

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

Your path through the collection lead along Negative sheet 21, negative 24, negative 24,5, We were a modern house, Negative sheet 16, negative 24, negative 24,5, 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 Saddle of a Sparta K-10, Rue Verte, Brussels, Two Sparta K-10s, Owned by Fred and Partner, John's Sparta K-10, A Sparta K-10, Rue Verte, Brussels, New Year's Eve, 2015, Consolations, Neptune in opposition [18/20] – View of an interior, Neptune in opposition [15/20] – Plethora

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 15.01.2024 21:15, printed on _____ and contains 15 documents on 33 pages. (<https://the-documents.org/log/15-01-2024-5516/>)

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



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
scan

date
25.10.2023

filename
021a_14.jpg

size
1,29 MB

author
De Cleene De Cleene

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

12:15:43

*My dream hollyday We were a football
on the beach*

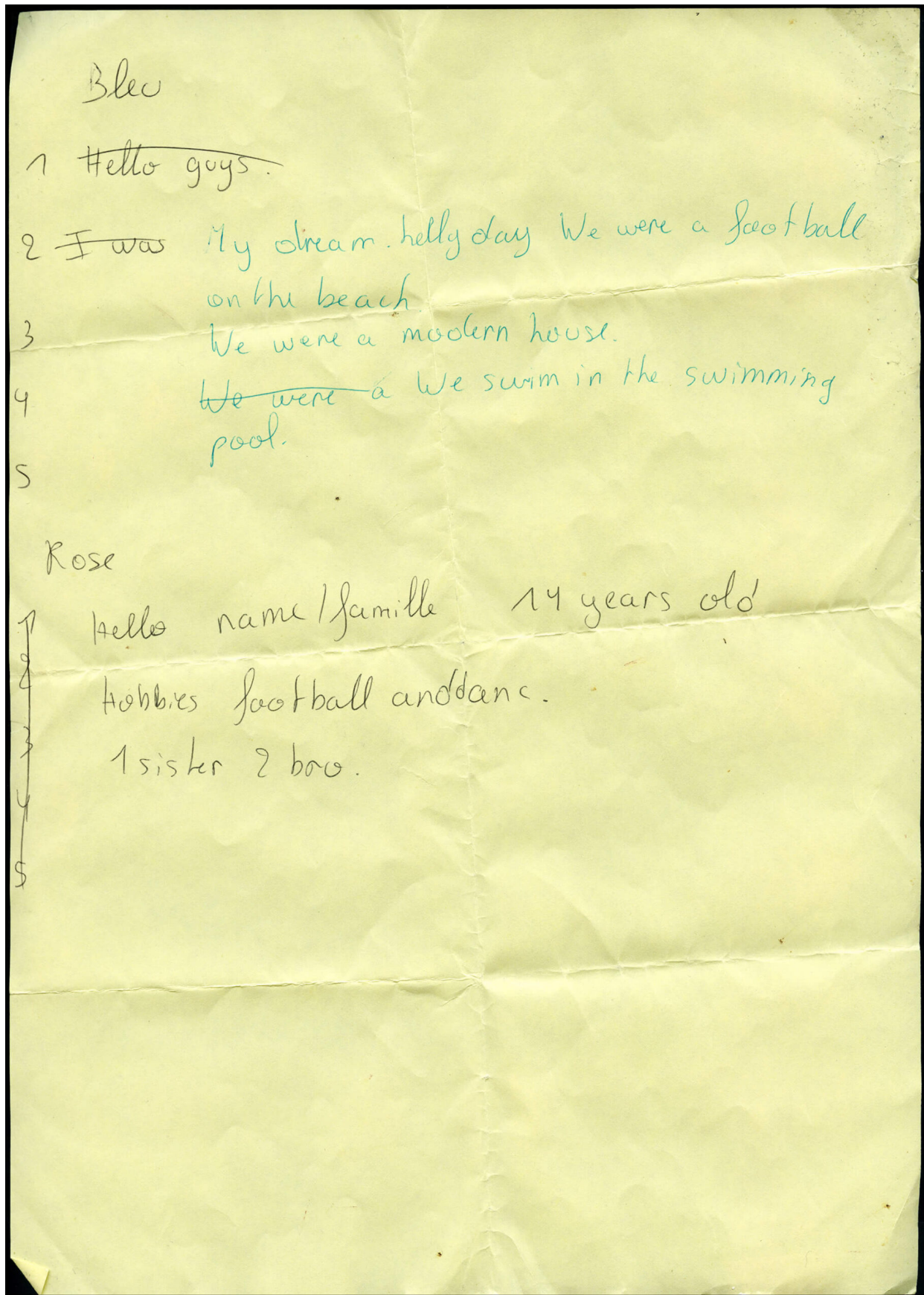
We were a modern house.

