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 peregrine falcon in the internal perimeter, The Birds, Border, Une étoile est-elle un document?, Dust, Backpack, A Fever Dream, Phase, Marmara, Quarry, A Seismic Change, Shoulder, Magnifier, Mammoth Tree and the Golden Spurs, A smoker’s history of energy, Passing Time Near a Particle Accelerator, From Asturias, Into Cantabria, Elevator, Measures, Lemon, Mushroom Picking Prohibited, A Glass Bubble, The Authenticity in the woods of the Bosque Protector de Arraiján, Gatun Locks, Thunder Afar, N 47°12.346′ E 18°10.400′, This Year’s Model, Battery, Investment, Crocodile Copy, At the copyshop, Une étoile est-elle un document?, Essie, I64.762/EDK/YDW, Block, Bent Concrete, The Imaginary Edge of the Roadway, Market, Tipp-Ex, Gold Varnish, Schelp, Straight in the morning, curvy in the afternoon, Crash (2), Crash (1), Mirror, Iguanodon, Directory, A flowering juneberry signals a beekeeper’s spring, Roofing (5) – UDI, F 6, It’s Pouring, Album, Vérandah, 12M m3 [5/8] It’s Freezing, 12M m3 [6/8] 56 years, 12M m3 [7/8] A Fissure, 12M m3 [8/8] Heating, Another letter from abroad, Cobalt, A Bibliographic Reference, A Dead Insect on the Trunk of a Cedrus Atlantica Glauca

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 21.03.2022 21:50, printed on ____ and contains 61 documents on 127 pages. (https://the-documents.org/log/21-03-2022-3927/)

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

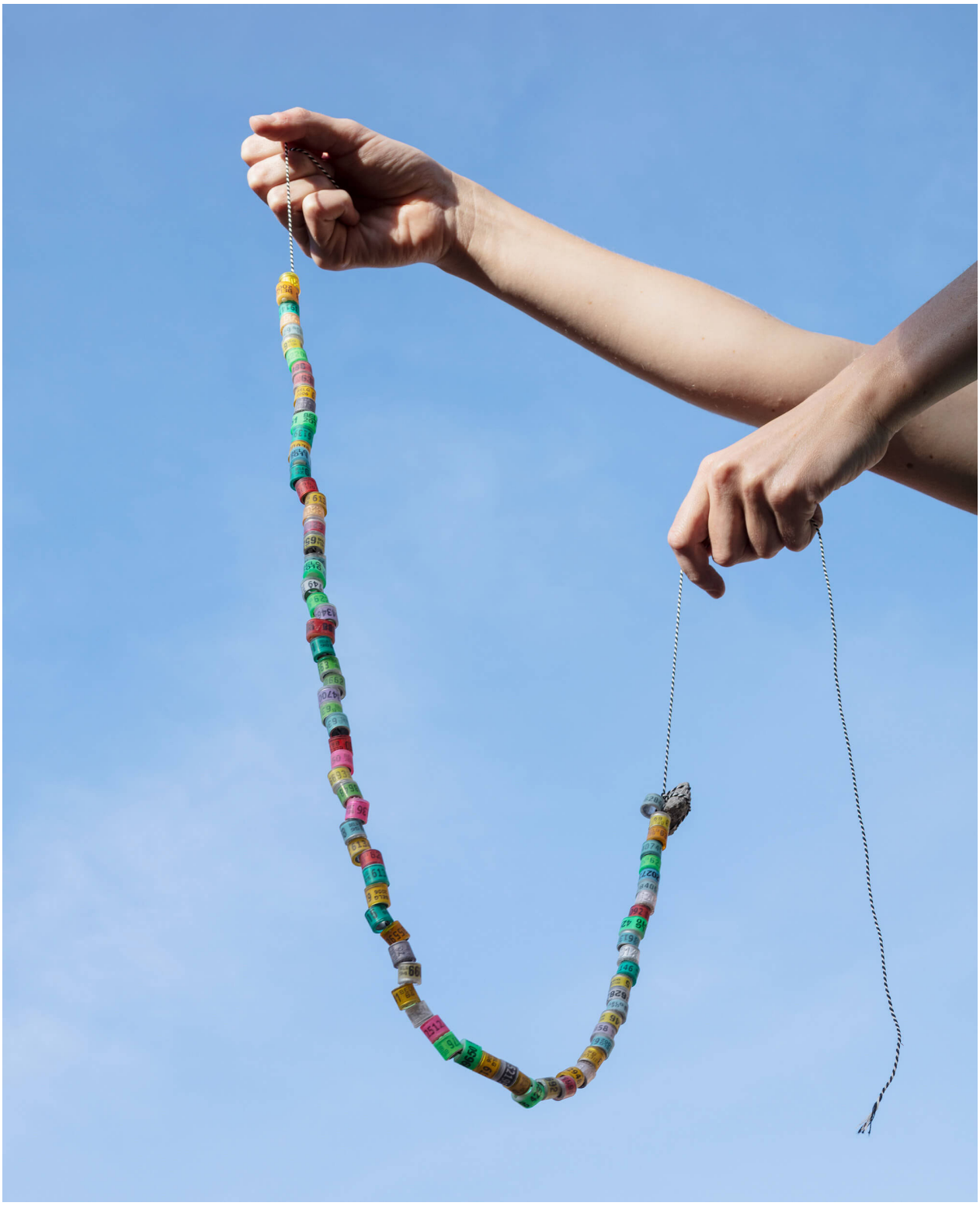
At the nuclear waste processing facility. While the photographer and the head of the communication department are making their way from the processing building to the temporary storage building, they walk past the central chimney.

‘On the highest of the accessible levels of the chimney, operators were finding small steel rings. They gathered them, but soon noticed that new rings were added. At a certain point at a rate of one ring a day.
[…]
It took them some time to realize what they were, so they started collecting them by slipping them onto a piece of rope. By now the rings on the rope span about this distance [spreads his arms to indicate a distance of about 1.2m].
[…]
They turned out to be rings that came from pigeon’s legs.
[…]
On top of our chimney resides a peregrine falcon.
[…]
I was told pigeon fanciers have a tendency to give a peregrine falcon – or any other bird of prey in their area – a hand at disappearing, but this one took up residency in the internal perimeter, where – as you know – access is severely restricted.’

Notes

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

A peregrine falcon in the internal perimeter



type	date	filename	size	author
photograph	02.03.2022	duivenringen_001.jpg	20,04 MB	Michiel De Cleene

category
animal, collecting, food, Reference Guide, technology, waste

21:32:03

This is the spread one sees upon opening the bird field guide that once stood, as the stamp indicates, in the library of a psychiatric institution.[1] It shows birds' silhouettes, as they can be seen beside the road.

The drawing has a kind of Hitchcock feel to it.[2] The birds seem to be spying on each other, as they also seem to be spying on the unsuspecting passer-by.

The composition of the scene is marvelous. The electric wires, the tree, the wire fence, the double framed list with the birds' names, handsomely positioned in a birdless patch, at once superimposed on the telephone wires, and pushed to the background by the skylark.

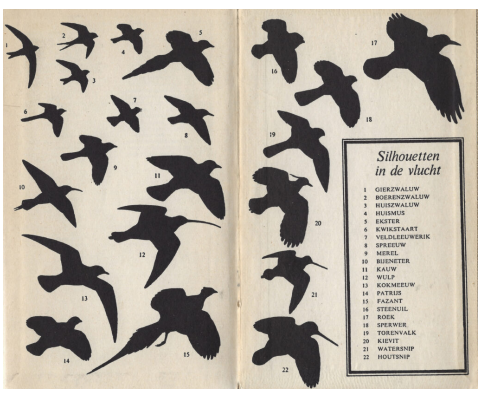
Imagine seeing this scene. What are the odds: to see the silhouettes of Europe's twenty most common species of birds in one glance, from your car's window, as you are driving home at dusk.

Before closing the book, the last spread seems to show the birds fleeing, maybe attacking.[3]

Notes

1 The stamp indicates that, at the psychiatric institution, the book was part of the sublibrary for the Catholic Brothers of Charity. The crossed-out part indicates that there was also a separate physicians' library, to which the book might have originally belonged.

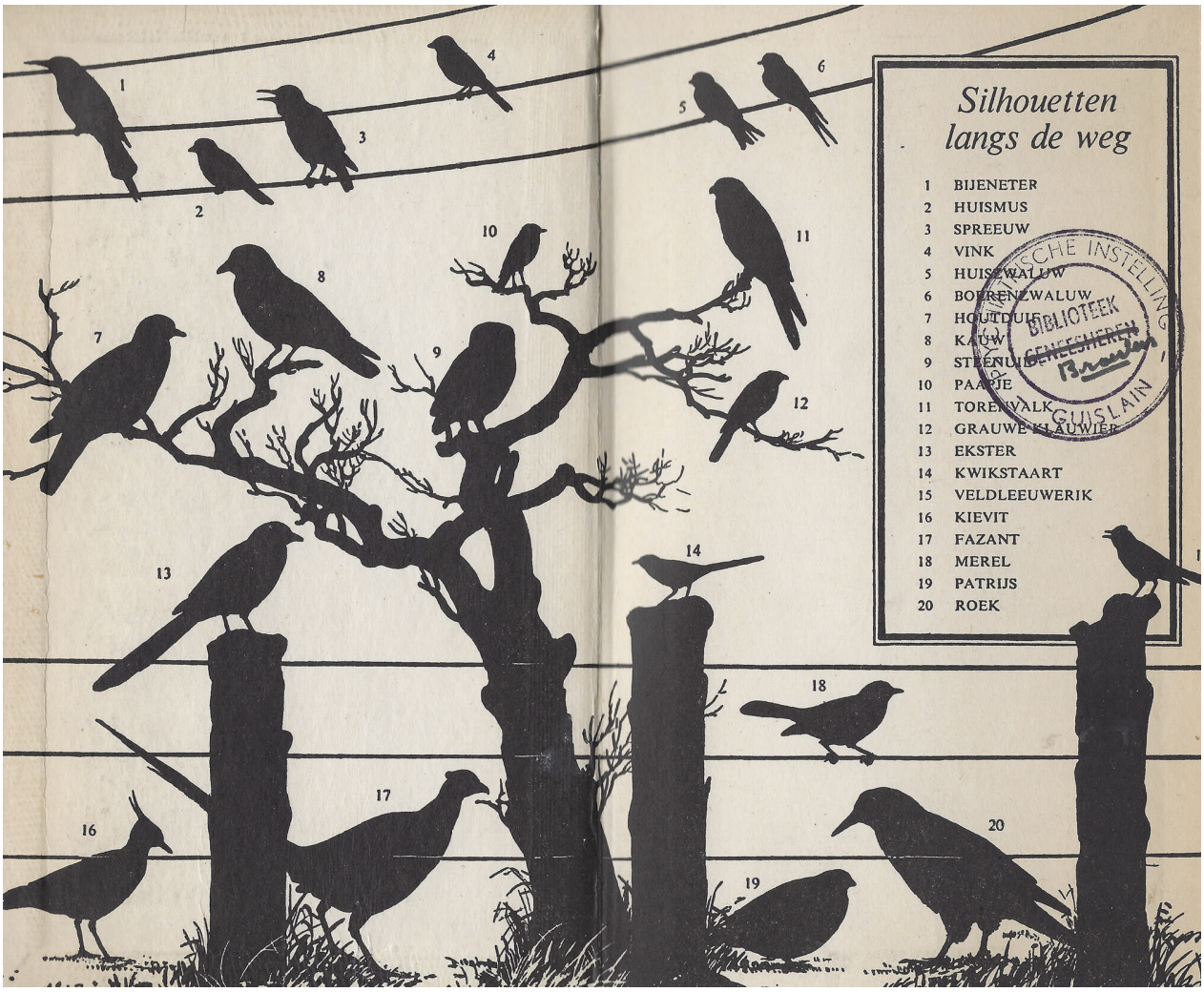
2 On the web, discussions on whether Alfred Hitchcock's *The Birds* (1963) was shot in colour or in black and white, abound.

3 

Sources

Peterson, R.T., Mountfort, G. & P.A.D. Hollom. *Vogelgids voor alle in ons land en overig Europa voorkomende vogelsoorten* (J. Kist, transl.). 3d ed. Amsterdam/Brussels: Elsevier, 1955.

The Birds



type	date	filename	size	author
scan	19.07.2021	Document_2021-07-19_094741.jpg	7,5MB	Arnout De Cleene

category
animal, automobile, book, dusk, encyclopaedia, landscape, tree

21:33:33

Belgium, approximately 1.5km from the French border, photograph made on 16.06.2018.

the-documents.c

The European flag symbolises both the European Union and, more broadly, the identity and unity of Europe. It features a circle of 12 gold stars on a blue background. They stand for the ideals of unity, solidarity and harmony among the peoples of Europe. The number of stars has nothing to do with the number of member countries, though the circle is a symbol of unity.[1]

1. Coat of arms of Gmina Puck, a rural district in Puck County, Pomeranian Voivodeship, in northern Poland.
2. Illegible.
3. F.C. Hansa, Mecklenburg, Pommern, FC Hansa Rostock is a German association football club based in the city of Rostock, Mecklenburg-Vorpommern. They have emerged as one of the most successful clubs from the former East Germany and have made several appearances in the top-flight Bundesliga. Hansa Rostock's official anthem is "FC Hansa, wir lieben Dich total". Hansa struggles with hooliganism, estimating up to 500 supporters to be leaning towards violence. The club's logo consists of a red sailing ship with a blue sail showing the Rostock Griffin.
4. Mon École Écologique.org is an organization for environmental conservation. On 07.01.2021 there was no website listed on this URL.
5. Illegible.
6. Illegible, apart from '1962' in the middle.
7. Innocenti Bruderschaft, EL, 2018, a community of German Lambretta Innocenti riders and aficionados.
8. Imag'Ink, Bretignolles Sur Mer, Tatoueur, 06 06 44 13 51, a French tattoo shop.
9. Illegible.
10. Hardly legible, the only word that can be made out is 'Futbolom': Russian for soccer.
11. Kaluga on tour. Kaluga is a Russian city 150km southwest of Moscow. It is often called the cradle of space exploration thanks to the city's most famous resident: Konstantin Tsiolkovsky.
12. Hansa Ultras, F.C. Hansa. The Ultras are a group of F.C. Hansa fans (see: '3').
13. Illegible because '12' was stuck over it.
14. Illegible.
15. La Hutoise is a regional student-association for higher education students from the Belgian town of Huy and its surroundings. Its aim is to bring together students from Huy in a spirit of camaraderie and to perpetuate student folklore. The logo consists of a two headed bird of prey with a cap on each head. The bird wears a scarf over one shoulder and holds a glass of beer in each paw.
16. F.C. Hansa, Grimmen. The F.C. Hansa logo (see '3' and '12') is combined with the coat of arms of Grimmen: a griffin on a pile of 10 bricks. Grimmen is a German town in Nordvorpommern on the banks of the river Trebel.
17. Illegible.
18. Heil Hansa. To the left of this text the F.C. Hansa logo (see '3', '12' and '16'), on the right a logo consisting of a black bull with his tongue out and a golden crown on his head.
    This controversial sticker lead to several arrests in the run-up to the match between F.C. Hansa Rostock and Bayern München in February 2020. Supporters of F.C. Hansa had attached this sticker to public buildings on their way to the stadium.
19. Illegible because '16' was stuck over it.
20. The Cuban flag.
21. Illegible.
22. Illegible.
23. Kaluga (see '11').
24. De Veterinnen, a round, black sticker with a red print of a head wearing a round hat and a carnivalesque collar with a carrot for a nose. No further information found.
25. Zlombol 11. Zěombol is a yearly charity car rally racing event that starts in Katowice Poland. Contesters must drive a car that was built or designed during the communist era. The destination of the 2011 edition was Loch Ness.
26. F.C. Hansa, Mecklenburg, Pommern, identical sticker to '3', see also '12', '16', and '18'.
27. Torpedo Moscow, only for white. Football club Torpedo Moscow is a Russian professional club based in Moscow, founded in 1930. Some fans of the club wave far-right symbols and banners, both during and outside of matches. Massive fan-protest ensued when the club tried to sign a black player in 2018. The player's contract was cancelled.
28. Heil Hansa. See '3', '12', '16', '18' and '26'.
29. Illegible.
30. Illegible.
31. Illegible.
32. Illegible.

Sources

1 https://europa.eu/european-union/about-eu/symbols/flag_en

Border



type	date	filename	size	author
photograph	20.01.2021	_44A2787.dng	52,4MB	Michiel De Cleene

category
animal, automobile, brick, parking, sign, sticker

21:33:52

the-documents.c

33. F.C. Hansa. Variation of ‘3’ and ‘26’ with a circle of yellow crops around the logo. See also ‘12’, ‘16’, ‘18’ and ‘28’.
34. Live animals, contents: Rivne UA. These stickers are required by the International Air Transport Association for airline cargo pet travel. Rivne is a city in western Ukraine (UA) with an international airport. The sticker does not specify the transported animal but displays a dog, two birds, two fish and a turtle.
35. Illegible.
36. Illegible.
37. Illegible.
38. Illegible, apart from ‘lska’ on the bottom.
39. Norrland Fly Guys, Reading Water. The sticker displays a minimal landscape with two pine trees, and a shed on a chunk of floating ice, a single four-point star shines in the sky. Norrland is the northernmost part of Sweden. No further information found. Whether the ‘fly guys’ own airplanes or are involved in fly fishing is unclear.
40. This sticker displays – what appears to be – a smiling potato in front of an enlarged snow crystal. No further information found.
41. Traumsucht is an artist collective from Berlin. Their website lists German rap-artists
42. Illegible.

org Border



21:33:52

In the introduction to her book *Qu'est-ce que la documentation?*, French 'documentalist' Suzanne Briet asks what a document is. In a scrappy scan of her book I found online I am highlighting almost everything she writes. Is a star a document? Briet says it isn't. But the catalogues and photographs of stars are. When I quickly opened the file with Apple's 'Preview' application to check the above paraphrase, the highlighted sentences were illegible.

