

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

Your path through the collection lead along Negative sheet 13, negative 24, negative 24,5, Negative sheet 55, negative 4, negative 5, Negative sheet 02, negative 5, negative 6, CLOSED NO POWER. For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM., 12:13, Flashlight in a dark corner of the Oval Room, Green or blue, K10 in Folder Sparta Bikes 2011, Crash (1), The Face of a Chair, Mai Ndombe, Album, This Year's Model, Battery, APOTD, Shelter, Magic Mountain, Anraum, Index, A Glass Bubble, March, Slightly Askew (1), We Welcome Comments, Hitch My Wagon To A Star, From Asturias, Into Cantabria, Gold Varnish

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 27.07.2023 00:29, printed on _____ and contains 25 documents on 52 pages. (<https://the-documents.org/log/27-07-2023-5374/>)

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



HOGENT
howest

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			

00:28:26

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

00:28:47

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

00:28:48

[13:42] Maziar: Power out at Rib now.

[13:45] Mathew: It's windy here today, sorry!

[13:45] Maziar: Saying from the comfort of his electrified home, or...you also have no power?

[13:45] Mathew: No, I don't. But, typically, outages in the city are shorter than in regional areas. PG&E website estimates service within two hours...Maybe you could post a business sign on Rib's window?¹

[13:52] Maziar: Yes. Though my phone is almost dead. No light. Can you send me a text for the sign? I can't access the drive.

[13:52] Mathew: Yeah.

[13:52] Maziar: I feel reality hitting. Not so much the reality of blackouts in the U.S., but the reality of life and work...and that it is time to go home.

[13:55] Mathew: "CLOSED NO POWER For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM."

[13:55] Maziar: Thanks.

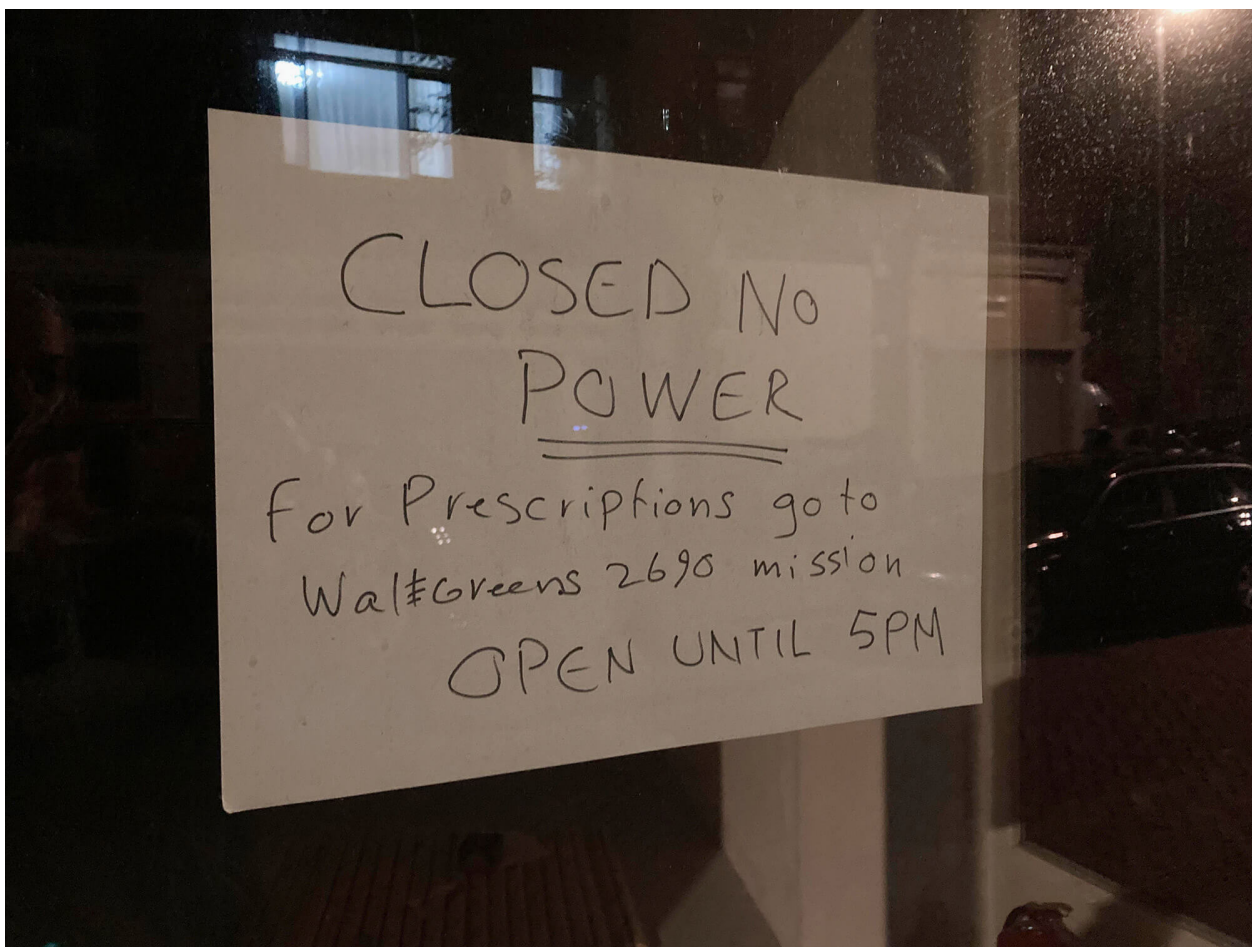
[13:56] Mathew: Yeah, maybe it's time for you to leave for the night. I'm going to drive around to see what's happening.

