

User's Manual draft #1.2

Prem Krishnamurthy *Endless Exhibition*

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



Winchester Mystery House San José, California



This is draft #1.2 of the 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. This document is made for the users (this includes the public) as well as the staff and the artists. As would be the case for operating a machine or learning a subject, the manual may be necessary for getting the full use out of Kunsthal Gent.

Content in this manual was gathered from User's Manual draft #1, personal notes, team and board meetings, interviews, artist talks, publications and specific artist contributions. Unaccredited quotes are by Kunsthal Gent.

Corrections or proposals for future drafts: info@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, page 43, Eastside Projects User's Manual: Draft Four, 2011.

The great artist steals, the bad artist imitates.

Pablo Picasso

Steve Jobs famously said a good artist copies, but a great artist steals... although he probably stole that quote from Picasso... who probably took it from Stravinsky...

Louise Morris 'Great artists steal', Medium, 2020

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.



Roger Van Bockstaele (Honorary Dean, Deanery of the Patershol neighbourhood) gives a lecture on the history of the Caermersklooster (from 1287 to today). November 2018.

Kunsthal Gent is an experimental intersection for the presentation and development of contemporary art, located since 2018 in a monumental fourteenth-century Carmelite monastery in the centre of Ghent.

During the weekend, Kunsthal Gent is an exhibition space, open on Saturday and Sunday from 11:00 to 18:00. On working days, it is a workplace for artists and artistic organisations, but there are also public activities: from lectures and workshops to screenings and performances.

At Kunsthal Gent, various artistic players and disciplines in the arts meet. Emerging, established, local and international names are invited: they develop their artistic practice or present their work.

In the permanent exhibition programme *Endless Exhibition*,* curators and artists add exhibitions without an end date. In addition, Kunsthal Gent houses the development programme Permanently Practising, offering artists, collectives, organisations or collaborative projects a grant for a work period and in-house accommodation to one or two international artists.

Encounters and collaboration are the driving forces behind a hybrid programme with different layers and speeds, in which various artistic players react to each other and to the spatial context. Visual art is central to the programme, which is constantly nourished and challenged by architecture, design, audio-visual art, performing arts and art in public space.

Kunsthal Gent offers a challenging context in which to experiment with new ways of developing and presenting art. It functions not only as an exhibition space, but also as a meeting place and as a base of operations; it builds and strengthens networks and opens the door to the city and beyond. Kunsthal Gent aims to be a link between artist-run spaces, galleries, art schools and museums and to contribute to the development of a healthy ecology for contemporary art in Ghent.

Kunsthal Gent unfolds itself as a city in the making; always in motion, with rapid and slow changes at the same time. The works in the *Endless Exhibition* remain in place or are adapted, while spatial interventions, exhibitions and other public activities move around them.

*The basis for the artistic programme at Kunsthal Gent is inspired by *Endless Exhibition*, a work by Prem Krishnamurthy (US), presented on the centre of the page throughout this manual.

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.



Rode Kruis Vlaanderen organised a blood collection at Kunsthal Gent surrounded by 742 works of art by Ghent artists. *Zomersalon*, July 2021. (© Lukas Neven)

Bring something new to the city of Ghent.

#1

Chris Fitzpatrick, curator

Demand that visitors are active.

#2

Policy #11, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

Pay what you can.

#3

Grace Ndiritu, 2018 (see appendix I p. 48)

Have fun at the exhibition.

#4

Tine Deboelpaep, Nadar, 2018

Live with the exhibition, spend time with it.

#5

Chris Fitzpatrick, 2018

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.



Apparatus 22: *Everything Is At Play*, August 2019. Colorful oversized confetti filled the air with joy and thought-provoking questions, ranging from critical to playful. See quotes #10, #12, #39, #76, #105, #118, #121, #125, #133.

An exhibition is never finished.

#6

Kunsthal Gent will always be a construction site.

#7

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

#8

Don't be obsessed with numbers. Know that what we are doing is important. By producing a programme based on

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.



Construction of *Spatial Intervention KHG#03* (pavilion and bridge). Design by Olivier Goethals, June 2020.

visitor numbers, you are dooming yourself to failure.

#9

Chris Fitzpatrick, 2018

Is accessibility a grave for radical ideas?

#10 APPARATUS 22, Everything is at play, Gent, 2019

Can you also remain a toddler institution?

#11

Pallas Projects, Dublin, 2018

What is adventurous about you?

#12 APPARATUS 22, Everything is at play, Gent, 2019

We prefer public use over private rent.

#13

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



Forensic Architecture, *La Biennale di Venezia*, 2016.



Ghent Art Book Fair & Zine Happening V. Organised by Les Voizines, 019 & Riot, May 2019.

How can Kunsthall Gent be an extension of public space?

#14

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

#15 Stroom Den Haag, 'Where's the exhibition?', 2019

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

#16 Chris Fitzpatrick, 2018

**MORE ARTISTS,
LESS BORDERS!**

#17 Gavin Wade, Policy #90, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

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.



