

# User's Manual draft #1

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## Prem Krishnamurthy *Endless Exhibition*

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The Winchester Mystery House in San José, California,  
was built by Sarah Winchester, heiress to the  
weapon manufacturer's fortune.



Winchester Mystery House

San Jose, California

Organisations do not often provide user's manuals. This is the first draft user's manual for Kunsthal Gent, it explains what the organisation is made of, how it is set up, whom it is for, how it can be used and what it can offer. It is made for the users (this includes the public) as well as for the staff and the artists. As would be the case for operating a machine or learning a subject, the manual may be necessary for the full use of Kunsthal Gent.

This manual consists of quotes, gathered from our mission statement, personal notes and team meetings, and quotes from the speakers that were invited in Kunsthal Gent's 2018 fall programme. With this programme, Kunsthal Gent tested its plans and ambitions by inviting inspiring curators, artists and directors from other organisations from Belgium and abroad for an internal workshop (sometimes with guests), followed by a public talk.

Unaccredited quotes by Kunsthal Gent.

*Upcycling: Upcycling means speaking in a polyphonous way. Choose upcycling to survive. Upcycling is an important form of protest. Avoid being a human resource. Upcycle now, pay never. Take and copy and paste and change this manifesto. UPCYCLE THIS TEXT.*

Gavin Wade, East Side Projects

*The great artist steals.  
(The bad artist imitates).*

Pablo Picasso

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Convinced that she was being chased by ghosts—the ghosts of all those killed by her family's rifles during the colonization of the American West—Winchester commenced a 38 year program of non-stop, day-and-night construction on her grand mansion.

She believed that by constantly adding new rooms, secret passages, trapdoors, and more, she could confuse and trick the phantoms. Her project of never-ending construction continued until she died—a bloody past projected forward into an exhausting future.

Bring something new to  
the city of Ghent.

#1

Chris Fitzpatrick, curator

Entrance to all exhibitions  
at Kunsthal Gent is free.

#2

Kunsthal Gent mission statement

Pay what you can.

#3

Grace Ndiritu, artist

Kunsthal Gent is a city  
where different identities  
collide in an ongoing  
exhibition without end  
date. New exhibitions  
are always a new layer  
in this ongoing story.

#4

I can't help but connect this odd case with the current  
proliferation of art fairs, temporary exhibitions,  
and international biennials, which are built up every day,



Installation of Brian O'Doherty, *Walk the Line*. Art Basel Miami Beach 2017, Miami Beach  
Presented by Simone Subal Gallery.

Demand that visitors  
are active.

#5

Gavin Wade, East Side Projects

Kunsthal Gent creates  
a strong artistic and  
professional context to  
experiment with new  
ways of developing and  
presenting art.

#6

The working model of  
Kunsthal Gent results  
from the research,  
joint efforts and attitudes  
of SMOKE & DUST (019)  
and studio organisation  
NUCLEO, in dialogue

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only to be torn back down the next,  
in a continuous cycle, all over the world.



Aaron Gemmill Removing the awning of PI, New York, 30 May 2017.  
Photo: Patricia Margarita Hernandez.

with structural partners  
Curatorial Studies, Art  
Cinema OFFoff and art  
educational organisation  
das Kunst.

#7

Kunsthall Gent is open  
in weekends from  
11:00 to 18:00h.  
During the week,  
Kunsthall Gent functions  
as a workshop, artist  
residency and  
construction space.

#8

Don't be obsessed  
with numbers.

#9

Chris Fitzpatrick, curator

Mounted at great cost for a terribly short period, these shows quickly disappear—leaving so much waste in their wake.



Anthea Hamilton. *Project for Door (After Gaetano Pesce)*,  
2015. Tate Britain, London.

By producing a programme based on your visitor numbers, you are dooming yourself to failure.

#10

Chris Fitzpatrick, curator

Know that what we are doing is important. If only 5 people come and see it, so be it.

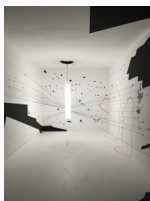
#11

Chris Fitzpatrick, curator

Ghent did not have a kunsthalle (a more large scale exhibition space for visual art that does not keep a permanent collection) with an international reach.

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The question lingers: In our relentless pursuit of the new, which ghosts are we fleeing?



Forensic Architecture, La Biennale di Venezia, 2016

Kunsthal Gent addresses this gap and, at the same time, transforms the international model of the kunsthalle into an experimental development and presentation model centred on local needs.

#12

Kunsthal Gent mission statement

Can you also remain a toddler institution?

#13

Pallas Projects, Dublin

Kunsthal Gent aims to be an extension of public space.

