

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

Your path through the collection lead along Nap, View, Nap, Antlers, Hitch My Wagon To A Star, Dome, A Glass Bubble, March, Detail of a wall, Salzmünde (Saxony-Anhalt), June 2023, Interviews with residents of Sandersleben, no specific location, 2023 [2], May 7th, 1992, United Until Tomorrow, We were a modern house, Negative sheet 21, negative 24, negative 24,5, Garage Paul > Garage Robert (collection of 2023), (Un)Touching Ground

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 23.01.2025 17:03, printed on _____ and contains 16 documents on 36 pages. (<https://the-documents.org/log/23-01-2025-6513/>)

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



It's time to have a nap. I tilt the window over its middle axis to let the butterfly out. A breeze ruffles the drapes. Now, it sits on the glass and throws an enormous shadow on the yellow cloth.



type
photograph

date
06.01.2025

filename
_MG_9406.JPG; _MG_9429.JPG

size
6,1 MB; 10,2 MB

author
Arnout De Cleene

category
animal, cloth, decoration, encounter, family, scale, wind

13:31:20



According to art critic Rosalind Krauss, nineteenth-century stereographic images presented ‘views’, not ‘landscapes’. Looking at a stereographic image through a stereoscope involves a particular experience that is altogether different from looking at other types of photographs, or paintings, as it is defined by ‘the isolation of the viewer with an image from which surrounding interference is masked out’.¹ An image of a violent and sudden eruption, higher up on the mountain, hanging next to a stereographic image of a petrified lava flow, would not be perceived.

Sources

1. Krauss, R. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, Mass./London: The MIT Press, 1986, 139.



		filename		
		Foto_2022-02-		
type	date	17_110818.jpg	Foto_2022-02-	size
		17_110818.jpg	Foto_2022-02-	
		17_110818.jpg		
photograph	03.04.2022			1,8MB
		author		
		Arnout De Cleene		

category
impact, landscape, seismology, technology, trompe l'oeil, Vesuvius

It's time to have a nap. I tilt the window over its middle axis to let the butterfly out. A breeze ruffles the drapes. Now, it sits on the glass and throws an enormous shadow on the yellow cloth.



type
photograph

date
06.01.2025

filename
_MG_9406.JPG; _MG_9429.JPG

size
6,1 MB; 10,2 MB

author
Arnout De Cleene

category
animal, cloth, decoration, encounter, family, scale, wind

13:32:17



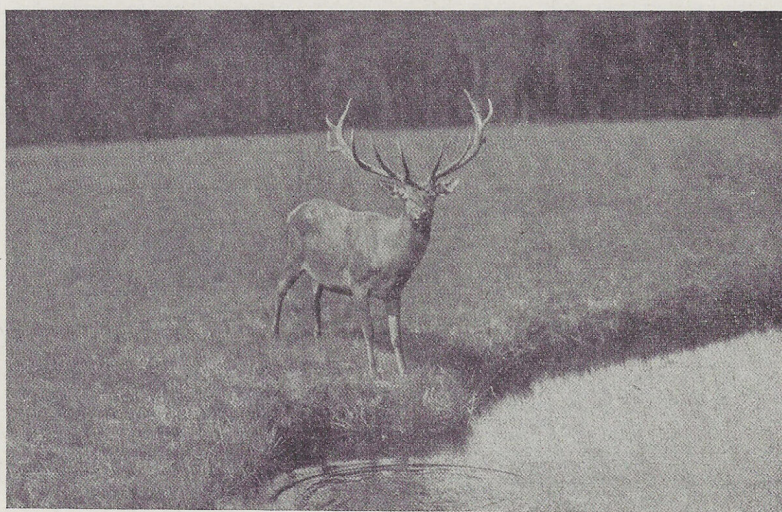
(‘Imaginary landscape in the actual greater Gent, some thousands of years ago. A grassy riparian zone separates rivers from the edge of the forests’)

Imagine a deserted city of Gent, overtaken by nature, Thiery asks the reader in his book *Het woud* (*The Forest*). After fifty years, you return to the city. Buildings have collapsed, streets are overgrown. It has become an impenetrable, dense forest, except for the river on which the reader makes his or her way through it. In the first half of the twentieth century, Leo Michel Thiery made one of Belgium’s first botanical gardens for educational purposes. In the middle of an industrialized quarter of the city of Gent, the garden presented different sceneries. There were landscapes from the Alps, dunes, the Ardennes, steppe. Besides sceneries with chalk-, loam-, marl- and sand-based vegetation, there were forests, grasslands and swamps.

