

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, License Plate, Tracking, Traces of logging on Mount Egaleo, K10 in Folder Sparta Bikes 2011, Owls and cats, Last night I dreamt of Juan Pedro, What the left hand forgot, Sea glass, Wheelhouse (replica), A Fever Dream, Mould, Mirror, Raisins, 12M m3 [8/8] Heating, 12M m3 [4/8] Dam

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 20.12.2023 12:12, printed on _____ and contains 17 documents on 39 pages. (<https://the-documents.org/log/20-12-2023-5512/>)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.
www.decleenedecline.be / info@decleenedecline.be
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gitelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online.* Accessed on 13.05.2021.



Flanders
State of the Art



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

11:35:58

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

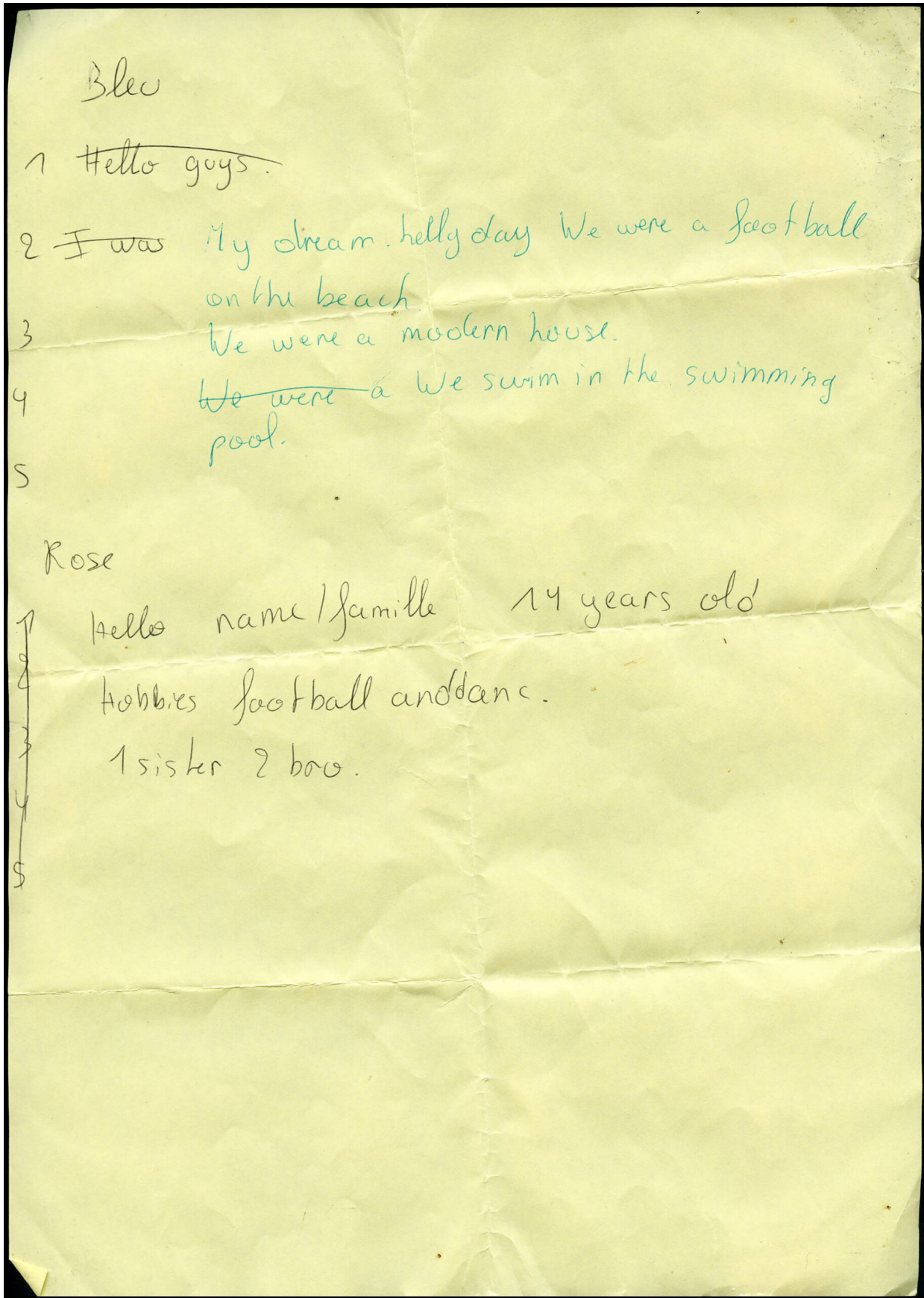
We were a modern house.

