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

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
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,
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

only to be torn back down the next, in a continuous cycle, all over the world.
with structural partners Curatorial Studies, Art Cinema OFFoff and art educational organisation das Kunst.

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

Don’t be obsessed with numbers.

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

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

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

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

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.

The question lingers: In our relentless pursuit of the new, which ghosts are we fleeing?
As exhibition maker Vasif Kortun remarked some years ago, *Exhibitions are fugitive, imperfect, fragile machines.*

---

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.

Can you also remain a toddler institution?

Kunsthal Gent aims to be an extension of public space.

---

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


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

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

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,…

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

So today I’d like to make a perverse proposition: From now on, forever, and into the future,
That's a very interesting piece, but how would it behave in a pizza joint? Never ask the artist to just present their work, ask them to co-create and co-organise the space.

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, every biennial or triennial or quadrennial,
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.)

Chris Fitzpatrick, curator

Be pan-gender polyphonic.

Gavin Wade, East Side Projects

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

Kunsthal Gent mission statement

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

every art fair booth or site-specific project, should be treated as a permanent presentation, an immortal installation, an endless exhibition.

Wong Kit Yi, North Pole Futures, 2015. NADA Art Fair, New York.
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!
Operate with radical transparency.

#36 Chris Fitzpatrick, curator

KUNSTHAL GENT BUDGET 2019

<table>
<thead>
<tr>
<th>Operating subsidy, City of Ghent:</th>
<th>€250,000 per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utilities budget, City of Ghent:</td>
<td>€50,000 per year</td>
</tr>
<tr>
<td>Project subsidy Flemish Community:</td>
<td>€20,000 requested and awarded</td>
</tr>
<tr>
<td>Autumn application Flemish Community project subsidy:</td>
<td>€35,000</td>
</tr>
<tr>
<td>Estimated own budget:</td>
<td>€15,625</td>
</tr>
</tbody>
</table>

Artistic programme general costs: €20,000

3 presentation lines: €15,000 each

6 development lines: €5,000 each

3 structural partners: €1,000 each

3 project partners: €3,500 each

3 x graphic design as a platform: €2,500 each

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 Kunsthal Gent, Nov.18)

Let’s freeze them in their immediate architectural and spatial context.
Learn from artists.

#39 Anthony Huberman, (talk for curatorial studies programme at Kunsthall 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)

Let’s keep them on continuous view.

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.
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.

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.

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

How do we invite the true unknown?

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

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

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

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

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

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

Immaterial support for artists is important.

What about disabled artists?

Now, individual artworks can enjoy a long lifespan, particularly if their survival is staked to museums or institutions.
But, isolated and forcibly restrained, they often lose the physical, social, and spiritual context of their original presentation.

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

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

Even when an exhibition is reconstructed—in part or in whole—
the recurrence of its original display often signals a palpable absence even more clearly.

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.

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?

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

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

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

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

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

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

Prem Krishnamurthy, curator

It seems like any form of archiving and documentation fails to communicate an exhibition’s timeliness, its urgency.
what it felt like to actually be there.
On the other hand, the internet has multiple recipes for revisiting or reviving past moments.

The White Cube is a lie!

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.

Olivier Goethals, artist, architect

Space is unconditioned consciousness. It is potential.
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.
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.
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.


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 organizational model Kunsthal

...Whatever you have to do to keep the money flowing).

Chris Fitzpatrick, curator

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

Prem Krishnamurthy, curator

Evolve according to changing needs.

Gavin Wade, Eastside Projects

Through its organizational model Kunsthal
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.

Kunsthal Gent mission statement

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

Only time will tell if this dynamic method can ‘faithfully restage’ complex websites, as Rhizome hopes.
In the offscreen realm, the purest form of interior stasis might look like Walter De Maria’s *New York Earth Room*.

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...
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.

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.

Kunsthal Gent is also an experimental space for art education.

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.
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.
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?

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?

Do it together.

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

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.

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

Be an artistic cloud, a swarm of bees.

Chris Fitzpatrick, curator

Always have another kunsthalle in Kunsthal Gent

#112

Consider design, organisational structures and architecture as programme.

Gavin Wade, Eastside Projects

#113

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

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?

Be a space of production.

Do less, do it better.

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


#115 Gavin Wade, Eastside Projects

#116 Chris Fitzpatrick, curator
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.


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.
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.

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,
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.

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

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 documented, the documentation will be repeatable, clear, prescribed; something artists and visitors can relate and adapt to.

The Ceiling Should Be Green (天花板應該是綠色的), 2013, PI New York.

OST oder WEST: Klaus Wittkugel and Anton Stankowski, 2016
The documentation will become an architectural layer in its own right.

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.

Gavin Wade, Eastside Projects

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

Gavin Wade, Eastside Projects

as well as the accelerated time, labor, resources, and waste of contemporary cultural production—in a different light.
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.
rather than surprised. As such, Kunsthal Gent regularly invites graphic designers to contribute to the identity of Kunsthal Gent through their work.

#135 Kunsthal 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—

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 Curacao), Marina Coelho (Kunsthalle Sao Paulo), Chris Fitzpatrick (Kunstverein München) and Eric Thys, Prem Krishnamurthy, Alex Misick (CCA Glasgow) & Gordon Douglas, Jorn 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 Pentedeo

Road trip Artist-Run-Multiverse Summit, Eastside Projects, Birmingham: De Koer (Tim Bruggeman), Manoeuvre (Chris Rotsaert), Platvorm (Katelijne De Corte), PostX (Wouter Cox), NADAR (Tine Deboelpaep) and Outline (Tjobo Kho)

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