[13:59] Maziar: Okay, enjoy.

Notes

- 1 Local businesses experiencing a blackout typically post handwritten notices on their street-facing windows. These condensed notes detail acute symptoms felt at a community level, hinting at the improvisation required to maintain social harmony.
- 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.

CLOSED NO POWER. For prescriptions go to Walgreens
2690 Mission OPEN UNTIL 5 PM.



type
photograph

date
21.02.2023

filename
closed-no-power.jpg

size
641 KB

author
Mathew Kneebone

category
automobile, impact, repair, sign, wind

00:28:48

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



type	date	filename	size	author
photograph	30.01.2023	teylers.tif	36,68 MB	Michiel De Cleene

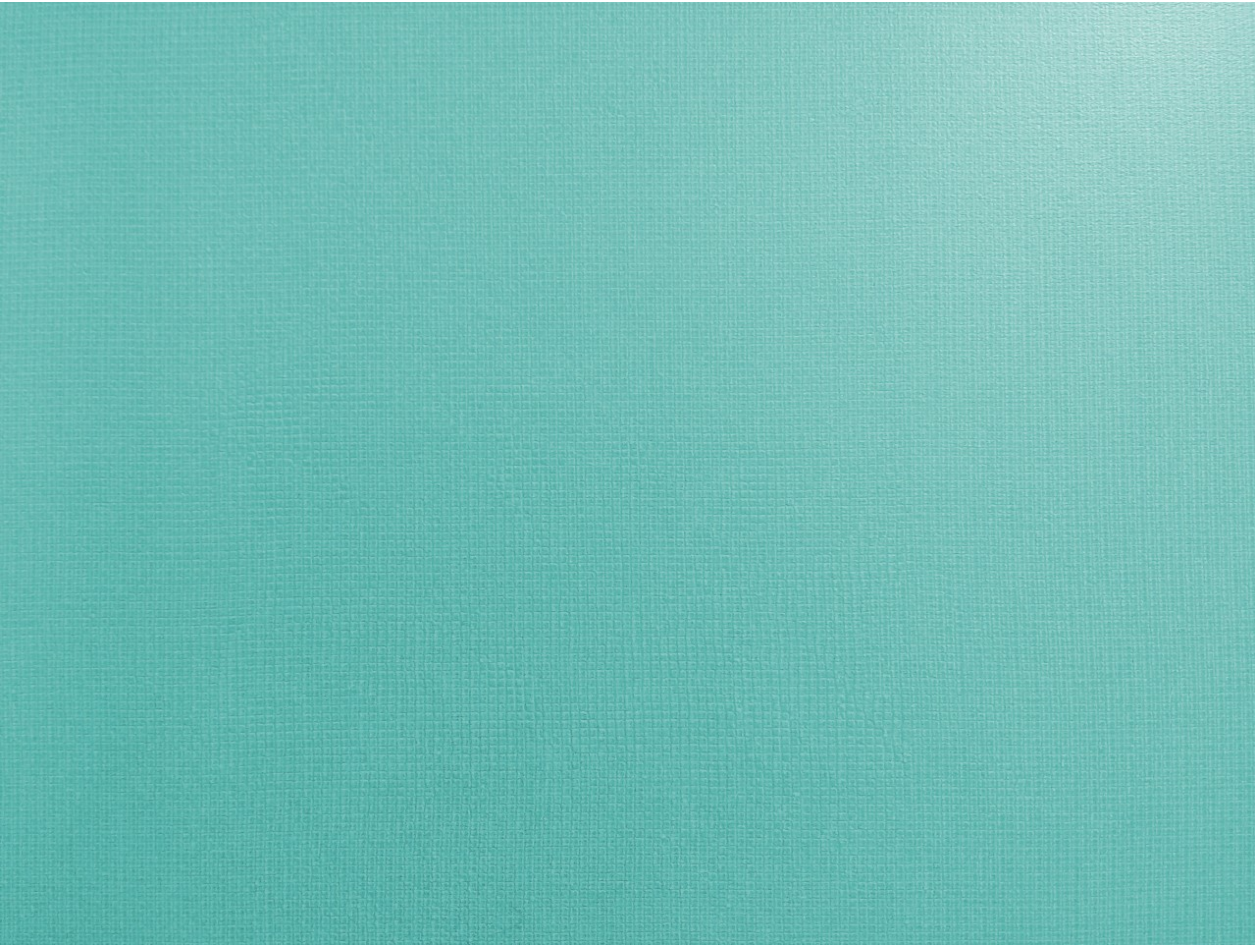
```
category
animal, archaeology, architecture, archive, astronomy, book, encounter, hand, Reference Guide, replica/copy
```