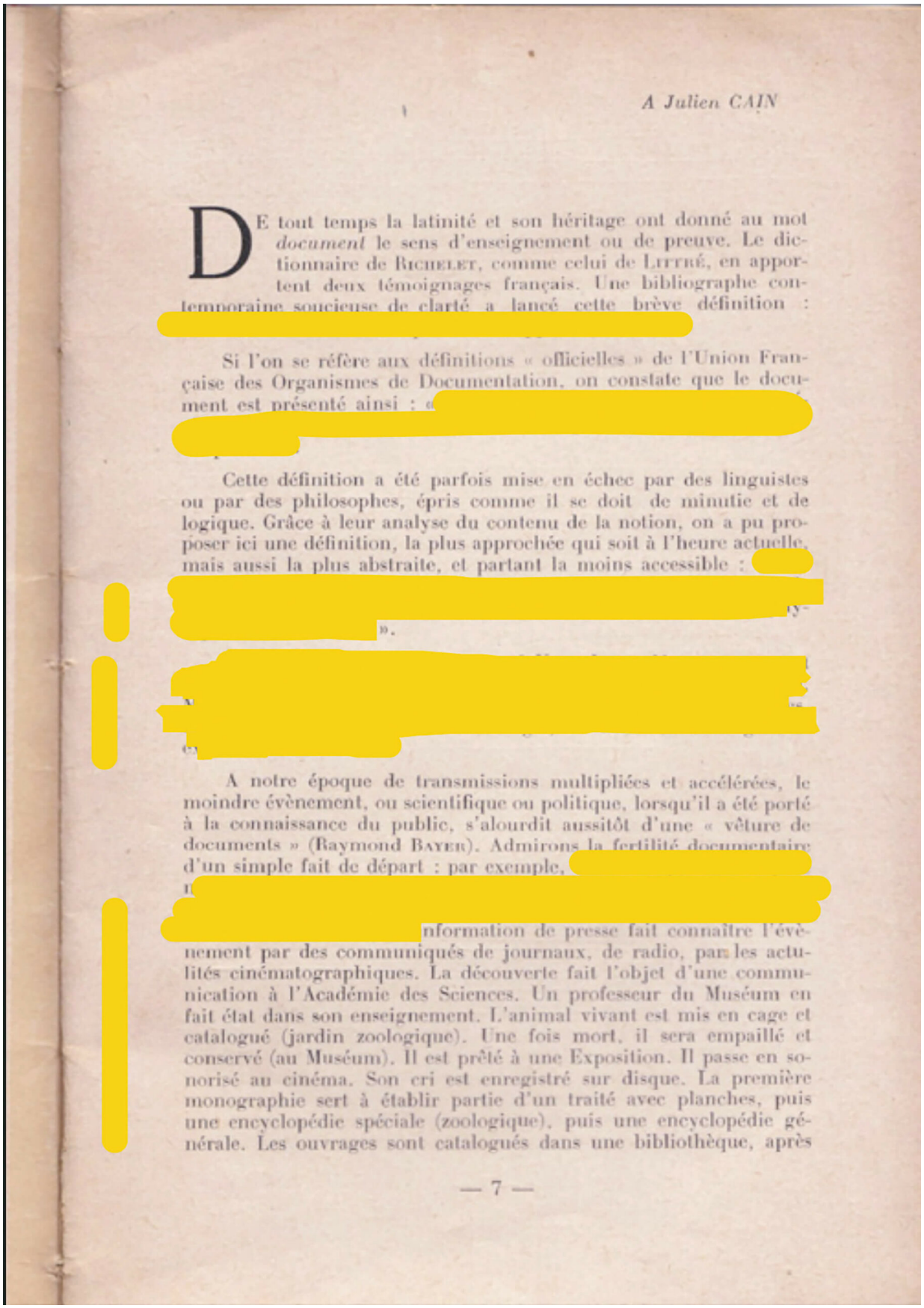
Notes

Briet is cited in Lisa Gitelman's *Paper Knowledge* (2014).

Sources

Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951. Online: http://martinetl.free.fr/suzannebriet/questcequeladocumentation/briet.pdf

Une étoile est-elle un document?



A Julien CAIN

DE tout temps la latinité et son héritage ont donné au mot *document* le sens d'enseignement ou de preuve. Le dictionnaire de RICHELET, comme celui de LITTRÉ, en apportent deux témoignages français. Une bibliographe contemporaine soucieuse de clarté a lancé cette brève définition :

Si l'on se réfère aux définitions « officielles » de l'Union Française des Organismes de Documentation, on constate que le document est présenté ainsi : «

Cette définition a été parfois mise en échec par des linguistes ou par des philosophes, épris comme il se doit de minutie et de logique. Grâce à leur analyse du contenu de la notion, on a pu proposer ici une définition, la plus approchée qui soit à l'heure actuelle, mais aussi la plus abstraite, et partant la moins accessible :

».

A notre époque de transmissions multipliées et accélérées, le moindre évènement, ou scientifique ou politique, lorsqu'il a été porté à la connaissance du public, s'alourdit aussitôt d'une « vêture de documents » (Raymond BAYER). Admirons la fertilité documentaire d'un simple fait de départ : par exemple,

nformation de presse fait connaître l'événement par des communiqués de journaux, de radio, par les actualités cinématographiques. La découverte fait l'objet d'une communication à l'Académie des Sciences. Un professeur du Muséum en fait état dans son enseignement. L'animal vivant est mis en cage et catalogué (jardin zoologique). Une fois mort, il sera empaillé et conservé (au Muséum). Il est prêté à une Exposition. Il passe en sonorisé au cinéma. Son cri est enregistré sur disque. La première monographie sert à établir partie d'un traité avec planches, puis une encyclopédie spéciale (zoologique), puis une encyclopédie générale. Les ouvrages sont catalogués dans une bibliothèque, après

type	date	filename	size	author
screenshot	17.05.2021	Schermafbeelding 2021-05-13 om 11.41.58.png	201KB	De Cleene De Cleene

category
astronomy, book, mistake, replica/copy

21:34:02

Ten years ago, in November, I drove up to Frisia – the northernmost province of The Netherlands. I was there to document the remains of air watchtowers: a network of 276 towers that were built in the fifties and sixties to warn the troops and population of possible aerial danger coming from the Soviet Union. It was very windy. The camera shook heavily. The poplars surrounding the concrete tower leaned heavily to one side.

I drove up to the seaside, a few kilometers farther. The wind was still strong when I reached the grassy dike that overlooked the kite-filled beach. I exposed the last piece of film left on the roll. Strong gusts of wind blew landwards.

Months later I didn’t bother to blow off the dust that had settled on the film before scanning it. A photograph without use, with low resolution, made for the sake of the archive’s completeness.

The dust on the film appears to be carried landwards, by the same gust of wind lifting the kites.

Dust



type	date	filename	size	author
photograph	06.09.2021	LWT-Oudemirdum0002.tif	28,17 MB	Michiel De Cleene

category
architecture, archive, data storage, landscape, sea, wind

21:34:11

_44A6588.dng
At 13:26:43 I took a photograph of a concrete building without windows in an industrial zone just south of Brussels.

_44A6590.dng
At 16:46:15 I photographed a succession of office buildings in the same industrial zone.

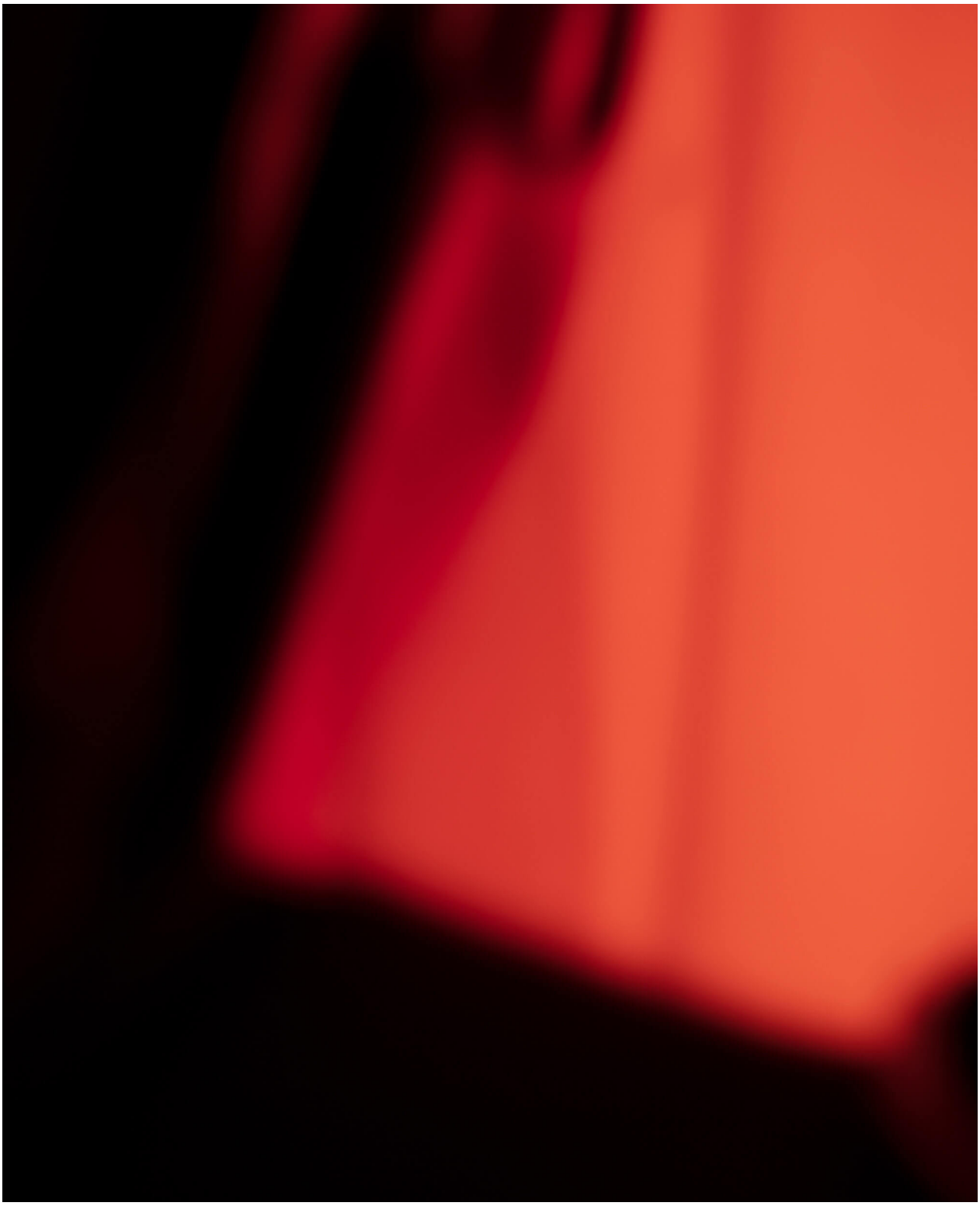
_44A6589.dng
I must have walked about 1 kilometer between the concrete building without windows and the section of the industrial zone with the offices. At 13:43:49, the camera, safely stored in my backpack, recorded 0.4 seconds of the 20 minutes it took me to get there.

In *The Snows of Venice*, Alexander Kluge wonders whether he can take the liberty to conjure up what the sky looked like on 31 December 1799, as Schiller made his way to Goethe's house. He goes on by saying that, historically, there's a 'LACK OF SENSORY ATTENTION AT CRUCIAL MOMENTS'.[1] There are exceptions, though, like the cameraman that was sent out to document the fireworks on New Year's Day 2000. The camera was turned on prematurely. The batteries were used up by midnight, but 'certain gray tones, however, filtered through the cracks of its protective case, conveyed the motion of the walking cameraman, the transportation. The incompletely shut, low-information container was documented exactly […] To this day it provides inexact testimony as to the qualities of the leather of a twenty-first century carrying case and the precise sensitivity to light and dark demonstrated by a twenty-first century recording medium.'[2]

Sources

1 Lerner, B., Kluge, A. *The Snows of Venice*. Leipzig: Spector Books, 2018, p. 53
2 Ibid.

org Backpack



type	date	filename	size	author
photograph	15.02.2022	_44A6589.dng	37,87 MB	Michiel De Cleene

category
architecture, data storage, mistake, packaging, technology

21:34:31

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 *coccodrillos*. 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

A Fever Dream



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

21:34:57

At the Tunis Institut National du Patrimoine, the sand-covered floor has traced Anne Teresa De Keersmaeker's movements to Steve Reich's *Violin Phase*. The venue empties out. It is dark and the way back to the hotel through the medina is labyrinthian and eerie. It has been a couple days since we arrived, and I have managed to make a mental image of the inner city by memorizing some waymarks – intersections, buildings, shops – coupled to a direction. Sometimes, a newly entered street would give out to such a waymark – a peculiar sensation: a flash of spatial insight, like a crumpled ball of paper unfolding. The narrow streets turn and turn. Some passages are closed at night. I must improvise a route, but the basic mental structure to do so is missing. Shopkeepers have moved their goods inside.

I have no sense of orientation. I can't estimate distances nor can I tell north from south. Everything is scaleless. My highly simplified scheme of the city's layout gets us to our destination. The functional interpretation of Tunis differs completely from the actual Tunis. It is a different city we crossed, and made while crossing.



type	date	filename	size	author
photograph	25.05.2021	_MG_1019.JPG	6,5MB	Arnout De Cleene

category
music, map/plan, sand, scale

21:35:17

Fairly detailed map of the two major marble quarries on the island of Tinos, Greece. The spontaneous route-advice was prepared by a local marble worker, P.D., in the Karia region of the island on a locally extracted, green marble slab. The waved lines represent roads traversing uphill, while the straight lines represent roads following a contour line of the topography.

‘Tell your friend that the wine is for girls; it’s very sweet,’ the marble worker alerted my travel companion K.S. after offering us local sweet wine. The workshop smelled like boiled meat and bones.

Notes on map from left to right, top to bottom:

1. Towards Vathi
2. Quarry
3. incomprehensible
4. Towards Vathi Bleu
5. Isternia
6. Pirgos

Notes

Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com

org Marmara



type	date	filename	size	author
photograph	19.11.2021	marmar_.jpg	3,47 MB	Márk Redele

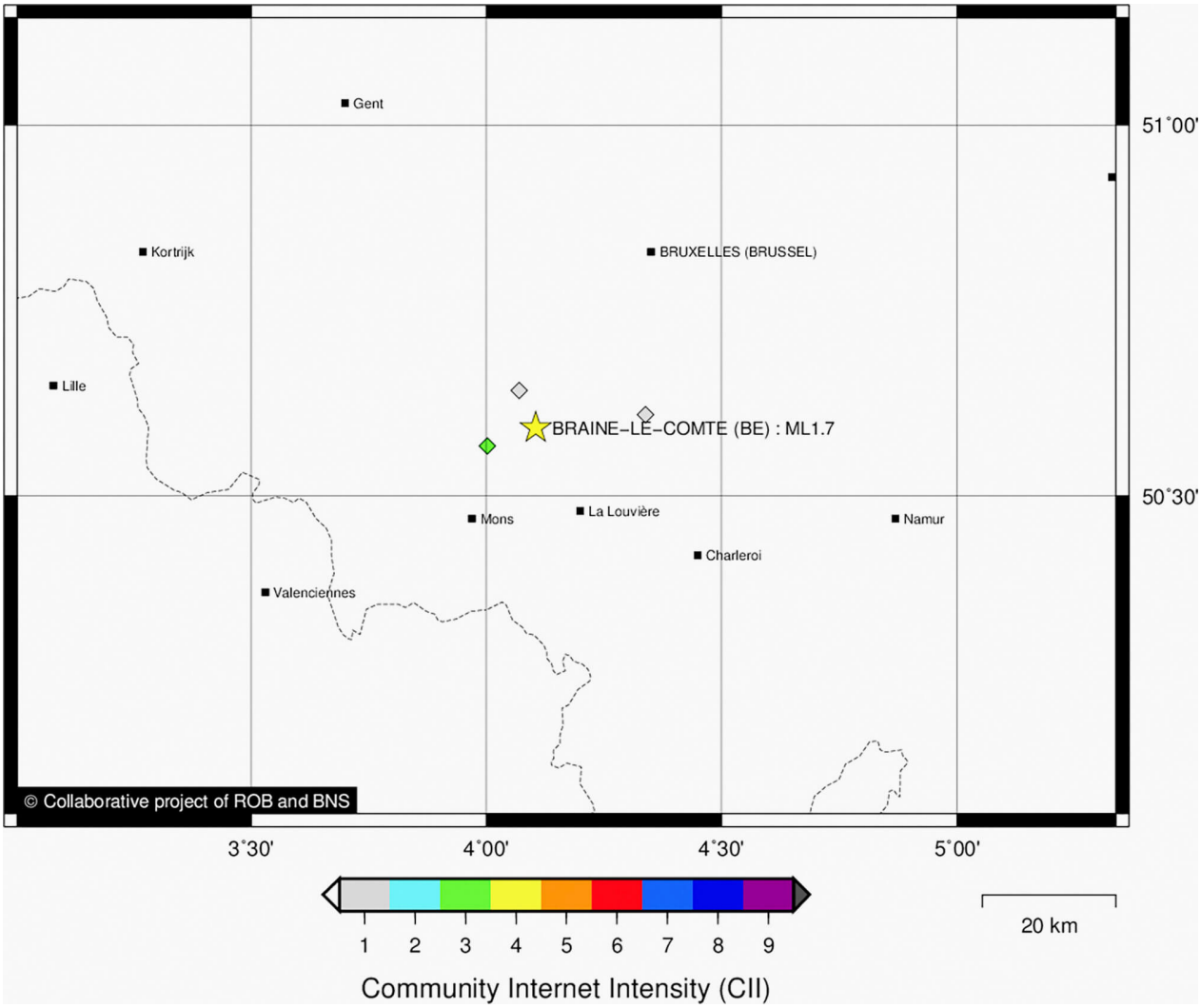
category
book, map/plan, marble, sign

21:35:50

On May 6th 2020, 14h06 and 31 seconds, the Belgian Seismological Institute records an earthquake with a 1,7 magnitude in the region of Braine-Le-Compte. Three reactions from people in the neighbourhood, filed by the Institute, confirm the official seismological recordings. The Institute's website classifies the earthquake as a 'quarry blast'.