What Is Work? Episode 2: Philippine Hoegen, Julia Reist, Miriam Hempel with Gary Farrelly, Amel Omar, Sid Dankers, Sofia Caesar and other guests, May 2021. (© Tomas Uyttendaele)

We are all in this together but we are not one and the same.

#18 The Post Collective, 2020

What is your position?

#19

Don't work with artists who are assholes.

#20

Address things, even when it's awkward.

#21 Affecting change through AiR – An online symposium, TransArtists / Hotel Mariakapel, 2020

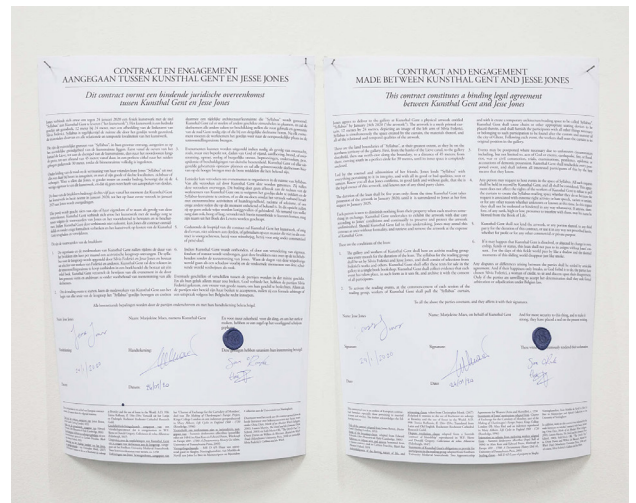
Make contracts.

#22 Chris Fitzpatrick, 2018 (see appendix II p. 48)

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.



Jesse Jones, contract and engagement between Kunsthall Gent and Jesse Jones. Drafted by Mairead Enright and Jesse Jones from an archive of European contractual formulae, especially those pertaining to married women and witches, January 2020.

The gallery and workers of Kunsthall Gent shall host an activist reading group once every month for the duration of the loan.
(...)

#23.1 From the contract between Jesse Jones and Kunsthall Gent, January 2020

Events may be postponed where necessary due to unforeseen circumstances, including, but not limited to, acts of God or enemy, earthquake, fire or flood, riot, war or civil commotion, trials, examinations, pestilence,

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



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



Jesse Jones, *Syllabus*, January 2020. A monumental, 12m high semi-transparent curtain is being moved through the gallery, creating a space-filling moving image of a floating, giant arm. It is the left arm of the well-known feminist and activist scholar Silvia Federici, embracing not only the institution, but also creating a new protective space in Kunsthall Gent.

epidemic or accusations of demonic possession.
(...)

#23.2 From the contract between Jesse Jones and Kunsthall Gent, January 2020

Any person may request to host events in the space of Syllabus. (...)

#23.3 From the contract between Jesse Jones and Kunsthall Gent, January 2020

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

#24 Anthony Huberman, 2018

Because of the gaps that exist in the field of visual arts, support for developing

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



Installation view, K., Berlin, 2018.



ENGAGEMENT GENT meeting inside *Syllabus*, February 2020. ENGAGEMENT is an artist-led movement tackling sexual harassment, sexism and power abuse in the Belgian arts field.

artists is needed
more than ever.

#25 Dirk De Wit, Rekto:verso, Beeldende Kunst:
Eerste bilan na de beslissingen, July 2016

Follow the artist.

#26 Chris Fitzpatrick, 2018

We believe artists should
be paid fairly for their
work and that publicly
funded organisations
should be transparent
about artists' fees.

#27 Policy #95, Policy Manual,
Eastside Projects User's Manual: Draft 7.2, 2017

Operate with
radical transparency.

#28 Chris Fitzpatrick, 2018

every museum or gallery exhibition,



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



Charlotte Stuby, Keepsake, November 2020. Sweaters to be worn by Kunsthall Gent volunteers.

The artist fee should be
fair and separate from
the production budget.

#29

Learn from artists.

#30 Anthony Huberman, 2018

No name tags at dinner.

#31 Ruth Claxton, Policy #86, Policy Manual,
Eastside Projects User's Manual: Draft 7.2, 2017

Kunsthall Gent creates a
safe space to challenge
the position of the artist.

