



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

**Your path through the collection lead along** We were a modern house, Knee, Slightly Askew (1), 300 year old seaweed, Le dos-cul ment, LIGO, Pretending to be an artichoke, Roofing (3) – Simon, tu me manques, At the copyshop, Negative sheet 02, negative 5, negative 6, Deneef ‘for ever’, Knee, Gold Varnish, Weight Bench, Deneef ‘for ever’, 12M m3 [7/8] A Fissure, A New Sparta K-10, Market, Tineke’s Sparta K-10, Antlers, Lemon, Roofing (6) – JEM, Sea glass, Slightly Askew (2), APOTD, Another letter from abroad

## 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 03.10.2023 16:51, printed on \_\_\_\_\_ and contains 26 documents on 56 pages. (<https://the-documents.org/log/03-10-2023-5452/>)

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](http://www.decleenedecline.be) / [info@decleenedecline.be](mailto: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





*My dream hollyday We were a football  
on the beach*

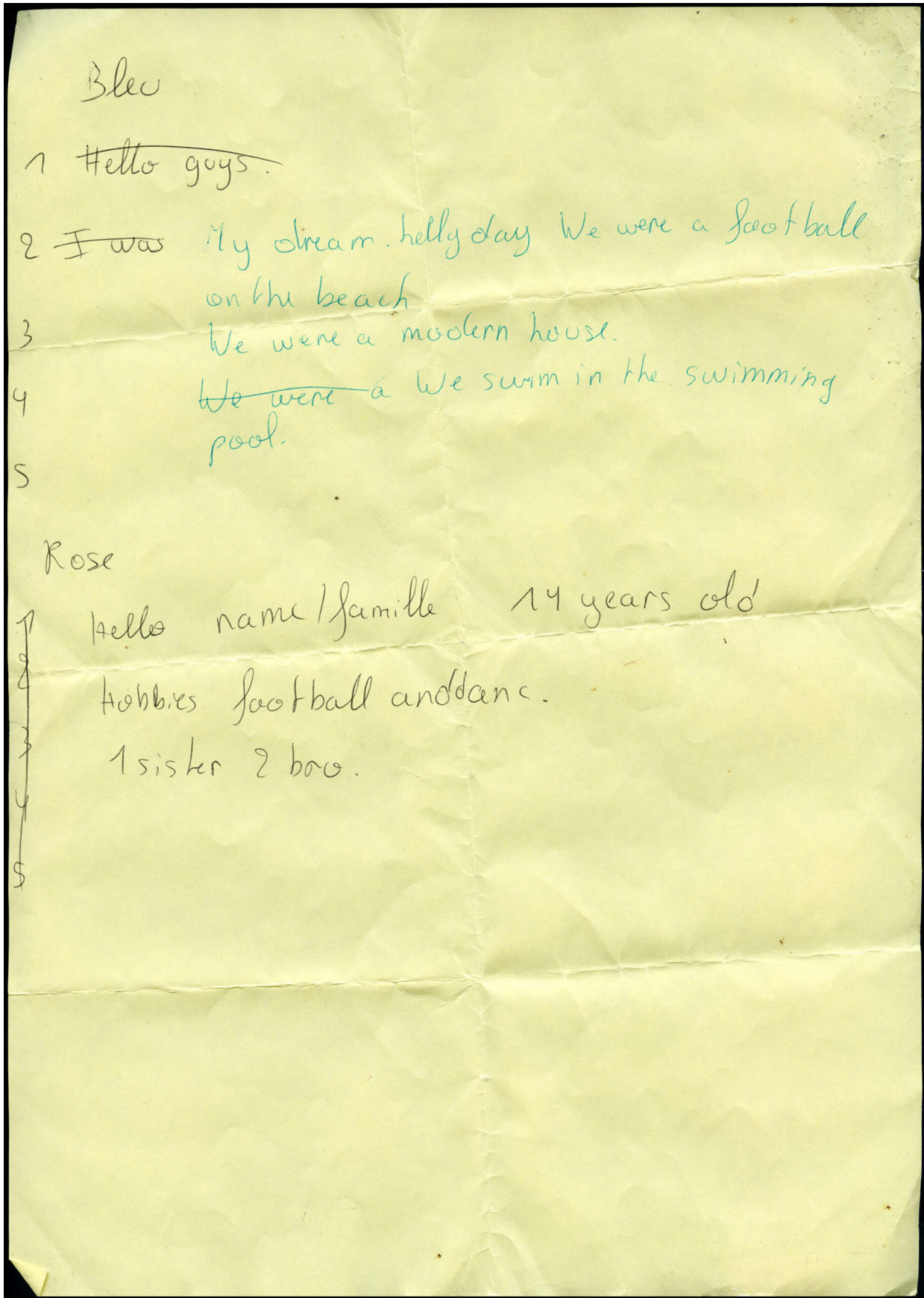
*We were a modern house.*

*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	date	filename	size	author
scan	20.09.2023	wewereamodernhouse.pdf	10,12 MB	Michiel De Cleene

category  
architecture, dusk, encounter, family, tree

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

#### Sources

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

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

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

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

16:48:03







Until recently, for as long as I could remember, the packaging of Tabasco® Pepper Sauce had been unchanged. On the front of the packaging, there is a photograph of a bottle of Tabasco®, scale 1:1, against an orange background. As far as packaged goods go, this is a highly idiosyncratic and quirky example.

The background colour approximates the colour of the liquid inside the bottle, resulting in as good as no contrast. Moreover, as the image of the bottle is scale 1:1, the packaging becomes kind of unnecessary and superfluous, also because the life-sized image of the bottle is the only way information is given to the customer: there are no additional slogans, no repetition of the brand name, no props and no decor. The image of the bottle advertises the bottle. It seems to add nothing the bottle could not do by its own (like a bottle of wine does).

What makes the packaging truly stand out, however, is the fact that the image of the bottle is not positioned vertically, but is slightly askew. It seems to be the result of a design error, and has an amateur feel to it. The decision to keep it as such and not correct it up until today, is, however, a stroke of genius. The non-vertical positioning alters the relation of the image of the bottle to the bottle inside: as the box is standing on a shelf, the tilted image of the bottle undermines its representational superfluosity.



type  
scan

date  
29.03.2021

filename  
Document\_2021-03-29\_111649.jpg

size  
180KB

author  
Arnout De Cleene

category  
economy, food, mistake, packaging, replica/copy, scale

16:49:15



This stack of seaweed was offered by Henning, a farmer of the wonderful island of Laeso. This matriarchal pirate island, north of Denmark, is known for its tradition of building roofs from the seaweed growing in the surrounding salty water. Back in time, women would harvest and slowly weave the material around wooden beams from shipwrecks. This time-consuming process and technique of building shelters from what comes from the sea engaged the population in working together, building a ritual around each construction. Then those wild, yet full-of-care roofs, conserved in salt, would last for hundreds of years.