*We were a We swim in the swimming
pool.*

June 2022, Marche-en-Famenne. I arrived half an hour early. Waiting for my family to pick me up at the station, near a linden tree, I found a yellow page lying on the pebbles in front of the wooden bench I sat on. It had been a hot day. The sun was finally setting. Music playing in the distance. A white Volkswagen. Windows closed. Hard basses, trembling across the road. Folded three times, the sheet of paper had the size of a DIN A7. A white BMW pulled over. Seven glass jars in a container.

Notes





Blec

1 Hello guys.

2 ~~I was~~ My dream. helly day We were a football
on the beach.

3 We were a modern house.

4 ~~We were a~~ We swim in the swimming
pool.

5

Rose

1 Hello name / famille 14 years old

2 Hobbies football and dance.

3 1 sister 2 bro.

4

5

type
scan

date
20.09.2023

filename
wewereamodernhouse.pdf

size
10,12 MB

author
Michiel De Cleene

category
architecture, dusk, encounter, family, tree

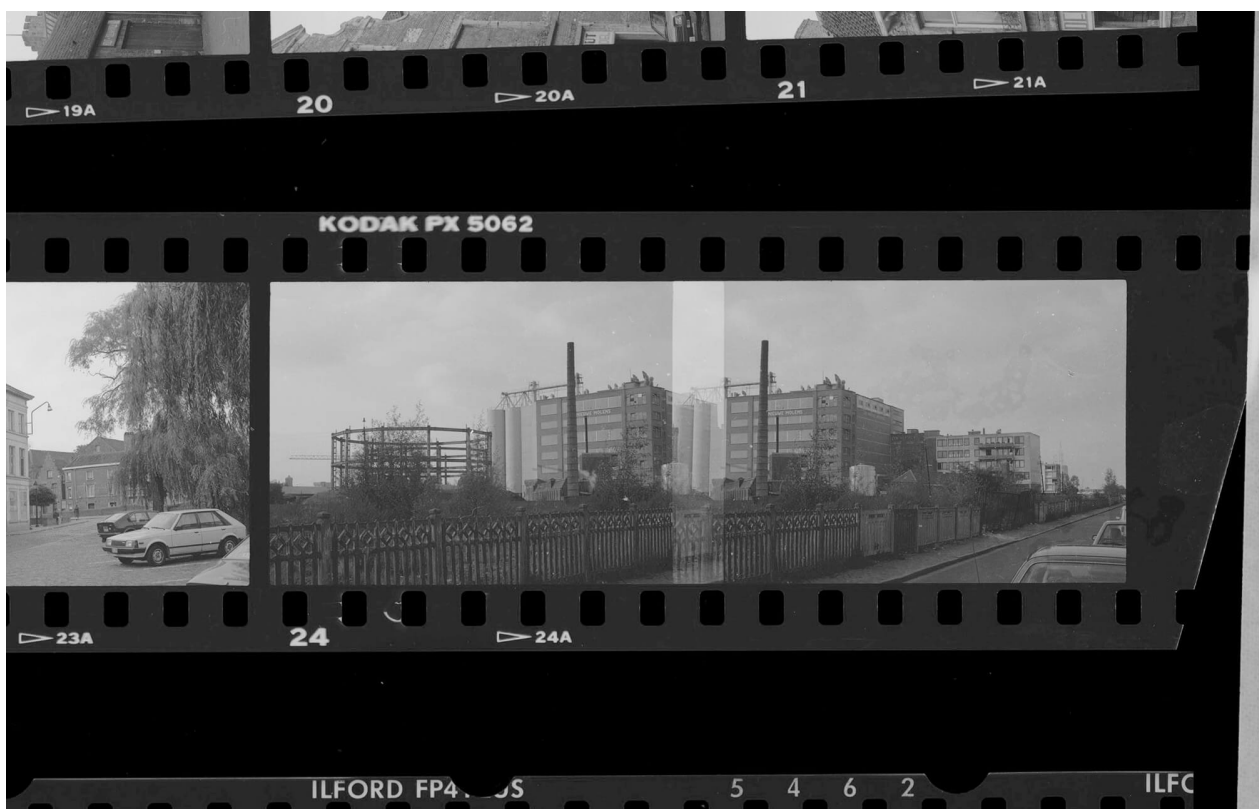
12:15:46

‘Meunerie Duyckers & Conors, les nouveaux moulins’, better known as ‘De Nieuwe Molens’, is a flour mill established in 1897 in the north of Gent along the Verbindingskanaal. Due to increased production, the original 1897 building doubled in 1904.

Only the facade of the iconic warehouse has been preserved along with the recently renovated gasometers. The building is now part of the Tondeliersite. It has been converted into lofts and flats, and was extended with a new construction.

Sources

- <https://inventaris.onroerenderfgoed.be/erfgoedobjecten/18269>



| | | | | |
|------|------------|-------------|---------|---------------------|
| type | date | filename | size | author |
| scan | 08.09.2023 | 016b_16.jpg | 1,28 MB | De Cleene De Cleene |

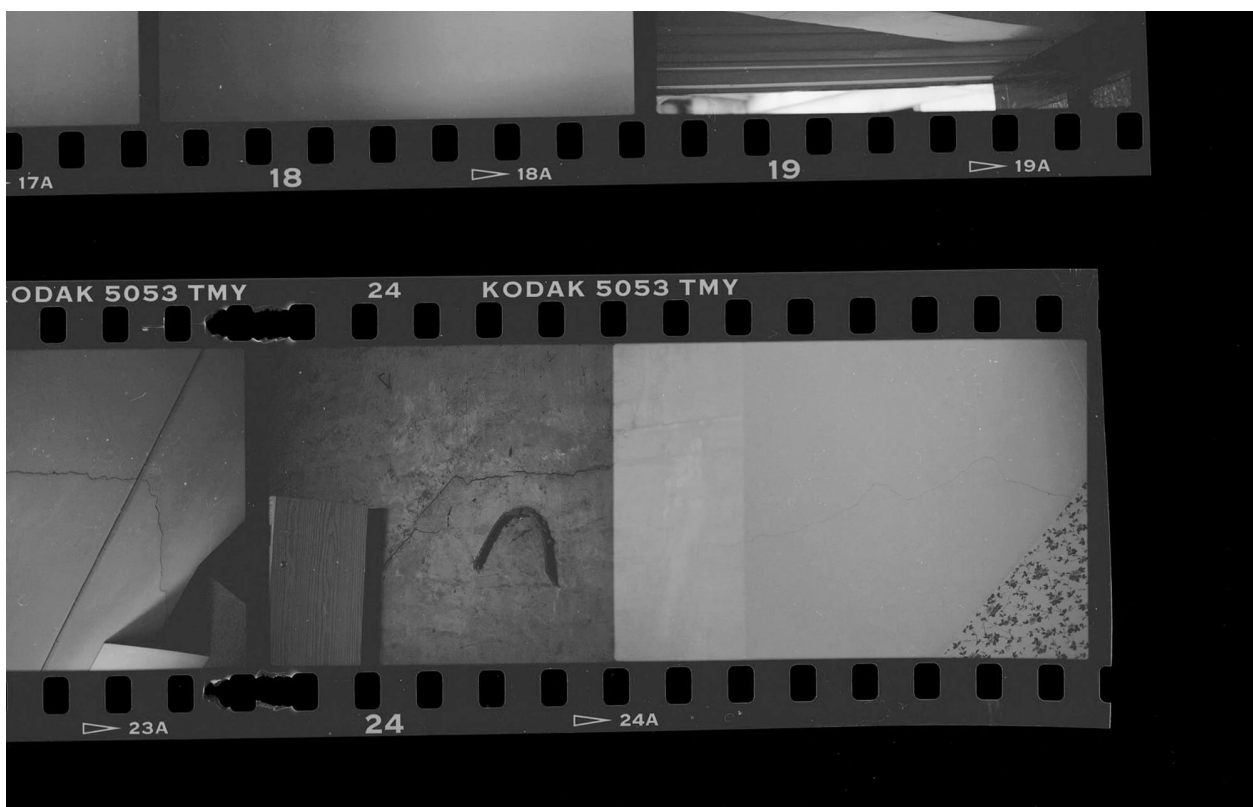
category
architecture, archive, economy, panorama