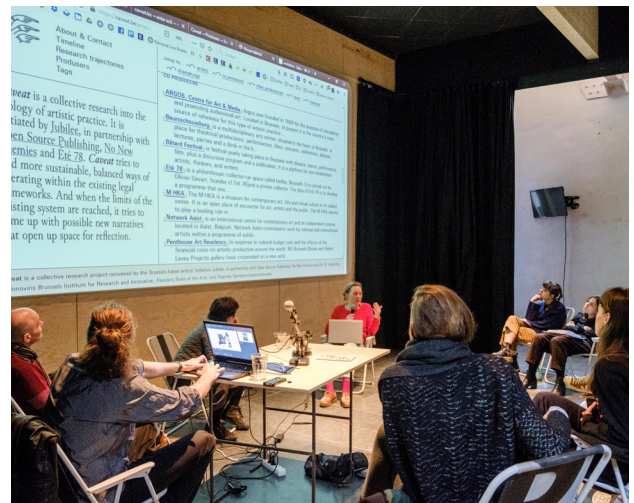
#32

Kunsthall Gent houses
a small team in a very
large building, and

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.



Caveat talk at Kunsthall Gent. Invited by Nein, February 2020. Caveat is a collective research project
by artist platform Jubilee, reflecting and acting on the ecology of artistic practice. (© Leontien Allemeersch)

refuge, then their institutional practices must make that possible.

#37 Staci Bu Shea, Casco Art Institute, Utrecht

How can we build practices and spaces of care within the confines of an exploitative system in which we are all complicit?

#38 Affecting change through AiR – An online symposium, TransArtists / Hotel Mariakapel, 2020

How can you sustain enthusiasm when facing vicious criticism or lack of concern?

#39 APPARATUS 22, Everything is at play, Kunsthal Gent, 2019

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.

Access documents are used by rockstars and divas all the time – they're simply called riders. Access documents are helpful for everyone involved: the person can say what they need in order to do their thing, and the venue / institution knows exactly how to provide support for them.

#40 Johanna Hedva, accessdocsforartists.com

What about disabled users: visitors, artists, staff, volunteers, ... ?

#41

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.



Fake Calligraphy #4, activation sessions, March 2020. By Ada Van Hoorebeke, Maartje Fliervoet, Kato Six, Manoeuvre and participants.



Installing Zomersalon 2021: Buy Local, June 2021. (© Tomas Uyttendaele)

True hospitality goes beyond
just opening the door.

#42

The Post Collective, 2020

Manage expectations.

#43 Affecting change through AiR – An online symposium,
TransArtists / Hotel Mariakapel, 2020

Put care ahead
of productivity.

#44

The Post Collective, 2020

Keep basic human needs
at the forefront.

#45

Transmission Gallery Glasgow, 2018

Volunteers must be:
cared for / hands on /
ready to learn / willing

Let's keep them on continuous view.



Céline Condorelli, *Epilogue*, 2017. PI, New York.



Old Fashioned, performance by Monali Meher in the context of *Zomersalon*, August 2021.
Potatoes with negative words are PEELED OFF, CLEANED, WASHED, BOILED, CUT, COOKED.
These daily acts (Rituals) are needed to destroy those Old Ideas!. (© Lukas Neven)

to share / in it to win it /
shown new or old tricks.

#46

Policy #45, Policy Manual,
Eastside Projects User's Manual: Draft 7.2, 2017

Take a lunch break.

#47

Stay at home when
you're sick.

#48

Covid-19 plan Kunsthal Gent, May 2020

There is no dirty work.

#49

Conversation on the benefits of working at
Kunsthal Gent, 2021

BE KIND.
Bring stray coffee cups
to the dishwasher.

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?)*,
2012 PI, New York.



Mathew Hale, 2015. K., NYC.



The Post Collective: *Collaborative Speculations*, Lunch Assembly, February 2020. TPC is researching its own modes
and conditions of collectivity and legal presence. How to design a collaborative environment regardless of the legal status
of its participants? Final event before the rest of the programme was put on hold due to lockdown. (© The Post Collective)

Fill the dishwasher and empty it when it's done.

#50

Use the coffee machine freely but also take care of it: empty the drip-tray, fill the water tank and bean reservoir.

#51

All catering is vegetarian.

#52

Work as much as possible with recycled and second-hand material

refuse → reduce → reuse → repair →
recycle → buy new

#53

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



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



The *Bioscopic Books* exhibition brought together artist's books from past and present that relate implicitly or explicitly to the medium of film. The scenography was made of re-used shelves, donated by Het Nieuwe Instituut in Rotterdam (NL).
Concept: Tine Guns, Inge Ketelers & Isolde Vanhee, April 2021.

Kunsthal Gent is a monument. Always protect the floor when painting. If you plan to drill a hole, contact Tomas first.

#54

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

#55 Ruth Claxton, Policy #49, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

Last one out turns off the lights.

#56

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



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



Construction of *Spatial Intervention KHG#02*, April 2019.
Cinema realised together with Art Cinema OFFoff, design by Olivier Goethals.

No all-male install teams.

#57 Ruth Claxton, Policy #52, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

Gender balance at every level.

#58

Arrange a distribution of forces.

#59 Gavin Wade, 2018

Follow – Lead – Follow

#60 Rebecca Randall, 2018

No excuses:
Thursday morning
= team meeting.

#61

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.



Installing Zomersalon 2021: Buy Local, June 2021. (© Tomas Uyttendaele)

Rotate who runs the meeting.

