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

Your path through the collection lead along Salle Polyvalente, Introduction to Epidemiology, Mustard, Ulcer, Dobermans, Residu, Pauli, Subtractive Writing, Nap, May 7th, 1992, Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023, Interviews with residents of Sandersleben, no specific location, 2023 [2], Interviews with residents of Sandersleben, no specific location, 2023 [1], St. Mary’s Church, Sandersleben (Saxony-Anhalt), 2020, Detail of a wall, Salzmünde (Saxony-Anhalt), June 2023, Red Skirt Popular on the Street, A Single Spark, Huang Baomei, United Until Tomorrow, A String of Pearls, Invalid Testament, 2024, Temporary Photograph, 2017, Double Reward, 2024, Collaborators (portraits), 2023, Selling Public Domain, 2021, A Transparent Forest

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 23.10.2026 20:52, printed on ____ and contains 26 documents on 58 pages. (https://the-documents.org/log/23-10-2026-6931/)

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.

Built in 1969, the *salle polyvalente*[1] in La Grande-Motte[2] was the first venue where the residents – back when there were only 700 of them – could gather. Jean Balladur had envisioned an open-air theatre covered by a removable stretched canvas, adjacent to a single-storey multipurpose hall. The load-bearing structure, Balladur explained, consists of anthropomorphic columns sculpted by Albert Marchais: “My friend the sculptor, painter, poet and man of the theatre, Albert Marchais, devised the design for a sliding formwork that made it possible to cast the columns… they line up on either side of the hall in patterns that free them from the strict constraints of matter. This freedom is the joy of all sculpture.”[3]

The geometric forms that make up the hands and arms of these figures are today strung with cables carrying electricity and data.

Notes

1 Jean Balladur was never fond of the term ‘salle polyvalente’, he preferred ‘salle commune, dédié à la fête’ – a communal hall, dedicated to parties. Since 2019 it is officially the Centre Culturel Henri Dunoyer, after a former mayor.

2 La Grande-Motte is a seaside resort created by the Mission Racine, the state programme for the development of the Languedoc coastline in southern France. Intended as a holiday destination for the middle class in the 1970s, it is the work of architect Jean Balladur (1924–2002), who was tasked with designing the entire urban layout and architecture of the new town. He drew inspiration from pre-Columbian pyramids and from modernist architecture in Brazil, especially the work of Oscar Niemeyer. At a time when large housing complexes were going up all over France in the form of tower blocks and slabs, Balladur’s solutions were different enough that La Grande-Motte was a success from the very beginning.

3 « Mon ami le sculpteur, peintre, poète, homme de théâtre, Albert Marchais, a imaginé le dessin d’un coffrage glissant qui a permis de couler les poteaux… ils s’alignent de chaque côté de la salle dans des … la matière. Cette



On market days, the parterre of the open-air theatre serves a a car park for the vendors’ vans and cars.

Sources

- François, Michèle. *Jean Balladur et la Grande-Motte: l’architecte d’une ville*. Duo. Monuments historiques et objets d’art du Languedoc-Roussillon, Direction régionale des affaires culturelles, 2010, p. 41-42.

Salle Polyvalente



type	date	filename	size	author
photograph	23.09.2026	MDC_LGM_005.psd, MDC_LGM_006.psd	254,42 MB, 256,43 MB	Michiel De Cleene

category
architecture, hand, parking, sea, technology

19:52:45

the-documents.c



19:52:45

Today I was supposed to give an introduction to architectural photography. I had listed several approaches I would briefly touch on, showing work by Joel Sternfeld, Stephanie Kiwitt, Lynne Cohen, Thomas Ruff, Jeff Wall and Candida Höfer. I wanted to stress that the essence of architectural photography – and of photography as a whole – is to make the space outside the picture larger than the space within it.

The students never showed up. The secretary had forgotten to put my introduction on their timetable. While I was waiting in the empty auditorium, a colleague's introduction to epidemiology in the auditorium next door suddenly boomed from my speakers.

org Introduction to Epidemiology



type	date	filename	size	author
photograph	22.09.2026	IMG_3546.jpg	4,2 MB	Michiel De Cleene

category
architecture, interference, medicine, mistake, technology

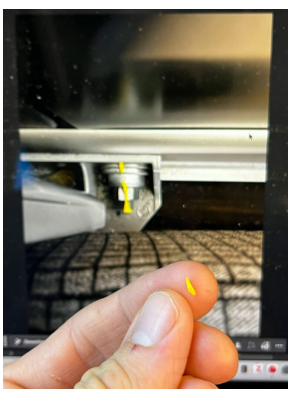
19:52:46

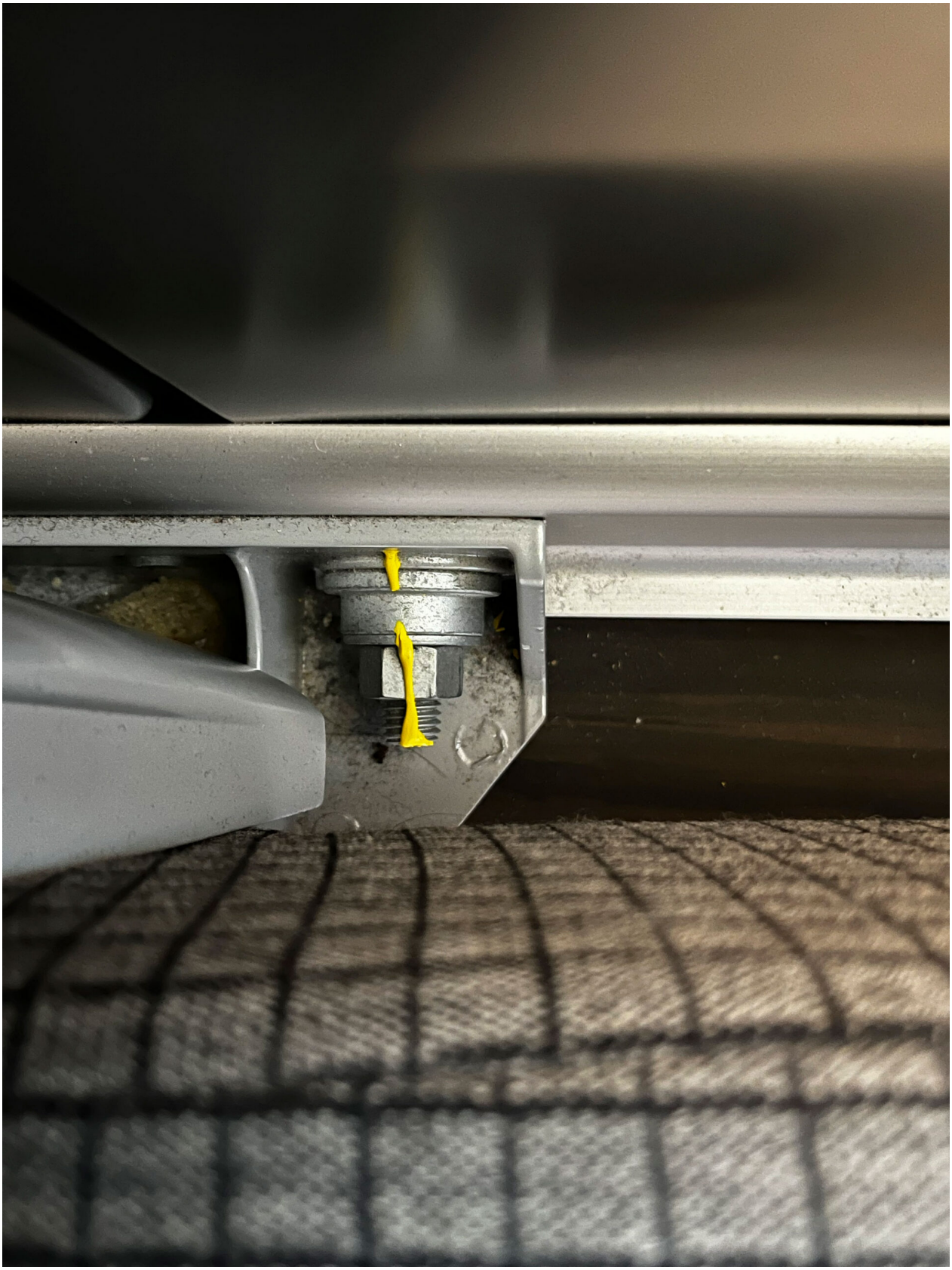
On the train between Brussels and Leuven someone appears to have spilled bright yellow mustard in a straight line onto the bolt, washer and nut that attach my seat to the structure of the carriage.

