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

Your path through the collection lead along Residu, Subtractive Writing, Seacat, Neptune in opposition [20/20] – A constellation, Neptune in opposition [12/20] – Culmination, Flint, Beyond the Sky’s Limits, Neptune in opposition [11/20] – Alpine, An Unfired Mortar, Firing tool, Pipe, This site has been seized, Zebras, Populus, The Face of a Chair, Room 3, Crash (1), Pauli, May 7th, 1992, St. Mary’s Church, Sandersleben (Saxony-Anhalt), 2020

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 21.11.2025 03:59, printed on ____ and contains 20 documents on 44 pages. (https://the-documents.org/log/20-11-2025-6687/)

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

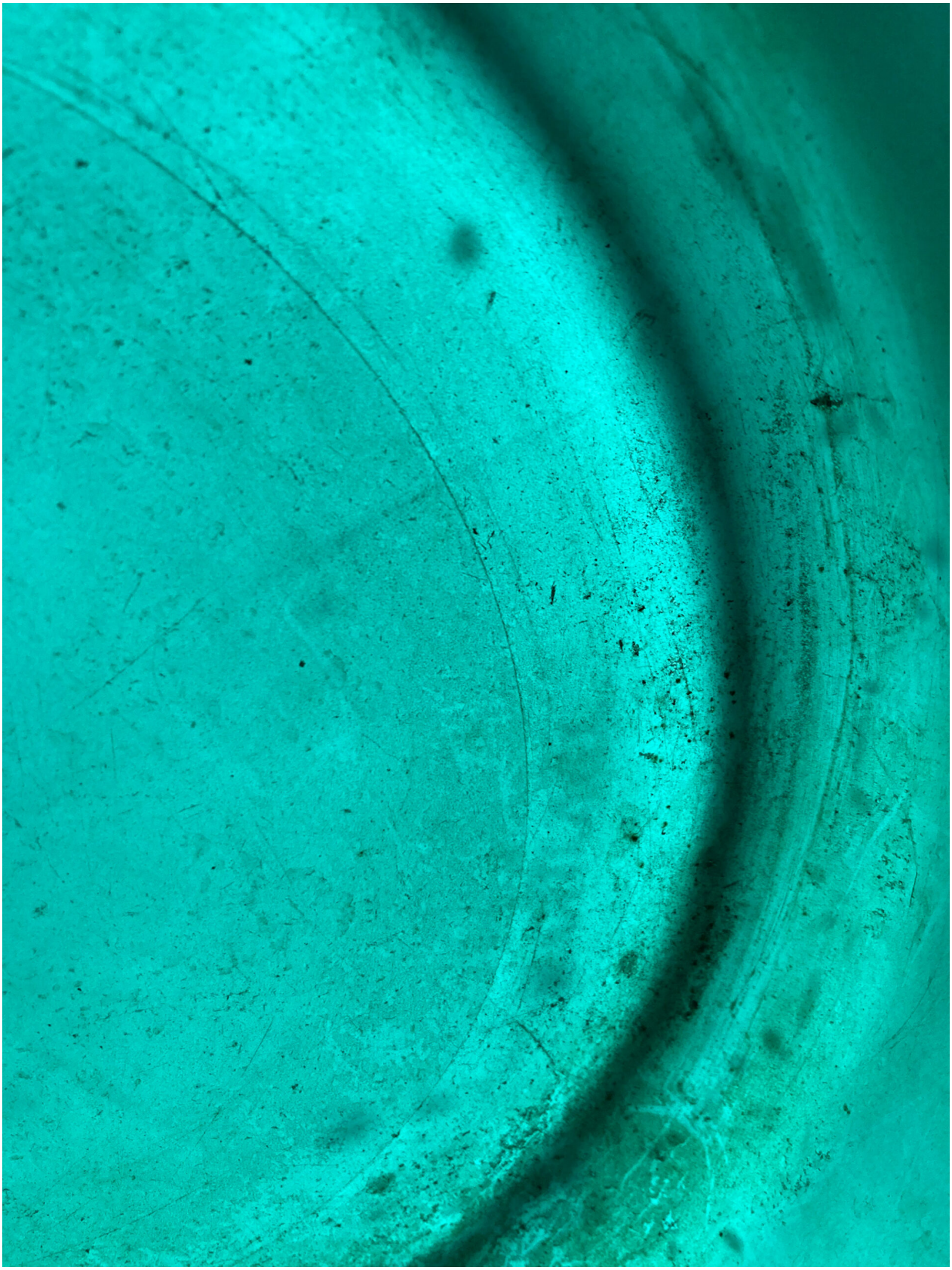
- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.
  www.decleenedecleene.be / info@decleenedecleene.be
- This project was made possible 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.

