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

Your path through the collection lead along Ulcer, Dobermans, Pauli, May 7th, 1992, Interviews with residents of Sandersleben, no specific location, 2023 [2], Detail of a wall, Salzmünde (Saxony-Anhalt), June 2023, Huang Baomei, Invalid Testament, 2024, Collaborators (portraits), 2023, In Her View, Frame of Accountability, Swarms, Negative sheet 17, negative 36, negative 36,5, Knee, Negative sheet 13, negative 24, negative 24,5, Negative sheet 02, negative 5, negative 6, CLOSED NO POWER. For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM., Traces of logging on Mount Egaleo, The Loop of the Sparta K-10, K10 in Folder Sparta Bikes 2011, Two Sparta K-10s, Owned by Fred and Partner, John’s Sparta K-10, A Sparta K-10, Rue Verte, Brussels

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 12.04.2026 16:06, printed on ____ and contains 23 documents on 51 pages. (https://the-documents.org/log/12-04-2026-6808/)

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.

Flanders State of the Art
KASK
CONSERVATORIUM
HOGENT howest

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

the-documents.c

org Ulcer



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

category
conflict, government, medicine, rural area

16:05:27

‘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

16:05:30

At the office,[1] a gray and a green bucket are meticulously positioned on the floor to catch the water dripping from the ceiling.[2] It has been a very wet few months.

Perpendicularly above the green bucket is the office's smoke detector, which, when it rains, could be mistaken for a sprinkler. The gray bucket is positioned perpendicularly beneath the electric line leading to the smoke detector. The lamp doesn't leak.

The nineteenth-century building was designed by the renowned architect Adolphe Pauli.[3] The offices of my former employer were also housed in a Pauli building. Over there, it was a mop that was used to evacuate water from the recurrently flooded ground floor hallway.

Notes

1 the-documents.org HQ
2 The reason for the leaks is said to be the use of screws that cause an electrolytic reaction.
3 Shortly after documenting the above, the roof came down. The buckets only partly catched the plaster.



type	date	filename	size	author
photograph	06.08.2025	IMG_5104.HEIC; IMG_5106.HEIC	2,6MB; 2,6MB	Arnout De Cleene

category
architecture, fissure, precipitation, roofing, trompe l'oeil, leakage

16:05:30

the-documents.c



On May 7th, 1992, an anonymous photographer records the ice cellar, a stone’s throw from my parents’ house. It’s a beautiful day in spring. Quite a bit of wind, it seems. A Thursday. Surely, I am at school. Third grade kindergarten. It houses bats.

The photograph is part of an online heritage inventory, maintained by a government department. On the same day, the photographer took a photograph of the orangery, the entrance gate to the allotment, and the castle.

Sources

- https://id.erfgoed.net/afbeeldingen/264680

May 7th, 1992



type	date	filename	size	author
photograph	26.12.2024	Wachtebeke_Puyenbrug_5_ijskelder_full.jpg	565 KB	Arnout De Cleene