00:28:49

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

The company Demuynck from Heist (B) has put the 2011 brochure of Dutch bicycle manufacturer Sparta on yumpu.com as an ePaper. According to yumpu.com, this was reportedly done on 28 September 2013. The leaflet is titled 'Collection Overview 2011'. On pages 68 and 69, the bike is called K10, the frame says K-TEN, while a version presumably a bit older is usually for sale second-hand as K-10. The K10 is a 'practical, compact city bike', it is available in one unisex frame size 50 and it has an integrated cable lock. There is a loop at the back of the large tube to which the rest of the frame is mounted. This might be the end of that lock. There are optional carriers, front and rear, and there is an optional lighting kit. The recommended retail price is 299 euros.

Notes

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



type	date	filename	size	author
screenshot	20.01.2023	Screenshot 2022-09-30 at 10-59-06 Klik hier voor de folder Sparta fietsen 2011. - Demuyne Heist.png	761 KB	Lars Kwakkenbos

category
bicycle, economy

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

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



type
photograph

date
16.10.2020

filename
IMG_2236.JPG

size
2,8MB

author
Arnout De Cleene

category
automobile, crash, precipitation, insurance

00:29:08

All chairs are empty, but all face something different. The bottom photograph shows empty chairs facing empty desks. In the middle picture, empty chairs face each other (underneath the inaudible sound of the cinema above). In the top photograph, the chairs seem to be facing the photographer. However, the altar's in front of the photographer. He stands at the back of the provisional church. The chairs face the photographer and have turned their backs to the altar.

Sources

Revue Héraclite, 5 (1), april 1936, p. 7, paper, from the archive of architect O. Clemminck.



**Eglise Provisoire
St. Laurent à Anvers**

Isolation de sous-toiture en plaques
Héraclite. — Architecte: M.G. Huygh
à Anvers. — Phot.: L. Van Eynde
à Anvers



**Café-Concert
„Mon Village“, en plein
centre de Bruxelles**

Application de l'Héraclite comme
isolation du plafond (Environ 1500m²
Héraclite 5cm). Doublage du pla-
fond en béton en nervure. L'éta-
blissement est situé exactement
en-dessous du Cinéma „Ambassa-
dor“ et il y a lieu de prendre sé-
rieusement en considération que
le bail portait en cause principale
qu'aucun bruit ne pouvait gêner
l'exploitation du Cinéma, même
dans ses auditions les plus silen-
cieuses. — Architecte: M. Jos.
Govaerts à Bruxelles. — Phot.: La
Photographie Industrielle Bruxelles



**Défense Automobile et
Sportive (D.A.S.), Siège
social au Mans**

Aménagement de bureaux sous
combes en Héraclite 2 1/2 cm. —
Architecte: M. Grigné, D.P.L.G.