*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





| | | | | |
|------|------------|------------------------|----------|-------------------|
| type | date | filename | size | author |
| scan | 20.09.2023 | wewereamodernhouse.pdf | 10,12 MB | Michiel De Cleene |

category
 architecture, dusk, encounter, family, tree

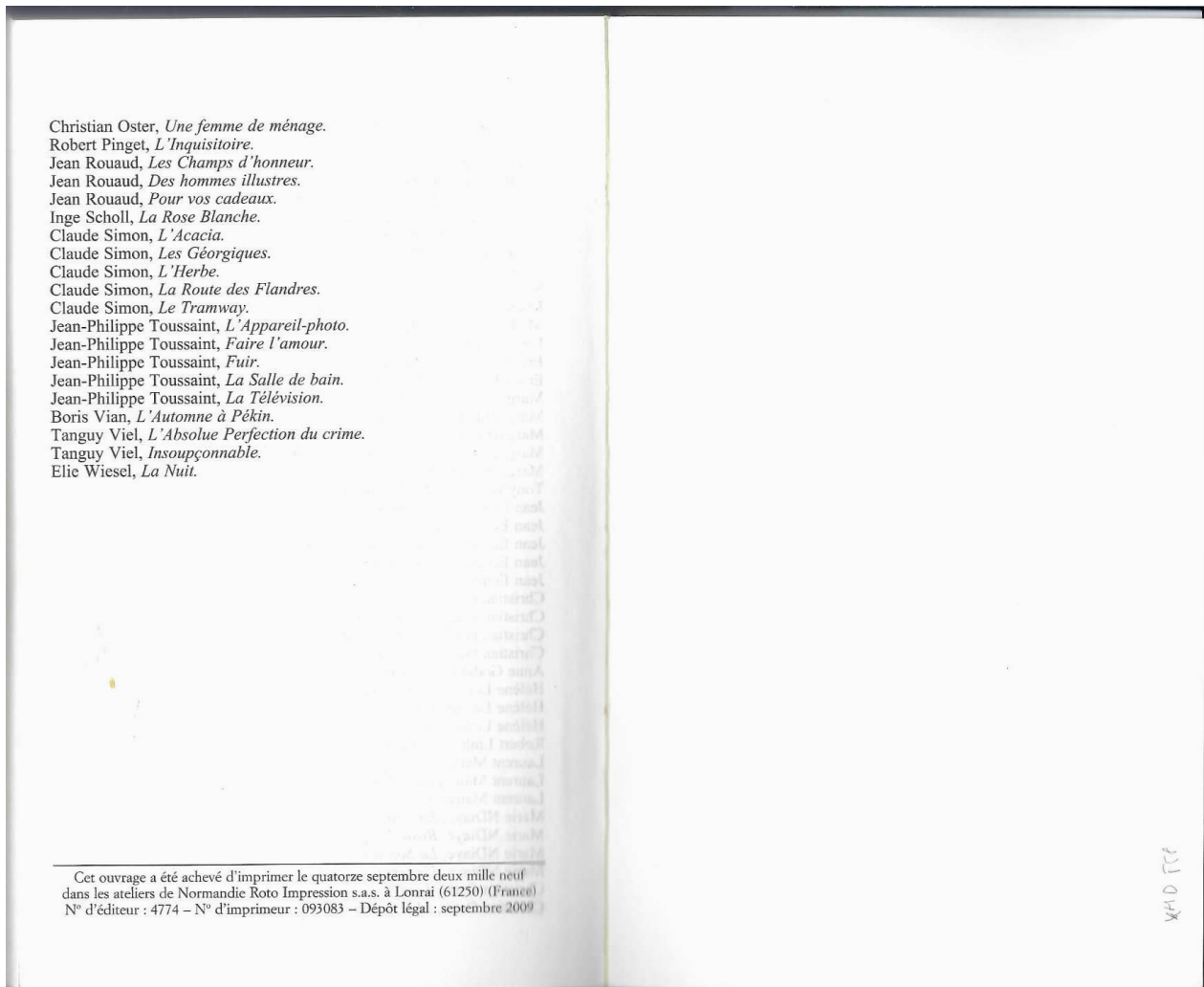
During the preparation of a seminar, I reread Pierre Bayard's *Qui a tué Roger Ackroyd?* (2008). On the inside of the back cover, there's an inscription: it appears I wrote down a license plate number – something I have the habit of doing when a situation seems suspicious.

