



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

**Your path through the collection lead along** A DONNER, Swarms, 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., 12:13, Flashlight in a dark corner of the Oval Room, Green or blue, Tineke's Sparta K-10, Seacat, Neptune in opposition [19/20] – Approximation, Neptune in opposition [15/20] – Plethora, Neptune in opposition [11/20] – Alpine, Neptune in opposition [7/20] – Leather, Neptune in opposition [3/20] – Azure, Oven encounter

## 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 13.05.2024 18:37, printed on \_\_\_\_\_ and contains 17 documents on 38 pages. (<https://the-documents.org/log/13-05-2024-6061/>)

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.  
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- 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





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

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

Sources

- [hotel\\_monnaies\\_nl.pdf](#)



type  
photograph

date  
03.04.2024

filename  
\_44A8275.dng

size  
52,46 MB

author  
Michiel De Cleene

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

10:55:37

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			

12:36:52

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.



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

12:36:53

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

#### Sources

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

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

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

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

12:36:54





NOUVELLE ICONOGRAPHIE DE LA SALPÊTRIÈRE.

T. XV. Pl. LXVI



Cliche Infrôit

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).



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

12:36:54

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

12:36:55









[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?<sup>1</sup>

[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  
photograph

date  
21.02.2023

filename  
closed-no-power.jpg

size  
641 KB

author  
Mathew Kneebone

category  
automobile, impact, repair, sign, wind

12:36:56

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



type	date	filename	size	author
photograph	30.01.2023	teylers.tif	36,68 MB	Michiel De Cleene

**category**

animal, archaeology, architecture, archive, astronomy, book, encounter, hand, Reference Guide, replica/copy

