

org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents.

Your path through the collection lead along Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023, Raisins, Zebras, Backpack, Neptune in opposition [6/20] – Pier, Investment, Consolations, A Seismic Change, Pipe, Temporary Photograph, 2017, Sea glass, A Dead Insect on the Trunk of a Cedrus Atlantica Glauca, Roofing (6) – JEM, Knee, Marmara, Investment, Aggressive mimicry, Neptune in opposition [20/20] – A constellation, (Un)Touching Ground, Firing tool, Album, Neptune in opposition [8/20] – Diamonds

What constitutes a 'document' and how does it function?

According to the *Oxford English Dictionary*, the etymological origin is the Latin 'documentum', meaning 'lesson, proof, instance, specimen'. As a verb, it is 'to prove or support (something) by documentary evidence', and 'to provide with documents'. The online version of the *OED* includes a draft addition, whereby a document (as a noun) is 'a collection of data in digital form that is considered a single item and typically has a unique filename by which it can be stored, retrieved, or transmitted (as a file, a spreadsheet, or a graphic)'. The current use of the noun 'document' is defined as '*something* written, inscribed, etc., which furnishes evidence or information upon any subject, as a manuscript, title-deed, tomb-stone, coin, picture, etc.' (emphasis added).

Both 'something' and that first 'etc.' leave ample room for discussion. A document doubts whether it functions as something unique, or as something reproducible. A passport is a document, but a flyer equally so. Moreover, there is a circular reasoning: to document is 'to provide with documents'. Defining (the functioning of) a document most likely involves ideas of communication, information, evidence, inscriptions, and implies notions of objectivity and neutrality – but the document is neither reducible to one of them, nor is it equal to their sum. It is hard to pinpoint it, as it disperses into and is affected by other fields: it is intrinsically tied to the history of media and to important currents in literature, photography and art; it is linked to epistemic and power structures. However ubiquitous it is, as an often tangible thing in our environment, and as a concept, a document *deranges*.

the-documents.org continuously gathers documents and provides them with a short textual description, explanation, or digression, written by multiple authors. In *Paper Knowledge*, Lisa Gitelman paraphrases ‘documentalist’ Suzanne Briet, stating that ‘an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance’. The gathered files are all documents – if they weren’t before publication, they now are. That is what the-documents.org, irreversibly, *does*. It is a zoo turning an antelope into an ‘antelope’.

As you made your way through the collection, the-documents.org tracked the entries you viewed. It documented your path through the website. As such, the time spent on the-documents.org turned into this – a new document.

This document was compiled by _____ on 18.06.2024 22:40, printed on _____ and contains 22 documents on 51 pages. (<https://the-documents.org/log/18-06-2024-6417/>)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.
www.decleenedecline.be / info@decleenedecline.be
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gitelman, L. *Paper Knowledge. Toward a Media History of Documents*. Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online*. Accessed on 13.05.2021.



Flanders
State of the Art



HOGENT
howest

A constant, dependable presence. With the camera focused on the North Star for an extended period, the rotation of the Earth becomes visible. Nearby, in the municipality of Wiederstedt, the geologist, poet and philosopher Friedrich von Hardenberg (better known by his pen name Novalis) spent his childhood years between 1772 and 1784. A quote of his is engraved on a stone bench in the park surrounding the chateau where he was raised: “The human being does not speak alone – the universe also speaks – everything speaks – infinite languages.”

Notes

- From *S. Anders Leben. Eine Handlung in Gesprächen/S. Anders Leben – Living Differently: An Act in Conversations*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023



type	date	filename	size	author
photograph	14.06.2024	Bild 003_mk.jpg	73 MB	Stephanie Kiwitt
category	astronomy, literature, Trigger			

21:37:38

When I grew up, my parents told me that the number of raisins in the local baker's raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent's last game was a tie against Union.



type
photograph

date
30.12.2021

filename
IMG_9810.HEIC

size
1,2 MB

author
Michiel De Cleene

category
family, food

21:39:59

On Mondays, before noon, I go to the supermarket with my two-year-old son. After passing the lasagnes, the loaves of bread and the fruit and vegetables, we make a short stop at the aquarium with the lobsters. Around New Year, there are two of them.

After we've paid for the groceries and have put them in the car, we walk into the pet shop. We look at the parrots (Jacques, Louis and Marie-José), the rabbits, the guinea pigs, the assorted caged birds and the fish and turtles. He's very fond of the *Cyphotilapia Frontosa Burundi*. He calls them zebras. They hail from Lake Tanganyika, the label says. It's the second-oldest freshwater lake, the second-largest by volume and the second-deepest. The pet shop has adorned their aquarium with a scene of ocean waste.

In an effort to avert guilt, I look for something cheap and more or less useful to buy: birdseed, a snack for the neighbour's cat, a comb for his grandparent's Labrador, etc.



type
photograph

date
05.04.2022

filename
IMG_0214.HEIC

size
1,5 MB

author
Michiel De Cleene

category
animal, RDC, trompe l'oeil, waste, family, replica/copy

21:40:09

_44A6588.dng

At 13:26:43 I took a photograph of a concrete building without windows in an industrial zone just south of Brussels.

_44A6590.dng

At 16:46:15 I photographed a succession of office buildings in the same industrial zone.

