



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

**Your path through the collection lead along** A DONNER, Swarms, Negative sheet 21, negative 24, negative 24,5, Knee, Negative sheet 02, negative 5, negative 6, Neptune in opposition [8/20] – Diamonds, Neptune in opposition [6/20] – Pier, Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon, Neptune in opposition [4/20] – Dispersion, Neptune in opposition [1/20] – Approach, Oven encounter, Aggressive mimicry, Owls and cats, Mary, What the left hand forgot, Sea glass, Saturn Stationary

## 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 22.05.2024 21:59, printed on \_\_\_\_\_ and contains 17 documents on 41 pages. (<https://the-documents.org/log/22-05-2024-6067/>)

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](http://www.decleenedecline.be) / [info@decleenedecline.be](mailto: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 snow-covered stainless steel and glass shelf has a note, written in red marker, cello-taped to one of the steel supports: 'A DONNER'.

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

#### Sources

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



type  
photograph

date  
03.04.2024

filename  
\_44A8275.dng

size  
52,46 MB

author  
Michiel De Cleene

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

21:57:27

July. Our eight-month-old son has a fever. We have a hard time getting him to drink enough. The tally marks on the back of a tortellini-box keep track of the diapers he wets and the millilitres of milk and electrolytes he's able to hold down.

Stuck inside with worrying parents, a sticker-book about a farm is his brother's favourite pass-time.

Tired of having to go back and forth between the pastures and the sticker-filled sheets we decide to use my arm as a repository for animals that share a habitat.



type  
photograph

date  
23.01.2024

filename  
IMG\_6467.jpeg

size  
1,66 MB

author  
Michiel De Cleene

category  
collecting, family, hand, sticker

21:59:25



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

**21:59:27**

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

#### Sources

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

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

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

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

21:59:28



NOUVELLE ICONOGRAPHIE DE LA SALPÊTRIÈRE.

T. XV. Pl. LXVI



Cliche Infron

Phototypie Berthaud, Paris.

GIGANTISME ET INFANTILISME  
(P. E. Launois et Pierre Roy).  
Le genou du géant Charles  
(Genu valgum tardif et persistance à l'âge de 30 ans)

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

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

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

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

#### Notes

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



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

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

21:59:29



It is said that ‘if a space traveller were unfortunate enough to enter the atmosphere of one of the giant planets [such as Neptune], he or she would not find a single solid surface. Instead, as he or she descended into the planet, our traveller would find that the temperature, pressure, and density would all continue to increase smoothly, with no sharp transitions. Assuming that he or she was adequately protected from the temperature, pressure, and radiation, our traveller would eventually “float” at that level in the atmosphere where the surrounding density and his or her own density were equal.’<sup>1</sup>

It is said that it storms on Neptune.

Violently.