When I arrived on his land, Henning told me about how he restores those old beauties, weaving fresh seaweed around old beams and pressing the collected old material into insulation panels for new buildings. We talked about the clay of his land and how seaweed can become a material for ceramics in the process of making glazes.

**Notes**

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



type  
photograph

date  
06.09.2022

filename  
clementine\_300\_yo\_seaweed.JPEG

size  
1 MB

author  
Clémentine Vaultier

category  
architecture, encounter, house, repair

16:50:40

*This is a trace, and it is not.*

Ceci est une trace et ne l'est pas.

*What is a trace?*

Qu'est-ce qu'une trace?

Le document n'en est pas, le document documente.

*Documents what?*

Peu importe, le mot 'document' est dérivé du latin *docere*, c'est à dire...

*to show, to teach, to instruct. The document is docile, unlike the trace.*

La trace ne montre pas, n'enseigne pas, n'instruit en rien, à moins d'interpréter.

*The trace as indexical: it does not 'show' though one can see it. It does not teach,*

sauf que tout nous pré-existe, ou plutôt, nous insiste, n'est-ce pas?

*It doesn't: it's never there as such until we name it so.*

Documenti!

Papier!

Poètes, vos papiers!

(Léo Ferre 1956)

Le document.

Le dos-cul ment.

Le d'au-cul ment.

Le dé au cul ment.

Mais co-ment?

*Butt how?*

*The do-cum-meant.*

*The doc-cue-mint.*

*The dock-comment.*

*This is a cardboard mousepad.*

*Are you happy now?*

*Are you happy?*

*Are you?*

*Now?*

**document:** *a paper or set of papers with written or printed information, especially of an official type.*

(<https://dictionary.cambridge.org/us/dictionary/engli>

*'He's more of an official type.'*

A **document** is a written, drawn, presented, or memorialized representation of thought, often the manifestation of non-fictional, as well as fictional, content

content.

(<https://en.wikipedia.org/wiki/Document>)

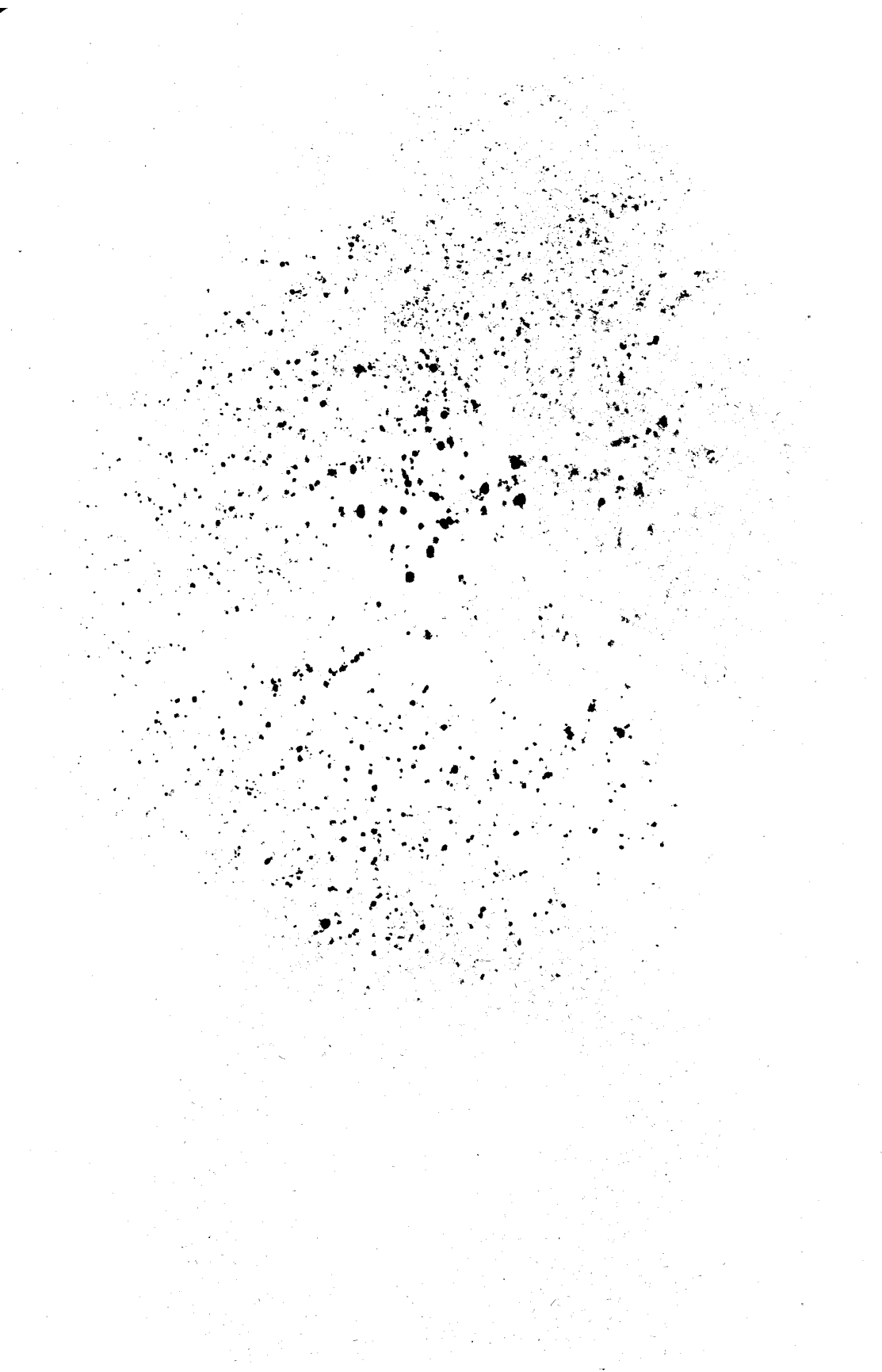
*'She was quite content.'*

*Tha back-ass lies!*

#### Notes

- Sébastien Conard (1982) is a graphic artist, writer and teacher. He draws, writes and publishes comics, post-comics and artist's books. From 2023 until 2026, he will explore the graphic trace in the context of a postdoctoral research project at LUCA School of Arts.