The last couple of days have been dry. Rain is expected for the weekend. The office buckets are in place and are empty, except for some residue. Dirt, sand, a few hairs. Some particles must have come along with the drops when they made their way through the roof.

the-documents.c



type	date	filename	size	author
photograph	07.08.2025	IMG_5108.HEIC	3,3MB	Arnout De Cleene

category
architecture, collecting, data storage, precipitation, leakage

21:58:04

In an attempt to make it his own, Gino – it might also be Dino – has taken a can of bright pink spray paint to his hard hat and – as the paint was drying – dragged his gloved finger from top to bottom. G – or D –, I, N, O. In the dust on a demolished floor tile, someone has written 12,10. Perhaps a measurement, a quantity, a position, a date, a reference.

Subtractive writing is not uncommon. With the tip of a passer-by's index finger 'WASH ME' is subtracted from the dust on a dirty car. In freshly poured concrete, a name is embedded forever with a twig. In hot and soft roofing drawings and obscenities are scratched. Styrofoam lining a brand new elevator gets impressed with names, jokes and knuckles.

In the twenty-third canto of Ariosto's Orlando Furioso (1516), Orlando comes across the name of his love and another man, carved in the bark of a tree. He doubts. But that night, a gossiping shepherd tells him he's seen Angelica and Medoro together. Orlando returns to the forest, and in a four-day frenzy, he uproots every tree and pollutes the rivers forever.

CXXXI
For he turf, stone, and trunk, and shoot, and lop,
Cast without cease into the beauteous source;
Till, turbid from the bottom to the top,
Never again was clear the troubled course.
At length, for lack of breath, compelled to stop,
(When he is bathed in sweat, and wasted force,
Serves not his fury more) he falls, and lies
Upon the mead, and, gazing upward, sighs.[1]

Sources

1 Ariosto, L. *Orlando Furioso*. Translated by William Stewart Rose, Echo Library, 2006, p. 267.



type	date	filename	size	author
photograph	05.08.2025	IMG_8280.jpg	1,70 MB	Michiel De Cleene

category
architecture, construction site, dust, sign, waste

21:58:26

Coming back from holidays, we were waiting for the ferry to take us from Ramsgate to Ostend. We were well on time. As the ship entered the harbour, I asked my parents if I could take a photograph. It's the first photograph I recall taking. I remember my dad telling me to wait long enough for the ship to get closer. I didn't. I only got one try.[1]

It took a while before the film was developed. I couldn't stop imagining what the photograph would look like: some picturesque waves in the foreground, the shining white ship, the red and blue text on the side, and a cloud filled sky.

Notes

1 Following every holiday, when we got home, the garden and our house would be photographed with the remaining exposures on the roll of film in the camera.



type	date	filename	size	author
scan	10.11.2022	48b_08.jpg	427 KB	Michiel De Cleene

category
archive, family, landscape, sea

21:58:35

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 Kunsthal Extra City, Antwerp.
- Thanks to:
  Angelo Van Daele
  Arthur Haegeman
  Chris De Pauw
  Emi Kodama
  Frédéric Thill
  Gentil Van de Vijver
  Guy Wauters
  Hannah De Cleene
  Jan Scheers
  Jonas Temmerman
  John Sussenbach
  Kunsthal 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)

Neptune in opposition [20/20] – A constellation



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

21:58:57

the-documents.c

The orthopaedic surgeon left early that morning for his shift at the hospital some twenty kilometres away. It must have been around the time Neptune was at its highest, invisible in the morning sky.

