

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

Your path through the collection lead along Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023, Potholes, Guzmanian, Slightly Askew (1), Roofing (5) – UDI, 12:13, Flashlight in a dark corner of the Oval Room, Adhesive, 12M m3 [3/8] Swell, Neptune in opposition [20/20] – A constellation, Neptune in opposition [5/20] – Magnolia leaves on a cloudy afternoon, pgealerts.alerts.pge.com/, License Plate, Dome, Inflation, March, Original Copy, St. Mary's Church, Sandersleben (Saxony-Anhalt), 2020, Negative sheet 13, negative 24, negative 24,5, A DONNER, From Asturias, Into Cantabria, Tineke's Sparta K-10

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 23.08.2024 16:31, printed on _____ and contains 21 documents on 44 pages. (<https://the-documents.org/log/23-08-2024-6427/>)

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

the-documents.org has been online since 23.05.2021.

Notes

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

Sources

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



Flanders
State of the Art



A constant, dependable presence. With the camera focused on the North Star for an extended period, the rotation of the Earth becomes visible. Nearby, in the municipality of Wiederstedt, the geologist, poet and philosopher Friedrich von Hardenberg (better known by his pen name Novalis) spent his childhood years between 1772 and 1784. A quote of his is engraved on a stone bench in the park surrounding the chateau where he was raised: “The human being does not speak alone – the universe also speaks – everything speaks – infinite languages.”

Notes

- From *S. Anders Leben. Eine Handlung in Gesprächen/S. Anders Leben – Living Differently: An Act in Conversations*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Starry sky, long exposure, Sandersleben (Saxony-Anhalt), 14 April 2023



type	date	filename	size	author
photograph	14.06.2024	Bild 003_mk.jpg	73 MB	Stephanie Kiwitt
category	astronomy, literature, Trigger			

17:30:59

Holding two cans of spray paint, a city employee walks through a sweet chestnut grove on the graveyard. He's looking for potholes.

the-documents.c



type
photograph

date
15.07.2021

filename
IMG_7751.HEIC

size
4,7 MB

author
Michiel De Cleene

category
fissure, government, sign, tree

17:31:16

Anastasio Guzmán was a Spanish pharmacist and naturalist. He spent most of his career in South-America. He died in 1807 during an expedition in the Cordillera de Los Llanganates in Ecuador, in search of the lost treasure of the Incas. Some time after his death, his colleague Juan José Tafalla suggested naming a certain genus of plants after his friend.

