



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

**Your path through the collection lead along** We were a modern house, Negative sheet 16, negative 24, negative 24,5, Negative sheet 55, negative 4, negative 5, Roofing (3) – Simon, tu me manques, Debatably graded, 12M m3 [7/8] A Fissure, We were a modern house, Knee, Negative sheet 55, negative 4, negative 5, Negative sheet 02, negative 5, negative 6, pgealerts.alerts.pge.com/, The Saddle of a Sparta K-10, Rue Verte, Brussels, Green or blue, Two Sparta K-10s, Owned by Fred and Partner, John's Sparta K-10, Le dos-cul ment

## 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 27.09.2023 02:20, printed on \_\_\_\_\_ and contains 16 documents on 36 pages. (<https://the-documents.org/log/26-09-2023-5450/>)

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



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

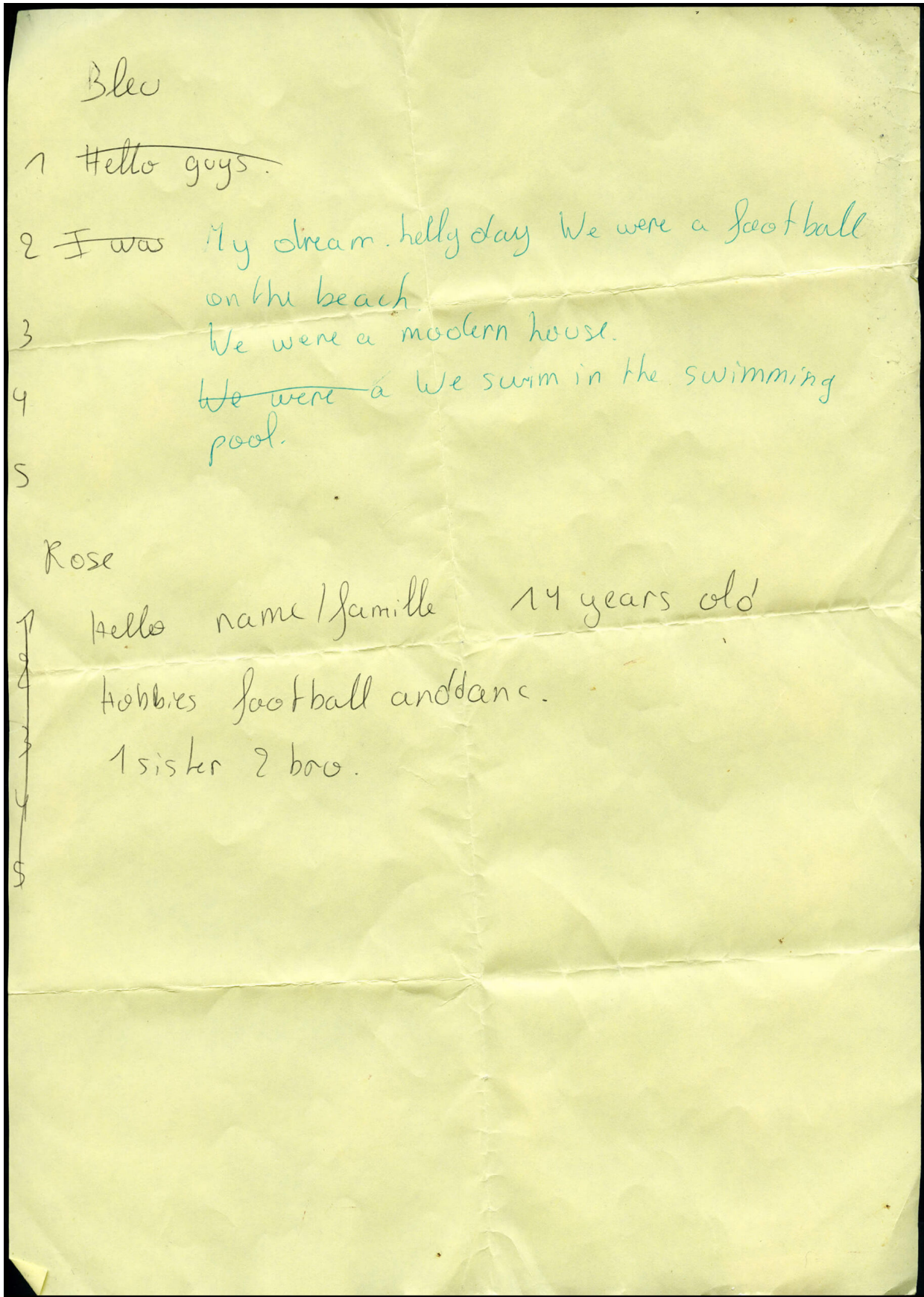
*We were a modern house.*

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

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

#### Notes





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

category  
 architecture, dusk, encounter, family, tree

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

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

#### Sources

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



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

17:14:23



It has been snowing. A black BMW is parked on the other side of the street and is cut in half by the separation between negatives 4 and 5. Apart from a slight kink in the landscape, the negative on the right is a perfect continuation of the one on the left. The fence around the orchard, the branches of the apple tree and the power lines connect implicitly in the void between the negatives.

**Notes**

- Based on De Cleene De Cleene, *The Situation as it Is. A Photonovel in Three Movements* (APE, 2022).