category
architecture, archive, family, government, wind

16:06:00

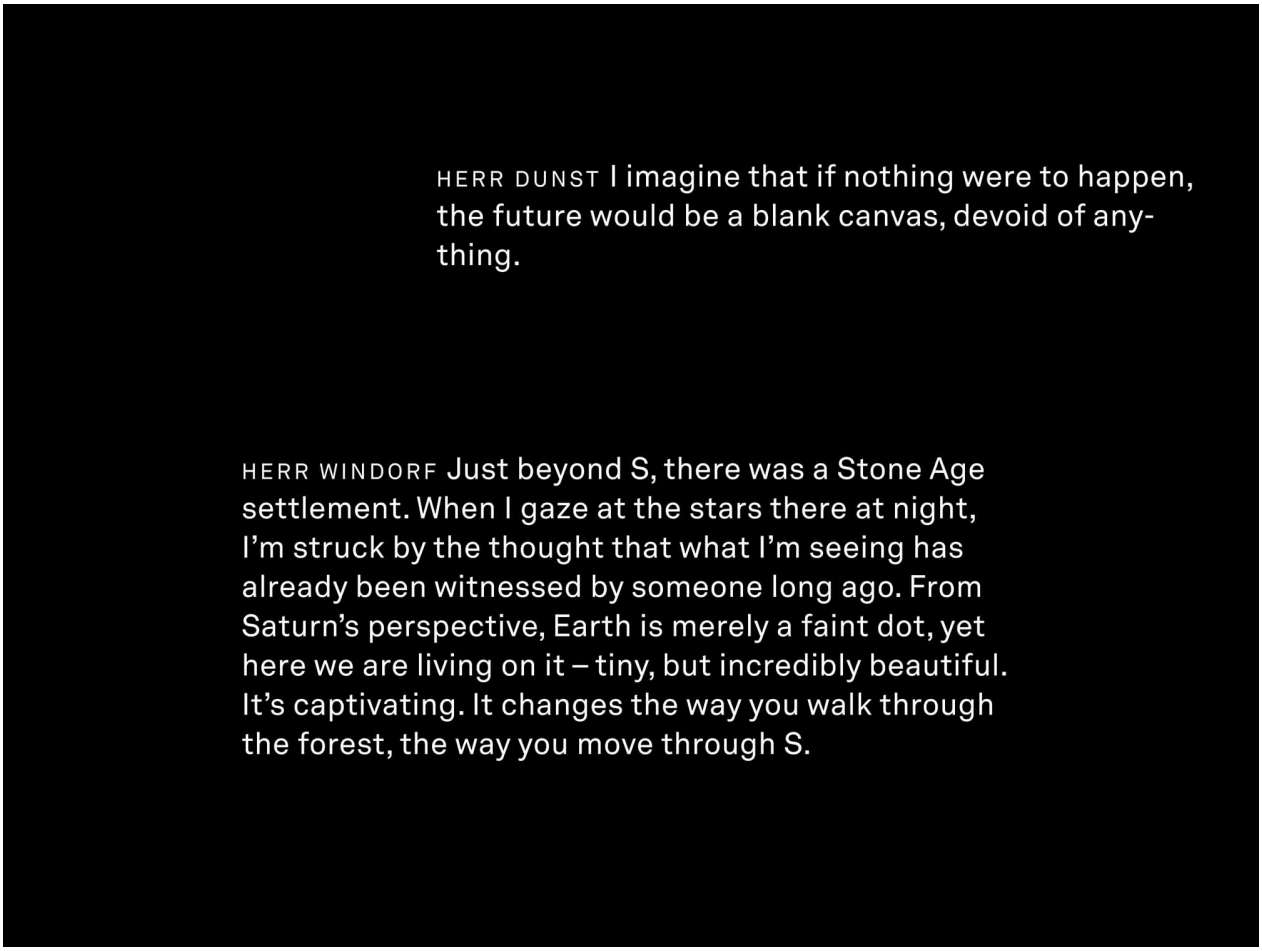
Freely adapted from interviews with residents of Sandersleben (Saxony-Anhalt). Three-act play. The first two acts take place in the present day; the third is set in the future.

From Act 2 ‘The Inhabitants’, Scene 5, ‘Living Differently’.
Characters: MR DUNST club member I, MR WINDORF amateur astronomer

Notes

- Stills from text animation *S. Anders Leben. Eine Handlung in Gesprächen/S. Anders Leben – Living Differently: An Act in Conversations*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- 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.

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



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

category
archaeology, astronomy, encounter, landscape, Trigger