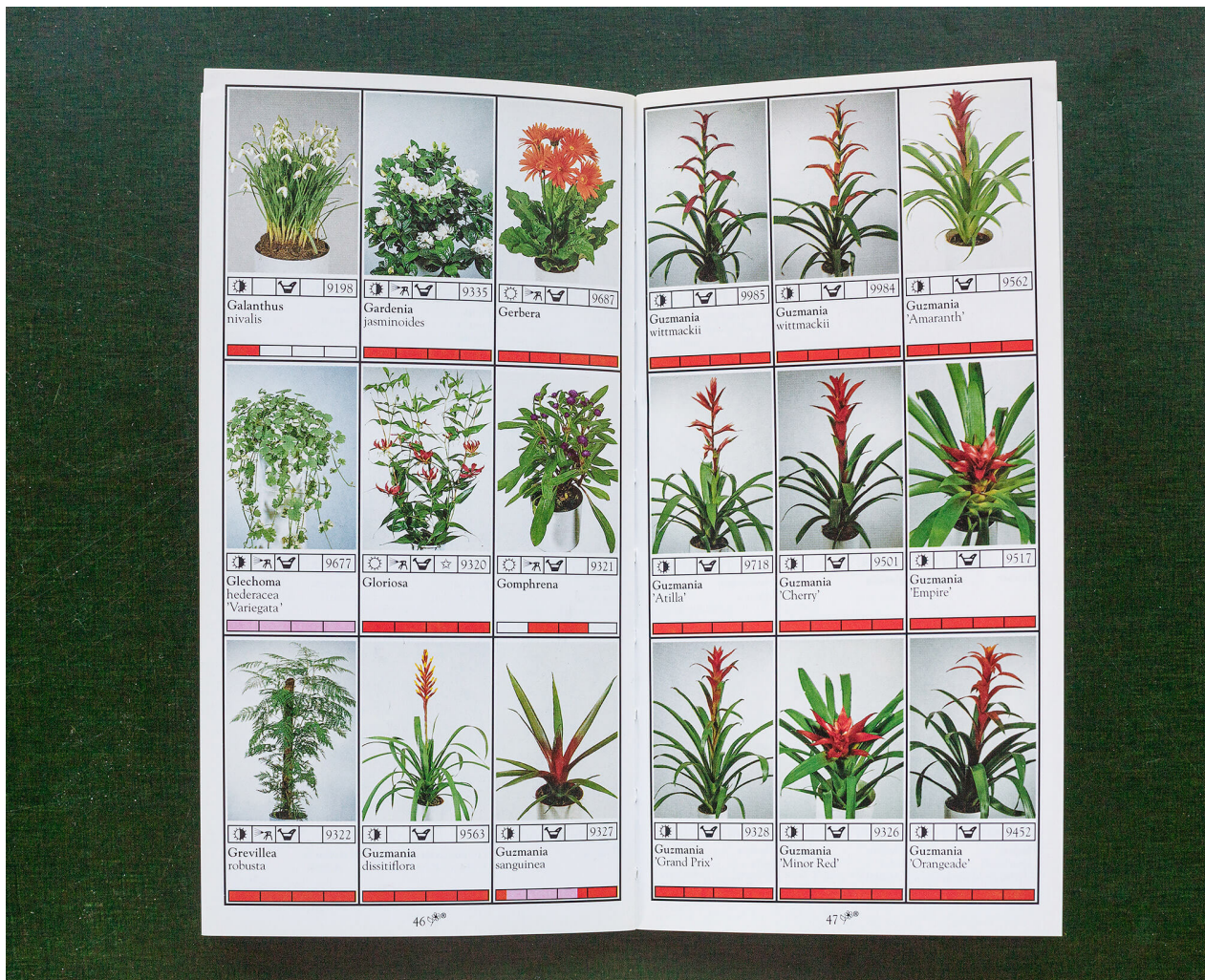
Guzmanias are mainly stemless, evergreen, epiphytic perennials native to Florida, the West Indies, southern Mexico, Central America, and northern and western South America. They are found at altitudes of up to 3.500m in the Andean rainforests.

The symbols beneath the photographs indicate that these Guzmanias require full light, but it is advised to avoid bright sunlight in spring and summer (HALF WHITE, HALF BLACK SUN), the compost should be kept moderately moist during growth, allowing it to dry slightly between each watering period (HALF FILLED WATERING CAN). Unlike, for instance, the Grevillea Robusta, a Guzmania does not require being sprayed regularly (SPRAYER). The four digit code is the AUCTION CODE: 'Every product has a code. This code is indispensable for the trade.' The COLOURED BAR at the bottom shows the availability of a plant quarterly. RED means good, PINK means moderate and WHITE means not available.

The introduction to this booklet mentions that '[p]rinted colours are often not as accurate as the colours of the plants themselves, which is why it is possible that colours shown in pictures in this booklet may be a little different from the colours of the real pot plant.'

Sources

Bloemenbureau Holland. *Potplanten, pot plants, topfpflanzen, plantes en pot, piante da vaso, planta en particulier* 1995/96. Leiden: Bloemenbureau Holland, 1995.



type
photograph

date
12.04.2021

filename
_44A0323.dng

size
45,38MB

author
Michiel De Cleene

category
book, botany, decoration, precipitation, replica/copy, tree, sign

17:31:23

Until recently, for as long as I could remember, the packaging of Tabasco® Pepper Sauce had been unchanged. On the front of the packaging, there is a photograph of a bottle of Tabasco®, scale 1:1, against an orange background. As far as packaged goods go, this is a highly idiosyncratic and quirky example.

The background colour approximates the colour of the liquid inside the bottle, resulting in as good as no contrast. Moreover, as the image of the bottle is scale 1:1, the packaging becomes kind of unnecessary and superfluous, also because the life-sized image of the bottle is the only way information is given to the customer: there are no additional slogans, no repetition of the brand name, no props and no decor. The image of the bottle advertises the bottle. It seems to add nothing the bottle could not do by its own (like a bottle of wine does).