When he got back later that day, we attached a tow cable to the front of my car and the back of his.

org Neptune in opposition [12/20] – Culmination

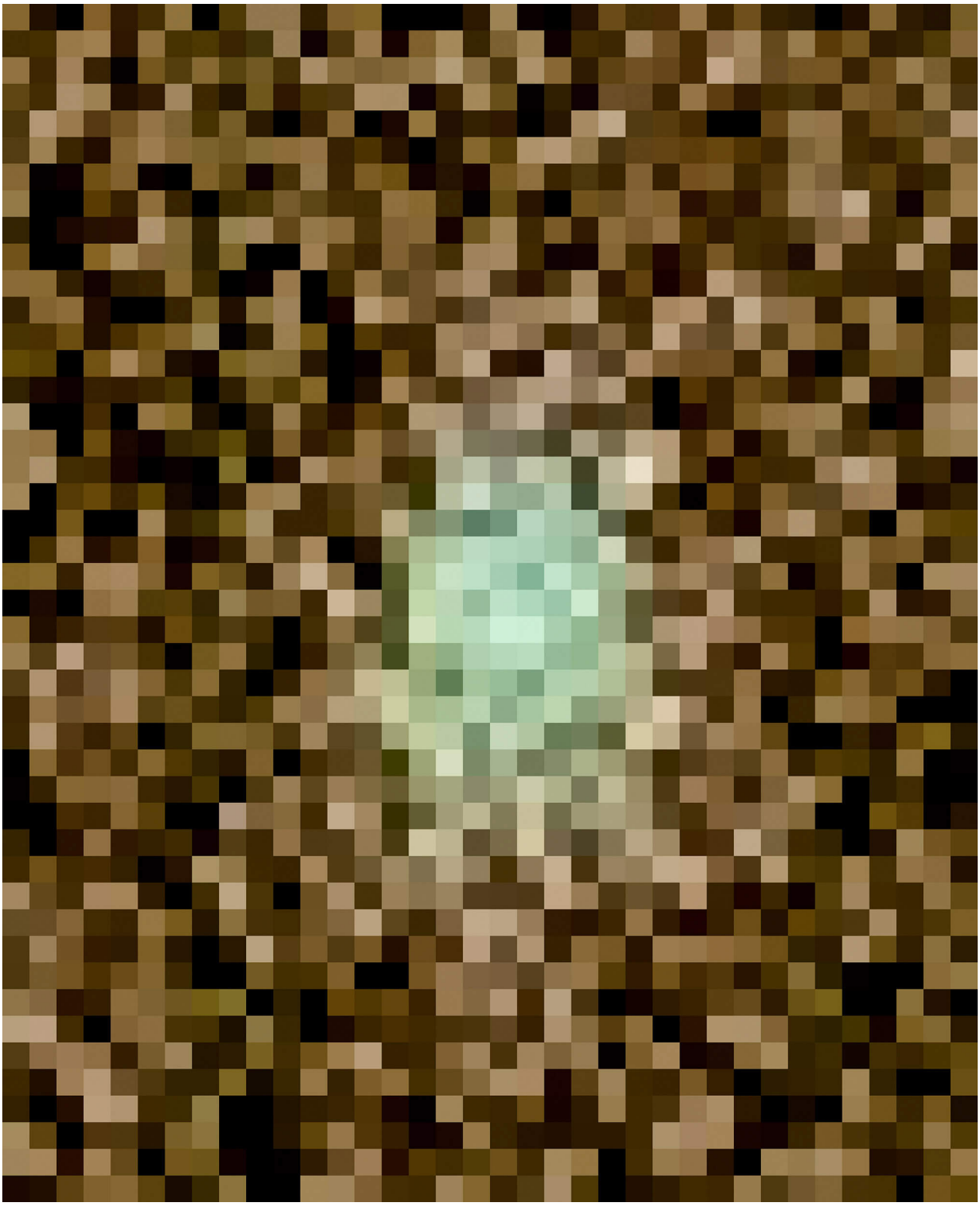


type	date	filename	size	author
photograph	27.09.2022	_44A2295.dng	54,58 MB	De Cleene De Cleene

category
astronomy, automobile, encounter, medicine, Neptune

21:58:57

the-documents.c



21:58:57

A cigar box, standing at the back of a shelf next to the heating installation, with in it silex-like stones with what seem to be traces of prehistoric usage.

In the garage, there were papers (the archive of O. Clemminck) and objects (stones, tiles) left to us by a man who had worked at the city archive. He was an acclaimed expert on our village's history.[1]

Notes

1 A recent study by professor Philippe Crombé at Ghent University states that during the last Ice Age, in the region where I grew up, there was once a great lake, with, at the shores, proven presence of prehistoric man. As a kid, we dug up shells with a toothbrush, and set a perimeter with plastic tape. The former presence of a tavern where my parents now live, and the restaurant which still serves seafood at the other side of the road, prevented accurate dating.