#14

Kunsthal Gent mission statement

As exhibition maker Vasif Kortun remarked some years ago, *Exhibitions are fugitive, imperfect, fragile machines.*



Neil Beloufa. *L'Ennemi de mon ennemi*, 2018.  
Palais de Tokyo, Paris.



Group Material. *AIDS Timeline*, 1991.  
Whitney Museum of American Art.

Kunsthal Gent will always  
be a construction site.

#15

An exhibition is  
never finished.

#16

Three larger\* presentation  
lines\*\* will be organised  
each year.

#17

\* in terms of time and budget  
\*\* a constellation of exhibitions

Have fun at the exhibition.

#18

Tine Deboelpaep, Nadar

Live with the exhibition,  
spend time with it.

#19 Castillo Corales, Paris (talk Anthony Huberman for  
curatorial studies at Kunsthal Gent, Nov. 18)

In their brief physical manifestation, exhibitions have a truncated lifespan and are, statistically speaking, *not* seen by most people. They may have an afterlife, an existence in rumor and reputation.



Justen Ladda and Haim Steinbach's work with exhibition design by Judith Barry in *Damaged Goods: Desire and the Economy of the Object*, 1986 New Museum, New York.



Are exhibitions the most suitable form for the art that we present?

#20 Stroom Den Haag – ‘Where’s the exhibition’

We reply to all expressions of interest, but please check our website first.

You will find a lot of information there.

Don’t send us full-fledged proposals: generally you will receive a polite reply that we don’t accept unsolicited exhibition or project proposals.

#21

But, as a lover of exhibitions, I desire to see them *all*.



Seth Siegelaub: *Beyond Conceptual Art*, 2016. Stedelijk Museum, Amsterdam.

That's a very interesting piece, but how would it behave in a pizza joint?

#22

Chris Fitzpatrick, curator

We invest long-term in individual artists' careers, working over time in different contexts. This also applies to (web)-designers, photographers, volunteers,...

#23

Never ask the artist to just present their work, ask them to co-create and co-organise the space.

#24

So today I'd like to make a perverse proposition:  
From now on, forever, and into the future,



Installation view, K., Berlin, 2018.

**MORE ARTISTS,  
LESS BORDERS!**

#25

Gavin Wade, East Side Projects

**Know the political  
agenda of the artist.**

#26

Maja Ćirić, curator ('Hospitality'  
mini symposium LEOXIII, Tilburg, 02-12-2018)

**Make contracts.**

#27

Chris Fitzpatrick, curator

**We make the programme  
for the artist we exhibit.**

#28

Chris Fitzpatrick, curator

**Don't work with artists  
who are assholes.**

#29

every museum or gallery  
exhibition,



*Creative Operational Solutions, 2016.  
Para Site, Hong Kong.*

every biennial or triennial or  
quadrennial,



*Department of Non-Binaries, as part of Fikra Graphic  
Design Biennial 01: Ministry of Graphic Design, 2018. Sharjah, UAE.*

This is art and it  
operates according  
to different rules.

(This is true until there is a dispute, then it operates  
according to exactly the same rules as everything else.)

#30

Chris Fitzpatrick, curator

Be pan-gender  
polyphonic.

#31

Gavin Wade, East Side Projects

We will ensure work by  
female artists and  
curators make up at  
least 50% of our  
programme each year.

#32

Kunsthal Gent mission statement

We pay artists.  
We believe artists should  
be paid fairly for their

every art fair booth or  
site-specific project,



Wong Kit Yi, *North Pole Futures*, 2015. NADA Art Fair,  
New York.

should be treated as a  
permanent presentation,  
an immortal installation,  
an endless exhibition.

work and that publicly funded organisations should be transparent about artists' fees.

#33

Gavin Wade, East Side Projects

The artist fee should be good.

#34

Chris Fitzpatrick, curator

We pay fees that allow artists from diverse backgrounds to build careers in the arts.

#35.1

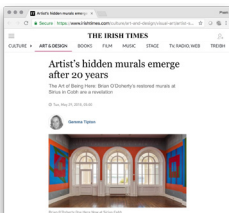
Gavin Wade, East Side Projects

We support production separately.

#35.2

Gavin Wade, East Side Projects

Our new motto trumpets: *Zombie exhibitions, forever!*



ONE HERE NOW: The Brian O'Doherty / Patrick Ireland Project, 1996 / 2018–2019. Sirius Arts Centre, Cobh, Ireland.