7



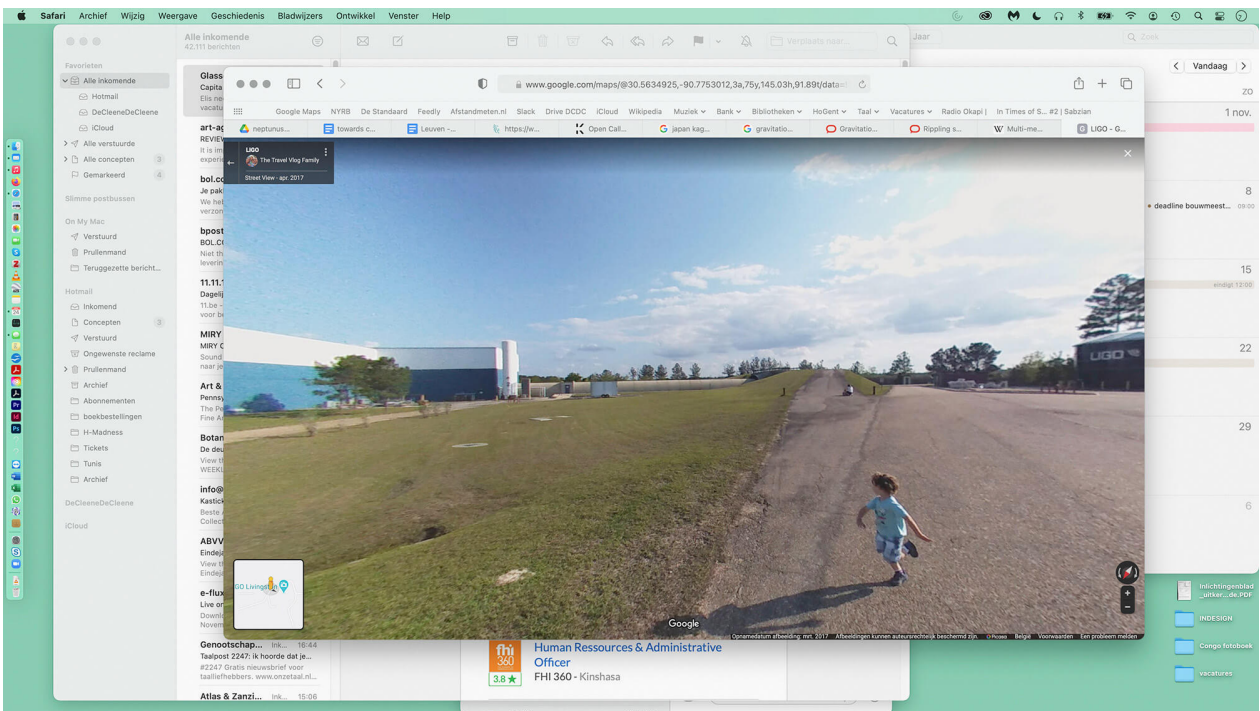
type	date	filename	size	author
scan	06.01.2023	Conard-Mousepad2022.png	115KB	Sébastien Conard

category  
book, data storage, manual, sign

To detect gravitational waves, physicists built enormous research centers, amongst others at Livingston, Louisiana. The facility mainly consists of two tunnels in an L-shape. Mirrors inside provide data. Disturbances from gravitational waves are miniscule. To prevent interference from outside, such as vibrations caused by people passing in the neighbourhood, the mirrors have to be detached from the earth. They 'float', suspended by glass fibers in a pendulum-like construction.

As I was watching my screen, a courier was on his way to deliver a book (Noel-Todd, J. *The Penguin Book of the Prose Poem: From Baudelaire to Anne Carson*. London: Penguin, 2019).





type	date	filename	size	author
screenshot	24.11.2020	LIGO.png	6,9MB	Arnout De Cleene

category  
 physics, seismology, mirror, interference, book, architecture, mistake

16:50:58

The *Sedum reflexum* grows on rocky soils and in crevices of walls. In *L'herbier classique*, it is depicted in two ways, just like the other plants in the book. This double portraiture is important, the author states in the introduction: 'one consists of the reproductions of the photographs taken by the author of this book [...]; the other, drawings made by excellent artists who observed the plants themselves, showing details photography can't reproduce, highlighting aspects the photographs leave untouched. [...] From this double representation, interesting comparisons can be made, highly enlightening from an artistic point of view, between the realistic aspect of nature's "productions" and the interpretation thereof by the draftsman' (5).

A detail not covered by the drawing of the *sedum reflexum*, is the presence of other species in the vicinity of the plant, a detail shown in the photograph and described in the caption: 'The Common houseleek grows on the same rocks, with its rosette of leaves pretending to be an artichoke' (59).

CRASSULACÉES

Orpin

16. — L'Orpin réfléchi (*Sedum reflexum* — *Sedum*, du latin *sedere*, s'asseoir, parce que beaucoup de ces plantes ont des tiges rampantes qui se redressent dans leur partie supérieure, formant un angle droit; elles sont comme assises sur le sol).



Fig. 75. — ORPIN BRÛLANT.  
a. Fleur.

Herbe vivace, de 10 à 40 centimètres de haut, à feuilles épaisses (plante grasse), renfermant une provision d'eau qui permet à la plante de supporter longtemps la sécheresse sur les rochers ou dans les fentes des murs. Certaines tiges ne portent pas de fleurs et se terminent en cône renversé.

Fleurs élégantes, délicates, pédonculées, groupées en cymes dont les rameaux sont d'abord recourbés, réfléchis, vers le bas, puis se redressent plus tard. Calice ayant de 6 à 8 sépales libres. Corolle d'un jaune sauphé formée de 6 à 8 pétales égaux, libres. 12 à 16 étamines. Ovaire libre formé d'autant de carpelles séparés qu'il y a de pétales. Chaque carpelle se transforme en un fruit sec s'ouvrant par une seule fente (follicule). L'Orpin réfléchi fleurit de juillet en août dans les lieux secs, sur les rochers, sur les toits, entre les fentes des murs et à leur sommet.

Usages. Sert en horticulture pour orner les rochers artificiels, les vases des jardins, pour garnir les poteries suspendues. Comme tous les Orpins, il renferme un principe âcre qui l'a fait longtemps employer, en médecine populaire, comme vomitif. Il est peu recommandable pour cet usage.

Espèces voisines. Très nombreuses; toutes fleurissent, comme la précédente, au cœur de l'été. L'Orpin brûlant ou Poivre de maraîche (*S. acre*) [fig. 73], à fleurs jaunes à 5 pétales, à feuilles cylindriques, courtes, rapprochées. L'Orpin blanc ou Raisin-de-rat (*S. album*) a des fleurs blanches à 5 pétales, des feuilles allongées, écartées. Ces deux espèces vivent sur les rochers. L'Orpin reprise (*S. telephium*) vit dans les bois humides et atteint 60 centimètres. Il a des racines renflées, des feuilles dentées, de jolies fleurs roses très nombreuses. A jout autrefois d'une grande réputation pour la reprise des plaies.



Fig. 76. — L'ORPIN  
RÉFLÉCHI.

(Sur les mêmes rochers croît la Joubarbe des toits, dont la rosette de feuilles simule un artichaut.)

