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, A Dead Insect on the Trunk of a Cedrus Atlantica Glauca, Aggressive mimicry, A peregrine falcon in the internal perimeter, Slightly Askew (1), Negative sheet 55, negative 4, negative 5, Tracking, CLOSED NO POWER. For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM., Traces of logging on Mount Egaleo, At the copyshop, This site has been seized, Collaborators (portraits), 2023, In Her View, Beyond the Sky’s Limits, A DONNER, N 47°12.346′ E 18°10.400′, Consolations, We Welcome Comments, Neptune in opposition [11/20] – Alpine

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 04.03.2025 09:11, printed on ____ and contains 19 documents on 43 pages. (https://the-documents.org/log/04-03-2025-6521/)

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.

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

09:08:34

the-documents.c



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

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

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

A Dead Insect on the Trunk of a Cedrus Atlantica Glauca



type	date	filename	size	author
scan	22.07.2021	pool.jpg	38,87 MB	Michiel De Cleene

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

09:08:58

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

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

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

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

Sources

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

Aggressive mimicry



type	date	filename	size	author
photograph	21.08.2022	_44A3849.dng	50,83 MB	Michiel De Cleene

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

09:09:03

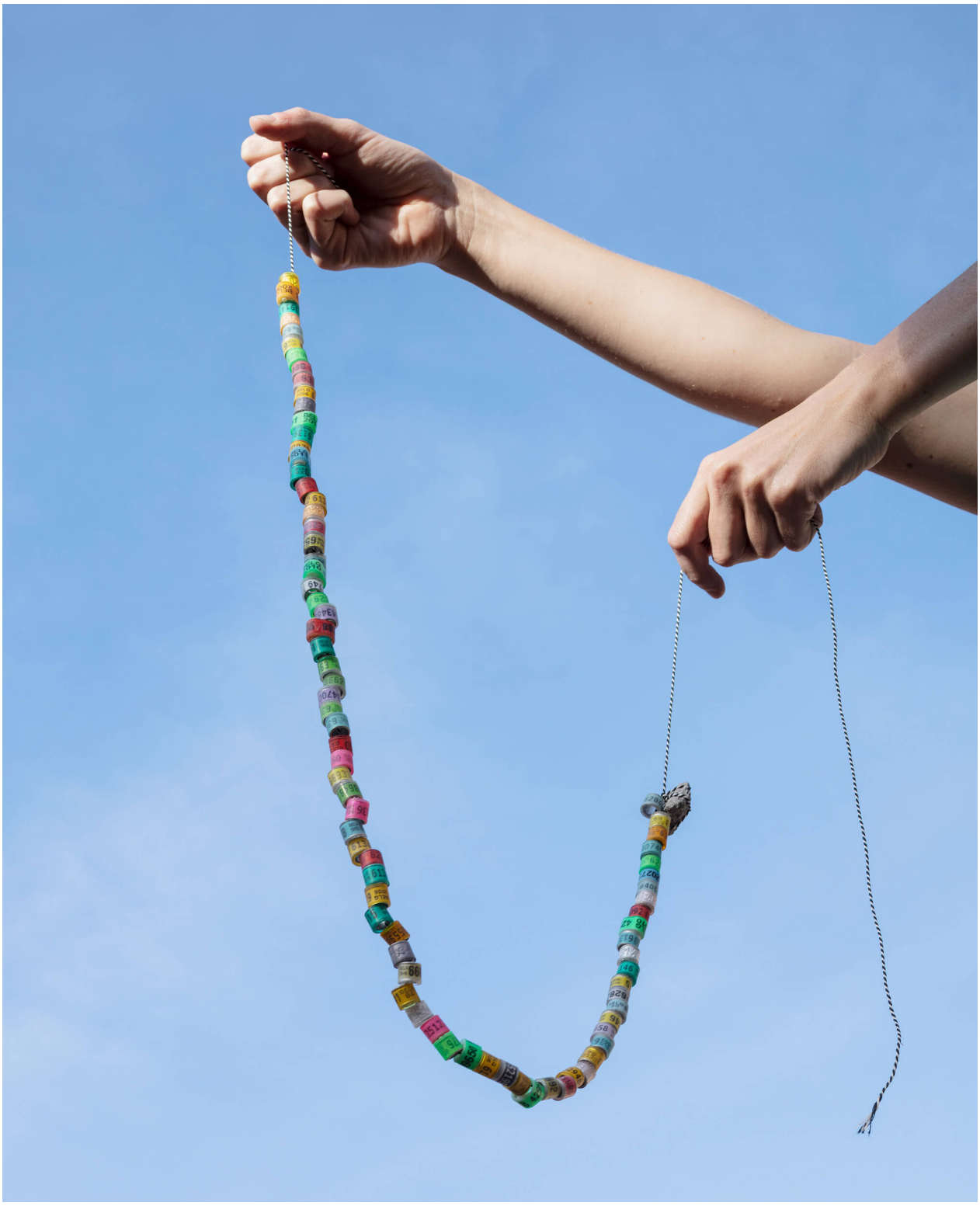
At the nuclear waste processing facility. While the photographer and the head of the communication department are making their way from the processing building to the temporary storage building, they walk past the central chimney.