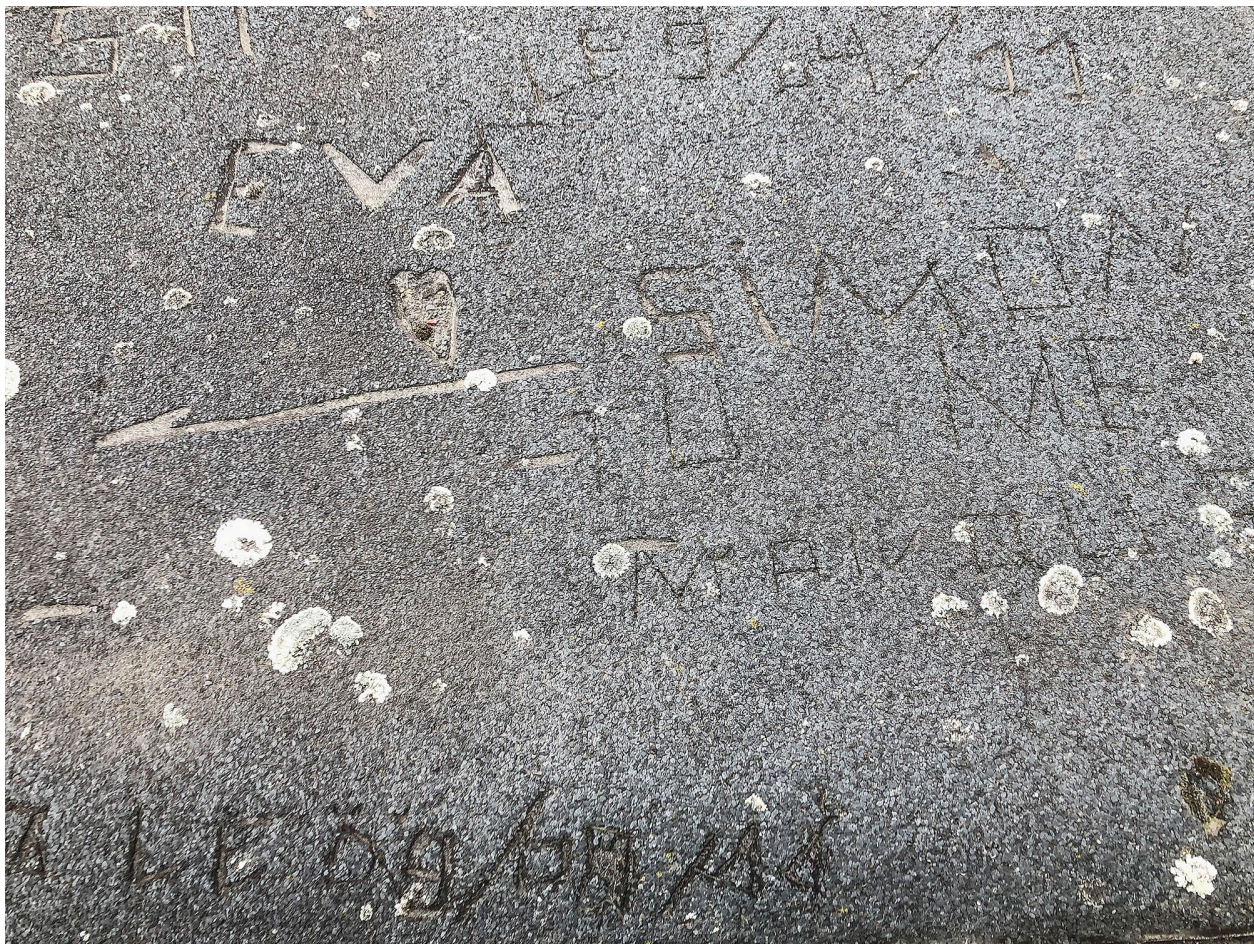
type	date	filename	size	author
scan	08.05.2023	55f-56a.jpg	1,34 MB	De Cleene De Cleene

category  
 architecture, archive, automobile, botany, family, mistake, trompe l'oeil, precipitation, tree, landscape, panorama

17:14:37

In what order and by whom the various texts and drawings were carved into the soft roofing is unclear. To the right of 'EVA', a heart symbol and an arrow (pointing to the left), the roofing reads 'SIMON TU ME MANQUES'.

The short sentence usually – yet hastily – translates to 'Simon, I miss you'. However, in French the 'you' (*tu*) is the subject and has an active role, whereas the 'I' (*me*) is the direct object. In short: by his not being there, Simon actively effectuates hurt to the one who carved this text.



type  
photograph

date  
14.04.2021

filename  
IMG\_6512.jpeg

size  
4,50MB

author  
Michiel De Cleene

category  
automobile, decoration, fissure, parking, roofing, sign

**17:14:51**

how long before that time they were actually taken.<sup>2</sup>

#### Notes

- 1 The book is a first edition, first printing hardback copy of *Word Virus: the William S. Burroughs reader*, edited by James Grauerholz and Ira Silverberg, with an introduction by Ann Douglas, published by Grove Press (New York) in 1998 (160mm x 235mm, 532pp.). On the used book aggregator webstore, the book was graded 'Very Good' (or, VG),\* which proved a realistic assessment as it appeared (in fact, still does) largely unread with a dust jacket in equally good condition and no markings inside whatsoever. In fact, the book's condition might well have warranted a 'Fine' (F) grading were it not for the only notable (yet not noted) defect, which was that the 'Spoken Word CD' that was originally included — as indicated by a 32mm diameter round sticker in the top right corner of the front of the dust jacket, and the glued-in envelope in the back of the book — was no longer present. This defect may well have accounted for the apparent disparity between the state and grading of the book and the low price of \$4.53 (shipping not included) it was sold at, although the fact remains that this incomplete state ought to have been mentioned in the listing. Since the time of purchase, however, markings were added to the book, presumably with an additional adverse effect on its market value: appearing on the half-title page, they are in dark green crayon and of an abstract nature and were made by the current owner's infant son.  
\* According to the terminology of the grading scale proposed in 1949 by *AB Bookman's Weekly* and still widely, if not universally, in use in the online used book market today, albeit with some additions or modifications by individual platforms. See [Wikipedia](#) for a brief overview.
  - 2 Elements of style and physical nature of the artifacts may be taken to indicate an origin roughly contemporaneous with the book.
  - 3 '[In the United States of America, the] twelfth grade is the twelfth school year after kindergarten. It is also the last year of compulsory secondary education, or high school. Students are often 17–19 years old. Twelfth graders are referred to as Seniors.' (Wikipedia)
  - 4 A 7-digit phone number, without country or area code, redacted here.
  - 5 Located in the state of Nevada, no further identification of the particular shop was provided on the aggregator webstore, and it must be noted that the book was subsequently shipped from 'Auburn', presumably Auburn, CA.
  - 6 Indeed in accordance with its 'Very Good' grading, which is generally understood to explicitly list any defects such as markings (including dedications) but also any missing materials.
  - 7 Quality hardbacks being notably easier to read without damaging the book.
  - 8 Speculations on this, and any potential subsequent extrapolations are, fortunately perhaps, further inhibited by the fact that the book presents a rather generous cross-section of writings spanning the entirety of William S. Burroughs' famously prolific career. The inclusions span the period between 1929 and 1994. Although undertakings of this kind will inevitably meet with criticism, the consensus indeed seems to be that the editors have done an excellent job in selecting and presenting the material. Was 'Clay' mainly drawn by the hard-boiled straightforward prose style of the early novels; the highly experimental and provocative writings of the 'middle period' (traditionally labeled as rather 'hermetic' and 'cold', though they are quite often not without a haunting, perhaps even 'poetic' quality); or the later, one might say 'integrated' style which saw the earlier experiments wedded to a certain 'return to narrative' and, in old age, traces of a much more 'humane' author than ever before (if a point of critique may yet be formulated, one might indeed say that the writings from this later period (roughly 1978–1997) are somewhat favoured (quantitatively) in the *Word Virus* volume; as these have a (still: relatively) greater 'readability' than much of the older material that may indicate a decision of a commercial nature, yet there is also the fact that these texts were written in collaboration with one of the editors of *Word Virus*)?
  - 9 Being in fact a promo sampler for the 4CD *Giorno Poetry Systems* compilation of William S. Burroughs material also released (by Mouth Almighty Records and Mercury Records) in 1998. See [Discogs](#).
  - 10 Nevada has three area codes (702, 725, and 775), yet quick Google searches of the 7-digit number combined with any one of those yield no easy identification. Considering the overall scarcity of information, however, it seems clear that anyone seeking to reconstruct the biographies of 'Clay' and/or the note-writer should take up this line of investigation.
- David Depestel hesitates in trying to make something of himself; a character, a profession, a fixed mode of being, are for him concepts that already shadow forth the outlines of the skeleton, which is all that will be left of him in the end.