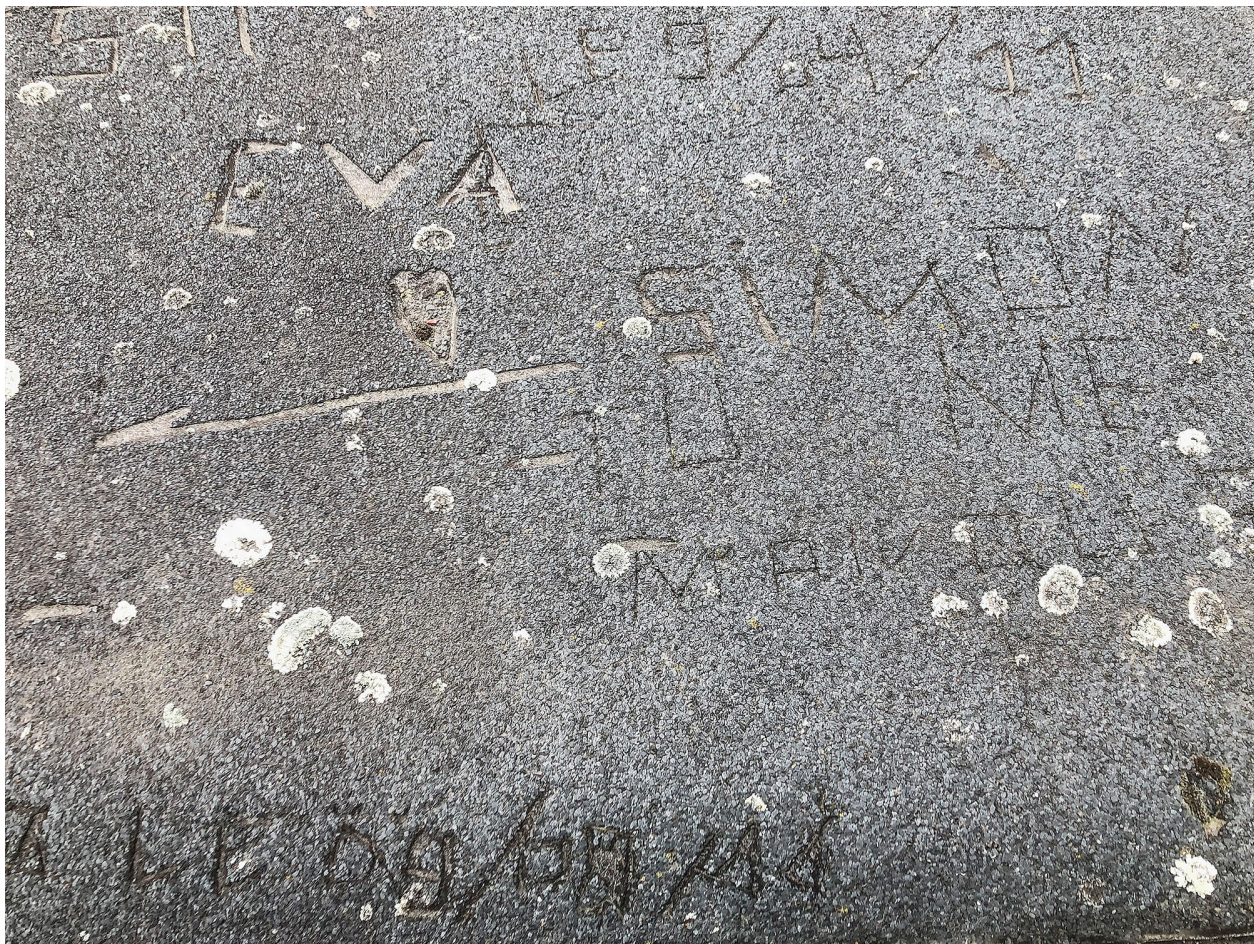
type	date	filename	size	author
scan	15.08.2021	Document_2021-07-19_111850.jpg	10MB	Arnout De Cleene

category  
book, botany, encyclopaedia, fissure



In what order and by whom the various texts and drawings were carved into the soft roofing is unclear. To the right of 'EVA', a heart symbol and an arrow (pointing to the left), the roofing reads 'SIMON TU ME MANQUES'.

The short sentence usually – yet hastily – translates to 'Simon, I miss you'. However, in French the 'you' (*tu*) is the subject and has an active role, whereas the 'I' (*me*) is the direct object. In short: by his not being there, Simon actively effectuates hurt to the one who carved this text.



type  
photograph

date  
14.04.2021

filename  
IMG\_6512.jpeg

size  
4,50MB

author  
Michiel De Cleene

category  
automobile, decoration, fissure, parking, roofing, sign

**16:51:02**

At the copyshop, on a shelf above photocopier 8,  
the lid of a box of paper serves as the container for  
'forgotten originals'.<sup>1</sup>

the-documents.c

#### Notes

- 1 The book being copied: Didi-Huberman, G. *La ressemblance par contact*. *Archéologie, anachronisme et modernité de l'empreinte*. Paris: Les Editions de Minuit, 2008.





type	date	filename	size	author
photograph	28.09.2021	IMG_0105.JPG	1,8MB	Arnout De Cleene
category	archaeology, book, mistake, replica/copy			

16:51:04

The architect's photographic archive contains seven images that can be labelled as panoramic pictures. However, they only appear as such when the photographs are viewed in the archive, as strips of negatives. In order to see the panoramic construct, the viewer needs to be presented with two consecutive negatives.

There are two kinds of panorama in the archive: the kind that can only be attributed to a kind of laziness or a need for efficiency on behalf of the architect, and another that originates from frugality.

The former type of panorama is created when the architect is documenting the situation as it is: it is compulsory to document the context of the building or lot, as part of a building application. He simply pivots from left to right, capturing the first and second photograph consecutively. On the filmstrip a panorama appears.

The other kind of panoramic picture only appears at the end of the film role. The last negative on the film has been exposed (the twenty-fourth or thirty-sixth), after which he exerts force onto the lever to move the film forward anyway. Some films are known to have, by accident, a twenty-fifth or a thirty-seventh negative. The plastic between the sprocket holes tears and the film does not advance enough. The result differs fundamentally from the other kind of panorama: there is no separation, no void between the negatives. Rather, there is a slight overlap. A thin, vertical strip of film that has been exposed twice, suggesting contiguity that might not be there. The two exposures might be from altogether different sites, creating a new situation.