#62

Once in a while, we need to leave of utopia behind and get something done.

#63 Chris Fitzpatrick, 2018

Summer Salon is proof that solutions can be devised very quickly and unbureaucratically.

#64 Anonymous artist, Zomersalon 2020

It can be done anywhere. The parameters are simple: autonomy and the right balance between

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.



Zomersalon 2020: Buy Local, July 2020.

professionalism and
uncomplicatedness.

#65 Interview with Jozef Wouters
about Decoratelier in Brussels, Etcetera #162, 2020

Hybridity comes with
hyper-complexity.

#66 APPARATUS 22, nes.nor.nae concept text, 2020

Be pan-gender
polyphonic.

#67 Ruth Claxton, Policy #85, Policy Manual,
Eastside Projects User's Manual: Draft 7.2, 2017

Keep the building alive.

#68 Alex Misick, open source programme,
CCA Glasgow, 2018

A building is a capricious
thing: it is inhabited

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: P1 and Simone Subal Gallery.



First team meeting at Kunsthal Gent, June 2018.

and changed, and its
existence is a tale of
constant and curious
transformation.

#69 Edward Hollis, *The Secret Lives Of Buildings*,
St. Martins Press, 2010

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

#70 Prem Krisnamurthy, 2018

There should be no
distinction between
architecture and art...
they both serve the
'space' and interact
with each other.

#71 Olivier Goethals, 2018

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, Herman Chong, Céline Condorelli.



View of the *Endless Exhibition*, February 2021.

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

#72

Chris Fitzpatrick, 2018

When excavating a site, you always leave a piece for future generations of archaeologists.

#73

The layered 15th-century mural in the Old House is an emblem of what Kunsthal Gent aims to do.

#74

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.



15th century mural in the Old House. A damaged Calvary group (Christ, Mary and apostle John), with several other layers on top, was laid bare during renovations in the 1990s. The 15th century layer has been violently treated with an axe or chopping knife. It is likely that the damage was an intentional and symbolic act and that the painting was a victim of the iconoclasm of 1566.

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

#75

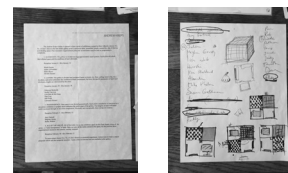
Prem Krisnamurthy, 2018

Is it possible to metamorphose from a temple into a place of refuge?

#76 APPARATUS 22, Everything is at play, Gent, 2019

This building is not a 'white cube', not a neutral space. It carries traces of its history and is continually shaped by the interven-

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.



When it Changed: an exhibition consisting of nine different screensavers installed on the personal computers of the Kunsthal Gent coordination team and interns. Curated by David Reinfurt / O-R-G, October 2019.

tions of artists, only
to be called into
question once again.

#77

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

#78 Claire Bishop, *Palace in Plunderland*, Artforum, 2018

Things come alive
when there is friction.

#79 From a talk by Francis McKee (CCA Glasgow), 2018

The spatial context of
Kunsthal Gent is a defin-
ing factor for the artistic
activities there. The sce-
nography is made an

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.



Zine Happening V, Organised by Les Voizines, May 2019. © Les Voizines)

integral part of the artis-
tic programme. It literally
creates and organises the
space for all other activities.

#80

Contradiction and
polyphony ahead
of uniformity.

#81

The Post Collective, 2020

Clean and sterile looks
professional, but also
really boring.

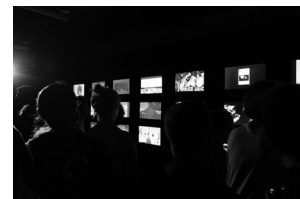
#82

Chris Fitzpatrick, 2018

Build impurity into
the organisation.

#83

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



HOWDOYOUSAYYAMINAFRICAN? *Thewayblackmachine* (24-channel version), 2014.
Post-Speculation, Act I, 2014. Pl. New York.



Nina Beier, *Housebroken*. Five marble and stone lions, scattered throughout Kunsthal Gent in places like the garden,
toilet and a meeting room, thereby expanding the exhibition space. Curated by Chris Fitzpatrick, May 2019.

Keep a fresh set of eyes.
Involve interns, artists
& partners in the
decision-making process.

#84

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

#85

Prem Krishnamurthy, 2018

We're a learning
organisation.

#86

Conclusion: it is a risk,
but we have to take up
the experiment and try it.

#87 Board meeting, Kunsthall Gent, d.d. 21/02/2019

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.



Predella, Mark Grootes & Emma Van Den Broeck. Garden exhibition inspired by the Ghent Altarpiece and mythical hellmouths from around the world. Curated by Bloemen & Bladt, January 2021.

Embrace doubt.

#88

Failing is possible.

#89

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

#90

Chris Fitzpatrick, 2018

No objections? Just do it.

