YES!

12:15:24 PM Paul Hammond: i'll email it.

12:15:32 PM Francesca Tallone: 1 attachment.



Gallery Deluxe Gallery,
North Wall, empty.

12:33:43 PM Paul Hammond: HIIIIIIIIII, i'm sorrrrrrrry

12:33:49 PM Francesca Tallone: it's ok! so let's talk about what we're doing and then DO IT. ha.

12:34:27 PM Paul Hammond: yeah... so.... i guess that the question on the table is "what does the portable arise from?"

12:35:47 PM Francesca Tallone: yeah. which we can't like, exactly speak to, because it [Gallery Deluxe Gallery] wasn't portable at all, but we can talk about what it was like to have it in our living space.

12:35:49 PM Paul Hammond: right. to me, it's a really great question, but maybe a little tricky, in terms of what we've done together.. although i think that GDG sort of fits within the term portable, if you allow that to mean alternative, or pop-up, or makeshift. or temporary

12:36:05 PM Francesca Tallone: yeah, exactly.

12:36:34 PM Paul Hammond: because it lasted two years, but it was definitely always temporary, considering that we were renting, and it was in our attic, and always sort of.. just on the edge of being allowed.

12:36:44 PM Francesca Tallone: haha true. contraband art gallery.

12:37:11 PM Paul Hammond: haha. yeah. or that you could consider it sort of.. a transformable space.. although that's basically what a gallery is anyway.

12:39:57 PM Francesca Tallone: right.

12:42:36 PM Paul Hammond: well, i think a lot of what i liked about GDG, and a lot of what i like about portable/alt art spaces in general is that because they exist outside of any form of institution or funding, or anything, they basically don't have any of the limits that those things do.. they can sort of be as insane, or even as small and modest as you want.. and it's always appropriate. and i like the intimate nature.. it's sort of like going to visit a friend who wants to show you something special.

12:43:47 PM Francesca Tallone: yeah exactly! i liked that i sort of thought about it in terms of this variable in a constant. the constant being our house, our household, and that it was a variable that we had the power and creativity to change every month. and that the people coming to see it were also part of the variable, and could become a bigger part of it and DID, when they got into the space.

12:46:23 PM Paul Hammond: definitely. also because the house was an apartment, filled with artists and students, it was somewhat of a transient space itself.. so it was always changing, but the gallery sort of stayed there amidst all that.

12:47:00 PM Francesca Tallone: yeah.

12:47:18 PM Paul Hammond: so... should we just say that we've already started? or should we like.. go with this idea, and start now?

12:47:27 PM Francesca Tallone: i think we already started.

12:47:33 PM Paul Hammond: haha. ok. you pranked me! you old so and so!

12:47:59 PM Francesca Tallone: ahahaha!

12:48:24 PM Paul Hammond: you were like "we'll get our bearings, and then start in a second.. PRANKED! it's already on!!! everything you already said is ON RECORD!!!"

12:48:31 PM Francesca Tallone: ahahahaha. NEVER!

12:48:35 PM Paul Hammond: haha. ok. so... back on topic..

12:48:57 PM Francesca Tallone: ok. so i was going to say we could talk a bit about what it was like to have a gallery in our house, and how the house changed or was affected by it.

12:49:40 PM Paul Hammond: yeah, definitely. it definitely transformed the house in a lot of ways. and i think that it sort of gave the house a feeling that sort of relates to the nature of portable spaces. mostly in the way that it basically involved us taking our home, which is by nature a private space.. and purposely transforming it into a public space.

12:51:25 PM Francesca Tallone: and actively inviting both friends and often strangers into it.

12:51:36 PM Paul Hammond: in some ways, i think that's slightly akin to kind of making the space portable. it's opening it up, and inviting.. yeah, friends and strangers.

12:52:23 PM Francesca Tallone: and portable in the way that it was always changing. in a way that's totally different from a traditional gallery space.

12:55:24 PM Paul Hammond: yeah. i was thinking about that. because traditional gallery spaces actually do always change too.. it's sort of what galleries do. i mean, i think that's the point of the "white box" approach is that it's a blank canvas that can be completely transformed when it needs to be. but i do think there's something different about putting that in a domestic setting.

12:56:01 PM Francesca Tallone: but i mean like by virtue of it being in our house, and having its occupants be transient, and not even always involved with the gallery. because at an art gallery, everyone is there for one specific reason: to work at the gallery in some capacity.

12:56:37 PM Paul Hammond: exactly. because the living space itself is completely active outside of the gallery, and it's constantly changing and re-arranging, and that sort of creates a portable feeling. that no matter who lives there, and no matter what else goes on around it..

12:56:44 PM Francesca Tallone: yeah. at a regular gallery no one is there hiding in their room during an opening. or making dinner in the kitchen.

12:57:50 PM Paul Hammond: hahaha... yeah like making dinner, or in some cases writing essays for classes, or going to bed so you can work early in the morning.. the gallery is always still brought with us into whatever transient state the house is in. and visitors have no choice but to move through that changing, domestic space, and sometimes maybe feel like they're interrupting (they weren't) in order to get to the gallery.

12:58:56 PM Francesca Tallone: yeah. that basically is the opposite of what i was saying earlier about how the house is a strange constant and the gallery is the strange variable, but they both make total sense.

1:00:12 PM Paul Hammond: yeah. i think there's lots of ways to look at it.

1:00:21 PM Francesca Tallone: which is a really nice way to have a gallery. it's such an amorphic space.

1:01:16 PM Paul Hammond: completely. yeah, i think what appealed to me about it was the fact that it could be whatever we wanted, whenever we wanted it.

1:02:04 PM Francesca Tallone: totally.

1:02:25 PM Paul Hammond: and it was such a nice feeling to have complete control over something and not be responsible to anyone but my good buddy. (that's you.)

1:02:42 PM Francesca Tallone: yes! exactly! especially when we often had similar ideas on what we wanted to do and could also talk about various concerns and things to make it work.

1:05:08 PM Paul Hammond: yep. i also think that having the space exist in the context of a house.. where you have to walk through the kitchen and stuff, really sort of gave every exhibit a very magical quality.

1:07:04 PM Francesca Tallone: yeah for sure. i think of gdg as an oasis in a desert of transient detritus.

1:07:35 PM Paul Hammond: because when you went up that (admittedly rickety) ladder, you were completely transported to something totally unexpected. no matter what it was.. a polaroid camera snapping your photo as you poked your head up through the door; or a pink world of puffy clouds, or a sea of milk.. it was always completely out of place and unexpected. i mean, nobody expects to walk up someone's front stairs, through their living room and kitchen, up a weird ladder, and suddenly be surrounded by milk, and ambient light, and "My Heart Will Go On" playing softly. i always felt like that was sort of the best feature of our gallery—the most magical element.



“Four Funnels (Three Working, One For Show)” Fritz & A Very Fast Car + Tanya Busse, January 8–February 2, 2007

1:16:08 PM Francesca Tallone: yeah, i agree. climbing into it was definitely a huge part of its magic.

1:18:09 PM Paul Hammond: for sure. in some ways, i feel like the ladder gave it a slightly “portable” quality. not in the traditional sense, but in the way that it felt sort of secret and as though it could have just been left behind by someone.

1:18:41 PM Francesca Tallone: yeah! or like, just thoughtlessly leaned against a wall.

1:18:59 PM Paul Hammond: haha. yeah. “Hey, I left my gallery at your house, can you keep your eye on it? Just don’t let more than 5 people in there at a time. I’m not positive, but it doesn’t seem safe.”

1:26:02 PM Paul Hammond: i think that at the end of the day, that is what i like about the whole idea of portable, and alternative art spaces.. the magical qualities. the ability to bring something to someone, or bring someone to something completely unexpected, and disconnected from reality. it’s great. and to have that element in our actual house was something that i really loved.

1:27:05 PM Francesca Tallone: yeah me too. i always really loved that when it was a site specific show, it really changed the entire feeling of the space.

1:27:41 PM Paul Hammond: yeah. me too.

1:34:25 PM Paul Hammond: ok buddy, i should get going. i have a birthday cake to go eat!

1:34:35 PM Francesca Tallone: yay! happy birthday, i wish i was there too.

1:34:41 PM Paul Hammond: aw, me too! thanks pal!

1:35:00 PM Francesca Tallone: talk soon.

1:35:03 PM Paul Hammond: yeah, for sure! have a great day!

Intervention/ Breaking Loops Escaping into the Streets (An excerpt)

VALERIE LEBLANC

Through the medium of the itinerant performer, the MPB aims to make unexpected outdoor encounters and interactions possible while generating discussion among a random body of spectators /participants.

As an artist, you have to do what feels right. Motivations might reflect individual perception, community experience, or reaction to convention. The roots for new art might be reactive, but they could alternatively rise from a deeper well of internal sources, or new technologies. The most obvious characteristic for new art will be that it does not match the couch.



MPB Earth, Calgary, AB 2008
Photo credits: Daniel Dugas

The practice of presenting in random public settings does not facilitate the orderly progression of the history of art in any structured sense. It is not easily defined according to the ‘stuff’ of educational institutions and is therefore difficult to support in any sense of the word. And yet a few curators and artists do support random public presentation. The “wild side” carries the additional risk that the event(s) may not seem to hold spectacular significance at the time of presentation. The effect may go virtually unnoticed in the immediate moment as the audience disperses as quickly as it appears.

MPB at the Fringe Festival,
Edmonton, AB 2005
Photo credits: Daniel Dugas



The relative proportional values of the mix of influences is in constant flux. As the percentage of public territory grows and private territory shrinks through technological aids to “better living,” the individual is challenged to maintain a comfortable range of personal anchorage or mooring. And yet, that base proportion of private territory remains as important as the DNA mix in defining a human

MPB CURATES 2007
Valerie LeBlanc, Drumheller, AB 2007
Photo credits: Daniel Dugas



entity. In other words, as well as retaining some semblance of a private life, maintaining a day-to-day balance necessitates being able to relate to one or more persons. For those willing to risk participating, interventions through street encounters can work toward increasing the sense of being able to relate to others.