On the second to last evening before we head home, we go for dinner at Suzanne's house. She has invited a friend, a national deputy for the region where she grew up. We eat fish and *patates douces*. We drink beer. The deputy's secretaries – there are three of them – closely inspect the worn manuscript we hand them. In blue ink: proverbs of their region, written by my girlfriend's grandfather in local Kikongo language. In red: a Dutch translation. They laugh. A month later, the deputy will become Vice-minister of Internal affairs. The proverbs get marked by fresh grease stains.



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



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

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

00:29:24

‘Because there is a kind of technological beauty to it.’

[...]

‘Yes, a perfect combination of the analogous on the one hand, and a kind of state of the art-futuristic cool on the other hand. It was elegant (unlike audio-cassettes), you could see the disc upon which your music was written (unlike the unfathomable MP3), it was less fragile than a CD(-R), and conveniently sized (you could hold it in the palm of your hand, slip it into your pocket). It had a kind of Mission Impossible-esque gadget feel to it. It had the aura of being permanently ahead of its time, but not in a far-fetched sci-fi kind of way. It was *real*.’

[...]

‘You mean the clicks. Yes, it had a sound of its own. A pleasant sound – the hard plastic hitting the hard plastic sleeve. The slidable, uhm, metal thing. The small read/write handle at the side. The small disc that was just a little bit loose. It – without being played – looked, felt and sounded like, like data, yes, like palpable data.’

[...]

‘Not any more.’

[...]

‘My uncle’s Elvis Costello *This Year’s Model* LP with way too little bass-sounds. *Watching the detectives*, to be precise.’



type
scan

date
26.12.2020

filename
Handgeschreven_2020-12-
26_141512.jpg

size
608KB

author
Arnout De Cleene

category
data storage, music, technology, family

00:29:24

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

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

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

Sources

Renault Clio. Instructieboekje. 2012. PDF-file

ACCU: storing (4/4)

Starten met starthulpkabels

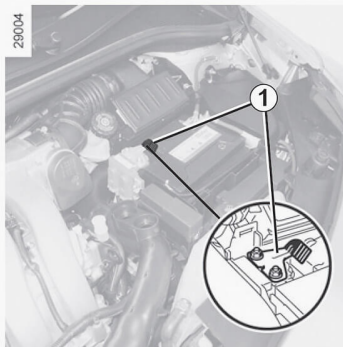
Sluit de starthulpkabels als volgt aan tussen de twee auto's:

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

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

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

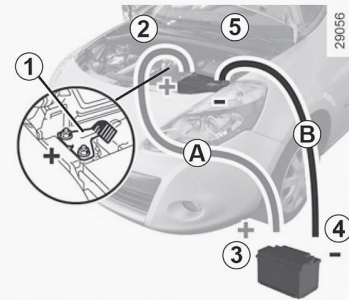
Laat de motor van de hulpauto met een middelmatig toerental draaien.



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

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

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



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



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

Risico van letsel en/of beschadiging van de auto.

5.31

type
screenshot

date
30.12.2020

filename
Schermafbeelding 2020-12-30 om
20.40.39.png

size
954KB

author
Arnout De Cleene

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

00:29:25

THIS IS A RUSH TRANSCRIPT. THIS COPY MAY NOT BE IN ITS
FINAL FORM AND MAY BE UPDATED.

MILES O'BRIEN, *CNN Anchor*

Now this Astronomy Picture of
the Day goes back as far as
the popularization of the Internet.
The discovery of what is now
Netscape, if you will. Let's take a
look at the guys behind it.
It's an art gallery of astronomy,
featuring explosive supernovas,
deep black holes, flaring comets,
and breathtaking earth views.

(BEGIN VIDEOTAPE)

O'BRIEN (*voice-over*) Every day since the web
was in its infancy, two enthusiastic
astronomers have posted a new image to
Astronomy Picture of the Day.

ROBERT J. NEMIROFF,
NASA Astrophysicist

I think that a lot of these would look great in a
gallery. They're very different, there's a lot of
different colors involved, there's a lot of
different contrasts, a lot of different textures.
And, it has the added bonus of being scienti-
fically interesting. It's scientifically true.

O'BRIEN Robert Nimiroff and Jerry Donnell (ph)
choose the images based on their
educational value, newsworthiness,
or just plain beauty.

