

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

Your path through the collection lead along Swarms, Garage Paul > Garage Robert (collection of 2023), Negative sheet 17, negative 36, negative 36,5, We were a modern house, Negative sheet 16, negative 24, negative 24,5, License Plate, Negative sheet 13, negative 24, negative 24,5, Negative sheet 55, negative 4, negative 5, Negative sheet 02, negative 5, negative 6, Tracking, CLOSED NO POWER. For prescriptions go to Walgreens 2690 Mission OPEN UNTIL 5 PM., pgealerts.alerts.pge.com/, The Loop of the Sparta K-10, Green or blue, John's Sparta K-10, A Sparta K-10, Rue Verte, Brussels, New Year's Eve, 2015, Seacat, Consolations

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 29.02.2024 02:18, printed on _____ and contains 19 documents on 41 pages. (<https://the-documents.org/log/29-02-2024-5802/>)

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



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

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

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



type
photograph

date
23.01.2024

filename
IMG_6467.jpeg

size
1,66 MB

author
Michiel De Cleene

category
collecting, family, hand, sticker

01:15:33

A year ago I moved into Solange's appartement.
From the balcony, I see half the parking lot and the
adjacent high rise. On the mailbox, I haven't
replaced her name for mine.

1. GARAGE PAUL, (+32) 0489. 764 540 / recto-
verso NL/FR
2. CASH 24, (+32) 0466 15 32 16 / recto-verso
NL/FR
3. GARAGE NADIM (+32) 0470 606 474 / recto-
verso NL (1)
4. GARAGE NADIM (+32) 0470 606 474 / recto-
verso FR (2)
5. GARAGE GABRIEL (+32) 0489 76 45 40 /
recto-verso NL (1)
6. GARAGE GABRIEL (+32) 0489 76 45 40 /
recto-verso FR (2)
7. MAGNUM's (+32) 0492 92 70 70 / recto-verso
FR
8. GARAGE ROBERT (+32) 0492 92 70 70 / recto-
verso FR (1)
9. GARAGE ROBERT (+32) 0492 92 70 70 / recto-
verso FR (2)

I don't know whether Solange owned a car.

Notes



- Bieke Criel, lives and works in Gent (BE). Intrigued by landscape, movement, light and the poetics of what lies in between. Does not own a car, loves to drive one. Part of 019.

GARAGE PAUL

WILT U UW AUTO VERKOPEN ?

NEEM DAN CONTACT MET ONS OP !!

UW AUTO INTERESSEERT ONS !

• Voor alle voertuigen (4x4, bestelwagens...) • Zelfs wanneer er geen groot aantal km op de Teller staat • Zonder technische controle • Beschadigd • Met mechanische Problemen. **7/7 et**

0489. 764 540

GSM. (+32) SMS. **0489. 764 540**

Email: europe.cars.export@gmail.com A.U.B. niet op de openbare weg gooien! Dank u.

DIRECT ANTWOORD CASH BETALING !!!



GARAGE GABRIEL AUTO EXPORT

Aankopen van alle merken gebruikte voertuigen

Zelfs zonder technische controle beschadigd of met veel km.

Betaling via OVERSCHRIJVING of CONTANT

24/7

Als u hem wil verkopen nu of later neem contact op met ons!

GSM. / SMS. (+32) **0489 76 45 40**

europe.cars.export@gmail.com

Neem niet op de openbare weg gegooid worden.

CASH 24 Uw wagen interesseert ons!

AANKOOP GEBRUIKTE AUTO'S

Zelfs zonder keuring, veel km., of beschadigd.

Bij CASH 24 is uw wagen geld waard, Beste aankoopprijs.

Bel ons gerust! G.S.M. **0466 15 32 16**

24/7

Bel ons gerust! G.S.M. (+32) 0466 15 32 16

A.U.B. niet op de openbare weg gooien! Dank u.