An excerpted dialogue

MICHAEL EDDY IN CONVERSATION WITH FELIPE ESCUDERO

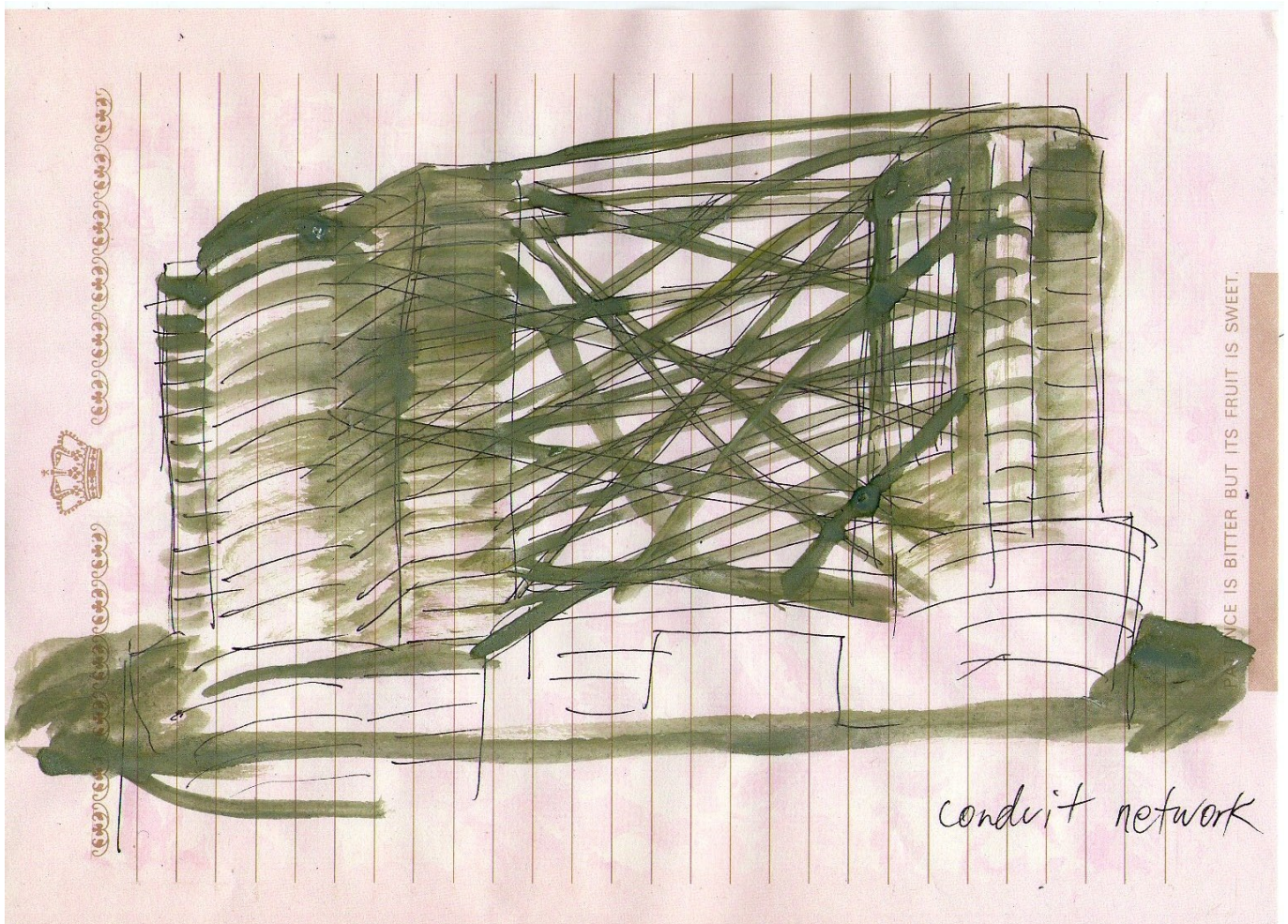
Michael Eddy: Today, waiting for the airport express I noticed how all the visual space was produced with two variations:

1) fantasies being sold to you by the tv and ads (with people looking upward at the hanging screens like thirsty, stunned geese)

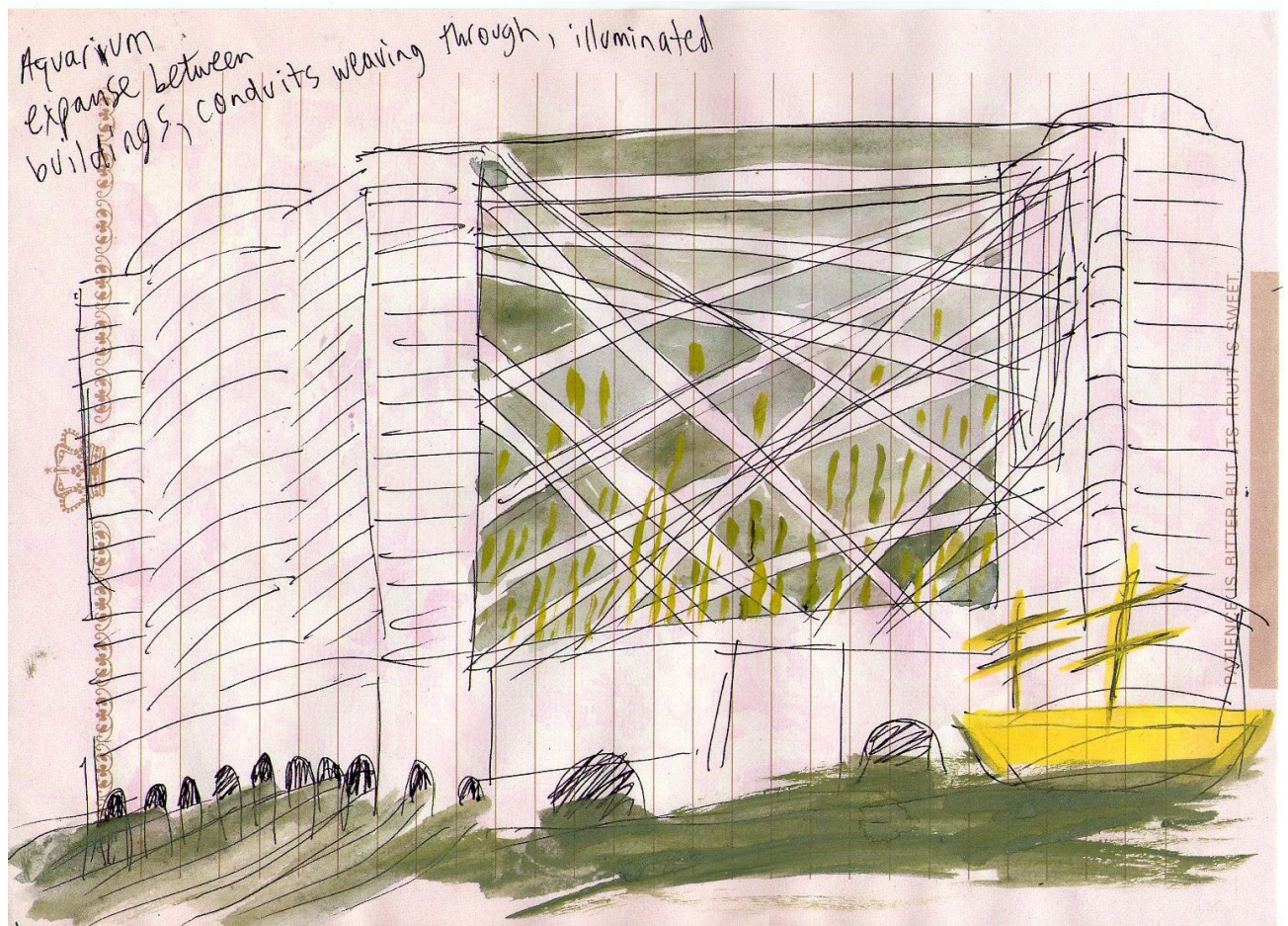
2) surfaces and materials that are designed for resistance, durability, security, impenetrability (and for the most part are designed to look that way as well as function that way). Where does the eye wander then? In either case, where it wanders it hits walls of control. This is a contemporary urban truism, not a new statement.

That brings me to the image of an airport that moves, but that is far from a portable idea; it is hard to imagine the spaces of transport not focusing on the things moving inside it, rather than it moving itself. So I guess the issue of scale comes into it too.

I suppose in those spaces, when we aren't struck by the mute plate glass or absurdly high ceilings, and the commodities just like in a shopping mall, we also look at other people, and wonder about our nodes of contact with them. A convention augments the probability of our contact nodes within a particular set of other people. Does the convention center differ in its visual space or materials, from Airport Reality?