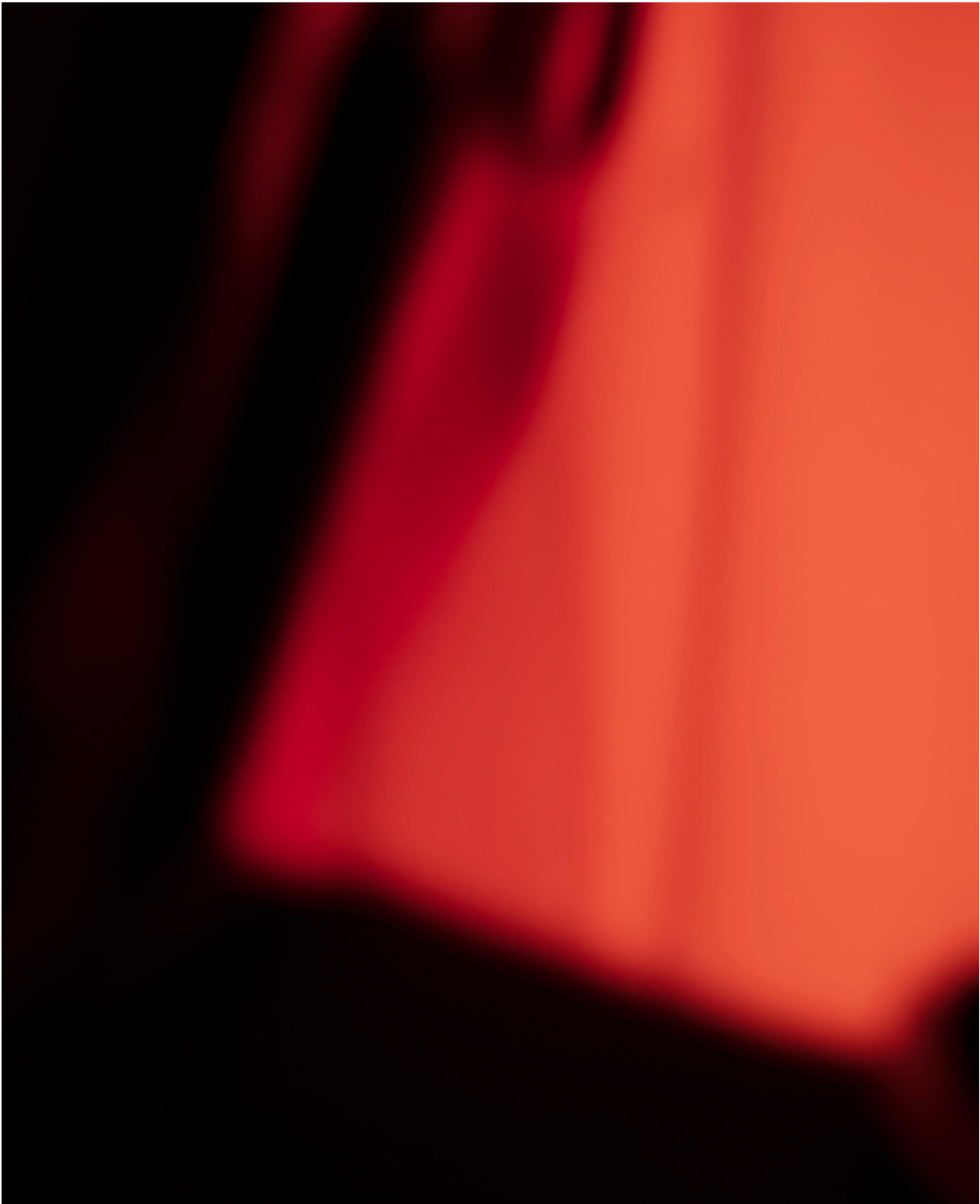
_44A6589.dng

I must have walked about 1 kilometer between the concrete building without windows and the section of the industrial zone with the offices. At 13:43:49, the camera, safely stored in my backpack, recorded 0.4 seconds of the 20 minutes it took me to get there.

In *The Snows of Venice*, Alexander Kluge wonders whether he can take the liberty to conjure up what the sky looked like on 31 December 1799, as Schiller made his way to Goethe's house. He goes on by saying that, historically, there's a 'LACK OF SENSORY ATTENTION AT CRUCIAL MOMENTS'.¹ There are exceptions, though, like the cameraman that was sent out to document the fireworks on New Year's Day 2000. The camera was turned on prematurely. The batteries were used up by midnight, but 'certain gray tones, however, filtered through the cracks of its protective case, conveyed the motion of the walking cameraman, the transportation. The incompletely shut, low-information container was documented exactly [...] To this day it provides inexact testimony as to the qualities of the leather of a twenty-first century carrying case and the precise sensitivity to light and dark demonstrated by a twenty-first century recording medium.'²

Sources

- 1 Lerner, B., Kluge, A. *The Snows of Venice*. Leipzig: Spector Books, 2018, p. 53
- 2 Ibid.



type	date	filename	size	author
photograph	15.02.2022	_44A6589.dng	37,87 MB	Michiel De Cleene

category
architecture, data storage, mistake, packaging, technology

As an architectural structure, the pier is fundamental in observational astronomy: it can be found in the backyards of amateur observatories, as well as in professional ones. This column is a quintessential part of the physical interventions that are necessary to distinguish noise from valuable data. The pier disjoins the telescope from the observer, from the observatory and from the surroundings. Tremors of passing cars, the astronomer's footsteps and coughs, the neighbour's soundsystem: they could result in an agitated telescope. A falling mug would cause the instrument to shift lightyears away from its target.