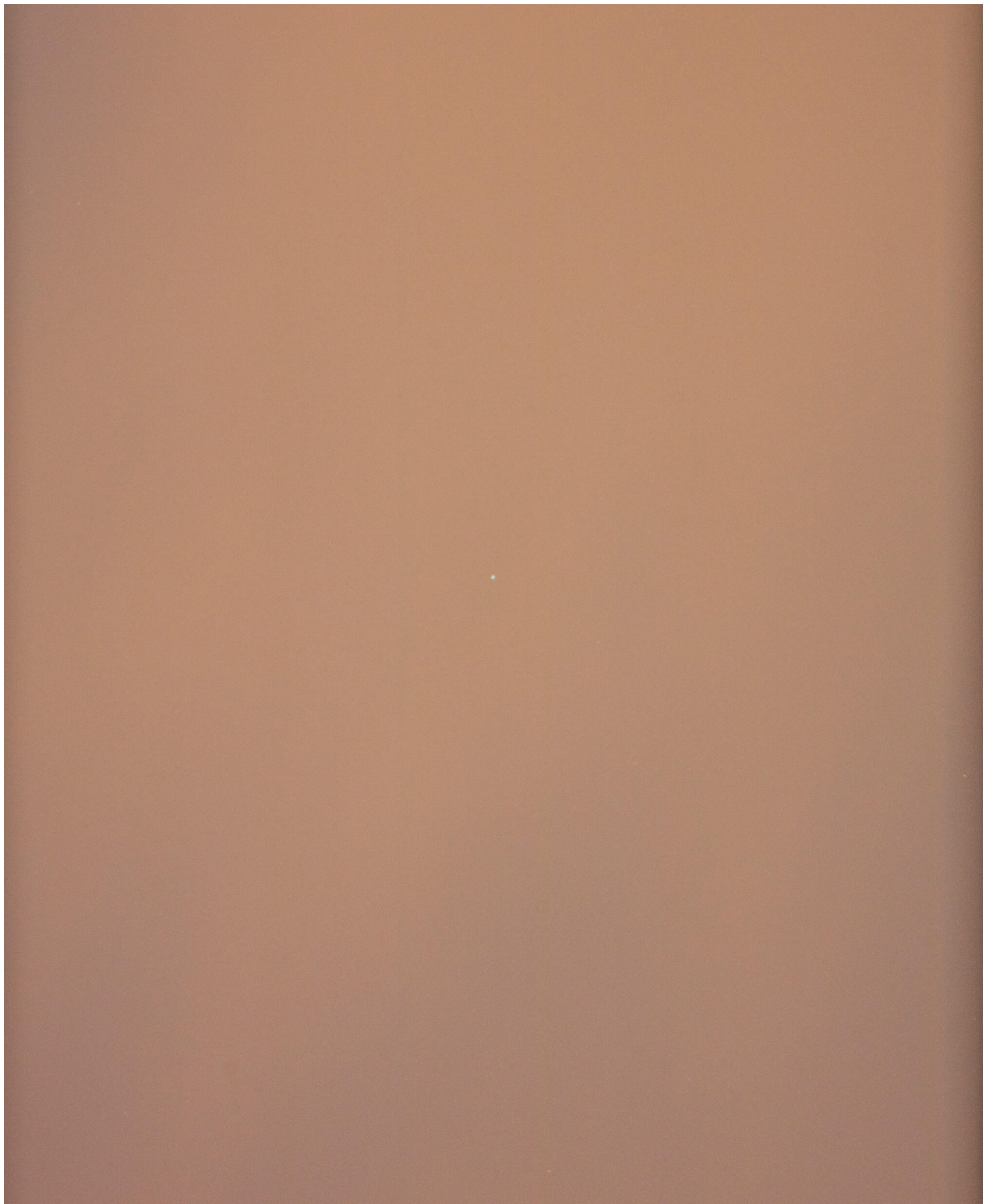
1200 mph.

They observed a great dark spot and called it: The Great Dark Spot.

It rains diamonds on Neptune.

#### Sources

- 1 Miner, E.D. & R.R. Wessen. *Neptune. The Planet, Rings and Satellites*. Chichester: Springer-Praxis, 2002, p. 18.