In *Qui à tué Roger Ackroyd?*, Bayard analyzes Agatha Christie's famous detective novel *The Murder of Roger Ackroyd* (1926). The literary critic disagrees with detective Hercule Poirot's conclusion: Ackroyd's murderer is not the narrator, James Sheppard, as Poirot would have it. It's a delirious interpretation, 'consistant à rechercher minutieusement des indices, à interpréter des faits et à organiser nos déductions en une construction d'ensemble harmonieuse'.

The car with license plate number XHD 558 is unknown to me. I can't recall what I saw that urged me to write it down, nor the time or location when I saw it.

Sources

- Bayard, P. *Qui a tué Roger Ackroyd?* Paris: Minuit, 2008.



| type | date | filename | size | author |
|------|------------|-------------|--------|------------------|
| scan | 15.08.2023 | ackroyd.pdf | 431 KB | Arnout De Cleene |

category
 angst, automobile, book, literature

11:36:05

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

11:36:08



‘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

11:36:12



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.



| | | | | |
|-------------|-------------|---|-------------|-----------------|
| 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. - Demuyck Heist.png | 761 KB | Lars Kwakkenbos |

category
bicycle, economy

For about an hour, he has been saying 'owl' at regular intervals. A cartoon character he picked up somewhere and is now fantasizing about, I guess. Or a Disney reference in one of the songs that have been playing on repeat all day, in the car, driving home from holidays.

50 kilometers further, I recognize the birds in the high-voltage pylons along the highway.

According to the amateur experts at hoogspanningsforum.com, these French pylons – used for conducting electricity from 63kV to 400kV – are nicknamed 'chats': the wiring can be interpreted as feline whiskers.

Some genera of owls, such as the *Megascops* or Screech owls, have whiskers.



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|------------|----------------------------|---------------|---------|------------------|
| type | date | filename | size | author |
| photograph | 12.08.2022 | IMG_1944.HEIC | 1,59 MB | Arnout De Cleene |
| category | animal, automobile, family | | | |

11:36:18

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

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

Notes

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



type
photograph

date
25.07.2022

filename
photo_2022-07-11_17-29-40.jpg

size
132 KB

author
Tjobo Kho

category
music

11:36:23

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

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

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

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

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



| type | date | filename | size |
|------------|------------------|----------------------------|----------------|
| photograph | 18.07.2022 | _MG_7728.JPG, _MG_7792.JPG | 5,5 MB, 5,7 MB |
| author | Arnout De Cleene | | |

category
data storage, literature, hand



At the beach of Cap d'Antifer in Normandy one can find 'sea glass' between the pebbles: pieces of broken glass that have naturally weathered by being tumbled by the ocean, over and over. Sharp edges and smooth surfaces vanish. The historical origin of the glass pebbles (glass bottles, a shipwreck) erodes. Only the colour of the pebbles gives an indication of their history, be it vaguely. Varieties of green sea glass are common, but other colours, such as red (Shlitz beer bottles) or yellow (interbellum Vaseline containers), are more rare and have to be sought after attentively.

It's 4.15 PM. The tide is pushing three people towards the cliffs.



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|------------|------------------------------|--------------|-----------|---------------------|
| type | date | filename | size | author |
| photograph | 02.05.2022 | _44A9615.psd | 115,50 MB | De Cleene De Cleene |
| category | collecting, sea, waste, hand | | | |

12:02:07

The GPS-plotter displays the ship near Keyhaven Lake, indefinitely. The sea appears calm, the horizon is level from one perspective.



| | | | | |
|------------|------------|----------------|----------|-------------------|
| type | date | filename | size | author |
| photograph | 20.03.2022 | bridge_001.jpg | 15,31 MB | Michiel De Cleene |

category
map/plan, Reference Guide, replica/copy, sea, sticker, trompe l'oeil

12:02:07

During the night, both of us get unwell. One of us is shaking, intensely and relentlessly. The windows are open. For minutes that seem to be hours, it feels like it's freezing. We get extra blankets. Then, it gets too hot.