Sources

http://seismologie.be/nl/seismologie/aardbevingen-in-belgie/en130qj1o



type	date	filename	size	author
screenshot	16.02.2021	9980.png	45KB	Arnout De Cleene

category
data storage, interference, map/plan, scale, seismology, technology

21:36:16

the-documents.c

The road down from the top of Mount Vesuvius, at Atrio Del Cavaillo. The sun sets. The last tourist bus has headed down. Then the headlights of the guardian’s car swing their way down. It must be freezing. I am holding an orange-sized piece of petrified lava, probably stemming from the 1872 or 1944 eruption. A kilometer further down the road, the old Observatory is empty. Nowadays, monitoring seismic changes is done in a research centre in the city of Naples. Their seismographic registrations can be followed online, in real time. Two headlights swirling along the slopes, underneath me, are coming upwards.

A Seismic Change



type	date	filename	size	author
audio	15.01.2021	A seismic change.mp3	862KB	Arnout De Cleene

category
automobile, data storage, dusk, seismology, Vesuvius

21:36:23

Yesterday I had my shoulder checked by a radiologist. He took an ultrasound and saw some minor inflammation of my right subscapularis.
After giving me some advice – ‘we could give you a shot of cortisone in the shoulder. It would relieve you from your pain for six weeks and then, without proper exercise, you’d be back where you are now’– he walked towards the door. ‘I propose you do this exercise thirty times, three times a day.’
The radiologists put his right hand on the doorframe, his arm stretched, the weight of his body on it and then leaned forward and back again, while keeping his arm stretched. ‘This will increase the muscles around the sore subscapularis. It will take months.’ After giving me his advice, he sent me back into the dressing room. I put my shirt back on and went into the waiting room. The nurse called out my name, charged me 14,00 EUR and gave me a card. ‘This code will allow you to look at the images of the ultrasound at home’, she said.

Today I entered the code and password and – instead of my shoulder – found the röntgen-images of someone else’s broken heel.

org Shoulder



type	date	filename	size	author
radiograph	14.01.2021	1f713c4c-6975-4760-ada1-9cc485930adc.PNG	1,2MB	Michiel De Cleene

category
data storage, mistake, medicine, fissure

21:36:52

(‘Slice of more than three meters in diameter, sawn from a Mammoth-tree, given by California to the botanical garden of New York, and presented there’)

Thiery describes the ‘patriarchs’ of the plant world. This slice of a Sequoia, which fell in 1917 in Yosemite National Park, is 1694 years old. A woman of the New York Botanical Institue, where the slice of the patriarch is presented, counted the rings. If one would look at the picture with a magnifying glass, Thiery writes in a footnote, the reader (with good eyes and a fair amount of knowledge of the English language) would be able to read the labels indicating the important global events the tree witnessed. They are transcribed and translated by the author. The end of the Roman occupation of Great Britain. Columbus arriving in America. The Declaration of Independence. This is a lie: the text is illegible, even when using a magnifier.

In the photograph, the slice, as on view in the New York Botanical Institute, is presented upright. To prevent it from rolling away, two small triangular slices of wood were posited at the left and right side of the slice. The type of wood of these slices, nor the age of the patriarch from which they stem, are known.

Sources

Thiery, M. *Het woud. Een proeve van plantenaardrijkskunde.* Gent: De Garve, s.d., p. 59.



Uit een Mammoet-boom gezaagde schijf van ruim drie Meter doorsnede, door Californië aan den Plantentuin van New-York ten geschenke gegeven, en aldaar tentoongesteld.

type	date	filename	size	author
scan	04.01.2021	Document_2021-01-04_114324.jpg	3,1MB	Arnout De Cleene

category
book, botany, card, tree, scale, sign, mistake

21:37:02

Between the rhinos and the kangaroos in the Antwerp Zoo a wooden footpath curves through a grove of Sequoiadendron Giganteum trees. In the middle of this Californian forest, visitors find the giant slice of a felled tree of the same species. It was brought to the zoo in 1962 and was approximately 650 years old at the time. Eleven labels point out significant moments in history on the tree's growth rings. They range from zoo- and zoology-related moments (for instance: '1901: The Okapi is described as a species', or '1843: Foundation of the RZSA and opening of the Zoo', or '1859: Darwin publishes *The Origin of Species*', etc.), to cultural and historical milestones ('1555: Plantijn starts publishing books in Antwerp', or '1640: Rubens (baroque painter) dies', or '1492: Columbus in America'). Another label points to the last growth ring and reads: '1962: this tree is felled and this tree disc is installed at the Zoo.'

The label pointing to the centre of the tree implies a simultaneity between the tree's first growth year and the Battle of the Golden Spurs in 1302.

Notes

On closer inspection the slice seems to consist of two halves that were put together like a jigsaw puzzle. The resulting gap is skilfully patched with what appears to be wood from the same species – possibly even the same mammoth tree.

Mammoth Tree and the Golden Spurs



type	date	filename	size	author
photograph	15.05.2021	IMG_6958.HEIC	1,9MB	Michiel De Cleene

category
animal, book, botany, card, tree

21:37:06

A mostly empty book designed to collect cigar bands. The bands are glued to the paper at their left side, so the information on the backside, explaining the image and referring to the series it belongs to and the number of different labels the series contains, can be looked up. The book has complete and incomplete series on Christopher Columbus (complete), tanks (incomplete), the origins of civilization (complete), Ancient cultures (incomplete), fashion (complete), South-American sculptures (complete), Ancient columns (incomplete), Nobel Prize Winners (incomplete), an unclarified series of seven men, most of whom are ‘prof.’ or ‘dr.’(complete / incomplete), design plates (incomplete), famous Belgians (complete / incomplete), statesmen (incomplete) and football players (incomplete). The first page in the book is used to present two series. The left column presents the Egyptian dynasty (incomplete). The middle and right column present a series of bands by the brand Jubilé on the history of energy in telling scenes and pieces of machinery.

Series: Energy

Middle column, top to bottom:

- The writing telegraph. Hughes
- Experiment with a sulphur globe. William Gilbert
- Primitive telephone. Philipp Reis
- Wireless telegraph.[1] Guglielo [sic] Marconi
- The arc of Volta. Sir Humphry Davy
- Fire in the wagon. Thomas Alva Edison
- Experiments with lightning. Benjamin Franklin
- Cathode for creating X-Rays. Wilhelm Röntgen
- Rotating magnetic field. Galileo Ferraris

Right column, top to bottom:

- Electric discharge. William Watt
- Magnetic telephone. Antonio Meucci
- Muscels reacting to electricity. Luigi Galvani
- Voltaic pile. Alessandro Volta
- Oscillating circuit. Guglielo [sic] Marconi
- Development of the telephone. Graham Bell
- Telephone, beginning of the 20th century
- Next to his wireless telegraph. Guglielo [sic] Marconi
- Invention of the incandescent light bulb. Thomas Alva Edison
- Morse’s telegraph. Samuel Morse

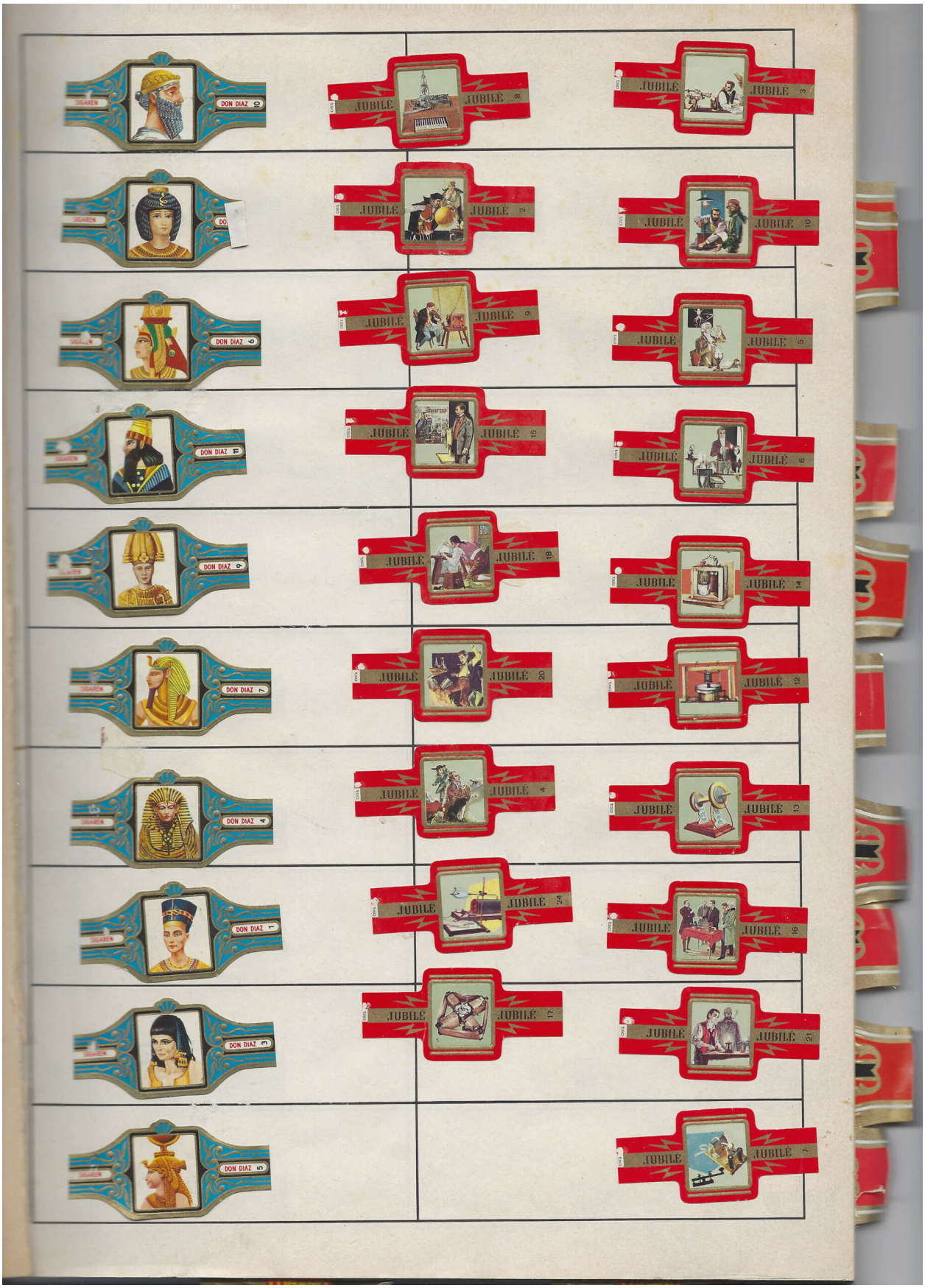
The series is incomplete.[2]

Notes

1 The scene shows a man standing at a desk, sticking out his hand to an officer in a window that reads, in mirror writing: Customs.

2 On eBay a complete series is advertised (15 EUR), with a lo-res picture of the whole collection, including the five bands missing in my grandfather’s collection. The information on the back, however, is not given. It leads to a highly speculative history of energy.

- A man in a gown watching a T-shaped object.
- A child in a cellar, sitting on a stool at a table with gray objects.
- A soldier kneeling beside a child, in front of a train, and in front of a boat.
- A low table with a giant cartwheel of sorts and a box.
- A vertical object with what seems to be a bell on top.



type	date	filename	size	author
scan	18.08.2021	Document_2021-07-23_160752.jpg	10MB	Arnout De Cleene

category
collecting, physics, technology

21:37:21

On the second to last day of a research visit at CERN, there was some spare time in the schedule. I took a long walk towards building 282 in search of some excavation samples: cylindrical pieces of rock that were preserved when the tunnel was dug, glued to a block of wood and frequently exhibited in museums over the last three decades as material evidence of the earthwork and as a witness to the depth. The route led me along the back of building 363 where the wind caused young trees – now gone – to scuff the facade over time.

Notes

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019, as W.569.EXC CERN, Towards Building 282, in search of excavation samples

Passing Time Near a Particle Accelerator



type	date	filename	size	author
photograph	11.07.2021	cern_011.tif	57,57 MB	Michiel De Cleene

category
archaeology, architecture, archive, landscape, physics, Reference Guide, technology, tree, wind

21:37:42

A half a day’s walk from the Fuente Dé *teleférico*, there are less and less traces of passers-by. The path to Sotres suddenly runs through a lusher green. The fence between two pastures keeps the sheep from crossing and coincides with the border between two regions. A hole in the fence would change the landscape’s hue.

the-documents.c

From Asturias, Into Cantabria



type	date	filename	size	author
photograph	15.05.2021	_MG_9795.jpg	4,6MB	Arnout De Cleene

category
animal, landscape, government

21:37:48

The building is almost finished. One apartment is still up for sale, on the top floor. The contractor is finishing up. There's a long list of comments and deficiencies that need to be addressed before the building can be handed over definitively to the owner. The elevator's walls are protected by styrofoam to prevent squares, levels, measures, drills, air compressors, chairs, bird cages, etc. from making scratches on the brand new wooden panelling.

In 1932 Brassaï began taking photographs of graffiti scratched into walls of Parisian buildings. On his long walks he was often accompanied by the author Raymond Queneau, who lived in the same building but on a different floor. Brassaï published a small collection of the photographs in *Minotaure*, illustrating an article titled 'Du mur des cavernes au mur d'usine' ['From cave wall to factory wall'].

Elevator



type	date	filename	size	author
photograph	13.11.2021	IMG_0039.jpeg	2,57 MB	Michiel De Cleene

category
architecture, decoration, sign

21:38:29

the-documents.c

Besides the scale indicating the length in centimeters, and the marks made by using it, a folding ruler displays other marks. These are the marks found on the *weber broutin www.weber-broutin.be* folding ruler, from left to right:

- 2m (in a frame, between 1cm and 2cm); indicating the total length of the folding ruler.
- a hexagon, barely visible, punched into the wood (between 2cm and 3cm); unknown signification.
- LUXMA (in a frame, between 4cm and 5cm); the manufacturer of the folding ruler (different from the company who ordered the folding ruler, their (the company's, i.c. weber-broutin's) name is printed on the sides of the ruler, and is only readable when the ruler is folded together for at least 50% (=1m).
- III (in an oval, between 6cm and 7cm); indication of the preciseness of the scale in centimeters, with 'I' in roman numbers meaning the most precise, and 'IV' in roman numbers meaning the least precise. (It is therefore not entirely certain that the 'III' on *weber-broutin*'s folding ruler can actually be found between 6cm and 7cm.)
- D 99 (in an oval, probably between 7cm and 8cm, see argument mentioned above); unknown signification.
- 1.1.60 (in an oval, probably between 7cm and 8cm, beneath D 99), signification unknown.



type	date	filename	size	author
scan	26.12.2020	Handgeschreven_2020-12-26_153034.jpg	659KB	Arnout De Cleene

category
scale, sign, mistake, mathematics

21:38:36

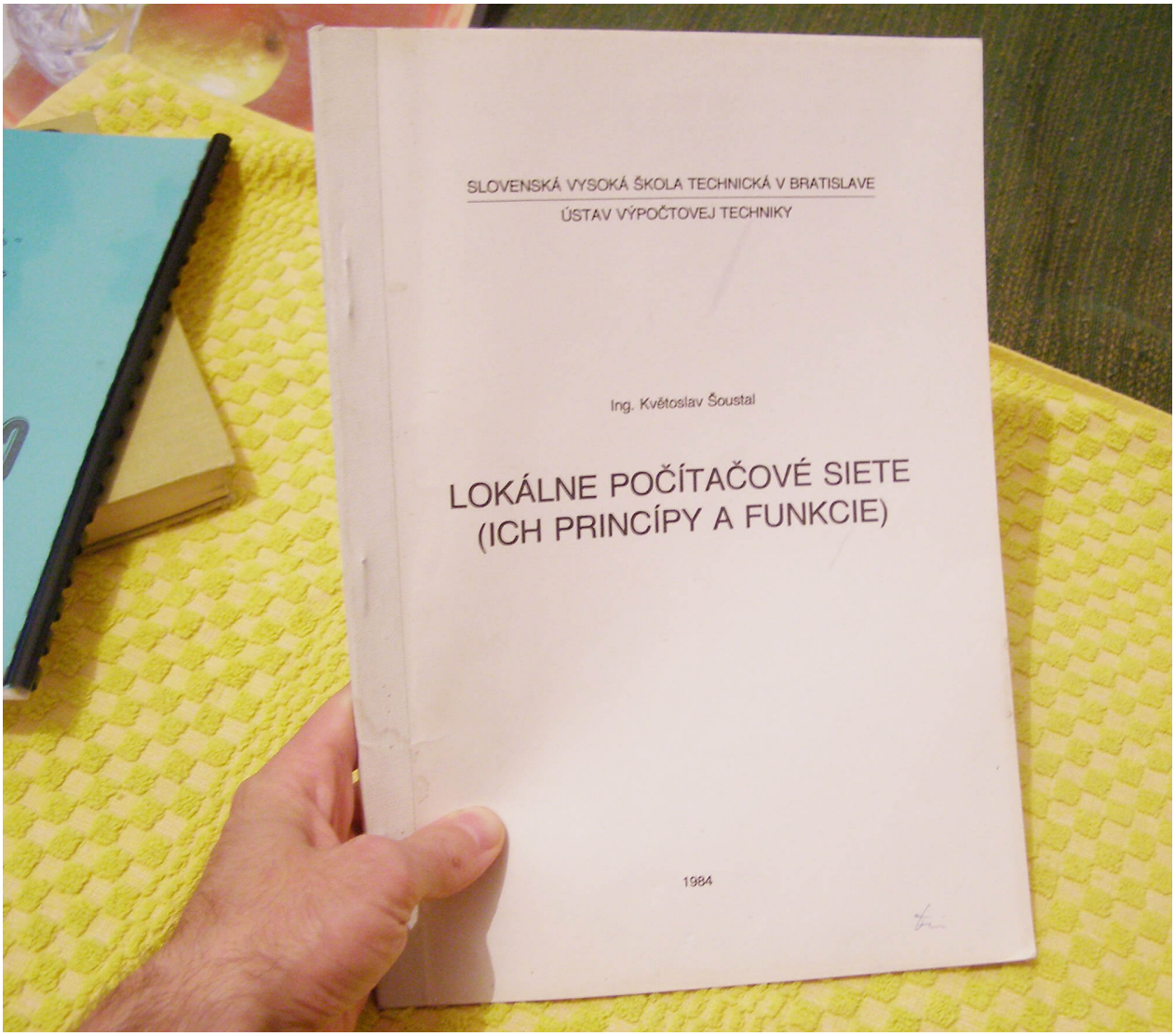
Depending on the language one chooses, the Wikipedia entry for ‘document’ shows a different picture. The French-language page shows what appears to be a Slovenian thesis written in 1984. The caption states it is a ‘book of Czechoslovak computer science author Květoslav Šoustal about computer networks’. The image was uploaded by Kelovy, a Slovakian mushroom-picker.