Hours later, on the train home, a similar bead. The mustard is hard and somewhat brittle[1] beneath my index finger.

I search the internet for ‘lijntje verf op bout en moer’. Torque seal is a brightly colored paste applied across a tightened nut and bolt to provide a quick visual check of whether the fastener has moved or loosened due to shock, vibration or tampering. According to the same search, DIY enthusiasts often use nail polish.

Notes

1 



type	date	filename	size	author
photograph	21.09.2026	IMG_3546.jpg	4,2 MB	Michiel De Cleene

category
crash, factory, impact, sign, technology

19:52:46

In Zaffelare, young men who were called for military service but could not be missed at home were advised by the local doctor to swallow a small ball of aluminium foil an hour before the examination. In the X-ray, a gastric ulcer appeared. They were rejected for service. It is uncertain whether the increased incidence of gastric ulcers among young men in Zaffelare was a cause for concern.

the-documents.c

org Ulcer



type	date	filename	size	author
scan	26.02.2026	20240402-SC17.tif	43,47 MB	Michiel De Cleene

category
conflict, government, medicine, rural area

19:52:46

‘Exit at the dock and kill some rats. Go around the building to the left, killing the guard and his rats before flipping the switch. Another guard arrives kill him too, taking the medkits from both your victims. Enter the now open front door and kill the guard on the balcony and his friend who appears on the ground floor. Grab the shells from your second kill then shoot out the window and kill the Dobermans who jump through when you get too close.’

the-documents.c

Sources

- *Tomb Raider II. The Complete Guide to the Dagger of Xian*. Downloaded from http://www.the-spoiler.com on 4 August, 1999, at 15:03.



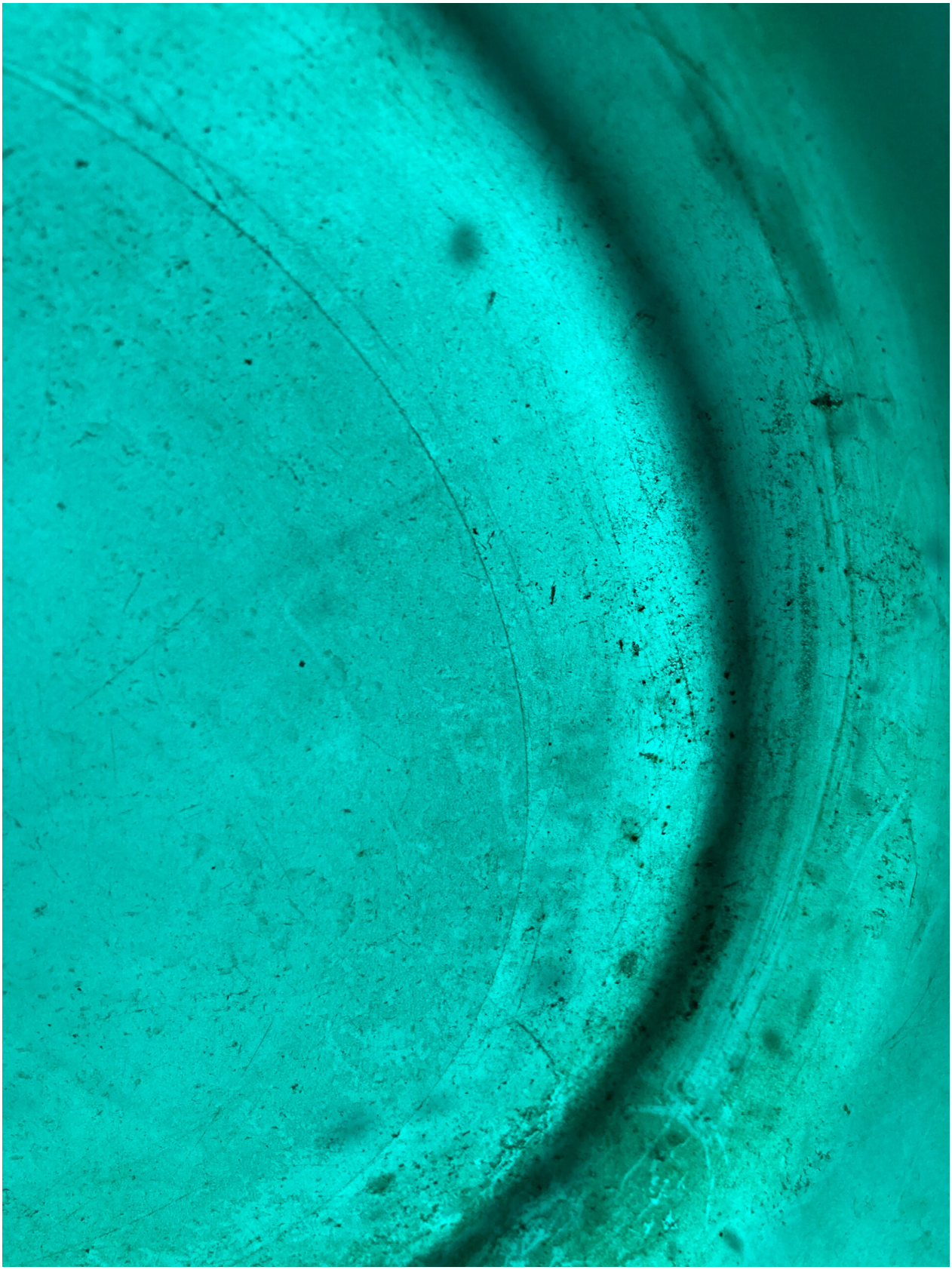
type	date	filename	size	author
scan	14.12.2025	walkthrough.jpg	1,9MB	Arnout De Cleene

category
animal, encounter, leakage, manual, precipitation

19:52:46

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

19:52:46

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

19:52:47

the-documents.c



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

19:52:47

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.