Notes

- In August 2019, I visited Chris De Pauw, an astrophotographer, at home. He showed me his private observatory. As we were both waiting for clouds to obscure the sun and get softer light for the photograph, he told me about the rolling shed, its advantages and the modifications he was planning on. On closing the observatory – by rolling the shed over the instrument – he manoeuvred the instrument into its 'park'-position: an azimuth of 160 degrees and an elevation of 8 degrees above the horizon. The shed's doors and hinges barely cleared the telescope.



type
photograph

date
21.09.2022

filename
_44A7375.dng, _44A7394.dng

size
55,61 MB,
56,96 MB

author
De Cleene De Cleene

category
architecture, astronomy, encounter, Neptune, technology

21:40:13



The oldest coin in the collection has darkened over time, but upon inspection, the text 'AD USUM BELGII AUSTRI' (left) and the contours of a (female) head (right) can be discerned. A quick search learns it stems from the middle of the 18th century. The coin was made and used in the Austrian Netherlands, reigned by Maria Theresa, who is the one depicted. My mother recollects finding it in the backyard when she was a kid.

About 40 years later, the euro was introduced. The ringbinder with my mother's coin collection was taken from the shelf. A dilemma came to the fore: we wondered if we should keep one of each existing Belgian coin and banknote and put them in the binder, alongside Maria Theresa, or if we should exchange them for the new European currency. The decision to keep a coin of five Belgian francs was not difficult to make, but as the amount raised, the answer was increasingly hard to give. This was an assessment of the old currency's emotional and projected historical value, compared to its current financial worth. It was a decision based on investment principles.

To accentuate the value of the Maria Theresa kronenthaler of 1 liard, I put the coin on a pile of red post-it-notes when photographing it. Coins like these are sold on eBay for prices ranging from 0,70 euros to 16 euros.



type
photograph

date
29.07.2021

filename
_MG_6826.JPG; _MG_6825.JPG

size
6,7MB; 7,7MB

author
Arnout De Cleene

category
archaeology, economy, family, numismatics, collecting

21:40:13



In the philosophy aisle of the largest used and remaindered book shop in the city — which is a regular stop on my lunchbreak walks to escape the dreariness of my office job — that particular day a set of books caught my eye. They were four copies of the same edition of a title I had never had any inclination to read. It was the near-uniformity of the four books that made them stand out. Upon closer inspection, there were two more copies of two other editions of the book on the shelf.

It was immediately apparent to me that only three minor moves were required to bring the six copies together on the shelf, and to arrange the four copies of the same edition so that the level of sun fading of their spines would make their lettering form a white to dark pink gradient. I could think of no shade of the letters that would tastefully match the very light blue of the rest of the spine, which had remained relatively uniform across the four copies.

After having moved the books, I took a photograph of them with the camera in my smartphone.

It occurred to me only afterwards that while handling the books I had not leafed through them.

Some days later, going through my photo folder, I came across the picture I had taken to document my somewhat neurotic but oddly satisfying action and noticed that the camera had been in square mode and that the photo was blurry. I have not yet gone back to take a better picture.

Notes

- David Depestel hesitates in trying to make something of himself; a character, a profession, a fixed mode of being, are for him concepts that already shadow forth the outlines of the skeleton, which is all that will be left of him in the end.



type
image

date
14.10.2022

filename
Comfort 1.HEIC

size
777 KB

author
David Depestel

category
book, interference, literature, mistake, replica/copy, technology

21:40:14

The road down from the top of Mount Vesuvius, at Atrio Del Cavallo. The sun sets. The last tourist bus has headed down. Then the headlights of the guardian's car swing their way down. It must be freezing. I am holding an orange-sized piece of petrified lava, probably stemming from the 1872 or 1944 eruption. A kilometer further down the road, the old Observatory is empty. Nowadays, monitoring seismic changes is done in a research centre in the city of Naples. Their seismographic registrations can be followed online, in real time. Two headlights swirling along the slopes, underneath me, are coming upwards.