What makes the packaging truly stand out, however, is the fact that the image of the bottle is not positioned vertically, but is slightly askew. It seems to be the result of a design error, and has an amateur feel to it. The decision to keep it as such and not correct it up until today, is, however, a stroke of genius. The non-vertical positioning alters the relation of the image of the bottle to the bottle inside: as the box is standing on a shelf, the tilted image of the bottle undermines its representational superfluosity.



type
scan

date
29.03.2021

filename
Document_2021-03-29_111649.jpg

size
180KB

author
Arnout De Cleene

category
economy, food, mistake, packaging, replica/copy, scale

17:31:28

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.



type
photograph

date
14.04.2021

filename
IMG_6509.jpeg

size
6,90MB

author
Michiel De Cleene

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

17:31:34

During a two hour tour, H.V. (head of the science collection) guided us from the library to the observatory and back. Along the way, he touched upon various rarities: one hundred ninety-five volumes of the *Encyclopédie Méthodique* (according to H.V. the most complete copy left in the world), the severed summit of Mont Blanc (‘Actually de Saussure brought back a triangular piece of rock from just below the snow line near the summit’), an original copy of the publication on the infamous Lügensteine (‘These date back to the time before the hoax was unveiled’)...

In guiding us from room to room, H.V. piled oddity upon curiosity. He showed a particular interest in all things fish-related.

Notes

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



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

17:31:35

The Bahrain Formula 1 Grand Prix takes place every year since the track's inauguration in 2004 – except for 2011 when the race was cancelled due to protests in the wake of the Arab Spring. To prevent sand from covering the track and entering the air-ducts and engines, the sand near the track is sprayed with an adhesive to keep it from blowing around.

The cloud of sand in the picture (made near Avenue 61 on an artificial island close to Seef) was made by kicking it into the frame while M.R. and M.D.C. had to stop and wait for a truck that was being towed after the driver lost control over the vehicle and flipped it onto its side. Days earlier M.D.C. had tried to make a photograph of the F1-track, but couldn't get close enough to make a decent picture.



type
photograph

date
18.12.2020

filename
_44A7884.dng

size
58,4MB

author
Michiel De Cleene

category
automobile, Bahrain, crash, drought, sand, trompe l'oeil

17:31:36

The river swells and eventually overflows, causing the death of six people and extensive damage: washed away bridges, damaged homes, submerged factories, destroyed food stocks, heavily eroded roads and paths.



type
photograph

date
01.12.2021

filename
IMG_0507b.jpg

size
6,12 MB

author
Michiel De Cleene

category
impact, landscape, precipitation

17:31:37

As we point the telescope to the sky – cloudy, and filled with chaotic bursts of rain – the dispersion of the city lights accentuates the swirling, frantic raindrops. The roof we are standing on is uneven. A puddle forms underneath the apparatus, around the right leg of the tripod and our feet. The sound of a car on a wet street, below. A kitchen light is flicked on. Temperature is low for a mid-September night, and getting lower by the minute. It seems impossible to tell the depth of field we are documenting, and at what distance from our position these fleeting constellations occur.

Sources

- Excerpt from *Towards Civil Dusk* (De Cleene De Cleene, 2020)
- 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* and temporary public observatories at 019, Gent and Kunsthall Extra City, Antwerp.
- Thanks to:
 Angelo Van Daele
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 Chris De Pauw
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 Hannah De Cleene
 Jan Scheers
 Jonas Temmerman
 John Sussenbach
 Kunsthall Extra City
 Philippe Molet
 019
 Astropolis (Oostende)
 Cercle Astronomique Mosan (Herbuchenne)
 Koninklijk Observatorium Ukkel
 Observatoire Astronomique Antoine Thomas S.J. (Namur)
 Observatoire Astronomique Centre Ardenne (Grapfontaine)
 Publieke Sterrenwacht van de Westkust (Koksijde)
 Volkssterrenwacht Armand Pien (Gent)
 Volkssterrenwacht AstroLAB IRIS (Zillebeke)
 Volkssterrenwacht Beisbroek (Brugge)
 Volkssterrenwacht Mira (Grimbergen)
 Volkssterrenwacht Urania (Hove)



type	date	filename	size	author
video	05.10.2022	2020-09-24-1156_0-CapObj.mp4	51,05 MB	De Cleene De Cleene
category				
astronomy, Neptune, precipitation				

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.

the-documents.c

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				

17:31:37

On a windy morning in April, I was on a video call with a friend, curator Maziar Afrassabi. He listened patiently from Rotterdam as I labored over a direction for my research. It concerned a device I installed in his art space, Rib, six months prior, that monitored blackouts across California by scraping real-time data from utility companies. When a county experienced a significant blackout, it would cut Rib's electricity in kind—causing Rib to inherit and adapt to conditions that shape Californian infrastructure. During its operation, I'd been researching the grid—learning what it is, why it fails, and how communities respond when it does.

