



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

**Your path through the collection lead along** Mary, What the left hand forgot, March, 12M m3 [4/8] Dam, 12M m3 [1/8] Rapid Snowmelt, It's Pouring, Gatun Locks, Dust, Mushroom Picking Prohibited, A smoker's history of energy, Roofing (4) – Celine & Logan, Elevator, Hétéroclites, This Year's Model, Last night I dreamt of Juan Pedro, What the left hand forgot, YAY HOORAY, Block

## 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 08.08.2022 15:58, printed on \_\_\_\_\_ and contains 18 documents on 40 pages. (<https://the-documents.org/log/08-08-2022-4258/>)

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



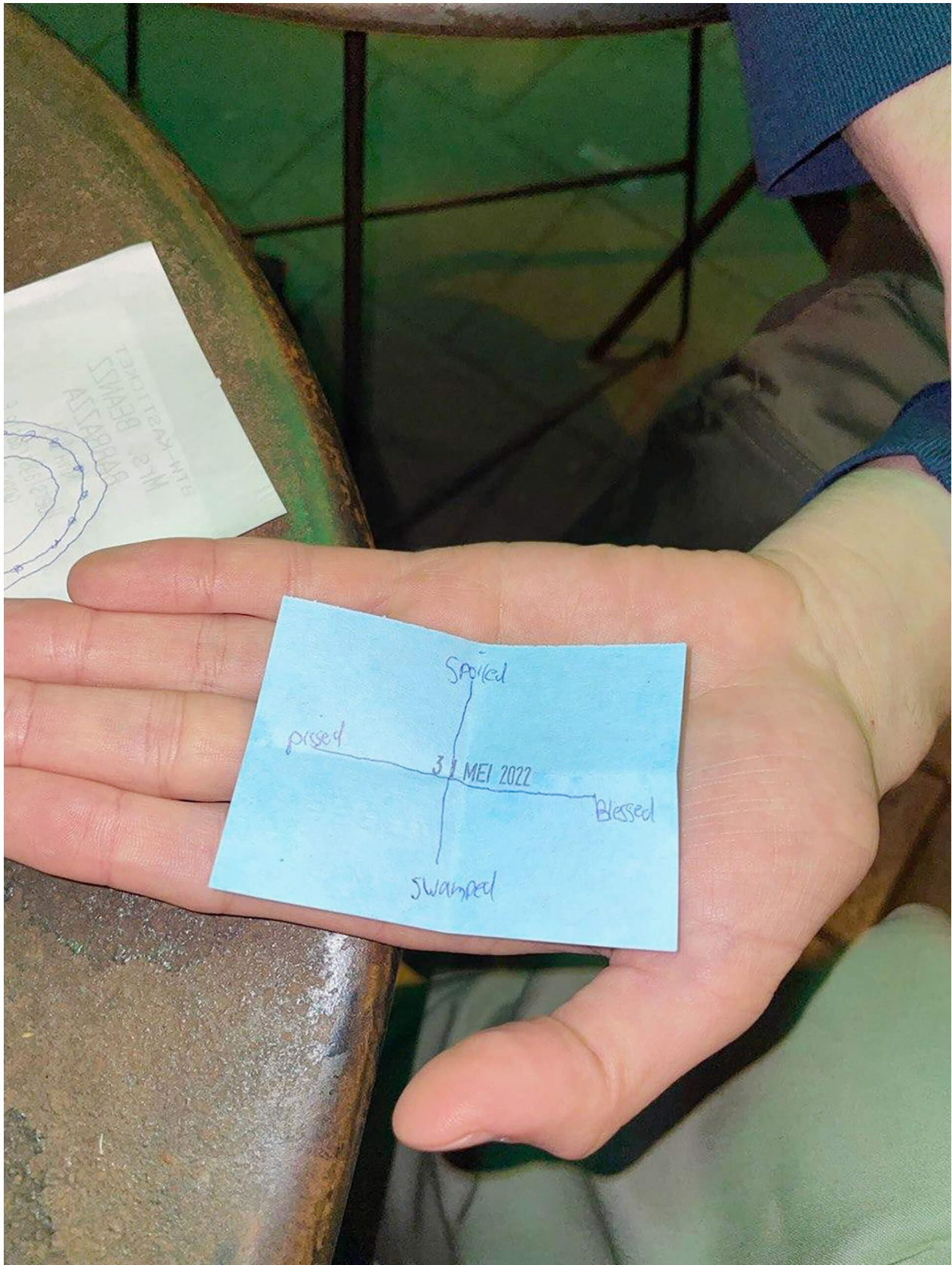
HOGENT  
howest



On a morning sometime in January 2022 at the dinner table, after a cozy sleepover, she took a deep sigh full of relief and cracked a charismatic smile while looking at the festive breakfast that was in front of us, saying how she felt. Alone in a park I wrote in my notes: 'Spoiled & Blessed'. Half a year later I was going through my purse, dehoarding some stuff I gathered in the past weeks. I stumbled upon an old receipt from the laundromat. It had a drawing on it that I drew some time ago, when we were having drinks to round up an exhausting project that took way too much time and energy. After putting the receipt back in my purse, I returned to my work to finish some stuff. Back at my computer I emailed myself: 'don't forget to plant sunflower seeds'.

#### Notes

- Tjoko Kho is a graphic designer and publisher based in Amsterdam. Since 2017 part of the floating collective and publishing platform OUTLINE, and recently started his own publishing house *no kiss?*.



type  
photograph

date  
04.08.2022

filename  
SBSP.jpg

size  
1,1 MB

author  
Tjobo Kho

category  
botany, card, collecting