# Operate with radical transparency.

#36

Chris Fitzpatrick, curator

## KUNSTHAL GENT BUDGET 2019

Operating subsidy, City of Ghent: <b>€250,000 per year</b>	Artistic programme general costs: <b>€ 20,000</b>
Utilities budget, City of Ghent: <b>€50,000 per year</b>	3 presentation lines: <b>€ 15,000 each</b>
Project subsidy Flemish Community: <b>€20,000</b>	6 development lines: <b>€ 5,000 each</b>
requested and awarded Autumn application Flemish Community project subsidy: <b>€ 35,000</b>	3 structural partners: <b>€ 1,000 each</b>
Estimated own budget: <b>€15,625</b>	3 project partners: <b>€ 3,500 each</b>
	3 x graphic design as a platform: <b>€ 2,500 each</b>

General operation costs: **12%**  
Staff: **48%**  
Artistic programme: **40%**



AS LITTLE CASH PAYMENTS AS POSSIBLE.  
ALWAYS FILL IN AN EXPENSE REPORT.  
ONLY DOCUMENTS WITH ORIGINAL SIGNATURE.

# Follow the artist.

#37

Chris Fitzpatrick, curator

# Be the early stepping stone in an artist's career.

#38

Anthony Huberman, (talk for curatorial studies  
programme at Kunsthall Gent, Nov.18)

Let's freeze them in their immediate architectural  
and spatial context.



Process 01: Joy, 2012. Pl, New York. Featuring:  
Chauncey Hare, Christine Hill, Karel Martens.

Learn from artists.

#39 Anthony Huberman, (talk for curatorial studies programme at Kunsthal Gent, Nov.18)

There has to be a big table in the main space.

#40

Food is the honey that keeps the bees going.

#41 Chris Fitzpatrick, curator

No name tags at dinner.

#42 Gaven Wade, East Side Projects

Always ask who's paying for the dinner.

#43 Maja Ćirić, curator ('Hospitality' mini symposium LEOXIII, Tilburg, 02-12-2018)

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Let's keep them on continuous view.



Céline Condorelli: *Epilogue*, 2017. Pl, New York.

The development programme consists of 6 customised development trajectories per year, based around selected participants and collaborators (visual artists, collectives, smaller artist run spaces, curators, critics or other art workers) whereby the facilities of Kunsthal Gent are offered and specific links with the broader field of art are made.

#44

Kunsthal Gent mission statement

Or, better still, seal them up for a period, to be reopened one day like fresh time capsules or funerary crypts



Aaron Gemmill, *Provopoli (Wem gehört die Stadt?)*, 2012P1, New York.



Mathew Hale, 2015. K., NYC.



Artists need to be supported more than ever in the development of their practice due to the gaps that have been created in the field of fine arts.

#45 Dirk De Wit, *Rekto Verso: Beeldende Kunst: Eerste bilan na de beslissingen, juli 2016*

A good institution creates a safe space for challenging the position of the artist by new means.

#46 Lorenzo Fusi, curator ('Hospitality' mini symposium LEOXIII, Tilburg, 02-12-2018)

How do we invite the true unknown?

#47 Lorenzo Fusi, curator ('Hospitality' mini symposium LEOXIII, Tilburg, 02-12-2018)

months or years or decades or millennia past their initial moment,



Céline Condorelli, *After*, 2017  
Pt, New York.

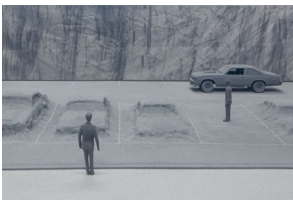
E-mails which express interest in the development programme will receive an autoreply that application is only possible via the form on the website.

The artistic team selects 6 participants (artists, collectives, small organisations) per year and helps composing a trajectory with relevant support and collaborators.

#48 Lorenzo Fusi, curator ('Hospitality' mini symposium LEOXIII, Tilburg, 02-12-2018)

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when they can be experienced anew by some intrepid, foolishly-seeking soul.



James Wines / SITE. Detail of *Ghost Parking Lot Model*, 1977.

The artist presents a question—we create a custom-made programme with the artist and / or appoint a coach.

#49

Stroom Den Haag, Pro Deo subsidy

Take out the hierarchy in the term hospitality: try another term: co-habitation, co-existence.

#50

Lorenzo Fusi, curator ('Hospitality' mini symposium LEOXIII, Tilburg, 02-12-2018)

Immaterial support for artists is important.

#51

Arno Van Roosmalen, director Stroom Den Haag

What about disabled artists?

#52

Artist Run Multiverse Summit, Birmingham, Nov. 2018

Now, individual artworks can enjoy a long lifespan, particularly if their survival is staked to museums or institutions.



Ethnologisches Museum Dahlem, Berlin, 2014.  
Photo: Emily Smith.