After his death, Thiery’s garden decayed. Decades later, it was restored, with the Alps, dunes, the Ardennes and steppe now classified as a protected view.

Sources

Thiery, M. *Het woud. Een proeve van plantenaardrijkskunde*. Gent: De Garve, s.d., p. 14



Denkbeeldig landschap in het huidige Groot-Gent, eenige duizenden van jaren terug. Grazige oeverlanden scheidden er de rivieren van den boschzoom.

type
scan

date
21.12.2020

filename
Document_2020-12-21_083327.jpg

size
3,2MB

author
Arnout De Cleene

category
animal, botany, book, landscape

13:32:27

Every two weeks, *The New York Review of Books* falls into my letterbox. Those are good days. Most often, I won't get to reading it, but what I instantly do, is check the last page with 'The Classifieds'. The people writing the (genuine, not fictitious) adverts and inquiries reappear every so often. I happily assume the position of the implied reader, as they address the presumed readers of the review. There's a 'charismatic, aging French rock star' providing original songs in Franglais. There are top notch apartments in Paris for aspiring writers. There are those seeking love and astronomical peculiarities: 'Hitch my wagon to a star – Looking for a bright sophisticated senior star gazer! CStein3981@aol.com'.

Sources

The New York Review of Books, March 11, 2021, Volume LXVIII, Number 4.

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type	date	filename	size	author
scan	13.05.2021	Document_2021-05-18_211421.jpg	3,5MB	Arnout De Cleene
category	astronomy, book, music, automobile			

16:01:10

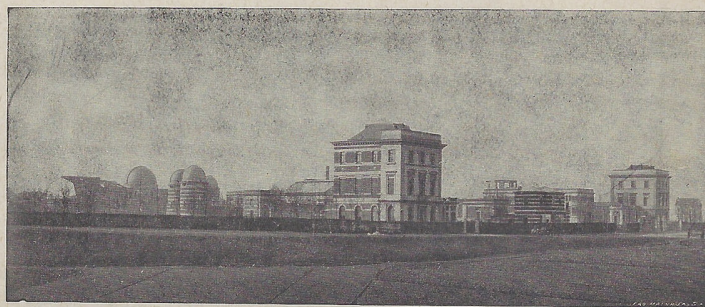
A visit to the Royal Observatory of Belgium, in Ukkel. Most of the domes are damaged and need repairing. Only a few telescopes are in use. It is difficult to find a good spot from which to film the site. When we asked the people at the Royal Meteorological Institute – the Observatory’s neighbouring institution – if we could access their building’s roof to film the observatory, the answer was ‘no’.

Notes

I (M.D.C.) remember there was a fire nearby. We couldn’t see the flames, but a tall dark plume of smoke rose above the trees lining the site. We didn’t insist any longer and ceased our attempt to access the roof, hoping we might find a good spot to film the smoke with a dome in the foreground.

Sources

Kesteloot, J. *Leerboek van Cosmografie voor Middelbaar en Lager Normaal Onderwijs* (derde vermeerderde uitgave). Brugge: Firma Karel Beyaert, 1948.



Cliché v. d. Koninklijke Sterrenwacht, Ukkel.

Fig. 1. — Algemeen zicht op de Koninklijke Sterrenwacht te Ukkel.

De telescopen zijn onder de goed merkbare koepels opgesteld.

III
15/11/21
De Cleene

type
scan

date
15.05.2021

filename
Foto_2021-05-18_205934.jpg

size
2,1MB

author
De Cleene De Cleene

category
architecture, astronomy

16:01:15

The door leading to the kitchen has a section in stained glass. The other day, I took a closer look at one of the spots on it, which I had half-consciously registered every time I passed it. On two square meters, there are three of them. All are oval in shape. Two of them seem to be flat bubbles of air, haphazardly produced during the manufacturing of the glass, I imagine. The third one, however, is peculiar. It drew my attention because it appeared to represent something. Upon closer investigation, it seemed to allude to different things. A model ship, like the ones in glass bottles. A dragon, like the one used on the Welsh national flag. A tailed, devilish figure riding a cloud-like motorcycle. What skills the glass worker must have had, to produce an image in a glass covered air capsule like this. I closed the door softly, as the microwave's signal sounded.