the-documents.c

Nap



type	date	filename	size	author
photograph	06.01.2025	_MG_9406.JPG; _MG_9429.JPG	6,1 MB; 10,2 MB	Arnout De Cleene

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

19:52:47

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



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

19:52:47

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

19:52:47

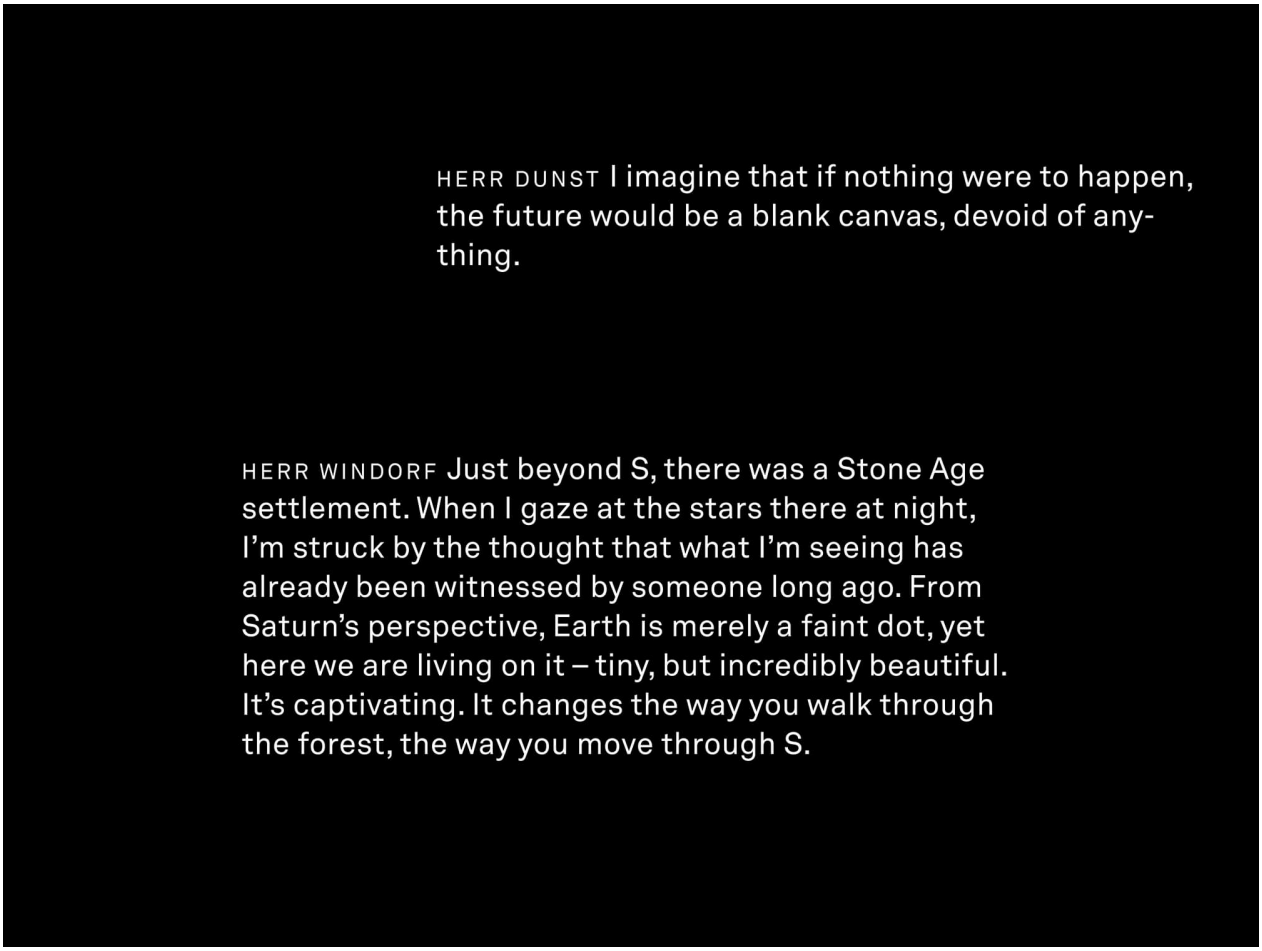
Freely adapted from interviews with residents of Sandersleben (Saxony-Anhalt). Three-act play. The first two acts take place in the present day; the third is set in the future.

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



type	date	filename	size	author
collage	14.06.2024	2-Stone Age.jpg	108 KB	Stephanie Kiwitt