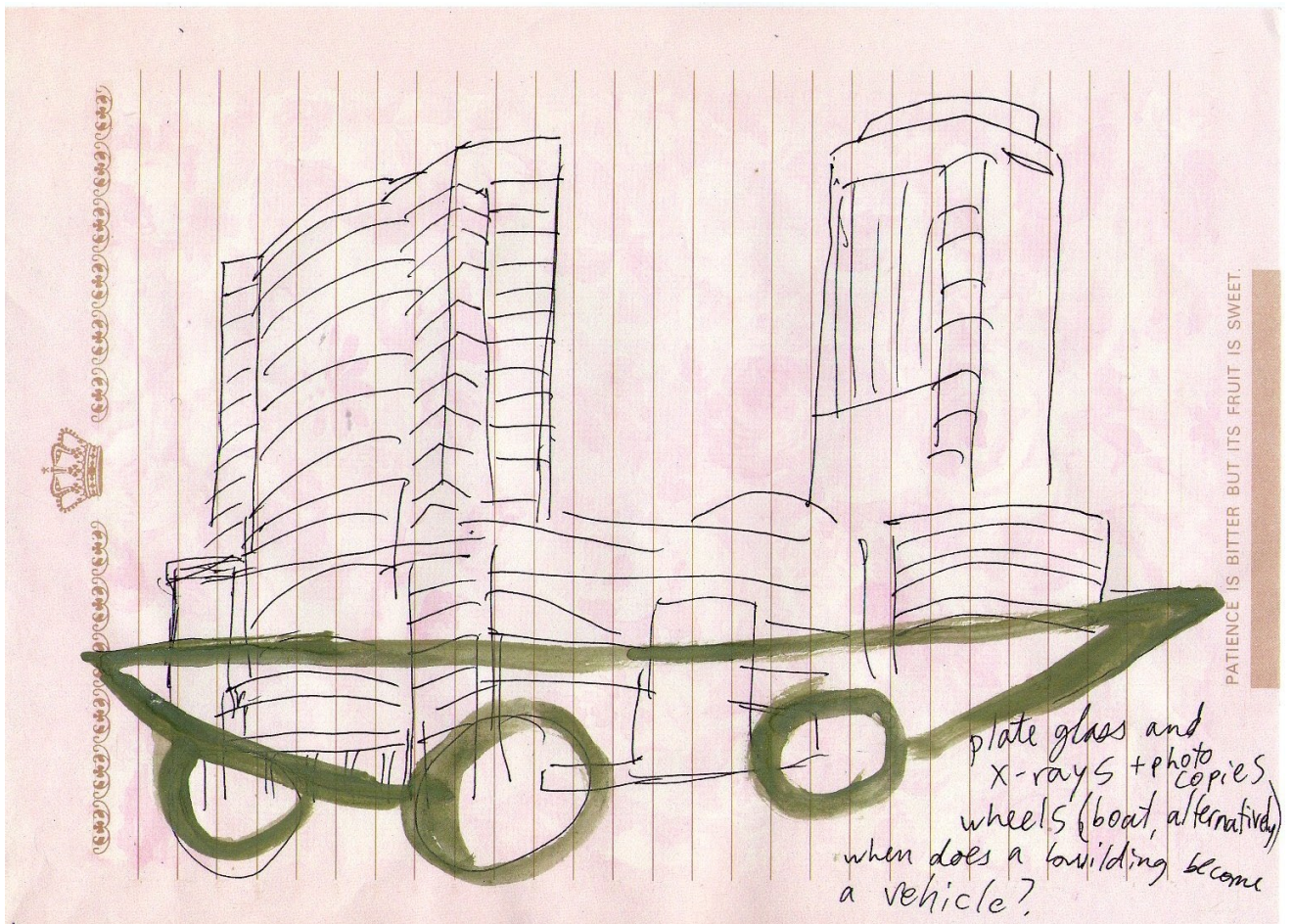
Convention, Michael Eddy



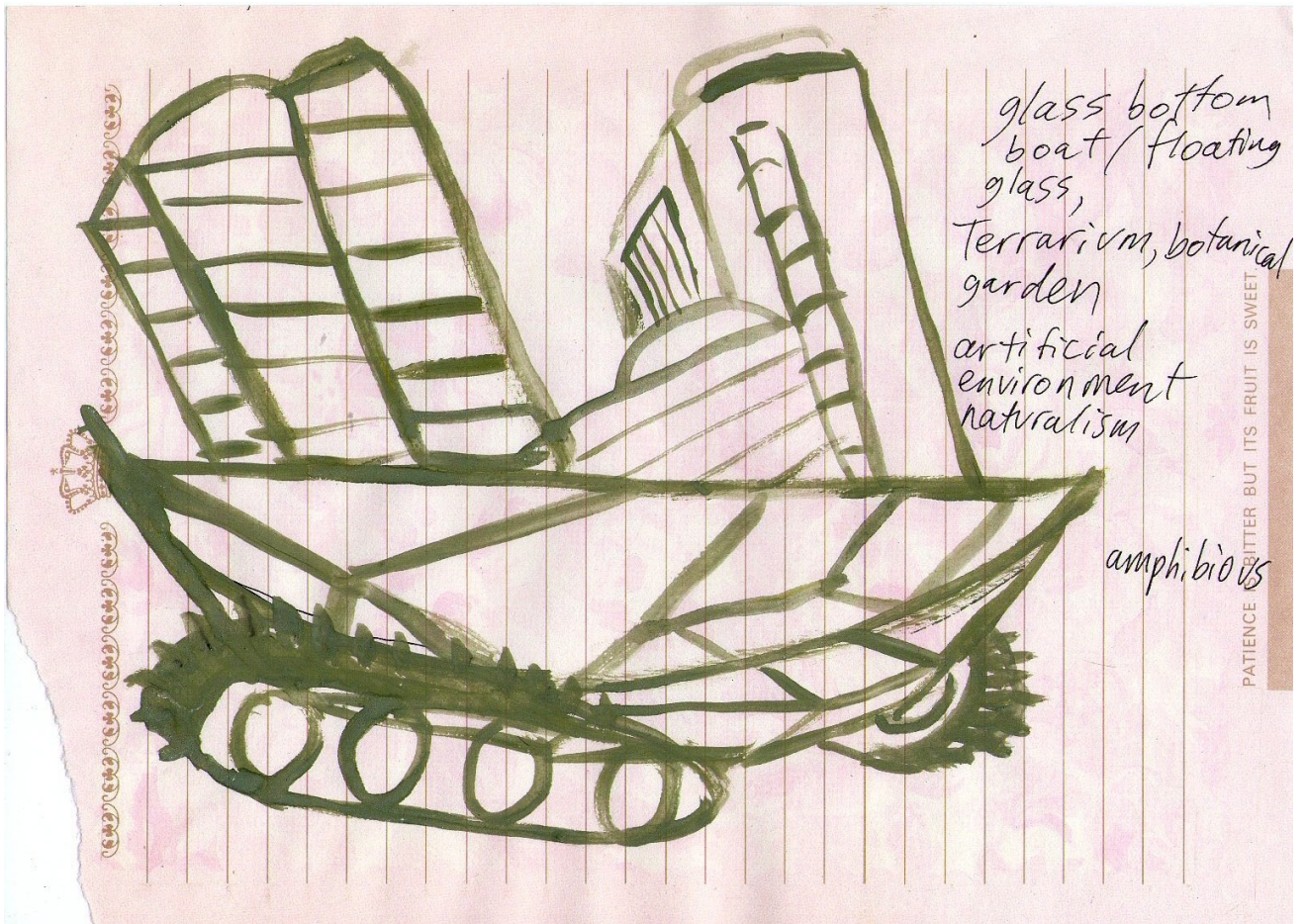
Convention, Michael Eddy



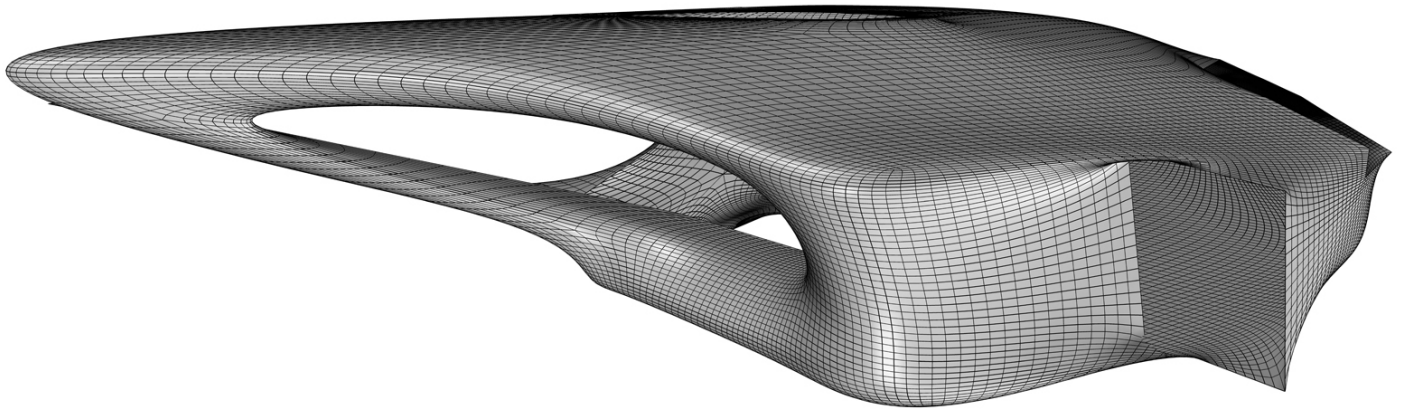
Convention, Michael Eddy



Convention, Michael Eddy



Convention, Michael Eddy



Single Unit Perspective
Felipe Escudero

Felipe Escudero: one living/pod unit that is super smart and adaptive:

it can stand on its own or it can be combined in multiple ways to create different effects (spatial and visual = functional)

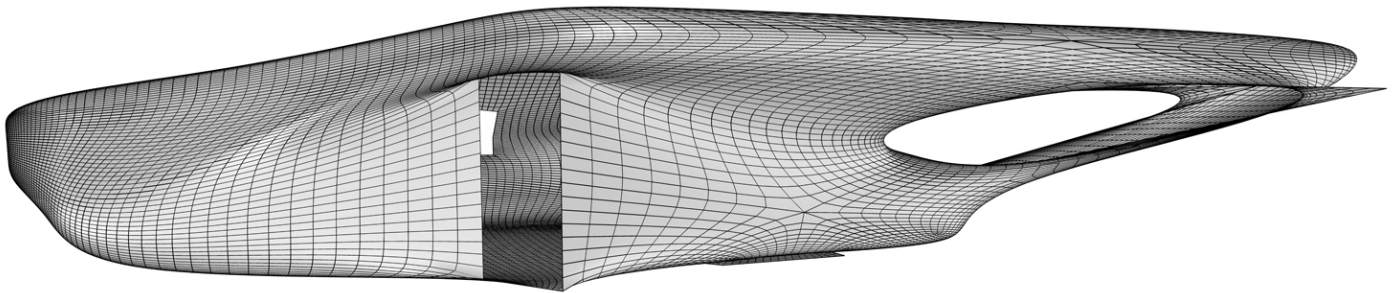
they should be made out of a lightweight material (carbon fibre? glass fibres?)

this material has to be radical: if u think of how long carbon fibre lasts, its low maintainance, lightweight/small carbon footprint in transportation, is better for the environment than other traditional materials.

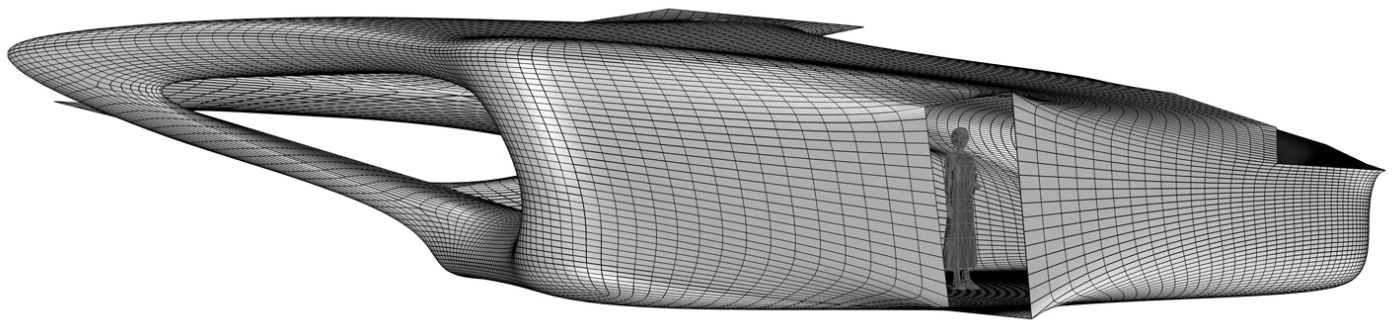
it can be hard and perfect (at the edges where it combines w other units) and soft/messy for the rest of the body skin (see images attached) which can be hardened on site with more flexibility.

we can develop it in a way so that the same unit has ramsp/stairs u drew going through.