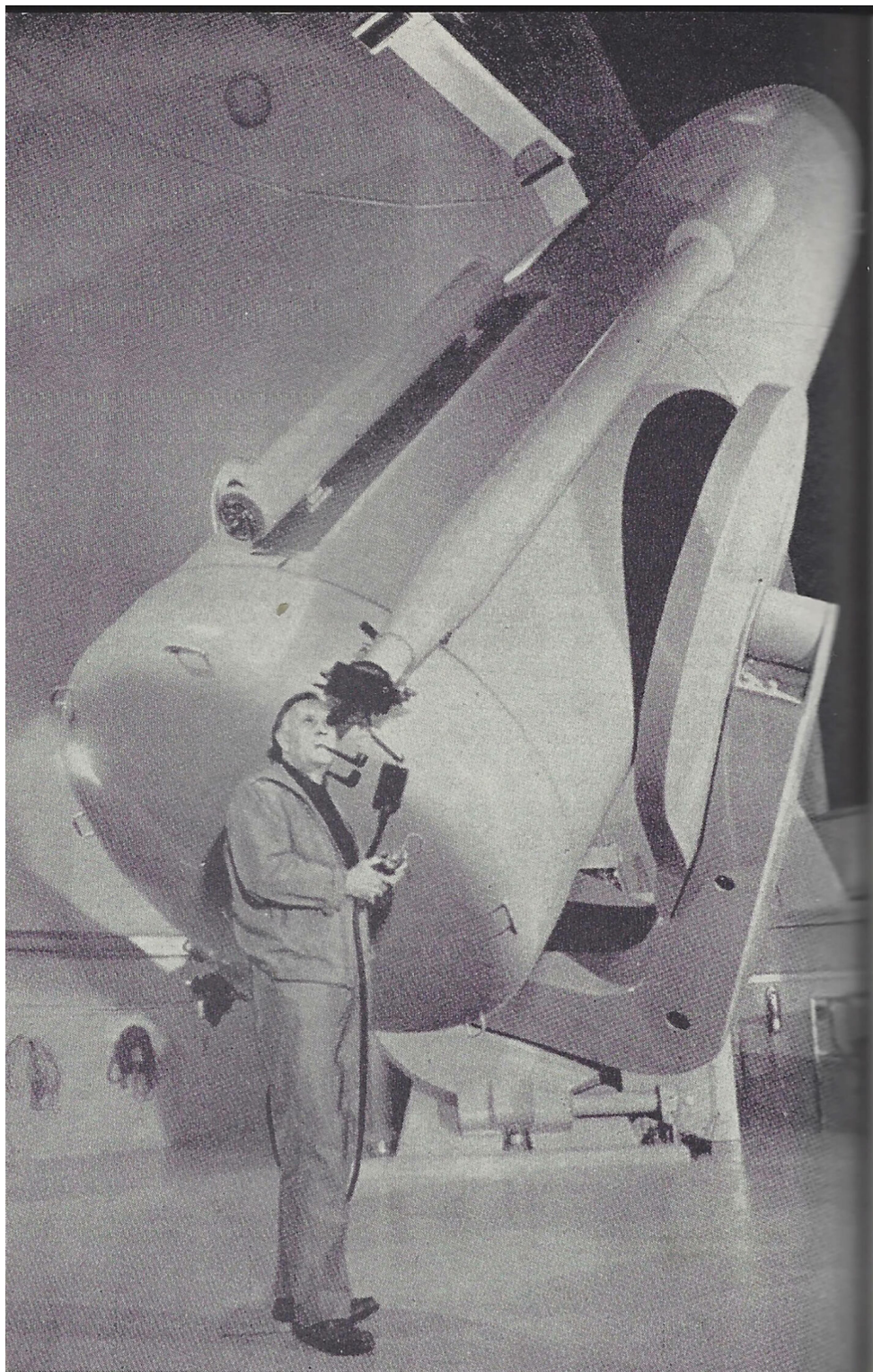


type	date	filename	size	author
audio	15.01.2021	A seismic change.mp3	862KB	Arnout De Cleene

category
automobile, data storage, dusk, seismology, Vesuvius

The 48-inch Oschin Schmidt, a renowned reflecting telescope at Palomar Observatory, California, was used for the Palomar Observatory Sky Survey (POSS), published in 1958, one of the largest photographic surveys of the night sky.

Based on the man's pipe shadow's direction, thrown onto the telescope, there is reason to believe an off-camera flash was used to make the picture.



iv. De 48-inch-Schmidtkijker van het Mount-Palomar-observatorium.