category
archaeology, astronomy, encounter, landscape, Trigger

19:52:47

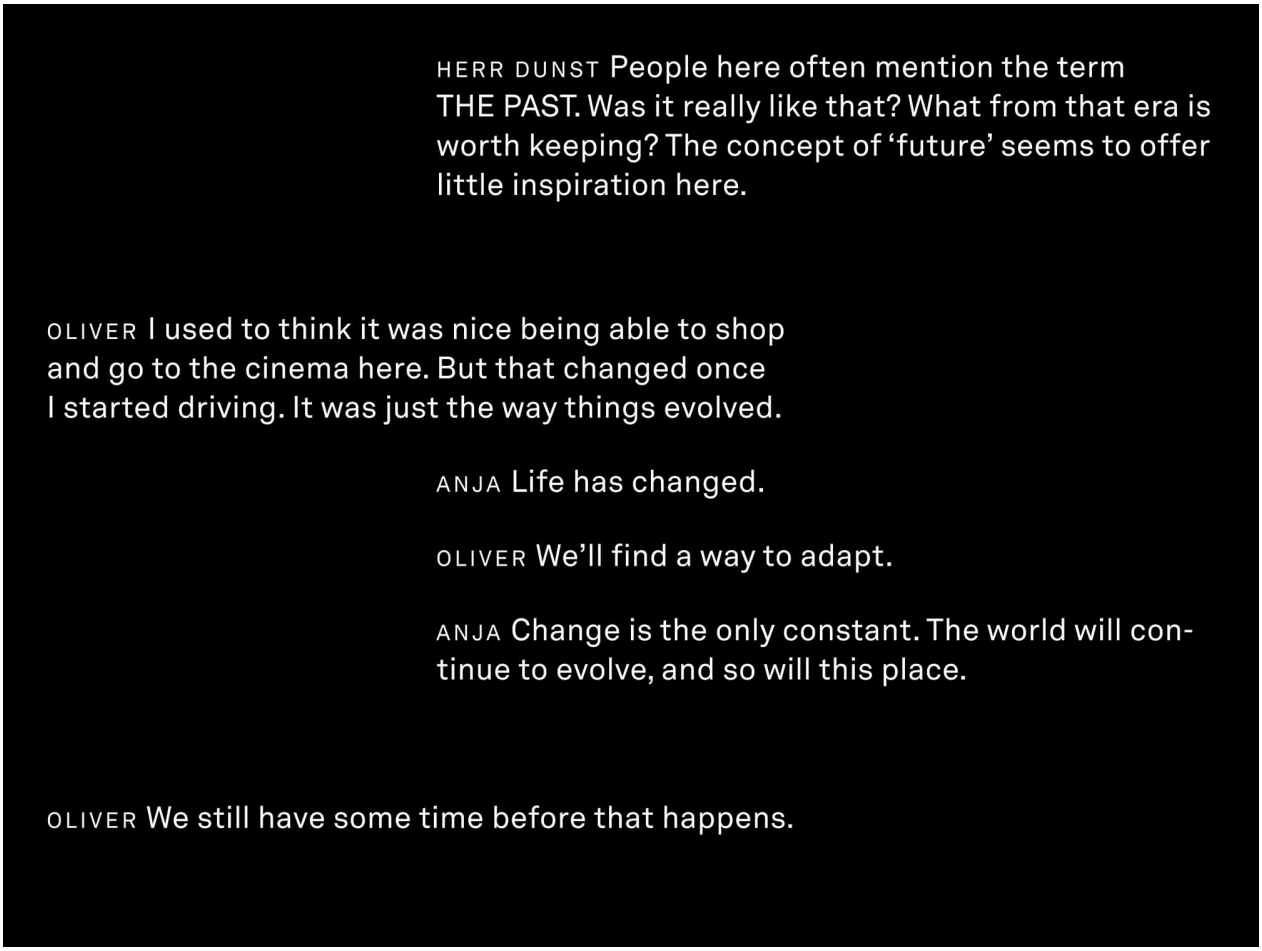
Freely adapted from interviews with residents of Sandersleben (Saxony-Anhalt). Three-act play. The first two acts take place in the present day; the third is set in the future.

From Act 1 ‘The Town of S’, Scene 2 ‘The Past’. Characters: MR DUNST club member I, OLIVER club member II, ANJA young mother

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.
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Interviews with residents of Sandersleben, no specific location, 2023 [1]



type	date	filename	size	author
collage	13.06.2024	1-The PAST.jpg	301 KB	Stephanie Kiwitt

category
economy, encounter, rural area, Trigger

19:52:48

“… 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

19:52:48

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

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.
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Detail of a wall, Salzmünde (Saxony-Anhalt), June 2023



type	date	filename	size	author
photograph	11.06.2024	CF015874.jpeg	54 MB	Stephanie Kiwitt

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

19:52:48

Set in the fictitious Shanghai-based Dafeng Cotton Mill, *Red Skirt Popular on the Street* (1984) follows the story of an enterprising model worker as she navigates the challenges of young adult life, from workplace conflicts to choosing what clothes to wear on her days off. In the reflection of the emerging consumer consciousness of the Reform era, many of the film's key moments happen not on the factory floor, but in the changing room where the workers seek to express themselves through their choice of dress. To this end, the film can be regarded as a document of the fashion trends being introduced into the country at the time, as best observed in the spellbinding array of colours on display as the workers leave the factory at the end of a day's work.

The textile mill used as the setting for Dafeng Cotton Mill is Shanghai No. 1 Cotton Mill. Originally occupied by the no. 13 and 14 mills of the Japanese-owned Naigaiwata Company, the mill was formally established as the China Textile Construction Company Shanghai No. 1 Cotton Mill after the Second World War. It was located at the T-shaped intersection on Changshou Road, with the gate facing Jiaozhou Road. At that time, the area on the north side of Changshou Road extending from No. 1 Cotton Mill formed a continuous industrial zone encompassing many other factories and warehouses, all of which have since been converted into the private residences and creative parks.

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.
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Red Skirt Popular on the Street



type	date	filename	size	author
collage	05.06.2024	redskirt.jpg	4,89 MB	Ho Rui An

category
architecture, conflict, economy, factory, fashion, Trigger

19:52:48

Gu Eryi's Shanghainese opera film *A Single Spark* (1959) dramatises a violent confrontation between indentured labourers and their managers at the Japanese-owned Naigaiwata Company No. 7 Cotton Mill in 1925. The film's protagonist is Yang Guiying, a peasant who moves to Shanghai to join her daughter only to find her at her last breath on the factory floor after being brutally beaten by her supervisor. The incident sparks protests among the workers at the factory, eventually resulting in one of them, Gu Zhenghong, being killed by a gunshot fired by a guard in the heat of the moment. This further escalates the unrest to a citywide scale, catalysing the May Thirtieth Movement.

The scenes of workers striking were filmed at Shenxin No. 9 Cotton Mill, also the location for another worker-themed film, *United Until Tomorrow* (1951). Those of Yang Guiying taking to the streets in support of anti-imperialism and patriotism were filmed at the Bund and the area surrounding Waibaidu Bridge. As for Naigaiwata Company No. 7 Cotton Mill where the events depicted in the film actually took place, the enterprise was merged with No. 5 and No. 8 Cotton Mills after the war and nationalised as Shanghai No. 2 Cotton Mill. Today, the site once occupied by the mill is a residential area where a statue of martyr Gu Zhenghong, first erected in 1959, stands before a memorial hall that was established in 2008.