12:15:46

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.



| | | | | |
|----------|--|-------------|---------|---------------------|
| 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 | | | |

12:15:47

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



| | | | | |
|------|------------|------------|---------|---------------------|
| 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

12:15:48

[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.

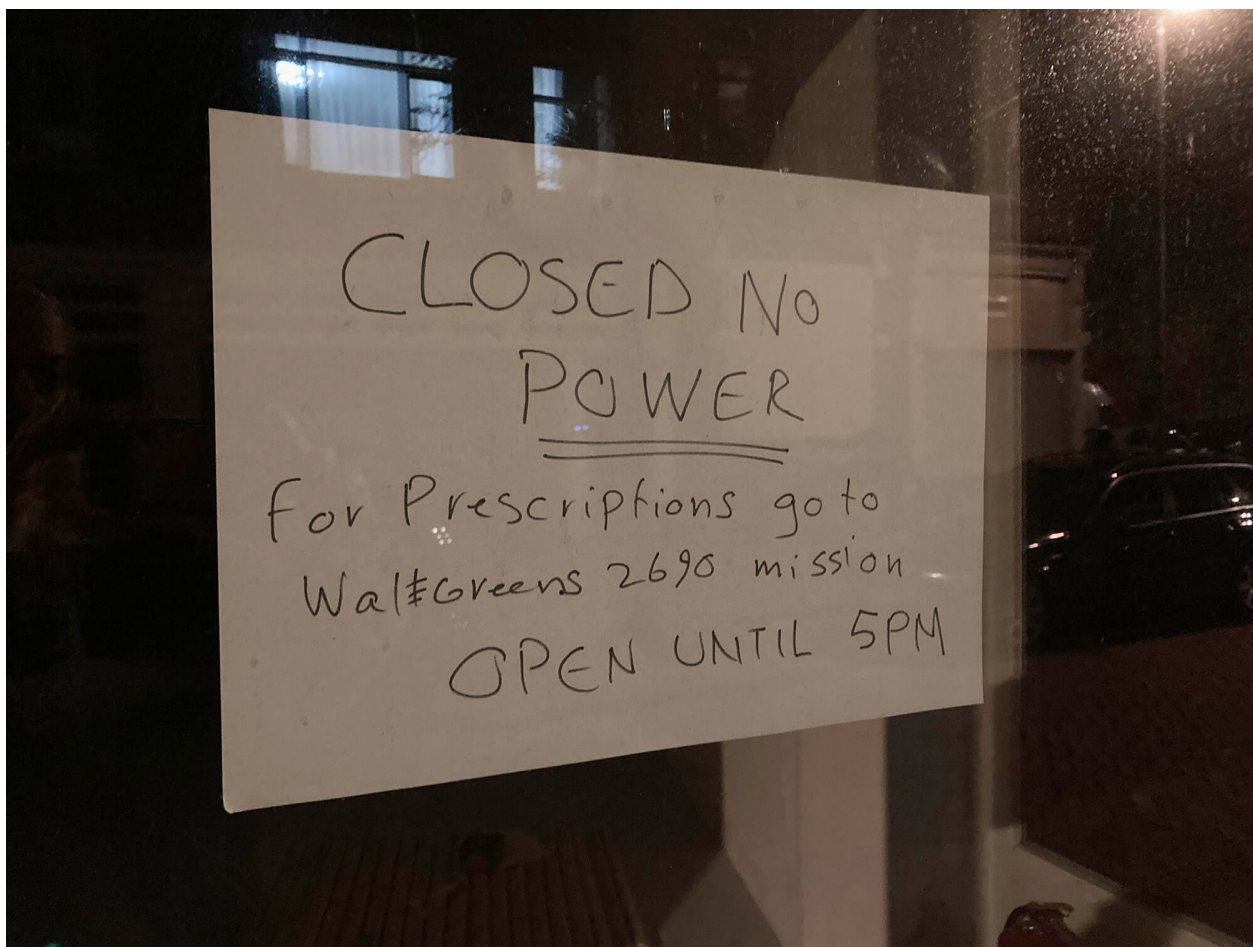
[13:56] Mathew: Yeah, maybe it's time for you to leave for the night. I'm going to drive around to see what's happening.