One of us dreams about *cocodrillos*. It starts out with a single animal, like the one we saw in the National Archaeological Museum, escaping from an aquarium, and ends with lots of little ones crawling all over the place. It's impossible to know how many have escaped.

The other dreams about seismologist Luigi Palmieri's unfortunate assistant and his family's quest to redeem his good name. To deprive him of the burden and guilt set upon him by Luigi Palmieri's report of the 1872 eruption of Vesuvius, the assistant's offspring were building a monument just below the observatory in which their great-grandfather fell asleep. The monument was permanently, and continuously, unfinished.

We both dream of hearing fireworks in Naples.

In the morning, we're slightly alarmed that we both got sick and feverish at the same instant. It's the middle of January, and the weather has been summerlike all week. A gentle morning breeze flies in from the Neapolitan bay while we wait for the bus to take us to the airport.

Sources

- First published as part of De Cleene De Cleene. 'Amidst the Fire, I Was Not Burnt', *Trigger (Special issue: Uncertainty)*, 2. FOMU/Fw:Books, 25-30



| | | | | |
|------------|-------------------------------------|------------------------------|----------|---------------------|
| type | date | filename | size | author |
| photograph | 24.02.2022 | DCDC_napels_089_vuurwerk.tif | 75,46 MB | De Cleene De Cleene |
| category | angst, animal, seismology, Vesuvius | | | |

12:12:18

At a dental practice, the white Alligat[®]-powder is mixed with the right amount of water to get a mouldable dough that is pressed upon a patient's teeth. After thirty seconds, the Alligat[®]-dough stiffens and takes on a rubber-like quality. At that point, still white, it must be removed from the patient's mouth. Over the next few hours, the mould turns increasingly pink as the substance becomes less humid. Now, it can be used as a mould to create a positive master cast of the patient's teeth.

Outside the dental practice, the powder's possibilities remain to be fully explored.

Notes



Sources

- First published as part of De Cleene De Cleene. 'Amidst the Fire, I Was Not Burnt', *Trigger (Special issue: Uncertainty)*, 2. FOMU/Fw:Books, 25-30



type
photograph

date
27.01.2022

filename
_44A3429.tif

size
36,81 MB

author
De Cleene De Cleene

category
manual, medicine, packaging, repair, replica/copy

On the online thrift shop 2dehands.be the homepage generates a 'for you' section. On November 9th this section listed, among other things, a picture of the sky on a patch of concrete. On closer inspection, it became clear that it was the sky's reflection in a mirror with a red frame and four lightbulbs in it, the kind you might see at the hairdresser's or backstage in a television studio or theatre. The seller estimates the mirror's current value to be 45,00 EUR. The listing includes five photographs. In the fifth one, the object for sale reflects a bucolic landscape: a blue sky, white clouds, some trees and a fragment of a barn.



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|------------|------------|---|---------|-------------------|
| type | date | filename | size | author |
| screenshot | 16.01.2022 | Schermafbeelding 2021-11-09 om 20.54.40.png | 2,92 MB | Michiel De Cleene |

category
economy, landscape, mirror

When I grew up, my parents told me that the number of raisins in the local baker's raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent's last game was a tie against Union.



type
photograph

date
30.12.2021

filename
IMG_9810.HEIC

size
1,2 MB

author
Michiel De Cleene

category
family, food

12:12:19

Shortly after crossing the Thur the couple reaches their car. They're freezing. As the sun sets they drive through the mountainous landscape. The heating hurts their fingers.

The next day, they return, but the scene looks different. It's warmer. The Thur appears to flow faster.



| | | | | |
|------------|------------|---------------|---------|-------------------|
| type | date | filename | size | author |
| photograph | 07.12.2021 | IMG_0518b.jpg | 4,38 MB | Michiel De Cleene |

category
automobile, family, landscape, parking

12:12:20

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



type
photograph

date
02.12.2021

filename
IMG_0510b.jpg

size
5,85 MB

author
Michiel De Cleene

category
architecture, drought, economy, landscape, precipitation

12:12:21