#### Notes

- Based on De Cleene, M. & De Cleene, A. *The Situation as it Is. A Photonovel in Three Movements*. Gent: APE, 2022



type	date	filename	size	author
scan	27.04.2023	002_17.jpg	1,45 MB	De Cleene De Cleene

category  
architecture, archive, house, mistake, precipitation, family, panorama

16:51:04

The previous owners of the house we moved into, left us a piece of a newspaper that was used to clad the wall at the time the building was built, and which they found when they renovated the house. The sport-section of the socialist newspaper *Vooruit* is dated 18 November 1931. It features articles on cycling and soccer. Recently, we noticed the plaster is coming off the wall in one corner of the living room. With sufficient rain, it might reveal other events that happened on that 1931 November Wednesday.





type	date	filename	size	author
scan	20.02.2021	Document_2021-02-20_133700.jpg	1,7MB	Arnout De Cleene

category  
 archaeology, architecture, fissure, decoration, house, precipitation

16:51:04



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

#### Sources

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

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Diamètre antéro-postérieur métopique. . . . .	195 »	197 »

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

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

16:51:05





I'm taking a scan of a family photo album given to me after my grandmother passed away, wanting to write something about the marvelous portraits inside. The genealogy is only partly clear to me: I recognize my dad as a kid, my uncle, my grandmother, her brother in the laboratory he (said he) ran. He smelled of cigars and severe perfume. The older photographs present people I don't know, but must be my ancestors. My grandmother told me stories<sup>1</sup> that, historically, reach further back than the figures I recognize in the photographs. There are no names and no dates in the album. The first two pictures seem to be the oldest ones.<sup>2</sup> I retract them from the album pockets in which they were slid to check if something is written on the backside. When I take the album away from the scanner's glass plate, particles of leather, gold varnish and sturdy cardboard come loose. I place a sheet of paper on the glass plate and press 'scan' again.

#### Notes

- 1 Once she (my grandmother) went home from school, sick, with her bicycle. She studied to become a nurse. The school was in Brussels, about 60 kilometers from her native village M. The milkman's van tipping over in front of my grandmother's parental house. A milk covered street. My great-grandfather, physician and mayor at M. Something happened during the Second World War having to do with telephones or radios when she was still a kid.

2



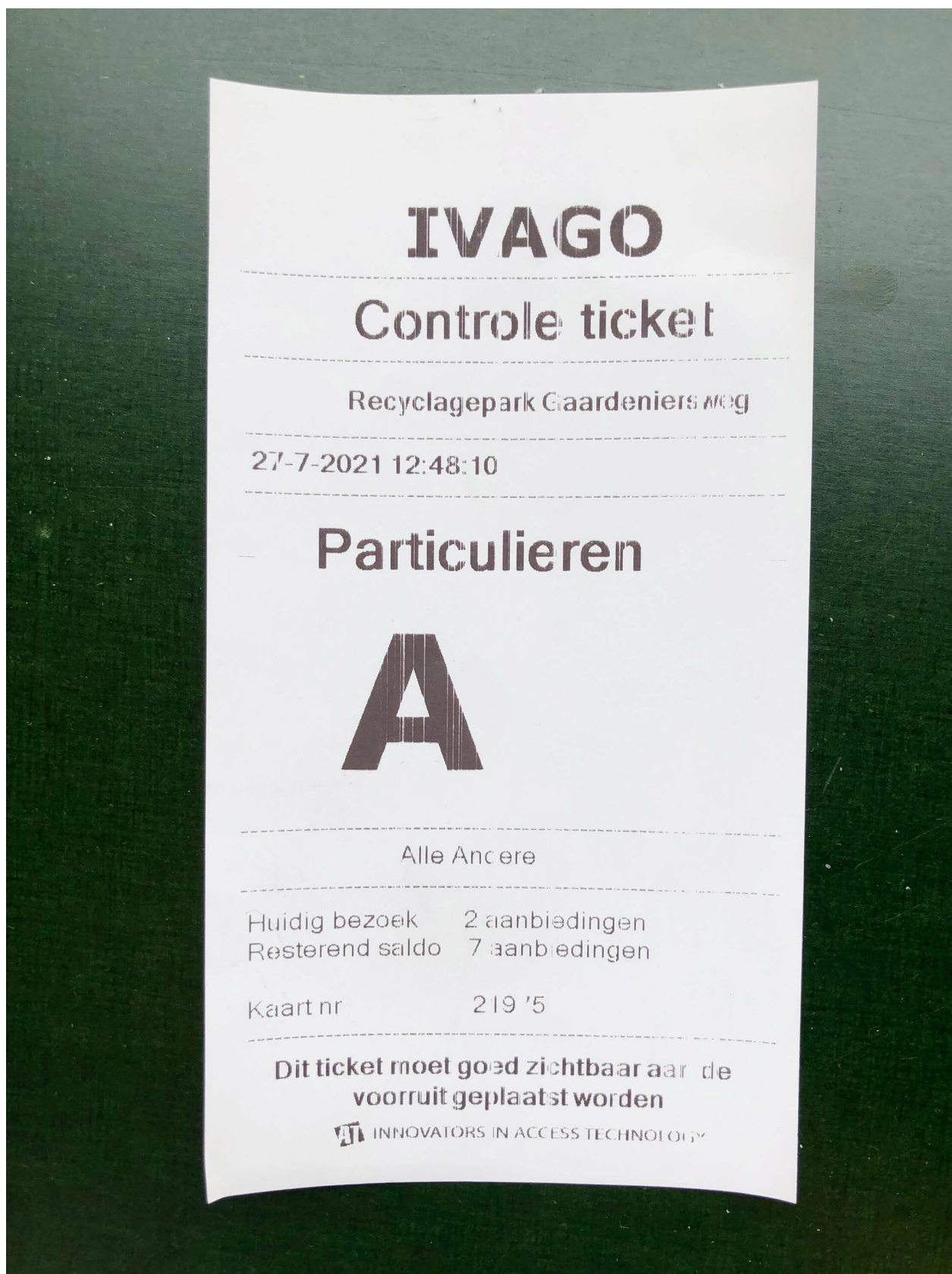


type	date	filename	size	author
scan	20.06.2021	Handgeschreven_2021-06-18_110124.jpg	1,9MB	Arnout De Cleene

category  
book, family

Today I brought an old bedspring, the styrofoam the air-humidifier came in, a few bags of sawdust and some scrap pieces of plywood to the municipal recycling center. As I was waiting to mount the stairs to the scrap metal container, a gray-haired man wearing blue leather shoes, dark jeans and a checkered shirt was tipping – with relative ease – a weight bench over the edge of the container.





type  
photograph

date  
26.07.2021

filename  
IMG\_7874.HEIC

size  
1,2MB

author  
Michiel De Cleene

category  
crash, impact, waste

16:51:05



The previous owners of the house we moved into, left us a piece of a newspaper that was used to clad the wall at the time the building was built, and which they found when they renovated the house. The sport-section of the socialist newspaper *Vooruit* is dated 18 November 1931. It features articles on cycling and soccer. Recently, we noticed the plaster is coming off the wall in one corner of the living room. With sufficient rain, it might reveal other events that happened on that 1931 November Wednesday.



type	date	filename	size	author
scan	20.02.2021	Document_2021-02-20_133700.jpg	1,7MB	Arnout De Cleene

category  
 archaeology, architecture, fissure, decoration, house, precipitation

16:51:05

What they took for ice that slid down the dam's slope, appears to be the reason for draining the reservoir: a fissure in the watertight layer. The dam became unreliable.



type	date	filename	size	author
photograph	06.12.2021	IMG_0515b	5,42 MB	Michiel De Cleene
category	fissure, landscape, mistake, repair			

16:51:06

On 29 September 2022, I find a picture of a new Sparta K-10 on the website of cyclonewebshop.be. The bike is matt black and has a chaincase and a nice luggage rack at the front. The typical loop at the back is less noticeable in this photo. This is partly due to the colour of the bike.