At the end of the day, riding home after work, I find a text on my hand:

C  
D[...]ers  
Desk  
K  
Communication book

‘Diapers’, I recall, and stop at the shop to buy them. Sweat, dust, and manic hand rubbing have rendered parts of the writing illegible. ‘C’ is for Carl, whose newborn I need to visit as soon as possible. Sometimes, I can’t remember what the initial stands for. I don’t have any friends with names beginning with a K (who have newborns I need to visit).

The right hand writes, the left hand serves as the canvas. The back of the right hand, folded around the pen, is blank and tells the always already written on back of the left hand, whose palm never holds a pen, what to register. Right: an author. Left: a poem, sunken into the pores.

Back home, I trace ‘Desk’ again, as not to forget to clean it tomorrow.





type	date	filename	size	author
photograph	18.07.2022	_MG_7728.JPG, _MG_7792.JPG	5,5 MB, 5,7 MB	Arnout De Cleene
category	data storage, literature			





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

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





type  
photograph

date  
03.03.2021

filename  
IMG\_0149.JPG

size  
2,2MB

author  
Arnout De Cleene

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

15:53:35



Seven years after the devastating flood, in 1954, the building of the dam is decided upon. Between 1959 and 1963 the infrastructure is built, and the reservoir gets filled with water in 1964 to act as a buffer for sudden floods and to guarantee a flowing Thur through the highly industrialized area downstream.



type	date	filename	size	author
photograph	02.12.2021	IMG_0510b.jpg	5,85 MB	Michiel De Cleene

category  
architecture, drought, economy, landscape, precipitation

**15:54:07**

December, 1947. Rapid snowmelt coincides with torrential precipitation. At the bottom of the Thur valley, in Wildenstein, the water gathers.