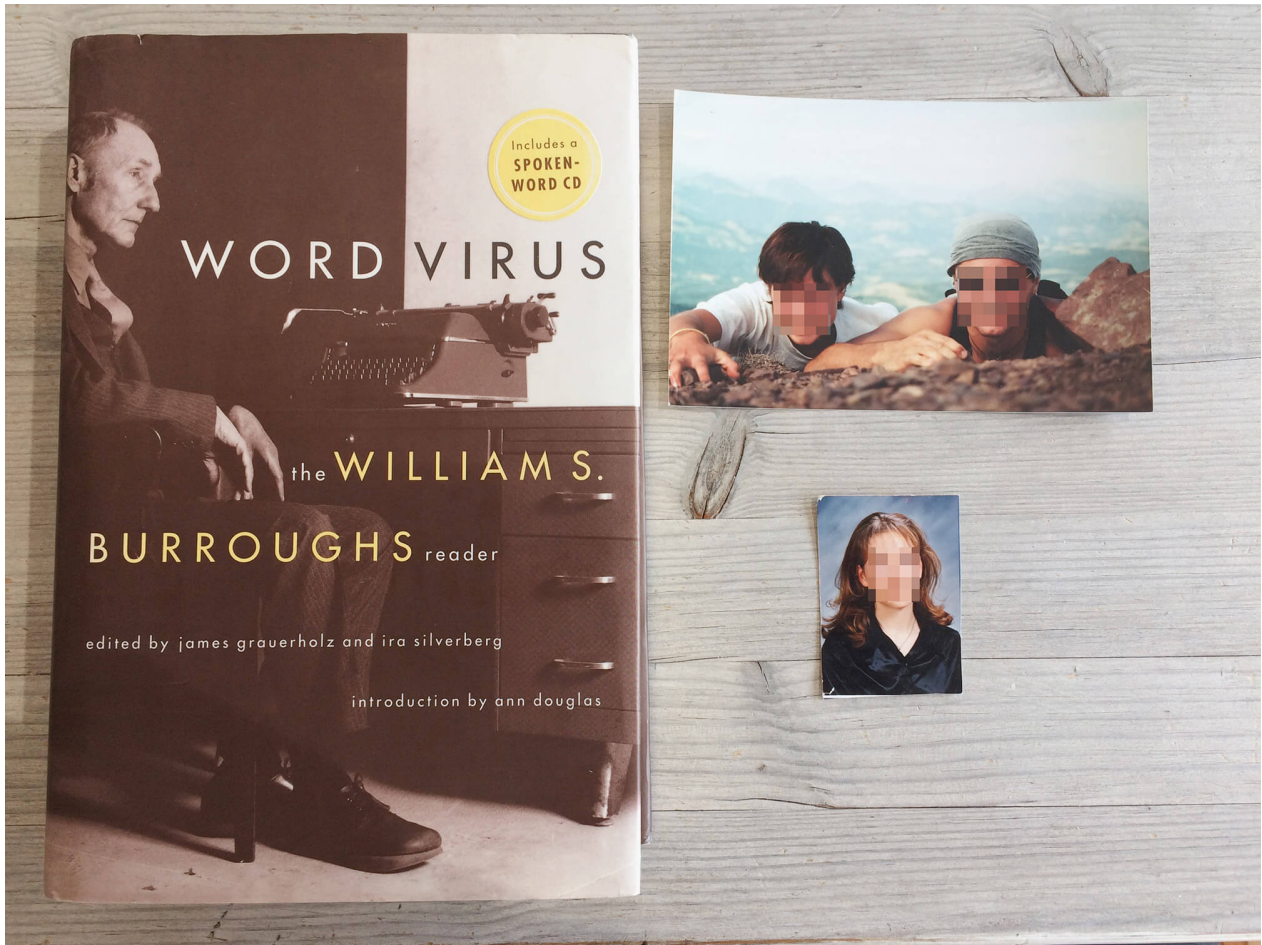
Photograph #1 measures 151 x 100 mm and shows two young people who appear to be mountain climbing and captured while clearing a ridge. Behind the two subjects a bluish mountainous landscape is vaguely visible, suggesting a vantage point of some considerable elevation. The person on the left is wearing a white T-shirt and a bracelet, and has several earrings. The person on the right is carrying a backpack. What appears to be a black tank-top may in fact also be the straps of the pack. On their head they wear what appears to be a grey T-shirt or other garment, presumably to protect the subject from the sun; this person also has earrings and is wearing a necklace and sunglasses. The weather appears nice, both subjects are smiling and appear relaxed. The effort may well have been staged.

Photograph #2 measures (approximately) 43 x 62 mm with the left, bottom and right sides appearing to be cut, rather unevenly, with scissors. It has the typical appearance of an American high school yearbook photo and shows a young person wearing a shiny black blouse and a necklace. They have blue eyes and below-shoulder length auburn hair. The red lips appear painted. On the back of this photograph is written in a clearly legible hand:

*Clay, I can't  
wait until next  
year when we're  
in grade 12!<sup>3</sup>  
Have a great  
Summer and  
call me [XXX XXXX]<sup>4</sup>  
by the way, I haven't  
forgot about how big UR*

The only assumptions to be made somewhat safely from these two items are that (a) the book has once belonged to 'Clay', and, (b) a relationship of a close, friendly, perhaps even intimate, nature has at one time existed between 'Clay' and the person in the second photograph (assuming also that (c) the note on the back of the second photograph was indeed written by the person in that photograph). The circumstances surrounding, and/or motivations ('Sources' or any third parties') behind the book's ending up in a used-book shop, must necessarily remain a matter of speculation. There are no reasons to assume that the book was gifted to 'Clay' by the