The anonymous hand rests on a lemon-yellow tablecloth, on which a yellow book and a blue binded file lie. The top left corner is the most intriguing, however: the tablecloth seems to be draped over a lemon, alongside a drinking glass. The cloth, however, does not get shaped by the lemon. Nor does the shadow-side of the lemon coincide with the shadow the other documents throw on the tablecloth. A closer look seems to indicate that the lemon is in fact an image of a lemon, printed on a plastic napkin.

The Russian wikipedia shows the image of a lease agreement. The German wikipedia for ‘document’ is text only.

Sources

https://fr.wikipedia.org/wiki/Document#/media/Fichier:KVETOSLAV_SOUSTAL_BOOK.JPG, created October 3, 2006 / original in original: paper, 1984



type	date	filename	size	author
photograph	23.12.2020	KVETOSLAV_SOUSTAL_BOOK.JPG	956KB	Arnout De Cleene

category
book, encyclopaedia, fruit, food, trompe l'oeil, cloth, manual, technology

21:39:14

I must have driven past this rocky landscape about sixteen times, going back and forth between viewpoints and the house the parents of a friend let me stay in. On the last day, I left early for the airport, pulled into a lay-by, took my tripod and camera out of the trunk of the red Volkswagen Polo rental car and made two photographs.[1] It was only when I got home, had the film developed, scanned it and was removing dust particles from the file, that I discovered the hand painted text on the rock: ‘PROIBIDO BUSCAR SETAS’.

Notes

1. 

org Mushroom Picking Prohibited



type	date	filename	size	author
photograph	19.05.2021	Untitled99993-dustfree-nosharpen-crop2.psd	365,37MB	Michiel De Cleene

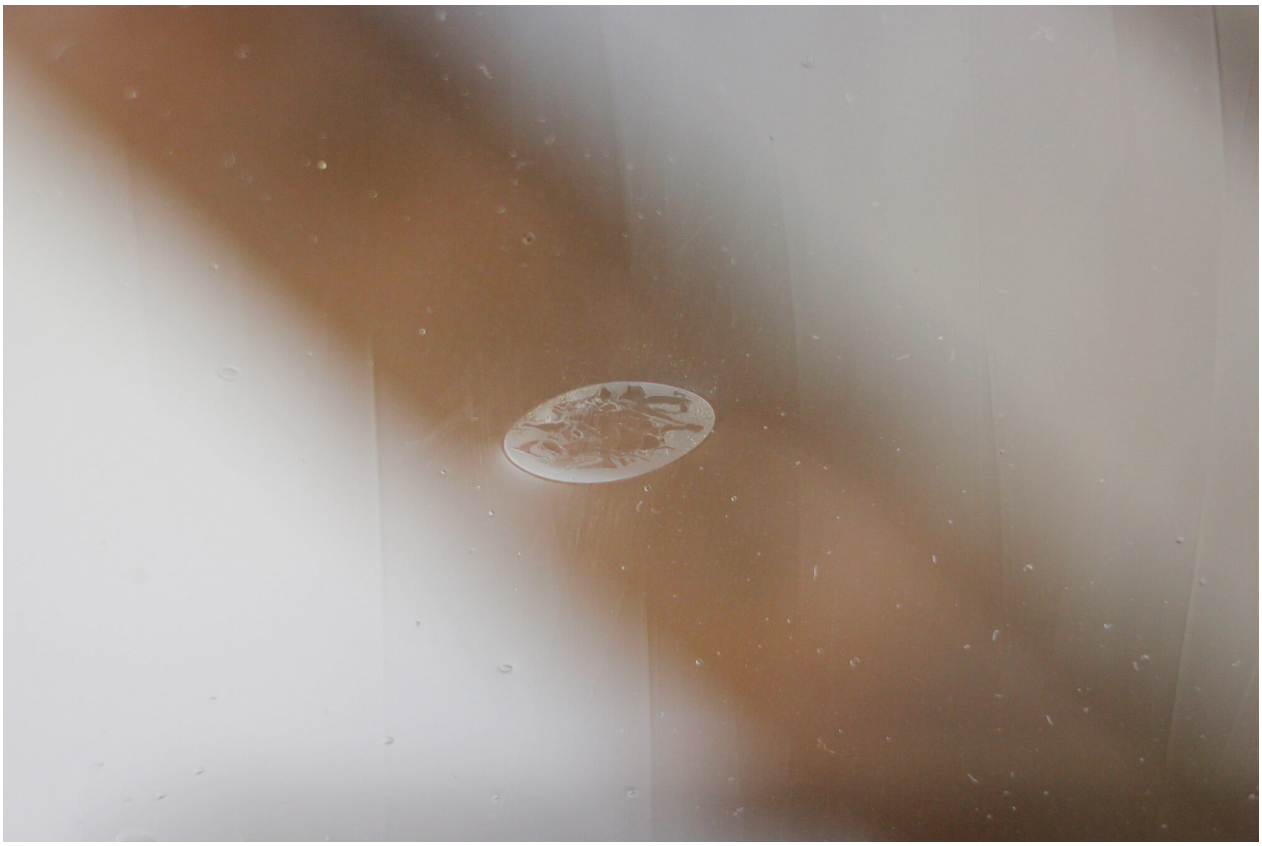
category
automobile, dusk, food, landscape, parking, sign, tree

21:39:22

the-documents.c

The door leading to the kitchen has a section in stained glass. The other day, I took a closer look at one of the spots on it, which I had half-consciously registered every time I passed it. On two square meters, there are three of them. All are oval in shape. Two of them seem to be flat bubbles of air, haphazardly produced during the manufacturing of the glass, I imagine. The third one, however, is peculiar. It drew my attention because it appeared to represent something. Upon closer investigation, it seemed to allude to different things. A model ship, like the ones in glass bottles. A dragon, like the one used on the Welsh national flag. A tailed, devilish figure riding a cloud-like motorcycle. What skills the glass worker must have had, to produce an image in a glass covered air capsule like this.
I closed the door softly, as the microwave’s signal sounded.

A Glass Bubble



type	date	filename	size	author
photograph	02.03.2021	_MG_6545.JPG	5,5MB	Arnout De Cleene

category
alchemy, decoration, house, mistake, scale, sign, trompe l'oeil

21:39:31

The Authenticity bunkered crude fuel in the Panama Bay. She navigated back and forth between the artificial island Isla Melones and ships leaving or waiting to enter the Panama Canal. On February 14th 2015 she had been moored for a couple of days near the Centennial bridge when the AIS-transponder momentarily signalled the ship's position in the woods of the Bosque Protector de Arraiján. Afterwards no signal of the ship was received for 41 days, until she reappeared near the port of Bahia Las Minas, at the other side of the Panama Canal.

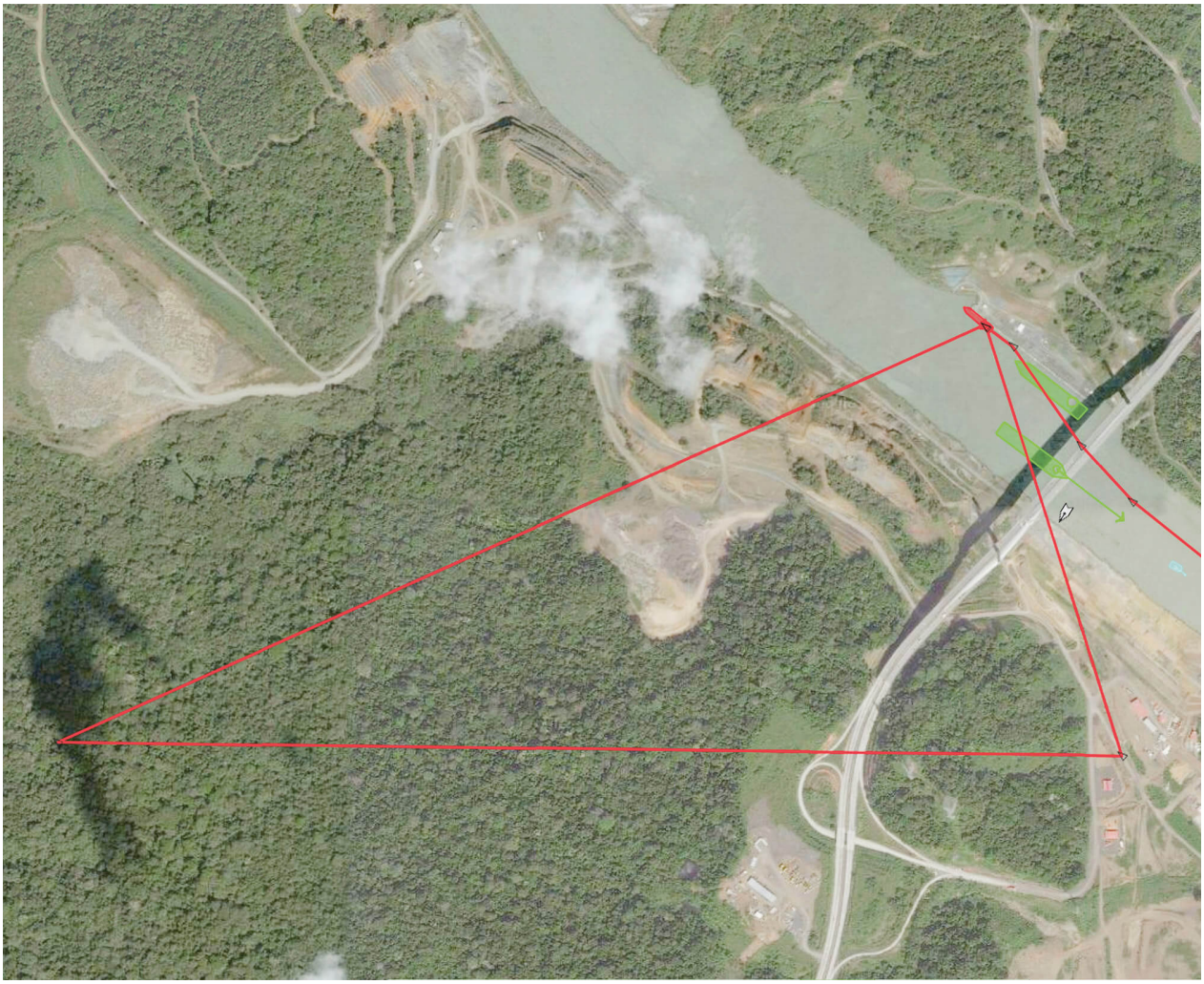
Notes

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

Sources

Marine Traffic, Authenticity (Caribe Trader, PA), latest position, 09°01'40,71" N 79°38'18,59"W, viewed 14.02.2015, http://www.marinetraffic.com

The Authenticity in the woods of the Bosque Protector de Arraiján



type	date	filename	size	author
screenshot	10.05.2021	caribe.jpg	17,33MB	Michiel De Cleene

category
economy, encyclopaedia, interference, landscape, map/plan, Reference Guide, sea, technology, tree, data storage

21:39:37

On March 23th 2015, a high pressure system above Panama Bay blew strong winds landwards. At the Gatun locks, one of the webcams overlooking the Canal neglected the traffic and briefly captured its own images. The ship’s presumed passage through the Gatun locks wasn’t recorded by this camera and the AIS-transponder did not save any data of the ship’s transit from the Pacific to the Atlantic side of the canal: the Authenticity managed to swap oceans undetected.

On February 16th 2016, the transponder still signals the ship near the port of Bahia Las Minas. The current is calm, the ship has been practically immobile for a year.

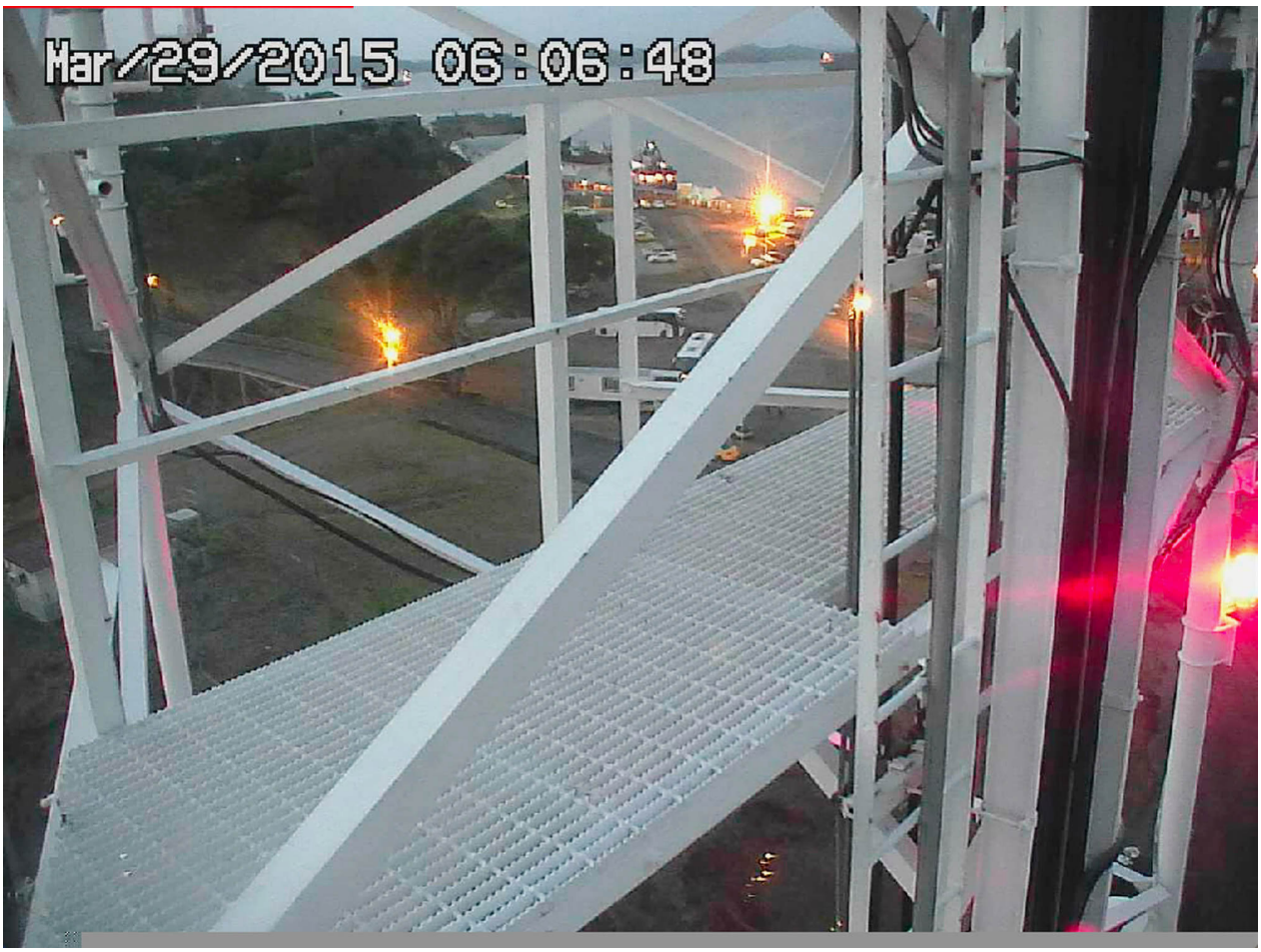
Notes

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

Sources

Webcam Gatun Locks, Panama Canal, http://www.pancanal.com

org Gatun Locks



type	date	filename	size	author
video	10.05.2021	gatun-cam3.mp4	53,16MB	Michiel De Cleene

category
animal, data storage, economy, encyclopaedia, interference, landscape, precipitation, Reference Guide, sea, technology

21:39:41

It’s 21:49 on Tuesday May 4th 2021. I’m sifting through the folders of a back-up drive. When I reach Archief2A/2017/wigny donder, the subfolder contains 103 items (97 DNG-files, 1 JPEG-file and 5 PSD-files). The photographs are all very similar. They show the silhouette of the same tree and hills, the red light of the telecommunications mast on the left and the orange glow of the street’s sodium lights. The thunderstorm moves from right to left. _44A3920 is the only exposure (10 seconds) that recorded lightning bolts.

