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

Your path through the collection lead along Dobermans, Subtractive Writing, Waybill, Huang Baomei, United Until Tomorrow, Temporary Photograph, 2017, Selling Public Domain, 2021, A Transparent Forest, Frame of Accountability, Garage Paul > Garage Robert (collection of 2023), Negative sheet 21, negative 24, negative 24,5, Knee, 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, 12:13, Flashlight in a dark corner of the Oval Room, K10 in Folder Sparta Bikes 2011, A New Sparta K-10, Tineke’s Sparta K-10

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 12.01.2026 12:51, printed on ____ and contains 20 documents on 46 pages. (https://the-documents.org/log/12-01-2026-6740/)

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.



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

the-documents.c

Sources

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



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

category
animal, encounter, leakage, manual, precipitation

12:50:43

In an attempt to make it his own, Gino – it might also be Dino – has taken a can of bright pink spray paint to his hard hat and – as the paint was drying – dragged his gloved finger from top to bottom. G – or D –, I, N, O. In the dust on a demolished floor tile, someone has written 12,10. Perhaps a measurement, a quantity, a position, a date, a reference.

Subtractive writing is not uncommon. With the tip of a passer-by's index finger 'WASH ME' is subtracted from the dust on a dirty car. In freshly poured concrete, a name is embedded forever with a twig. In hot and soft roofing drawings and obscenities are scratched. Styrofoam lining a brand new elevator gets impressed with names, jokes and knuckles.

In the twenty-third canto of Ariosto's Orlando Furioso (1516), Orlando comes across the name of his love and another man, carved in the bark of a tree. He doubts. But that night, a gossiping shepherd tells him he's seen Angelica and Medoro together. Orlando returns to the forest, and in a four-day frenzy, he uproots every tree and pollutes the rivers forever.

CXXXI
For he turf, stone, and trunk, and shoot, and lop,
Cast without cease into the beauteous source;
Till, turbid from the bottom to the top,
Never again was clear the troubled course.
At length, for lack of breath, compelled to stop,
(When he is bathed in sweat, and wasted force,
Serves not his fury more) he falls, and lies
Upon the mead, and, gazing upward, sighs.[1]

Sources

1 Ariosto, L. *Orlando Furioso*. Translated by William Stewart Rose, Echo Library, 2006, p. 267.



type	date	filename	size	author
photograph	05.08.2025	IMG_8280.jpg	1,70 MB	Michiel De Cleene

category
architecture, construction site, dust, sign, waste

12:50:56

the-documents.c

‘You see?!’

[The man points at the waybill[1] on the floor behind the glass door that closes off the abandoned and dismantled hall.]

‘It used to be here, I’m sure.’

[He looks around.]

‘I’m sure.’

[He turns towards me.]

‘Are you also here for the Leen Bakker?[2] This used to be a Leen Bakker. I just looked it up on their website. They are open from 9 to 6 today.’

[He points at the waybill again.]

‘It was here. I remember well. It’s been years. But it’s here.’

[He walks away.]