‘On the highest of the accessible levels of the chimney, operators were finding small steel rings. They gathered them, but soon noticed that new rings were added. At a certain point at a rate of one ring a day.
[…]
It took them some time to realize what they were, so they started collecting them by slipping them onto a piece of rope. By now the rings on the rope span about this distance [spreads his arms to indicate a distance of about 1.2m].
[…]
They turned out to be rings that came from pigeon’s legs.
[…]
On top of our chimney resides a peregrine falcon.
[…]
I was told pigeon fanciers have a tendency to give a peregrine falcon – or any other bird of prey in their area – a hand at disappearing, but this one took up residency in the internal perimeter, where – as you know – access is severely restricted.’

Notes

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019

A peregrine falcon in the internal perimeter



type	date	filename	size	author
photograph	02.03.2022	duivenringen_001.jpg	20,04 MB	Michiel De Cleene

category
animal, collecting, food, Reference Guide, technology, waste, hand

09:09:09

the-documents.c

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 superfluousness.

org Slightly Askew (1)



type	date	filename	size	author
scan	29.03.2021	Document_2021-03-29_111649.jpg	180KB	Arnout De Cleene

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

09:09:10

It has been snowing. A black BMW is parked on the other side of the street and is cut in half by the separation between negatives 4 and 5. Apart from a slight kink in the landscape, the negative on the right is a perfect continuation of the one on the left. The fence around the orchard, the branches of the apple tree and the power lines connect implicitly in the void between the negatives.

Notes

- Based on De Cleene De Cleene, *The Situation as it Is. A Photonovel in Three Movements* (APE, 2022).

Negative sheet 55, negative 4, negative 5



type	date	filename	size	author
scan	08.05.2023	55f-56a.jpg	1,34 MB	De Cleene De Cleene

category
architecture, archive, automobile, botany, family, mistake, trompe l'oeil, precipitation, tree, landscape, panorama

09:09:21

I drove through the neighborhood seeking evidence of the disruption using a power outage map as a compass. Winding through quiet streets, I stumbled upon a lone blue PG&E truck idling opposite a charred utility pole with fragments of wood and wire strewn across the pavement. I parked my car and walked toward the truck to ask the driver what had happened. He pointed to the top of the pole where a porcelain insulator dangled precariously from a high-voltage line. “Tracking,” he said curtly. “Is that like a short circuit?” I asked. “Kind of,” he replied before pausing. He finally elaborated, explaining that the problem arises when moisture from morning fog settles on power lines, creating a pathway for electricity to arc across components.

He then input something into a handheld device before driving away, leaving the repair for another service team to complete. I gathered the debris intending to collect the remaining components that comprise a utility pole, each having failed in one form or another. I shipped the fragments to Maziar the following week.