<sup>1</sup> [https://en.wikipedia.org/wiki/List\\_of\\_used\\_book\\_conditions](https://en.wikipedia.org/wiki/List_of_used_book_conditions)  
<sup>2</sup> [https://en.wikipedia.org/wiki/Twelfth\\_grade#United\\_States](https://en.wikipedia.org/wiki/Twelfth_grade#United_States)  
<sup>3</sup> [https://en.wikipedia.org/wiki/Clay\\_Burroughs](https://en.wikipedia.org/wiki/Clay_Burroughs)  
<sup>4</sup> <https://www.discogs.com/albums/Mouth-Almighty-Records/Mouth-Almighty-Records-4-CD-Giorno-Poetry-Systems>



<b>type</b>	<b>date</b>	<b>filename</b>	<b>size</b>	<b>author</b>
photograph	18.10.2022	IMG_0059.JPG, IMG_058.JPG	2,11 MB, 1,55 MB	David Depeste1

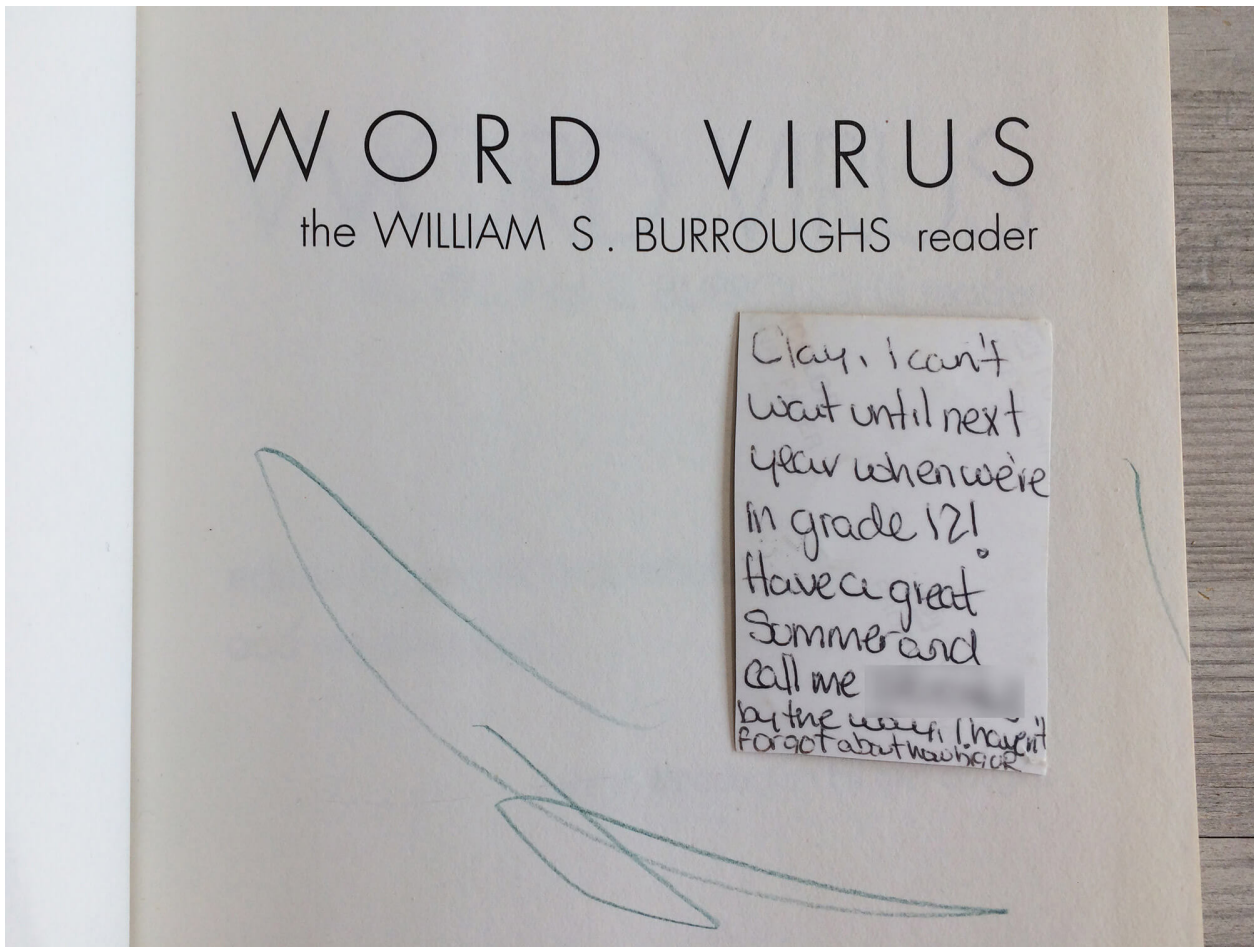
**category**  
 book, collecting, encounter, landscape, literature

17:15:11

note-writer (or by anyone else) as no dedication appears in it.<sup>6</sup> It must also remain inconclusive whether there are either two or three different persons appearing across the two photographs, and whether any of these is in fact 'Clay'.

Indeed, the number of questions raised by these items far exceeds the number of answers they provide. Even leaving aside the nature of the writings in the book, one cannot help but speculate as to:

- how much, if any, of the book 'Clay' ever read;<sup>7,8</sup>
- what happened to the CD originally included with the book;<sup>9</sup>
- why the unrelated inserted materials were not removed from the book before sale (as opposed to the CD);
- whether 'Clay' did in fact ring up the writer of the note over that summer;<sup>10</sup> indeed whether the two ever did meet again, remain close during their 'senior' year, perhaps even stay in contact after graduating;
- the meaning of the rather cryptic final line of the note.