type  
photograph

date  
29.11.2021

filename  
IMG\_0504b.jpg

size  
8,68 MB

author  
Michiel De Cleene

category  
landscape, precipitation

**15:54:58**

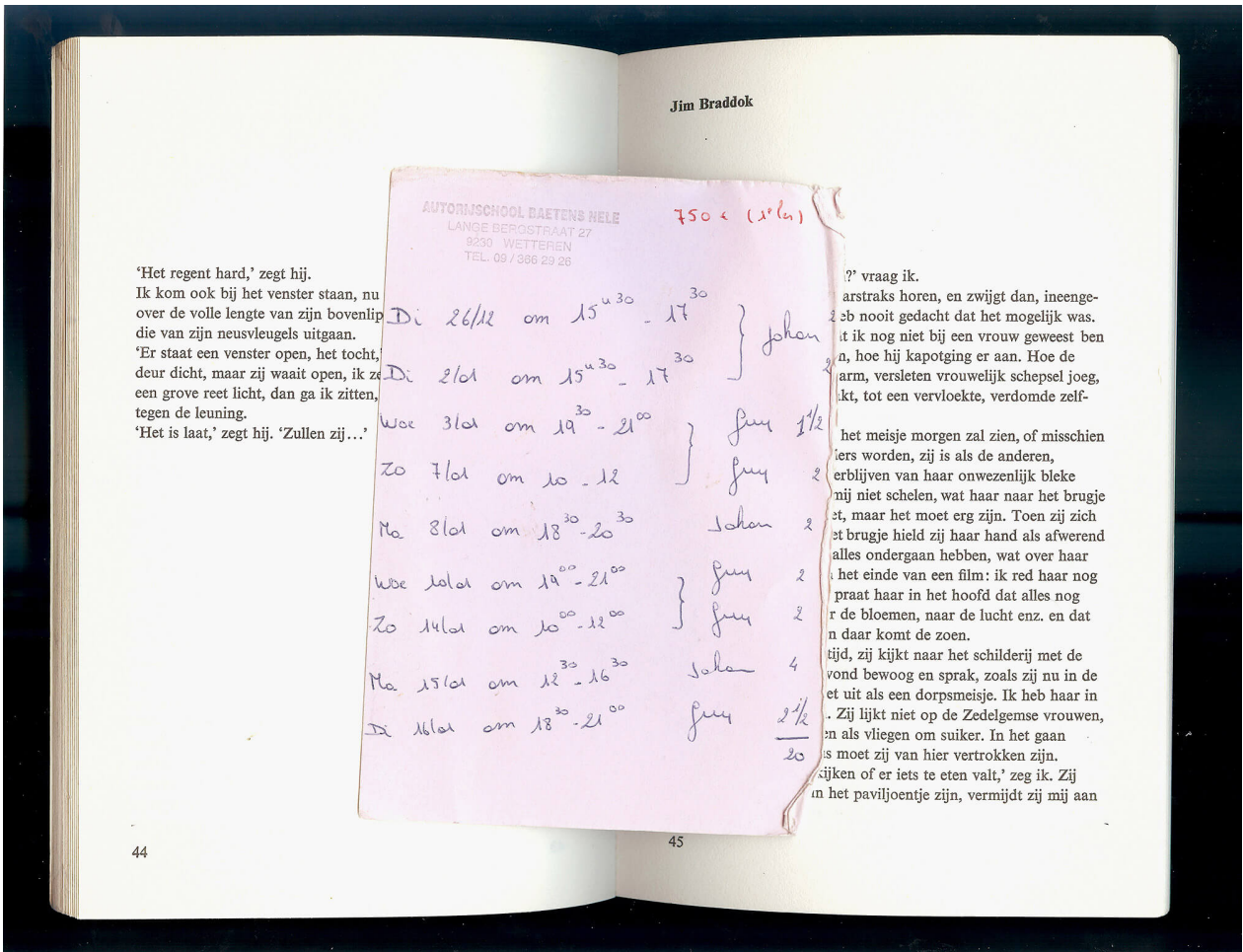
In his debut novel 'De Metsiers' Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there's a bookmark between pages 44 and 45 where the perspective shifts from Ana to Jim Braddock. It's pouring. The pink piece of paper lists 9 sessions at a driving school. There's a total of 20 hours, taught alternately by Johan and Guy.

**Notes**

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

**Sources**

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.