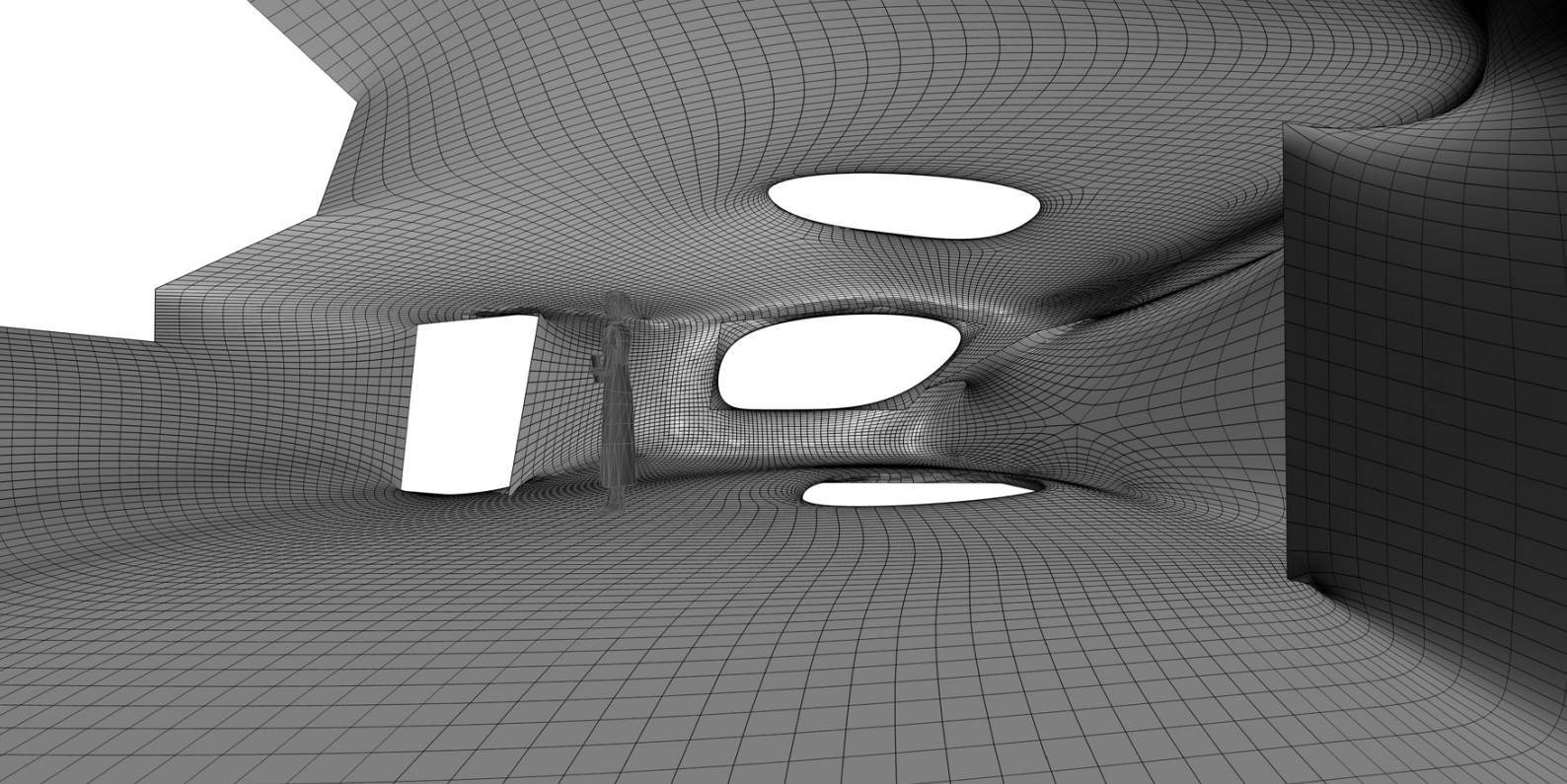
it could be transported only with helixes (is that how u call the top part of the helicopter that makes it fly?) and some tubes connected to infuse resin when necessary (see transport sketch in next email)



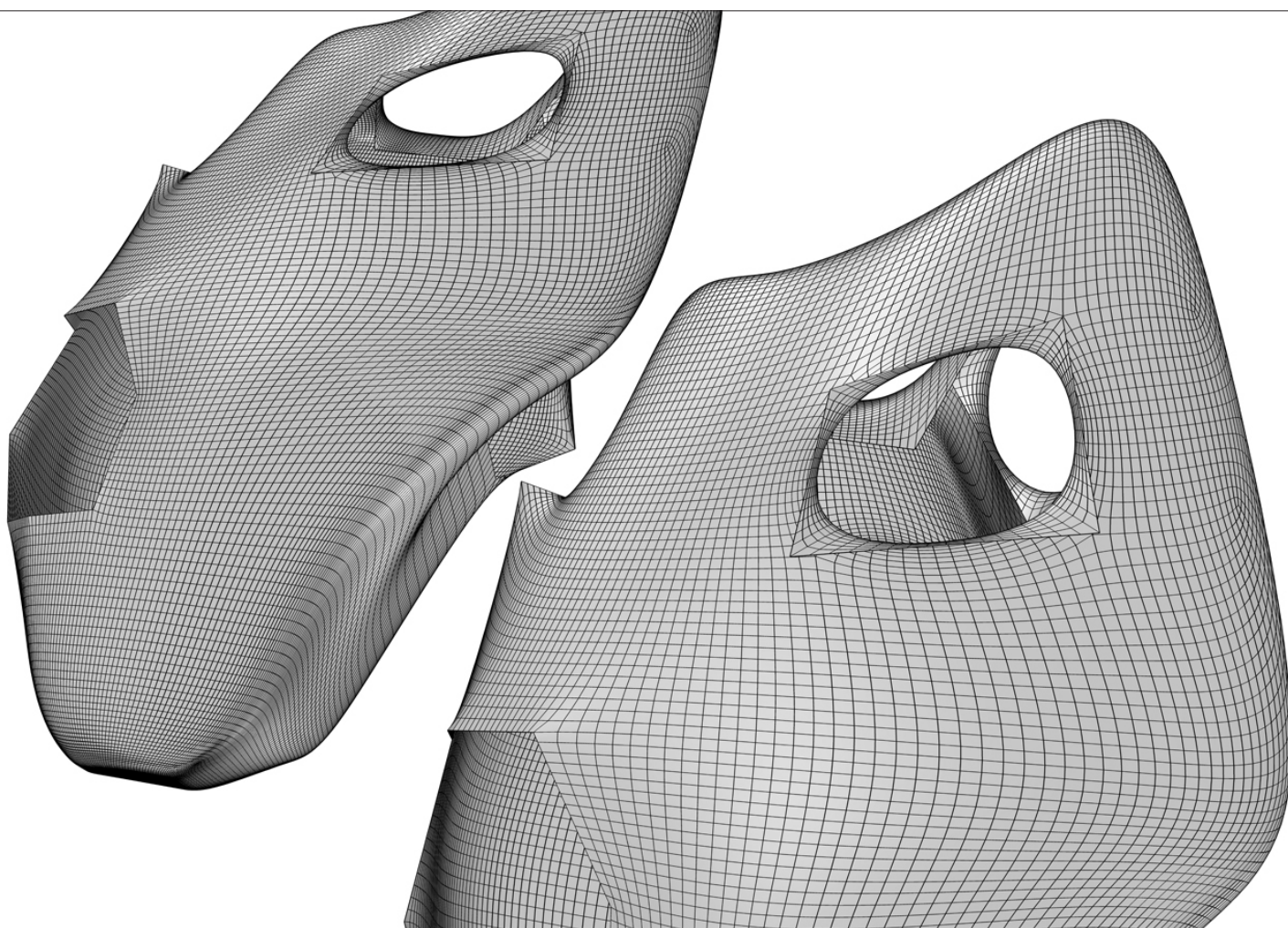
Single Unit Side
Felipe Escudero



Single Unit Perspective
Felipe Escudero



Scale and Inside the Unit
Felipe Escudero



Two Units Coming Together
Felipe Escudero

3 Stages of Headnoise

BECK GILMER-OSBORNE

3StagesofHeadnoise.mp4

Portable arose from a fear of remaining static- a fear of becoming obsolete. We make things portable to regulate them, and to keep them alive. With an increasing depletion of funding for art institutions and galleries, it is now more important than ever before to make art portable and accessible to the public. We have the chance to revive a culture that is fading due to financial neglect- a byproduct of a lack of understanding. Let us take our artwork to the streets, let us never be static. LONG LIVE PORTABLE ART.

Architecture as Identity

CRAIG LEONARD

“The distance separating architecture from its inhabitants should be zero”

Architecture as identity:

Schwitters' cathedral of erotic misery;

Gregor S.'s encasement in a dung beetle;

Soane's eccentric theatre of memory;

the reader's sublimation in a...

Even though it is a vulgar Freudianism to view exteriority as the concretized ego and interiority as the id—especially in the case of the latter where (most) interior spaces experience a public viewing through invitation more often than raid—can architecture be a manifestation of the psyche? An invitation to view a private space compromises its purity through self-consciousness and some level of pretension adopted by its host. In other words, the concealed is only genuinely revealed through unexpected force—the definition of violation. However, it is only the lame insistence on recognizing a split between inside and outside that also reconfirms the dualistic approaches of invitation or violation, beckoning or transgression.

The art gallery has neurotically succumbed to this division and requires psychoanalysis. Externally, it may project a singular posture: austerity, indifference, humility, insecurity, angst, etc. In contrast, its interior core must accommodate a multiplicity of identities. Where an empty gallery transfers significance back to the architectonics, the occupied gallery derives its soul from the contents exhibited. A gallery's persona is always affected and oscillates spastically between content and context.

Yet, when a gallery is free to roam (like the Galerie Légitime!) the zero-separation between architecture and identity is fully understood. Audience does not attend this space but is encamped and complicit in an event, an exchange. The gallery merges with the body and the body with the audience. Pretense is shed through the dominance of the corporeal, the dramaturgy of exit and entrance is jettisoned and the rawness of human relations is given no room for concealment behind built walls and over platters of mild cheese. Which is to say, through the gallery's embodiment—the unification of space and subject, self and other—metaphor is demystified and the antediluvian blurring of art and life is finally given proper clarity overcoming its by-now exhausted self-relegation to the margins.

Thoughts on the Work of the Ex-centric

JUDY FREYA SIBAYAN

My portables arose from being bodily ill, rendering me without the strength and the scale of resources to produce objects for exhibition in the white cube; and bringing me to now make art within the limits of my body as I confronted the demands of the white cube. My portables arose from a dis-ease with the oppressive Center.

My portables arose from a sense of proportion in terms of the deployment and consumption of materials in a world of finite resources in the service of a signifying praxis. My portables arose from a responsibility to conserve rather than to consume. My portables arose from an art practice that produces art made of everyday-life resources. Bringing art into the everyday, into “the world where nothing happens” activates this world as valuable where something can happen. It is to claim, “here is value” at the margins and in the banal, originally “a day of common bread, a day of quiet celebration when life was not owed to the powers that be” (Maffesoli in Merewether 77). My portables arose from the production of art owing its existence not to powerful institutions but to the modest and intimate scale of everyday life—a practice of inverting the white cube.

My portables arose from the inversion of the white cube which is a de-centering praxis. A subversive practice, it is the work of the ex-centric. A term Linda Hutcheon coins in her book *The Poetics of Postmodernism*, the ex-centric, a post-modern subject, questions, contests, and problematizes, with the aim to change but does not destroy, “centralized, totalized, hierarchized, closed systems...part of its questioning involves an energizing and rethinking of margins and edges, of what does not fit the humanly constructed notion of the center” (Hutcheon 41-42). A stance that positions the ex-centric both inside and outside the ex-centric is thus an inside-outsider whose perspective according to Linda Hutcheon, author of *The Poetics of Postmodernism*, is “alien and critical...one that is always altering its focus, since it has no centering force” (Hutcheon 67). The work of the ex-centric found logically at the periphery and at the “borders, is clearly a move away from centralization with its associated concerns of origin, oneness and monumentality that work to link the concept of center to those of the eternal and universal [with] the local, the regional, the non-totalizing” (Hutcheon 59) now asserted as an infinitely more productive site for the ex-centric. Away from the center, I set my own values and goals and become my own construction as a subversive. Here, I am free to move “away from the language of alienation (otherness) to that of de-centering (difference). Here, the narrative of continuity” (Hutcheon 59) of the white cube “is threatened, it is both used and abused, inscribed and subverted” (Hutcheon 59). Here, the image of the ex-centric is “often as deviant as the language of de-centering might suggest.” (Hutcheon 60). Here the image of the ex-centric is that of the fool who speaks truth to power as the off-center contests narratives of centering; as she makes art in a “de-centered world where there is only ex-centricity.” (Hutcheon 60). Given this position as an inside-outsider, the ex-centric expediently uses parody as its mode of critique, the reasons being the genre’s “essential reflexivity, its capacity to reflect critically back upon itself, not merely upon its target” (Hanoosh 113). Now “the very walls of the traditional museum and the very definition of a work of art come under fire” (Hutcheon 60).