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org A Single Spark



type	date	filename	size	author
collage	05.06.2024	asinglespark.jpg	1,20 MB	Ho Rui An

category
architecture, conflict, economy, factory, family, Trigger

19:52:48

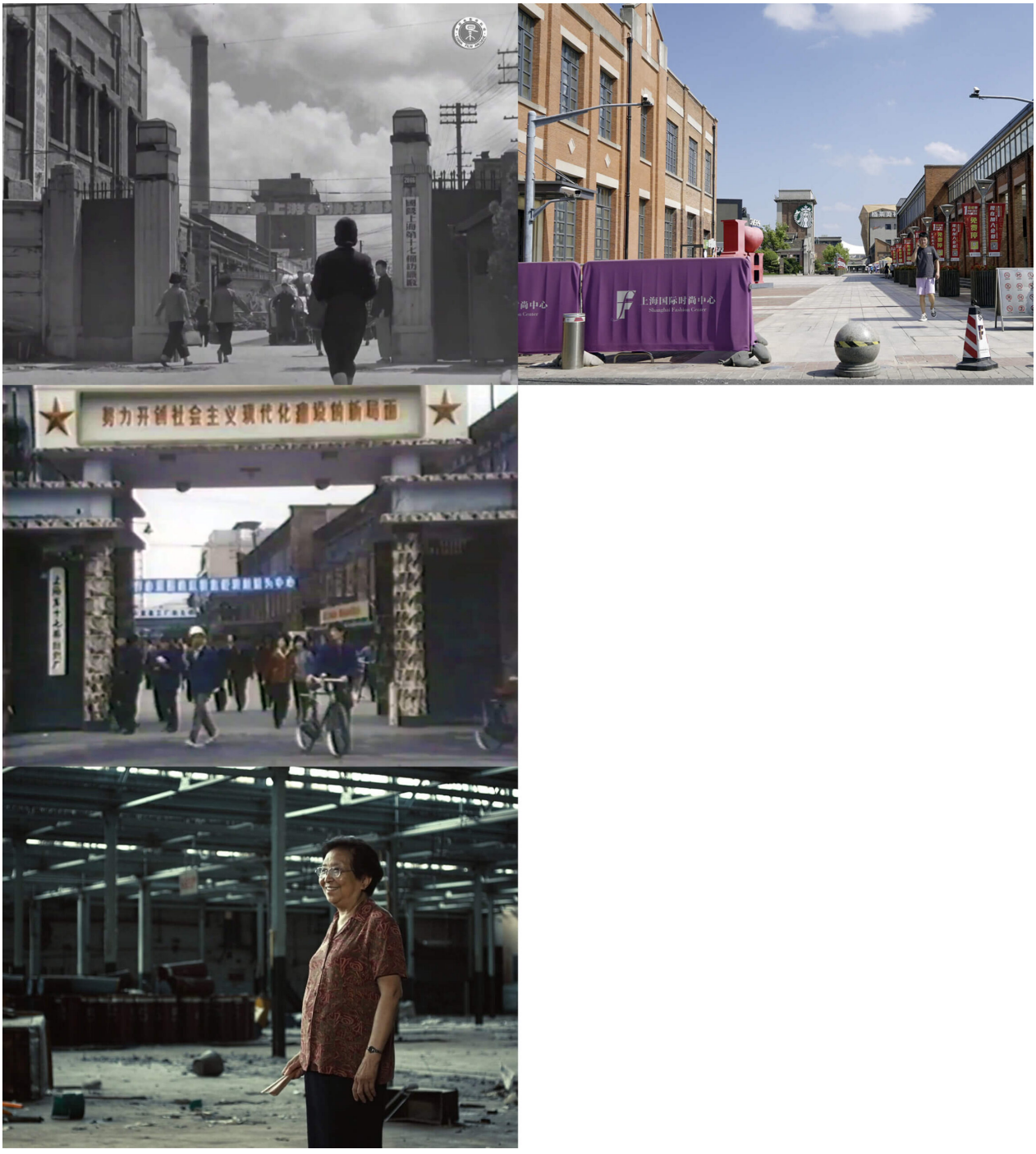
Directed by Xie Jin, *Huang Baomei* (1958) is a docudrama based on the real-life experiences of the national model worker of the same name, who also plays herself in the film. Reflecting the economic priorities of the day following the launch of the Great Leap Forward—a far-reaching and ultimately devastating campaign that sought to replace the prevailing Soviet-style expert-managerial system with workers' self-organisation and mass mobilisation—the film focuses on the challenges faced by machine operators as they strive for a technical breakthrough while working with their aging machines.

Located at No. 2866, Yangshupu Road, Shanghai No. 17 Cotton Mill, which had its origins in the Japanese-owned Yuho Spinning Company, was one of Shanghai's best known cotton mills. The launch of China's economic reforms opened a new era for the mill, as reflected cinematically in *No. 17 Cotton Mill Shanghai Blues* (1984), a British documentary that attests to the vibrant workers' music scene blossoming within the factory walls. In 1992, the state-owned enterprise was restructured as one of the first batch of joint-stock companies in the Reform era and renamed as Longtou Company after the brand name of a fabric manufactured by the mill. Following the relocation of the mill's original machinery to Jiangsu in 2007, work commenced to redesign the entire complex and relaunch it as the Shanghai International Fashion Center. In Jia Zhangke's *I Wish I Knew* (2010), an elderly Huang Baomei is seen walking amidst the ruins that are all that remain of the cotton mill as it awaits refurbishment.

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Huang Baomei



type	date	filename	size	author
collage	05.06.2024	huangbaomei.jpg	2,44 MB	Ho Rui An

category
architecture, economy, factory, government, Trigger

19:52:48

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.
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United Until Tomorrow



type	date	filename	size	author
collage	05.06.2024	uniteduntiltomorrow.jpg	4,37 MB	Ho Rui An