Notes

- Mathew Kneebone is an artist based in San Francisco. His interdisciplinary practices takes different forms, all in relation to an interest in electricity and technology. He teaches studio and thesis writing at California College of the Arts.



type	date	filename	size	author
photograph	24.02.2023	02_tracking.jpg, 03_tracking.jpg	3,51 MB, 324 KB	Mathew Kneebone

category
automobile, collecting, encounter, hand, impact, map/plan, precipitation, repair, technology

09:09:37

the-documents.c



[13:42] Maziar: Power out at Rib now.
[13:45] Mathew: It's windy here today, sorry!
[13:45] Maziar: Saying from the comfort of his electrified home, or…you also have no power?
[13:45] Mathew: No, I don't. But, typically, outages in the city are shorter than in regional areas. PG&E website estimates service within two hours…Maybe you could post a business sign on Rib's window?[1]
[13:52] Maziar: Yes. Though my phone is almost dead. No light. Can you send me a text for the sign? I can't access the drive.
[13:52] Mathew: Yeah.
[13:52] Maziar: I feel reality hitting. Not so much the reality of blackouts in the U.S., but the reality of life and work…and that it is time to go home.
[13:55] Mathew: "CLOSED NO POWER For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM."
[13:55] Maziar: Thanks.
[13:56] Mathew: Yeah, maybe it's time for you to leave for the night. I'm going to drive around to see what's happening.
[13:59] Maziar: Okay, enjoy.

Notes

1 Local businesses experiencing a blackout typically post handwritten notices on their street-facing windows. These condensed notes detail acute symptoms felt at a community level, hinting at the improvisation required to maintain social harmony.

- Mathew Kneebone is an artist based in San Francisco. His interdisciplinary practices takes different forms, all in relation to an interest in electricity and technology. He teaches studio and thesis writing at California College of the Arts.

CLOSED NO POWER. For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM.



type	date	filename	size	author
photograph	21.02.2023	closed-no-power.jpg	641 KB	Mathew Kneebone

category
automobile, impact, repair, sign, wind

09:09:38

‘The saw cuts are sloppy and appear to be made in a haste.[1] The cuts are situated at a height of approximately seventy centimetres from the ground. The hill’s protected woods have seen an increase in these scattered traces of illegal logging since a rise in tax on heating fuel in October 2012. Many Greeks set about logging illegally in protected woods, mostly in the colder North of the country, but also here in Egaleo, a western suburb of Athens.’

Notes

1 

- First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019

Traces of logging on Mount Egaleo



type	date	filename	size	author
photograph	03.02.2023	mt_eg_003.tif, mt_eg_004.tif	88 MB, 86,40 MB	Michiel De Cleene

category
economy, encounter, government, landscape, Reference Guide, tree

09:09:40

the-documents.c

Traces of logging on Mount Egaleo



At the copyshop, on a shelf above photocopier 8, the lid of a box of paper serves as the container for ‘forgotten originals’.[1]

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.

At the copyshop



type	date	filename	size	author
photograph	28.09.2021	IMG_0105.JPG	1,8MB	Arnout De Cleene

category
archaeology, book, mistake, replica/copy

09:09:54

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

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

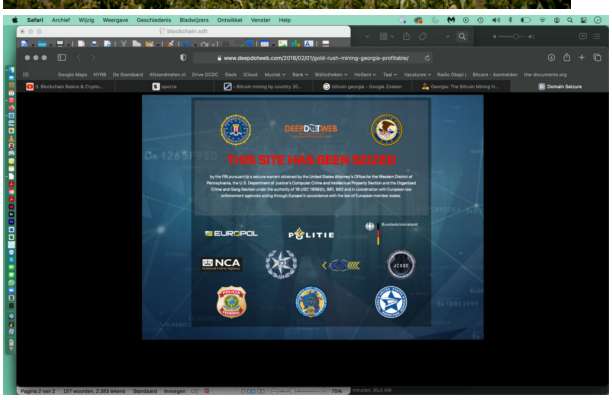
Murati invites us into his house to drink warm milk with his family and brings us cheese-filled bread. One of us speaks Russian. He inspects our backpacks, headlights and drinking bags. He tells us a 500 kilogram pig of his did not return to the house that night. The family is saddened.

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

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

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

Notes

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

org This site has been seized



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

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

09:10:08

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.
- 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.