My portables arose from a parodic inversion of the white cube by bringing art to the here-and-now and away from the eternal; to the humble, messy and the sordid and away from the clean, the unshadowed, and the sanitized; to the quotidian, the dull, the rote, the repetitive, and the habitual and away from the unique, the new, the precious and singular; to the common, the ordinary, the infra-ordinary, and the demotic and vernacular; to the din and the noisy and away from deep silence and stillness; to life and the living and away from the entomb; to the variegated, the textured, the heterogeneous and away

from the homologous and the very white; to the normally unnoticed, the small and non-spectacular and away from spectacle and the large scale; to the inconsequential and away from the significant, the valorized and momentous; to the humble and away from power and influence; to active, whole and fully present bodies and away from the fragmented audience of disembodied eyes; to the open and away from the walled-in; to the accidental, random and aleatory, serendipitous and providential and away from closed and controlling, oppressive systems; to the profane and the secular and away from the sacred and sacramental. My portables arose from my being back in the streets, circulating to trade ideas in the locus of the urban where I sense my worth as that of the social. My portables arose from the metaphor of the spreading rhizome [rather than that of] the hierarchical tree” (Hutcheon 59).

Thus, my portables arose from a practice of parodying the institution of art—the work of the ex-centric which is the work of Institutional Critique. It is a praxis that aims to transform the conservative structure of the social relations in the artworld, for at the heart of the praxis of Institutional Critique is nothing less than this particular revolution. Andrea Fraser, one of the most articulate third generation Institutional Critique practitioners argues that

To the extent that a site is understood as a set of relations, Institutional Critique aims to transform not only the substantive, visible manifestations of those relations, but their structure, particularly what is hierarchical in that structure and the forms of power and domination, symbolic and material violence, produced by those hierarchies. This is what distinguishes Institutional Critique from counter hegemonic practices that aim to represent, or create new spaces for excluded subaltern positions. It is also what distinguishes Institutional Critique from site-specific practices that propose to create new relations without engaging in a specific, explicit critique of the existing relations in those sites.

To say that this critique is pursued site-specifically and reflexively is to suggest that as a political practice, the transformative intentions of Institutional Critique are aimed, first of all at forms of domination at work in its immediate field of activity.

Recognizing the partial and ideological character of artistic autonomy, Institutional Critique developed not as a further attack on that autonomy, but rather as a defense of art (and art institution) against such exploitation, either through reflection on the discursive and systematic mechanisms of reification and instrumentalization...or through the development of rigorously transitory... practices that resisted commodification. (Fraser in Welchman 305-306).

The ex-centrics in their collective effort to reorder culture—its transformation, brought “not just a very precise sense of the social context and community in which they work, but...an awareness of their own personal and historical past as the foundation for a genuine revolutionary process. (Hutcheon 63). But how precisely is this revolutionary process of transforming the institution of art possible? Here, a useful reference is a passage by Randal Johnson, editor of the 1993 edition of Pierre Bourdieu’s *The Field of Cultural Production*. In his introduction, Johnson summarizing Bourdieu’s key idea, states that a field’s “structure at any given moment, is determined by the relations between the positions agents occupy in the field. A field is a dynamic concept in that a change in agents’ positions necessarily entails a change in the field’s structure” (Bourdieu 6). Let us consider the field here as the artworld or the institution of art. Fraser, a great enthusiast of Bourdieu’s ideas on the hierarchies and conflicts of the artworld, refers to a conception of this institution as encompassing many sites of cultural production.

From 1969 on, a conception of the “institution of art” begins to emerge that includes not just the museum, nor even only the sites of production, distribution, and reception of art, but the entire field of art as a social universe. In works of artists associated with Institutional Critique, it came to encompass all the sites in which art is shown— from museums and galleries to corporate offices and collector’s homes, and even public space when art is installed there. It also includes the sites of the production of art discourse: art magazines, catalogues, art columns in the popular press, symposia, and lectures. And it also includes the sites of the production of producers of art and art discourse: studio-art, art-history, and now curatorial-studies program...and finally it also includes all the “lookers, buyers, dealers and makers” themselves (Fraser in Welchman 128-129).

And Bourdieu depicts this institution as a field

“of struggles” where agents—artists, critics, curators, dealers, collectors, academics—engage in competition for control of interests and resources, and where belief of the value of the work is part of the reality of the work. Bourdieu understood the work of art as a manifestation of the cultural field as a whole, in which all the powers of the field, and all the determinisms inherent in its structure and functioning are concentrated (Malone 12).

Thus, from my portables arose a practice of being the whole institution of art; a practice of complete control over the production, circulation and reception of art—all the aspects of the production of symbolic value. Now there is no longer any hierarchy of power. Now I no longer have to struggle with any other agents over the control of resources and interests found in the artworld. By being all the key agents in the field (artist, curator, critic, theorist, gallery publicist, designer and builder of the gallery, publisher, archivist, dealer, and academic) I am complete unto myself as the whole institution of art. Now I grant unto myself all the powers of the institution of art. In so doing, I substitute my “faith in the great centered designs, and the anxious pursuits of salvation...with [the] concreteness of small circumstantiated struggles with its precise objectives capable of having a great effect because they change systems of relation” (Hutcheon 60) with these struggles being the necessity to enact the critique itself. Fraser points out that

the methodology of critically reflexive site-specificity may have first emerged as a practical principle. If you want to change something, a relation, particularly a relation of power, the best, if not the only way to accomplish such change is by intervening in the enactment of that relation...artistic interventions can only work effectively on relations made “actual manifest” in a given situation...And this is what makes Institutional Critique so profoundly difficult, because to intervene in relations in their enactment also always means as you yourself participate in their enactment, however self-consciously (Fraser in Welchman 307).

What better way then to participate in the enactment of my own critique than through the performance of the portable. Embodying the critique daily is truly a self-conscious participation in the everyday enactment of the intervention to change our relationship to power. This means I must eschew any notion of critical distance which as Fraser concludes, is also the basis for the ambivalence of Institutional Critique because while these relations may be fundamentally social, they are never only “out there,” in sites and situations, much less “institutions,” that are discrete and separable from ourselves (Fraser in Welchman 307).

Indeed, as an inside-outsider, often enough I work within museums and galleries—institutions of public spectacle and power which are the very same formal institutions

that the work of the ex-centric professes to critique, the very same institutions that I profess to be able to live without; but necessary institutions to which I must speak truth to power. It is with discomfort that I perform within such spaces and contexts for I am not innocent of the fact that just as much as these institutions desire to profit from the criticality of my work precisely because of the symbolic, thus cultural capital it can provide these institutions, I too benefit from some form of currency by being associated with them. It is no wonder therefore that it with great ambivalence that I perform within such institutions of public spectacle. When performing as institution myself within such larger more powerful institutions, I never do full justice to my own work and the works of the artists I have exhibited in my portables. For like the archetypal fool, the tendency is always to fumble and to bungle the performance as if subconsciously I never wish to fully perform the work so as not to be totally co-opted by these institutions. But it is a necessary space of discomfort and ambivalence, if I am to insist on the artist as having agency of speaking truth to power. Or possibly, Fraser is more precise as to the source of this ambivalence. For inside-outsiders, “We are the institution of art: the object of our critiques, our attacks, is always also inside ourselves” (Fraser in Welchman 307). Imperative therefore in our object of critique is the inclusion of our work and ourselves. This should make us anxious but Hutcheon has some reassuring words:

While it is a fact that the ex-centric relies on the center for its definition, that all forms of radical thought cannot help but be “mortgaged to the very historical categories they seek to transcend” (Moi 1985a, 88), this very postmodern paradox should not lead to despair... The theory and practice of postmodern art has shown ways of making different, the off-center, into the vehicle of aesthetic and even political consciousness-raising—perhaps the first and necessary step to any radical change... inside yet outside, complicitous yet critical (Hutcheon 73).

Here, out of this conundrum, parody again shows us the way:

The self-reflexivity of parody thus guarantees both a critical and a creative dimension to this form. The parody not only rewrites another work, but suggests yet another one within itself, reminding the reader of the relativism of any work of art, and also of the richness of creative possibilities in an allegedly limited single source (Hanoosh 117).

Indeed, from a single portable source—the votive scapular—arose a series of parodic portables: my *Scapular Gallery Nomad* from which arose *Scapular Gallery Nomad Portable Archive-in-Progress* and the *Museum of Mental Objects*, from which arose my *DIY Museum of Mental Objects* ([DIYMoMOManual](#)).

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Radius sei eins
or, tal vez, le radius sera plus grand
depending on where
es wird befinden

mistakes are made in this
text, r=1, r=2, r=3
peut-être, je pense
ich muss nicht können
diese erreurs, los fautes
they are all in flux, en
mouvement, eine Beobachtung
that changes continuellement

Die Strahlen, la radio, les radios
mes oreilles
mis vitales
vibrates el cielo, en el cielo, par le ciel, durch den
Himmel
al otro lado de la tierra

these transmutations repeat in waves through waves
r = 1 = yellow = le bruit = le sonido = die Musik,
n'est-ce pas?

products of the yellow box travel through la red
blinking red light shows it's working et le son est
radiodiffusé
nous esperons que l'est entendu
nous esperons que vous entendez

Notes on Stunted Production

ELIZABETH JOHNSON

The Portable arises from the immaterial.

The intangible, the temporary.

For something to be of physical substance, it must belong in space. In a single place.

Matter has the downside of being able to be contained, seized. Thoughts and ideas that have taken on a body outside of its founding host become objects. But to extend from the realm of belonging in a single place of matter into the immaterial is to become portable, for the portable can not be clutched by the avaricious. Not belonging as an object enables slipping past being commodified within the droning cycle of capitalism.

Those that do not exist in the physical realm are unstable, resonating on the edge of unpredictability. The Portable can be an event, situation, dialogue, a plethora of unrestricted participation for anyone that happens to cross its path. The Portable is 'unproductive' in corporate terms.