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

19:52:49

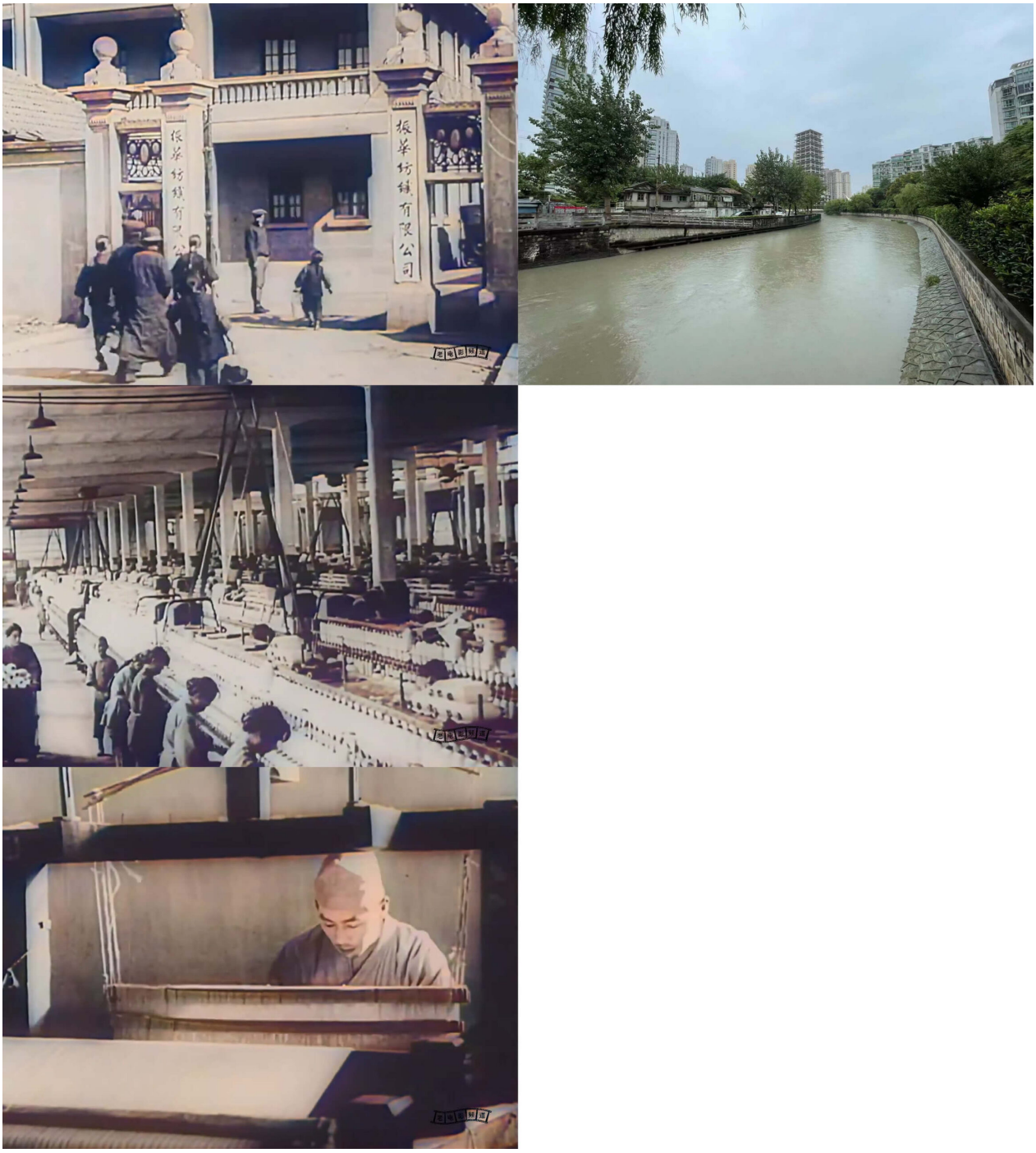
A classic of Republican-era cinema, the 1926 silent film *A String of Pearls* follows the trials and tribulations of a middle-class Shanghai couple after a pearl necklace borrowed by the husband to please his materialistic wife is stolen. In order to pay for a replacement, the protagonist resorts to embezzling public funds and consequently ends up in prison. After working as a weaver during his sentence, he becomes a worker at Zhenhua Cotton Mill following his release. In an obvious homage to the Lumières' seminal film, a scene in the film shows workers, including children, entering the factory to begin a day's work.

Even though the precise location of the factory gate in the film cannot be determined, it happens that the first enterprise that attracted the investment of Rong Ruixin—a relative of cotton magnates Rong Zongjing and Rong Desheng—was called Zhenhua Cotton Mill. Established in 1905, Zhenhua Cotton Mill was not fully mechanised, which would correspond with the appearance of a hand-operated loom in the film. Today, a residential community sits on the original site of the cotton mill.

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A String of Pearls



type	date	filename	size	author
collage	05.06.2024	astringofpearls.jpg	2,59 MB	Ho Rui An

category
architecture, economy, factory, hand, Trigger

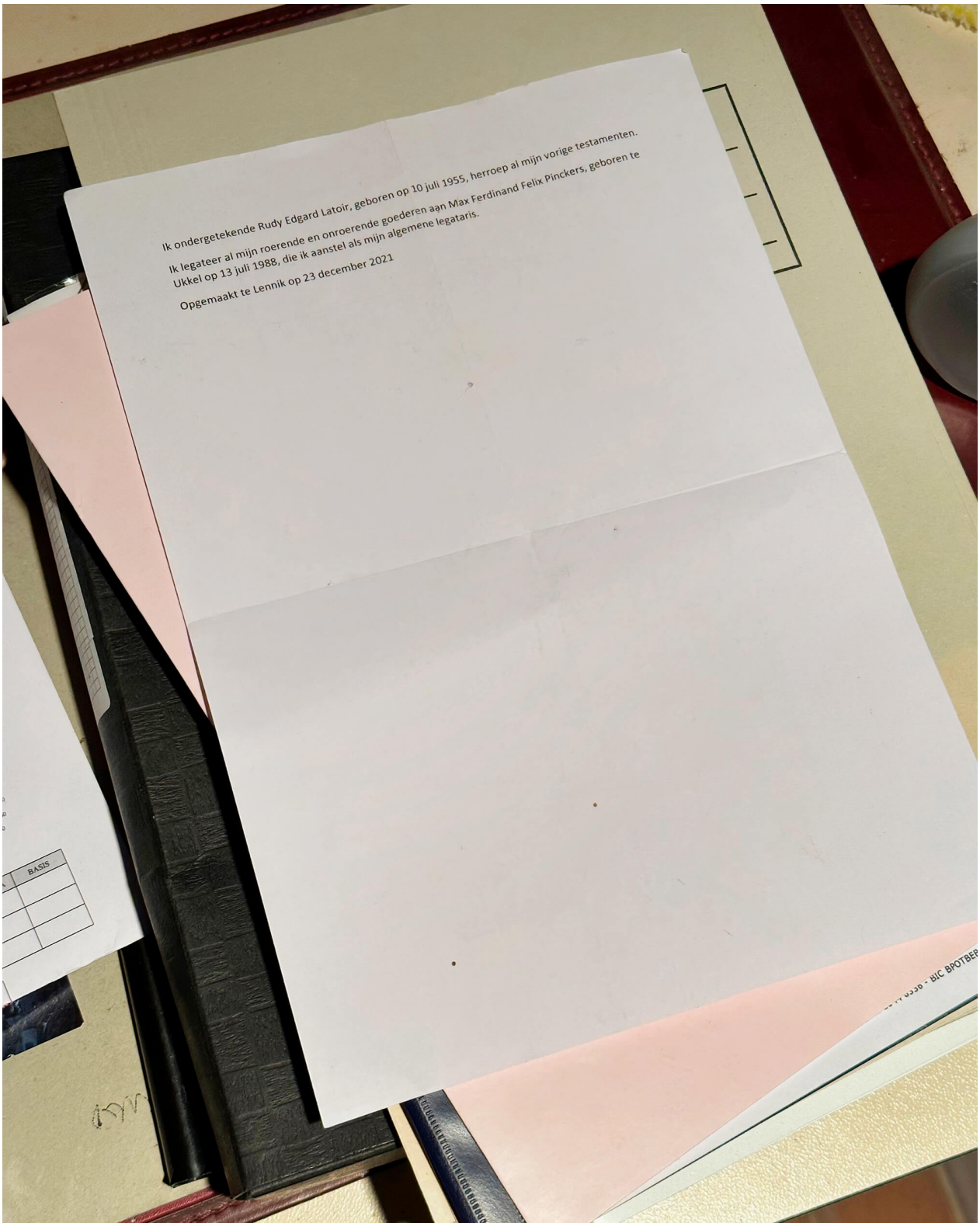
19:52:49

The invalidity of this official document is caused by the fact that it is produced by a machine. Unlike a photograph, the authenticity of this document relies on direct contact between hand, pen and paper.