'Het regent hard,' zegt hij.  
 Ik kom ook bij het venster staan, nu  
 over de volle lengte van zijn bovenlip  
 die van zijn neusvleugels uitgaan.  
 'Er staat een venster open, het tocht,  
 deur dicht, maar zij waait open, ik zie  
 een grove reet licht, dan ga ik zitten,  
 tegen de leuning.  
 'Het is laat,' zegt hij. 'Zullen zij...'

Jim Braddok

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Di 26/12	om 15 <sup>u30</sup> - 17 <sup>30</sup>	} Johan	2
Di 2/01	om 15 <sup>u30</sup> - 17 <sup>30</sup>		
Wo 3/01	om 19 <sup>30</sup> - 21 <sup>00</sup>	} Juy	1 1/2
Zo 7/01	om 10 - 12		
Ma 8/01	om 18 <sup>30</sup> - 20 <sup>30</sup>	Johan	2
Wo 10/01	om 19 <sup>00</sup> - 21 <sup>00</sup>	} Juy	2
Zo 14/01	om 10 <sup>00</sup> - 12 <sup>00</sup>		
Ma 15/01	om 12 <sup>30</sup> - 16 <sup>30</sup>	Johan	4
Di 16/01	om 18 <sup>30</sup> - 21 <sup>00</sup>	Juy	2 1/2
			20

'?' vraag ik.  
 arstraks horen, en zwijgt dan, ineenge-  
 heb nooit gedacht dat het mogelijk was.  
 it ik nog niet bij een vrouw geweest ben  
 n, hoe hij kapotging er aan. Hoe de  
 arm, versleten vrouwelijk schepsel joeg,  
 lkt, tot een vervloekte, verdomde zelf-  
 het meisje morgen zal zien, of misschien  
 ters worden, zij is als de anderen,  
 erblijven van haar onwezenlijk bleke  
 mij niet schelen, wat haar naar het brugje  
 et, maar het moet erg zijn. Toen zij zich  
 et brugje hield zij haar hand als afwerend  
 alles ondergaan hebben, wat over haar  
 het einde van een film: ik red haar nog  
 praat haar in het hoofd dat alles nog  
 r de bloemen, naar de lucht enz. en dat  
 n daar komt de zoen.  
 tijd, zij kijkt naar het schilderij met de  
 vond bewoog en sprak, zoals zij nu in de  
 et uit als een dorpsmeisje. Ik heb haar in  
 . Zij lijkt niet op de Zedelgense vrouwen,  
 en als vliegen om suiker. In het gaan  
 is moet zij van hier vertrokken zijn.  
 s kijken of er iets te eten valt,' zeg ik. Zij  
 in het paviljoentje zijn, vermijdt zij mij aan

On March 23th 2015, a high pressure system above Panama Bay blew strong winds landwards. At the Gatun locks, one of the webcams overlooking the Canal neglected the traffic and briefly captured its own images. The ship's presumed passage through the Gatun locks wasn't recorded by this camera and the AIS-transponder did not save any data of the ship's transit from the Pacific to the Atlantic side of the canal: the Authenticity managed to swap oceans undetected.

On February 16th 2016, the transponder still signals the ship near the port of Bahia Las Minas. The current is calm, the ship has been practically immobile for a year.