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

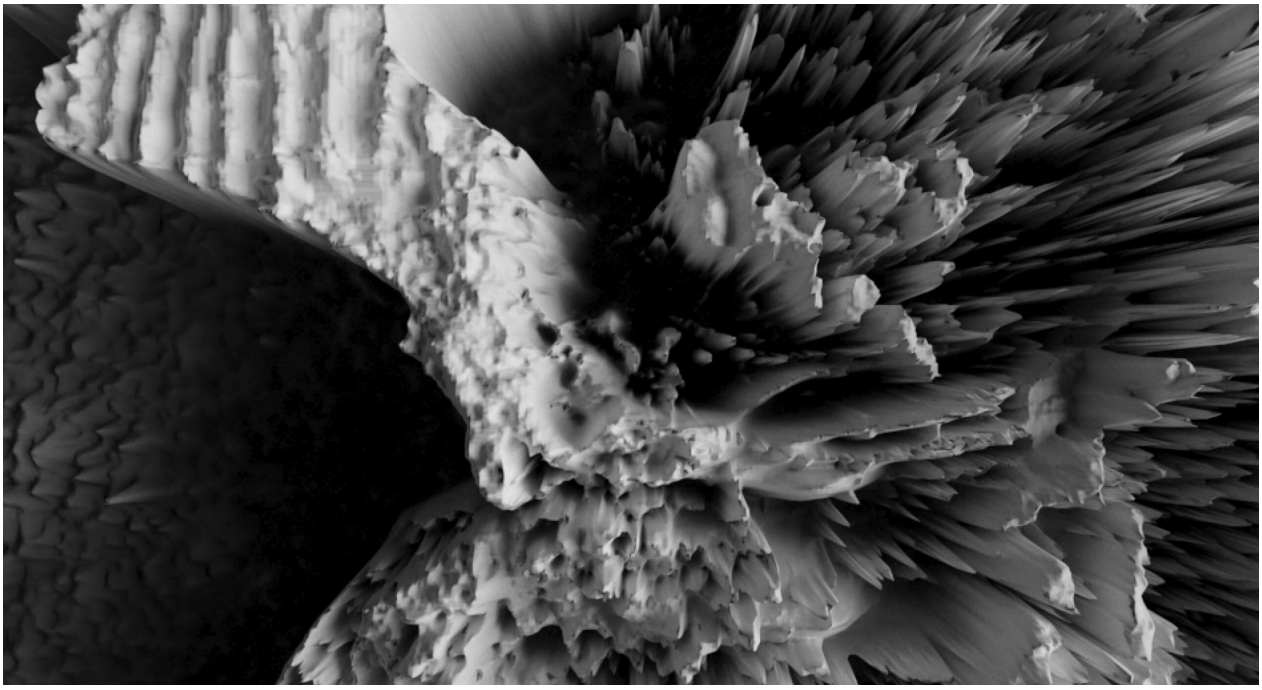
09:10:09

‘No consent was given for the photograph to be taken. The capture of my body in this way is a form of torture.
The photograph is evidence of the entitled authority and fundamental corruptions of the male soldiers and the occupying military forces.’

Screenshot from film chapter *In Her View* which engages an archival document revealing the sexual exploitation of an anonymous woman by occupying Australian soldiers fighting for the Allied forces in Lebanon in 1941. The film moves through the archival evidence to sense, trace and position her encounter as a formation of poetic testimony. The image shows extracted noise, levels, focal length and balance from the archive image to generate a 3D model of its violent points of interaction, this is without showing the image itself. A technique developed with Anabel Garcia-Kurland on human/non-human modelling in the making of the film.
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	27.05.2024	HKazan_Img8.jpg	2,28 MB	Helene Kazan

category
archive, conflict, scale, technology, Trigger

09:10:13

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

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

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

Notes

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

Beyond the Sky’s Limits



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

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

09:10:16

A snow-covered stainless steel and glass shelf has a note, written in red marker, cello-taped to one of the steel supports: ‘A DONNER’.

Now a park, the Place Marie Janson – colloquially called *Carré Moscou* or *Carré Monnaies* – used to house *L’Hôtel des Monnaies/het Munthof*. For a century, the coins of some twenty-two countries were minted in this building.