I looked up *heat lightning*, also known as *silent lightning*, *summer lightning*, or *dry lightning*, which is simply cloud-to-ground lightning that occurs very far away, with thunder that dissipates before it reaches the observer. On YouTube I watched: *Top 10 Dangerous Lightning Strikes Thunder recorded on Camera (HIGH VOLTAGE!!)* followed by *Lightning Strikes at the 2019 U.S. Women’s Open*. It’s 22:07, I am doubtful at first but become convinced I can hear thunder afar.

Thunder Afar



type	date	filename	size	author
photograph	04.05.2021	_44A3920.psd	449,09MB	Michiel De Cleene

category
archive, astronomy, data storage, landscape, precipitation, technology

21:39:52

During the 1950s, as part of the communist reconstruction, a large coal/gas power plant was built close to the village of Inota, Hungary. This is the place where I grew up. It operated until about 1994. In the run-up to the final shutdown of the operation they gradually lowered its output. By this time the coal mines in the neighboring city had shut down as well due to the diminishing yield of the low-quality brown coal they had mined for the purpose of fueling the power plant. This resulted in mass unemployment and general decline in the area. The small lake in the photo is an artificial reservoir that collected all the water from the nearby streams. The substantial flow of one of those rivers powered about 11 water-driven flour mills; I know this on account of my grandmother, who would often pick up bags of flour for bread.

The ruin in the photograph once was a pumping facility that drove the water from the lake to the power plant about 3 kilometres away. In the years following the systemic change of Hungary and its celebrated evolution towards a western-type capitalism in ‘89-’90, the rules of ownership and the perception of public and private property were somewhat elusive. The lack of state control resulted in a transfer of public property to private hands on a monumental scale throughout the whole country, and – by extension – the Eastern Bloc. At the time some of the village dwellers of Inota, driven by the force of a major change and the prospect of a new, prosperous future of capitalist entrepreneurship, gathered to disassemble the water-pumping facility along the artificial lake. Slowly, day by day, under the mist of this elusive moment, they carried away carriageful after carriageful of bricks, disassembled from the facade of the building. It was perhaps a way of taking revenge, but certainly also claiming the moment’s opportunity. The bricks made their way into the walls of the new-built family homes of some of the villagers. The former water pumping facility became a sort of material reservoir for the construction of a new future. The transformation from a water reservoir to a material (and ideological) one and its subsequent exhaustion, left a ruin that has remained untouched for the last 30 years. The bricks that were difficult to reach were left in place, thus forming a curtain around the upper part of the building just above the pillars. Freed from all perimeter walls, the leftover structure appeared as a pavilion-like, open floor plan.

Notes

- The cliffs at the sides of the valley on the photo served as the location for the film *My Way Home* (Így Jöttem, 1965) by the iconic Hungarian filmmaker Miklós Jancsó, about a 17-year-old boy who falls prisoner to the Russian army and forms a friendship with one of the foes. The film is said to display all the main themes of the director: the psychological presence of landscape, the randomness of violence and the arbitrary nature of power.
- In the distance a formation of meadows can be seen in the photograph. Those meadows make up 16 acres of land that were given to my grandfather and subsequently inherited by my mother. It was a reparation for having been stripped of their wealth by the Soviet establishment in the 1950s. The worth of the land is a couple thousand euros as of today. It is part of the largest consistent nature reserve area of the EU.
- While standing on the cliffs and looking south-eastward, the power plant can be seen. The orientation of the photograph is approximately north facing.
- Turning southwards one can see the stone cellar, about a kilometre away, where my grandfather’s adolescent sister had spent more than a year, while two German SS officers occupied their family home. During the advancement of the Red Army, a Russian soldier, entering the cellar, attempted to take advantage of her. The soldier’s superior intervened and shot him in the head without hesitation. My parents store potatoes and apples in the cellar to keep them from rotting in the summer and freezing in the winter. It is easy to say when a potato or an apple comes from the cellar; it has an unmistakable, musty taste.

° Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com

org N 47°12.346′ E 18°10.400′



type	date	filename	size	author
photograph	08.11.2021	pavilion_.jpg	5,66 MB	Márk Redele

category
architecture, brick, economy, family, government, house, landscape

21:40:01

the-documents.c

‘Because there is a kind of technological beauty to it.’
[…]
‘Yes, a perfect combination of the analogous on the one hand, and a kind of state of the art-futuristic cool on the other hand. It was elegant (unlike audio-cassettes), you could see the disc upon which your music was written (unlike the unfathomable MP3), it was less fragile than a CD(-R), and conveniently sized (you could hold it in the palm of your hand, slip it into your pocket). It had a kind of Mission Impossible-esque gadget feel to it. It had the aura of being permanently ahead of its time, but not in a far-fetched sci-fi kind of way. It was *real*.’
[…]
‘You mean the clicks. Yes, it had a sound of its own. A pleasant sound – the hard plastic hitting the hard plastic sleeve. The slidable, uhm, metal thing. The small read/write handle at the side. The small disc that was just a little bit loose. It – without being played – looked, felt and sounded like, like data, yes, like palpable data.’
[…]
‘Not any more.’
[…]
‘My uncle’s Elvis Costello *This Year’s Model* LP with way too little bass-sounds. *Watching the detectives*, to be precise.’



type	date	filename	size	author
scan	26.12.2020	Handgeschreven_2020-12-26_141512.jpg	608KB	Arnout De Cleene

category
data storage, music, technology, family

21:40:33

Due to strict regulations during the COVD-19-pandemic, the yearly vehicle inspection had to be scheduled by appointment. Getting ready to drive to the DMV, the car wouldn't start. It had rained heavily, the preceding days. The day before the DMV-appointment, water had come running into the car on pushing the pedals. My socks were wet.

I called the DMV to say I needed to cancel the appointment and make a new one (but that the car, besides not being able to drive, was perfectly fine, vehicle-inspection-wise).

Later that day, we got the engine up and running again, using jumper cables and a second car, so we would be able to drive to meet the midwife the next day.

Sources

Renault Clio. Instructieboekje. 2012. PDF-file

ACCU: storing (4/4)

Starten met starthulpkabels

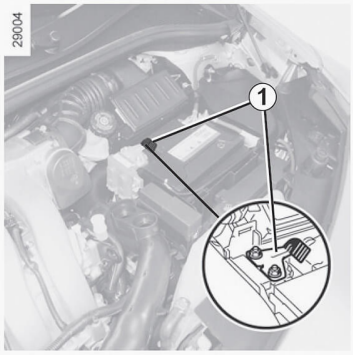
Sluit de starthulpkabels als volgt aan tussen de twee auto's:

Controleer of de starthulpkabels, verkrijgbaar bij uw merkdealer, dik genoeg zijn en in goede staat verkeren.

Beide accu's moeten dezelfde spanning hebben: 12 volt. De hulpaccu moet minstens de capaciteit (Ampère-uur, Ah) hebben van de ontladen accu.

Let erop dat de auto's elkaar niet raken (kortsluitingsgevaar als u de pluspolen met elkaar verbindt) en dat de ontladen accu goed aangesloten is. Zet het contact af van uw auto.

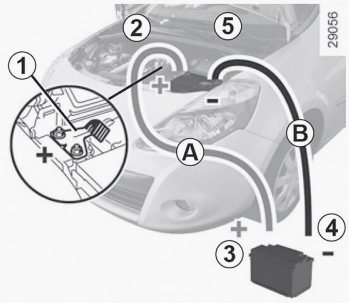
Laat de motor van de hulpauto met een middelmatig toerental draaien.



Sluit de positieve kabel ***A*** op de **steun *1*** op de **pluspool *2*** (+) van de ontladen accu aan en daarna op de **pluspool *3*** (+) van de hulpaccu.

Sluit de negatieve kabel ***B*** aan op de **minpool *4*** (–) van de hulpaccu en daarna op de **minpool *5*** (–) van de ontladen accu.

Sluit de kabels A en B uitsluitend aan op de aangegeven aansluitingen.



Start de motor op de normale wijze. Maak, zodra hij draait, de kabels ***A*** en ***B*** in omgekeerde volgorde **(*5-4-3-2*)** los.

Controleer of de kabels ***A*** en ***B*** elkaar nergens raken en of de positieve kabel ***A*** geen metalen delen van de hulpauto raakt.

Risico van letsel en/of beschadiging van de auto.

5.31

type	date	filename	size	author
screenshot	30.12.2020	Schermafbeelding 2020-12-30 om 20.40.39.png	954KB	Arnout De Cleene

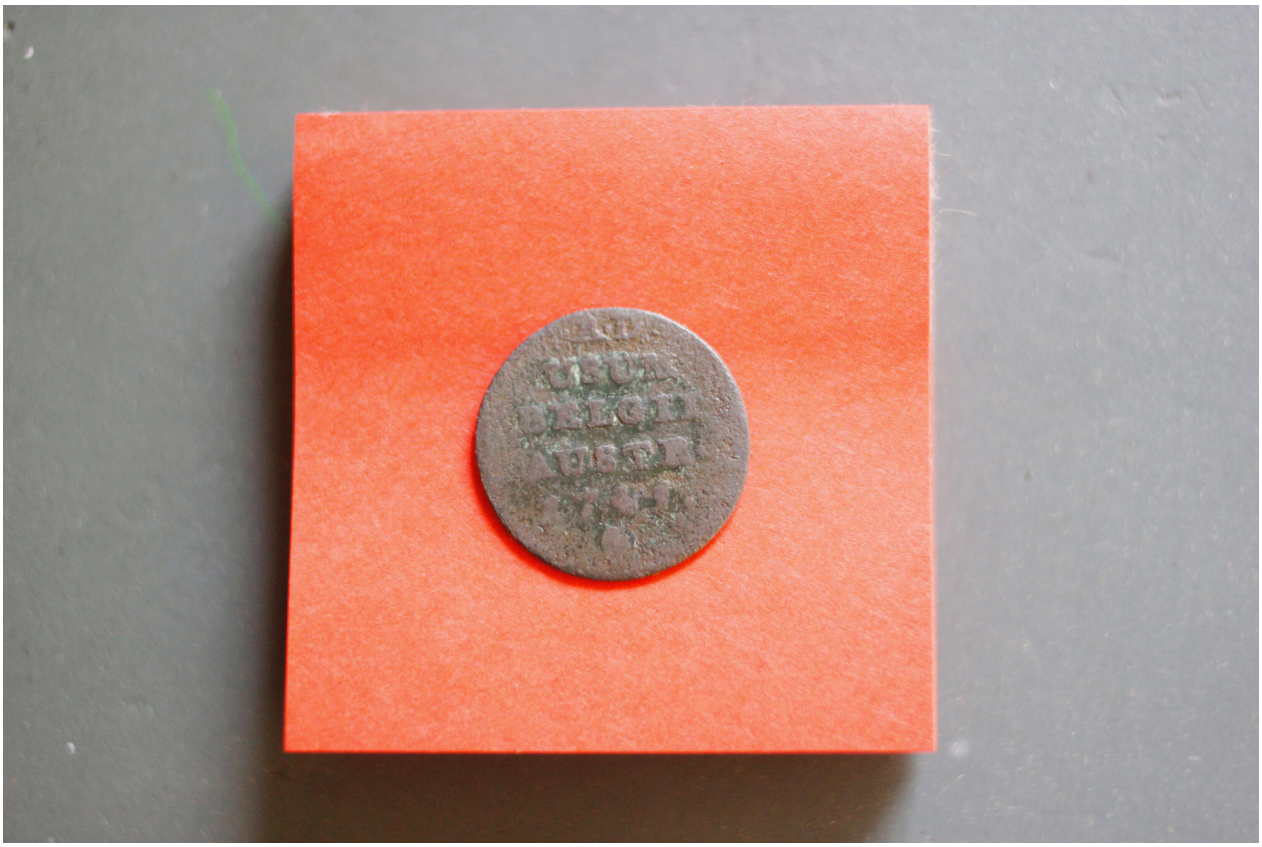
category
automobile, crash, epidemic, precipitation, technology, government

21:40:46

The oldest coin in the collection has darkened over time, but upon inspection, the text ‘AD USUM BELGII AUSTR’ (left) and the contours of a (female) head (right) can be discerned. A quick search learns it stems from the middle of the 18th century. The coin was made and used in the Austrian Netherlands, reigned by Maria Theresa, who is the one depicted. My mother recollects finding it in the backyard when she was a kid.

About 40 years later, the euro was introduced. The ringbinder with my mother’s coin collection was taken from the shelf. A dilemma came to the fore: we wondered if we should keep one of each existing Belgian coin and banknote and put them in the binder, alongside Maria Theresa, or if we should exchange them for the new European currency. The decision to keep a coin of five Belgian francs was not difficult to make, but as the amount raised, the answer was increasingly hard to give. This was an assessment of the old currency’s emotional and projected historical value, compared to its current financial worth. It was a decision based on investment principles.

To accentuate the value of the Maria Theresa kronenthaler of 1 liard, I put the coin on a pile of red post-it-notes when photographing it. Coins like these are sold on eBay for prices ranging from 0,70 euros to 16 euros.



type	date	filename	size	author
photograph	29.07.2021	_MG_6826.JPG; _MG_6825.JPG	6,7MB; 7,7MB	Arnout De Cleene

category
archaeology, economy, family, numismatics, collecting

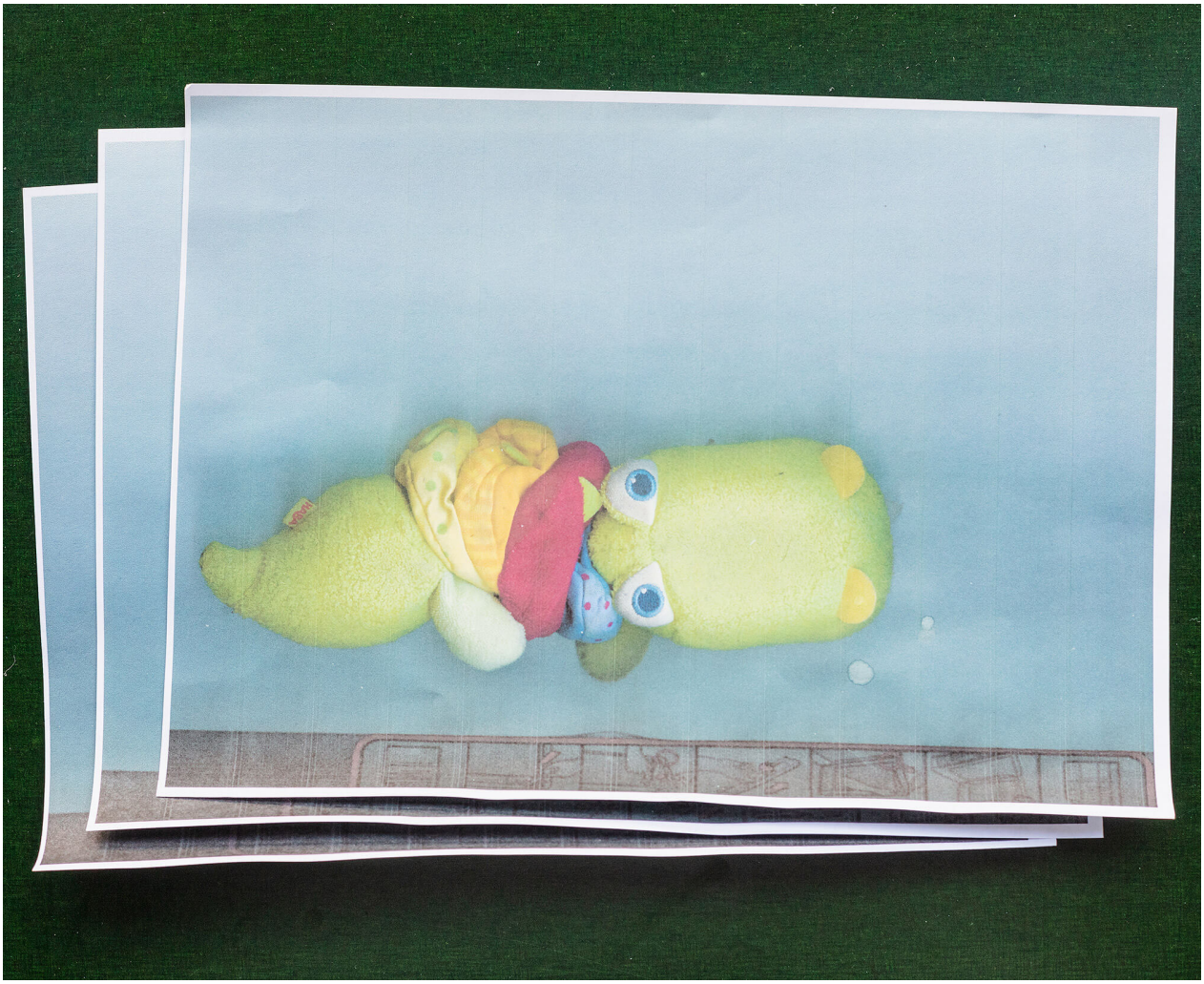
21:41:13

the-documents.c



Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

org Crocodile Copy



type	date	filename	size	author
photograph	16.02.2021	_44A8728.dng	50,04MB	Michiel De Cleene

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

21:41:20

At the copyshop, on a shelf above photocopier 8, the lid of a box of paper serves as the container for ‘forgotten originals’.[1]

Notes

1 The book being copied: Didi-Huberman, G. *La ressemblance par contact . Archéologie, anachronisme et modernité de l’empreinte*. Paris: Les Editions de Minuit, 2008.