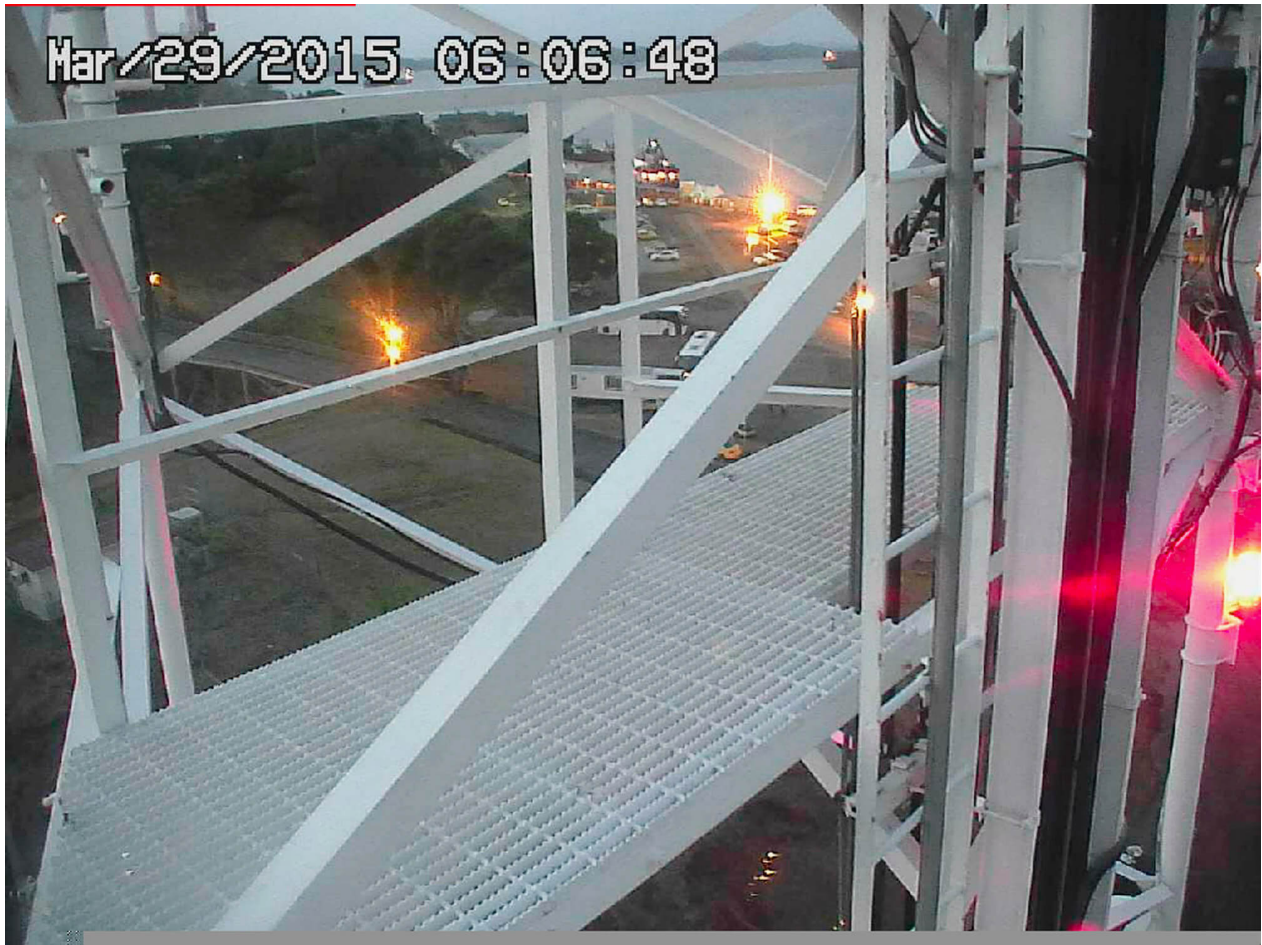
**Notes**

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

**Sources**

Webcam Gatun Locks, Panama Canal, <http://www.pancanal.com>





type	date	filename	size	author
video	10.05.2021	gatun-cam3.mp4	53,16MB	Michiel De Cleene

category  
animal, data storage, economy, encyclopaedia, interference, landscape, precipitation, Reference Guide, sea, technology

**15:55:14**



Ten years ago, in November, I drove up to Frisia – the northernmost province of The Netherlands. I was there to document the remains of air watchtowers: a network of 276 towers that were built in the fifties and sixties to warn the troops and population of possible aerial danger coming from the Soviet Union. It was very windy. The camera shook heavily. The poplars surrounding the concrete tower leaned heavily to one side.