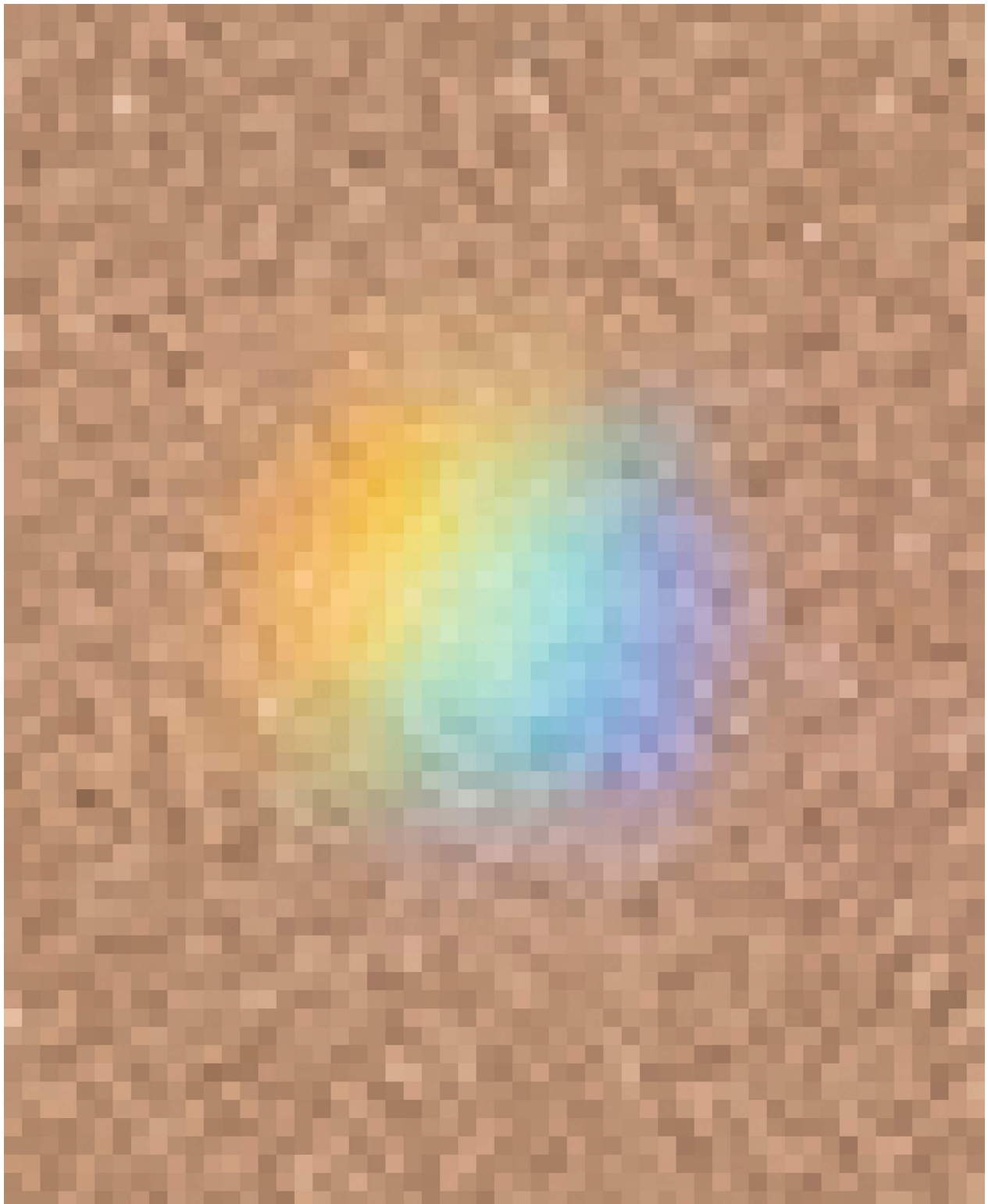


type	date	filename	size	author
photograph	22.09.2022	_44A5917.dng	52,41 MB	De Cleene De Cleene

category  
astronomy, crash, Neptune, wind, precipitation

**21:59:29**





As an architectural structure, the pier is fundamental in observational astronomy: it can be found in the backyards of amateur observatories, as well as in professional ones. This column is a quintessential part of the physical interventions that are necessary to distinguish noise from valuable data. The pier disjoins the telescope from the observer, from the observatory and from the surroundings. Tremors of passing cars, the astronomer's footsteps and coughs, the neighbour's soundsystem: they could result in an agitated telescope. A falling mug would cause the instrument to shift lightyears away from its target.

#### Notes

- In August 2019, I visited Chris De Pauw, an astrophotographer, at home. He showed me his private observatory. As we were both waiting for clouds to obscure the sun and get softer light for the photograph, he told me about the rolling shed, its advantages and the modifications he was planning on. On closing the observatory – by rolling the shed over the instrument – he manoeuvred the instrument into its 'park'-position: an azimuth of 160 degrees and an elevation of 8 degrees above the horizon. The shed's doors and hinges barely cleared the telescope.



type  
photograph

date  
21.09.2022

filename  
\_44A7375.dng, \_44A7394.dng

size  
55,61 MB,  
56,96 MB

author  
De Cleene De Cleene

category  
architecture, astronomy, encounter, Neptune, technology

**21:59:30**







While calibrating their telescopes, or dealing with unforeseen, cloudy weather, amateur astronomers tend to trade the far for the not-so-far, and point their telescopes at their immediate surroundings.

**Sources**

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

# Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon



type	date	filename	size	author
video	20.09.2022	2020-09-24-1150_7-CapObj.mp4	79,74 MB	De Cleene De Cleene