At the copyshop



type	date	filename	size	author
photograph	28.09.2021	IMG_0105.JPG	1,8MB	Arnout De Cleene

category
archaeology, book, mistake, replica/copy

21:41:27

In the introduction to her book *Qu'est-ce que la documentation?*, French 'documentalist' Suzanne Briet asks what a document is. In a scrappy scan of her book I found online I am highlighting almost everything she writes. Is a star a document? Briet says it isn't. But the catalogues and photographs of stars are. When I quickly opened the file with Apple's 'Preview' application to check the above paraphrase, the highlighted sentences were illegible.

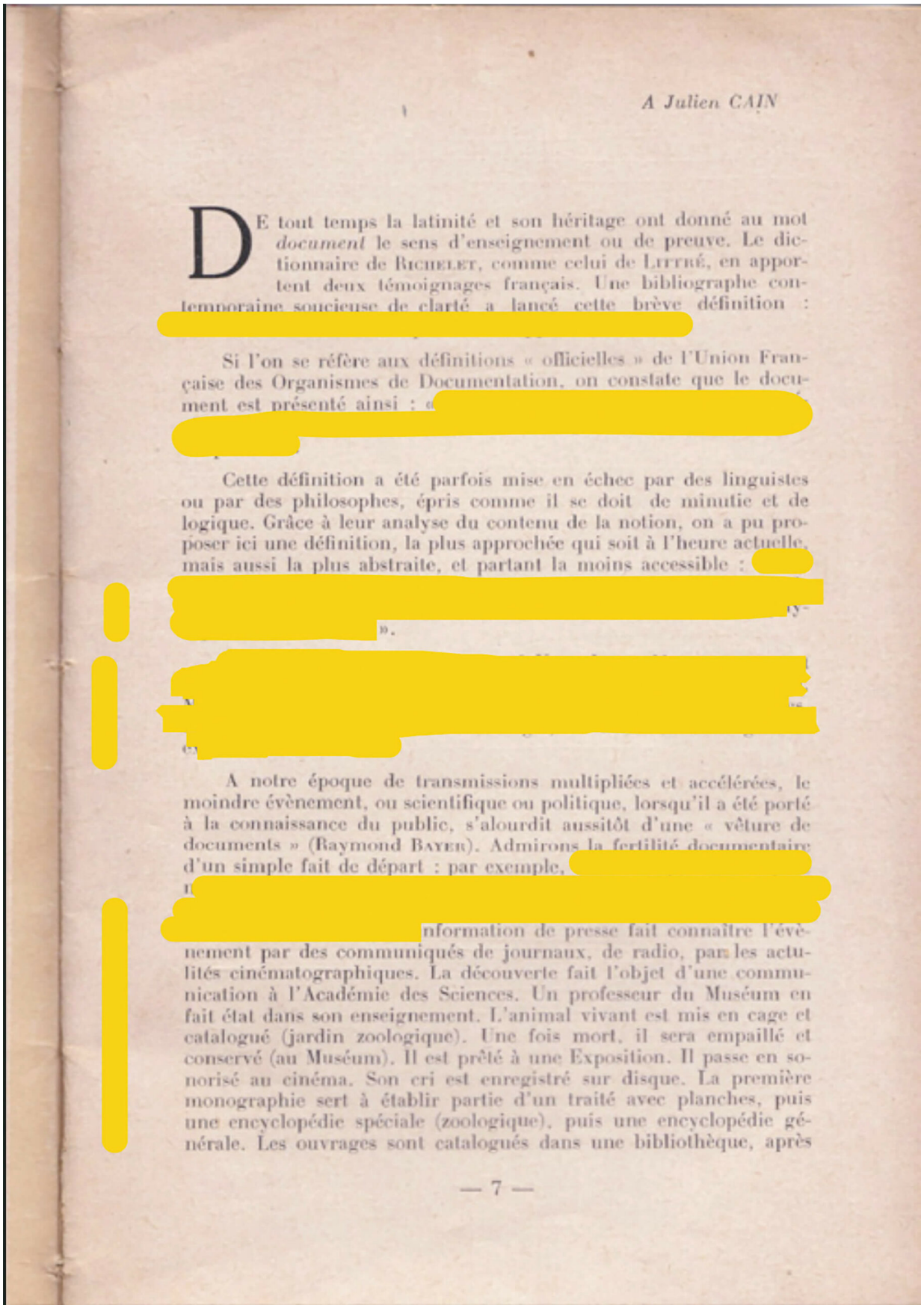
Notes

Briet is cited in Lisa Gitelman's *Paper Knowledge* (2014).

Sources

Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951. Online: http://martinetl.free.fr/suzannebriet/questcequeladocumentation/briet.pdf

Une étoile est-elle un document?



A Julien CAIN

DE tout temps la latinité et son héritage ont donné au mot *document* le sens d'enseignement ou de preuve. Le dictionnaire de RICHELET, comme celui de LITTRÉ, en apportent deux témoignages français. Une bibliographe contemporaine soucieuse de clarté a lancé cette brève définition :

Si l'on se réfère aux définitions « officielles » de l'Union Française des Organismes de Documentation, on constate que le document est présenté ainsi : «

Cette définition a été parfois mise en échec par des linguistes ou par des philosophes, épris comme il se doit de minutie et de logique. Grâce à leur analyse du contenu de la notion, on a pu proposer ici une définition, la plus approchée qui soit à l'heure actuelle, mais aussi la plus abstraite, et partant la moins accessible :

».

A notre époque de transmissions multipliées et accélérées, le moindre évènement, ou scientifique ou politique, lorsqu'il a été porté à la connaissance du public, s'alourdit aussitôt d'une « vêture de documents » (Raymond BAYER). Admirons la fertilité documentaire d'un simple fait de départ : par exemple,

nformation de presse fait connaître l'événement par des communiqués de journaux, de radio, par les actualités cinématographiques. La découverte fait l'objet d'une communication à l'Académie des Sciences. Un professeur du Muséum en fait état dans son enseignement. L'animal vivant est mis en cage et catalogué (jardin zoologique). Une fois mort, il sera empaillé et conservé (au Muséum). Il est prêté à une Exposition. Il passe en sonorisé au cinéma. Son cri est enregistré sur disque. La première monographie sert à établir partie d'un traité avec planches, puis une encyclopédie spéciale (zoologique), puis une encyclopédie générale. Les ouvrages sont catalogués dans une bibliothèque, après

type	date	filename	size	author
screenshot	17.05.2021	Schermafbeelding 2021-05-13 om 11.41.58.png	201KB	De Cleene De Cleene

category
astronomy, book, mistake, replica/copy

21:41:39

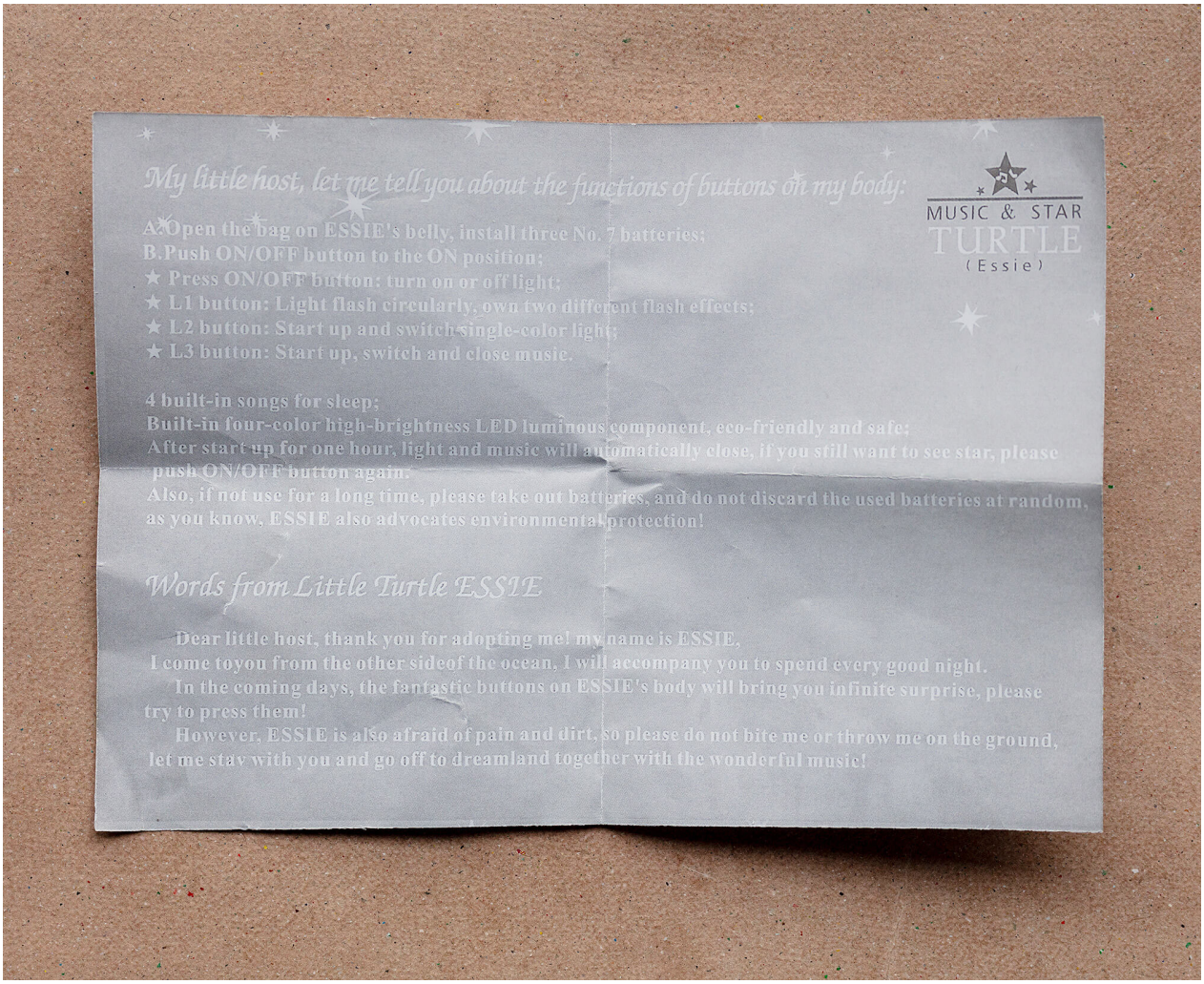
I bought my son a gift while abroad: a toy turtle named Essie whose perforated shield projects stars onto the ceiling in blue, green or amber. ‘8 actual star constellations’, the box proclaims.

The manual explains how to power up the turtle and what the four buttons on Essie’s back do. The small document (recto: Chinese, verso: English) concludes with some ‘Words from Little Turtle ESSIE’. In it the turtle shifts from direct speech to illeism[1] and back.

Notes

1 The act of referring to oneself in the third instead of first person.

Essie



type	date	filename	size	author
photograph	17.12.2020	_44A8424.dng	50,6MB	Michiel De Cleene

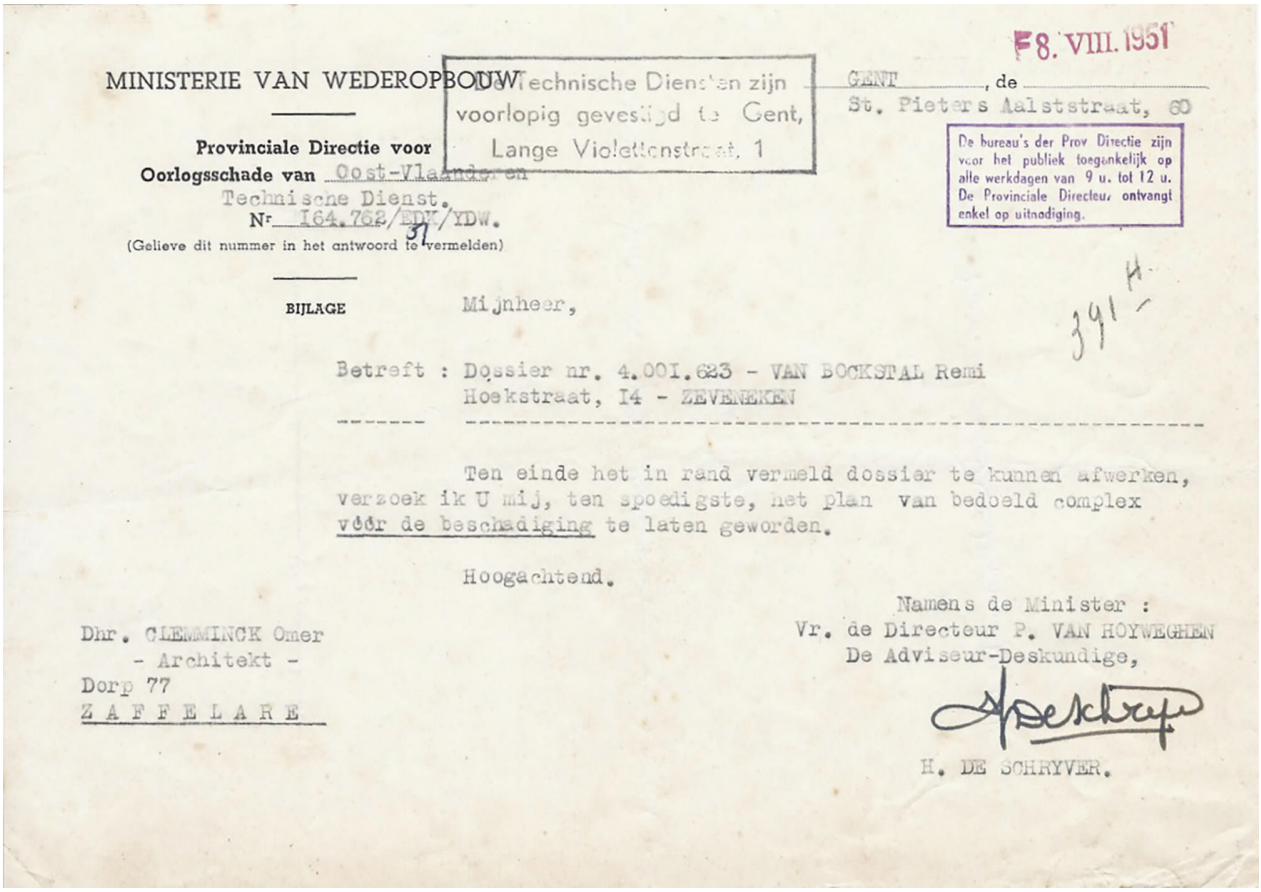
category
animal, astronomy, Bahrain, manual, family

21:41:52

An architect in Z. receives a reminder. ‘Please send, as soon as possible, the plans of the construction before the damage.’ The reminder was sent by the Ministry of Reconstruction, in 1951. The architect’s address in Z., as mentioned in this file, is nowadays a house adjacent to Saloon Redbarn, a hall used for activities organized by a club of country and western-aficionados.

Sources

Semi-translucent paper, typoscript, stamps, handwritten notes and signature, from the archive of architect O. Clemminck, file ‘Remi Van Bockstael’



MINISTERIE VAN WEDEROPBOUW

Provinciale Directie voor
Oorlogsschade van Oost-Vlaanderen
Technische Dienst.
Nr. I64.762/EDK/YDW.
(Gelieve dit nummer in het antwoord te vermelden)

De Technische Diensten zijn voorlopig gevestigd te Gent, Lange Violettenstraat, 1

GENT, de 8. VIII. 1951
St. Pieters Aalststraat, 60

De bureau's der Prov Directie zijn voor het publiek toegankelijk op alle werkdagen van 9 u. tot 12 u. De Provinciale Directeur ontvangt enkel op uitnodiging.

BIJLAGE

Mijnheer,

Betreft : Dossier nr. 4.001.623 - VAN BOCKSTAL Remi
Hoekstraat, I4 - ZEVENEKEN

Ten einde het in rand vermeld dossier te kunnen afwerken, verzoek ik U mij, ten spoedigste, het plan van bedoeld complex vóór de beschadiging te laten geworden.

Hoogachtend.

Namens de Minister :
Vr. de Directeur P. VAN HOYWEGHEN
De Adviseur-Deskundige,

H. DE SCHRYVER.

Dhr. CLEMMINCK Omer
- Architekt -
Dorp 77
ZAFFELARE

type	date	filename	size	author
scan	14.12.2020	Ministerie_van_wederopbouw.pdf	1MB	Arnout De Cleene

category
architecture, house, archive, map/plan, O. Clemminck, government, insurance

21:42:27

‘The masons in training pour a concrete slab and build four walls upon it in a stretcher bond. Then the block comes to our department and the students in the course *Electrical installer (residential)* can grind channels and drill cavities in it.’
[…]
‘It’s not always a success from the outset, but they learn quickly.’
[…]
‘Never grind horizontally, always vertically. Diagonally if there is no other way.’
[…]
‘Two fingers wide.’
[…]
‘After this it goes to the sanitary department. After the bell drilling, the demolition hammer follows and the masons make us a new block.’

Competentiecentrum VDAB, Wondelgem,
July 2019.

Notes

First published in A+ Architecture in Belgium, A+ 279, Schools (August, September 2019), https://www.a-plus.be/nl/tijdschrift/schools

Block



type	date	filename	size	author
photograph	04.05.2021	_44a7269.jpg	27,17MB	Michiel De Cleene

category
architecture, brick, fissure, house, mistake, parking

21:42:51

A block of concrete. Fissures are showing and rebar is sticking out from all sides. If it were still straight, the block would measure approximately 130 x 15 x 40cm.

It is lying by the side of the road, a few hundred meters from a construction site. It appears to be shaped by impact. Maybe the block plummeted to the ground from a great height. Perhaps, something heavy hit it. For all one knows, it served as a column and was exposed to an unforeseen amount of pressure, causing it to buckle.