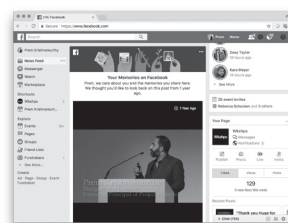
#91

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

#92

Gavin Wade, 2018

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



Joëlle Tuerlinckx, *La Fabrique d'un Single screen*, performance, December 2019. *The Single Screen* was developed in Dia:Beacon (US) between 2015 and 2018. The process of reworking, editing and re-taking more than 200 hours of visual material became a new exhibition in Kunsthall Gent.

Evolve according to changing needs.

#93 Policy #5, Gavin Wade, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

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

#94

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.



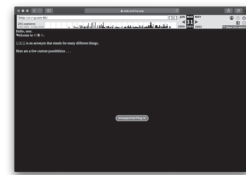
Ritsart Goby *Memories of things to be done*. Temporary exhibition at KHG#03. Ritsart Goby's paintings appear to be a random collection of traces of a creative process. Perception tilts when it turns out that the tape or the paper shreds are painted trompe l'oeils. September 2020.

Clearly such a policy could easily be taken advantage of or it could quickly become a kaleidoscope of random events. To prevent this, each event and every partner programme is considered internally. The benefits for everyone include a much greater feeling of ownership of the space by a wider spectrum of the arts community.

#95 CCA Glasgow, on open source programming, 2018

In the first round, the jury consists of the two

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.



O-R-G.com from March 31, 2001. Accessed January 5, 2019, on waybackmachine.



Apparatus 22 members Erika Oleo, Dragos Olea and Maria Farcas, together with opera singer Nadia Hidali during their residency at Kunsthal Gent. Autumn 2019.

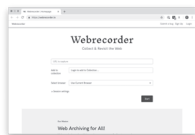
artistic coordinators of Kunsthal Gent, one or two representatives of partner organisations and two current participants in the development programme 'Permanently Practising'.

#96 Development programme open call, Kunsthal Gent, 2020

Kunsthal Gent is local in scale, but globally connected. The objective is to incorporate the international into the local practice, thus enriching both.

#97

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.



Chris Fitzpatrick talking about *All the exhibitions that don't immediately seem to be exhibitions* at Kunstverein München. As a part of the talk, Erik Thys played *Conglomerate for piano and sequencer* (2018–13) and invited Alain Franco to perform the human part of this piece. November 2018.

We invest in long-term relationships with artists, partners, volunteers, ...

#98

Build a community / scene.

#99

How can people identify with our organisation?

#100 Board meeting, Kunsthal Gent, d.d. 26/08/2019

Do it together.

#101 Roxette Capriles, 2018

How can we make sure that knowledge and resources are more

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



A Joyful Zomersalon vegan brunch organised by MEER, a nomadic curatorial collective founded by Mirthe Demaerel, Ilse Roosens and Céline Vermeire in 2018. August 2021. (© MEER)

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?

#102

The neighbourhood is a symbol for the rest of society.

#103

East Leeds Projects, 2018

Every art scene has the same problems.

#104

The White Pube, London, 2018

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.



Fake Calligraphy #4, activation sessions, March 2020.
By Ada Van Hoorebeke, Maartje Fliervoet, Kato Six, Manoeuvre and participants.

The approach is everything.

#105

Alex Misick, 2018

What metaphors for future art institutions could fiction provide?

#106

APPARATUS 22, Everything is at play, Kunsthall Gent, 2019

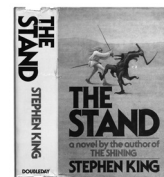
Be an artistic cloud, a swarm of bees.

#107

Always create another type of kunsthalle / collective / art space in Kunsthall Gent.

#108

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.



Daniel De Paula, *Estrutura Insuperável*. The second exhibition by Kunsthalle São Paulo inside Kunsthall Gent. Curated by Marina Coelho. April 2019.

The platform function will probably become even more important: giving space to others.

#109 Board meeting, Kunsthall Gent, d.d. 08/06/2020, What is the impact of Covid-19 on Kunsthall Gent?

How do we invite in the true unknown?

#110 Lorenzo Fusi, 'Hospitality' mini symposium LEOXIII, Tilburg, 2018

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

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. Pl., New York.



Anna Hafisch talk during Zine Happening V. Organised by Les Voizines, May 2019. (© Les Voizines)

station, a producer of new energy.

#111 Alexander Dorner, *The Way Beyond 'Art': The Work Of Herbert Bayer*, ReInk Books, 2017 (1947), p. 116

1+1=3

Create adjacencies and juxtapositions of objects and situations that neither hold in themselves.

#112 Anthony Huberman, 2018

Consider design, organisational structures and architecture as programme.

#113 Policy #16, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

How can architecture and design support

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?