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.



type	date	filename	size	author
photograph	06.12.2021	IMG_0515b	5,42 MB	Michiel De Cleene
category	fissure, landscape, mistake, repair			

17:15:25

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

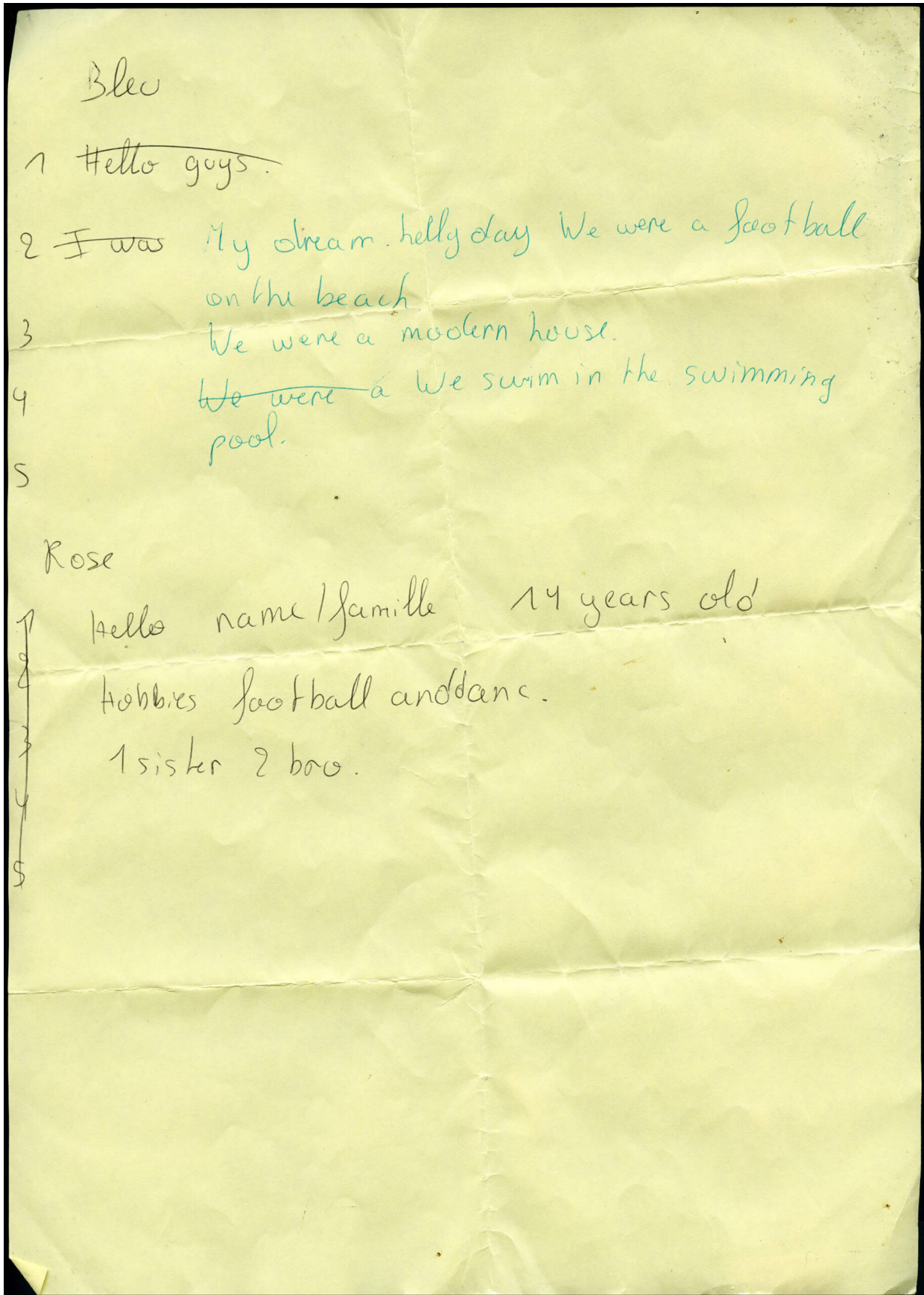
*We were a modern house.*

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

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

#### Notes





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

category  
architecture, dusk, encounter, family, tree

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 médus. . . . .	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 médus . . . . .	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

17:19:39



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)



It has been snowing. A black BMW is parked on the other side of the street and is cut in half by the separation between negatives 4 and 5. Apart from a slight kink in the landscape, the negative on the right is a perfect continuation of the one on the left. The fence around the orchard, the branches of the apple tree and the power lines connect implicitly in the void between the negatives.

**Notes**

- Based on De Cleene De Cleene, *The Situation as it Is. A Photonovel in Three Movements* (APE, 2022).



type	date	filename	size	author
scan	08.05.2023	55f-56a.jpg	1,34 MB	De Cleene De Cleene

category  
 architecture, archive, automobile, botany, family, mistake, trompe l'oeil, precipitation, tree, landscape, panorama

**17:19:40**

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

17:19:40

On a windy morning in April, I was on a video call with a friend, curator Maziar Afrassiabi. 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.

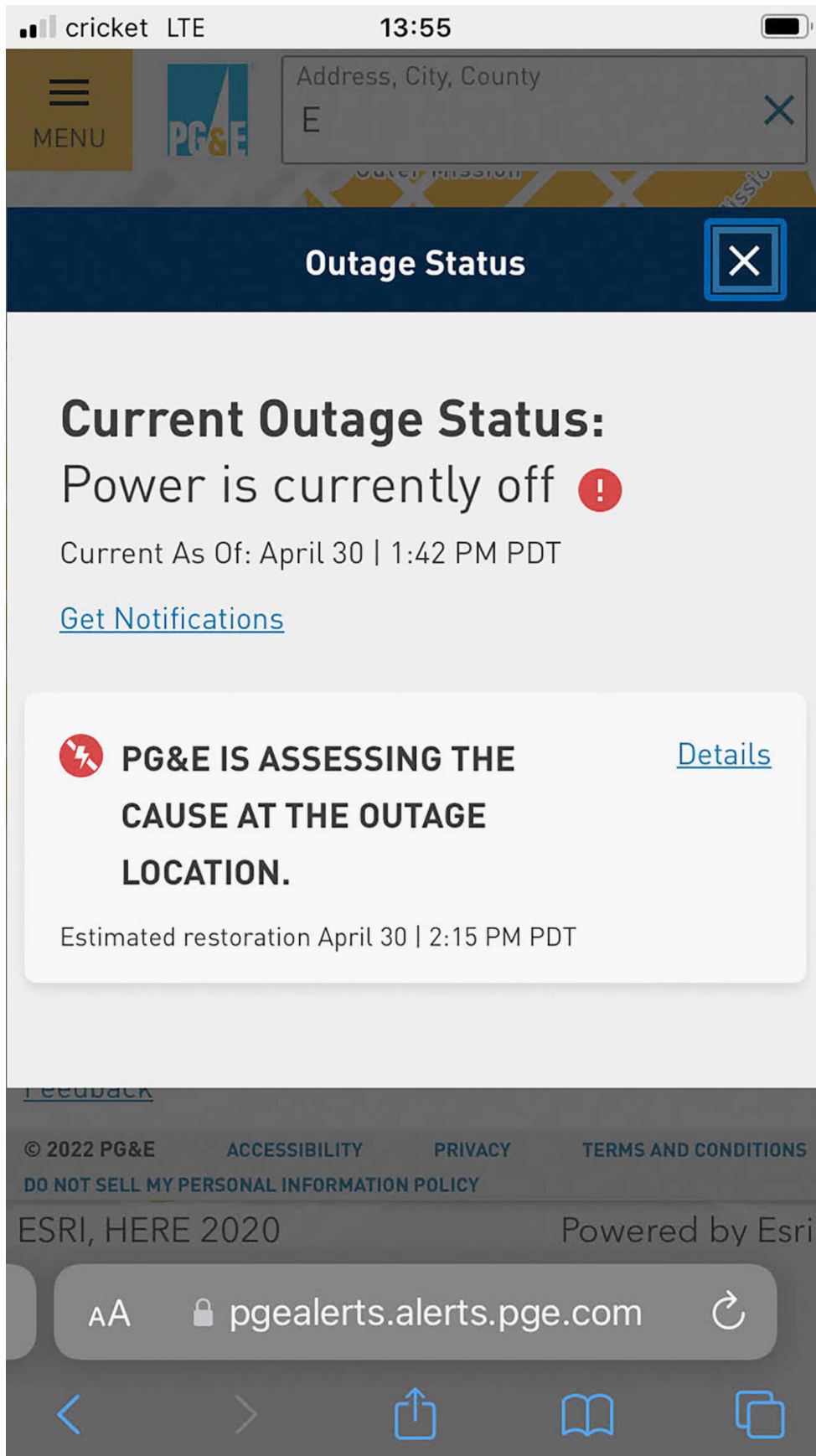
Each pole divides vertically into distinct zones, spaced apart for safety. Treacherous high-voltage wires from substations pass along the top, while safer signals—cable internet and landlines—hang nearest to the ground. The high-voltage wires enter through a barrel-shaped pole-mounted transformer. Within,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