I drove up to the seaside, a few kilometers farther. The wind was still strong when I reached the grassy dike that overlooked the kite-filled beach. I exposed the last piece of film left on the roll. Strong gusts of wind blew landwards.

Months later I didn't bother to blow off the dust that had settled on the film before scanning it. A photograph without use, with low resolution, made for the sake of the archive's completeness.

The dust on the film appears to be carried landwards, by the same gust of wind lifting the kites.



type  
photograph

date  
06.09.2021

filename  
LWT-Oudemirdum0002.tif

size  
28,17 MB

author  
Michiel De Cleene

category  
architecture, archive, data storage, landscape, sea, wind

**15:55:22**

I must have driven past this rocky landscape about sixteen times, going back and forth between viewpoints and the house the parents of a friend let me stay in. On the last day, I left early for the airport, pulled into a lay-by, took my tripod and camera out of the trunk of the red Volkswagen Polo rental car and made two photographs.<sup>1</sup> It was only when I got home, had the film developed, scanned it and was removing dust particles from the file, that I discovered the hand painted text on the rock: 'PROIBIDO BUSCAR SETAS'.

**Notes**

1.







type	date	filename	size	author
photograph	19.05.2021	Untitled99993-dustfree-nosharpen-crop2.psd	365,37MB	Michiel De Cleene

category  
automobile, dusk, food, landscape, parking, sign, tree

**15:56:00**

A mostly empty book designed to collect cigar bands. The bands are glued to the paper at their left side, so the information on the backside, explaining the image and referring to the series it belongs to and the number of different labels the series contains, can be looked up. The book has complete and incomplete series on Christopher Columbus (complete), tanks (incomplete), the origins of civilization (complete), Ancient cultures (incomplete), fashion (complete), South-American sculptures (complete), Ancient columns (incomplete), Nobel Prize Winners (incomplete), an unclarified series of seven men, most of whom are 'prof.' or 'dr.' (complete / incomplete), design plates (incomplete), famous Belgians (complete / incomplete), statesmen (incomplete) and football players (incomplete). The first page in the book is used to present two series. The left column presents the Egyptian dynasty (incomplete). The middle and right column present a series of bands by the brand Jubilé on the history of energy in telling scenes and pieces of machinery.

Series: Energy

Middle column, top to bottom:

- The writing telegraph. Hughes
- Experiment with a sulphur globe. William Gilbert
- Primitive telephone. Philipp Reis
- Wireless telegraph.<sup>1</sup> Guglielo [sic] Marconi
- The arc of Volta. Sir Humphry Davy
- Fire in the wagon. Thomas Alva Edison
- Experiments with lightning. Benjamin Franklin
- Cathode for creating X-Rays. Wilhelm Röntgen
- Rotating magnetic field. Galileo Ferraris

Right column, top to bottom:

- Electric discharge. William Watt
- Magnetic telephone. Antonio Meucci
- Muscles reacting to electricity. Luigi Galvani
- Voltaic pile. Alessandro Volta
- Oscillating circuit. Guglielo [sic] Marconi
- Development of the telephone. Graham Bell

- Telephone, beginning of the 20th century
- Next to his wireless telegraph. Guglielo [sic] Marconi
- Invention of the incandescent light bulb. Thomas Alva Edison
- Morse's telegraph. Samuel Morse

The series is incomplete.<sup>2</sup>

#### Notes

- 1 The scene shows a man standing at a desk, sticking out his hand to an officer in a window that reads, in mirror writing: Customs.
- 2 On eBay a complete series is advertised (15 EUR), with a lo-res picture of the whole collection, including the five bands missing in my grandfather's collection. The information on the back, however, is not given. It leads to a highly speculative history of energy.
  - A man in a gown watching a T-shaped object.
  - A child in a cellar, sitting on a stool at a table with gray objects.
  - A soldier kneeling beside a child, in front of a train, and in front of a boat.
  - A low table with a giant cartwheel of sorts and a box.
  - A vertical object with what seems to be a bell on top.