type
scan

date
14.05.2021

filename
Foto_2021-05-18_221027.jpg

size
2,5MB

author
Arnout De Cleene

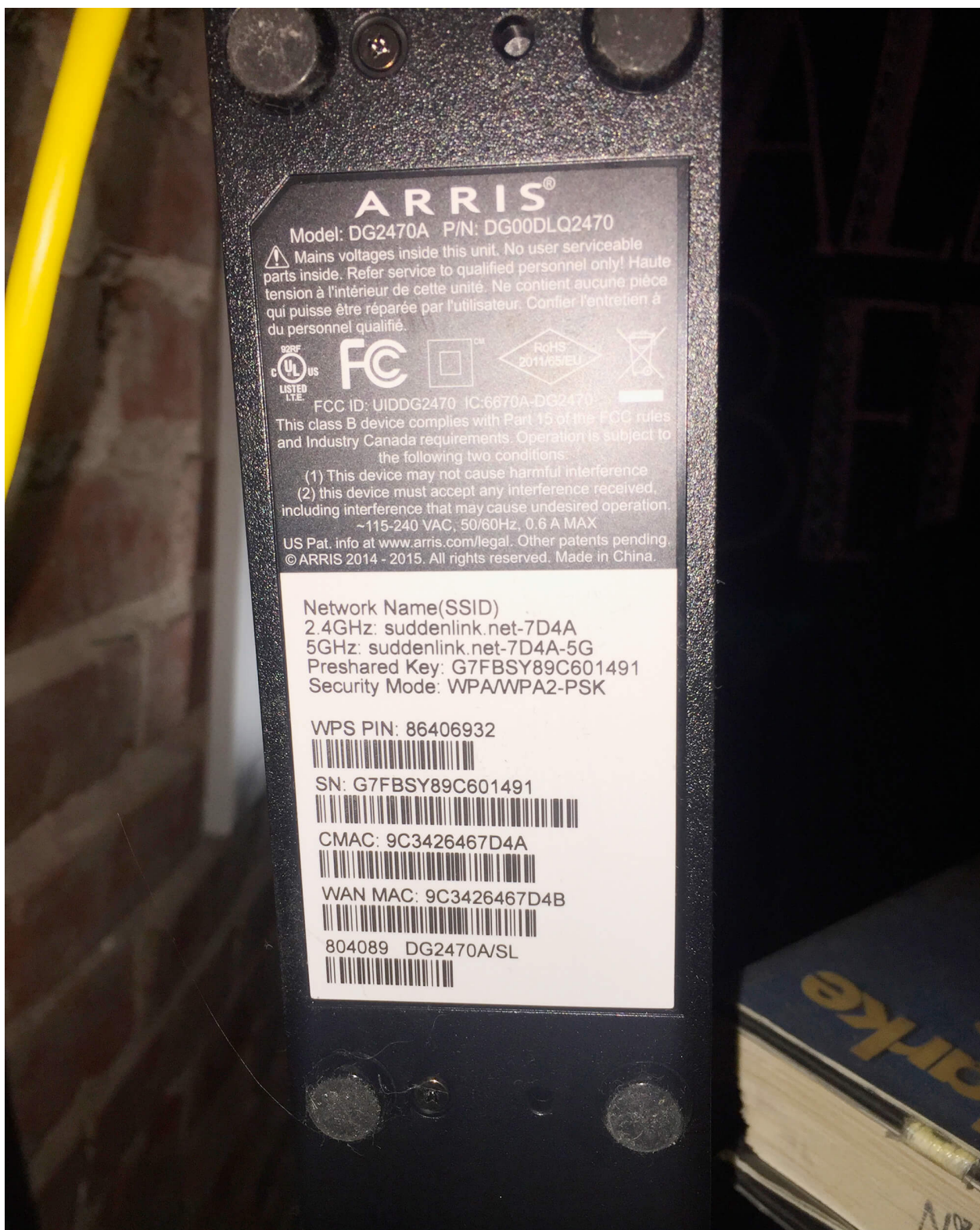
category
astronomy, mirror

21:40:14

The bartender didn't remember the passcode, so he pointed out where I could find it: on the bottom of the router box. Instead of trying to read the tiny numbers on the router label in the dark, while at the same time awkwardly typing it into my small, cumbersome smartphone keyboard, I decided to photograph the label. This allowed me to retreat back to my seat, zoom into the image and easily enter the code into my phone. The photograph immediately lost its value the moment this action was completed.

Notes

- Max Pinckers (°1988, BE) and Victoria Gonzalez-Figueras (°1988, CA) are based in Brussels, Belgium. They have been working together for the past ten years on documentary photography projects. Victoria works in the cultural field as a researcher and producer. Max is a speculative documentarian, teacher and occasional writer on photography. They are married, in love, and have a son. Victoria has consistently assisted Max in his projects as a production manager, but they have recently been making new work together as co-authors. "Double Reward" is the first such project.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.



type
photograph

date
30.05.2024

filename
IMG_0058.jpg

size
3,8 MB

author
Max Pinckers

category
technology, Trigger

21:40:14

At the beach of Cap d'Antifer in Normandy one can find 'sea glass' between the pebbles: pieces of broken glass that have naturally weathered by being tumbled by the ocean, over and over. Sharp edges and smooth surfaces vanish. The historical origin of the glass pebbles (glass bottles, a shipwreck) erodes. Only the colour of the pebbles gives an indication of their history, be it vaguely. Varieties of green sea glass are common, but other colours, such as red (Shlitz beer bottles) or yellow (interbellum Vaseline containers), are more rare and have to be sought after attentively.

It's 4.15 PM. The tide is pushing three people towards the cliffs.



type
photograph

date
02.05.2022

filename
_44A9615.psd

size
115,50 MB

author
De Cleene De Cleene

category
collecting, sea, waste, hand

21:40:14

It's early spring. The pool is covered with a sheet of plastic. The deciduous trees are just leafing out. A tree stump serves as a placeholder for the diving board's foot – it was customary to take it indoors for winter – and keeps people from kicking its threaded rods sticking up from the silex tiles that line the pool.

The upper right corner of the plastic frame is missing. It's probably where the insect – now dead, dry and yellowish – got in. The frame was left behind in the laundry room overlooking the garden, the pool and the pool house. At the time it hadn't been used for quite a while. Half empty, the water green.