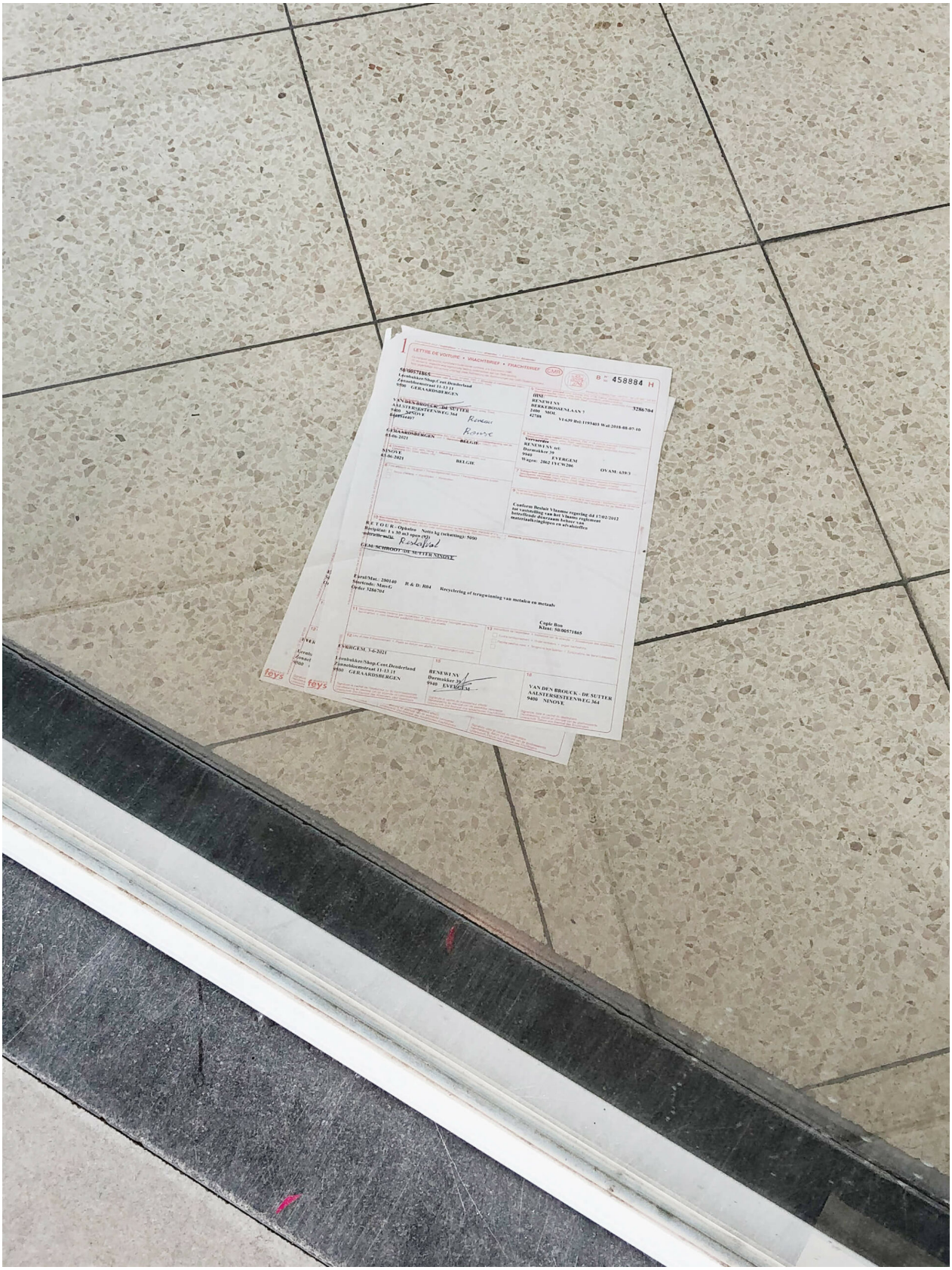
‘I’ll look around.’

Notes

1 The waybill documents the transport of a 30m^3 container filled with approximately 5000 kg of waste from this branch of Leen Bakker to a scrap processing company in nearby Ninove. They take care of scrap, both ferrous and non-ferrous metals. They also have a recognized depollution center for end-of-life vehicles.

2 A chain of furniture and interior stores with branches in the Netherlands, Belgium and the Caribbean part of the Kingdom of the Netherlands.

Waybill



type	date	filename	size	author
photograph	28.06.2021	IMG_7499.HEIC	1,6 MB	Michiel De Cleene