GARAGE GABRIEL AUTO EXPORT

Achats de véhicules d'occasion toutes marques

Même accidentée, beaucoup de km., sans contrôle technique ou en panne

Paiement par VIREMENT ou CASH

24/7

Si vous avez envie de la vendre, maintenant ou plus tard contactez-nous!

GSM. / SMS. (+32) **0489 76 45 40**

europe.cars.export@gmail.com

Ne pas jeter sur la voie publique S.V.P.

B GARAGE NADIM

Goede dag, u wilt uw auto verkopen, nu of later ?

WIJ KOPEN AAN GOEDE PRIJS.

Zelfs zonder technisch controle of beschadigd.

Contacteer ons via SMS of telefoon!

0470 606 474

GSM. (+32) email: alex1965@live.be

A.U.B. niet op de openbare weg gooien! Dank u.

MAGNUM'S

Vendez votre voiture d'occasion facilement et sûrement

Même accidentée ou en panne, sans contrôle technique

7/7

GSM. / SMS. (+32) my.auto.be@gmail.com **0492.92.70.70**

Ne pas jeter sur la voie publique S.V.P.

B GARAGE NADIM

Bonjour, vous désirez vendre votre voiture, maintenant ou plus tard ?

NOUS LE REPRENONS À UN EXCELLENT PRIX.

Même sans contrôle technique ou accidenté.

Contactez-nous par SMS ou par téléphone!

0470 606 474

GSM. (+32) email: alex1965@live.be

Merci de ne pas jeter sur voie publique!

GARAGE ROBERT

ENVIE DE VENDRE VOTRE VÉHICULE ?

PRENEZ CONTACT AVEC NOUS !!

VOTRE VÉHICULE NOUS INTÉRESSE !

• Pour tous véhicules (4x4, camionnette...) • Même avec beaucoup de km. au compteur • Sans contrôle technique • Accidentée • Avec problèmes mécaniques.

GSM. / SMS. (+32) **0492 92 70 70**

my.auto.be@gmail.com

S.V.P. Ne pas jeter sur la voie publique. Merci.

GARAGE ROBERT

ENVIE DE VENDRE VOTRE VÉHICULE ?

PRENEZ CONTACT AVEC NOUS !!

VOTRE VÉHICULE NOUS INTÉRESSE !

• Pour tous véhicules (4x4, camionnette...) • Même avec beaucoup de km. au compteur • Sans contrôle technique • Accidentée • Avec problèmes mécaniques.

GSM. / SMS. (+32) **0492 92 70 70**

my.auto.be@gmail.com

S.V.P. Ne pas jeter sur la voie publique. Merci.

type	date	filename	size	author
scan	17.01.2024	biekecriel_scan_6MB_jpeg_Doc.1_.jp	6 MB	Bieke Criel
category	archive, automobile, card, collecting			

01:17:01

Photographing the house and the clearing it stood in proved difficult. During summer, the nettles and brambles slowed down the pace. Some plants stung the elbows. The clearing only became visible when the sun fell through the opening in the canopy. On cloudy days the clearing disappeared.

Notes

- ‘As the order of institutions follows its course, or as huts give way to villages and then to cities and finally to cosmopolitan academies, the forests move further and further away from the center of the clearing. At the center one eventually forgets that one is dwelling in a clearing. [...] Yet however wide the circle may get through the inertia of civic expansion, it presumably retains an edge of opacity where history meets the earth, where the human abode reaches its limits.’

Sources

- Pogue Harrison, R. ‘The Ecology of Finitude’, in: id., *Forests*. Chicago, 1992, 245.



type	date	filename	size	author
scan	11.10.2023	017c_05.jpg	1,48 MB	De Cleene De Cleene
category	architecture, archive, house, landscape, panorama, tree			