Keep basic human  
needs on the forefront.

How are you today? What do you need?  
How can we cater for that?

#53

Transmission Gallery Glasgow

Take a lunch break.

#54

Volunteers must be:  
cared for / hands on /  
ready to learn / willing  
to share / in it to win it /  
show new or old tricks.

#55

Gavin Wade, East Side Projects

Kunsthal Gent is a  
monument. If you  
plan to drill a hole,  
contact Tomas first.

#56

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But, isolated and forcibly restrained, they often lose the physical,  
social, and spiritual context of their original presentation.



On Kawara. Installation view of *Pure Consciousness*, 1998–, Goa, India, 2013 © On Kawara.  
Photo: Courtesy David Zwirner, New York/London.

Always protect the floor when painting (or pouring concrete).

#57

Look after all tools. The moment it looks like things are missing it means that things are missing.

#58

Gavin Wade, East Side Projects

Women can use power tools—no all male install teams.

#59

Gavin Wade, East Side Projects

Arrange a distribution of forces.

#60

Gavin Wade, East Side Projects

In the case of exhibitions, longevity is an even more complex question. As we know from polymath Brian O'Doherty's seminal essay series, 'Inside the White Cube', context is content—all of which disappears the moment a show closes its doors.



*Brian O'Doherty: Connecting the ...*, 2014.  
Venues: PI and Simone Subal Gallery.

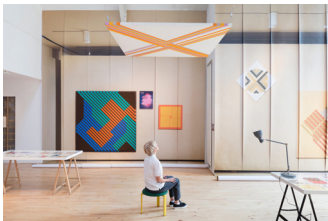
Don't be a dick.  
 Full dishwasher:  
 empty it.  
 Dirty dishes: put them  
 in the machine.

#61

Instructions for the  
 coffee machine:  
 Empty container /  
 Fill water when empty /  
 Empty the drip tray! /  
 Fresh coffee beans in  
 The cupboard under the  
 machine / Leave used  
 cups in the dishes-box /  
 Full box of dishes?  
 The dish washer is  
 in the kitchen

#62

Even when an exhibition is reconstructed—in part or in whole—



PICKER, Part I. Elaine Lustig Cohen: *Looking Backward to Look Forward*, 2017. Stanley Picker Gallery, Kingston University, London. Featuring: Elaine Lustig Cohen, Herbert Bayer, Heman Chong, Céline Condorelli.

No excuses: Thursday morning, team meeting.

#63

Switch who runs the meeting.

#64

Follow—Lead—Follow.

#65

Rebecca Randall, performance artist,  
Artist Run Multiverse Summit, Birmingham, Nov. 2018

Once in a while we need to get out of utopia and get something done.

#66

Chris Fitzpatrick, curator

We are Slack\* organisers.

#67

\* Slack (software) is a cloud-based set of proprietary team collaboration tools and services, founded by Stewart Butterfield. Free download at [www.slack.com](http://www.slack.com)

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the recurrence of its original display often signals a palpable absence even more clearly.



Klaus Wittkugel: *Plakat, Buch, Ausstellung, Packung, Marke*, 1961. Pavillon der Kunst, Berlin  
Installation view showing Wittkugel's full-scale reproduction of the display from *Militarismus ohne Maske*, 1957.

Have the office space  
inside the exhibition  
space, it reminds you of  
what you are doing.

#68

Chris Fitzpatrick, curator

We don't own  
the building. We're  
custodians to it.

#69 Alex Misick, open source programme, CCA Glasgow

Keeping the building alive.

#70 Alex Misick, open source programme, CCA Glasgow

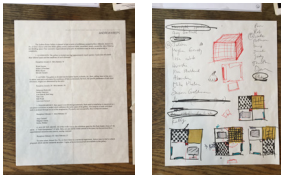
We prefer public use  
over private rent

#71

Last one out turns  
off the lights.

#72

Scanning every which way, we might think that an exhibition's archive could give us a glimpse into its origins, its process, and its players.



Ricci Albenda. Press release and archival materials from *Answer Yes, No, Don't Know*, 1999.  
Andrew Kreps Gallery, New York.



A building is a capricious thing: it is inhabited and changed, and its existence is a tale of constant and curious transformation.

#73 Edward Hollis, *The secret lives of buildings*

There will be an inevitable conversation between the existing layers and the new ones.

#74 Prem Krishnamurthy, curator

There should be no distinction between architecture and art... it all serves 'space' and it interacts with each other. Cities also work like that.

#75 Olivier Goethals, artist, architect

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But, while there is much to be learned from archives, how could we possibly try to recover *context* after an exhibition's shelf life has expired?