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.
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Invalid Testament, 2024



type	date	filename	size	author
photograph	30.05.2024	Testament.jpg	4,4 MB	Max Pinckers

category
government, hand, technology, Trigger

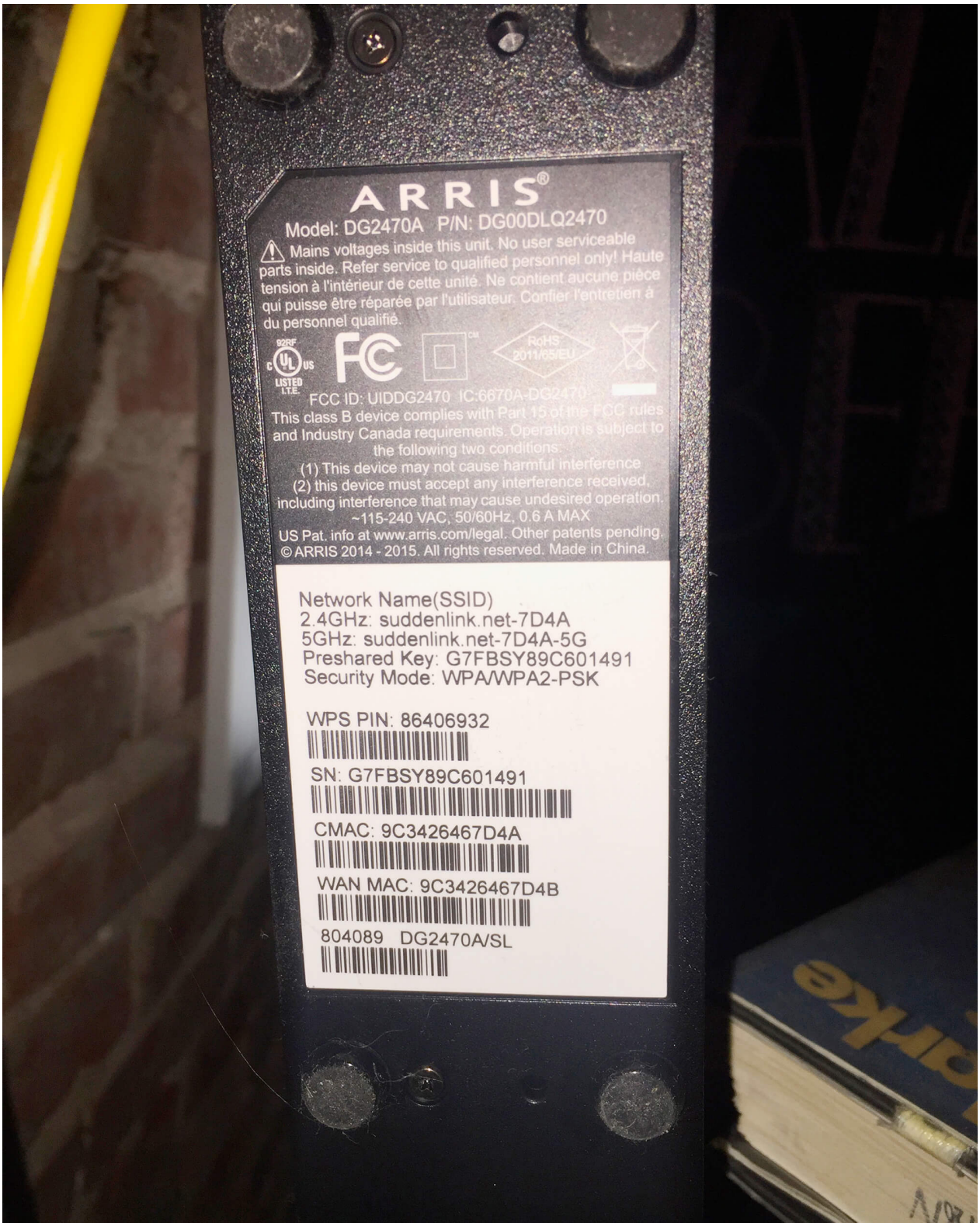
19:52:49

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.

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Temporary Photograph, 2017



type	date	filename	size	author
photograph	30.05.2024	IMG_0058.jpg	3,8 MB	Max Pinckers

category
technology, Trigger

19:52:49

In the world of *National Geographic*, white people overlooking a landscape are not uncommon. “The Red Shirt School of Photography” was a label used to describe National Geographic photographers who allegedly brought red clothing and props with them on assignment to put on their subjects in order to make better photographs when working with Kodachrome film, which is famous for its capability of rendering rich colors. Overlooking a landscape wearing red, the observer asserts dominance over the land. They glorify it, seeing a country that is beautiful, rich in resources, and therefore “worth taking”.

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Double Reward, 2024



type	date	filename	size	author
scan	29.05.2024	Double Reward (with Victoria Gonzalez-Figueras).jpg	13,9 MB	Max Pinckers & Victoria Gonzalez-Figueras

category
archive, landscape, Trigger

19:52:49

When discussing the sensitivities around viewing British propaganda photographs from the 1950s with Mau Mau veterans in Kenya, it became clear that it was not the graphic photographs of atrocities that would trigger the veterans emotionally, but a series of straightforward portraits of men who had pledged allegiance to the British colonial administration. These portraits were catalogued along with the men’s names and another photograph of each one of them signing a declaration of collaboration. I was advised by the representative of the veterans’ association that it would be too dangerous to share these photographs with the veterans.