17:19:41

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

#### Notes

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



type  
photograph

date  
22.01.2023

filename  
Naamloos.jpg

size  
189 KB

author  
Lars Kwakkenbos

category  
bicycle

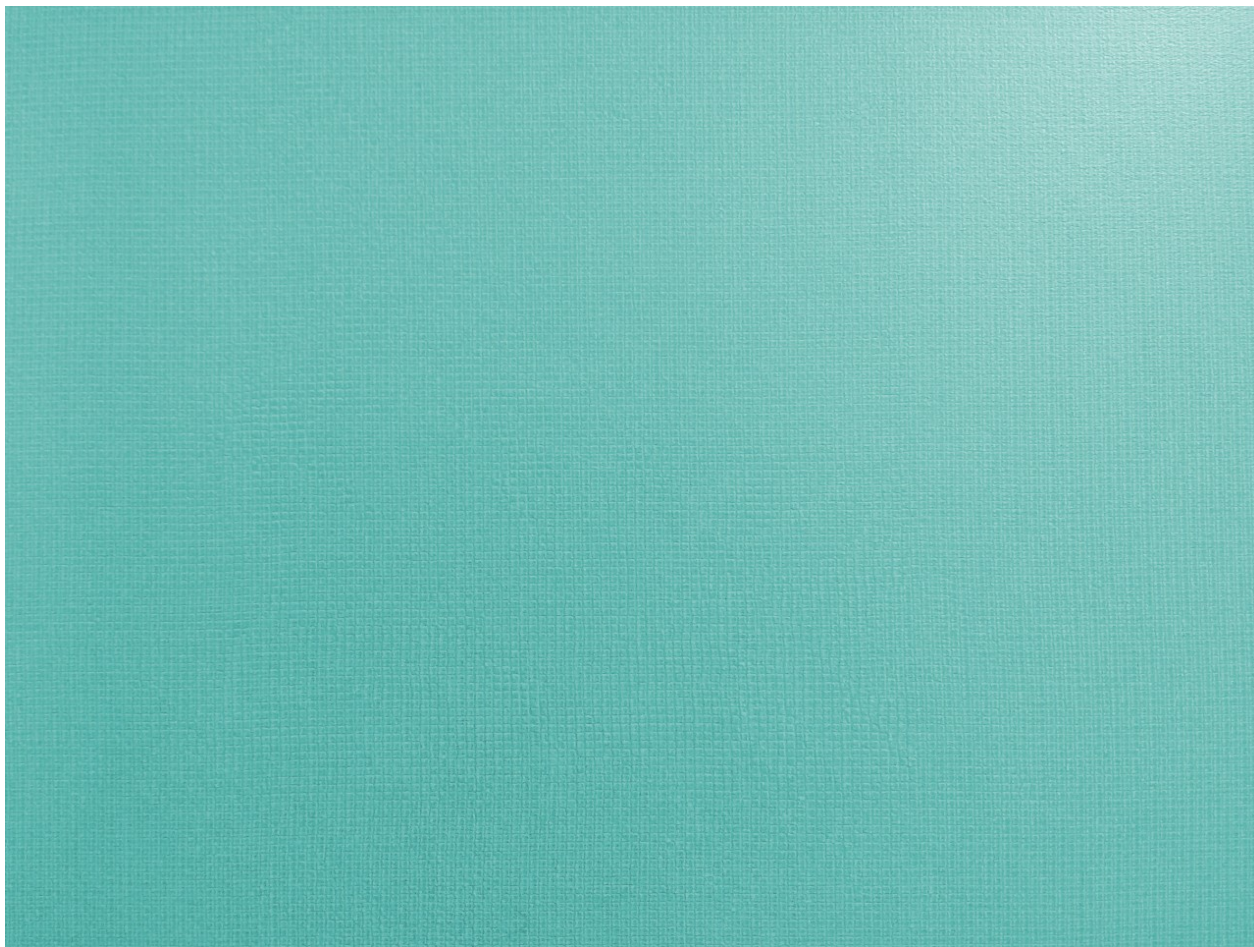
17:19:42



According to @missbluesette, the green K-10 put up for sale by Fred from Zwolle that I came across on marktplaats.nl on 29 September 2022 is not green, but blue. The colour resembles turquoise, I explain, a colour I have always called green. No, turquoise is not green, but blue, she replies. And the texts of my Instagram posts are too long, she says, so she doesn't read them.