In summer, when the wind dropped, horse-flies came. You could shake them off temporarily by swimming a few meters underwater.



type
scan

date
22.07.2021

filename
pool.jpg

size
38,87 MB

author
Michiel De Cleene

category
animal, botany, cloth, decoration, family, tree

21:40:15

In summer, the roofing gets hot and soft. In winter, it gets cold, hard and brittle. None of the gates to the garages are open. It's unsure whether the numerous texts and drawings – some dig deeper than others – have caused leakages.



type
photograph

date
14.04.2021

filename
IMG_6510.jpeg

size
6,61MB

author
Michiel De Cleene

category
automobile, decoration, fissure, map/plan, parking, precipitation, roofing, sign

21:40:15

The scientific exactitude sought for in the *Iconographie de la Salpêtrière* and the *Nouvelle Iconographie de la Salpêtrière*, the (in)famous scientific publications stemming from Paris' psychiatric hospital La Salpêtrière (1876-1918), lead to an abundance of photographic images in their pages. The photographs' ideal: 'Trace incontestable, incontestablement fidèle, durable, transmissible'.¹ The ambition of exactitude results in cold, and often cruel depictions of patients. In the digitized version of the Sorbonne library's copies, some photographs have left an imprint on the opposite page. The knee of Charles, 'le géant', adds an unwanted layer upon its measures on the opposite page, while the photograph of the knee itself loses ink.²

Sources

- 1 Didi-Huberman, G. *Invention de l'hystérie*. Paris: Macula, 2014, 72.
- 2 Launois, P.-E., Roy, P., 'Gigantisme et infantilisme', *Nouvelle Iconographie de la Salpêtrière*, Tome XV, 1902, 548, pl. LXVI, online: <https://patrimoine.sorbonne-universite.fr/fonds/item/2613-nouvelle-iconographie-de-la-salpetriere-tome-15?offset=6>

	mai 1899	novembre 1902
Hauteur de la malléole interne	87 mm.	79 mm.
Longueur du pied	287 »	299 »
Longueur du 1 ^{er} orteil avec le métatarsien	143 »	» »
Longueur du 2 ^e orteil seul	82 »	» »
Longueur du 1 ^{er} orteil (partie libre)	48 »	» »
Largeur bicondylienne.	108 »	» »
Largeur bimalléolaire	81 »	» »
Largeur du pied	126 »	» »
<i>Membre supérieur gauche.</i>		
Hauteur de l'humérus	381 »	422 »
Hauteur du radius.	298 »	298 »
Longueur de la main.	233 »	243 »
Longueur du médus.	118 1/2	124 »
Longueur du pouce avec le métacarpien.	125 »	126 1/2
Longueur du pouce seul	72 »	76 »
Longueur de l'ongle du médus	16 »	16 »
Largeur de l'humérus (extrémité inférieure)	74 »	83 »
Largeur du poignet	67 »	69 1/2
Largeur de la main	97 »	103 »
<i>Circonférences.</i>		
Cou.	370 »	370 »
Thorax	1015 »	1040 »
Taille	892 »	925 »
Bras	280 »	260 »
Avant-bras	271 »	250 »
Poignet	197 »	197 »
Cuisse : circonférence supérieure à droite	544 »	» »
— — à gauche	539 »	450 »
— inférieure à droite.	420 »	» »
— — à gauche	399 »	» »
Mollet : droit.	382 »	» »
gauche	375 »	350 »
Malléoles (droite et gauche).	240 »	» »
<i>Tête.</i>		
Hauteur naso-alvéolaire	87 »	87 »
Hauteur naso-sous-nasale.	64 »	64 »
Largeur biangulaire interne (yeux).	36 »	37 »
Hauteur ophryo-alvéolaire.	102 »	102 »
Largeur biangulaire externe (yeux).	96 »	» »
Largeur bimastoïdienne.	142 1/2	145 »
Diamètre antéro-postérieur glabellaire.	199 »	200 »
Hauteur ophryo-mentonnaire.	154 »	159 1/2
Diamètre antéro-postérieur métopique.	195 »	197 »

type	date	filename	size	author
scan	01.09.2023	Pagina's van CS_000015_015_pdf-2.pdf	184 KB	Arnout De Cleene

category
archive, book, interference, medicine, replica/copy

21:40:15



Fairly detailed map of the two major marble quarries on the island of Tinos, Greece. The spontaneous route-advice was prepared by a local marble worker, P.D., in the Karia region of the island on a locally extracted, green marble slab. The waved lines represent roads traversing uphill, while the straight lines represent roads following a contour line of the topography.

‘Tell your friend that the wine is for girls; it’s very sweet,’ the marble worker alerted my travel companion K.S. after offering us local sweet wine. The workshop smelled like boiled meat and bones.

Notes on map from left to right, top to bottom:

1. Towards Vathi
2. Quarry
3. incomprehensible
4. Towards Vathi Bleu
5. Isternia
6. Pirgos

Notes

Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com



type
photograph

date
19.11.2021

filename
marmar_.jpg

size
3,47 MB

author
Márk Redele

category
book, map/plan, marble, sign, hand

21:40:15

The oldest coin in the collection has darkened over time, but upon inspection, the text 'AD USUM BELGII AUSTRI' (left) and the contours of a (female) head (right) can be discerned. A quick search learns it stems from the middle of the 18th century. The coin was made and used in the Austrian Netherlands, reigned by Maria Theresa, who is the one depicted. My mother recollects finding it in the backyard when she was a kid.