16:06:01

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

Notes

- From *Fortlaufend/Ongoing*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- 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.

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



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

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

16:06:21

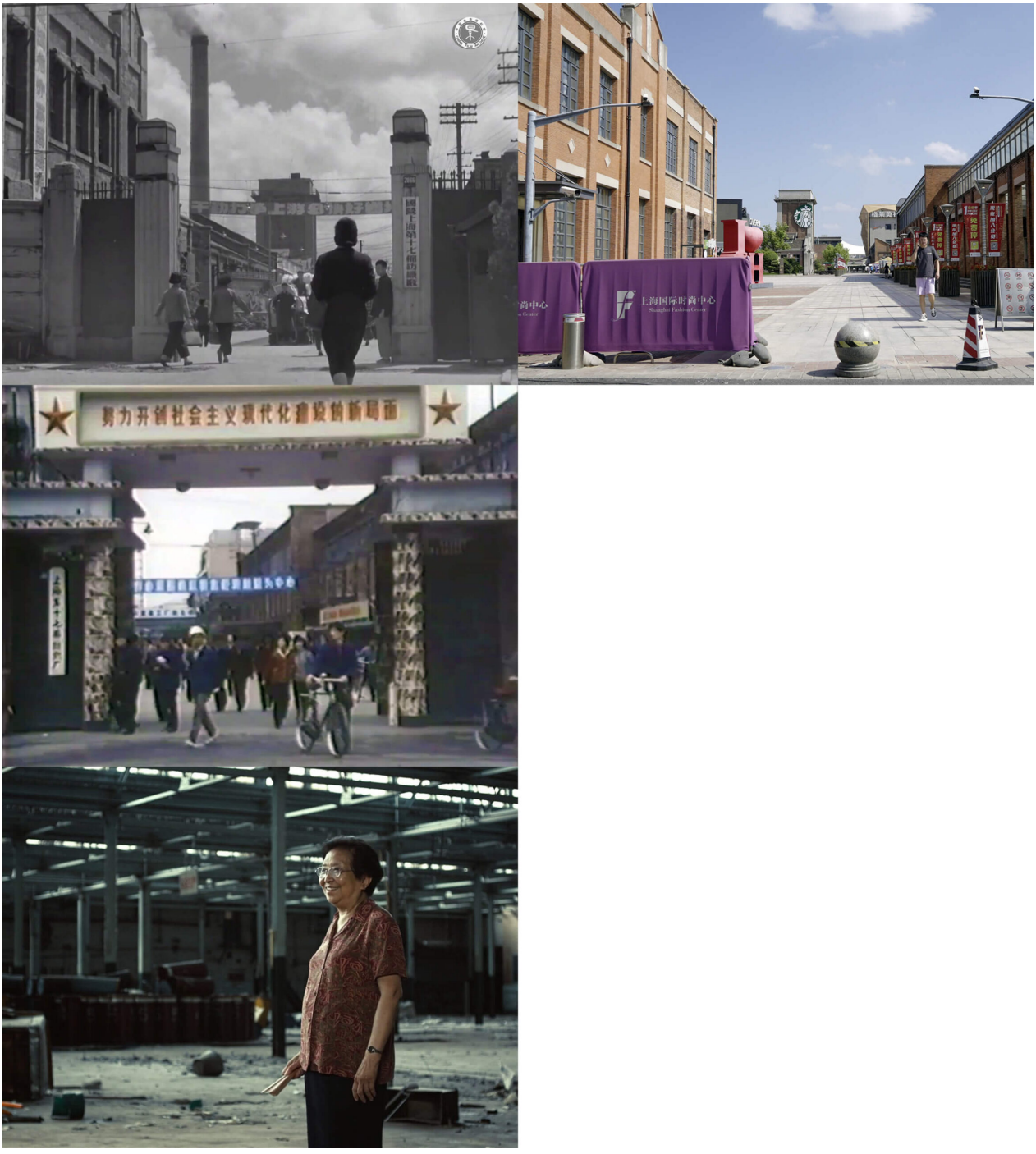
Directed by Xie Jin, *Huang Baomei* (1958) is a docudrama based on the real-life experiences of the national model worker of the same name, who also plays herself in the film. Reflecting the economic priorities of the day following the launch of the Great Leap Forward—a far-reaching and ultimately devastating 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