Flint



type	date	filename	size	author
photograph	11.10.2021	_MG_7417.JPG	6,5MB	Arnout De Cleene

category
archaeology, animal, collecting, archive, family, house, landscape, mistake, waste

21:58:57

‘In the human design and use of weapons, natural elements are harnessed and deployed as a destructive technology. In this engineering, there is a break, fissure, and crack whereby the human and non-human entity, having been elastic, on impact becomes plastic, and forever changed from its original self.’

Screenshot from the film showing the calm shoreline situated close to the International Criminal Court (ICJ) in the Netherlands.
Frame of Accountability, 01:00:00, Helene Kazan, 2024.

Film chapter *Beyond the Sky’s Limits* narrates law as a consciousness coming to terms with its own failings: the speculative voice of a feminist, queered, decolonial international law. Unravelling this complex non-human subjectivity, it narrates the drafting of the Rules of Air Warfare in 1923. A filmic study of the legal archival document reveals how these international laws of war become corrupted by the self-interests of the strong states and colonial powers involved in their making: their ambitions fail quickly and critically.

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.

Beyond the Sky’s Limits



type	date	filename	size	author
screenshot	26.05.2024	BSL_001.jpf, BSL_002.jpf	59 KB	Helene Kazan

category
architecture, fissure, landscape, sea, technology, Trigger

21:58:58

the-documents.c

The car is parked on a gravel path, a few metres down from the small road crossing the village. It would be hopelessly stuck the next morning. While trying to capture Neptune through the rental telescope, I run back and forth between the tripod on the small lawn and the trunk several times to get other eyepieces and adapters.

I align the telescope, using three stars: Vega, Arcturus and Deneb.

I hear an animal. I look up and notice the interior light of the car has switched on.

A motorcycle around 3:14. The driver is shifting gears rapidly. I don’t see any headlights in the valley.

Fog sets in. Saturn practically disappears from sight. Jupiter appears as a blob.

I’m 380m above sea level. The highest hill in the area is barely 500m of height. Still, the fog and the settling dew, along with the nightly cold give it something strangely alpine.

The fog lifts.

I can still clearly see the ridge in the east. It should be darker.

Neptune in opposition [11/20] – Alpine



type	date	filename	size	author
photograph	26.09.2022	_44A2196.dng	48,96 MB	De Cleene De Cleene

category
angst, astronomy, automobile, landscape, map/plan, Neptune, parking, technology

21:58:58

In Boarhunt, close to Winchester (UK), the fort houses the Royal Armouries' artillery collection. It contains parts of the 'Project Babylon' space gun, the two part bronze Dardanelles Gun and a collection of French field guns, captured in Waterloo. On the lawn to the South of the fort two neat piles of fifteen[1] 36" shells flank a Mallet's Mortar. Manufactured in 1857, the mortar remains unfired up to this day.[2] In 1873, its inventor – the engineer and geophysicist Robert Mallet – publishes his translation of Luigi Palmieri's *Incendio Vesuviano*. Before giving a lengthy account of his take on the present state of vulcanicity, he briefly introduces the famous Italian vulcanologist's report: 'The following Memoir of Signor Palmieri on the eruption of Vesuvius in April of this year (1872), brief as it is, embraces two distinct subjects, viz., his narrative as an eye-witness of the actual events of the eruption as they occurred upon the cone and slopes of the mountain, and his observations as to pulses emanating from its interior, as indicated by his Seismograph, and as to the electric conditions of the overhanging cloud of smoke (so called) and ashes, as indicated by his bifilar electrometer, both established at the Observatory.'

Notes

1. O
   O OOO
   OOO OOOOOOO
2. In the outskirts of East of London, along Repository road in Woolwich, the only other mortar of this type is installed. This particular one fired nineteen shells on three occasions. Each time resulting in a damaged mortar.