01:17:02

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

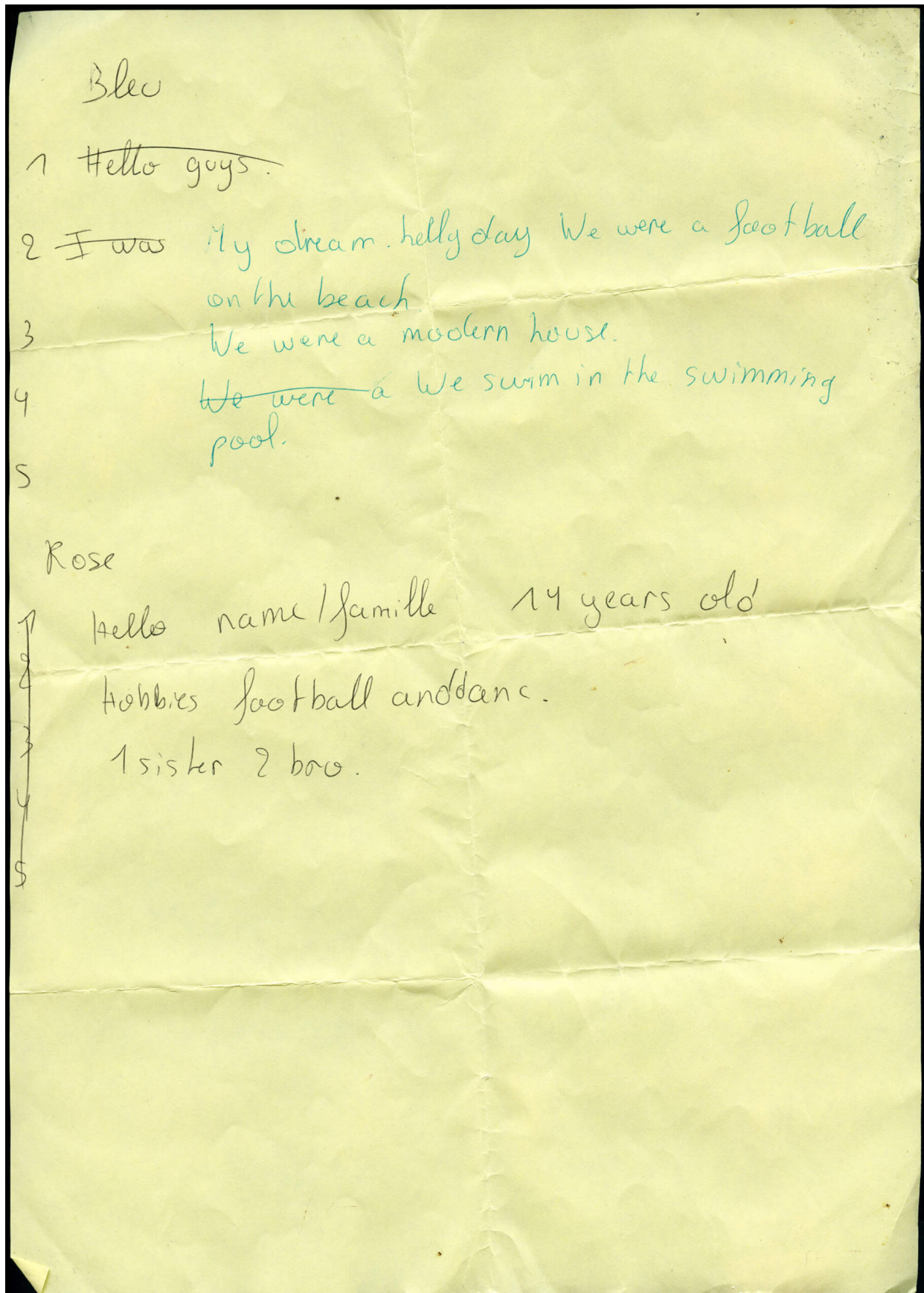
We were a modern house.

*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
scan

date
20.09.2023

filename
wewereamodernhouse.pdf

size
10,12 MB

author
Michiel De Cleene

category
architecture, dusk, encounter, family, tree

01:17:04

‘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 Tondeliërsite. It has been converted into lofts and flats, and was extended with a new construction.