Sources

- hotel_monnaies_nl.pdf

A DONNER



type	date	filename	size	author
photograph	03.04.2024	_44A8275.dng	52,46 MB	Michiel De Cleene

category
card, decoration, dusk, precipitation, sign, waste

09:10:20

During the 1950s, as part of the communist reconstruction, a large coal/gas power plant was built close to the village of Inota, Hungary. This is the place where I grew up. It operated until about 1994. In the run-up to the final shutdown of the operation they gradually lowered its output. By this time the coal mines in the neighboring city had shut down as well due to the diminishing yield of the low-quality brown coal they had mined for the purpose of fueling the power plant. This resulted in mass unemployment and general decline in the area. The small lake in the photo is an artificial reservoir that collected all the water from the nearby streams. The substantial flow of one of those rivers powered about 11 water-driven flour mills; I know this on account of my grandmother, who would often pick up bags of flour for bread.

The ruin in the photograph once was a pumping facility that drove the water from the lake to the power plant about 3 kilometres away. In the years following the systemic change of Hungary and its celebrated evolution towards a western-type capitalism in ‘89-’90, the rules of ownership and the perception of public and private property were somewhat elusive. The lack of state control resulted in a transfer of public property to private hands on a monumental scale throughout the whole country, and – by extension – the Eastern Bloc. At the time some of the village dwellers of Inota, driven by the force of a major change and the prospect of a new, prosperous future of capitalist entrepreneurship, gathered to disassemble the water-pumping facility along the artificial lake. Slowly, day by day, under the mist of this elusive moment, they carried away carriageful after carriageful of bricks, disassembled from the facade of the building. It was perhaps a way of taking revenge, but certainly also claiming the moment’s opportunity. The bricks made their way into the walls of the new-built family homes of some of the villagers. The former water pumping facility became a sort of material reservoir for the construction of a new future. The transformation from a water reservoir to a material (and ideological) one and its subsequent exhaustion, left a ruin that has remained untouched for the last 30 years. The bricks that were difficult to reach were left in place, thus forming a curtain around the upper part of the building just above the pillars. Freed from all perimeter walls, the leftover structure appeared as a pavilion-like, open floor plan.

Notes

- The cliffs at the sides of the valley on the photo served as the location for the film *My Way Home* (Így Jöttem, 1965) by the iconic Hungarian filmmaker Miklós Jancsó, about a 17-year-old boy who falls prisoner to the Russian army and forms a friendship with one of the foes. The film is said to display all the main themes of the director: the psychological presence of landscape, the randomness of violence and the arbitrary nature of power.
- In the distance a formation of meadows can be seen in the photograph. Those meadows make up 16 acres of land that were given to my grandfather and subsequently inherited by my mother. It was a reparation for having been stripped of their wealth by the Soviet establishment in the 1950s. The worth of the land is a couple thousand euros as of today. It is part of the largest consistent nature reserve area of the EU.
- While standing on the cliffs and looking south-eastward, the power plant can be seen. The orientation of the photograph is approximately north facing.
- Turning southwards one can see the stone cellar, about a kilometre away, where my grandfather’s adolescent sister had spent more than a year, while two German SS officers occupied their family home. During the advancement of the Red Army, a Russian soldier, entering the cellar, attempted to take advantage of her. The soldier’s superior intervened and shot him in the head without hesitation. My parents store potatoes and apples in the cellar to keep them from rotting in the summer and freezing in the winter. It is easy to say when a potato or an apple comes from the cellar; it has an unmistakable, musty taste.

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

org N 47°12.346′ E 18°10.400′



type	date	filename	size	author
photograph	08.11.2021	pavilion_.jpg	5,66 MB	Márk Redele

category
architecture, brick, economy, family, government, house, landscape

09:10:27

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

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

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

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

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

Notes

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



type	date	filename	size	author
image	14.10.2022	Comfort 1.HEIC	777 KB	David Depestel

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

09:10:35

Robert Nemiroff and Jerry Bonnell's lesser known project (R.N. and J.B. being the creators of Astronomy Picture of The Day), was making websites containing over a million of digits of square roots of irrational numbers, e.g. seven. 'They were computed during spare time on a VAX alpha class machine over the course of a weekend. […] We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994.' Elsewhere, R.N. states: 'They are not copyrighted and we do not think it is legally justifiable to copyright such a basic thing as the digits of a commonly used irrational number.' If one wanted to get a copy of the 10 million digits of the square root of the number e R.N. and J.B. computed in their spare time, one can send an email to R.N. at nemiroff@grossc.gsfc.nasa.gov.