According to Eyal Weizman '[a]rchitecture emerges as a documentary form, not because photographs of it circulate in the public domain but rather because it performs variations on the following three things: it *registers* the effect of force fields, it contains or *stores* these forces in material deformations, and, with the help of other mediating technologies and the forum, it *transmits* this information further.'[1]

Sources

1 Weizman, E. 'Introduction', in: Forensic Architecture. *Forensis. The Architecture of Public Truth*. London/Berlin: Sternberg Press, 2014.

Bent Concrete



type	date	filename	size	author
photograph	02.06.2021	_44A7339.dng	42,54MB	Michiel De Cleene

category
archaeology, architecture, crash, impact, mistake, sand

21:42:58

the-documents.c

Article 75 of the Royal Decree containing general regulations for road traffic and the use of public roads, published in *Het Belgisch Staatsblad* on 9 December 1975, lists the rules for longitudinal markings indicating the edge of the roadway.

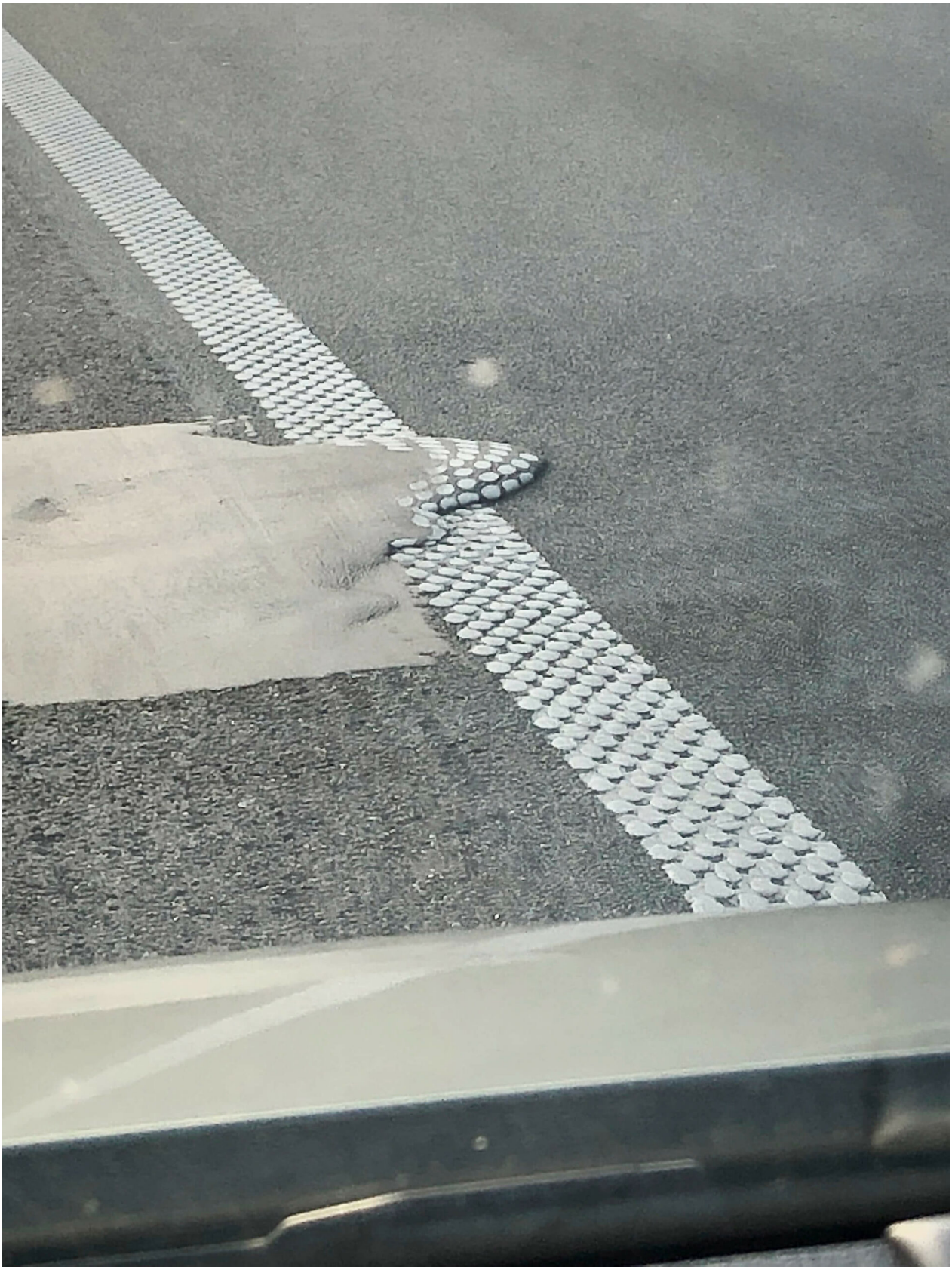
According to 75.1, there are two types of markings that indicate the actual edge of the roadway: a white, continuous stripe and a yellow interrupted line. The former is mainly used to make the edge of the roadway more visible; the latter indicates that parking along it is prohibited.

In 75.2, the decree focuses on markings that indicate the imaginary edge of the roadway. Only a broad, white, continuous stripe is permitted for this purpose. The part of the public road on the other side of this line is reserved for standing still and parking, except on motorways and expressways.

Sources

https://wegcode.be/wetteksten/secties/kb/wegcode/262-art75

The Imaginary Edge of the Roadway



type	date	filename	size	author
photograph	08.08.2021	IMG_7943.HEIC	659 KB	Michiel De Cleene

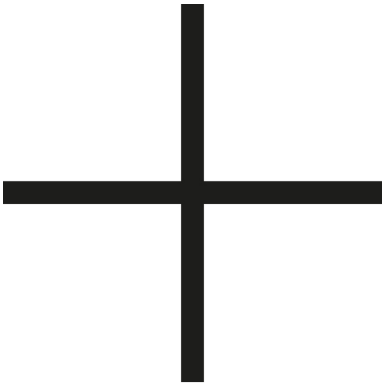
category
automobile, government, parking, repair, sign

21:43:05

K. says that the stall where he usually buys fruit has already been packed up. But he is not worried about the quality of the fruit the other vendor sells. He gestures encouragingly.

Five signs of type-1, eleven of type-2 and two of type-3 are visible. Four of type-2 (two visible, two deduced) and two of type-3 retain two vehicles.

Notes

1. 
2. 
3. 

- Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com

org Market



type	date	filename	size	author
photograph	26.12.2021	market_.jpg	3,82 MB	Márk Redele

category
automobile, economy, food, fruit, landscape, manual, parking, precipitation, sign

21:43:11

A white Mercedes van inserts in front of me in a traffic jam near Antwerp. The back of the van has been altered in several ways: a latch was added to the door,[1] a footstep was bolted to the bumper, a couple of tie-wraps are holding up the lights on the left side.[2] Traffic is moving slow. There is no Mercedes logo.[3] Some parts have been retouched with white paint that differs slightly from the rest of the bodywork,[4] not unlike a tipp-ex'ed document.

Notes

1 Maybe the original locking mechanism no longer functions, or, perhaps, the owner wants to add a padlock to the doors at night.

2 Maybe a corroded screw caused the lights to come loose, or a slight collision.

3 Someone might have stolen it. Mercedes stars are often stolen, although mostly from the hood.

4 Maybe to counter corrosion, to conceal a mark someone made on the van or to cover up a fixed dent.

• Legislation concerning the publication of someone else's licence plate on the internet and the demand to blur it, is somewhat ambiguous.



type	date	filename	size	author
photograph	05.07.2021	IMG_7538.HEIC	714 KB	Michiel De Cleene

category
automobile, crash, impact, insurance, sticker

21:43:24

I’m taking a scan of a family photo album given to me after my grandmother passed away, wanting to write something about the marvelous portraits inside. The genealogy is only partly clear to me: I recognize my dad as a kid, my uncle, my grandmother, her brother in the laboratory he (said he) ran. He smelled of cigars and severe perfume. The older photographs present people I don’t know, but must be my ancestors. My grandmother told me stories[1] that, historically, reach further back than the figures I recognize in the photographs. There are no names and no dates in the album. The first two pictures seem to be the oldest ones.[2] I retract them from the album pockets in which they were slid to check if something is written on the backside. When I take the album away from the scanner’s glass plate, particles of leather, gold varnish and sturdy cardboard come loose. I place a sheet of paper on the glass plate and press ‘scan’ again.

Notes

1 Once she (my grandmother) went home from school, sick, with her bicycle. She studied to become a nurse. The school was in Brussels, about 60 kilometers from her native village M. The milkman’s van tipping over in front of my grandmother’s parental house. A milk covered street. My great-grandfather, physician and mayor at M. Something happened during the Second World War having to do with telephones or radios when she was still a kid.

2 



type	date	filename	size	author
scan	20.06.2021	Handgeschreven_2021-06-18_110124.jpg	1,9MB	Arnout De Cleene

category
book, family

21:43:39

Halfway March my dad started finding empty clam shells on the banks of the Zuidlede along the pasture where he used to herd sheep. He had never seen this type of clam before. There were easily seventy of them along a hundred metre stretch of riverbank.

He brought two specimens to someone he knows in the neighbouring provincial domain. She would look into it, she said, and that she would probably pass it on to someone at the educational department.

Yesterday he (my dad) received a printout of the Dutch wikipedia-page on the Brakwaterstrandschelp (Rangia Cuneata). On the page Paul (who sends his regards at the bottom of the document) traced around the scallops with a blue ballpoint pen.

My dad added in capitals – also with a blue ballpoint pen – that the Rangia Cuneata is an invasive species, native to the Gulf of Mexico. The first time it was observed in Europe was in Antwerp in August 2005, most probably they reached Europe in the ballast water tanks of large ships.

Schelp

INVASIEVE EXOOT

Golf van Mexico

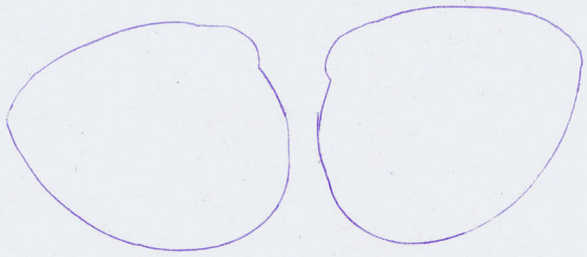
1 van EUROPESE HERKOMST AUG. 2005

(INTRODUCTIE IN BALLASTWATER V. SCHEPEN)

WIKIPEDIA

Brakwaterstrandschelp

De **brakwaterstrandschelp** (*Rangia cuneata*) is een tweekleppigensoort uit de familie van de Mactridae.[1] De wetenschappelijke naam van de soort is voor het eerst geldig gepubliceerd in 1832 door Sowerby I.



Brakwaterstrandschelp

Taxonomische indeling

Rijk:	Animalia (Dieren)
Stam:	Mollusca (Weekdieren)
Klasse:	Bivalvia (Tweekleppigen)
Orde:	Veneroida
Familie:	Mactridae
Geslacht:	*Rangia*

Soort

Rangia cuneata

(Sowerby I, 1832)

Afbeeldingen op Wikimedia Commons

(en) World Register of Marine Species (http://www.marinespecies.org/aphia.php?p=taxdetails&id=156991)

Portaal Biologie

Bronnen, noten en/of referenties

1. Rosenberg, G.; Huber, M.; Gofas, S. (2012). *Rangia cuneata* (Sowerby I, 1832). Geraadpleegd via: World Register of Marine Species op http://www.marinespecies.org/aphia.php?p=taxdetails&id=156991

Geplaatst op 09-03-2013

*Dit artikel is een beginnetje over biologie. U wordt uitgenodigd om op **bewerken (https://nl.wikipedia.org/w/index.php?title=Brakwaterstrandschelp&action=edit)** te klikken om uw kennis aan dit artikel toe te voegen.*

Overgenomen van "https://nl.wikipedia.org/w/index.php?title=Brakwaterstrandschelp&oldid=53202414"

Deze pagina is voor het laatst bewerkt op 13 feb 2019 om 20:55.

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groeten Paul

type	date	filename	size	author
scan	11.04.2021	schelp2.jpeg	7MB	Michiel De Cleene

category
animal, economy, encyclopaedia, food, replica/copy, sea, family

21:43:53

the-documents.c

On a pile of fresh hospital sheets, near the radiator, the tangerine curtains and the black marble window sill (the window looks out over the parking lot), underneath the two-day-old bouquet of flowers and next to a pile of magazines with a handwritten note on top (about a syrup that relieves slime and tastes like oranges), lie two sheets of paper.

Earlier that day the physiotherapist had come by. Twice. Once in the morning and once in the afternoon. He had each time drawn the first line, as an example. A straight line in the morning, a curvy line in the afternoon.

With a ballpoint pen my grandfather, who is recovering from an accident, diligently copied the examples (31 in the morning, 5 in the afternoon).

Straight in the morning, curvy in the afternoon



type	date	filename	size	author
photograph	09.01.2022	IMG_9441.HEIC	862 KB	Michiel De Cleene

category
family, manual, medicine, parking, replica/copy

21:44:00

Near Avenue 61 on an artificial island close to Seef, a truck is being towed after the driver lost control over the vehicle and flipped it onto its side. A warm wind blows in from the Persian Gulf.

A police officer signals us to come closer. ‘Why are you taking pictures?’ he asks. ‘This is just an accident. You have to delete the pictures from your phone. Now.’ After checking the pictures-folder on our phones, he gets in his car, drives a few metres, stops the car and rolls down his window. ‘And don’t do it again!’ he yells. Then he drives off, raising a cloud of sand in his wake.

Notes

Photograph taken and recovered from my trash bin on 18.12.2020.

Crash (2)



type	date	filename	size	author
photograph	08.05.2021	IMG_5071.jpeg	2,71MB	Michiel De Cleene

category
Bahrain, crash, data storage, drought, government, interference, mistake, parking, sand, technology

21:44:13

In June, 2014, a severe hailstorm hit Belgium. Warnings were broadcast. A football game between the national teams of Belgium and Tunisia was paused. The morning after, there were small dents in the hood and the roof of the car, each a square centimeter in size, some 10 centimeters separated from each other. The storm didn’t get a name.

Assessing the damage, the insurance company’s expert took the dents into account to establish the wreck’s worth.

Crash (1)



type	date	filename	size	author
photograph	16.10.2020	IMG_2236.JPG	2,8MB	Arnout De Cleene

category
automobile, crash, precipitation, insurance

21:44:18

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.



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

21:45:12

I recognized it in a flash, the late Jurassic-early Cretaceous herbivore looming dangerously over the road I was cycling on. I thought of *Some Windy Trees*.[1]

A utility pole (425638, 07/99, 07/2002, COBRA), electrical wires, a hawthorn (Crataegus) and an old man’s beard (Clematis vitalba). A symbiosis.

Notes

1 Delbrouck, V. *Some Windy Trees*. Loupoigne: Wilderness, 2013.

Iguanodon



type	date	filename	size	author
photograph	17.10.2021	IMG_2711.jpg	4,66 MB	Michiel De Cleene

category
angst, animal, book, botany, dusk, mistake, tree, trompe l'oeil, wind

21:45:21

In 2020, the print versions of the Flemish telephone books ‘Gouden Gids’ and ‘Witte Gids’ (The Golden Guide and The White Guide), were published for the last time. From that year onwards, the directory could only be accessed and consulted online. The effect of the production of print telephone directories on the environment is considered to be enormous. As yearly updated, ubiquitous books, they were publications that soon turned superfluous. They led to piles of waste.

From the beginning of the 21st century on, both the print version and the online version had been available. This was a period of medium transition. During the last two decades, the print directory increasingly referred to the websites of the companies listed. To search for e.g. someone to inspect the heating installation, it was possible to find such a company’s website via the print directory, and consult the inspector’s services and price online, bypassing search engines such as Google and its complex algorithms. The telephone directory had a thematic and alphabetical order, combined with the possibility to buy additional advertising space.



type	date	filename	size	author
photograph	02.10.2021	_MG_7415.JPG	8,2MB	Arnout De Cleene

category
book, botany, data storage, technology, waste

21:45:34

When the juneberry (Amelanchier Lamarckii) flowers, the beekeeper knows it’s time to add a first honey super to the hive. Winter’s over and worker-foraging bees will fly out and come back with their stomachs full of nectar. To avoid larvae in the honey, the beekeeper will place a grid – the so-called queen excluder – between the main compartment of the hive and the honey super.

the-documents.c

A flowering juneberry signals a beekeeper’s spring



type	date	filename	size	author
photograph	23.04.2021	_44A0321.dng	45,58MB	Michiel De Cleene

category
animal, botany, food, tree

21:45:41

The torn off section of roofing on the grass has part of a text carved in it: ‘UDI’ and ‘EN’ are still legible. It must have come from another roof; the one shown in the photograph has no missing sections, nor visible repairs.

The roofing that is still on the garage shows a drawing of some kind. A floorplan for a squarish building with a supporting column along each side, or the layout for a tactical explanation, perhaps.