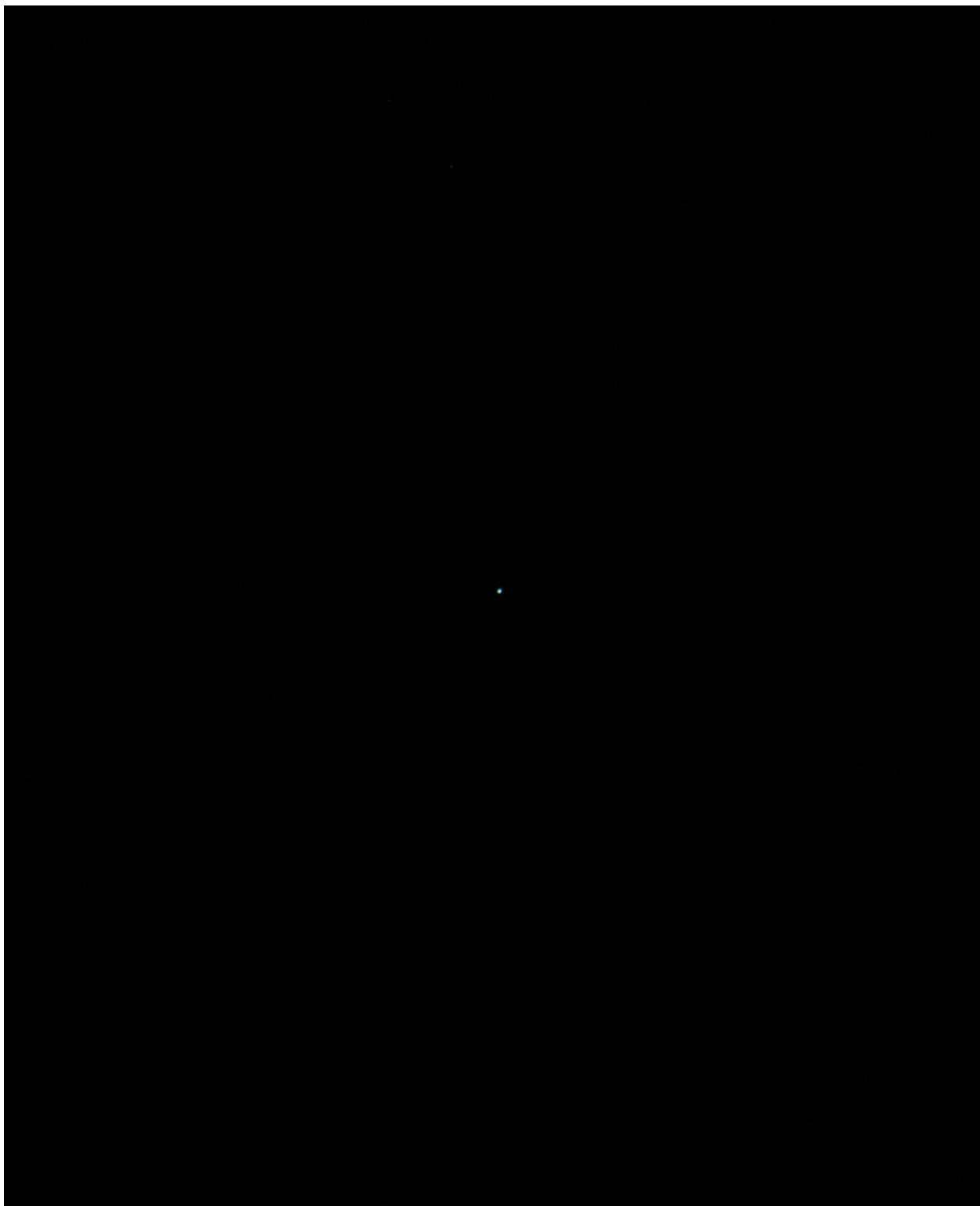
category  
astronomy, botany, Neptune, technology, tree, wind

**21:59:30**

As the light of celestial objects travels through the Earth's atmosphere, the various wavelengths that make up this light are refracted differently. This effect is called 'dispersion' and results in colour fringing on the edges of planetary discs: images with a sliver of blue at the top and a red one at the bottom appear.

When celestial objects are positioned close to the horizon (like Neptune when observed from Luxembourg) the images are severely affected: the path of the light through the atmosphere is longer, leading to greater dispersion.

For the same reason sunsets are red, Neptune turns from a monochromatic blue disc into a misaligned, multicoloured oval.