NEMIROFF

I mean, there's a 'wow' factor here. I usually
know within a second or two of seeing a
picture whether it's a sure thing for
The Astronomy Picture of the Day, because I
just say 'Wow, what is going on there?'

O'BRIEN Every image is archived on the site.
Underneath each picture is a brief
explanation so that the site is not just
eye candy but educational, as well.
Including images that give us a new
perspective.

NEMIROFF

Recently, people put together a bunch of
pictures from the moon in this great
panorama. You can look all the way around in
the circle and see what the astronauts saw.
The face on Mars, which the best explanation
is, it's just a rock formation, but there's a lot
of conspiracy people out there who think it's
more, and the picture of the earth at night.
And, I think it's one of our most
popular images.

O'BRIEN Some images come from telescopes
around the world. Others from the
Hubble Telescope, peering deep into
space. Others, from amateur photo-
graphers, an artist's renditions of black
holes too distant for detail.

NEMIROFF

And you can just look at it and feel that
you're there.

O'BRIEN Many people take the images from the
site and post them as wallpaper on their
computers, or, create a slideshow
screensaver.

NEMIROFF

Our biggest demographic is the intelligent
professional who works at some company and
has a computer on the desk, has a web
browser, and they check us out. We've got e-
mail that we're many people's morning cup of
coffee.

O'BRIEN Whether you're a space junkie or just
enjoy looking up at the sky, Astronomy
Picture of the Day is worth the visit.

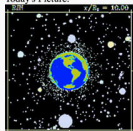
Sources

- <https://apod.nasa.gov/apod/ap950616.html> (original post: June 16, 1995)
- <http://transcripts.cnn.com/TRANSCRIPTS/0209/21/smn.06.html>

Astronomy Picture of the Day

The sky is filled with breathtaking pictures, many of which are available on the World Wide Web. Each day we feature a different picture of some part of our fascinating universe, along with a brief explanation written by a professional astronomer.

Today's Picture:



Explanation:

If the Earth could somehow be transformed to the ultra-high density of a [neutron star](#), it might appear as it does in the above computer generated figure. Due to the very strong gravitational field, the neutron star distorts light from the background sky greatly. If you look closely, two images of the constellation Orion are visible. The gravity of this particular neutron star is so great that no part of the neutron star is blocked from view - light is pulled around by gravity even from the back of the neutron star.

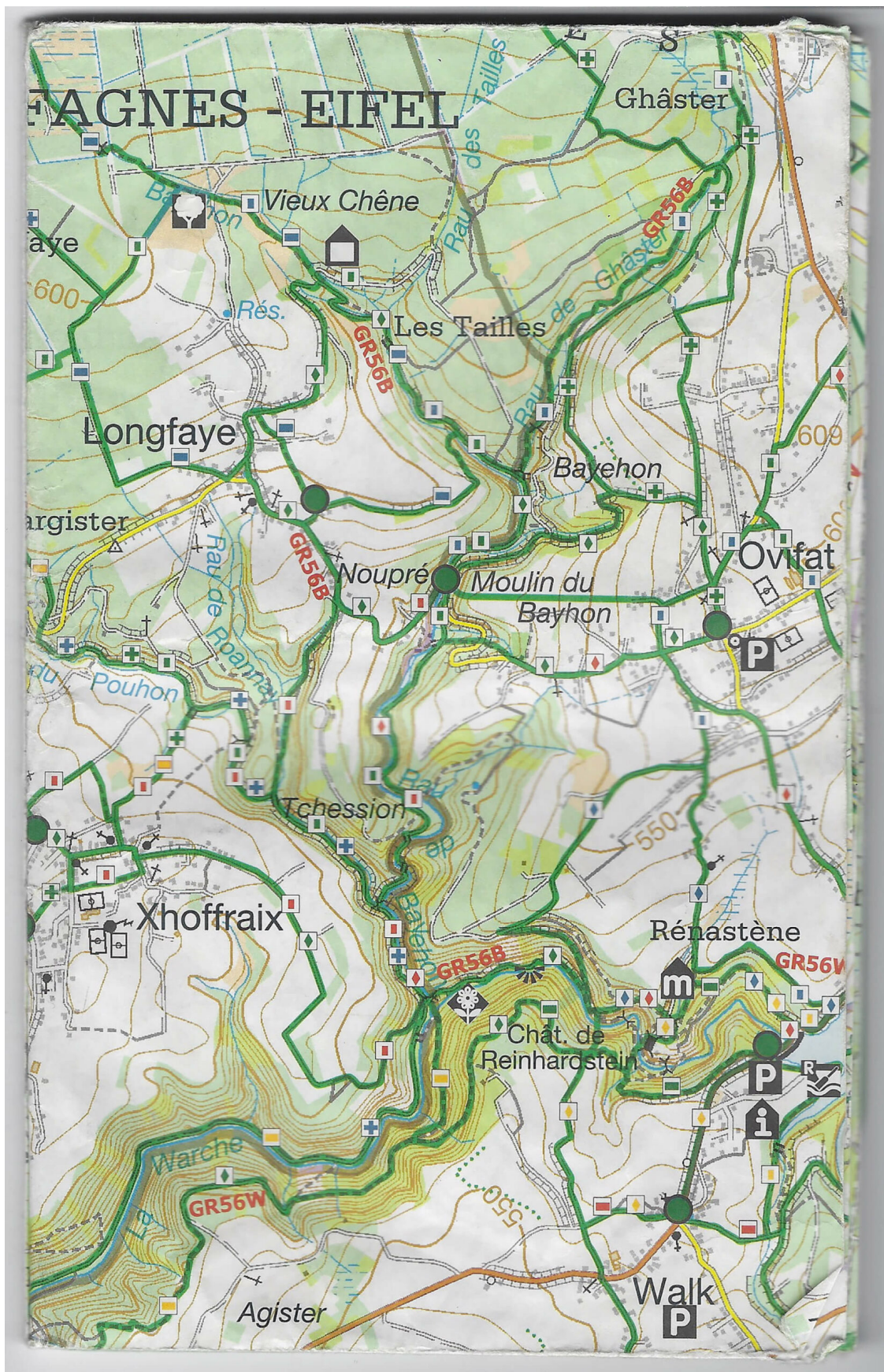
We keep an [archive](#) file.