category
decoration, economy, mistake, waste

12:51:01

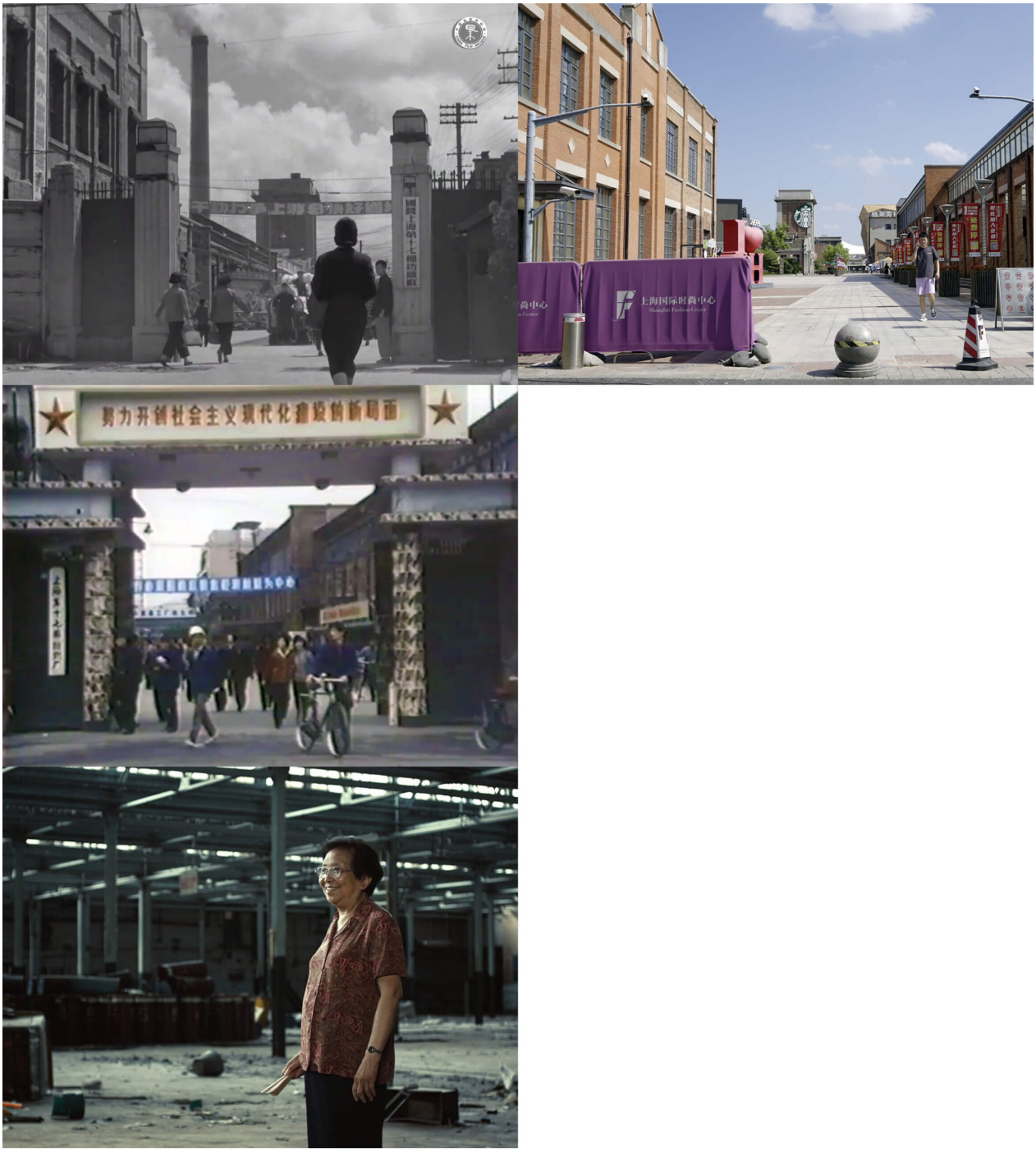
Directed by Xie Jin, *Huang Baomei* (1958) is a docudrama based on the real-life experiences of the national model worker of the same name, who also plays herself in the film. Reflecting the economic priorities of the day following the launch of the Great Leap Forward—a far-reaching and ultimately devastating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

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

Notes

- Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Through lectures, essays and films, his research examines the relations between labour, technology and capital across different systems of governance in a global age.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Huang Baomei