We took a short break. Maziar, with tired eyes, stepped away for a smoke. While waiting, I watched the power lines outside my window sway limply in the breeze. In spite of its apparent lifelessness, I've always thought of electricity as a psychological force. My mind wandered through a cursory model of the grid, idiosyncratically cloudy and detailed.

Energy simultaneously generated and used, cascading infrastructural operations in a blink. Outlying stations burning, vaporizing, absorbing fuel, spinning vast electromagnetic turbines. Oscillating current. Neighboring transformers boosting volts to kilovolts, compensating for lost energy coursing through long-distance transmission supported by pylons peppered across Menlo Park.

Current flows into enclosed substations. Transformers, insulators, resembling a kind of industrial Watts Towers—though uninhabitable and anonymous by comparison—step voltages back down to levels safe enough for wires traversing the city. They branch out through streets via buried cables or, like the lines outside my window, are strung atop Douglas fir utility poles at roughly 30-meter intervals...curious vestigial markers. I'd read somewhere they were provisionally pitched when Samuel Morse found that telegraph signals wouldn't transmit through the earth.

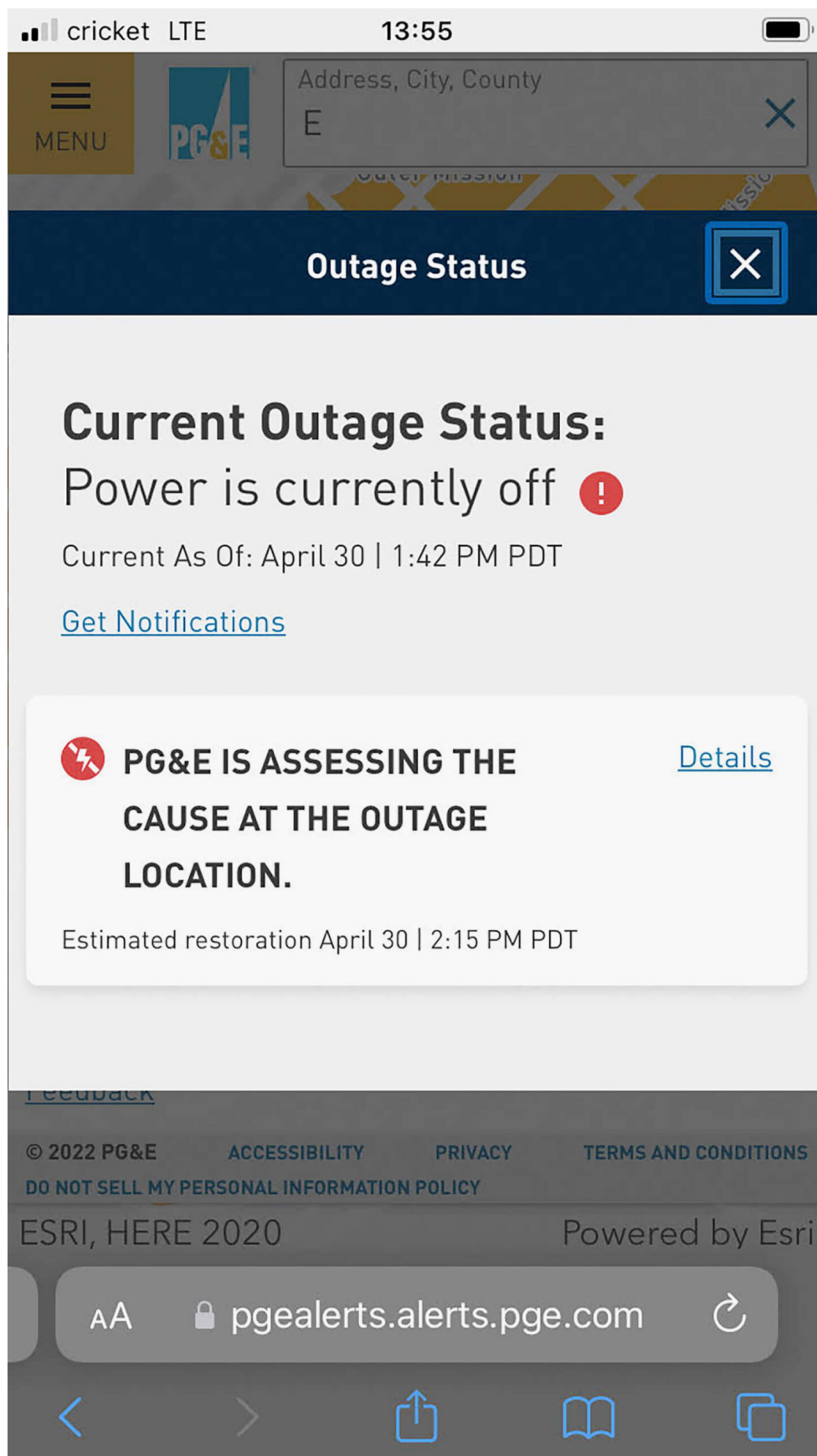
Each pole divides vertically into distinct zones, spaced apart for safety. Treacherous high-voltage wires from substations pass along the top, while safer signals—cable internet and landlines—hang nearest to the ground. The high-voltage wires enter through a barrel-shaped pole-mounted transformer. Within, submerged in oil, two tightly wound copper