type	date	filename	size	author
photograph	02.03.2021	_MG_6545.JPG	5,5MB	Arnout De Cleene
category				
alchemy, decoration, house, mistake, scale, sign, trompe l'oeil				

17:01:12

Interior of Eben-Ezer: photocopies and replicas of among other things an *Edit du Roy* and a photograph of a *Marche pour la liberté de conscience*, 1956. Handwritten labels are added beneath the blue frames. Due to limited lighting, and an interdiction to use the camera's flash, some labels are illegible, even when zooming in on the picture. It is unclear what the bottom left replica of a painting is (it has a Brueghelian air to it) and the upper right replica of a photograph.

The walls are made of flint, harvested from quarries in the neighbourhood.



type
photograph

date
03.03.2021

filename
IMG_0149.JPG

size
2,2MB

author
Arnout De Cleene

category
animal, architecture, archive, archaeology, brick, replica/copy, house

17:01:34

Bricks and stones of various origin (aerated concrete blocks, clinker bricks, quarry stones).

the-documents.c

Notes

- From *Fortlaufend/Ongoing*
- 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.



type
photograph

date
11.06.2024

filename
CF015874.jpeg

size
54 MB

author
Stephanie Kiwitt

category
architecture, brick, fissure, repair, rural area, Trigger

17:01:38

Freely adapted from interviews with residents of Sandersleben (Saxony-Anhalt). Three-act play. The first two acts take place in the present day; the third is set in the future.

the-documents.c

From Act 2 ‘The Inhabitants’, Scene 5, ‘Living Differently’.

Characters: MR DUNST club member I, MR WINDORF amateur astronomer

Notes

- Stills from text animation *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.

Interviews with residents of Sandersleben, no specific location, 2023 [2]

HERR DUNST I imagine that if nothing were to happen, the future would be a blank canvas, devoid of anything.

HERR WINDORF Just beyond S, there was a Stone Age settlement. When I gaze at the stars there at night, I'm struck by the thought that what I'm seeing has already been witnessed by someone long ago. From Saturn's perspective, Earth is merely a faint dot, yet here we are living on it – tiny, but incredibly beautiful. It's captivating. It changes the way you walk through the forest, the way you move through S.

type	date	filename	size	author
collage	14.06.2024	2-Stone Age.jpg	108 KB	Stephanie Kiwitt
category	archaeology, astronomy, encounter, landscape, Trigger			

17:01:45

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>



type	date	filename	size	author
photograph	26.12.2024	Wachtebeke_Puyenbrug_5_ijskelder_f u11.jpg	565 KB	Arnout De Cleene
category	architecture, archive, family, government, wind			