#### Notes

- Lars Kwakkenbos lives and works in Brussels and Ghent (B). He teaches at KASK & Conservatorium in Ghent, where he is currently working on the research project 'On Instructing Photography' (2023-2024), together with Michiel and Arnout De Cleene.



# A New Sparta K-10



type	date	filename	size	author
image	17.01.2023	20200420_141733.webp	141 KB	Lars Kwakkenbos
category	bicycle, economy			

16:51:06

K. says that the stall where he usually buys fruit has already been packed up. But he is not worried about the quality of the fruit the other vendor sells. He gestures encouragingly.

Five signs of type-1, eleven of type-2 and two of type-3 are visible. Four of type-2 (two visible, two deduced) and two of type-3 retain two vehicles.

Notes

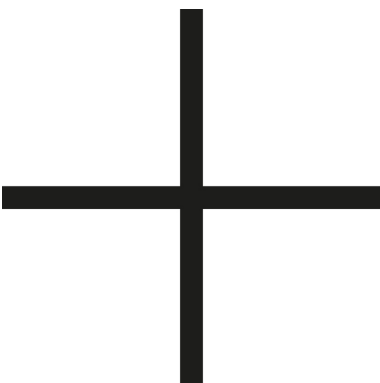
1.



2.



3.



- Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. [www.markredele.com](http://www.markredele.com)



type  
photograph

date  
26.12.2021

filename  
market\_.jpg

size  
3,82 MB

author  
Márk Redele

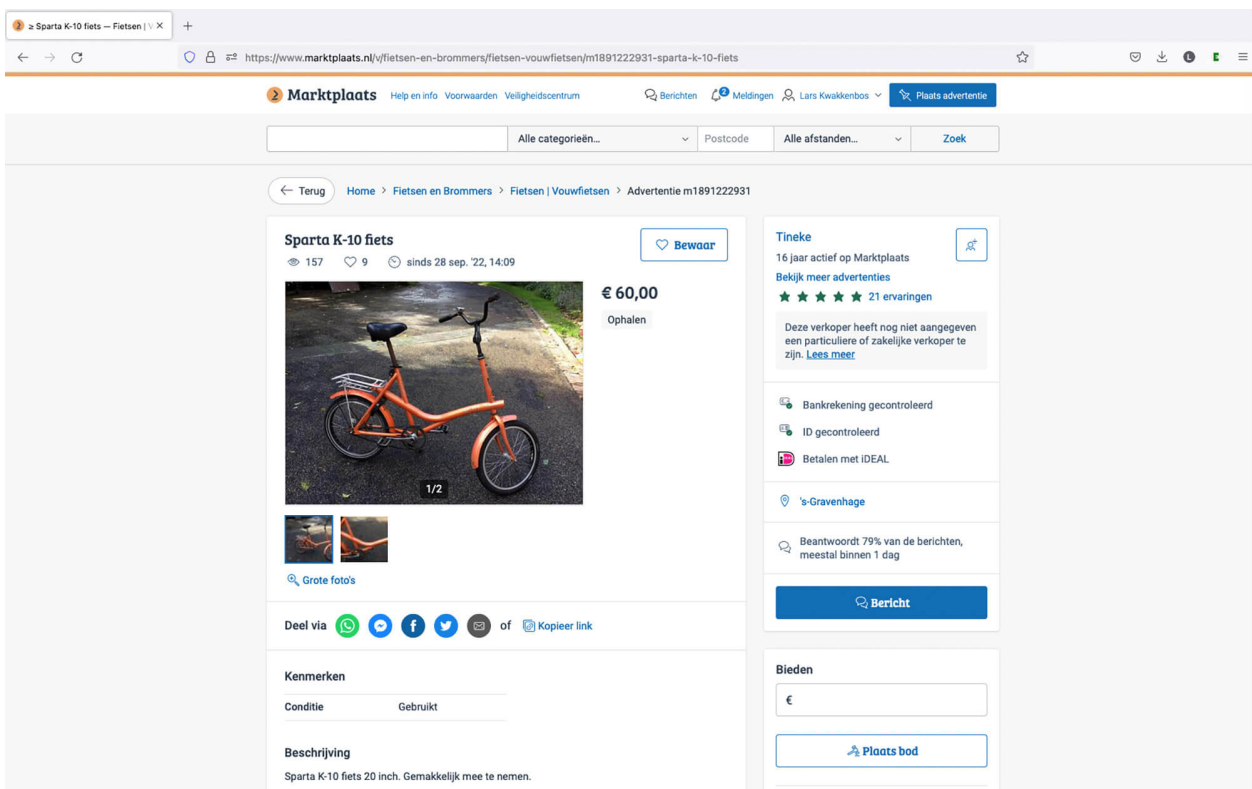
category  
automobile, economy, food, fruit, landscape, manual, parking, precipitation, sign

**16:51:06**

On 29 September 2022, I search the internet for the factory details of an original Sparta K-10. First I come across some second-hand K-10s. On marktplaats.nl, a Sparta K-10 is for sale for 60 euros, but anyone interested may also make an offer. The seller's name is Tineke. She lives in The Hague and writes that the bike is 'easy to take along'. The K-10 she is selling has no chain guard, but it does have a chrome luggage rack. This makes the bike more practical, but in my opinion also less attractive. Her bike also has a bell, but no elegant loop at the end of the long, curved tube around which the frame is built – most other K-10s do have such a loop – or has it disappeared behind the top tube of the luggage carrier? If Tineke is also the owner of the bike, she is much taller than the owner of the Brussels bike, as her saddle is a lot higher, and it is also more or less straight. Moreover, the handlebars are very high thanks to a different stem, which makes the model of the bike a bit unbalanced. I don't know if I would have photographed the bike for sale in The Hague.