Sources

- https://apod.nasa.gov/htmltest/gifcity/sqrt7.1mil
- https://apod.nasa.gov/htmltest/rjn_dig.html
- https://apod.nasa.gov/htmltest/rjn.html

org We Welcome Comments

What follows are the first 1 million digits of the square root of 7. Actually, slightly more than 1 million digits are given here. These digits were computed by Robert Nemiroff (George Mason University and NASA Goddard Space Flight Center) and checked by Jerry Bonnell (University Space Research Association and NASA Goddard Space Flight Center). They were computed during spare time on a VAX alpha class machine over the course of a weekend. We do NOT guarantee the accuracy of these digits. Although these digits have been checked once we encourage others to check them as well. We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994. If anyone is aware of more digits we ask them to please alert us of their existence. We have computed at least 10 million digits of the square root of two as well as several digits of the number e and the square roots of other numbers. These are available on this mosaic server (URL: http://antwrp.gsfc.nasa.gov/htmltest/rjn.html). We welcome comments.

- Robert Nemiroff and Jerry Bonnell

The square root of seven =

2.64575131106459059050161575363926042571025918308245018036833445920106882323028362776039288647454361061506457833849746309574352988862721478442739055588010772271715072972832389229968959486508726070097805420372382802371594110034193911600157852559630594574103515239680271640737379907404158151990440347431945367139973059700505139969223754561609711902737815499163328828770400065757067465196349775208379381811461309087647378659562433057994798128163230705483650107715617946361191553454536477494820593090494849834033989002104786166733279503693924622571705371649257875483229073249267134698029894990803774825110922789556889791980881483409083168525133535829539172211770714414974576907081989444441458972284741400303502353203719487073826293185193640908322805964627837610219597941970890963546958613411817930678162136084910167783532125563346349002189814604225592950366956241869273732771502208752309966469813203212818945478568020950635962446628550076190504139350447437123488522332773625100450596210806723346981200043005144902512062573117591154231944596726049783340434468372563617825504816087940620551148639783305501636947007638773374519511658095220474202064982102444056001996590904100285534069110102261166807200774830703326138428262968095024707946564963443368305197088203480504864472623179308769572248937752111978837600784560390365880942159929250105775368235600172007406523692473209967419778002535708540617794442886681589731184938101638162073015642647016298410996900713413237981884776477699543911119459676703369724524753677401002458265159307752816300547933971750801789952056528444779619430451250289043297061050874604492966897542257133380633247034508888234275409806214511439553803393190705392738145206043352381803893332947314790580556707041610687228781045299576966330351332950470424550251050078964550255227185792337092182199184393253778138678565014379089413002099040860186605228131329821735251716419633617853080179022873400337109527257364286509220359163438202739763365509667141778162928942798848539510768191021681169967717678086379341066789750921705042155864437068765293489932244224027364979290666842070305782257110537944215790013280304078494579431518120466309284152592404683652828027224585307784158942389739555909595634913574951097576747819755905337269393652143126822290957098650613717945272167719825544228804605230745548831081332504149932783468182066583447383366862454456169497251774270254688591746231942309355060388992353556344658729225073622282842982152879036238475955558616437554720273615180082614498169117479461063184565230762569134441086855199998285163396074571797082972776495645142655658205126240305961633868338746134237463526431296594527010213721721748991435529320495750971142594272079889296652304988759395253781214557231933103069084019494211870851520573411621410577541691724580496236951293292664758385719334312550616097509003957512063487575979549295499224726634074018815634940531052960446587556462094333894794176239562835634971380169473222006679162129343597367110058760864737157588168412296950086293708869541812769576570621864759370589074622717767431598986793495542319038774222444613699306088875639565284339127439923238796883290620707159812391814019753237662387421883371070328532277114218626447923844393123031787002180215626399873384745310334599360689983763324590069081675889882735572130478851132714468724152035311133859228865134587481955304126432221367858385542359

type	date	filename	size	author
screenshot	01.05.2021	Schermafbeelding 2021-05-01 om 16.44.39.png	340KB	Arnout De Cleene

category
astronomy, archive, data storage, irrational numbers, mathematics

09:10:45

the-documents.c

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

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

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

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

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

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

The fog lifts.

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

Neptune in opposition [11/20] – Alpine



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

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

09:10:55