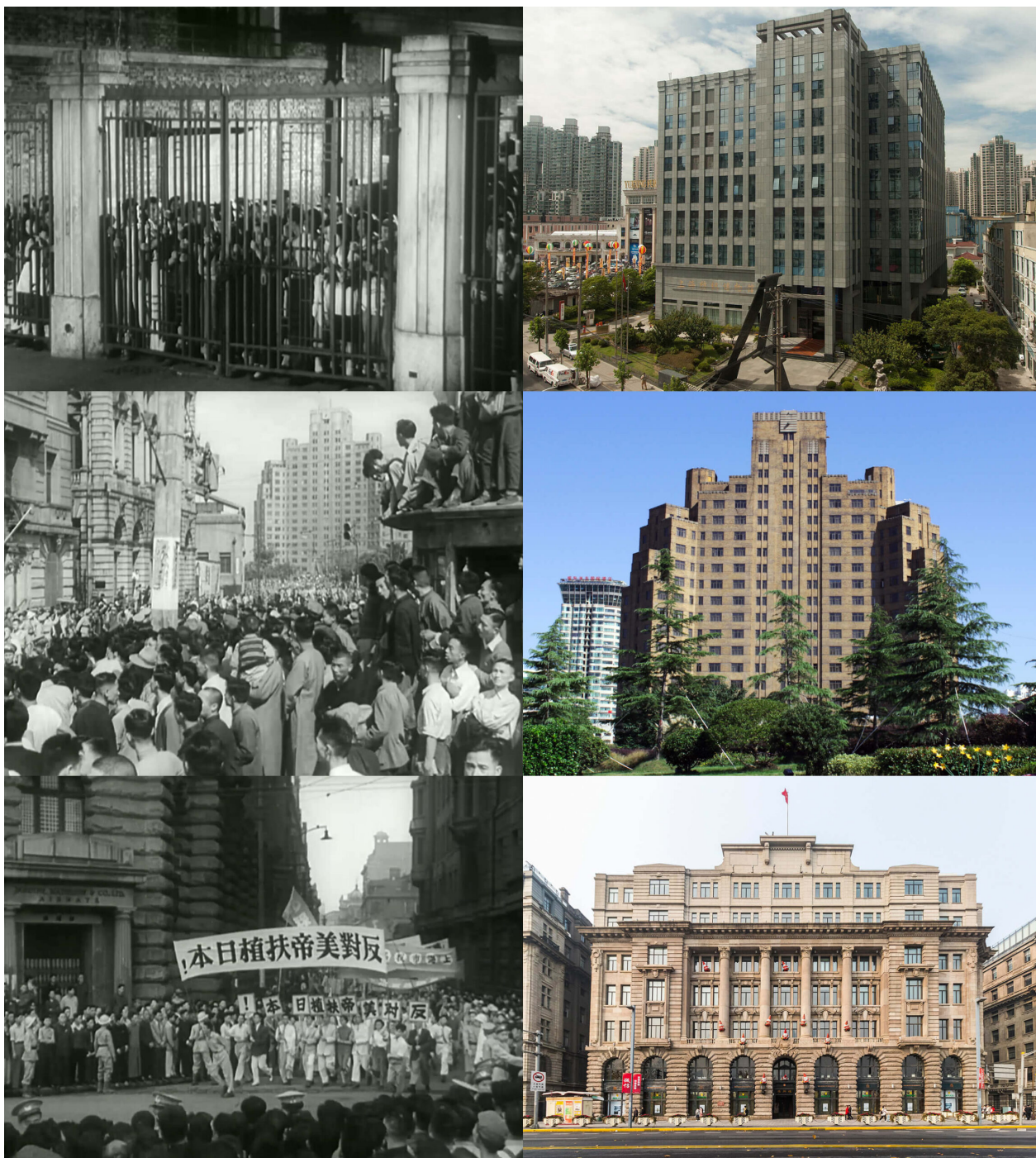
17:01:46

United Until Tomorrow (1951) is based on the real-life events that took place at Shanghai's Shenxin No. 9 Cotton Mill where workers led a factory-wide strike in 1948 to protest salary arrears against the background of escalating inflation. Shot at the original location of the strike, the film shows the entrance of the cotton mill transformed into a literal and ideological battlefield where workers gain class consciousness and fight to reclaim their rightful place as owners of the factory. In one climactic scene, the workers even seal the factory gate from the outside to prevent the products of their labour from being expropriated by Kuomintang forces.

Located at No. 128, Aomen Road, Shanghai, Shenxin No. 9 Cotton Mill belonged to the system of mills managed by Shenxin Textile Company, a private enterprise founded in 1915 by Wuxi-bred industrialist brothers Rong Zongjing and Rong Desheng. Following the Communist takeover of Shanghai, the cotton mill was nationalised in the 1950s and placed under the management of the Shanghai Textile Industry Bureau. With the subsequent launch of the economic reforms, the bureau was restructured into a holding company in 1998 amidst the deindustrialisation of the city. While many iconic buildings in the Shanghai Bund area today can be seen in the film, little remains of the original architecture of No. 9 Cotton Mill where the Shanghai Textile Museum is now located.

Notes

- Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Through lectures, essays and films, his research examines the relations between labour, technology and capital across different systems of governance in a global age.
- 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
collage