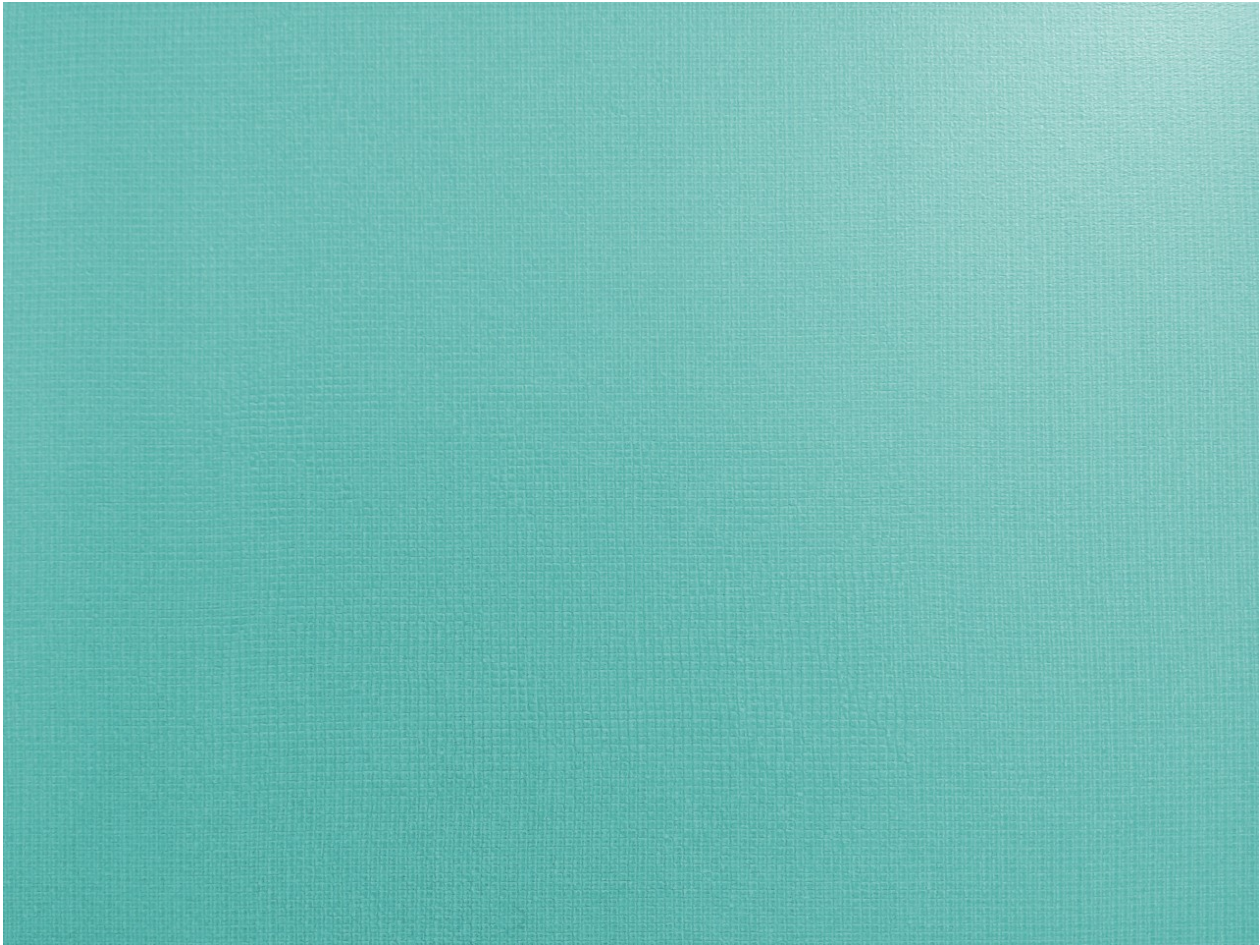
**12:36:57**

According to @missbluesette, the green K-10 put up for sale by Fred from Zwolle that I came across on marktplaats.nl on 29 September 2022 is not green, but blue. The colour resembles turquoise, I explain, a colour I have always called green. No, turquoise is not green, but blue, she replies. And the texts of my Instagram posts are too long, she says, so she doesn't read them.

**Notes**

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





type	date	filename	size	author
image	19.01.2023	teal-turquoise-plastic-with-square-pattern-texture.jpg	308 KB	Lars Kwakkenbos

category  
bicycle, encounter, mistake

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

#### Notes

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

The screenshot shows a web browser displaying a Marktplaats listing for a Sparta K-10 bicycle. The browser address bar shows the URL: https://www.marktplaats.nl/v/fietsen-en-brommers/fietsen-voufietsen/m1891222931-sparta-k-10-fiets. The page header includes the Marktplaats logo and navigation links. The listing itself features a main image of an orange Sparta K-10 bicycle with a price tag of €60,00 and a 'Bewaar' button. Below the main image are smaller thumbnail images and a 'Grote foto's' link. The listing includes social sharing options (WhatsApp, Facebook, Twitter, Email) and a 'Kopieer link' button. The 'Kenmerken' section shows 'Conditie: Gebruikt'. The 'Beschrijving' section contains the text: 'Sparta K-10 fiets 20 inch. Gemakkelijk mee te nemen.' On the right side, there is a seller profile for 'Tineke', who has been active for 16 years, has 21 reviews (5 stars), and a 'Bericht' button. Below the profile is a 'Bieden' section with a price input field and a 'Plaats bod' button.

type  
screenshot

date  
14.01.2023

filename  
Screenshot 2022-09-29 at 11-38-18  
Sparta K-10 fiets – Fietsen  
Voufietsen – Marktplaats.png

size  
471 KB

author  
Lars Kwakkenbos

category  
bicycle, economy

12:36:58



Coming back from holidays, we were waiting for the ferry to take us from Ramsgate to Ostend. We were well on time. As the ship entered the harbour, I asked my parents if I could take a photograph. It's the first photograph I recall taking. I remember my dad telling me to wait long enough for the ship to get closer. I didn't. I only got one try.<sup>1</sup>

It took a while before the film was developed. I couldn't stop imagining what the photograph would look like: some picturesque waves in the foreground, the shining white ship, the red and blue text on the side, and a cloud filled sky.

#### Notes

- 1 Following every holiday, when we got home, the garden and our house would be photographed with the remaining exposures on the roll of film in the camera.



type	date	filename	size	author
scan	10.11.2022	48b_08.jpg	427 KB	Michiel De Cleene

category  
archive, family, landscape, sea

12:36:59

Sundown at the public observatory in Beisbroek. A choir of birds mixes with the continuous hiss of the freeway nearby. The camera captures the receding colours. The blinds are open; the half dome is closed.

A documentary approach: moving along a tension between proximity and distance. If the pendulum swings to either side, it becomes difficult to speak of *the documentary*. Proximity without distance, and distance without proximity, undermine it, precisely because any approach is then out of the question.