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

category
architecture, economy, factory, government, Trigger

12:51:06

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

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

Notes

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United Until Tomorrow



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

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

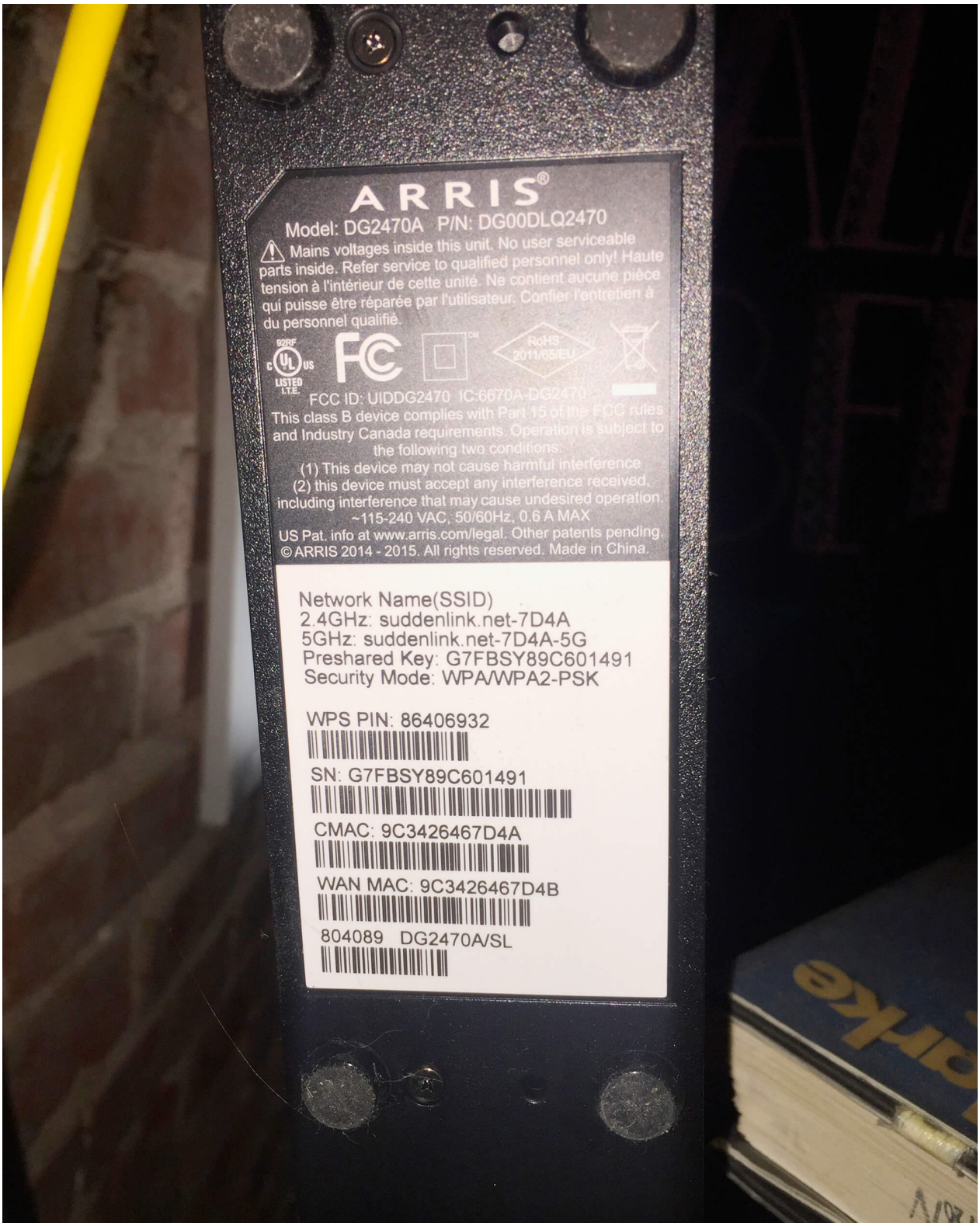
12:51:14

The bartender didn’t remember the passcode, so he pointed out where I could find it: on the bottom of the router box. Instead of trying to read the tiny numbers on the router label in the dark, while at the same time awkwardly typing it into my small, cumbersome smartphone keyboard, I decided to photograph the label. This allowed me to retreat back to my seat, zoom into the image and easily enter the code into my phone. The photograph immediately lost its value the moment this action was completed.