coils magnetically harmonize, delivering 240 and 120 volts to three exiting wires, each connected to the electrical meter attached to the building...

A blackout in my neighborhood cut my thoughts and the meeting short. The sudden silence in my apartment indicated Maziar was also in the dark. I received a text message from him and the utility company.

Notes

- Mathew Kneebone is an artist based in San Francisco. His interdisciplinary practices takes different forms, all in relation to an interest in electricity and technology. He teaches studio and thesis writing at California College of the Arts.



type
screenshot

date
18.02.2023

filename
unnamed.jpg

size
84 KB

author
Mathew Kneebone

category
house, interference, technology, tree, wind

17:31:38

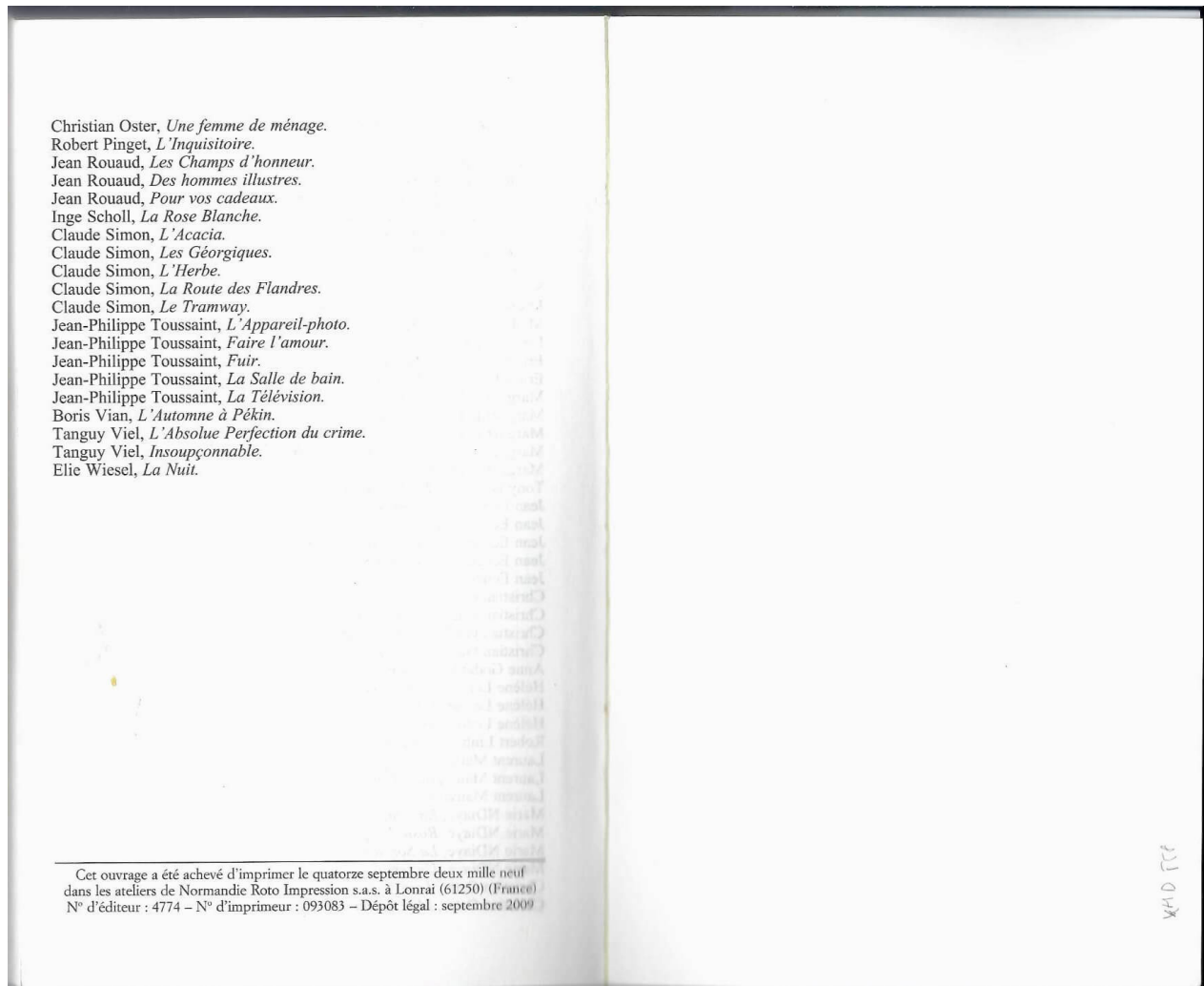
During the preparation of a seminar, I reread Pierre Bayard's *Qui a tué Roger Ackroyd?* (2008). On the inside of the back cover, there's an inscription: it appears I wrote down a license plate number – something I have the habit of doing when a situation seems suspicious.