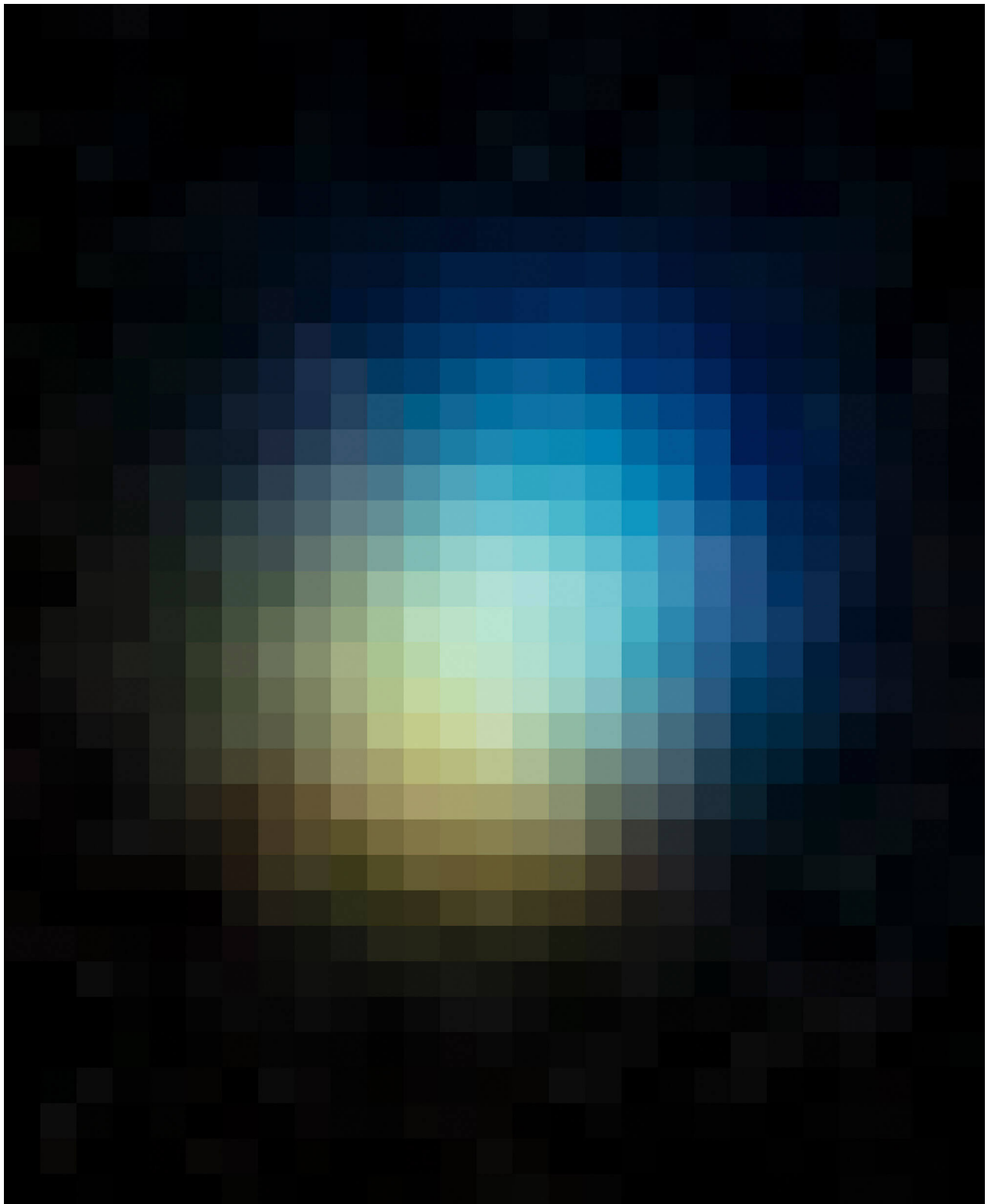


type	date	filename	size	author
photograph	19.09.2022	_44A5790.dng	37,43 MB	De Cleene De Cleene