Sources

- Screenshot taken from AbeBooks, where the first edition of *The Eruption of Vesuvius in 1872 with Notes, and an Introductory Sketch on the Present State of Knowledge of Terrestrial Vulcanicity, the Cosmical Nature and Relations of Volcanoes and Earthquakes* is listed for 1895,00 USD. https://www.abebooks.com/first-edition/Eruption-Vesuvius-1872.with-Notes-Introductory-Sketch/439314424/bd
- Project Gutenberg's The Eruption of Vesuvius in 1872, by Luigi Palmieri (translated by Mallet) can be found at: https://www.gutenberg.org/files/33483/33483-h/33483-h.htm

.org An Unfired Mortar



type	date	filename	size	author
screenshot	09.05.2021	Schermafbeelding 2021-05-09 om 11.39.23.png	7,30MB	Michiel De Cleene

category
book, encyclopaedia, landscape, physics, seismology, Vesuvius, technology

21:58:58

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.

Firing tool



type	date	filename	size	author
photograph	01.09.2022	clementine_firing_tool.JPEG	991 KB	Clémentine Vaultier

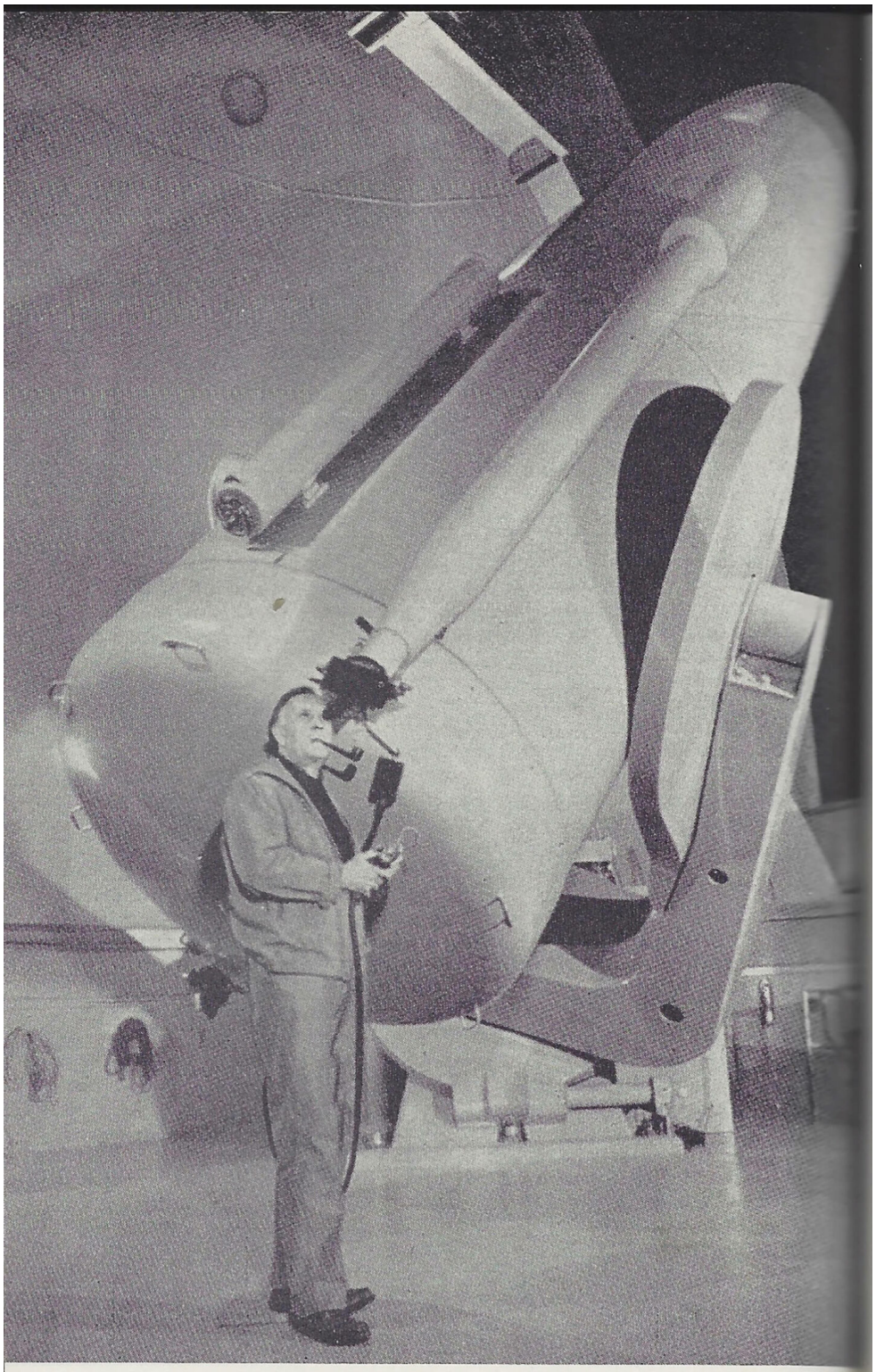
category
alchemy, archaeology, architecture, brick, collecting, decoration, waste