The Readymade Venue: A Launching Pad for Storytelling The McCleave Suitcase Gallery as the Suitcase Art Gallery Space Research Institute (SAGSRI)

MICHAEL MCCORMACK

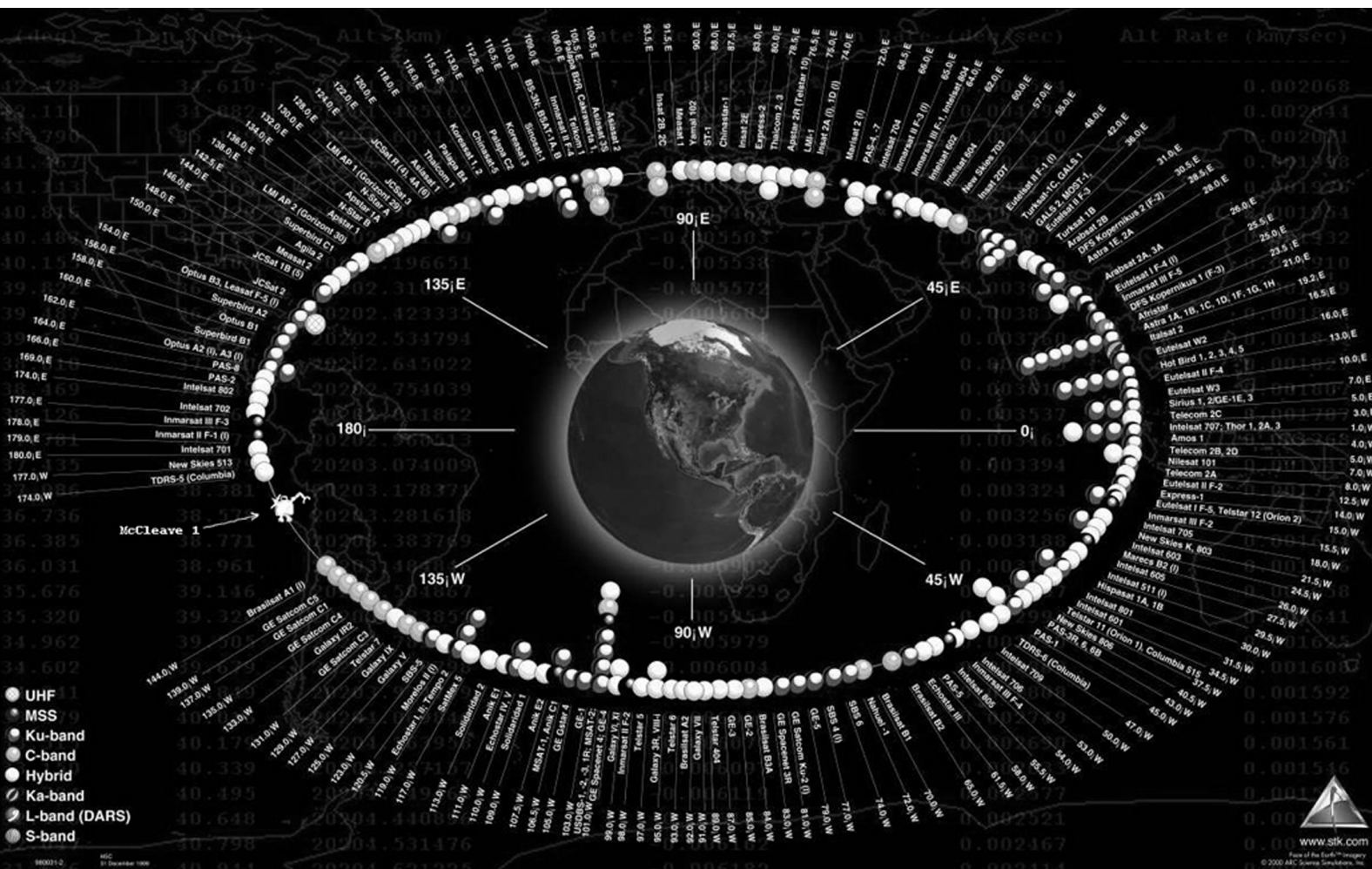


"...located somewhere between the U.S.A. and the former U.S.S.R. in the Northern Arctic regions of the world, the combined efforts of S.A.G.S.R.I. and the McCleave Gallery of Fine Art have nourished one of the most ambitious space missions of the 21st century. Over the past several months, with the help of a carefully selected team of artists and professionals, a collection of media and artifacts has been developed, placing found objects and selected artworks together to construct a common narrative from a variety of visual and artistic interpretations about our everlasting desire to explore, despite our limited resources on Earth..."

Unknown

Recovered from a S.A.G.S.R.I. communications field (2007)

The McCleave Gallery of Fine Art (est. 2002) is a performance-based curatorial project consisting of a portable, nomadic suitcase art gallery available on a “by chance or appointment” basis. Curatorial statements and exhibition themes vary from season to season as the gallery travels, accompanied by an attendant, presenting it in an adjustable manner, responding to the places that we visit by participating in and honoring our host cultures while sharing with them a small sample of our own.



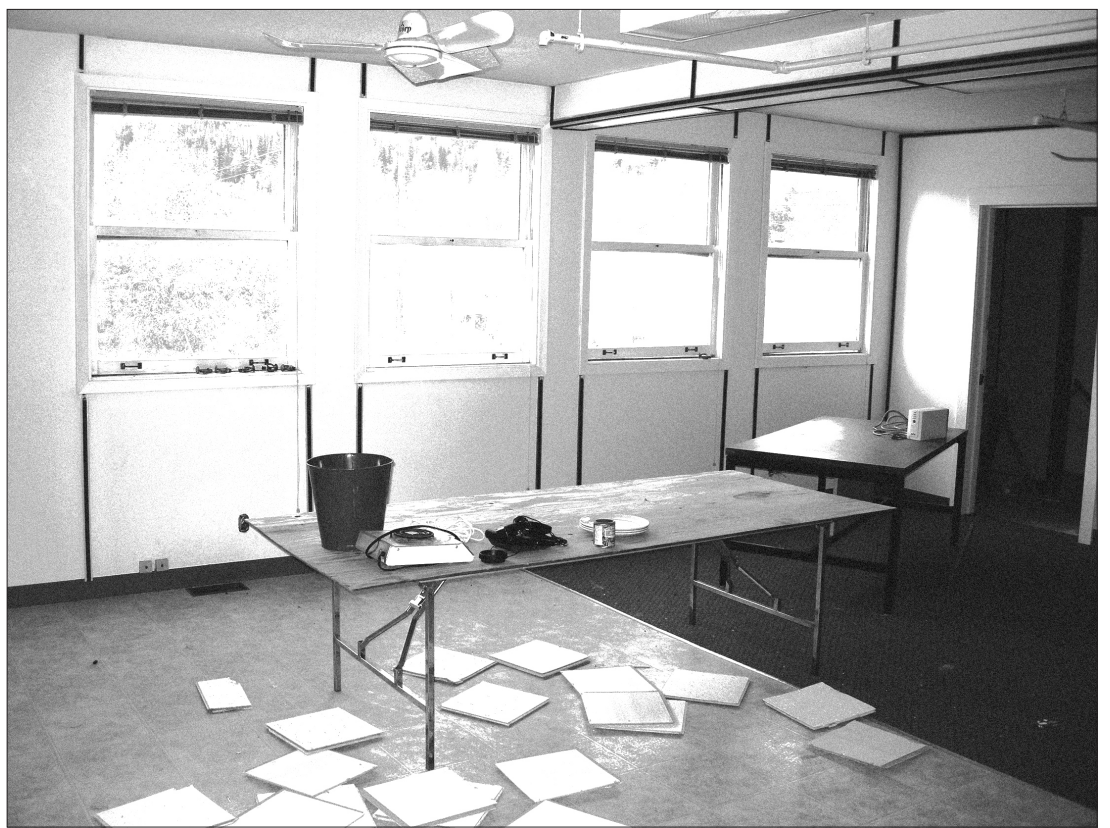
“...developing and launching the world’s first ever S.G.S. (Suitcase Gallery Satellite), ‘flexing our muscles’ becoming the newest contender in the ‘space race’. After the S.G.S. is launched into orbit from Earth, it will launch from it the ‘McCleave 1’ spacecraft that will be controlled by signals that the S.G.S. will relay from Earth. The ‘McCleave 1’ will use solar energy and the gravitational pull of the planets to navigate the solar system as it projects signals in the hope that they will be noticed by other sentient being(s). The S.G.S. will orbit Earth obtaining many functions including acting as an E.L.P. (External Launch Pad) and an M.C.D.L.

(Micro Communications Data Liaison) between our secret headquarters in the Arctic and the ‘McCleave 1’ Spacecraft...”

Aleksandr Vasiliev
Communications Data Liaison
S.A.G.S.R.I. 2007/08 Space Mission

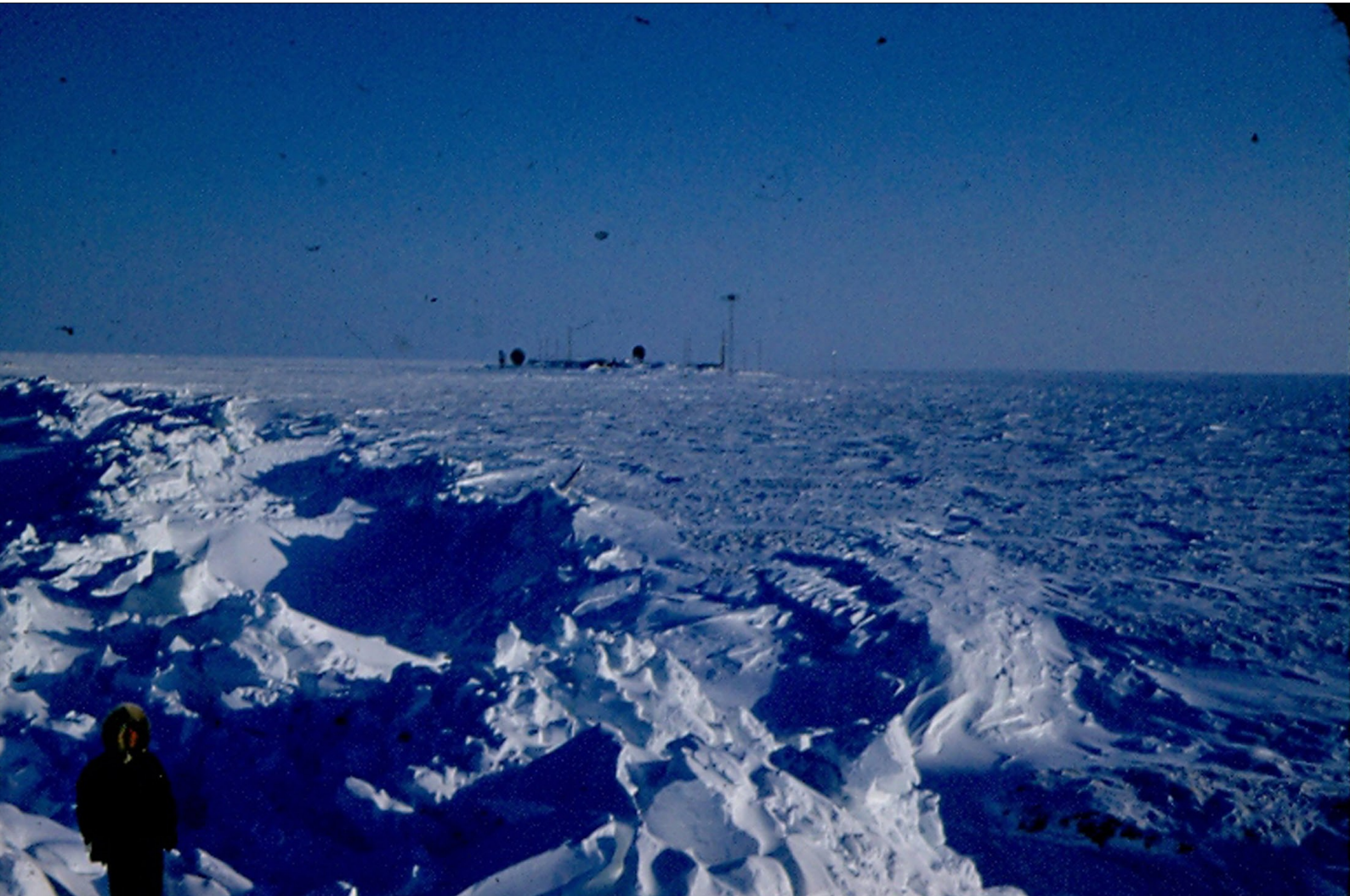


From Duchamp's *Boîte-en-valise* to Germaine Koh's *Spot Radio*, *The McCleave Gallery of Fine Art*, likewise responds to the ideological implications of "typical" institutions. The experience a viewer has with *The McCleave Gallery* facilitates an immediate collective experience or cultural exchange between the viewer and the curator in which the curator becomes increasingly visible, therefore a collaborator with both the exhibiting artist and the participating viewer. Since 2002 *The McCleave Gallery* has exhibited in galleries and communities across Canada and internationally, most recently organizing a series of public installations and performances representing a fictitious space academy entitled, *Suitcase Art Gallery Space Research Institute (SAGSRI)*. *The McCleave Gallery* has recently "retired" into this plotline of an "unreachable" venue that exists only through documentation and storytelling.