Notes

- Max Pinckers (°1988, BE) and Victoria Gonzalez-Figueras (°1988, CA) are based in Brussels, Belgium. They have been working together for the past ten years on documentary photography projects. Victoria works in the cultural field as a researcher and producer. Max is a speculative documentarian, teacher and occasional writer on photography. They are married, in love, and have a son. Victoria has consistently assisted Max in his projects as a production manager, but they have recently been making new work together as co-authors. “Double Reward” is the first such project.
- 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.

Temporary Photograph, 2017



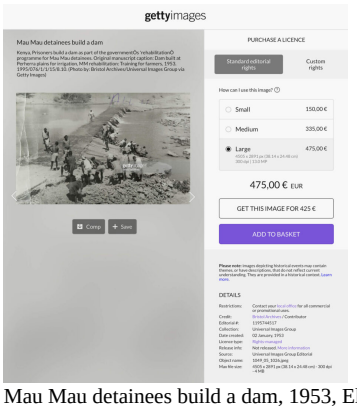
type	date	filename	size	author
photograph	30.05.2024	IMG_0058.jpg	3,8 MB	Max Pinckers

category
technology, Trigger

12:51:31

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

Notes

- 

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

Selling Public Domain, 2021



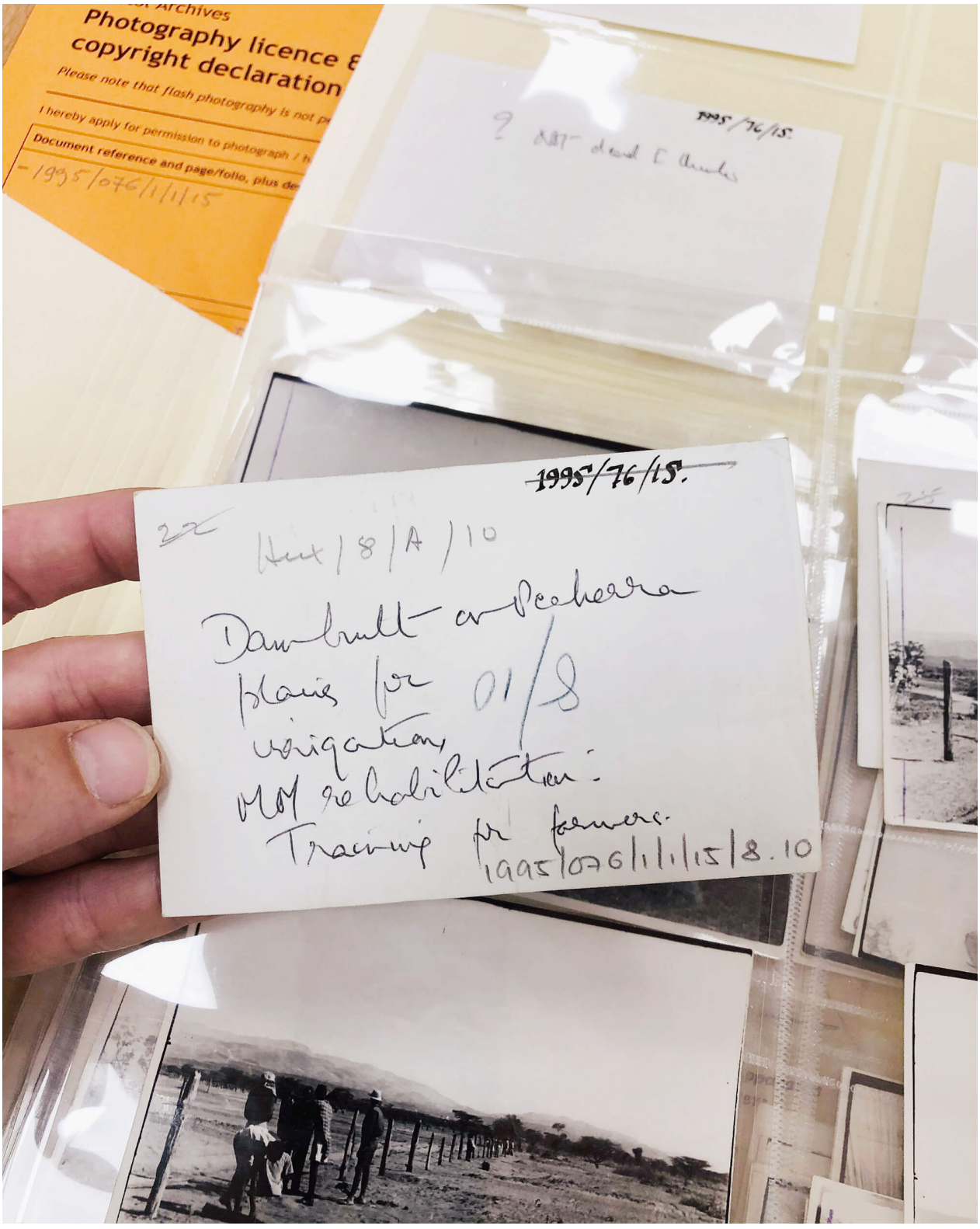
type	date	filename	size	author
photograph	27.05.2024	getty_Bristol Archives_1.jpg, getty_Bristol Archives_1.jpg	4,9 MB, 4,8 MB	Max Pinckers