Astronomy Picture of the Day is brought to you by [Robert Nemiroff](#) and [Jerry Bonnell](#). Original material on this page is copyrighted to Robert Nemiroff and Jerry Bonnell.

type	date	filename	size	author
screenshot	11.01.2021	Schermafbeelding 2021-01-12 om 21.54.58.png	225KB	Arnout De Cleene

category
astronomy, archive, encyclopaedia, physics

The paths in the valley of the Bayehon are covered with ice. We are making our way down towards the valley of the Ghâster. The temperature is minus 15 degrees Celsius. The water in our drinking bottles is frozen. We are betting on the shelter indicated on the map (*Au Pied des Fagnes, Carte De Promenades*, 1:25.000, Institut Geographique National) to pitch our tent. There is almost no wind, but every breath of air feels like we're being hit with a thousand needles. What the map indicates as a shelter appears to be a picnic table.



type
scan

date
14.02.2021

filename
Handgeschreven_2021-02-
14_142153.jpg

size
2,1MB

author
Arnout De Cleene

category
map/plan, mistake, scale, sign, wind, precipitation

00:29:28

A skiing holiday with my in-laws. The ski pass does not allow you to visit Schatzalp. We buy a separate ticket and take the train up the hill to the hotel, which served as the backdrop for Thomas Mann's *Magic Mountain*. The stately hotel and former sanatorium is gorgeous.

Meanwhile, a new virus is spreading. Some people are coughing. I am keeping distance while waiting in line to take the train back down to the snow-covered village.



type
scan

date
14.02.2021

filename
Document_2021-02-14_140547.jpg

size
770KB

author
Arnout De Cleene

category
book, card, precipitation, epidemic, family

00:29:29

During the one day course *Safety and Avalanches*, teacher G.T. shows pictures of different manifestations of snow and ice. If one learns to read them, one can deduce the wind direction when hiking or skiing in mountainous terrain.