Architects de vlyder vinck tallieu, *UNLESS EVER PEOPLE / CARITAS FOR FREESPACE*, September 2019. A representation of the CARITAS project, the reconversion of a ruin into a new therapeutic space by advvt on the site of the Karus Psychiatric Centre in Melle near Ghent.

exhibition making alongside the curation process? Can architecture and design be understood as a form of curation?

#114 Answering, page 3, Eastside Projects User's Manual: Draft Four, 2011

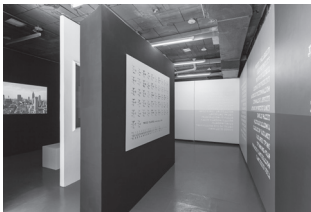
Produce as much art as you can / support as many artists as you can / present as many artworks to the public as you can.

#115 Chris Fitzpatrick, 2018

It's all different realities happening in real time.

#116 Gavin Wade, 2018

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.



Zomersalon 2020: Buy Local, July 2020.

Do less, do it better.

#117 Chris Fitzpatrick, 2018

How can successive exhibitions coexist instead of eliminating each other?

#118 Prem Krishnamurthy, 2018

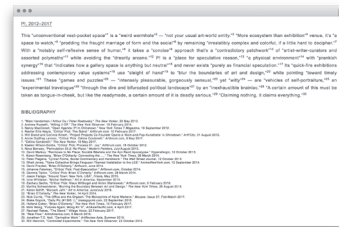
Can you see the future of the Endless Exhibition?

#119 APPARATUS 22, Everything is at play, Kunsthal Gent, 2019

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

#120

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



Charlotte Stuby, Keepsake (outside version), July 2020.

We believe that if the art of today is complex and demanding then the places that we conceive for producing and experiencing it should reflect this.

#121 Gavin Wade, Policy #25, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

Have you ever seen an exhibition that made you question all your assumptions?

#122 APPARATUS 22, Everything is at play, Kunsthall Gent, 2019

Art is not exhibited — Art exhibits.

#123 Gavin Wade, Policy #31, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

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



Maryam Jafri: Economy Corner, 2016. PI, New York.



Aline Bouvy, *As Sirens Rise and Fall*, January 2021. Four remote-controlled cars have been assigned their own voice. They are vehicles-annex-instruments, whose singing is in F sharp minor, and their interaction as a duo, trio or quartet depends on the persons driving them. They are activated and developed according to the way in which the vehicles are guided.

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

#124 Policy #34, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

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

Social media are a digital exhibition platform.

#125

Develop an online presence that is as sophisticated, layered & complex as our gallery space and that offers

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.



Rudy Guedj, *Everything in this World Has Two Handles*, May 2019. New door handles for Kunsthall Gent.

multiple entry points for different audiences.

#126 Policy #65, Policy Manual, Eastside Projects User's Manual: Draft 7.2, 2017

The discourse with the artists / the audience / the politicians; is it possible to spin such a three-sided coin?

#127 APPARATUS 22, Everything is at play, Kunsthal Gent, 2019

Install a teen advisory board.

#128 Axel Wieder, 2018

Also create possibilities for critics in residence.

#129 The White Pube, London, 2018

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.



Workshop with students from the Mixed-Media LUCA School Of Arts in the framework of the *Endless Exhibition*, May 2021. © Felix Kindermann

A good urban plan can only be the work of a group.

#130 Dutch Master architect Dudok, on 24 March 1950 on the 30th birthday of the Association of Belgian Architects and Urbanists (in: *Tijdschrift van de meetkundige schatter van O.G.*, no. 3, 1950)

Use the publication as programming space.

An exhibition on its own, not connected to an exhibition programme.

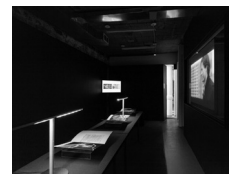
#131 Anthony Huberman, 2018

Kunsthal Gent can also be an experimental space for art education.

#132

The documentation should be permanent

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. Pl, New York. Featuring: Abäke, Oliver Laric, Margaret Lee, Amie Siegel.



First edition of Kunsthal Gent's User's Manual, January 2019.

and instantaneous. In a futile attempt to bridge the gap between document and documented, the documentation will be repeatable, clear, prescribed; something artists and visitors can relate and adapt to. The documentation will become an architectural layer in its own right.

#133 Michiel De Cleene, 2018 (see appendix III, p. 49)

‘Play’, ‘Be Unproductive’,
‘Share’, ‘Invite’,
‘Participate’

#134 Stroom Den Haag, ‘Where’s the exhibition?’,
in Lauwaert and Van Westrenen,
Facing Value (Valiz, 2016)

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.



Michiel De Cleene: *Endless Documentation*, 28.01.2019

What would you ask Kunsthal Gent?

#135 APPARATUS 22, *Everything is at play*,
Kunsthal Gent, 2019

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. PI New York.



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



Michiel De Cleene: *Endless Documentation*, 04.12.2019



APPENDIX II.