Downtown Collection at the Fales Library.  
Elmer Holmes Bobst Library, NYU, New York.

When excavating a site you always leave a piece for the future generations of archeologists.

#76

The layered painting in the Old House has the potential to become the emblem to explain what Kunsthal Gent is doing.

#77

There is much to be learned from archives, how could we possibly try to recover context after an exhibition's shelf life has expired?

#78

Prem Krishnamurthy, curator

It seems like any form of archiving and documentation fails to communicate an exhibition's timeliness, its urgency,



HOWDOYOU SAY YAMINAFRICAN? *The wayblackmachine (24-channel version)*, 2014. *Post-Speculation, Act I*, 2014. PI, New York.

Things come alive  
when there is friction.

#79 Francis McKee (CCA Glasgow), lecture at The Return of the Fantastic Institution, BUDA Kortrijk, 24-02-2018

Clean and sterile  
looks professional,  
but also really boring.

#80

Chris Fitzpatrick, curator

The physical  
environment is  
not a 'white cube',  
not a neutral space.  
It carries traces of its  
history, is continually  
shaped by the interven-  
tions of artists before  
being called into  
question once again.

#81

what it felt like to actually *be* there.



Book launch and discussion for *Beyond Objecthood: The Exhibition as a Critical Form Since 1968* (MIT Press, 2017), 30 May 2017. Pl, New York.

# The White Cube is a lie!

#82

Gavin Wade, East Side Projects

The spatial context of Kunsthal Gent is a defining factor for its artistic activities. The scenography is made an integral part of the artistic programme. It literally creates and organises the space for all other artistic activities.

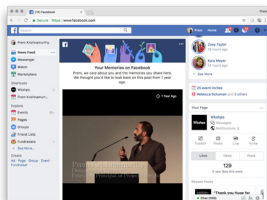
#83

Space is unconditioned consciousness.  
It is potential.

#84

Olivier Goethals, artist, architect

On the other hand, the internet has multiple recipes for revisiting or reviving past moments.



Always keep in mind there is something really special about being in a room that is 19m tall. (After 6 months, you are used to the space like you're used to your living room).

#85

Chris Fitzpatrick, curator

Changing internships, artists, curators,... are important propositions to keep a fresh set of eyes.

#86

Chris Fitzpatrick, curator

Build in impurity within the organisation.

#87

One venerable example is Archive.org's Wayback Machine, a quixotic attempt to archive for posterity the whole history of the World Wide Web.



Nytimes.com homepage from November 9, 2000.  
Accessed March 3, 2016 on waybackmachine.

The best systems  
have a failure or 'a hole'  
in them...

#88

Prem Krishnamurthy, curator

Embrace doubt.

#89

We're a learning  
organisation.

#90

Failing is possible.

#91

No objections?  
Just do it.

#92

Do it 'by all means  
necessary'.

#93

Chris Fitzpatrick, curator

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But this ever-incomplete attempt to still dynamic information  
remains fleeting, as the context around a given page shifts,  
leaving missing links and broken media.



No-one's going  
to fire us.

#94

The White Pube, London, Artist Run  
Multiverse Summit, Birmingham, Nov. 2018

Everybody is cheating....  
(...Whatever you have  
to do to keep the  
money flowing).

#95

Chris Fitzpatrick, curator

The success of it will  
not lie in the result but  
in the process.

#96

Prem Krishnamurthy, curator

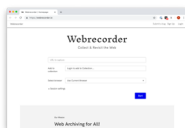
Evolve according to  
changing needs.

#97

Gavin Wade, Eastside Projects

Through its organisa-  
tional model Kunsthal

Newer generation web archiving services like Rhizome's open-source Webrecorder try to 'record' network traffic and processes within the browser while the user interacts with a web page. This comprehensive approach to archiving attempts to capture not only documents, but also behaviors and experiences.



Webrecorder.io homepage. Accessed January 5, 2019.

Gent seeks to transcend the separation between residents, artists, organisers, curators and critics and to explore alternatives to overly hierarchical decision-making processes. They are all part of the process of shaping the artistic programme and can change roles during the course of their trajectory.

#98

Kunsthall Gent mission statement

Kunsthall Gent seeks the role of an artistic hub, to encourage a strong fine arts scene

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Only time will tell if this dynamic method can 'faithfully restage' complex websites, as Rhizome hopes.



through its function as a platform and habitat for fine art.

Kunsthal Gent aims to support and realise development projects for artists, collectives and small organisations in the field of art.

#99

Kunsthal Gent mission statement

To make this policy work, two elements are vital. The first is coordination. (...) The second vital element involves selection. Clearly such a policy could easily be taken advantage of or it could

In the offscreen realm, the purest form of interior stasis might look like Walter De Maria's *New York Earth Room*.