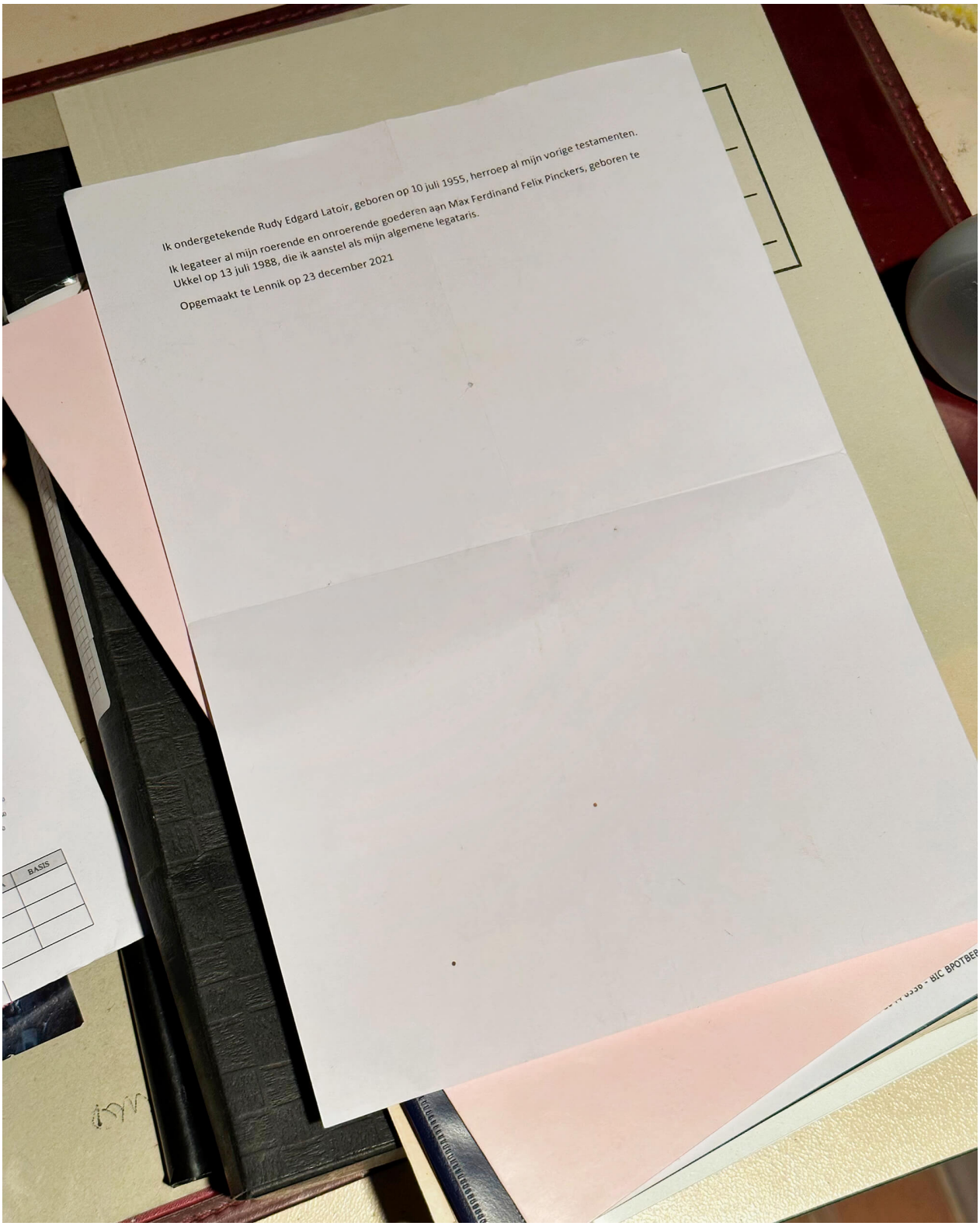
16:06:24

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

Notes

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

Invalid Testament, 2024



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

category
government, hand, technology, Trigger

16:06:27

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

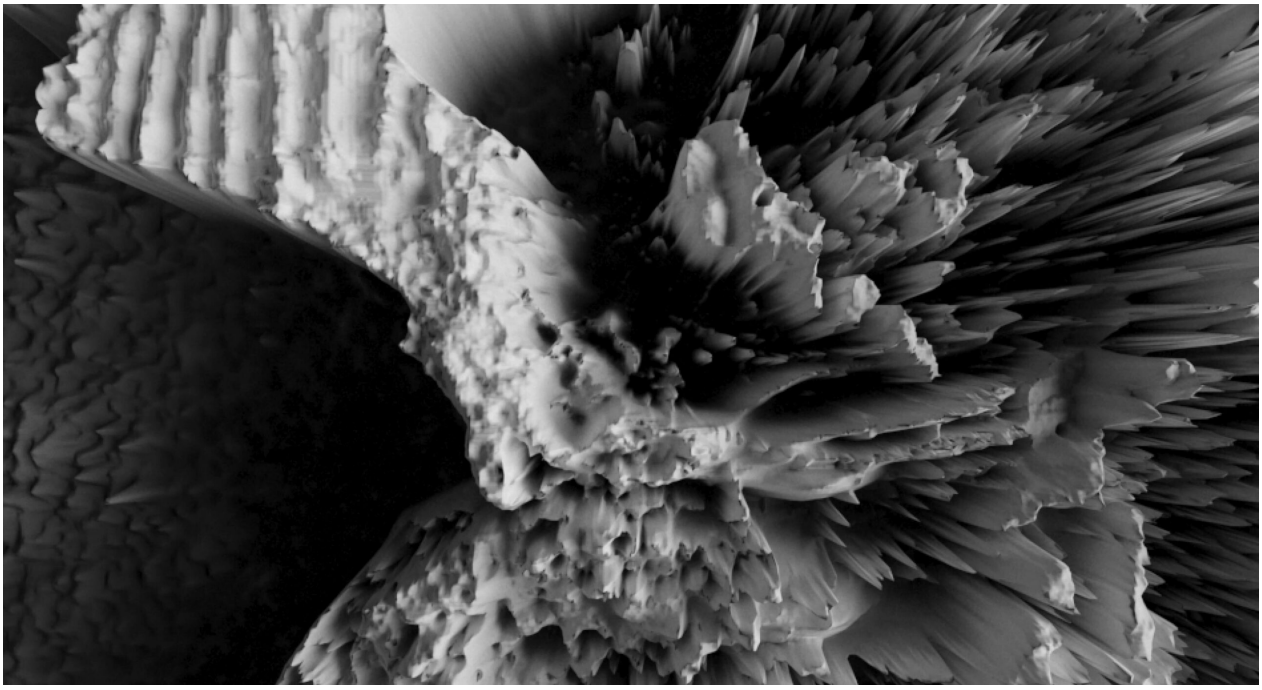
16:06:28

‘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

16:06:28

‘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

16:06:29

July. Our eight-month-old son has a fever. We have a hard time getting him to drink enough. The tally marks on the back of a tortellini-box keep track of the diapers he wets and the millilitres of milk and electrolytes he’s able to hold down.
Stuck inside with worrying parents, a sticker-book about a farm is his brother’s favourite pass-time. Tired of having to go back and forth between the pastures and the sticker-filled sheets we decide to use my arm as a repository for animals that share a habitat.



type	date	filename	size	author
photograph	23.01.2024	IMG_6467.jpeg	1,66 MB	Michiel De Cleene

category
collecting, family, hand, sticker

16:06:29

Photographing the house and the clearing it stood in proved difficult. During summer, the nettles and brambles slowed down the pace. Some plants stung the elbows. The clearing only became visible when the sun fell through the opening in the canopy. On cloudy days the clearing disappeared.