FOSTER CARE AGREEMENT**Twee-eiige Drieling**

For decades, artists, museums, institutions and galleries have been working on model contracts for the exhibition, loan or consignment of artworks. These models are primarily suited to temporary relationships. But they are not suited to the special, discursive relationship that arises when a work is included in the Endless Exhibition.

Kunsthal Gent contacted Twee-eiige Drieling, a legal advisory firm for the arts, to look for a legal qualification or analogy appropriate to this form of relationship.

From discussions with the first participants in the Endless Exhibition, it emerged that the relationship between Kunsthal, the artist and the artwork is much more one of long-term care. The typical articles on the subjects of loan, copyright, authors' rights, liability, nail-to-nail insurance, etc., do not allow us to correctly capture the nuances of this three-cornered relationship.

One legal construction that does fully revolve around care is that of foster care, the relationship between foster child and foster parent. What follows is a document based on this form of protection, which is normally used for children and young people.

To read the contract properly, you will have to imagine that like a child, the artwork is being given the notion of a will and a

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. Pl, New York.



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



Michiel De Cleene: *Endless Documentation*, 02.04.2020

status, making it more than the sum of the material and intellectual property rights of the artist and bestowing upon it the status of a person (which the law has a duty to protect). The artist, as parent, is giving the custody of the artwork to Kunsthal Gent for an undefined period, but does not lose the original connection with the work.

The resulting “foster care agreement” takes the form, structure and theme of the model exhibition agreement of Juist-is-Juist ('what's right is right'), a fair practice platform in the sector, but with all the normal terms being shaped by this concept of foster parentage and care. In order to emphasise these profound rights and obligations in the contract, we draw directly on the terminology used in the Belgian Civil Code and appoint a family council.

Download the Foster Care Agreement at
kunsthal.gent/en/about/endless-exhibition

APPENDIX III.

ENDLESS DOCUMENTATION**Michiel De Cleene**

Seventeen¹ brass survey nails on the floor mark the different positions of the camera tripod. The lens, the orientation (portrait/landscape), the height of the tripod and the aperture are hammered into the surface of each survey nail. The orientation of this camera-technical metadata indicates the direction of view. This collection of parameters allows an earlier image to be rephotographed almost exactly. This method and its steadfastness do not so much produce a documentation of new works, but rather a series of images that document changes.

The documentation manifests itself as an architectural layer due to the physical presence of the survey nails. Provided that the notation method is communicated transparently, this system has several consequences.

- Continuity in the documentation is not tied to one photographer.
- Nor is it bound to the function or manager of the building, nor to a specific period.
- Artists, curators, scenographers, heritage managers, visitors, etc. can take up the position of the camera and project the corresponding image. They could—if desired—take this into account.

1. The precise number of survey nails fluctuates. New ones are added sporadically and some have disappeared (the combination of wet scrubbing and vacuuming by the cleaning team's floor cleaning machine loosens the adhesion between survey nail and floor; another nail became inaccessible because a fountain has been placed on top of it, etc.).

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.



Michiel De Cleene: *Endless Documentation*, 22.09.2020

COLOPHON

ARTISTS

Between 2018 and 2021, Kunsthal Gent has worked with many artists in the exhibition, development, events and partner programmes — too many to mention them all. Some artists contributed quotes or are included in the image section in this manual. We honour them all on our website.

PRODUCTION ASSISTANCE

Bieke Criel, Ludwig Billiet

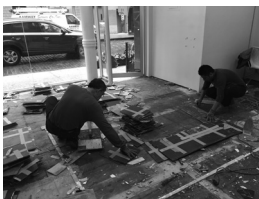
INTERNS

Sophia Attigui, Juliaan Braakman, Victor Calame, Ellen Catry, Steven De Kort, Louis Desmet, Eugènia Lopéz Duran, Valentin Garcia, Naomi Greenstein, Bruno Jacoby, Lukas Neven, Sofia Lemos Marques, Sander Mispion, Lyra Oey, Zsa Zsa Tuffy, Klaartje Van Thuyne, Margo Veeckman, Kaat Vercammen