category  
astronomy, mistake, Neptune, technology

**21:59:31**

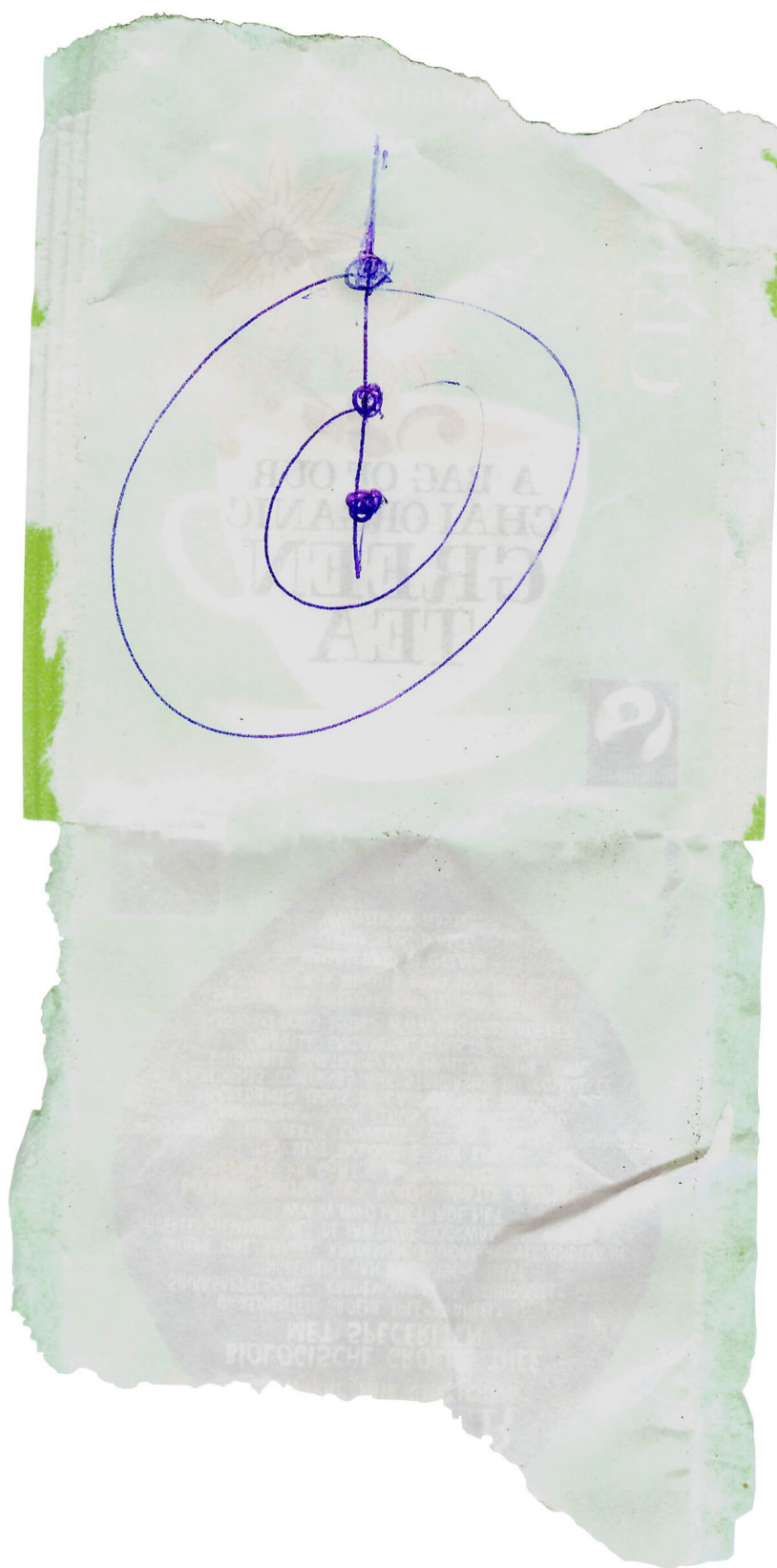




When the Sun, the Earth and one of the outer planets of the Solar System perfectly align, with the Earth positioned in the middle, the outer planet is said to be 'in opposition'. It's a moment of planetary approach and of optimal viewing conditions: the Earth and the outer planet are at their closest and brightest.

#### Notes

- *Neptune in opposition [1-20]* is part of 'Documenting Objects', a research project by Arnout De Cleene and Michiel De Cleene at KASK & Conservatorium, the school of arts of HOGENT and Howest. Their research is financed by the HOGENT Arts Research Fund. Previous research into this subject has amongst other things led to the documentary film *Towards Civil Dusk* (2020) and temporary public observatories at 019, Gent and Kunsthall Extra City, Antwerp.



type	date	filename	size	author
scan	15.09.2022	opp2.jpeg	2,8MB	De Cleene De Cleene

category  
astronomy, encounter, map/plan, Neptune, physics

**21:59:31**



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

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

#### Notes

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



type  
photograph

date  
15.09.2022

filename  
clementine\_oven\_encounter.JPEG

size  
1,3 MB

author  
Clémentine Vaultier

category  
archive, book, collecting, encounter, hand

21:59:31

The *Cryptolaemus montrouzieri* is commonly known as the mealybug destroyer. This species of ladybird gets its nickname from its capacity to battle mealybugs in plantations and greenhouses.

The website *waarnemingen.be* that gathers observations of plants and animals in Belgium lists multiple observations in the wild of the *Cryptolaemus montrouzieri*. The website explains that ‘in (northern) Europe, the species is widely traded and used in greenhouses and will regularly escape from them. But this ladybird cannot survive our winters (yet?). Sightings within the Benelux must therefore be entered into the register as “escape”. However, the species is already established in the Mediterranean area.’ (our translation)

The larvae have a waxy covering that makes them look like the mealybugs they prey upon, allowing them to avoid being correctly identified by the ones they are about to devour.

In an attempt to get rid of the mealybugs on my plants, I ordered 25 adult ladybirds. They were dead on arrival.