**Notes**

- Lars Kwakkenbos lives and works in Brussels and Ghent (B). He teaches at KASK & Conservatorium in Ghent, where he is currently working on the research project 'On Instructing Photography' (2023-2024), together with Michiel and Arnout De Cleene.



type	date	filename	size	author
screenshot	14.01.2023	Screenshot 2022-09-29 at 11-38-18 Sparta K-10 fiets – Fietsen Vouwfietsen – Marktplaats.png	471 KB	Lars Kwakkenbos

category  
bicycle, economy

16:51:06



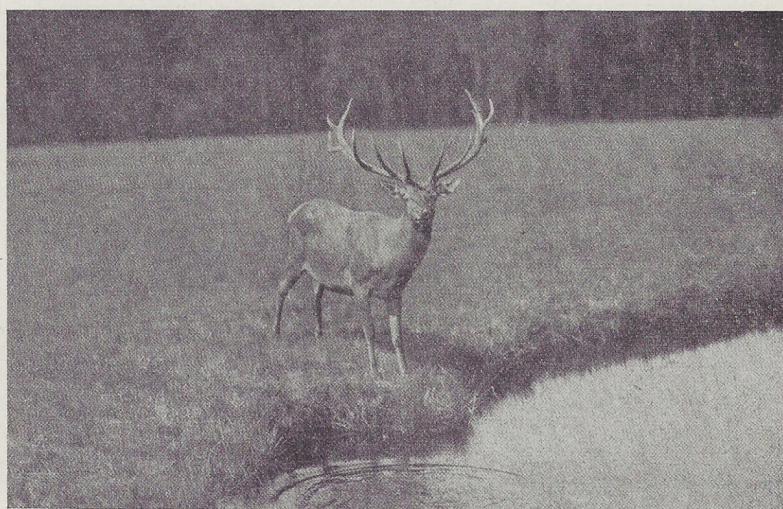
(‘Imaginary landscape in the actual greater Gent, some thousands of years ago. A grassy riparian zone separates rivers from the edge of the forests’)

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 scheidten er de rivieren van den boszoom.

type	date	filename	size	author
scan	21.12.2020	Document_2020-12-21_083327.jpg	3,2MB	Arnout De Cleene

category  
animal, botany, book, landscape

16:51:06

Depending on the language one chooses, the Wikipedia entry for 'document' shows a different picture. The French-language page shows what appears to be a Slovenian thesis written in 1984. The caption states it is a 'book of Czechoslovak computer science author Květoslav Šoustal about computer networks'. The image was uploaded by Kelovy, a Slovakian mushroom-picker.

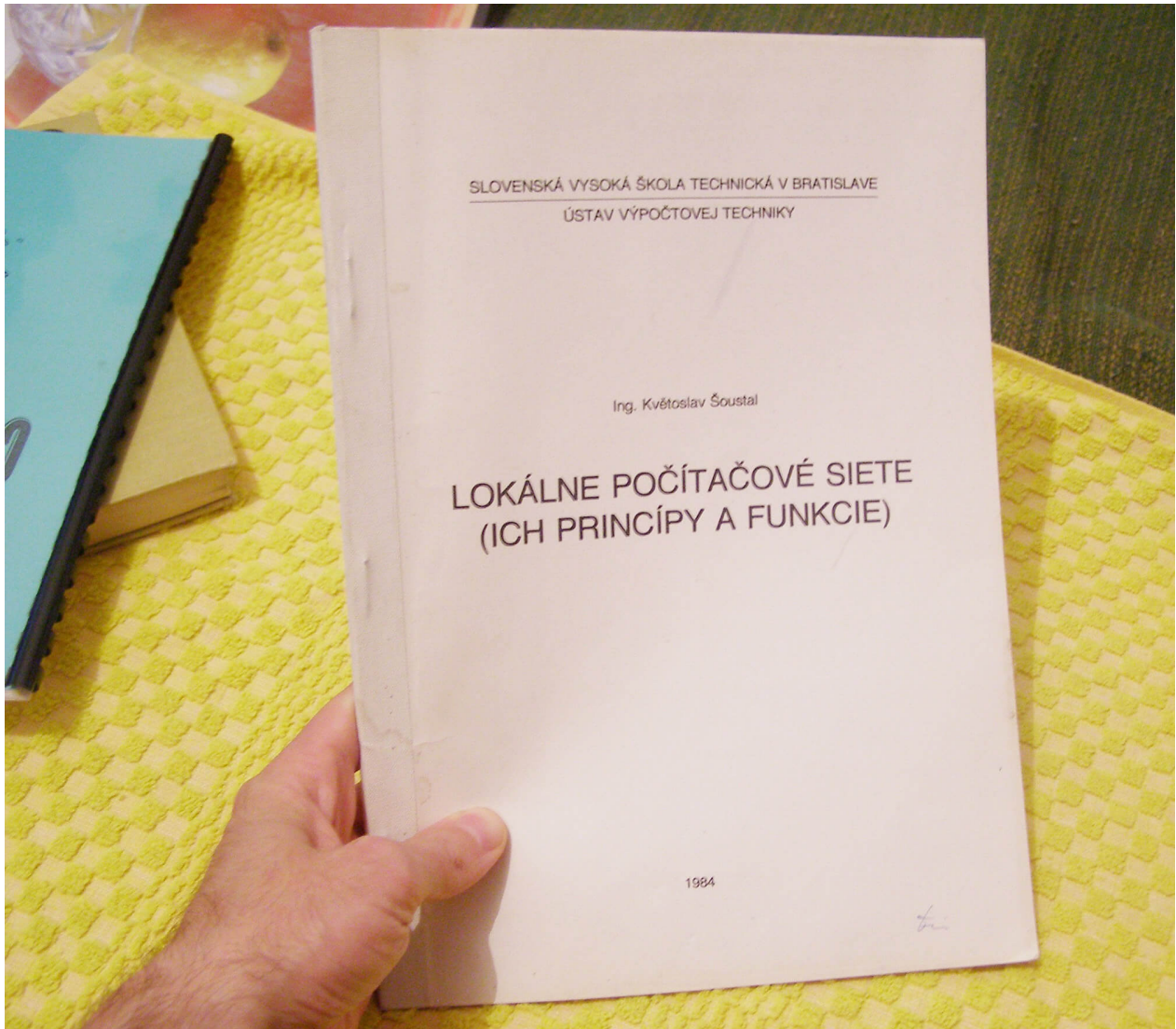
The anonymous hand rests on a lemon-yellow tablecloth, on which a yellow book and a blue binded file lie. The top left corner is the most intriguing, however: the tablecloth seems to be draped over a lemon, alongside a drinking glass. The cloth, however, does not get shaped by the lemon. Nor does the shadow-side of the lemon coincide with the shadow the other documents throw on the tablecloth. A closer look seems to indicate that the lemon is in fact an image of a lemon, printed on a plastic napkin.

The Russian wikipedia shows the image of a lease agreement. The German wikipedia for 'document' is text only.