Roofing (5) – UDI



type	date	filename	size	author
photograph	14.04.2021	IMG_6509.jpeg	6,90MB	Michiel De Cleene

category
automobile, decoration, fissure, map/plan, parking, roofing, sign

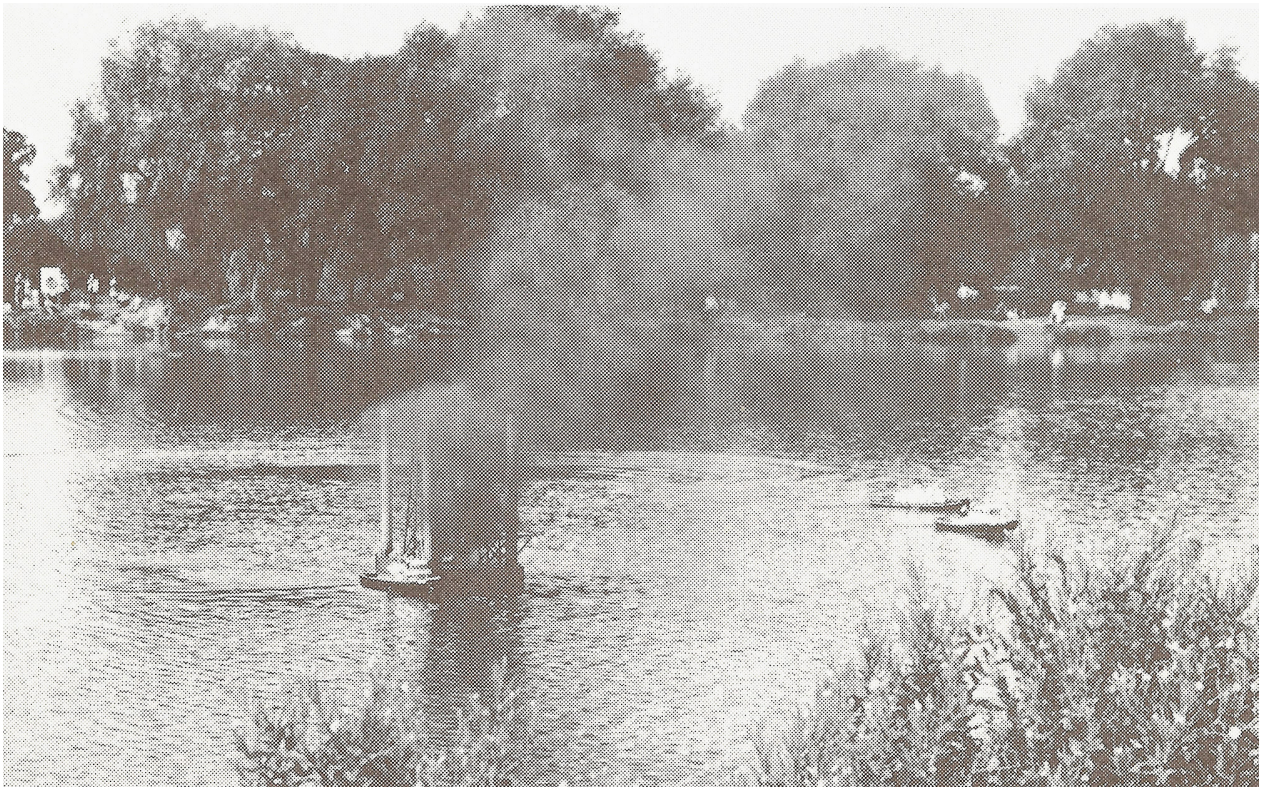
21:45:47

the-documents.c

In his *Handboek Varende Scheepsmodellen* (Handbook Sailing Ship Models) André Veenstra explains the different classes in ship model-competitions. There's a wide variety. For static ship models the most important one is 'truth-to-nature'. A jury compares the model to photographs of the actual ship and brings into account categories such as amount of work, degree of difficulty, scale ratio, construction execution and painting.

The most interesting class – according to Veenstra – is F 6. In this particular class, a number of participants with different boats will form a team. Together, they will perform a certain 'act' with a maximum duration of ten minutes. During the act, they mimic a slice of reality. Such as, for example, 'rescuing' and towing a ship in distress; extinguishing a fire on a tanker or oil rig, lichen and/or tow the sunken wreckage to the harbor, stage a naval battle, etc.

Page 262 shows a photograph of such a mimicked slice of reality. The caption explains: 'Image 14.15. The Dutch demonstration in the F 6 class during the European Championship of 1975: the oil rig is set on fire by a motorboat with terrorists. The fire is extinguished and the oil rig is quickly towed to a safe harbor by tugs. The show was performed by six people and took a very creditable fourth place.'



type	date	filename	size	author
scan	22.06.2021	veenstra-b.jpg	20,17 MB	Michiel De Cleene

category
book, landscape, replica/copy, scale, sea

21:46:25

In his debut novel ‘De Metsiers’ Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there’s a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddok. It’s pouring. The pink piece of paper lists 9 sessions at a driving school. There’s a total of 20 hours, taught alternately by Johan and Guy.

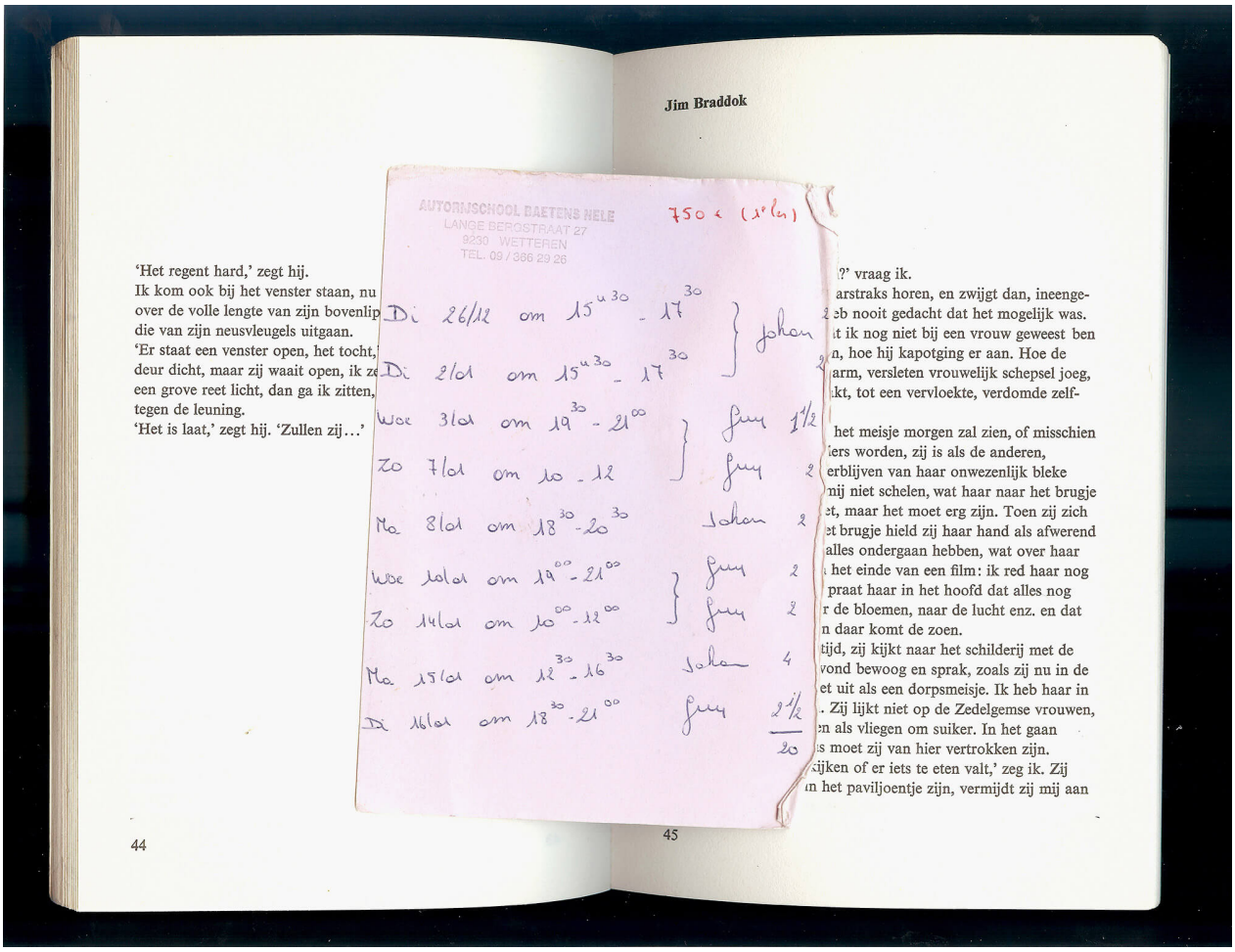
Notes

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

Sources

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.

It’s Pouring



type	date	filename	size	author
scan	09.06.2021	metsiers.jpg	11,61 MB	Michiel De Cleene

category
automobile, book, card, literature, precipitation

21:46:35

At the State Archive in Kortrijk, I am leafing through a 1955 photo album of the construction of the provisional church in Lokeren by the famous furniture company Kunstwerkstede De Coene. Gigantic wooden, prefabricated beams structure the building. It is cold. An old man in a grey suit shuffles between the racks to look up the date of birth of his great great grandmother. Snow covers the unfinished provisional roof. A bus passes, I reckon, through the pouring rain.

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type	date	filename	size	author
audio	22.12.2020	VP100184.MP3	1,8MB	Arnout De Cleene

category
archive, architecture, book, data storage, De Coene, precipitation

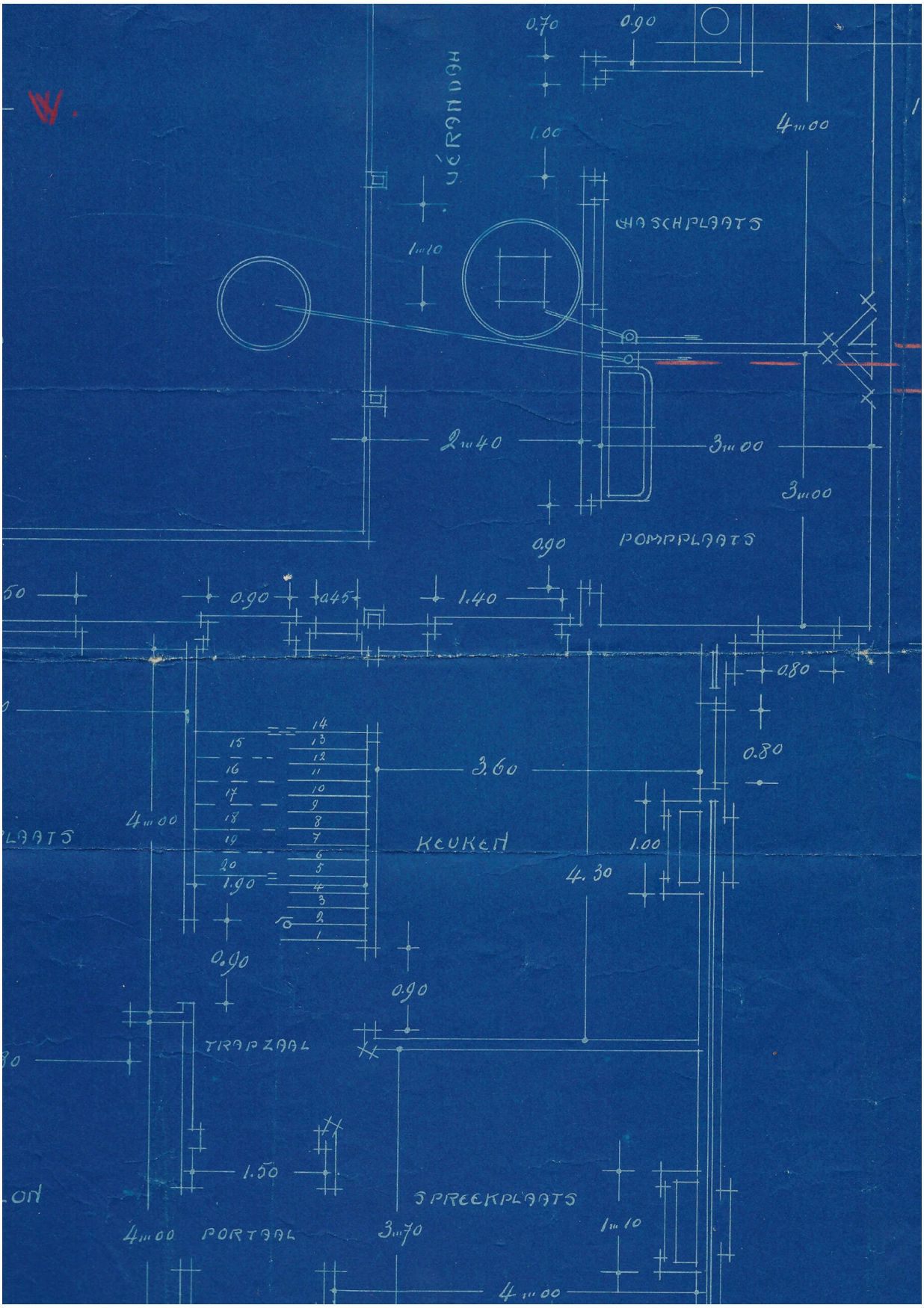
21:46:48

In the archive of the architect O. Clemminck, there is a piece of a plan of a building in a suburb in Gent. It presents the ground floor. There is a kitchen, a salon, an eating place, a meeting place. The missing part would have stated the exact address, the name, and maybe the profession of the owners. The plan of the first floor might have given an indication of the number of (anticipated) family members, based on the number and size of sleeping rooms.

At the southern edge of (the plan of) the lot, O. Clemminck has drawn a laundry room that gives out to a *vérandah*. The spelling of the Dutch word – nowadays written as *veranda* – is remarkable, as is its etymology, which is unclear and a matter of debate among scholars. The word might have Portuguese (*varanda*: railing) and Catalan roots (*baranda*: barrier), maybe also origins in the Lithuanian Žemaitan dialect (*varanda*: loop plaited from flexible wings) and might also be traced back to a Sanskrit root (*varandaka*: rampart separating two fighting elephants).

The *vérandah* O. Clemminck proposes is 2,40 meters by, at least, 2,80 meters.

Vérandah



type	date	filename	size	author
scan	28.12.2021	Foto_2021-12-27_194400.pdf	7,2MB	Arnout De Cleene

category
architecture, archive, family, house, map/plan, O. Clemminck

21:47:07

On January 23, 2020 a young couple walks around the drained reservoir of Kruth-Wildenstein.

It’s freezing. They’re expecting their first child within a month.

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12M m3 [5/8] It’s Freezing



type	date	filename	size	author
photograph	04.12.2021	IMG_0509b.jpg	3,31 MB	Michiel De Cleene

category
family, landscape

21:47:16

Where once there was twelve million cubic metres of water, excavators and trucks are moving dirt and rocks that have been hidden from sight for 56 years; piling them up into a temporary dam: a *batardeau*.

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orgIMG_0512b.jpg 12M m3 [6/8] 56 years



type	date	filename	size	author
photograph	05.12.2021	IMG_0512b.jpg	6,68 MB	Michiel De Cleene

category
drought, landscape, repair

21:47:29

What they took for ice that slid down the dam’s slope, appears to be the reason for draining the reservoir: a fissure in the watertight layer. The dam became unreliable.

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12M m3 [7/8] A Fissure



type	date	filename	size	author
photograph	06.12.2021	IMG_0515b	5,42 MB	Michiel De Cleene

category
fissure, landscape, mistake, repair

21:47:34

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.

12M m3 [8/8] Heating



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

category
automobile, family, landscape, parking

21:47:36

Because an acquaintance of the family was a missionary, the postage stamp collection had a large quantity of stamps from the Philippines. You had to boil water, hold the empty envelope above it, wait until the glue and the missionary's saliva loosened and evaporated, and then gently peel off the stamp. Then, it was put on a piece of pink blotting paper. Once dry, the stamp was slid into a tailor-made booklet.

Between a Horta building's facade and King Baudouin's portrait, there are exotic fish, religious scenes, butterflies, and advertisements for NGOs.

Mango is the Philippines' national fruit. Pope John Paul II visited it in 1995. There was a guerrilla unit in Northwest Pampanga during WWII.

Another letter from abroad



type	date	filename	size	author
scan	23.01.2022	2022-01-22_213134.png	27,7MB	Arnout De Cleene

category
animal, architecture, book, collecting, fruit, sticker

21:48:10

Cathedral glass, or Flemish glass, lets light through, but distorts visibility. It can show something or someone is present behind it, but not in detail. Often used in front doors, it marks the opaque edge between the private and the public sphere, laying bare their presence, without disclosing their contents.

A blue hand, or a spider (*Cyriopagopus lividus*), traces the cracks that testify to the fact that the jammed door had to be closed with force. The hinges need oiling. Cobalt blue tarantulas are said to be extremely defensive.

Cobalt



type	date	filename	size	author
photograph	03.11.2021	_44A6301.dng; _44A6305.dng	47,32MB; 54,99MB	Arnout De Cleene

category
animal, house, impact, insurance, mistake, repair, trompe l'oeil

21:48:31

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‘ORIGINAL. Rire de tout ce qui est original, le haïr, le bafouer, et l’exterminer si l’on peut.’ [‘ORIGINAL. Laugh with everything that’s original, hate it, scold it, exterminate it if you can.’]

Sources

Flaubert. *Bouvard et Pécuchet* (présenté par Raymond Queneau). Paris: Livre de poche, 1959 (with p. 232-233: dried leaf of a ginkgo tree, and p. 324-325: dried leaf of a birch tree), p. 429 [2,00 EUR, Librairie Vic-sur-Cère, August 2021].

A Bibliographic Reference



type	date	filename	size	author
photograph	14.09.2021	_MG_7413.JPG	5,2MB	Arnout De Cleene

category
book, botany, tree, encyclopaedia, replica/copy, literature, collecting

21:49:46

It’s early spring. The pool is covered with a sheet of plastic. The deciduous trees are just leafing out. A tree stump serves as a placeholder for the diving board’s foot – it was customary to take it indoors for winter – and keeps people from kicking its threaded rods sticking up from the silex tiles that line the pool.

The upper right corner of the plastic frame is missing. It’s probably where the insect – now dead, dry and yellowish – got in. The frame was left behind in the laundry room overlooking the garden, the pool and the pool house. At the time it hadn’t been used for quite a while. Half empty, the water green.

In summer, when the wind dropped, horse-flies came. You could shake them off temporarily by swimming a few meters underwater.

A Dead Insect on the Trunk of a Cedrus Atlantica Glauca



type	date	filename	size	author
scan	22.07.2021	pool.jpg	38,87 MB	Michiel De Cleene

category
animal, botany, cloth, decoration, family, tree

21:50:21