Wind direction is crucial for assessing the stability of the snow. G.T.'s examples are of Austrian origin. He speaks about 'Anraum': displaced snow can get stacked horizontally against an object, such as a tree or a cross. The snow 'grows and builds into the wind'. Counter-intuitively, the snow points to the side the wind is coming from. One can expect dangerous terrain in the direction of the 'unbuilt' side of the object.



type	date	filename	size	author
photograph	14.02.2021	Raureif_im_Bayerischen_Wald.JPG	262KB	Arnout De Cleene
category	manual, mistake, precipitation, tree, wind, sign			

00:29:29

In John Berger and Jean Mohr's groundbreaking book *Another Way of Telling*, the index at the end gives information on the images printed throughout the book. Most of them are Jean Mohr's. In the section 'If each time...' – a wordless sequence of images which aims to develop an alternative way of telling a story – some images are referenced as 'documents'. The information is sparse. On page 138, the index states, there is a 'Document, detail'. It features a closeup of a knitted piece of fabric. It appears to be the same picture as seen on the first page of the section (p. 135), where it is printed beneath another image – a photo by Mohr of hands knitting. On this occasion, the image is indexed as 'Document'.

Sources

Berger, J. & J. Mohr. *Another Way of Telling*. London / New York: Writers and Readers, 1982.

- 113 Baby at breast (photo: Saul Landau)
123 Boy sleeping, May 25, 1912, Budapest (photo: André Kertesz)
125 Friends, September 3, 1917, Esztergan (photo: André Kertesz)
127 Lovers, May 15, 1915, Budapest (photo: André Kertesz)

If each time . . .

(All photos are by Jean Mohr unless otherwise indicated.)

- 135 J.'s hands
135 Document
136 A spring, Haute-Savoie
137 A spring in the *alpage*, Haute-Savoie
138 Document, detail
139 In a meadow, Val d'Aoste
139 Document, Russian painting
140 Village in the Tatry Mountains, Poland
141 Poland
142 Mother and child's hand, Great Britain
143 Poland
144 Document
145 A spring
146 J.'s hands
147 Paris
148 Tunisia
149 Geneva, bird tracks
150 School in the Township of Mieussy
151 Rabbit skeletons, Haute-Savoie
152 *Ibid*
153 Katya (photo: John Berger)
154 School
156 Foundation of a chalet, Norway
157 Document
158 Children going to the dairy, Fribourg, Switzerland
158 On the road to Sommand, Haute-Savoie
159 *Ibid*
160 Six in the morning at the dairy, Haute-Savoie

type	date	filename	size	author
scan	18.02.2021	Document_2021-02-18_092842.jpg	541KB	Arnout De Cleene
category				
book, cloth				

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



type
photograph

date
02.03.2021

filename
_MG_6545.JPG

size
5,5MB

author
Arnout De Cleene

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

00:29:30

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

00:29:31

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

00:29:31

Robert Nemiroff and Jerry Bonnell's lesser known project (R.N. and J.B. being the creators of Astronomy Picture of The Day), was making websites containing over a million of digits of square roots of irrational numbers, e.g. seven. 'They were computed during spare time on a VAX alpha class machine over the course of a weekend. [...] We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994.' Elsewhere, R.N. states: 'They are not copyrighted and we do not think it is legally justifiable to copyright such a basic thing as the digits of a commonly used irrational number.' If one wanted to get a copy of the 10 million digits of the square root of the number e R.N. and J.B. computed in their spare time, one can send an email to R.N. at nemiroff@grossc.gsfc.nasa.gov.

Sources

- <https://apod.nasa.gov/htmltest/gifcity/sqrt7.1mil>
- https://apod.nasa.gov/htmltest/rjn_dig.html
- <https://apod.nasa.gov/htmltest/rjn.html>

What follows are the first 1 million digits of the square root of 7. Actually, slightly more than 1 million digits are given here. These digits were computed by Robert Nemiroff (George Mason University and NASA Goddard Space Flight Center) and checked by Jerry Bonnell (University Space Research Association and NASA Goddard Space Flight Center). They were computed during spare time on a VAX alpha class machine over the course of a weekend. We do NOT guarantee the accuracy of these digits. Although these digits have been checked once we encourage others to check them as well. We believe these are the most digits ever computed for the square root of seven on or before 1 April 1994. If anyone is aware of more digits we ask them to please alert us of their existence. We have computed at least 10 million digits of the square root of two as well as several digits of the number e and the square roots of other numbers. These are available on this mosaic server (URL: <http://antwpr.gsfc.nasa.gov/htmltest/rjn.html>). We welcome comments.