Walter De Maria, *The New York Earth Room*, 1977.

quickly become a kaleidoscope of random events. To prevent this, each event and every partner programme is considered internally and every new event must be proposed to us.(...) The benefits for everyone from this include a much greater feeling of ownership of the space by a wider spectrum of the arts community.

#100 <https://www.cca-glasgow.com/about-cca/open-source-programming>

Kunsthal Gent is also an experimental space for art education.

#101 Kunsthal Gent mission statement

Built in 1977, in the midst of an energy crisis, it is to be maintained in perpetuity by the Dia Art Foundation. This bold claim to permanence flies in the face of our terrifying age of uncertain political, cultural, and environmental futures.



Kunsthal Gent is local in scale, but globally connected.

#102 Kunsthal Gent mission statement

The objective is to incorporate the international level in the local practice, thus enriching both.

#103 Kunsthal Gent mission statement

Build a community / scene.

#104

Every art scene has the same problems.

#105 The White Pube, London - Artist Run  
Multiverse Summit, Birmingham, Nov. 2018

The approach is everything.

#106 Alex Misick, open source programme, CCA Glasgow

Just the year after the Earth Room was installed, Stephen King published his apocalyptic novel *The Stand*, in which a government-created superflu leaks out and kills 99.4% of the human population.



*The Stand*, 2017. Pi, New York.

How can we make sure that knowledge and resources are more readily shared? What can the different institutions, art organisations and artists contribute towards a stronger ecology of the arts in Ghent? Can we see ourselves as a team of complementary players?

#107

Kunsthal Gent mission statement

Do it together.

#108

Roxette Capriles, artist

Spaces today don't need to be curated, but occupied.

#109 Claire Bishop, Palace in Plunderland, Artforum, sep. 2018

In King's horrific fiction, does De Maria's installation continue to live silently in the necropolis of New York? In one possible scenario for the future, might the artwork stand watch underwater even as rising sea levels engulf Manhattan?



The neighbourhood is  
a symbol for the rest  
of society.

#110 East Leeds projects, Artist Run Multiverse  
Summit, ESP Birmingham, Nov. 2018

Be an artistic cloud, a  
swarm of bees.

#111 Chris Fitzpatrick, curator

Always have  
another kunsthalle  
in Kunsthal Gent

#112

Consider design,  
organisational struc-  
tures and architecture  
as programme.

#113 Gavin Wade, Eastside Projects

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Perhaps what we need to counter accelerating art world—  
and *world* world—time is a new necropolis:



*Société Réaliste: A Rough Guide to Hell*, 2013. Pl, New York.

How can architecture and design support exhibition making alongside the curation process? Can architecture and design be understood as a form of curation? Can we imagine a context for exhibitions and exhibition making that produces rather than embodies or represents the exhibition itself?

#114

User's manual Eastside Projects,  
Draft Five. Eastside Projects, Birmingham 2012.

Be a space of production.

#115

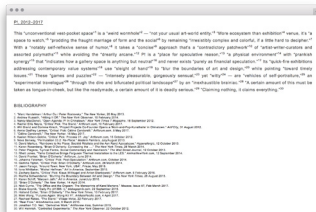
Gavin Wade, Eastside Projects

Do less, do it better.

#116

Chris Fitzpatrick, curator

A graveyard of exhibitions,  
an endless archive of every show that lives forever.



The new type of art institute cannot merely be an art museum as it has been until now, but no museum at all. The new type will be more like a power station, a producer of new energy.

#117 Alexander Dorner, *The Way Beyond 'Art': The Work of Herbert Bayer*, ReInk Books, 2017 (1947)

1+1=3

create adjacencies and juxtapositions of objects and situations that neither hold in themselves

#118 Anthony Huberman (talk for curatorial studies program at Kunsthall Gent, Nov. 18)

It's all different realities happening in real time

#119 Gavin Wade, Artist Run Multiverse Summit, Eastside Projects Birmingham, Nov. 2018

Starting today, I proclaim that every exhibition we mount is *permanent*.



Maryam Jafr: *Economy Corner*, 2016. Pl., New York.

Produce as much art  
as you can / support as  
many artist as you can /  
present as many artworks  
to the public as you can.

#120

Chris Fitzpatrick, curator

Play, be unproductive,  
share, invite & participate.

#121 Stroom Den Haag, 'Where's the exhibition'. From  
Lauwaert and Van Westrenen, Facing Value (Valiz, 2016)

How can successive ex-  
hibitions coexist instead  
of eliminating each other?