A carving that looks like a stitched-up scar (a long, slightly curved line crossed at a right angle by eleven short straight lines) is inserted into a short statement about Celine and Logan. An initial of Celine's last name is included. At first sight it looks like a 'D', but the line through the middle might just as well make it a 'B'. Maybe it was Celine D who added the line in an attempt to convince those reading the roofing that it's actually Celine B who blows Logan.





type	date	filename	size	author
photograph	14.04.2021	IMG_6511.jpeg	7MB	Michiel De Cleene

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

**15:56:33**



The building is almost finished. One apartment is still up for sale, on the top floor. The contractor is finishing up. There's a long list of comments and deficiencies that need to be addressed before the building can be handed over definitively to the owner. The elevator's walls are protected by styrofoam to prevent squares, levels, measures, drills, air compressors, chairs, bird cages, etc. from making scratches on the brand new wooden panelling.

In 1932 Brassai began taking photographs of graffiti scratched into walls of Parisian buildings. On his long walks he was often accompanied by the author Raymond Queneau, who lived in the same building but on a different floor. Brassai published a small collection of the photographs in *Minotaure*, illustrating an article titled 'Du mur des cavernes au mur d'usine' ['From cave wall to factory wall'].



type  
photograph

date  
13.11.2021

filename  
IMG\_0039.jpeg

size  
2,57 MB

author  
Michiel De Cleene

category  
architecture, decoration, sign

15:56:39

French writer Raymond Queneau did extensive research into what he called *hétéroclites*, and at other times *fous littéraires*, a continuation of a longstanding bibliographic project of assembling texts proposing eccentric theories that were never picked up by the scientific community.

Disappointed by the results of his research and unable to find a publisher, he abandoned the idea of publishing the encyclopaedia he was compiling.

Later, in his encyclopaedic novel *Les enfants du limon*, he picks up the thread, from a different perspective. It tells the story of two quirky characters, Chambernac and Purpulan, wanting to compile an encyclopedia on *fous littéraires*. The novel cites from the texts they have dug up. The novel ends when they give up on the project, and give their findings to a novelist they meet and who says to be interested in the material, and asks if it would be OK if he'd attribute it to a character in a story he's writing. Chambernac agrees, asking the name of the novelist he's meeting: 'Monsieur comment?' – 'Queneau'.

#### Sources

- Queneau, R. *Aux confins des ténèbres. Les fous littéraires du XIXe siècle* (M. Velguth, red.). Paris: Gallimard, 2002.
- Queneau, R. *Les enfants du limon*. Paris: Gallimard, 2004 [1938].





type  
photograph

date  
06.03.2021

filename  
\_MG\_6560.JPG

author  
Arnout De Cleene

category  
book, encyclopaedia, mathematics, sign

15:56:47



‘Because there is a kind of technological beauty to it.’

[...]

‘Yes, a perfect combination of the analogous on the one hand, and a kind of state of the art-futuristic cool on the other hand. It was elegant (unlike audio-cassettes), you could see the disc upon which your music was written (unlike the unfathomable MP3), it was less fragile than a CD(-R), and conveniently sized (you could hold it in the palm of your hand, slip it into your pocket). It had a kind of Mission Impossible-esque gadget feel to it. It had the aura of being permanently ahead of its time, but not in a far-fetched sci-fi kind of way. It was *real*.’

[...]

‘You mean the clicks. Yes, it had a sound of its own. A pleasant sound – the hard plastic hitting the hard plastic sleeve. The slidable, uhm, metal thing. The small read/write handle at the side. The small disc that was just a little bit loose. It – without being played – looked, felt and sounded like, like data, yes, like palpable data.’

[...]

‘Not any more.’

[...]