- Robert Nemiroff and Jerry Bonnell

The square root of seven =

2.6457513110645905905016157536392604257102591830824501803683344592010688232302
83627760392886474543610615064578338497463095743529888627214784427390555880107722
71715072972832389229968959486508726070097805420372382802371594110034193911600157
85255963059457410351523968027164073737990740415815199044034743194536713997305970
05051399692237545616097119027378154991633288287704000657570674651963497752083793
81811461309087647378659562433057994798128163230705483650107715617946361191553454
53647749482059309049484983403398900210478616673327950369392462257170537164925787
54832290732492671346980298949908037748251109227895568897919808814834090831685251
33535829539172211770714414974576907081989444441458972284741400303502353203719487
07382629318519364090832280596462783761021959794197089096354695861341181793067816
21360849101677835321255633463490021898146042255929503669562418692737327715022087
52309966469813203212818945478568020950635962446628550076190504139350447437123488
52233277362510045059621080672334698120004300514490251206257311759115423194459672
60497833404344683725636178255048160879406205511486397833055016369470076387773745
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83070332613842826296809502470794656496344336830519708820348050486447262317930876
95722489377521119788376007845603903658809421599292501057753682356001720074065236
92473209967419778002535708540617794442886681589731184938101638162073015642647016
29841099690071341323798188477647769954391111945967670336972452475367740100245826
51593077528163005479339717508017899520565284447796194304512502890432970610508746
04492966897542257133380633247034508888234275409806214511439553803393190705392738
14520604335238180389333294731479058055670704161068722878104529957696633035133295
04704245502510500789645502552271857923370921821991843932537781386785650143790894
13002099040860186605228131329821735251716419633617853080179022873400337109527257
36428650922035916343820273976336550966714177816292894279884853951076819102168116
99677176780863793410667897509217050421558644370687652934899322442240273649792906
66842070305782257110537944215790013280304078494579431518120466309284152592404683
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00826144981691174794610631845652307625691344410868551999982851633960745717970829
72776495645142655658205126240305961633868338746134237463526431296594527010213721
72174899143552932049575097114259427207988929665230498875939525378121455723193310
30690840194942118708515205734116214105775416917245804962369512932926647583857193
34312550616097509003957512063487575979549295499224726634074018815634940531052960
44658755646209433389479417623956283563497138016947322200667916212934359736711005
87608647371575881684122969500862937088695418127695765706218647593705890746227177
67431598986793495542319038774222444613699306088875639565284339127439923238796883
29062070715981239181401975323766238742188337107032853227711421862644792384439312
30317870021802156263998733847453103345993606899837633245900690816758898827355721
30478851132714468724152035311133859228865134587481955304126432221367858385542359

type	date	filename	size	author
screenshot	01.05.2021	Schermafbeelding 2021-05-01 om 16.44.39.png	340KB	Arnout De Cleene

category
astronomy, archive, data storage, irrational numbers, mathematics

00:29:31

Every two weeks, *The New York Review of Books* falls into my letterbox. Those are good days. Most often, I won't get to reading it, but what I instantly do, is check the last page with 'The Classifieds'. The people writing the (genuine, not fictitious) adverts and inquiries reappear every so often. I happily assume the position of the implied reader, as they address the presumed readers of the review. There's a 'charismatic, aging French rock star' providing original songs in Franglais. There are top notch apartments in Paris for aspiring writers. There are those seeking love and astronomical peculiarities: 'Hitch my wagon to a star – Looking for a bright sophisticated senior star gazer! CStein3981@aol.com'.

Sources

The New York Review of Books, March 11, 2021, Volume LXVIII, Number 4.

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LOS ANGELES MAN, 77, no children, is ready to get married. Let's talk. NYR Box 68405.

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type	date	filename	size	author
scan	13.05.2021	Document_2021-05-18_211421.jpg	3,5MB	Arnout De Cleene
category	astronomy, book, music, automobile			

00:29:32

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

00:29:32

I'm taking a scan of a family photo album given to me after my grandmother passed away, wanting to write something about the marvelous portraits inside. The genealogy is only partly clear to me: I recognize my dad as a kid, my uncle, my grandmother, her brother in the laboratory he (said he) ran. He smelled of cigars and severe perfume. The older photographs present people I don't know, but must be my ancestors. My grandmother told me stories¹ that, historically, reach further back than the figures I recognize in the photographs. There are no names and no dates in the album. The first two pictures seem to be the oldest ones.² I retract them from the album pockets in which they were slid to check if something is written on the backside. When I take the album away from the scanner's glass plate, particles of leather, gold varnish and sturdy cardboard come loose. I place a sheet of paper on the glass plate and press 'scan' again.

Notes

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

2





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

category
book, family