#### Sources

- <https://waarnemingen.be/species/600135/>
- <https://waarnemingen.be/observation/244840499/>
- [https://en.wikipedia.org/wiki/Aggressive\\_mimicry](https://en.wikipedia.org/wiki/Aggressive_mimicry)



type  
photograph

date  
21.08.2022

filename  
\_44A3849.dng

size  
50,83 MB

author  
Michiel De Cleene

category  
animal, botany, replica/copy, trompe l'oeil

**21:59:32**

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](http://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.



type  
photograph

date  
12.08.2022

filename  
IMG\_1944.HEIC

size  
1,59 MB

author  
Arnout De Cleene

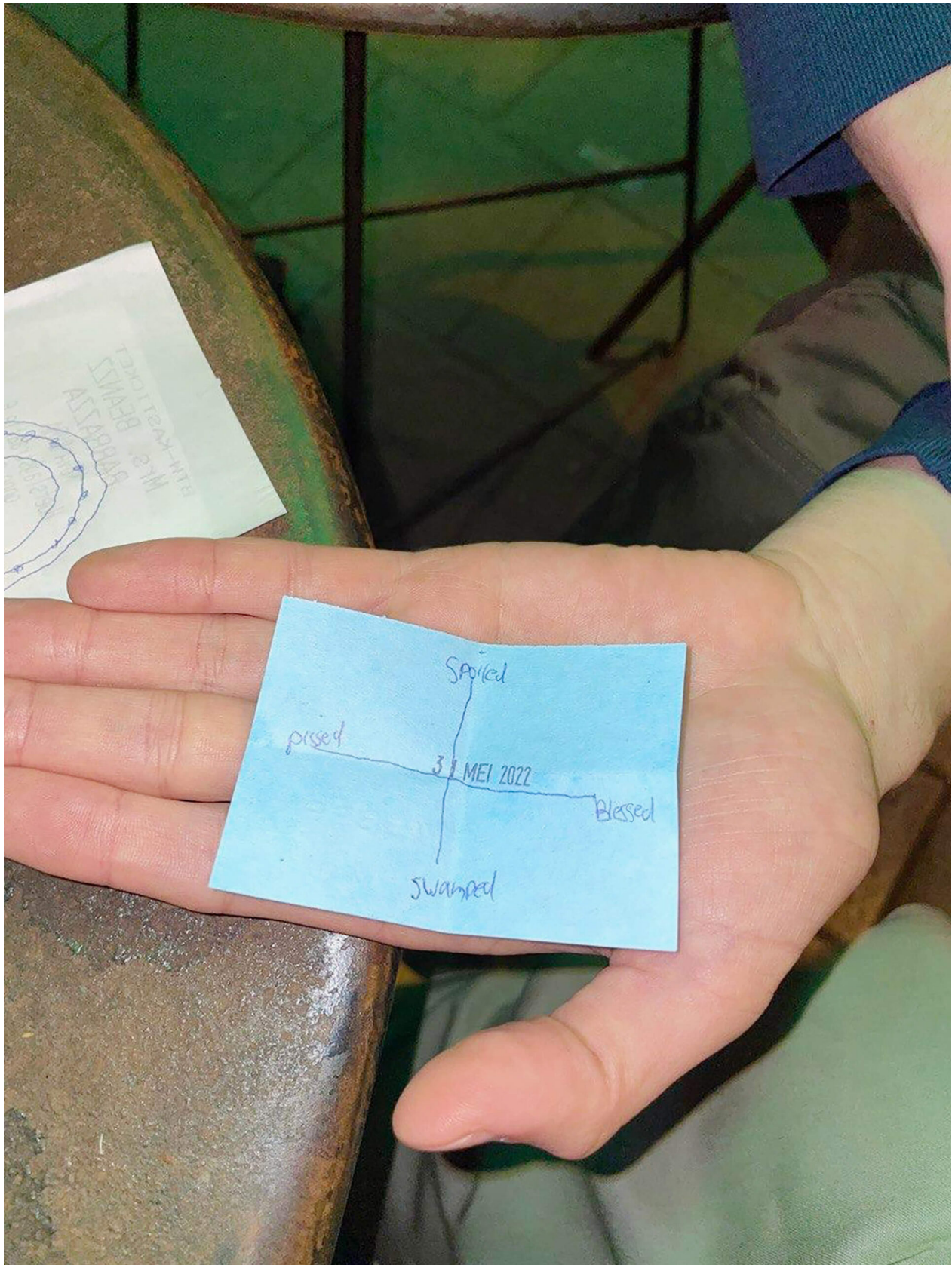
category  
animal, automobile, family

**21:59:32**

On a morning sometime in January 2022 at the dinner table, after a cozy sleepover, she took a deep sigh full of relief and cracked a charismatic smile while looking at the festive breakfast that was in front of us, saying how she felt. Alone in a park I wrote in my notes: 'Spoiled & Blessed'. Half a year later I was going through my purse, dehoarding some stuff I gathered in the past weeks. I stumbled upon an old receipt from the laundromat. It had a drawing on it that I drew some time ago, when we were having drinks to round up an exhausting project that took way too much time and energy. After putting the receipt back in my purse, I returned to my work to finish some stuff. Back at my computer I emailed myself: 'don't forget to plant sunflower seeds'.