Notes

- ‘As the order of institutions follows its course, or as huts give way to villages and then to cities and finally to cosmopolitan academies, the forests move further and further away from the center of the clearing. At the center one eventually forgets that one is dwelling in a clearing. […] Yet however wide the circle may get through the inertia of civic expansion, it presumably retains an edge of opacity where history meets the earth, where the human abode reaches its limits.’

Sources

- Pogue Harrison, R. ‘The Ecology of Finitude’, in: id., *Forests*. Chicago, 1992, 245.

Negative sheet 17, negative 36, negative 36,5



type	date	filename	size	author
scan	11.10.2023	017c_05.jpg	1,48 MB	De Cleene De Cleene

category
architecture, archive, house, landscape, panorama, tree

16:06:29

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

16:06:30

the-documents.c


Nouvelle Iconographie de la Salpêtrière.
T. XV. Pl. LXVI
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

In Walter Benjamin's *The Arcades Project*, Convolute Q is dedicated to the panorama. Benjamin writes: 'Setup of the panoramas: View from a raised platform, surrounded by a balustrade, of surfaces lying round about and beneath. The painting runs along a cylindrical wall approximately a hundred meters long and twenty meters high. The principal panoramas of the great panorama painter Prévost: Paris, Toulon, Rome, Naples, Amsterdam, Tilsit, Wagram, Calais, Antwerp, London, Florence, Jerusalem, Athens. Among his pupils: Daguerre' (Q1a, 1).

Sources

- Benjamin, W. *The Arcades Project* (H. Eiland & K. McLaughlin, trans.). Cambridge/London: The Belknap Press of Harvard University Press, 2002, p. 528.

org Negative sheet 13, negative 24, negative 24,5



type	date	filename	size	author
scan	31.05.2023	013b_16.jpg	1,18 MB	De Cleene De Cleene

category
architecture, archive, decoration, fissure, panorama

16:06:34

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

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

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

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

Notes

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

Negative sheet 02, negative 5, negative 6



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

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

16:06:34

[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.

org

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

16:06:34

‘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

16:06:34

the-documents.c

Traces of logging on Mount Egaleo



On 12 October 2022, I see a third orange Sparta K-10 listed on marktplaats.nl, after Tineke and Fred‘s. It is sold by one Fr from Zevenaar. Fr put the bike up for sale four days earlier. According to Fr, it is a ‘luxury station bike’ and ‘camping bike’. He is asking 199 euros for it. Fr explains the bike as follows:

‘Luxury sparta unisex bike with 3-speed shimano-nexus.
Striking specimen.
Looks like new.
Please note……fixed price!
Ideal for station, camping or for some nice touring.
Equipped with:
Front and rear battery lighting
Handy front and rear luggage rack
All-terrain tyres
3-speed gearbox
Comfortable drifter saddle
Integrated cable lock
Large dingdong bell
A real eye-catcher’[1]

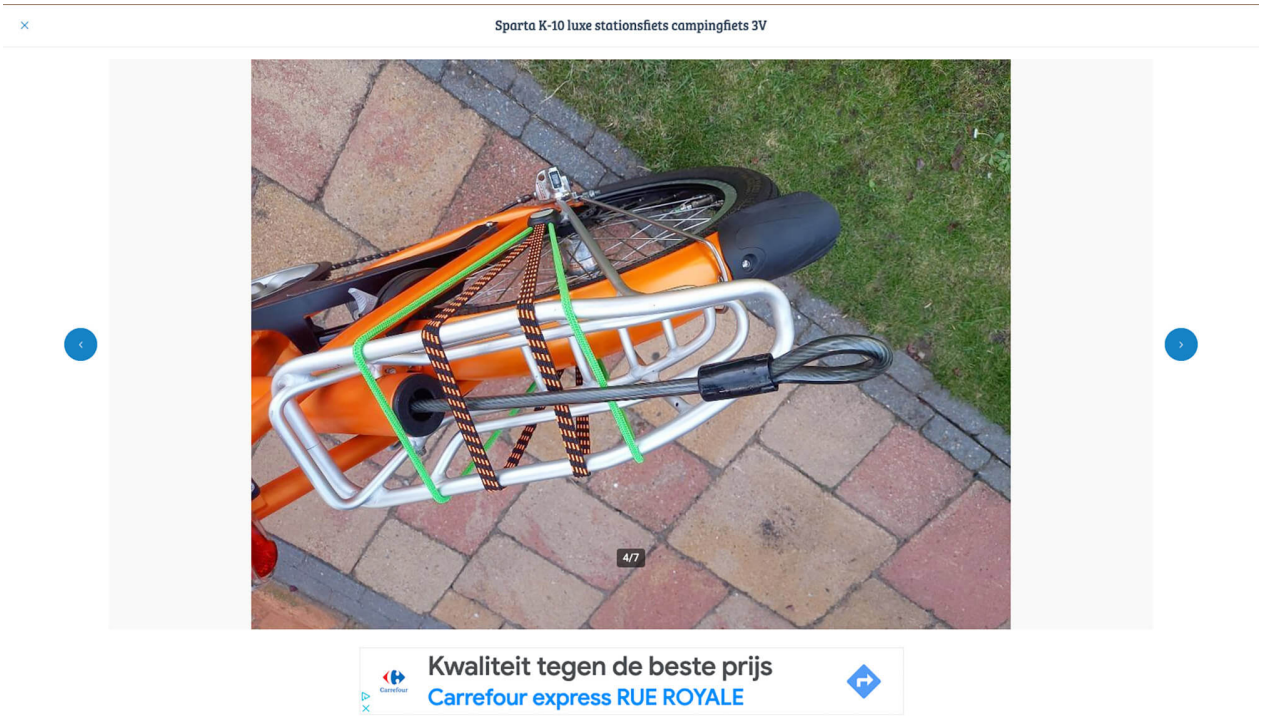
According to Fr, the price is fixed, but on the website you can make an offer, albeit only from 199 euros. Fr’s Sparta K-10 has three gears. The Sparta K-10s of Tineke, John and Fred that are still for sale do not have gears, the Sparta K-10s in Rue Verte in Brussels and on cyclonewebshop.be do not have them, and in the 2011 Sparta leaflet we did not see that option either. In short, we come across a Sparta K-10 with gears for the first time. There is a small typing error in Fr’s explanation in Dutch – the t in *geïntegreerd* is missing – but those who like to browse on marktplaats.nl read smoothly over that. One of the photos of Fr’s ad shows the loop attached to the back of the bike. You can clearly see how that loop forms the end of an integrated cable lock.