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

12:51:35

the-documents.c

org Selling Public Domain, 2021



12:51:35

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

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

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

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

Notes

- 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.

A Transparent Forest



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

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

12:51:44

‘Dust particles flew off the box, disturbed by my opening. Adding to the sense that this archival material was vibrating under the weight of its unknown importance. Amidst the boxes of ‘Top Secret’ British governments documents, I find a map labelled ‘Syria’ 3.6.41.’

Screenshot from film chapter *(Un)Touching Ground* . A decolonial audio visual translation of an archival map reveals the effects of the Allied military campaign into Lebanon and Syria in 1941. *Frame of Accountability*, 01:00:00, Helene Kazan, 2024.

Through film, installation, writing and public engagement *Frame of Accountability* investigates ‘risk’ as a lived condition, produced through the co-evolution of capitalist systems and violent conflict. The project focuses on the effects across Lebanon and Syria, with a view to understanding the wider regional and global consequences. Using poetic and critical-legal methods, the work explores ways of dismantling violence perpetrated through colonial mechanisms of governance, towards wider frameworks of accountability and justice. The work is produced in multi-part, non-linear formation.

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	24.05.2024	HKazanFoA_001.jpg	952 KB	Helene Kazan

category
archive, government, Trigger

12:51:44

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

1. GARAGE PAUL, (+32) 0489. 764 540 / recto-verso NL/FR
2. CASH 24, (+32) 0466 15 32 16 / recto-verso NL/FR
3. GARAGE NADIM (+32) 0470 606 474 / recto-verso NL (1)
4. GARAGE NADIM (+32) 0470 606 474 / recto-verso FR (2)
5. GARAGE GABRIEL (+32) 0489 76 45 40 / recto-verso NL (1)
6. GARAGE GABRIEL (+32) 0489 76 45 40 / recto-verso FR (2)
7. MAGNUM’s (+32) 0492 92 70 70 / recto-verso FR
8. GARAGE ROBERT (+32) 0492 92 70 70 / recto-verso FR (1)
9. GARAGE ROBERT (+32) 0492 92 70 70 / recto-verso FR (2)

I don’t know whether Solange owned a car.

Notes



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

Garage Paul > Garage Robert (collection of 2023)



type	date	filename	size	author
scan	17.01.2024	biekecriel_scan_6MB_jpeg_Doc.1_.jpg	6 MB	Bieke Criel

category
archive, automobile, card, collecting

12:51:45

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

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

Negative sheet 21, negative 24, negative 24,5



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

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

12:51:46

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'.[1] 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.[2]

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

org

Knee

	mai 1899	novembre 1902
Hauteur de la malléole interne	87 mm.	79 mm.
Longueur du pied	287 »	299 »
Longueur du 1er orteil avec le métatarsien	143 »	» »
Longueur du 2e orteil seul	82 »	» »
Longueur du 1er orteil (partie libre)	48 »	» »
Largeur bicondylienne	108 »	» »
Largeur bimalléolaire	81 »	» »
Largeur du pied	126 »	» »
Membre supérieur gauche.		
Hauteur de l'humérus	381 »	422 »
Hauteur du radius	298 »	298 »
Longueur de la main	233 »	243 »
Longueur du médius	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 médius	16 »	16 »
Largeur de l'humérus (extrémité inférieure)	74 »	83 »
Largeur du poignet	67 »	69 1/2
Largeur de la main	97 »	103 »
Circonférences.		
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 »	» »
Tête.		
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-mentonnière	154 »	159 1/2
Diamètre antéro-postérieur métopique	195 »	197 »

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

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

12:51:47

the-documents.c



Cliché Infroit Phototypie Berthaud, Paris.