**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  
04.08.2022

filename  
SBSP.jpg

size  
1,1 MB

author  
Tjobo Kho

category  
botany, card, collecting, hand



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.



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

21:59:37

On May 23rd 2021, the planet Saturn appears to be stationary among the surrounding celestial bodies in the night sky.<sup>1</sup> This is an attempt to capture this planetary standstill.<sup>2</sup>

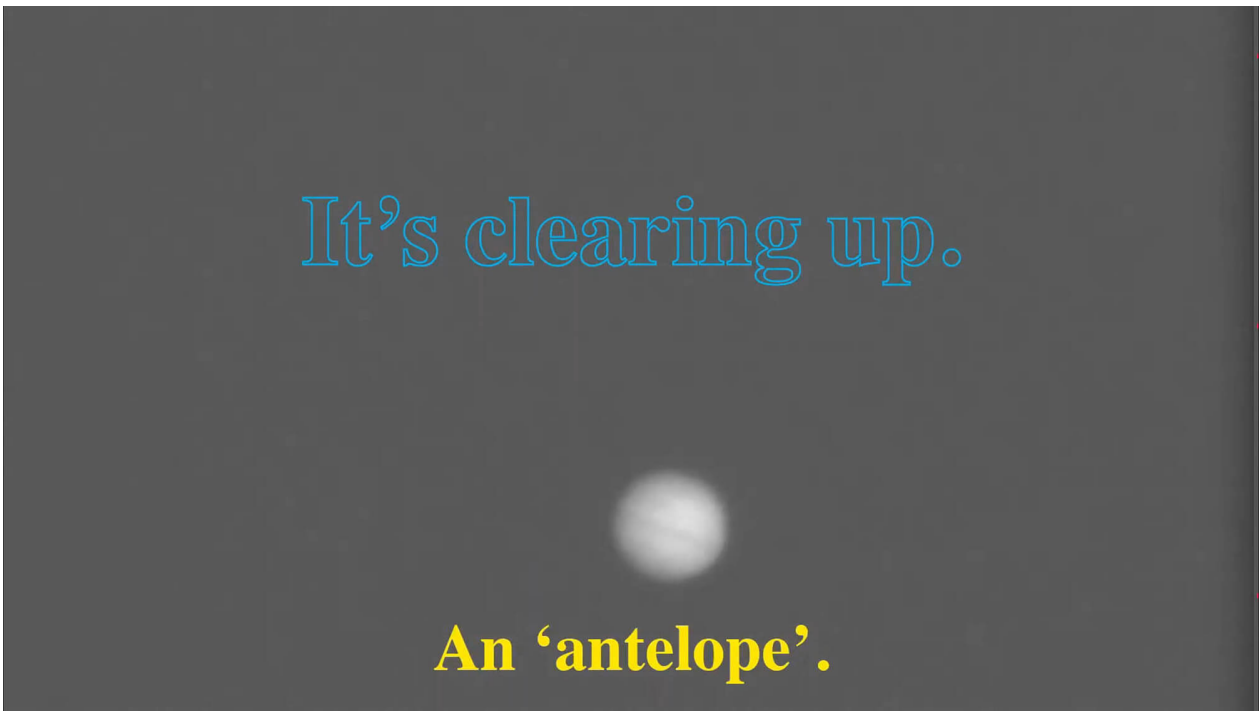
A telescope is set up in a pasture, near a forest edge, pointed to the south-southeast morning sky.<sup>3</sup>

#### Notes

- 1 The standstill is de facto inexistent. It's the moment when Saturn's apparent prograde motion turns to a retrograde motion. Since Earth completes its orbit in a shorter period of time than the planets outside its orbit, it periodically overtakes them, like a faster car on a multi-lane highway. When this occurs, the planet being passed will first appear to stop its eastward drift, and then drift back toward the west.
- 2 In astrology, Saturn's retrograde movement is generally a time of karmic rebalancing. Previous bad behavior could be punished. But hard work and responsibility could also be rewarded.
- 3 This is the third instalment of De Cleene De Cleene's Public Observatory. Thanks to Volkssterrenwacht Mira, Grimbergen.

#### Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gittelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/London: Duke University Press, 2014.
- *Oxford English Dictionary Online.* Accessed on 13.05.2021.
- 'Saturn Retrograde May 23, 2021 – Karmic Love', *Astrology King.* Accessed on 15.05.2021.



type	date	filename	size	author
video	22.05.2021	-	-	De Cleene De Cleene

category  
astronomy, botany, landscape, mirror, music, tree

**21:59:37**