**Sources**

- Excerpt from [Towards Civil Dusk](#) (De Cleene De Cleene, 2020)



type	date	filename	size	author
video	04.10.2022	approximation.mp4	176,3 MB	De Cleene De Cleene

category  
animal, architecture, astronomy, automobile, dusk, landscape, Neptune

**12:36:59**

Each night a plethora of amateur-astronomers gazes into the sky. Their instruments and locations are often inferior to the means available to professionals. Yet, what they lack in terms of technology and location, darkness and mirror surface, they make up for in the collectivity of their observations. They are patient observers, spread around the globe, not bound to the strict schedules and limited availability of the large telescopes in the Atacama Desert.

When amateur astronomy became fashionable, it led to a surge of information stemming from a large group of distinct observers: seafarers, physicians, typists, masons. Theirs were valuable data, but if they were to be put to scientific use, they needed to be standardised. How to overcome the subjective element inherent in every empirical observation? The amateurs had to be instructed to recognize patterns, by means of visual examples. They had to be trained to use the right terms to describe their observations. They had to turn chaos into order. Recognize what they were looking at. A nebula. A red giant. Neptune's faint blue-greenish colour resembling the flame of the gas stove.

#### Sources

- Hueso, R. e.a., 'Neptune long-lived atmospheric features in 2013-2015 from small (28-cm) to large (10-m) telescopes', *Icarus*, 295, 2017, 89-109.
- Lorenz, R.D. e.a. 'Backyard spectroscopy and photometry of Titan, Uranus and Neptune', *Planetary and Space Science*, 51, 2003, 113-125.





type  
photograph

date  
29.09.2022

filename  
\_44A6734.dng

size  
43,77 MB

author  
De Cleene De Cleene

category  
astronomy, manual, mirror, Neptune, sign, technology

12:37:00

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

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

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

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

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

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

The fog lifts.

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





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

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

**12:37:00**



A seminar on spectroscopy: how, by splitting light into different, separate rays, it becomes possible to deduce the chemical composition of stars and planets far beyond our reach, as those elements have an effect on the light that reaches the spectroscope. Beautiful graphs presenting colour in schemes of black and white. From the moment the course gets into the physics of light, my mind wanders off. What approaches the observer turns blue, what elongates itself becomes red. The teacher's leather shoes squeak as he goes back and forth between his self-made spectroscope and the desk. Redshift. Blueshift.

We meet him a couple of weeks later on the rooftop of a university building. He opens one of the half-domes. The sound of the mechanics is as obtuse as the shape it alters. A command on the computer based on coordinates: above our heads, the telescope slews slowly, only to halt at an apparently indistinct black region. From within the dome, we send ourselves an email with the photographs that we took of Neptune.

University classes will start in a couple of weeks. The city air is crisp. The roundabout below is strangely calm. On the horizon, the canopy of a southern forest delineates the sodium-lit sky.



type	date	filename	size	author
photograph	22.09.2022	_44A5904.dng	57,76 MB	De Cleene De Cleene

**category**

architecture, astronomy, data storage, dusk, encounter, landscape, Neptune, physics, roofing, technology

**12:37:01**

The planet Uranus should have followed a course as predicted by Newton's laws. It didn't. There were 'residuals', the 19th-century observers said: irregular data, which had to be interpreted as Uranus deviating from the projected trajectory. They could think of three possibilities. A) The planet Uranus was too far away from the Sun, which might render the Law of Gravitation invalid. B) The observations were incorrect. C) There was another planet, still further and yet unknown, with its own gravitational field and pull, causing Uranus to deviate from its course.

Following hypothesis C, astronomers predicted the position of a planet with a gravitational field, influencing Uranus, by means of mathematical calculations. Telescopes were directed to that calculated spot. There was a luminous point, with a touch of bright azure blue.



type	date	filename	size	author
photograph	18.09.2022	_44A5708.dng	43,48 MB	De Cleene De Cleene

category  
astronomy, automobile, encounter, interference, landscape, map/plan, mathematics, Neptune, physics, technology, mistake

**12:37:02**

Here, on his kitchen table, Marcel Poulet, an expert on the stoneware tradition in the center of France, is explaining his archeological work on 'whale ovens'.

I started collecting images and plans of ovens, for the beauty of those abstract technical lines and for what we can learn from them. In gathering the material that makes up this Atlas, and in sharing interests and knowledge, I learned that many people know about ovens, either in their homes, gardens, ateliers, factories, streets... Everyone transforms things through heat. Even bodies need warmth and produce some themselves.

#### Notes

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