Notes

1 ‘Luxe sparta unisex fiets met 3 versnellingen shimano-nexus.
Opvallend design exemplaar.
Ziet er uit als nieuw.
Let op……vaste prijs!
Ideaal voor station, camping of zo om lekker mee te toeren.
Voorzien van:
Batterijverlichting voor én achter
Handig bagagerek voor én achter
All terreinbanden
3 versnellingen
Verende zadelpen
Comfortabel drifter zadel
Geïnegreerd kabelslot
Grote dingdong bel
Een echte eye-catcher’

• 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.

The Loop of the Sparta K-10



type	date	filename	size	author
screenshot	23.01.2023	Screenshot 2022-10-12 at 22-19-22 ≥ Sparta K-10 luxe stationsfiets campingfiets 3V — Fietsen Dames Damesfietsen — Marktplaats.png	1,68 MB	Lars Kwakkenbos

category
bicycle, economy, technology

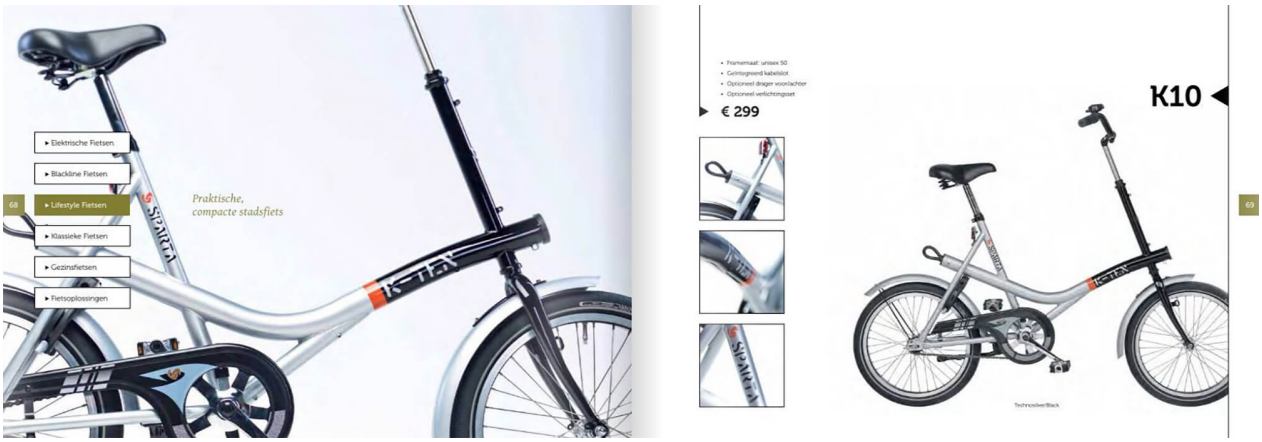
16:06:34

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

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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