#122

Prem Krishnamurthy, curator

Remain practical: what  
happens to the work in an  
Endless Exhibition?

#123

Chris Fitzpatrick, curator

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Like an in-progress archaeology, a cancerous city in the  
eternal making, these exhibitions will accumulate. They will  
colonize the space around them until they are the space.  
There will be no forgetting.

This imminent fiction of infinite presence might help us to  
imagine different ways to consider our production,  
our consumption, our understanding of these fragile  
and fugitive creatures.



Feel confident about showing nothing. There is a feeling that one has to fill a space when it's big, but you don't.

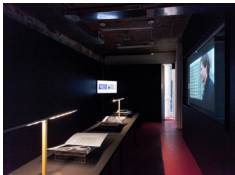
When you fill the space with sounds, it is just as full as when you fill it with sculptures.

#124

Chris Fitzpatrick, curator

We exist to respond to the best and most challenging contemporary art and to put radical historical models and precedents to good use. We believe that if the art of today is complex and demanding then the

In making new exhibitions under this curatorial regime, we might grow conservative or normative—but we might also find ourselves emboldened,



*Permutation 03.2: Re-Place*, 2013, PI, New York.  
Featuring: Åbåke, Oliver Laric, Margaret Lee, Amie Siegel.

places that we conceive  
for producing and  
experiencing should  
reflect this.

#125

Gavin Wade, Eastside Projects

Be a uniquely charged  
and curated gallery that  
is an artwork in itself.

#126

Gavin Wade, Eastside Projects

A visitor who comes  
back after a week might  
discover new additions  
to the exhibition.

#127

Things will always look  
weird when you're the  
first doing it.

#128

Chris Fitzpatrick, curator

pushed towards ever greater experimentation  
and ambition, knowing that the weight of history would  
eventually stand behind us.



*Real Flow*, 2015. K., New York.



*Aaron Gemmill and Matthew Schrader: Tactile Pose*, 2015. K., New York.

Art is not exhibited.  
Art exhibits.

#129

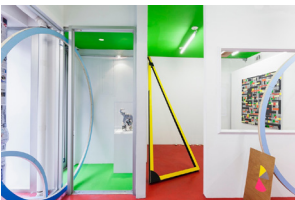
Gavin Wade, Eastside Projects

Social media has the  
potential to function as  
a digital exhibition  
platform.

#130

The documentation  
should be permanent  
and instantaneous.  
In a futile attempt to  
bridge the gap between  
document and docu-  
mented, the documen-  
tation will be repeatable,  
clear, prescribed; some-  
thing artists and visitors  
can relate and adapt to.

Overrun by the layered remainders of endless exhibitions,  
we could grow to value space itself—



*The Ceiling Should Be Green* (天花板應該是綠色的).  
2013. P! New York.



*OST UND oder WEST: Klaus Wittkugel and Anton Stankowski*,  
2016

The documentation will become an architectural layer in its own right.

#131 Michiel De Cleene, artist and photographer

We will develop an online presence that is as sophisticated, layered and complex as our gallery space and offers multiple entry points for different audiences.

#132 Gavin Wade, Eastside Projects

We will continue to 'upcycle' and use all resources in ways that minimise our environmental impact.

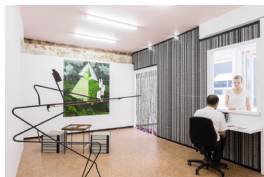
#133 Gavin Wade, Eastside Projects

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as well as the accelerated time, labor, resources, and waste of contemporary cultural production—in a different light.



*for Every Purpose*, 2016. Featuring: Batia Suter, Eduardo Navarro, Lucy Skaer. PI, New York.



*Michal Helfman: I'm so broke I can't pay attention*, 2015. K., New York.

Use the publication as programming space (an exhibition on its own, not connected to an exhibition programme).

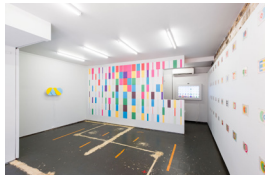
#134 Anthony Huberman (talk for curatorial studies program at Kunsthal Gent, Nov.18)

We exhibit graphic design through the identity of Kunsthal Gent. Our goal is to position ourselves in contrast with and in protest against the standardisation of communication—a trend that is unfortunately creeping into the broader cultural sector, whereby the viewer's graphic preferences are confirmed

With this set of ever-expanding, perpetual exhibitions overtaking the world, we might finally strip away the convenient luxury of believing that today is only today.



Wong Kit Yi: *Futures, Again*, 2017. Pl, New York.