GIGANTISME ET INFANTILISME

(P. E. Launois et Pierre Roy).

Le genou du géant Charles

(Genu valgum tardif et persistance à l'âge de 30 ans

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

12:51:47

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

12:51:48

the-documents.c



12:51:48

[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

12:51:48

‘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

12:51:50

the-documents.c

Traces of logging on Mount Egaleo



During a two hour tour, H.V. (head of the science collection) guided us from the library to the observatory and back. Along the way, he touched upon various rarities: one hundred ninety-five volumes of the Encyclopédie Méthodique (according to H.V. the most complete copy left in the world), the severed summit of Mont Blanc (‘Actually de Saussure brought back a triangular piece of rock from just below the snow line near the summit’), an original copy of the publication on the infamous Lügensteine (‘These date back to the time before the hoax was unveiled’)…

In guiding us from room to room, H.V. piled oddity upon curiosity. He showed a particular interest in all things fish-related.

Notes

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

12:13, Flashlight in a dark corner of the Oval Room

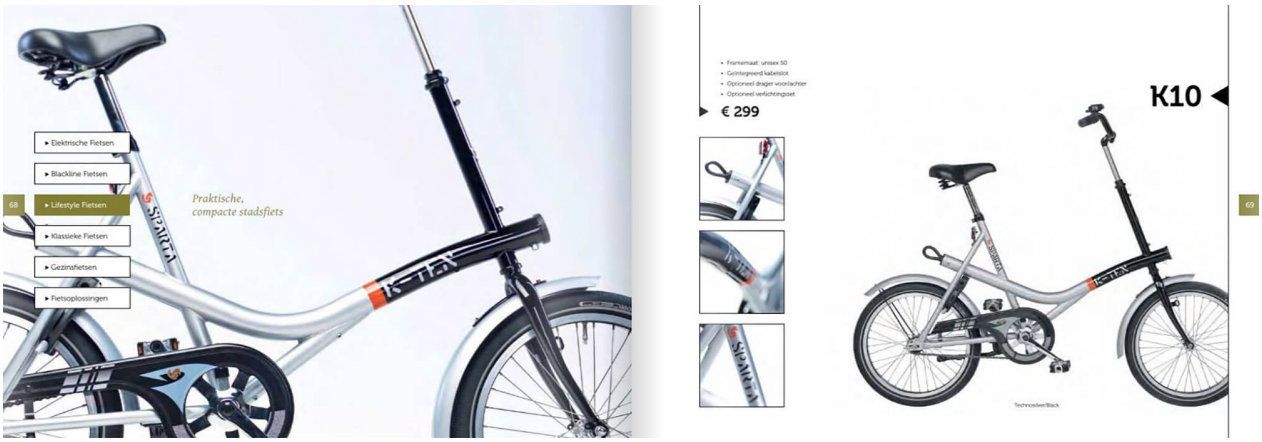

EL AMARNA
EL AMARNA
EL AMARNA
EL GEBRAWI
EL AMARNA
EL AMARNA
EL AMARNA

The company Demuynck from Heist (B) has put the 2011 brochure of Dutch bicycle manufacturer Sparta on yumpu.com as an ePaper. According to yumpu.com, this was reportedly done on 28 September 2013. The leaflet is titled ‘Collection Overview 2011’. On pages 68 and 69, the bike is called K10, the frame says K-TEN, while a version presumably a bit older is usually for sale second-hand as K-10. The K10 is a ‘practical, compact city bike’, it is available in one unisex frame size 50 and it has an integrated cable lock. There is a loop at the back of the large tube to which the rest of the frame is mounted. This might be the end of that lock. There are optional carriers, front and rear, and there is an optional lighting kit. The recommended retail price is 299 euros.