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

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

Sources

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



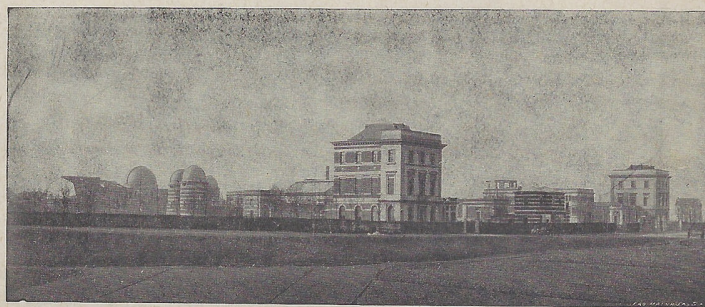
A visit to the Royal Observatory of Belgium, in Ukkel. Most of the domes are damaged and need repairing. Only a few telescopes are in use. It is difficult to find a good spot from which to film the site. When we asked the people at the Royal Meteorological Institute – the Observatory’s neighbouring institution – if we could access their building’s roof to film the observatory, the answer was ‘no’.

Notes

I (M.D.C.) remember there was a fire nearby. We couldn’t see the flames, but a tall dark plume of smoke rose above the trees lining the site. We didn’t insist any longer and ceased our attempt to access the roof, hoping we might find a good spot to film the smoke with a dome in the foreground.

Sources

Kesteloot, J. *Leerboek van Cosmografie voor Middelbaar en Lager Normaal Onderwijs* (derde vermeerderde uitgave). Brugge: Firma Karel Beyaert, 1948.



Cliché v. d. Koninklijke Sterrenwacht, Ukkel.

Fig. 1. — Algemeen zicht op de Koninklijke Sterrenwacht te Ukkel.

De telescopen zijn onder de goed merkbare koepels opgesteld.

III
15/11/21
De Cleene

type
scan

date
15.05.2021

filename
Foto_2021-05-18_205934.jpg

size
2,1MB

author
De Cleene De Cleene

category
architecture, astronomy

17:31:44

A 250 meter walk away from the seaside. A sign states in Dutch and French:

‘!!! NO PARKING !!!

Wrongly parked cars will be chained and only released upon payment of a € 40 parking fee’

The 40 EUR parking fee the sign threatens to charge is communicated by a relatively new sticker stuck on an older sign. Underneath the three black characters (€, 4 and 0) on a white background, there’s a relief: 7 characters declaring a parking fee of 1500 BEF.

1500 BEF equals 37,18 EUR¹. In changing currency, the fee increased by 7,58%.

Notes

1. The Belgian franc was the currency of the Kingdom of Belgium from 1832 until 2002 when the Euro was introduced. 1 EUR is worth 40,3399 BEF.



type
photograph

date
02.01.2022

filename
_44A4714.dng

size
63,15 MB

author
Michiel De Cleene

category
automobile, brick, economy, parking, sea, sign, sticker

17:31:45

Interior of Eben-Ezer: photocopies and replicas of among other things an *Edit du Roy* and a photograph of a *Marche pour la liberté de conscience*, 1956. Handwritten labels are added beneath the blue frames. Due to limited lighting, and an interdiction to use the camera's flash, some labels are illegible, even when zooming in on the picture. It is unclear what the bottom left replica of a painting is (it has a Brueghelian air to it) and the upper right replica of a photograph.