Karel Martens: *Recent Work*, 2016 Pl, New York.

rather than surprised.  
As such, Kunsthall Gent  
regularly invites graphic  
designers to contribute  
to the identity of Kunsthall  
Gent through their work.

#135 Kunsthall Gent mission statement

Install a teen  
advisory board.

#136 Axel Vider

Make critic in residence  
also possible at  
artist-run level.

#137 The White Pube, London - Artist Run  
Multiverse Summit, Birmingham, Nov. 2018

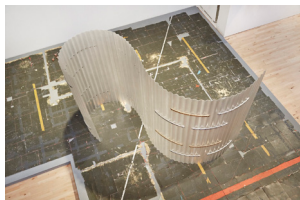
Reserve money for a  
construction fund.

#138

Counting silently forever, they could unsettle the illusion that the smooth consumption of art, culture, and life itself is a sure way—



Wai Kong Lui and crew removing floor at PI,  
New York, 30 May 2017.



PICKER, Part II. Céline Condorelli: Prologue, 2017.  
Stanley Picker Gallery, Kingston University, London.

# Start a Publication Studio\* at Kunsthal Gent in the near future.

#139

\*Publication Studio (founded in 2009 in Portland, Oregon) is an international network of sibling studios, with a presence in thirteen cities including New York, London, Rotterdam, Glasgow,... Publication Studio prints and binds books one at a time on-demand, creating original work with artists and writers they admire. They attend to the social life of the book.

In the near future, Kunsthal Gent will offer one or two international artists at a time the possibility of accommodation.

#140

Kunsthal Gent mission statement

## 2018 FALL PROGRAMME KUNSTHAL GENT

**Speakers:** Roxette Capriles (*IBB Curaçao*), Marina Coelho (*Kunsthalle São Paulo*), Chris Fitzpatrick (*Kunstverein München*) and Eric Thys, Prem Krishnamurthy, Alex Misick (*CCA Glasgow*) & Gordon Douglas, Jörn Schaffaff (invited by *Croxhapox*), Roger Van Bockstaele with Trees Coenen (*deanery Patershol*) and Olivier Goethals, Arno van Roosmalen (*Stroom Den Haag*), Gavin Wade (*East Side Projects, Birmingham*)  
**Workshop Residency models:** Tim Bruggeman (*De Koer*) and Elien Ronse; Isabel Van Bos (*STRT KIT*) and Ode de Kort; Josine De Roover (*Cas-co*) and Manuel Penteadó  
**Road trip Artist-Run-Multiverse Summit, Eastside Projects, Birmingham:** *De Koer* (Tim Bruggeman), *Manoeuvre* (Chris Rotsaert), *Platv vorm* (Katelijne De Corte), *PostX* (Wouter Cox), *NADAR* (Tine Deboelpaep) and *Outline* (Tjoko Kho)

a stable ground for construction with no bearing on our future of ever-fading futures.



Joseph del Pesco, *New Game / No Rules*, 2018. Custom graphite pencil  
 Photographed on Prem Krishnamurthy's notebook at K., Berlin, 2018

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**Curatorial Studies:** Antony Hudek

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Tom Van Imschoot

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Patrick Goethals, Arthur Haegeman, Sheer Ali Karwan, Tjobo

Kho, Johannes Obers, Mathieu Serruys and Leo Verlinden

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Mathieu Serruys

### Documentation:

Michel De Cleene

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Exempt from VAT

enterprise number

0699.661.196

VDK Bank

IBAN BE02890015142640

BIC/SWIFT VDSP BE 91

## INTERNET

### Network:

Kunsthall Gent

### Password:

internetstart

**Be careful what  
you publish**

#141

F.R. David.

*ENDLESS EXHIBITION* is a curatorial-manifesto-as-polymorphic-artwork by Prem Krishnamurthy that surveys the overproduction, mass consumption, and fleeting attention span of the contemporary art world. To define the stakes of exhibition making, *Endless Exhibition* proposes a temporal play: starting today, every exhibition, biennial, and art fair mounted should be permanent, remaining on view forever. This performative proposal poses timely questions of space, waste, labor, and future histories. *Endless Exhibition* also challenges the supposed autonomy of discrete artworks, fulfilling, in Krishnamurthy's own words from a 1999 notebook entry, '[Principle] 5: reappearance of the project—the project should never be “done”—it should always invite addition, rethinking, recontextualizing...'. In 2019, Kunsthall Gent acquired the piece as part of its inaugural institutional framework, 'Kunsthall as City.' Here, it accrues layers of architecture and programming to construct an ongoing archaeology. In flux and constantly expanding, *Endless Exhibition* rehearses new approaches to changing the global art ecosystem by rewriting its rules.

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