16:06:35

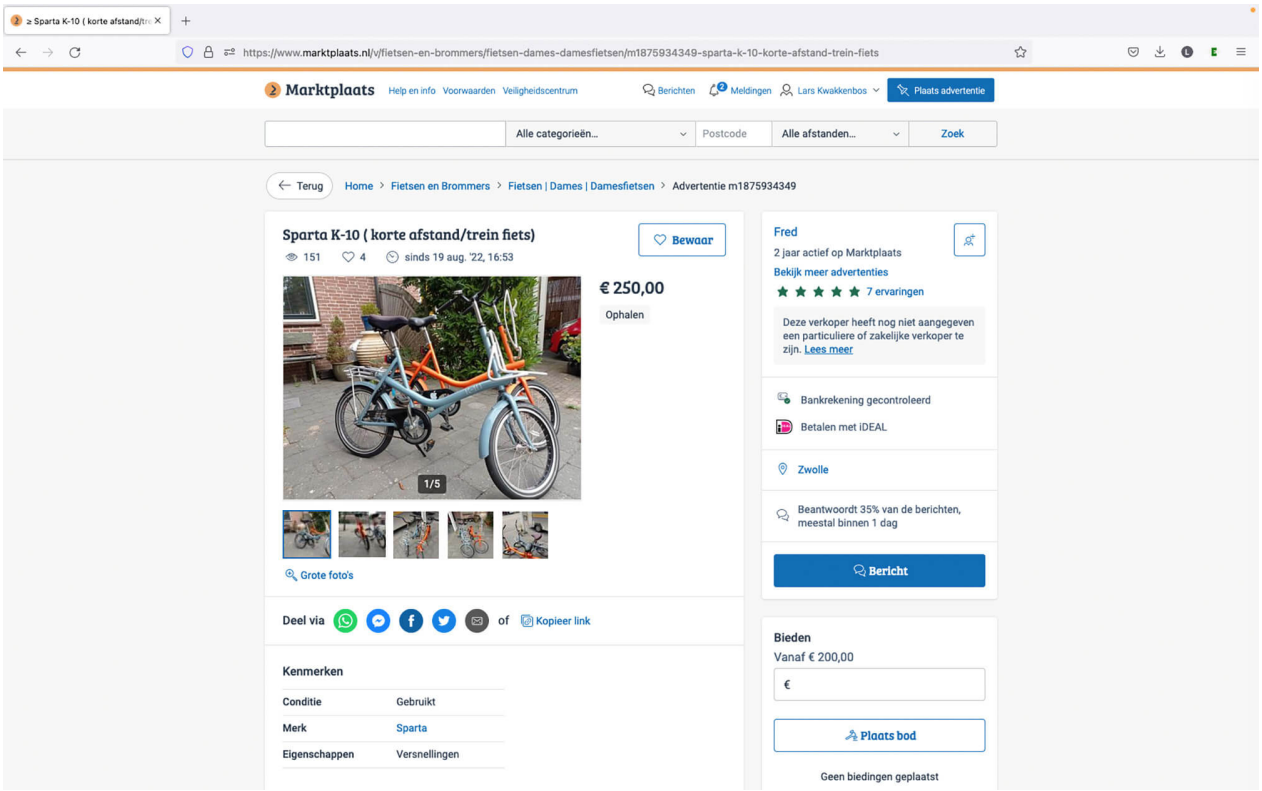
Fred from Zwolle offers two Sparta K-10s on Marktplaats.nl on 29 September 2022. The asking price for the two bikes is 250 euros, bids may start from 200 euros. The green bike has a front light that is powered by a rim dynamo, while in another photo we see a front light on the orange bike that is presumably battery-powered, as may be the case for the rear lights. The carrier mounted at the front of the green bike is clearly a luggage carrier, as is the one at the back. What the carrier mounted at the front of the orange bike is for, is unclear. The description of the bikes does mention the function of the loop protruding from the frame at the back of the Sparta K-10:
‘20-inch bikes that we have always used while camping. No gears but smooth and light pedalling. Ideal for running small errands close by or a quick errand in the toilet building. They are light and quite short making them easy to take on the train. Ideal as a short-distance bike between station and work. Both are, furthermore, in good condition. Each bike comes with a key for the integrated cable lock. Are listed as a ladies’ bike but I (male) get on just fine.’[1]

Notes

1 ’20 inch fietsen die wij altijd tijdens het kamperen hebben gebruikt. Geen versnellingen maar soepel en licht trappend. Ideaal om kleine boodschappen dichtbij te doen of een snelle boodschap in het toilet gebouw. Ze zijn licht en vrij kort waardoor ze makkelijk mee te nemen zijn in de trein. Ideaal als korte afstandfiets tussen station en werk. Beiden zijn verder in goede staat. Van elke fiets beide sleutels aanwezig voorzien van een geïntegreerd kabelslot.Worden als damesfiets genoemd maar ik (man) kom er prima mee vooruit.’