date
05.06.2024

filename
uniteduntiltomorrow.jpg

size
4,37 MB

author
Ho Rui An

category
architecture, economy, factory, government, strike, Trigger

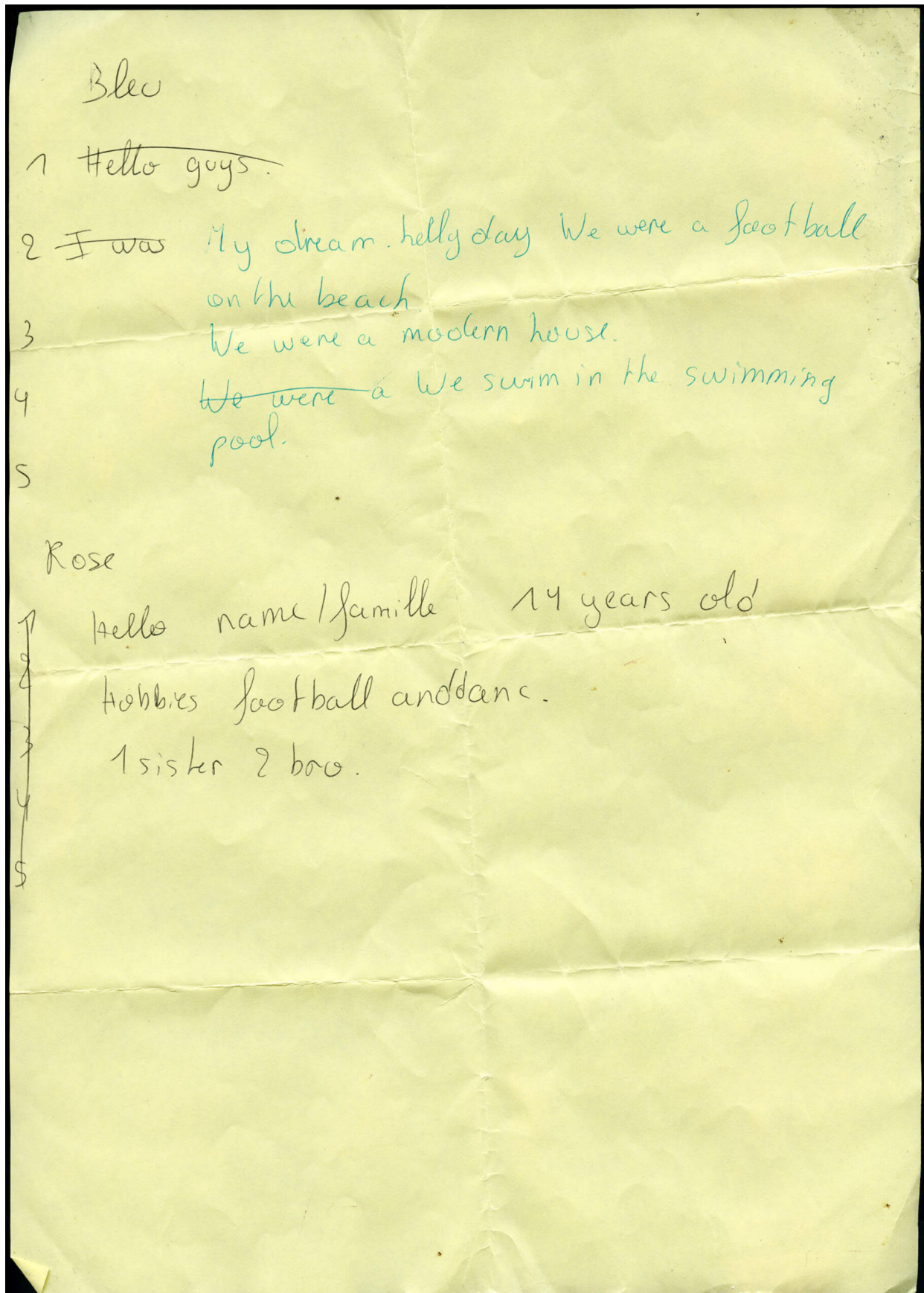
17:02:44

*My dream hollyday We were a football
on the beach
We were a modern house.
We were a We swim in the swimming
pool.*

June 2022, Marche-en-Famenne. I arrived half an hour early. Waiting for my family to pick me up at the station, near a linden tree, I found a yellow page lying on the pebbles in front of the wooden bench I sat on. It had been a hot day. The sun was finally setting. Music playing in the distance. A white Volkswagen. Windows closed. Hard basses, trembling across the road. Folded three times, the sheet of paper had the size of a DIN A7. A white BMW pulled over. Seven glass jars in a container.

Notes





type
scan

date
20.09.2023

filename
wewereamodernhouse.pdf

size
10,12 MB

author
Michiel De Cleene

category
architecture, dusk, encounter, family, tree

17:02:47

A malfunctioning of the camera leading to a double-exposed negative. The car is decisive in establishing the relationship between the superimposed photographs. In the middle of the image, we see it parked in front of the house. Slightly less visible is the same car, repeated but further away. This makes it possible to deduce that the dark outline of the house, with the roof and the chimney, is also the same house as in the other photograph. This time, the house is photographed relatively frontally (the slightly angled point of view allows to bring the shed at the back of the house in the line of sight), and from nearby. At the bottom left, the lines that make up the street help to see the continuity of the one photograph, while the electric wires at the top right aid to comprehend the other one.