‘My uncle’s Elvis Costello *This Year’s Model* LP with way too little bass-sounds. *Watching the detectives*, to be precise.’



type	date	filename	size	author
scan	26.12.2020	Handgeschreven_2020-12-26_141512.jpg	608KB	Arnout De Cleene

category  
data storage, music, technology, family

While I was sitting in the laundromat one evening waiting for my laundry to finish its cycle, *La Isla Bonita* by Madonna came on the radio. Competing with the rustle of seven rotating laundry machines, the song reminded me of a T-shirt that was now being washed.

The short phrase in the song's lyrics 'last night I dreamt of San Pedro' would nestle itself somewhere in the back of my head and bubble up every now and again for no particular reason. I made this shirt for the occasion of Valentine's Day in 2019 to commemorate my friendship with Jan-Pieter. I remember once mumbling the lyrics to *La Isla Bonita*, replacing 'San Pedro' for 'Juan Pedro', forgetting it for some time and then a while later printing it on a T-shirt.

#### Notes

- Tjoko Kho is a graphic designer and publisher based in Amsterdam. Since 2017 part of the floating collective and publishing platform OUTLINE, and recently started his own publishing house *no kiss?*.



type  
photograph

date  
25.07.2022

filename  
photo\_2022-07-11\_17-29-40.jpg

size  
132 KB

author  
Tjobo Kho

category  
music



At the end of the day, riding home after work, I find a text on my hand:

C  
D[...]ers  
Desk  
K  
Communication book

‘Diapers’, I recall, and stop at the shop to buy them. Sweat, dust, and manic hand rubbing have rendered parts of the writing illegible. ‘C’ is for Carl, whose newborn I need to visit as soon as possible. Sometimes, I can’t remember what the initial stands for. I don’t have any friends with names beginning with a K (who have newborns I need to visit).

The right hand writes, the left hand serves as the canvas. The back of the right hand, folded around the pen, is blank and tells the always already written on back of the left hand, whose palm never holds a pen, what to register. Right: an author. Left: a poem, sunken into the pores.

Back home, I trace ‘Desk’ again, as not to forget to clean it tomorrow.



type	date	filename	size	author
photograph	18.07.2022	_MG_7728.JPG, _MG_7792.JPG	5,5 MB, 5,7 MB	Arnout De Cleene
category	data storage, literature			

15:57:42







Depending on the perspective one chooses to look at the address, the house is adorned or not.

The perspective from the main road is an image made in August 2020, the website (Google Maps) says. Our car is in front of the garage. It must be the end of August. We drive home from the hospital with the newborn, who doesn't stop crying. Maybe I tightened the belts in the car seat too much.

Arriving at our house, we see the slogans and decorations friends have hung at our front door.

On the sill of the neighbour's first floor window, there's a brick that must have fallen from the second floor facade.



<b>type</b>	<b>date</b>	<b>filename</b>	<b>size</b>	<b>author</b>
screenshot	31.12.2020	Schermafbeelding 2020-12-31 om 10.50.02.png	8,7MB	Arnout De Cleene

**category**  
automobile, brick, crash, house, map/plan, family

**15:57:48**



‘The masons in training pour a concrete slab and build four walls upon it in a stretcher bond. Then the block comes to our department and the students in the course *Electrical installer (residential)* can grind channels and drill cavities in it.’

[...]

‘It’s not always a success from the outset, but they learn quickly.’

[...]

‘Never grind horizontally, always vertically. Diagonally if there is no other way.’

[...]

‘Two fingers wide.’

[...]

‘After this it goes to the sanitary department. After the bell drilling, the demolition hammer follows and the masons make us a new block.’

Competentiecentrum VDAB, Wondelgem,  
July 2019.

#### Notes

First published in A+ Architecture in Belgium, A+ 279, Schools (August, September 2019), <https://www.a-plus.be/nl/tijdschrift/schools>



type  
photograph

date  
04.05.2021

filename  
\_44a7269.jpg

size  
27,17MB

author  
Michiel De Cleene

category  
architecture, brick, fissure, house, mistake, parking

**15:57:53**