21:58:58

the-documents.c

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	date	filename	size	author
scan	14.05.2021	Foto_2021-05-18_221027.jpg	2,5MB	Arnout De Cleene

category
astronomy, mirror

21:58:59

Conducting research into the effects on energy consumption of blockchain-based applications such as bitcoin, I was triggered by the fact that many of the facilities making blockchain-mining[1] possible are located in Georgia. Low energy prices and a relaxed taxation policy are said to be among the reasons why companies such as Bitfury locate their plants there.

After a three-day hike in the Caucasus Mountains, on the Georgian side of the border with Chechnya, we are invited to pitch our tent in the garden of Murati, a local farmer in a small mountain village. We are overwhelmed by the scenery and Murati's hospitality. Many of the villages, thrown on the mountain flanks, have tower-like structures of some twenty meters high, making them all look fortified. They have no windows or doors on the ground floor.[2]

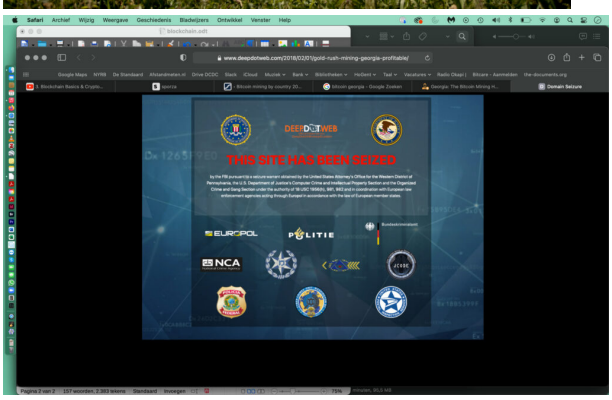
Murati invites us into his house to drink warm milk with his family and brings us cheese-filled bread. One of us speaks Russian. He inspects our backpacks, headlights and drinking bags. He tells us a 500 kilogram pig of his did not return to the house that night. The family is saddened.

In the evening, we see him taking his granddaughter by the hand. They walk to the highest point of the gravel road in front of his house and together watch the last light of the day fall on the snow-covered triangular peak of one of the Caucasus' highest mountains.

I'm mistrusting my memory and look the passage up in the journal we kept. The village is called Zagar. The mountain is Mount Tetnuldi. The granddaughter's name is Anna.

When I click through to one of the websites promising information on Georgia's blockchain economy, I happen to stumble on a dark web-related website and access is denied.[3]

Notes

1. 'Mining' is what is being done when data – a transaction – has to be added to the blockchain (which, in itself, is the sum of all previous transactions, added to each other as data). To do this, computers have to solve a complex mathematical puzzle, which is crucial for the trustworthiness of the system, but for which loads of energy is needed. Criticism on the effects of blockchain-mining is growing, as it has a gruesome effect on resources. In 2018, Andrew North writes, Bitfury used 28 million kilowatt-hours of electricity per month, equalling the consumption of 120,000 Georgian households.
2. 
3. 

org This site has been seized



type	date	filename	size	author
photograph	22.08.2021	_MG_6532.JPG, JPEG	5,9MB	Arnout De Cleene

category
animal, impact, economy, landscape, technology, government, house, numismatics, blockchain, encounter

21:58:59

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.

Zebras



type	date	filename	size	author
photograph	05.04.2022	IMG_0214.HEIC	1,5 MB	Michiel De Cleene