“...decay will bring to us material...our legend will live on as we move beyond our cosmos whilst flexing our muscles...into eternity...”

- Latest recovery from the McCleave 1 Spacecraft as it exits our solar system (relayed via Richard Branson 2012)



The SAGSRI McCleave 1 Space Mission has brought together a string of interactive off-site exhibitions for public engagement in a variety of locations and formats. Situating and exhibiting the work in settings or structures that are often abandoned or unused by a community literally brings the viewers to consider a space that has often been ignored or overlooked. Each structure that the exhibition occupies has its pre-existing history that we are not always aware of as we renovate and mould it to meet our needs or desires. It is this ‘history’ of the space that we are often left only to guess what it may have been as we simultaneously apply our own life experiences to the shapes and crevices of it that we are aware of. Through working with such a variety of spaces, the SAGSRI McCleave 1 Space Mission simultaneously attempts to tell the same story in a variety of settings, while encouraging discussion and activity around how we place value to or ignore our existing resources. As we continue to compulsively build, striving for the ‘unknown’ or the ‘final frontier’, what are we choosing to retain? What are we choosing to ignore?

MICHAEL EDDY

Maybe at one point it mattered where you were, in order to be able to get a sense of all the rest out there. A long time ago, when the question still mattered, what is that out there, and how can I get a sense of it (though, the question was probably more accurately, how can I get control of it). At one point it was flat, and then it was round, and then it became flat again. This is what I look upon, this atlas arrayed like an alien hide racked up on the side of the building.

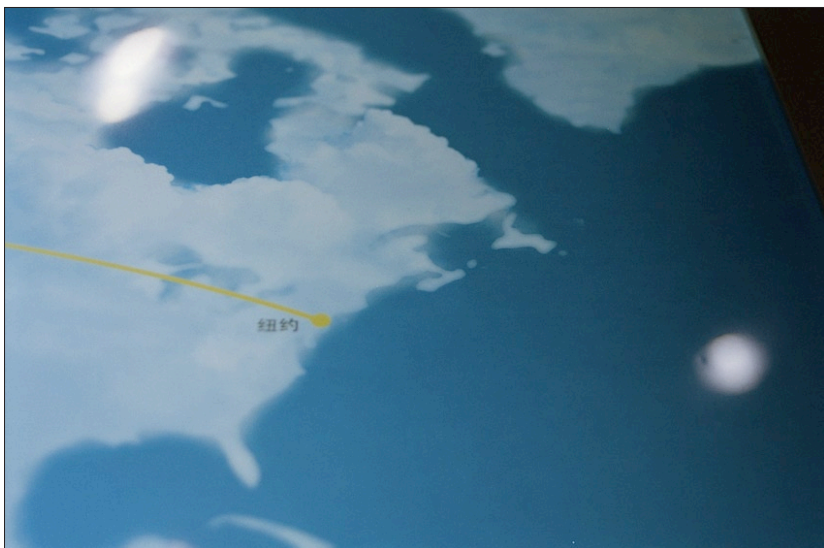
What is the order supplied by these ripped, irregular outlines, concretely approximate, that they should be mounted so? From this, my street-level perspective, viewed from this very specific, hectic and indifferent corner in the Central District, Hong Kong (Des Voeux Road and Pedder Street, to be exact), the world on the wall is static totality.



It is not exactly a war map I am privy to, or an illustration of any particular property deed. It is a call to remember, rather than discover. Or rather, to keep in mind: the rest is out there. But what is the rest? Obviously, it doesn't have any particular features, nothing you would seize on. But with a glance, we keep in mind: it's 6 am in NY. As on a giant flash card, World flashes up in front of us.

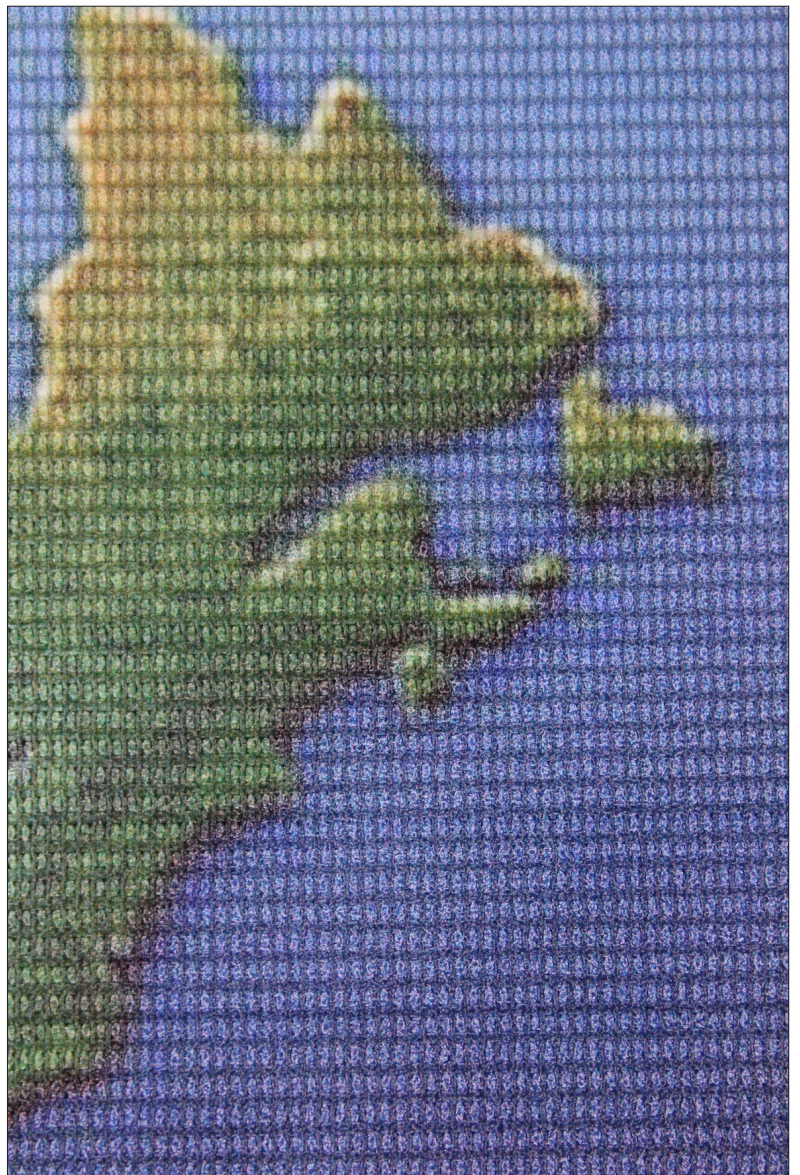
In that instant, NS is that recognizable shape passing unrecognized. From the global view there is nothing particularly salient about it, except for its salience. It juts out into its form like the handle of the continental mass, a fractal projection injected into the extensively moderate curve of an East Coast, somewhere. The flattish lumps of vastness that stretch across vinyl hoardings and unpocked metallic reliefs evoke nothing, serving solely as the thumbnails for repetitive, brute accumulations—your Siberias, Saharas, Ontarios. The edge between NS and negative space is infra-thin. Just as the mainland depends on it to be comprehensible, NS needs this other, this dark interval that surrenders our differences.

(The artist George Brecht, indignant at the institution of gaps between shapes, breezily brought together Havana and Miami on a map, dissolving family tensions with a shotgun wedding. Their consecratory kiss begs the question: islandizing the peninsula, or peninsulizing the island?)



In a rarefied club of peninsulas that includes “the boot,” “the mitten,” “the horn,” and the “tiger/rabbit,” NS essentially holds the global in its semiotic orientation. To some, it has quaintly and conveniently resembled a lobster, but to me it has always looked like an arm with a finger held northward out of its loose fist, isthmus-cuffed at the wrist. NS punctuates the coherent coastal palindrome with FL as its subtropical reflection, pointing up, gesturing handily to the yet unwritten boreal limits, ⚭ exploitation yonder.

Some less protuberant points come equipped with prosthetic aide-mémoires, artificial bulges large enough to affix their silhouettes to eye and tongue. Liberty, Twins, Syringe: NY. We may not even be able to point out where they would appear up on the map, but their meanings pop up iconically wherever we go. NS, by contrast, has only achieved partial, brief brushes with megastructure-as-calling-card: a Titanic whose immense portability was too radical for its time, and whose proximate final resting place brought only a spout of touristic identification on the impetus of the first truly global movie. A giant explosion on the ill-fated passing of two other ships, rather than erecting a suitably eye-catching monument, simply knocked everything else down. Movements in the proto-global economy haven’t been kind to the movements of NS itself; with its dead Latin name, it could hardly be said to transport easily.



The scene of the global is the dream of Central. On this crowded corner of the financial sector, down south China way, the world gazes over us like the mute idol of a cult that is too big to fail, surrounded by the lesser fetishes of advanced capitalism, in concrete approximations of worldly desires, your LVs, D&Gs, H&Ms. Elsewhere (everywhere—in China at least), printed in bold but unclear insinuation on the tarpaulins draped over the sheet metal walls hemming infinite numbers of construction sites, its apparition rises again, remote and lure-like amidst visions of computer-generated condominium utopias: the West, the world, everything, the rarefied club. NS haunts the global daytime and its manic and delusional circulations of fantasy, touching everything from coffee to sustainable lightbulbs to air travel to office space. As unpossessable as it is, NS whispers down to you: this could all be yours. It manifests as sacrificial token of the hemisphere, blobbed, smushed, reduced, transfigured, dolled up for a rendezvous with the fickle, homogeneous tastes of Empire.