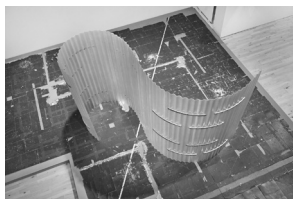
VOLUNTEERS

Bashar Abujarad, Maaïke Aelbrecht, Jehad Al-Abajrad, Motasem Alhajar, Celac Ana, Sara Boutsen, Sophia Aristidou, Kimberley Billiau, Peter Bondewel, Boris Bonne, Lauren Borremans, Laura Bovsovers, Liska Brams, Zoë Brennan, Tristan Bründler, Nadine Casier, Anna Celac, Louise Cremers, Jasper Criel, Luka D'haese, Eddy De Buf, Kristel De Geest, Nelen De Bleser, Christa Demeyere, Sofie Despriet, Mahsan Farzanegan, Hanne Fatah, Carolina Festa, Silvie Franck, Lisa Gautama, Lut Georges, Esin Güller, Iris Hendrickx, Mahmoud Ismail, Sinita Khela, Fatemeh Khezri, Elke Koopman, Külli-Triin Laanet, Jerry Maris, Esther Mechraoui, Astrid Mees, Ahidar Mehdi, Kaat Michielsens, Ann Mogensen, Rita Nobre, Tanya Nys, Lyra Oey, Sarah Oyserman, Patricia Karo, Katrien Remory, Rosalie Roegiers, Laurens Rogiest, Paulina Rosa, Lara Simons, Arne Smet, Kevin Smink, Geoffrey Staelens, Pauline Stoffelen, Lisa Terras, Simba Timmerman, Tristan Bründler, Esther Van den Abeele, Lee Van Camp, John Vandelanotte, Leslie Vanden Meersschaut, Martha Vandermaesen, Karien Verbrugghe, Kaat Vercammen, Leo Verlinden, Joost Vermeiren, Veerle Vervliet, Laurent Voet, Dirk Walgraef, Elisa Wij, Nadja Zheksimbaeva

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



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



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



Michiel De Cleene: Endless Documentation, 29.01.2021

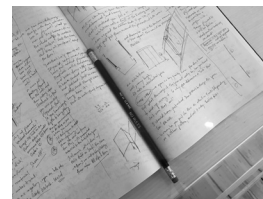
PARTNERS

Art Cinema OFFoff, B.A.A.D.M., Bebe Books, CAMPO, Caveat, CCA Glasgow, CKV - Centrum Kunstarchieven Vlaanderen, Croxhapox, Culture Backstage, Cultuur Gent, Cultuurloket, Curatorial Studies at KASK, Curators Anonymous, das Kunst, De Koer, Engagement Gent, ETH, Film'On, Het Balanseer, KASK School Of Arts, KU Leuven (faculteit architectuur), Kunstenpunt, Kunsthal Sao Paulo, Les VoiZines, LUCA School of Arts, manoeuvre, Museum Dr. Ghuislain, NEIN, NUCLEO, Other Women's Flowers, PILOOT, Posture Editions, Smoke & Dust / 019, Twee-eiige Drieling, Universiteit Gent, Vlaams Architectuurinstituut, Vooruit, Wiels, ... and many others.

Since 2020, an abundance of partners have been contributing to Summer Salon, an open exhibition in support of artists from in and around Ghent. These were the much appreciated partners for the 2021 edition:

Gents kunsteneroverleg GKO, Art Cinema OFFoff, Art Ghent, Art Shizzle, Barbe Urbain, Bebe Books, Berserk, Artlead Offline / Billboard Series, BLANCO, BOEKS, BROEI, BruthausGallery, Campo, Cecilia Jaime Gallery, Convent, Copyright Bookshop, Croxhapox, Cultuurdienst Gent, Curatorial Studies at KASK School of Arts, David vzw, De Carré / S.H.O.T.S., De Centrale, De Curieuzes Collectie, De Koer, Dekenij Patershol, Design museum Gent, Dronghofkapel Emergent, Engagement Gent, Experimental Intermedia, Fotoshop Gent, Galerie Pont & Plas, Gouvernement, Greentrack Gent, Het Balanseer, HISK, In de Ruimte, Galerie Jan Dhaese, KIOSK, KASK / School of Arts Ghent, KASK / School of Arts Ghent communicatie, KLAP/vzw Ensemble, Kristof De Clercq Gallery, Kunst Aan Zet, Kunst in Huis, Kunsthal Gent, Les Voizines/ Zine Happening, LUCA School of Arts Gent, LYSTERINCK, Manoeuvre, Masala, MEER, mentormentor, Museum Dr. Guislain, Nein Arts, De Ontsteking / NADAR, NUCLEO, Smoke & Dust / 019, PILOOT public art platform, Publiek Park (Grenswerk), Post X, Posture Editions, P/ROPS, Re-Mains, Roger Raveelmuseum, Rufus Galerie, S.M.A.K., St. Antoniuskerk / CC Meulestede, Subbacultcha, Tatjana Pieters, V.O.E.M. vzw, Voo?uit, Wijk 8, Yart, Zebrastraat.

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.



Michiel De Cleene: Endless Documentation, 23.03.2021

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Annelys de Vet, Sam Eggermont, Carl Gydé, Wim Lambrecht, Ulrike Lindmayr, Philip Marquebreuck, Dylan Peere, Marianne Schapmans and Tom Van Imschoot

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Mathieu Serruys

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Michiel De Cleene

Tomas Uyttendaele

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Published:

August 2021

Edition:

5000 copies

**Be careful what
you publish**

#136

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, Kunsthal Gent acquired the piece as part of its inaugural institutional framework, 'Kunsthal 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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View of the *Endless Exhibition*, May 2021.