[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
photograph

date
21.02.2023

filename
closed-no-power.jpg

size
641 KB

author
Mathew Kneebone

category
automobile, impact, repair, sign, wind

12:15:48

‘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



| | | | | |
|------------|------------|------------------------------|-----------------|-------------------|
| 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

12:15:48



How slanted is this saddle? Anyone looking at the full photo of this Sparta K-10 might think that the street fence is pushing its saddle down at an angle. However, the bike and its saddle are leaning against the fence, they are not pushed under it. Whether the saddle is as slanted as the photo suggests, we are not sure. This detail of the photo suggests otherwise. The rail to which the saddle is attached is already mounted slightly less slanted than the line of the fence behind which the saddle is partly hidden, and above that part of the fence something vaguely protrudes from the back of the saddle. Presumably that is the edge of the saddle, which would reassure us about the cyclist's comfort.

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
photograph

date
22.01.2023

filename
Naamloos.jpg

size
189 KB

author
Lars Kwakkenbos

category
bicycle

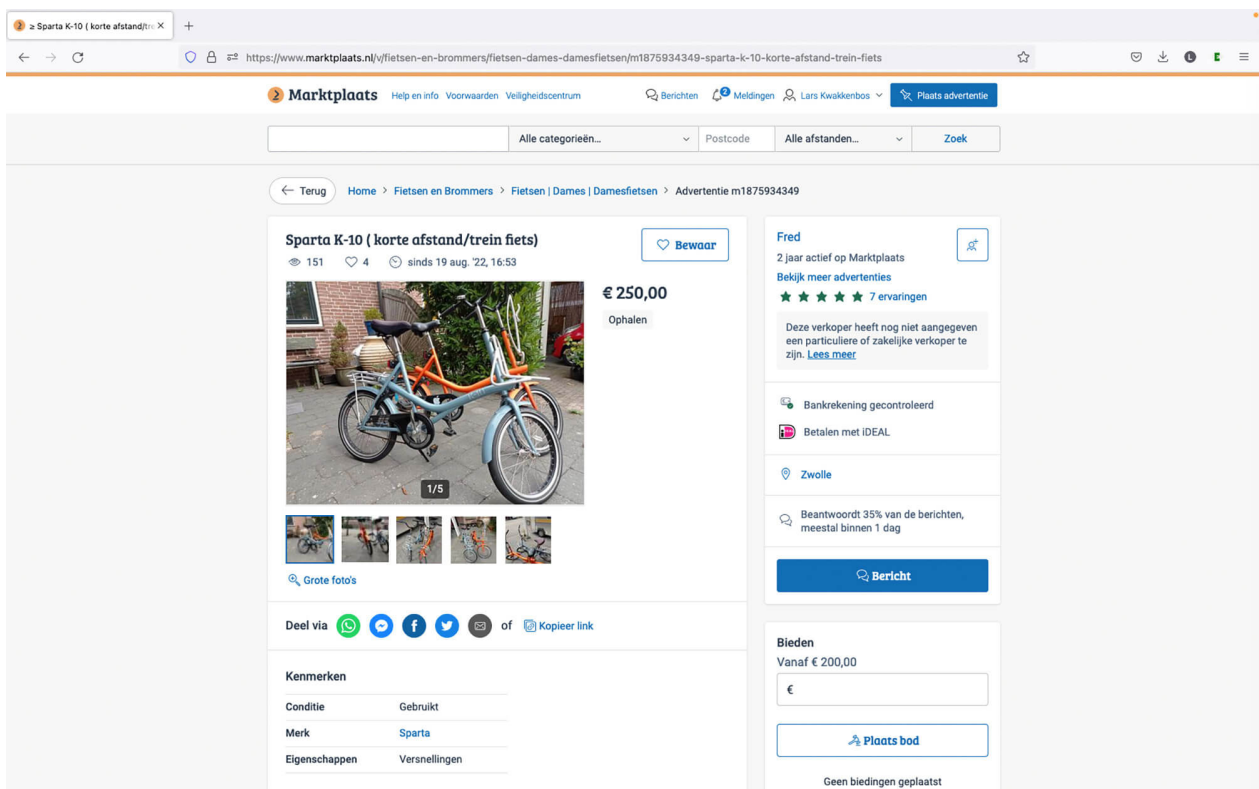
12:15:49

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.’
- 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.



filename

Screenshot 2022-09-29 at 12-19-38

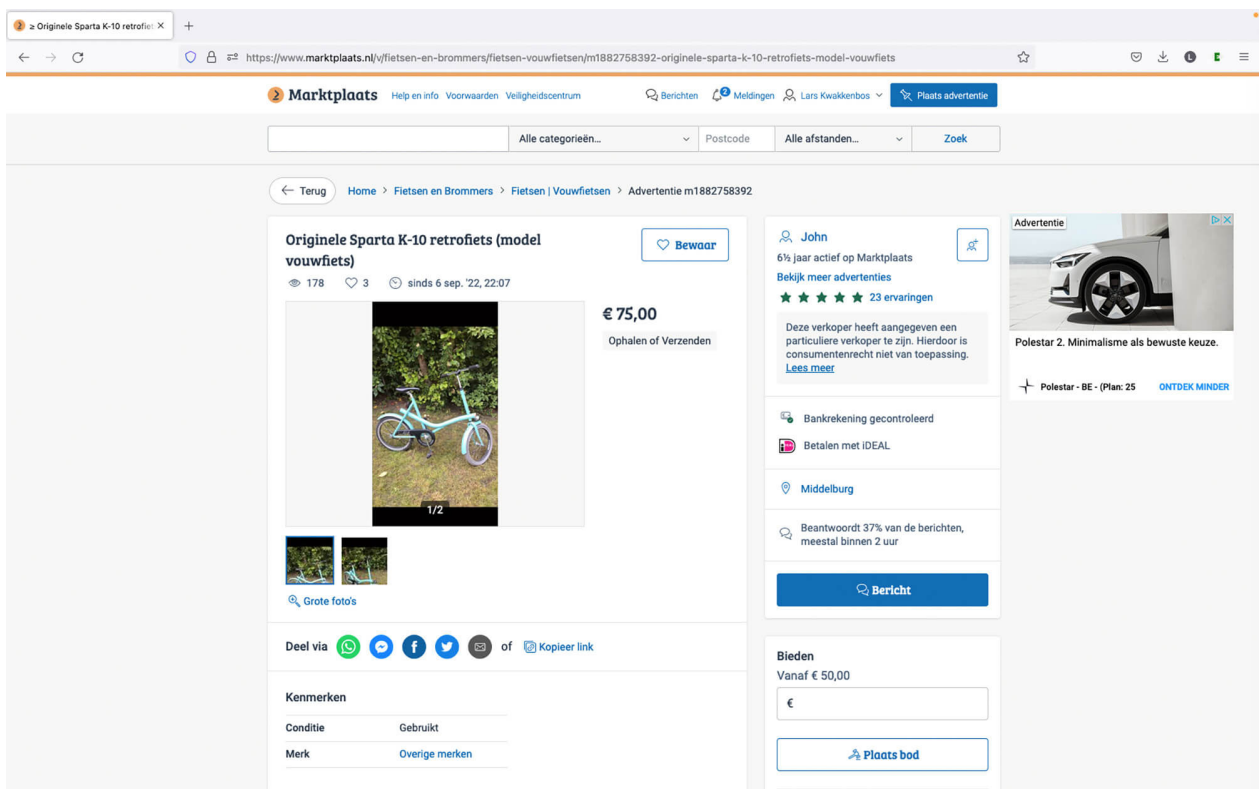
Sparta K-10 (korte
afstand_trein fiets) – Fietsentype
screenshotdate
18.01.2023Dames Damesfietsen –
Marktplaats.pngsize
522 KBauthor
Lars Kwakkenboscategory
bicycle, economy