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To accentuate the value of the Maria Theresa kronenthaler of 1 liard, I put the coin on a pile of red post-it-notes when photographing it. Coins like these are sold on eBay for prices ranging from 0,70 euros to 16 euros.



type
photograph

date
29.07.2021

filename
_MG_6826.JPG; _MG_6825.JPG

size
6,7MB; 7,7MB

author
Arnout De Cleene

category
archaeology, economy, family, numismatics, collecting

21:40:15



The *Cryptolaemus montrouzieri* is commonly known as the mealybug destroyer. This species of ladybird gets its nickname from its capacity to battle mealybugs in plantations and greenhouses.

The website *waarnemingen.be* that gathers observations of plants and animals in Belgium lists multiple observations in the wild of the *Cryptolaemus montrouzieri*. The website explains that ‘in (northern) Europe, the species is widely traded and used in greenhouses and will regularly escape from them. But this ladybird cannot survive our winters (yet?). Sightings within the Benelux must therefore be entered into the register as “escape”. However, the species is already established in the Mediterranean area.’ (our translation)

The larvae have a waxy covering that makes them look like the mealybugs they prey upon, allowing them to avoid being correctly identified by the ones they are about to devour.

In an attempt to get rid of the mealybugs on my plants, I ordered 25 adult ladybirds. They were dead on arrival.

Sources

- <https://waarnemingen.be/species/600135/>
- <https://waarnemingen.be/observation/244840499/>
- https://en.wikipedia.org/wiki/Aggressive_mimicry



type
photograph

date
21.08.2022

filename
_44A3849.dng

size
50,83 MB

author
Michiel De Cleene

category
animal, botany, replica/copy, trompe l'oeil

21:40:15

As we point the telescope to the sky – cloudy, and filled with chaotic bursts of rain – the dispersion of the city lights accentuates the swirling, frantic raindrops. The roof we are standing on is uneven. A puddle forms underneath the apparatus, around the right leg of the tripod and our feet. The sound of a car on a wet street, below. A kitchen light is flicked on. Temperature is low for a mid-September night, and getting lower by the minute. It seems impossible to tell the depth of field we are documenting, and at what distance from our position these fleeting constellations occur.

Sources

- Excerpt from *Towards Civil Dusk* (De Cleene De Cleene, 2020)
- Neptune in opposition [1-20] is part of 'Documenting Objects', a research project by Arnout De Cleene and Michiel De Cleene at KASK & Conservatorium, the school of arts of HOGENT and Howest. Their research is financed by the HOGENT Arts Research Fund. Previous research into this subject has amongst other things led to the documentary film *Towards Civil Dusk* and temporary public observatories at 019, Gent and Kunsthall Extra City, Antwerp.
- Thanks to:
 Angelo Van Daele
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 Jan Scheers
 Jonas Temmerman
 John Sussenbach
 Kunsthall Extra City
 Philippe Molet
 019
 Astropolis (Oostende)
 Cercle Astronomique Mosan (Herbuchenne)
 Koninklijk Observatorium Ukkel
 Observatoire Astronomique Antoine Thomas S.J. (Namur)
 Observatoire Astronomique Centre Ardenne (Grapfontaine)
 Publieke Sterrenwacht van de Westkust (Koksijde)
 Volkssterrenwacht Armand Pien (Gent)
 Volkssterrenwacht AstroLAB IRIS (Zillebeke)
 Volkssterrenwacht Beisbroek (Brugge)
 Volkssterrenwacht Mira (Grimbergen)
 Volkssterrenwacht Urania (Hove)



type	date	filename	size	author
video	05.10.2022	2020-09-24-1156_0-CapObj.mp4	51,05 MB	De Cleene De Cleene
category				
astronomy, Neptune, precipitation				

‘These attempts to dismantle occur amidst timeless acts of protest and resistance.’