#### 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
image	19.01.2023	teal-turquoise-plastic-with-square-pattern-texture.jpg	308 KB	Lars Kwakkenbos

category  
bicycle, encounter, mistake

Fred from Zwolle offers two Sparta K-10s on Marktplaats.nl on 29 September 2022. The asking price for the two bikes is 250 euros, bids may start from 200 euros. The green bike has a front light that is powered by a rim dynamo, while in another photo we see a front light on the orange bike that is presumably battery-powered, as may be the case for the rear lights. The carrier mounted at the front of the green bike is clearly a luggage carrier, as is the one at the back. What the carrier mounted at the front of the orange bike is for, is unclear. The description of the bikes does mention the function of the loop protruding from the frame at the back of the Sparta K-10:

‘20-inch bikes that we have always used while camping. No gears but smooth and light pedalling. Ideal for running small errands close by or a quick errand in the toilet building. They are light and quite short making them easy to take on the train. Ideal as a short-distance bike between station and work. Both are, furthermore, in good condition. Each bike comes with a key for the integrated cable lock. Are listed as a ladies’ bike but I (male) get on just fine.’<sup>1</sup>

#### Notes

- 1 ‘20 inch fietsen die wij altijd tijdens het kamperen hebben gebruikt. Geen versnellingen maar soepel en licht trappend. Ideaal om kleine boodschappen dichtbij te doen of een snelle boodschap in het toilet gebouw. Ze zijn licht en vrij kort waardoor ze makkelijk mee te nemen zijn in de trein. Ideaal als korte afstandfiets tussen station en werk. Beiden zijn verder in goede staat. Van elke fiets beide sleutels aanwezig voorzien van een geïntegreerd kabelslot. Worden als damesfiets genoemd maar ik (man) kom er prima mee vooruit.’
- Lars Kwakkenbos lives and works in Brussels and Ghent (B). He teaches at KASK & Conservatorium in Ghent, where he is currently working on the research project ‘On Instructing Photography’ (2023-2024), together with Michiel and Arnout De Cleene.

The screenshot shows a Marktplaats listing for a Sparta K-10 bicycle. The listing includes a main image of the bicycle, a price of €250,00, and a 'Bewaar' button. The seller's profile, Fred, is visible on the right, showing 7 reviews and a 'Bericht' button. The listing also features a 'Bieden' section with a starting price of €200,00 and a 'Plaats bod' button. The breadcrumb trail indicates the location: Home > Fietsen en Brommers > Fietsen | Dames | Damesfietsen > Advertentie m1875934349.

**Sparta K-10 ( korte afstand/trein fiets)**  
 151 views, 4 likes, sinds 19 aug. '22, 16:53  
 €250,00  
 Ophalen

**Fred**  
 2 jaar actief op Marktplaats  
 Bekijk meer advertenties  
 ★★★★★ 7 ervaringen  
 Deze verkoper heeft nog niet aangegeven een particuliere of zakelijke verkoper te zijn. [Lees meer](#)

Bankrekening gecontroleerd  
 Betalen met IDEAL  
 Zwolle  
 Beantwoordt 35% van de berichten, meestal binnen 1 dag

**Bieden**  
 Vanaf € 200,00  
 €  
 Plaats bod  
 Geen biedingen geplaatst

Deel via WhatsApp, Facebook, Twitter, Email, or Kopieer link

**Kenmerken**

Conditie	Gebruikt
Merk	Sparta
Eigenschappen	Versnellingen

type  
screenshot

date  
18.01.2023

filename  
Screenshot 2022-09-29 at 12-19-38  
Sparta K-10 ( korte  
afstand\_trein fiets) – Fietsen  
Dames Damesfietsen –  
Marktplaats.png

size  
522 KB

author  
Lars Kwakkenbos

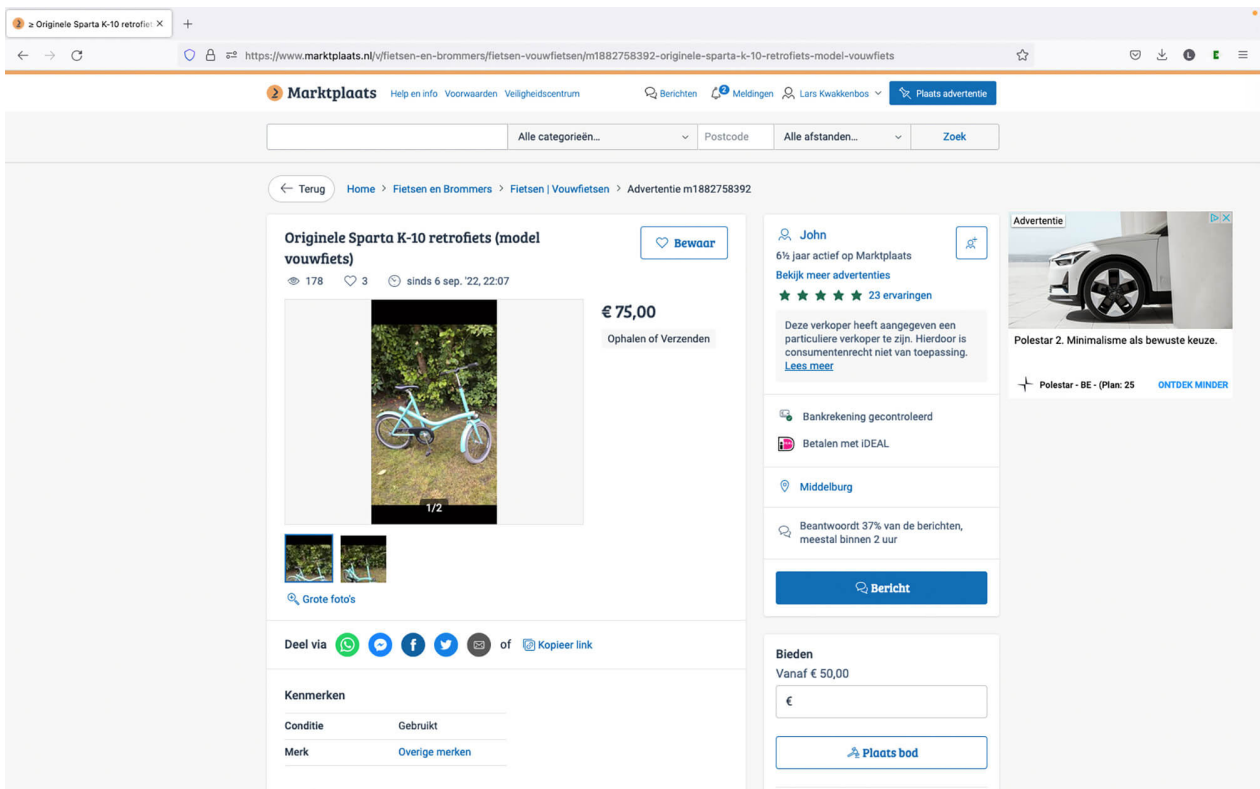
category  
bicycle, economy

17:20:00

John from Middelburg offers a K-10 without a loop at the back on marktplaats.nl. His K-10 does have a front light, which strangely never seems to be mounted in the front of the long tube of the frame. The asking price is 75 euros, bids may start from 50 euros.