The camera malfunction speculates on a future addition to the plot. The dark, outlined shed's scale is realistic with regards to the scale of the house and itself (the shed) in the other photograph. Its position with regards to the other buildings seems logical. It imposes itself as a possible second shed for the owner to build in the next few years. In that future shed, the car, now standing in front of the house, could be comfortably parked.



type	date	filename	size	author
scan	25.10.2023	021a_14.jpg	1,29 MB	De Cleene De Cleene

category
architecture, archive, automobile, house, panorama, parking, scale

17:02:49

A year ago I moved into Solange's appartement.
From the balcony, I see half the parking lot and the
adjacent high rise. On the mailbox, I haven't
replaced her name for mine.

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verso FR (1)
9. GARAGE ROBERT (+32) 0492 92 70 70 / recto-
verso FR (2)

I don't know whether Solange owned a car.

Notes



- Bieke Criel, lives and works in Gent (BE). Intrigued by landscape, movement, light and the poetics of what lies in between. Does not own a car, loves to drive one. Part of 019.

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

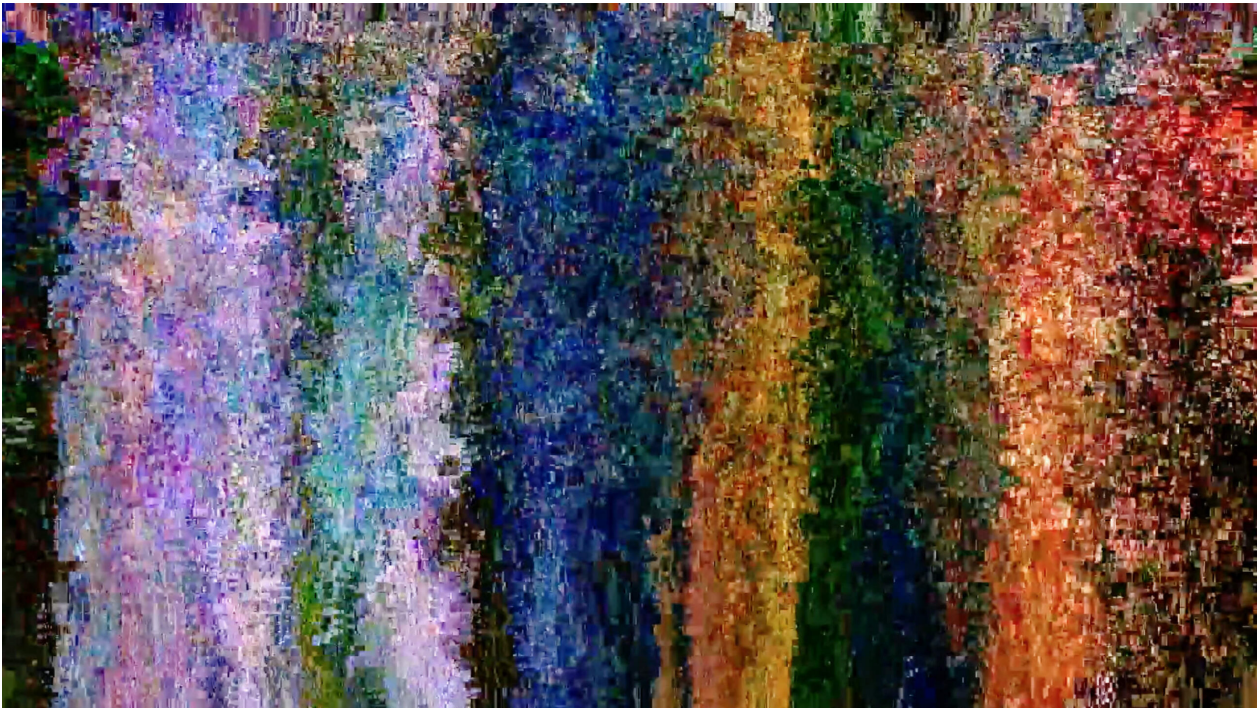
the-documents.c

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