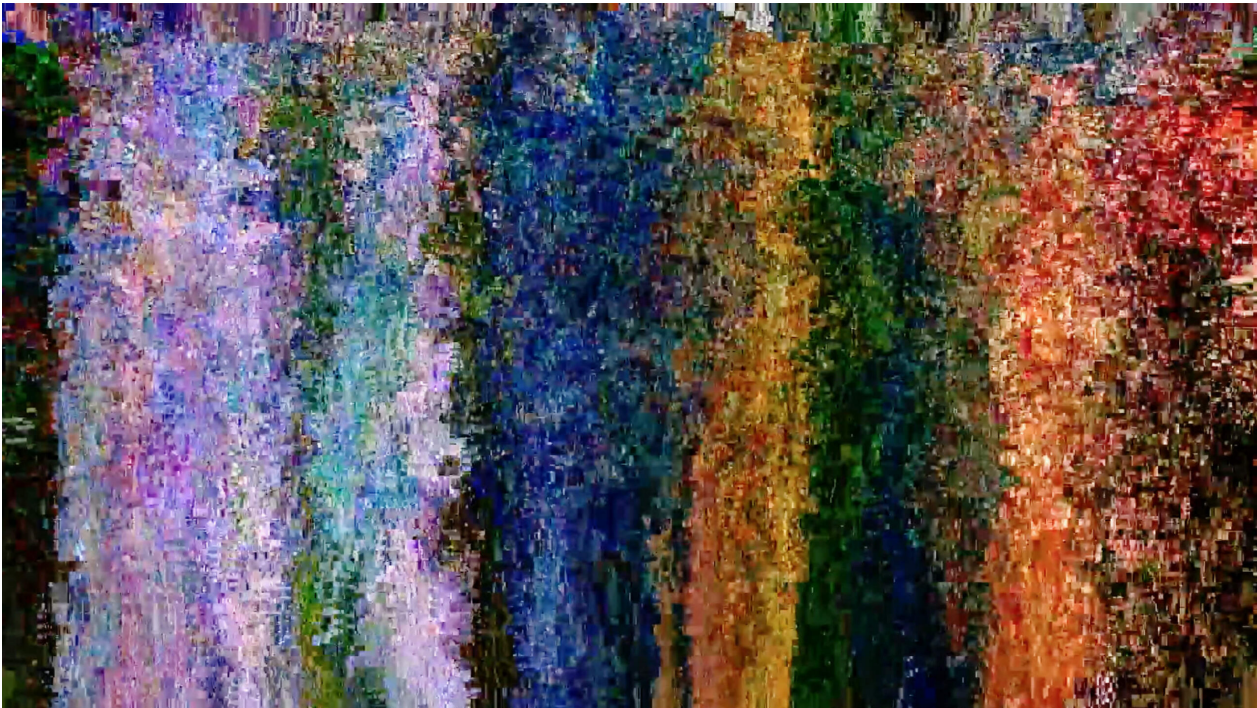
the-documents.c

Screenshot from film chapter *(Un)Touching Ground* where archival images that document a history of protest and resistance movements in Lebanon are put through a process of data-moshing. The disruption of the image in this pixelated moment in the film, forms to highlight the mass of people that make up these movements for intersectional revolution.

Frame of Accountability, 01:00:00, Helene Kazan, 2024.

Notes

- Helene Kazan is an artist, writer and educator. Her work investigates ‘risk’ as a lived condition produced through the conjoined violent effects of capitalism and conflict. This is observed in the colonial roots of international law and its material formation of the lived-built environment. In response, she uses decolonial, feminist, poetic and critical-legal approaches in her work, which explores ways of dismantling the ongoing effects of neo-colonial violence towards wider frameworks of accountability and justice.
- In spring 2024 the-documents.org and [Trigger](#) co-publish a series of online articles with a focus on the meeting ground between photography and the document.



type	date	filename	size	author
screenshot	25.05.2024	FrameofAccountability_HKazan_2023_002.jpf	517 KB	Helene Kazan

category
archive, government, technology, Trigger

Jolimont, December 2021. The place is in ruins. We occupy the domain with students of La Cambre in an attempt to practice ceramics with what is there. In the former ceramic atelier, we gather everything that was purposelessly there: a weird collection of things from the past, waiting to be organized, displayed, used or thrown away.

The firing tool was made to take out the accumulating ashes from the firebox, to keep the air flowing in the oven, raising the temperature, reaching our ceramic-making goal of 1150°C. Not very efficient, time or heat resistant, this savage, yet poetic composition barely survived the firing.

The wooden handle was borrowed from a broom. The scraper is a fragment of a chandelier previously hanging in one of the salons. The connecting element is an old electrical resistor we found in one of the dismantled ovens.

Notes

- Clementine Vaultier's interests, although trained as a ceramist, are in the warm surroundings of the fire rather than the production it engenders.



type
photograph

date
01.09.2022

filename
clementine_firing_tool.JPEG

size
991 KB

author
Clémentine Vaultier

category
alchemy, archaeology, architecture, brick, collecting, decoration, waste

21:40:16

At the State Archive in Kortrijk, I am leafing
through a 1955 photo album of the construction of
the provisional church in Lokeren by the famous
furniture company Kunstwerkstede De Coene.
Gigantic wooden, prefabricated beams structure
the building. It is cold. An old man in a grey suit
shuffles between the racks to look up the date of
birth of his great great grandmother. Snow covers
the unfinished provisional roof. A bus passes,
I reckon, through the pouring rain.



type	date	filename	size	author
audio	22.12.2020	VP100184.MP3	1,8MB	Arnout De Cleene

category
archive, architecture, book, data storage, De Coene, precipitation

21:40:17

It is said that ‘if a space traveller were unfortunate enough to enter the atmosphere of one of the giant planets [such as Neptune], he or she would not find a single solid surface. Instead, as he or she descended into the planet, our traveller would find that the temperature, pressure, and density would all continue to increase smoothly, with no sharp transitions. Assuming that he or she was adequately protected from the temperature, pressure, and radiation, our traveller would eventually “float” at that level in the atmosphere where the surrounding density and his or her own density were equal.’¹

It is said that it storms on Neptune.
Violently.
1200 mph.

They observed a great dark spot and called it: The Great Dark Spot.

It rains diamonds on Neptune.

Sources

- 1 Miner, E.D. & R.R. Wessen. *Neptune. The Planet, Rings and Satellites*. Chichester: Springer-Praxis, 2002, p. 18.



type	date	filename	size	author
photograph	22.09.2022	_44A5917.dng	52,41 MB	De Cleene De Cleene
category				
astronomy, crash, Neptune, wind, precipitation				