The walls are made of flint, harvested from quarries in the neighbourhood.



type
photograph

date
03.03.2021

filename
IMG_0149.JPG

size
2,2MB

author
Arnout De Cleene

category
animal, architecture, archive, archaeology, brick, replica/copy, house

17:31:45

On Wednesday, May 9, 2018 at 2:23:14 PM Koh Elaine starts the thread *original or original copy* on the The Free Dictionary by Farlex's forum.

the-documents.c

'Is "original copy" correct or should it be "original"? Thanks.'

The seventh reply to Elaine's question is Wilmar's on Thursday (his was preceded by towan52, georgew, NKM, Koh Elaine, Sarriesfan, ChrisKC, Ashwin Joshi).

'An original copy IS the original.

Folks usually call the document first created the original, but some will say original copy. If I run that original thru the copy machine, I end up with two copies (yes, I said copies) of the same thing – the original and the duplicate of it (in terms of content). This is how the term is commonly used.

If your writing or conversation depends heavily on understand the difference, I would recommend using the terms original and duplicates. There are many times when that is very important, in that the original must be retained by a particular party, and the duplicates are marked as such and distributed or stored as required depending on the document and the circumstance.

If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional people attend, then be more specific about the words you use.

OH, and, please, in the future, include some context with your question. Asking if "word" is correct doesn't go very far in supplying a reasonably useful response.'

Sources

https://forum.thefreedictionary.com/postst182102_original-or-original-copy.aspx

[Wilmar \(USA\) 1M](#)



Rank: Advanced Member

Joined: 6/4/2015

Posts: 5,721

Neurons: 1,278,032

Location: Vinton, Iowa, United States

type	date	filename	size	author
screenshot	16.02.2021	Schermafbeelding 2021-02-16 om 11.08.01.png	45KB	Michiel De Cleene
category				
archive, mistake, replica/copy, technology				

“... the late-Gothic St Mary’s Church in Sandersleben ... was consecrated in 1519, just two years after Martin Luther published his Ninety-five Theses. After extensive renovation, part of it is still home to Sandersleben’s Protestant community. The building spans the historical period encountered throughout this region, the various stages of which continue to resonate today. Parts of the church predate the Reformation and the Peasants’ War; its tower, for instance, was initially a city tower before its subsequent role as a watchtower. The contemporary folding glass barrier inside the church is a nod to the future. Since 2013, this feature has enabled the church to host secular events, as it separates the choir from the nave. The significance of a structure or place is derived from its function. If it ceases to serve a purpose or meet a need, it loses its societal relevance. This lack of societal meaning becomes evident in its dilapidation and, ultimately, in its decay, removal or demolition. Lesser-known structures that haven’t been captured in photographs or documented can thus vanish completely, leaving no archaeological footprint, especially when replaced by new constructions. They leave no vestiges behind, not even a trace, which is usually an indicator of the presence of nothingness ...”¹

Notes

- Sequence of images from *Flächenland/Sprawling Region*
- Stephanie Kiwitt (1972) is an artist based in Halle (Saale), Germany. Utilizing a large number of images, various perspectives and also textual elements, she is known for her insightful photography that explores spaces emblematic of contemporary phenomena. Over the past three years, she has focused on evolving habitats in rural areas, photographing traces of transformation and conducting interviews in Saxony-Anhalt, the region she moved to in 2020. From 2018 to 2020, Kiwitt was a guest lecturer at the LUCA School of Arts in Brussels.
- In spring 2024 the-documents.org and Trigger co-publish a series of online articles with a focus on the meeting ground between photography and the document.

Sources

- 1 Jonathan Everts, ‘A Long Farewell to the Present’, *Flächenland* (2020–22), Stephanie Kiwitt, Spector Books, Leipzig, 2023



type	date	filename	size	author
photograph	12.06.2024	_MG_7230-1.jpg, _MG_7229-1.jpeg, _MG_7220-1.jpg	35 MB, 34 MB, 33 MB	Stephanie Kiwitt
category				
archaeology, architecture, Trigger				

17:31:47

In Walter Benjamin's *The Arcades Project*, Convolute Q is dedicated to the panorama. Benjamin writes: 'Setup of the panoramas: View from a raised platform, surrounded by a balustrade, of surfaces lying round about and beneath. The painting runs along a cylindrical wall approximately a hundred meters long and twenty meters high. The principal panoramas of the great panorama painter Prévost: Paris, Toulon, Rome, Naples, Amsterdam, Tilsit, Wagram, Calais, Antwerp, London, Florence, Jerusalem, Athens. Among his pupils: Daguerre' (Q1a, 1).