12:15:49

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

- 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.



filename

Screenshot 2022-09-30 at 09-09-26

Originele Sparta K-10 retrofiets

(model vouwfiets) – Fietsen

Vouwfietsen – Marktplaats.png

size

437 KB

author

Lars Kwakkenbos

type

screenshot

date

16.01.2023

category

bicycle, economy, technology

12:15:49

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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type
photograph

date
13.01.2023

filename
20210604_081159.jpg

size
5,09 MB

author
Lars Kwakkenbos

category
bicycle, landscape

12:15:50

The end of 2015. For hours, precipitation of all sorts had impeded a view of the Asian side of the city. Ships went out of sight before they reached the horizon. I can't recall where exactly we were standing, or what we were visiting. I imagined it to be a place full of history. The Bosphorus seemed agitated.

The Greek historian Herodotus wrote about Persian King Xerxes' torn after a storm demolished the bridge he was building across the Dardanelles, at the other side of the Sea of Marmara: 'When Xerxes heard of this, he was very angry and commanded that the Hellespont be whipped with three hundred lashes, and a pair of fetters be thrown into the sea. I have even heard that he sent branders with them to brand the Hellespont. He commanded them while they whipped to utter words outlandish and presumptuous, "Bitter water, our master thus punishes you, because you did him wrong though he had done you none. Xerxes the king will pass over you, whether you want it or not; in accordance with justice no one offers you sacrifice, for you are a turbid and briny river."'"¹

Two days later, heavy snow delayed our flight back home. For hours, we were stuck inside the cabin, watching the tarmac. Passengers wanting to get out scorned the stewards. Trucks sprayed a fluid on our plane's wings. We arrived at the family gathering just before midnight. Underneath the unlit fireworks hanging from the chandeliers, desert was being served.

Sources

1. Herodotus. *The Histories* (A. D. Godley, trans.). Cambridge: Harvard University Press, 1920, book 7, chapter 35. Online: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0126%3Abook%3D7%3Achapter%3D35>



| | | | | |
|---|------------|--------------|-------|------------------|
| type | date | filename | size | author |
| photograph | 28.12.2022 | _MG_9652.jpg | 2,5MB | Arnout De Cleene |
| category | | | | |
| angst, family, food, precipitation, sea | | | | |

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

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

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

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

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

Notes

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



type
image

date
14.10.2022

filename
Comfort 1.HEIC

size
777 KB

author
David Depestel

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

12:15:50

An observer draws on experience, and *instantly* sees a female partridge. Cumulus clouds. The Southern pole star. It's the 'all-at-once-ness of virtuoso perception', Lorraine Daston writes: 'Sure, swift, and silent, "without pause for mental analysis," observation is grounded in long familiarity with the phenomena in question, be they curlews or streptococcus bacteria' (101).

Sources

- Excerpt from Towards Civil Dusk (De Cleene De Cleene, 2020)
- Daston, L. 'On Scientific Observation'. *Isis*, 99 (1), 2008, 97-110.



| | | | | |
|-------|------------|------------------------------|-----------|---------------------|
| type | date | filename | size | author |
| video | 03.10.2022 | 2020-06-11-2007_6-CapObj.mp4 | 106,19 MB | De Cleene De Cleene |

category
architecture, astronomy, decoration, house, Neptune, technology

12:15:51

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

12:15:51