#### Notes

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



filename

Screenshot 2022-09-30 at 09-09-26  
 Originele Sparta K-10 retrofiets  
 (model vouwfiets) – Fietsen  
 Vouwfietsen – Marktplaats.png

type  
 screenshot

date  
 16.01.2023

size  
 437 KB

author  
 Lars Kwakkenbos

category  
 bicycle, economy, technology

17:20:04

*This is a trace, and it is not.*

Ceci est une trace et ne l'est pas.

*What is a trace?*

Qu'est-ce qu'une trace?

Le document n'en est pas, le document documente.

*Documents what?*

Peu importe, le mot 'document' est dérivé du latin *docere*, c'est à dire...

*to show, to teach, to instruct. The document is docile, unlike the trace.*

La trace ne montre pas, n'enseigne pas, n'instruit en rien, à moins d'interpréter.

*The trace as indexical: it does not 'show' though one can see it. It does not teach,*

sauf que tout nous pré-existe, ou plutôt, nous insiste, n'est-ce pas?

*It doesn't: it's never there as such until we name it so.*

Documenti!

Papier!

Poètes, vos papiers!

(Léo Ferre 1956)

Le document.

Le dos-cul ment.

Le d'au-cul ment.

Le dé au cul ment.

Mais co-ment?

*Butt how?*

*The do-cum-meant.*

*The doc-cue-mint.*

*The dock-comment.*

*This is a cardboard mousepad.*

*Are you happy now?*

*Are you happy?*

*Are you?*

*Now?*

**document:** *a paper or set of papers with written or printed information, especially of an official type.*

(<https://dictionary.cambridge.org/us/dictionary/engli>

*'He's more of an official type.'*

**A document** *is a written, drawn, presented, or memorialized representation of thought, often the manifestation of non-fictional, as well as fictional, content*

#### Notes

- Sébastien Conard (1982) is a graphic artist, writer and teacher. He draws, writes and publishes comics, post-comics and artist's books. From 2023 until 2026, he will explore the graphic trace in the context of a postdoctoral research project at LUCA School of Arts.

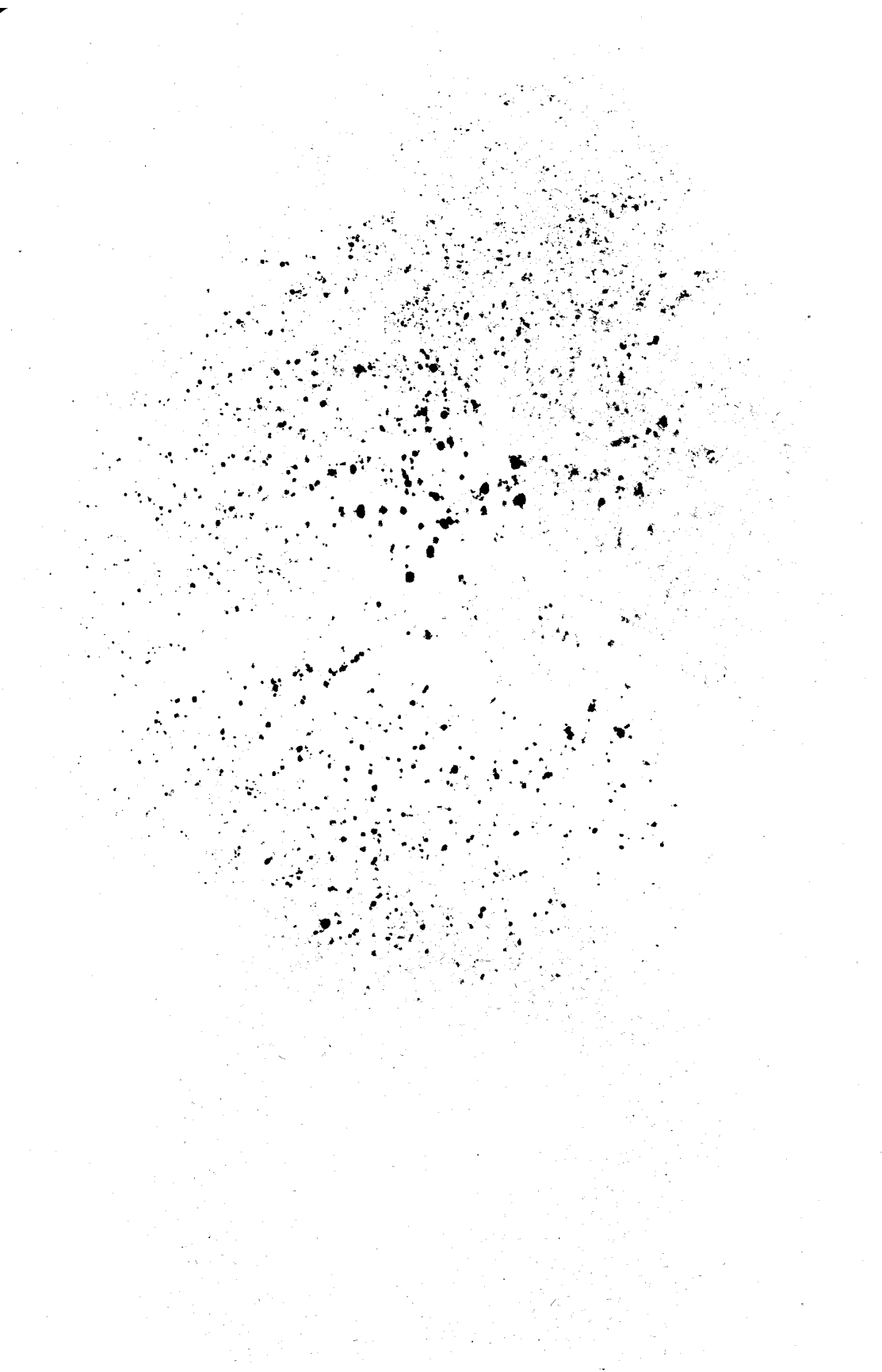
content.

(<https://en.wikipedia.org/wiki/Document>)

*'She was quite content.'*

*Tha back-ass lies!*

7



type	date	filename	size	author
scan	06.01.2023	Conard-Mousepad2022.png	115KB	Sébastien Conard

category  
book, data storage, manual, sign