Sources

- Benjamin, W. *The Arcades Project* (H. Eiland & K. McLaughlin, trans.). Cambridge/London: The Belknap Press of Harvard University Press, 2002, p. 528.



type	date	filename	size	author
scan	31.05.2023	013b_16.jpg	1,18 MB	De Cleene De Cleene
category	architecture, archive, decoration, fissure, panorama			

17:31:48

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

17:31:49

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 lush 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.



type
photograph

date
15.05.2021

filename
_MG_9795.jpg

size
4,6MB

author
Arnout De Cleene

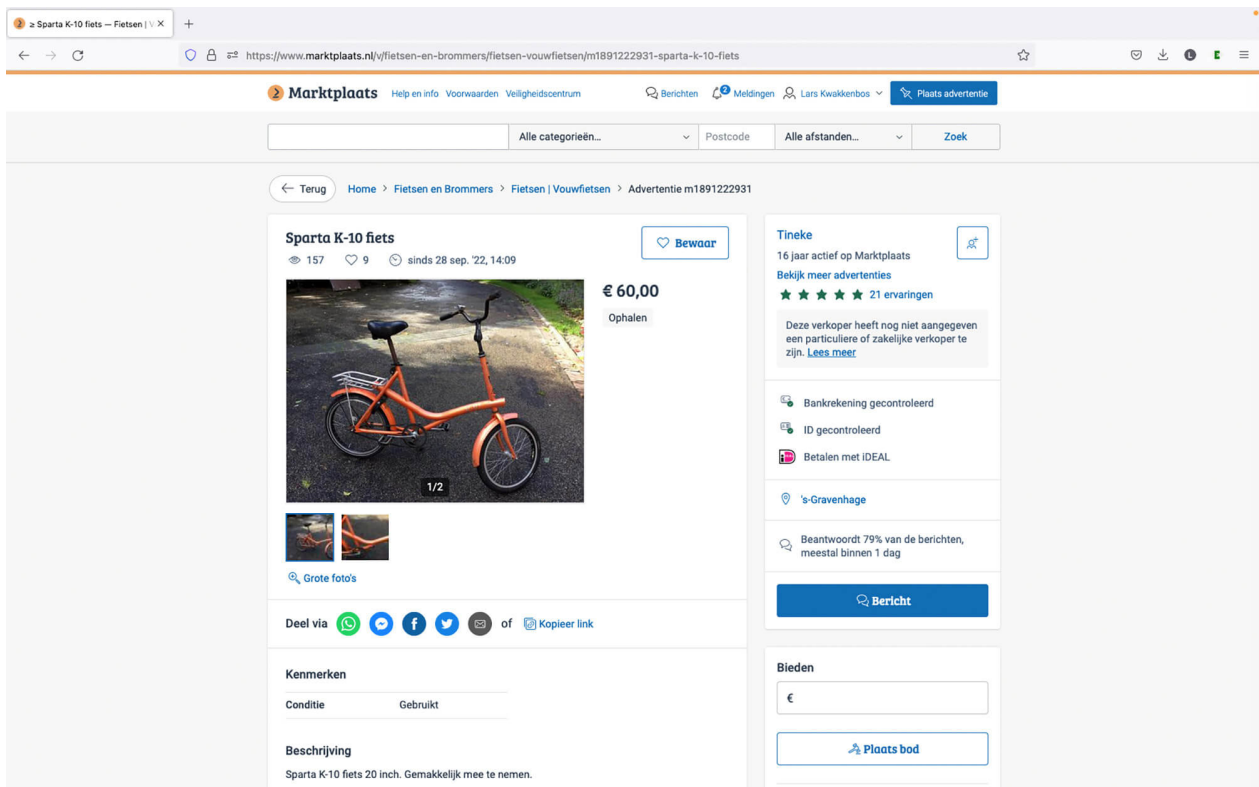
category
animal, landscape, government

17:31:50

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

Notes

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



type	date	filename	size	author
screenshot	14.01.2023	Screenshot 2022-09-29 at 11-38-18 ≥ Sparta K-10 fiets – Fietsen Vouwfietsen – Marktplaats.png	471 KB	Lars Kwakkenbos
category				
bicycle, economy				

17:31:51