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

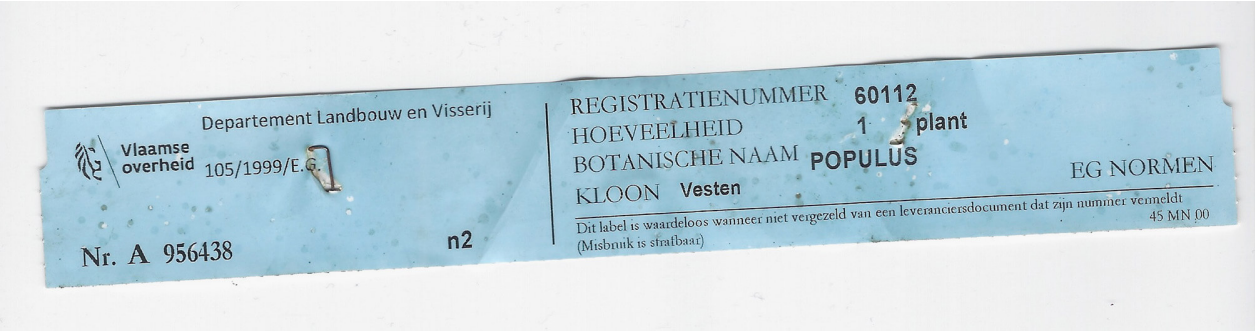
21:59:02

A Sunday stroll near my parents' house. Along one of the roads between the fields, old poplars have been felled. Young trees have been planted. Each one has a baby blue coloured label, identifying them as Poplar tree, and, more specifically, the 'Vesten' cultivar. This cultivar is planted since it is one of the cultivars known for its resistance with regards to bacteria, diseases and insects. The tags on the trunks have staples keeping them together. They're like bracelets. Come spring, the expanding diameter of the fast growing poplar species' trunk will tear them apart.

Sources

- Steenackers, M., Schamp, K., & De Clercq, W. (2018). De INBO variëteiten van populier, een aanwinst voor de Europese populierenteelt. *Silva belgica : tijdschrift van de koninklijke belgische bosbouwmaatschappij = bulletin de la société royale forestière de belgique, N°4/2018*, 40-47. [5].
- https://purews.inbo.be/ws/portalfiles/portal/15044340/Dossier_populier_INBO_KBBM.pdf

org Populus



type	date	filename	size	author
scan	25.01.2021	Handgeschreven_2021-01-25_091710.jpg	823KB	Arnout De Cleene

category
botany, tree, packaging, house, epidemic, family

21:59:09

All chairs are empty, but all face something different. The bottom photograph shows empty chairs facing empty desks. In the middle picture, empty chairs face each other (underneath the inaudible sound of the cinema above). In the top photograph, the chairs seem to be facing the photographer. However, the altar's in front of the photographer. He stands at the back of the provisional church. The chairs face the photographer and have turned their backs to the altar.

Sources

Revue Héraclite, 5 (1), april 1936, p. 7, paper, from the archive of architect O. Clemminck.



Eglise Provisoire St. Laurent à Anvers

Isolation de sous-toiture en plaques Héraclite. — Architecte: M.G. Huygh à Anvers. — Phot.: L. Van Eynde à Anvers



Café-Concert „Mon Village", en plein centre de Bruxelles

Application de l'Héraclite comme isolation du plafond (Environ 1500m² Héraclite 5cm). Doublage du plafond en béton en nervure. L'établissement est situé exactement en-dessous du Cinéma „Ambassador" et il y a lieu de prendre sérieusement en considération que le bail portait en cause principale qu'aucun bruit ne pouvait gêner l'exploitation du Cinéma, même dans ses auditions les plus silencieuses. — Architecte: M. Jos. Govaerts à Bruxelles. — Phot.: La Photographie Industrielle Bruxelles



Défence Automobile et Sportive (D.A.S.), Siège social au Mans

Aménagement de bureaux sous combles en Héraclite 2½cm. — Architecte: M. Grigné, D.P.L.G.

type	date	filename	size	author
scan	14.12.2020	Document_2020-12-14_164943.pdf	4,2MB	Arnout De Cleene

category
automobile, architecture, archive, O. Clemminck

21:59:09

A square photograph with an Arabic and French text underneath it is mounted on a foam board, in turn mounted on a sheet of plexiglass. The picture in the middle is flanked by a photograph of and a text about the tumuli of Umm Jidr (left) and the excavations at Abou Saybi (right). They are mounted on the West wall of Guest Room 3 at the Qual'at Al-Bahrain Site Museum, Seef, Bahrain.

Necropolises make up the main archaeological testimonies of the Tylos period (4th century BC – 3rd century AD). The urn in the photograph contains the remains of several babies. They most likely fell victim to an epidemic. The size of the ruler next to the urn remains unspecified.