About Ctrl+P Journal of Contemporary Art

Ctrl+P Journal of Contemporary Art was founded in 2006 by Flaudette May V. Datuin and Judy Freya Sibayan as a response to the dearth of critical art publications in the Philippines. It is produced in Manila and published on the Web with zero funding. Contributors write gratis for *Ctrl+P*. Circulated as a PDF file via the Net, it is a downloadable and printable publication that takes advantage of the digital medium's fluidity, immediacy, ease and accessibility. *Ctrl+P* provides a testing ground for a whole new culture and praxis of publishing that addresses very specifically the difficulties of publishing art writing and criticism in the Philippines. It took part in the *documenta 12 magazines* project, a journal of 97 journals from all over the world. (<http://magazines.documenta.de/frontend/>)

About Ctrl+P's Contributors

Michael Eddy is a Canadian artist living since 2008 in Beijing, China, where for the last 2 years he has had the pleasure to be part of HomeShop, an artist-run initiative incorporating various social practices within the locality. He has frequently worked in collaboration with others, the most long term of which is the collaborative trio Knowles Eddy Knowles (along with Rob Knowles based in London and Jon Knowles based in Montréal, no relation). His individual and collaborative work has been exhibited and published internationally. With a base in photography, he works across various media including performance, writing and installation, and is interested in decision-making processes, rhetoric, experience and narrative. ● **Felipe Escudero's** futuristic work explores generative design techniques and numerically controlled manufacturing methodologies towards the production of integrated architecture. He is currently part of the group RES at the Design Research Lab of the Architectural Association, undertaking a Masters in Architecture and Urbanism. Felipe has previously worked for kokkugia in London and for MAD Architects in Beijing. ● **Paul Hammond** is a Halifax-based screen-printer and illustrator. Primarily his work takes the form of a collaborative partnership with artist Seth Smith, under the name Yorodeo. They focus on collaborative drawing, collage, and creating limited edition, hand-pulled screen-prints and gigposters, as well as exploring anaglyphic 3D screen-printing by hand. Much of Hammond's solo work considers questions surrounding the nature, authenticity, and relevance of objects, spaces and structures - often presenting objects, re-framed and given new context or meaning. For instance, a Halifax residential attic crawl space re-purposed, and run for two years as a functional art gallery, with co-curator Francesca Tallone. ● **Hanna Jickling** is from the Canadian north and currently lives and works in Toronto. Her project interests look at sport, outdoor recreation and education as models for performance, participation and feminist engagement. Together with Helen Reed, she is artist-in residence and visiting scholar at the Ontario Institute for Studies in Education, supported by The Pedagogical Impulse, a SSHRC-funded research project. Hannah is curator and performer of The Coat of Charms, a portable gallery inside a trench coat. In recent years, Hannah has shown/presented at: Locust Projects (Miami), Transmission Gallery (Glasgow), the Klondike Institute of Art and Culture (Yukon), Dalhousie University Art Gallery (Halifax), YYY Artists Outlet (Toronto), Dare-Dare (Montreal), the Or Gallery, Access Gallery, VIVO (Vancouver), apexart (New York), Portland Art Museum and the SFMOMA (San Francisco). She received her BFA from the Nova Scotia College of Art and Design (2003), and her MFA (Art and Social Practice), from Portland State University (2010). ● **Elizabeth Johnson** is currently living in Halifax, NS where she originally moved to attend NSCAD University and has found herself fortunate enough to work with non-for-profit artist run collaborations such as Eye Level Gallery and Art Bikers. She is experimenting in as many mediums as possible including weaving, architectural thread studies, and video malfunctions. ● **Meredith Kooi** is a doctoral student in the Graduate Institute of Liberal Arts and certificate student in Comparative Literature at Emory University where she organizes the salon series SENSORIUM for the Visual Scholarship Initiative. She received her MA in Visual and Critical Studies from the School of the Art Institute of Chicago and her BA in Environmental Studies from Denison University. She is the Editor for Radius, an experimental radio broadcast platform based in Chicago, IL. She has been published in the DVD journal ASPECT: The Chronicle of New Media Art and has a forthcoming essay in The Contemporary Visual Studies Reader edited by James Elkins (Routledge). Her visual and performance work has been shown in galleries and medical venues both nationally and internationally. Her dissertation work centers on the aesthetics of the autoimmune condition as a physiological phenomenon and structuring logic of selfhood, the social, and politics. ● Originally from Halifax, Nova Scotia, pluri-disciplinary artist and writer **Valerie LeBlanc** has worked in Canada, the United States, France, England and Australia. Her creations travel between poetry, performance, visual and written theory. Valerie LeBlanc has been creating video poetry since the mid 1980's, and is the creator of the MediaPack-Board (MPB), portable screening/performance device. She is currently based in Moncton, NB

Canada. ● **Craig Leonard** is a lampshade floating on molten mayonnaise on the soft shoulder of the Black Forest. He reports for the Times, the Sun, the Daily, and the Exquirer. The Velcro Gallery is a circular patch found on fitted fabric worn and curated for the WPGC. ● **Michael McCormack** is an interdisciplinary artist from Halifax, Nova Scotia. He was the founder and custodian of the McCleave Gallery of Fine Art from 2002 until the suitcase gallery merged with the Suitcase Art Gallery Space Research Institute (SAGSRI) in 2007. Michael currently works as the Director of Eyelevel Gallery and representative for the Association of Artist-run Centres from the Atlantic. He has co-curated exhibitions throughout Canada, the Netherlands, Australia, and Ireland, and exhibited in solo and group exhibitions in galleries, festivals and artist-run centres across Canada, most recently at Eastern Edge Gallery in St. Johns, Newfoundland, and received individual artist funding from Nova Scotia Communities, Culture and Heritage. Michael recently completed the Electronics Residency at the Centre For Art Tapes in Halifax, NS, and will be exhibiting with the Confederation Centre for the Arts at Art in the Open in Charlottetown, PE in August of 2012, as well as with the Centre For Art Tapes as part of Nocturne: Art at Night in October 2012. ● **Beck Gilmer-Osborne** is a third year NSCAD student majoring in Intermedia and Art History. Relocated from rural Ontario, where the population's favored artwork includes Robert Bateman and Norman Rockwell, Rebecca could not be more honored to be a part of the World Portable Gallery Convention 21012. ● **Ryan Park** uses shared objects, encounters, and cultural touchstones as starting points to produce work that oscillate between serious and playful, clinical and poetic. His interdisciplinary practice results in videos, photographs, and manipulations of found materials that suggest presences and absences, urges and constraints. His work has been presented at artist-run-centres, public and commercial galleries across Canada. He has produced a commissioned piece for the Blackwood Gallery (Mississauga) and has been the recipient of National, Provincial, and Municipal artist grants. He holds a B.Sc. from The University of British Columbia, a BFA from NSCAD University, and an MFA from The University of Guelph. He currently lives and works in Toronto. ● **Francesca Tallone** is an American-born, Montreal-based photographer and curator. She has exhibited both her own work and curated shows throughout the US, Canada and Europe. She is co-curator of a gallery in Munich, Germany that is smaller than a business card. Her current roster of photographic pursuits include working with Montreal clothing designers and shooting images a book of new work, hopefully due out in 2013. She can be found wandering around at patternclash.tumblr.com.

About Ctrl+P's Editorial Board Members

Flaudette May V. Datuin, associate professor at the Department of Art Studies, UP Diliman, is co-founding editor of *Ctrl+P*; co-founder and current chair of the House of Comfort Art Network or ARTHOC, a non-profit organization that conducts art workshops for the underprivileged and the afflicted. A 2008 Visiting Fellow (with grant) in the Research School of Humanities at the Australian National University (2008), Datuin is also recipient of the Asian Scholarship Foundation (ASF) and Asian Public Intellectual (API) fellowships, which enabled her to conduct research on contemporary women artists of China and Korea (2002-2003) and Indonesia, Thailand, Malaysia and Japan (2004-2005). Author of *Home Body Memory: Filipina Artists in the Visual Arts, 19th Century to the Present* (University of the Philippines Press, (2002), she also curates and organizes international and local exhibits and publishes here and abroad. Datuin currently teaches graduate and undergraduate courses on Art Theory and Aesthetics, Art History, Philippine Art and Society, and Art and Society, Asian contemporary art and aesthetics and gender issues in the arts. She obtained her MA and PhD in Philippines Studies from the University of the Philippines. ● **Varsha Nair** lives in Bangkok, Thailand. Her selected shows include *Still Moving Image*, Devi Art Foundation, New Delhi, 2008; *A Proper Place*, Ryllega Gallery, Hanoi, 2007; *Art as Environment: Cultural Actions on Tropic of Cancer 007*, Taiwan; *Exquisite Crisis & Encounters*, NYU, New York, 2007; *Subjected Culture-Interruptions and resistances on femaleness, venues* in Argentina 2007-2008; *Sub-Contingent: The Indian Subcontinent in Contemporary Art*, Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2006; *In-between places, meeting point*, Si-am Art Space, Bangkok, 2005; *Video as Urban Condition*, Austrian Culture Forum, London, UK, 2004, *With(in)*, Art In General, New York, 2002; *Home/Dom*, Collegium Artisticum, Sarajevo, Bosnia Herzegovina, 2002; *Free Parking*, Art Center, Chulalongkorn University, Bangkok, 2002. She performed at *On the Move*, Hong Kong, 2008; Khoj Live Performance Festival, Delhi, 2008; *Saturday Live*, Tate Modern London, 2006; *National Review of Live Art*, 2006 and 2004; *National Review of Live Art Midland*, Perth, Australia, 2005. Since 1997, Nair has also curated and organized *Womanifesto* (www.womanifesto.com) and other art related activities, and has been invited as speaker at various international symposia. She was the Bangkok curator of *600 Images/60 artists/6 curators/6 cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon*, an exhibition that was simultaneously exhibited in all 6 cities in 2005. Born in Kampala, Uganda, Nair has a BFA from Faculty of Fine Arts, Maharaja Sayaji Rao University, Baroda, India. ● **Judy Freya Sibayan**, co-founding editor of *Ctrl+P* has an MFA from Otis Art Institute of Parsons School of Design and a Doctor of Fine Arts from De La Salle

Universty. She is former director of the erstwhile Contemporary Art Museum of the Philippines. She performed *Scapular Gallery Nomad* which she wore daily for five years (1997-2002), and is currently co-curator and the *Museum of Mental Objects* (MoMO), a “performance art museum” proposing that the artist’s body be the museum itself. Although Sibayan’s major body of work is the critique of the institution of art she has exhibited and performed in museums, galleries and performance venues such as Latitude 53 in Edmonton, Canada; Stanley Picker Gallery, PEER Gallery Space, Hayward Gallery, and The Photographers’ Gallery (all in London); The Tramway, Glasgow; Vienna Secession; PS1 Contemporary Art Center; The Farm in San Francisco; ArtSpace Sydney; Kiasma Contemporary Art Center; Mori Art Museum; The Museum of Far Eastern Antiquities in Stockholm; Louisiana Museum of Modern Art and Nikolaj Contemporary Art Center (both in Copenhagen); Fukuoka Art Museum; Hong Kong Art Centre; Museum of Contemporary Art and Design, Manila; and at the capcMusée d’art contemporain de Bordeaux. She has participated in two international art biennales, the 1986 *3rd Asian Art Biennale Bangladesh* and the 2002 *Gwangju Biennale*. Also an independent curator, she curated *The Community Archives: Documenting Artists Collectively, Openly* held at Latitude 53 (Edmonton, Alberta Canada); conceived and was lead-curator of *xsXL Expanding Art* held at Sculpture Square, Singapore in 2002 and *600 Images/60 Artists/6 Curators/6 Cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon* in 2005. The latter two projects investigated the possibilities of developing large scale international exhibitions mounted with very modest resources. She currently teaches as Associate Professor at the Department of Communication, De La Salle University.