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.

K10 in Folder Sparta Bikes 2011



type	date	filename	size	author
screenshot	20.01.2023	Screenshot 2022-09-30 at 10-59-06 Klik hier voor de folder Sparta fietsen 2011. - Demuynck Heist.png	761 KB	Lars Kwakkenbos

category
bicycle, economy

12:51:51

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.

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A New Sparta K-10



type	date	filename	size	author
image	17.01.2023	20200420_141733.webp	141 KB	Lars Kwakkenbos

category
bicycle, economy

12:51:52

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

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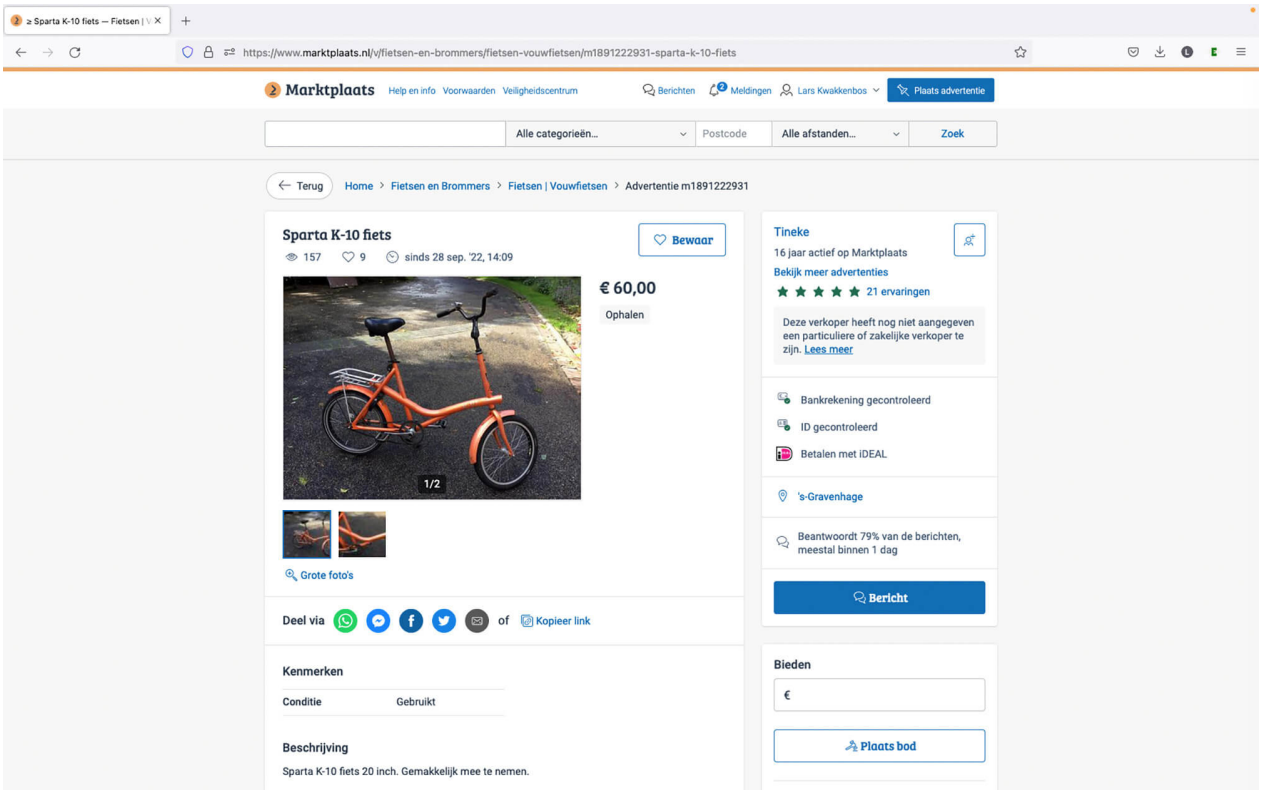
Tineke’s Sparta K-10



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

12:51:52