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Two Sparta K-10s, Owned by Fred and Partner



type	date	filename	size	author
screenshot	18.01.2023	Screenshot 2022-09-29 at 12-19-38 ≥ Sparta K-10 (korte afstand_trein fiets) – Fietsen Dames Damesfietsen – Marktplaats.png	522 KB	Lars Kwakkenbos

category
bicycle, economy

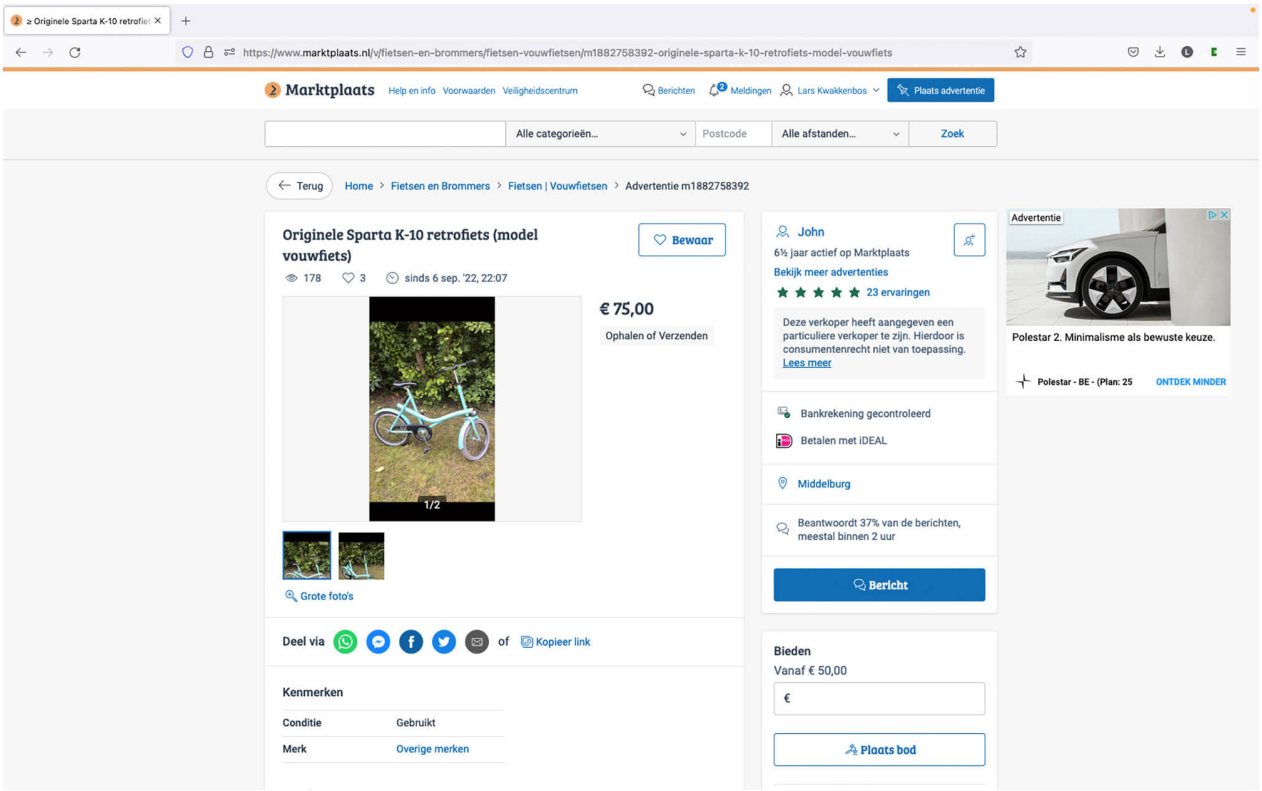
16:06:35

John from Middelburg offers a K-10 without a loop at the back on marktplaats.nl. His K-10 does have a front light, which strangely never seems to be mounted in the front of the long tube of the frame. The asking price is 75 euros, bids may start from 50 euros.

Notes

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John’s Sparta K-10



type	date	filename	size	author
screenshot	16.01.2023	Screenshot 2022-09-30 at 09-09-26 ≥ Originele Sparta K-10 retrofiets (model vouwfiets) – Fietsen Vouwfietsen – Marktplaats.png	437 KB	Lars Kwakkenbos

category
bicycle, economy, technology

16:06:35

This bike regularly pops up on the streets of the Brussels neighbourhood where I live. On 4 June 2021, it stands in Rue Verte, in front of the entrance to the Reine Verte Park. The park is built on one of the steepest slopes in Brussels. That condition required a clever park design, in which you can hang out or walk from Rue Verte to Rue des Palais, up, or vice versa, down. The park is well cared for by city services.

The bike is an orange Sparta K-10. It has a remarkably low entry and high handlebars. As a result, it seems to be a comfortable bike, albeit one whose body posture while cycling is not geared to the gradient of our neighbourhood, in which it usually stands. Moreover, it has no gears and the saddle is very slanted.

Notes

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A Sparta K-10, Rue Verte, Brussels



type	date	filename	size	author
photograph	13.01.2023	20210604_081159.jpg	5,09 MB	Lars Kwakkenbos

category
bicycle, landscape

16:06:35