#### Sources

[https://fr.wikipedia.org/wiki/Document#/media/Fichier:KVETOSLAV\\_SOUSTAL\\_BOOK.JPG](https://fr.wikipedia.org/wiki/Document#/media/Fichier:KVETOSLAV_SOUSTAL_BOOK.JPG), created October 3, 2006 / original in original: paper, 1984





type  
photograph

date  
23.12.2020

filename  
KVETOSLAV\_SOUSTAL\_BOOK.JPG

size  
956KB

author  
Arnout De Cleene

category  
book, encyclopaedia, fruit, food, trompe l'oeil, cloth, manual, technology

**16:51:06**

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





type	date	filename	size	author
photograph	14.04.2021	IMG_6510.jpeg	6,61MB	Michiel De Cleene

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

**16:51:07**



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

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



type	date	filename	size	author
photograph	02.05.2022	_44A9615.psd	115,50 MB	De Cleene De Cleene
category	collecting, sea, waste, hand			

16:51:07

It must have been four or five years ago, that I noticed the change in Tabasco's<sup>®</sup> up until then stable, unchanged and thus kind of unfashionable presence in supermarkets (vinegar section). On one of the box's sides, there had always been a photograph of a man, clipboard in hand, looking upwards to a huge wooden barrel full of Tabasco<sup>®</sup>. He was inspecting something, from the outside, writing it down.

A couple of years ago, the man disappeared from the packaging. I think he was replaced by a pizza (as one of the suggestions for using Tabasco<sup>®</sup> on, besides on hashed meat (with an egg yolk, fries and lettuce) and spaghetti bolognese) or a black-and-white image of a part of an oak barrel. It is unclear who is inspecting the barrels now.



type  
scan

date  
29.03.2021

filename  
Document\_2021-03-29\_111649.jpg

size  
180KB

author  
Arnout De Cleene

category  
packaging, food

16:51:07



THIS IS A RUSH TRANSCRIPT. THIS COPY MAY NOT BE IN ITS  
FINAL FORM AND MAY BE UPDATED.

MILES O'BRIEN, *CNN Anchor*

Now this Astronomy Picture of  
the Day goes back as far as  
the popularization of the Internet.  
The discovery of what is now  
Netscape, if you will. Let's take a  
look at the guys behind it.  
It's an art gallery of astronomy,  
featuring explosive supernovas,  
deep black holes, flaring comets,  
and breathtaking earth views.

(BEGIN VIDEOTAPE)

O'BRIEN (*voice-over*) Every day since the web  
was in its infancy, two enthusiastic  
astronomers have posted a new image to  
Astronomy Picture of the Day.

ROBERT J. NEMIROFF,  
*NASA Astrophysicist*

I think that a lot of these would look great in a  
gallery. They're very different, there's a lot of  
different colors involved, there's a lot of  
different contrasts, a lot of different textures.  
And, it has the added bonus of being scienti-  
fically interesting. It's scientifically true.

O'BRIEN Robert Nimiroff and Jerry Donnell (ph)  
choose the images based on their  
educational value, newsworthiness,  
or just plain beauty.

NEMIROFF

I mean, there's a 'wow' factor here. I usually  
know within a second or two of seeing a  
picture whether it's a sure thing for  
The Astronomy Picture of the Day, because I  
just say 'Wow, what is going on there?'

O'BRIEN Every image is archived on the site.  
Underneath each picture is a brief  
explanation so that the site is not just  
eye candy but educational, as well.  
Including images that give us a new  
perspective.

NEMIROFF

Recently, people put together a bunch of  
pictures from the moon in this great  
panorama. You can look all the way around in  
the circle and see what the astronauts saw.  
The face on Mars, which the best explanation  
is, it's just a rock formation, but there's a lot  
of conspiracy people out there who think it's  
more, and the picture of the earth at night.  
And, I think it's one of our most  
popular images.

O'BRIEN Some images come from telescopes  
around the world. Others from the  
Hubble Telescope, peering deep into  
space. Others, from amateur photo-  
graphers, an artist's renditions of black  
holes too distant for detail.

NEMIROFF

And you can just look at it and feel that  
you're there.

O'BRIEN Many people take the images from the  
site and post them as wallpaper on their  
computers, or, create a slideshow  
screensaver.

NEMIROFF

Our biggest demographic is the intelligent  
professional who works at some company and  
has a computer on the desk, has a web  
browser, and they check us out. We've got e-  
mail that we're many people's morning cup of  
coffee.

O'BRIEN Whether you're a space junkie or just  
enjoy looking up at the sky, Astronomy  
Picture of the Day is worth the visit.

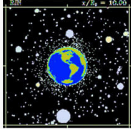
#### Sources

- <https://apod.nasa.gov/apod/ap950616.html> (original post: June 16, 1995)
- <http://transcripts.cnn.com/TRANSCRIPTS/0209/21/smn.06.html>

## Astronomy Picture of the Day

The sky is filled with breathtaking pictures, many of which are available on the World Wide Web. Each day we feature a different picture of some part of our fascinating universe, along with a brief explanation written by a professional astronomer.

Today's Picture:



### Explanation:

If the Earth could somehow be transformed to the ultra-high density of a [neutron star](#), it might appear as it does in the above computer generated figure. Due to the very strong gravitational field, the neutron star distorts light from the background sky greatly. If you look closely, two images of the constellation Orion are visible. The gravity of this particular neutron star is so great that no part of the neutron star is blocked from view - light is pulled around by gravity even from the back of the neutron star.

We keep an [archive](#) file.

Astronomy Picture of the Day is brought to you by [Robert Nemiroff](#) and [Jerry Bonnell](#). Original material on this page is copyrighted to Robert Nemiroff and Jerry Bonnell.

type	date	filename	size	author
screenshot	11.01.2021	Schermafbeelding 2021-01-12 om 21.54.58.png	225KB	Arnout De Cleene

category  
astronomy, archive, encyclopaedia, physics

16:51:07

Because an acquaintance of the family was a missionary, the postage stamp collection had a large quantity of stamps from the Philippines. You had to boil water, hold the empty envelope above it, wait until the glue and the missionary's saliva loosened and evaporated, and then gently peel off the stamp. Then, it was put on a piece of pink blotting paper. Once dry, the stamp was slid into a tailor-made booklet.

Between a Horta building's facade and King Baudouin's portrait, there are exotic fish, religious scenes, butterflies, and advertisements for NGOs.

Mango is the Philippines' national fruit. Pope John Paul II visited it in 1995. There was a guerrilla unit in Northwest Pampanga during WWII.



type	date	filename	size	author
scan	23.01.2022	2022-01-22_213134.png	27,7MB	Arnout De Cleene

category  
animal, architecture, book, collecting, fruit, sticker

16:51:07