Notes

The photograph of Room 3 was made while in mandatory self-isolation after flying to Bahrain from Frankfurt and waiting for the result of a Covid-19 test.



type	date	filename	size	author
photograph	11.12.2020	_44A7372.dng	49,3MB	Michiel De Cleene

category
archaeology, Bahrain, epidemic, scale, decoration

21:59:10

In June, 2014, a severe hailstorm hit Belgium. Warnings were broadcast. A football game between the national teams of Belgium and Tunisia was paused. The morning after, there were small dents in the hood and the roof of the car, each a square centimeter in size, some 10 centimeters separated from each other. The storm didn’t get a name.

Assessing the damage, the insurance company’s expert took the dents into account to establish the wreck’s worth.

Crash (1)



type	date	filename	size	author
photograph	16.10.2020	IMG_2236.JPG	2,8MB	Arnout De Cleene

category
automobile, crash, precipitation, insurance

21:59:11

At the office,[1] a gray and a green bucket are meticulously positioned on the floor to catch the water dripping from the ceiling.[2] It has been a very wet few months.

Perpendicularly above the green bucket is the office's smoke detector, which, when it rains, could be mistaken for a sprinkler. The gray bucket is positioned perpendicularly beneath the electric line leading to the smoke detector. The lamp doesn't leak.

The nineteenth-century building was designed by the renowned architect Adolphe Pauli.[3] The offices of my former employer were also housed in a Pauli building. Over there, it was a mop that was used to evacuate water from the recurrently flooded ground floor hallway.

Notes

1 the-documents.org HQ
2 The reason for the leaks is said to be the use of screws that cause an electrolytic reaction.
3 Shortly after documenting the above, the roof came down. The buckets only partly catched the plaster.



type	date	filename	size	author
photograph	06.08.2025	IMG_5104.HEIC; IMG_5106.HEIC	2,6MB; 2,6MB	Arnout De Cleene

category
architecture, fissure, precipitation, roofing, trompe l'oeil, leakage

21:59:13

the-documents.c



On May 7th, 1992, an anonymous photographer records the ice cellar, a stone’s throw from my parents’ house. It’s a beautiful day in spring. Quite a bit of wind, it seems. A Thursday. Surely, I am at school. Third grade kindergarten. It houses bats.

The photograph is part of an online heritage inventory, maintained by a government department. On the same day, the photographer took a photograph of the orangery, the entrance gate to the allotment, and the castle.

Sources

- https://id.erfgoed.net/afbeeldingen/264680

May 7th, 1992



type	date	filename	size	author
photograph	26.12.2024	Wachtebeke_Puyenbrug_5_ijskelder_full.jpg	565 KB	Arnout De Cleene

category
architecture, archive, family, government, wind

21:59:15

“… the late-Gothic St Mary’s Church in Sandersleben … was consecrated in 1519, just two years after Martin Luther published his Ninety-five Theses. After extensive renovation, part of it is still home to Sandersleben’s Protestant community. The building spans the historical period encountered throughout this region, the various stages of which continue to resonate today. Parts of the church predate the Reformation and the Peasants’ War; its tower, for instance, was initially a city tower before its subsequent role as a watchtower. The contemporary folding glass barrier inside the church is a nod to the future. Since 2013, this feature has enabled the church to host secular events, as it separates the choir from the nave. The significance of a structure or place is derived from its function. If it ceases to serve a purpose or meet a need, it loses its societal relevance. This lack of societal meaning becomes evident in its dilapidation and, ultimately, in its decay, removal or demolition. Lesser-known structures that haven’t been captured in photographs or documented can thus vanish completely, leaving no archaeological footprint, especially when replaced by new constructions. They leave no vestiges behind, not even a trace, which is usually an indicator of the presence of nothingness …”[1]

Notes

- Sequence of images from *Flächenland/Sprawling Region*
- 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.

Sources

1 Jonathan Everts, ‘A Long Farewell to the Present’, *Flächenland (2020–22)*, Stephanie Kiwitt, Spector Books, Leipzig, 2023

St. Mary’s Church, Sandersleben (Saxony-Anhalt), 2020







type	date	filename	size	author
photograph	12.06.2024	_MG_7230-1.jpg, _MG_7229-1.jpeg, _MG_7220-1.jpg	35 MB, 34 MB, 33 MB	Stephanie Kiwitt

category
archaeology, architecture, Trigger

21:59:16