Notes

- 22 superimposed portraits from the file *CO 1066/7: Kikuyu Loyalists* at The National Archives (UK) depicting Kikuyu loyalists after signing a declaration of collaboration with the British on 27 January 1954.
- From the series *State of Emergency*, Max Pinckers et al. (2024)
- 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.
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org Collaborators (portraits), 2023



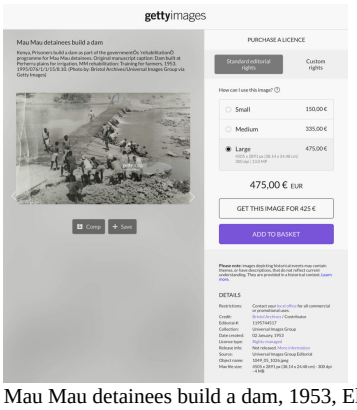
type	date	filename	size	author
photograph	28.05.2024	Collaborators Fade #1 (portraits).jpg	3,4 MB	Max Pinckers

category
archive, government, Trigger

19:52:49

Getty Images charges a fee for the use of a 1953 image depicting Mau Mau detainees building a wall. Working together with the Bristol Archives in the case of this collection, Getty claims to sell services such as “image search tools” and “research support”. These images are public domain and in fact available for free but as long as Getty does not charge the fee as a copyright claim, there is no legal obstacle to charging money for images to which they hold no copyright.

Notes

- 

- Mau Mau detainees build a dam, 1953, Elspeth Huxley (1995/076/1/1/15/8.10). British Empire & Commonwealth Collection, Bristol Archives, UK Public domain
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Selling Public Domain, 2021



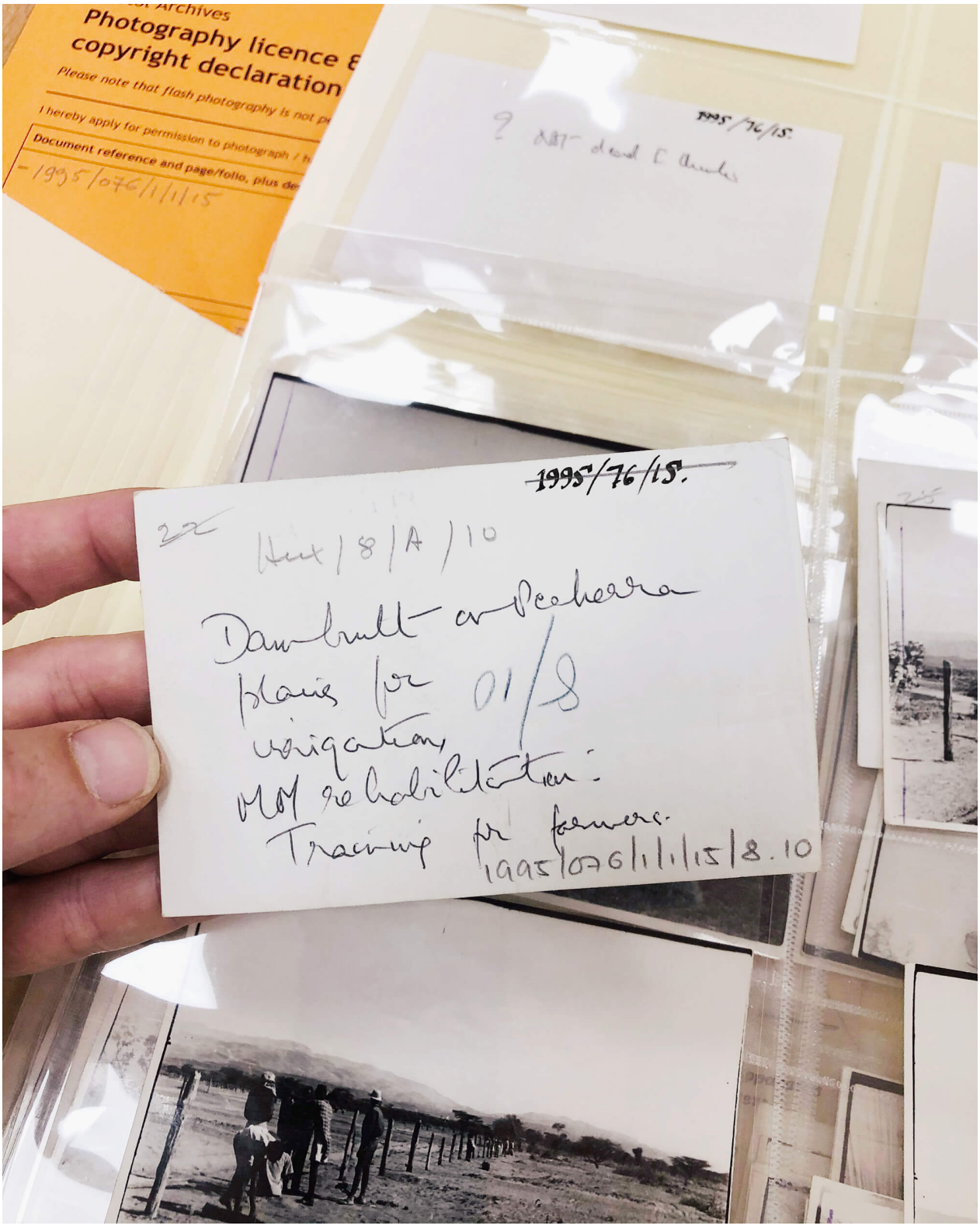
type	date	filename	size	author
photograph	27.05.2024	getty_Bristol Archives_1.jpg, getty_Bristol Archives_1.jpg	4,9 MB, 4,8 MB	Max Pinckers

category
archive, collecting, copyright, data storage, economy, Trigger

19:52:50

the-documents.c

org Selling Public Domain, 2021



19:52:50

During the second half of April 2018, passers-by complained on Twitter about the massive chopping of trees and bushes in the area of the park site in Ranst, Belgium, along the E313 highway, in close proximity to the city of Antwerp.

Initially, the Department of Road and Highway Maintenance answered on Twitter that no pruning activities had taken place. They wouldn't want to disturb breeding birds. But soon after, they admitted to the pruning. Their argumentation took a turn: 'These are pruning activities in the context of the transmigration-problem on parking lots, as requested by the Police Department and the State Governor, so that transmigrants will no longer be able to hide. In the future, we will take up this discussion in our pruning policy for the upcoming breeding season.'

Upon closer investigation (an inquiry by Nature Inspection), the scale of the chopping became clear. The trees closest to the highway and the parking lot were chopped, while other trees were pruned at the bottom. Species such as European black elderberry, maple tree, sorbus, hazel, English holly, wild black cherry and breaking buckthorn disappeared. Rare species, only found in ancient forests, such as Solomon's seal, were severely damaged.

These activities resulted in what the investigators described as a 'transparent forest' – a forest without density at lower levels, which is ecologically speaking not valuable. It has no 'forest feeling'.

Notes

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A Transparent Forest



type	date	filename	size	author
image	27.05.2024	DCDC_ranst_2_039.psd	1,03 GB	De Cleene De Cleene

category
automobile, botany, conflict, government, landscape, parking, Ranst, tree

19:52:50