Sources

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



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

01:17:04

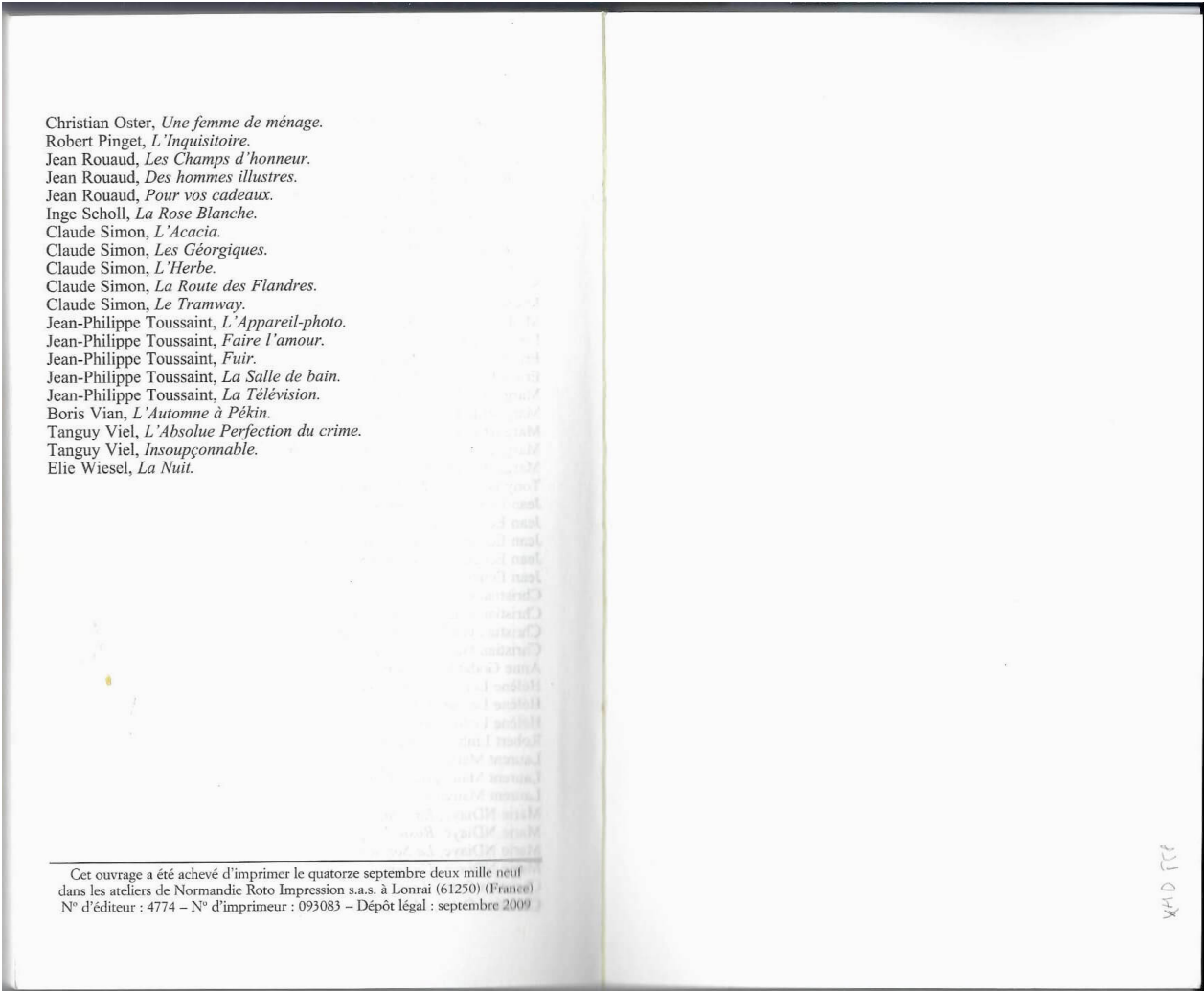
During the preparation of a seminar, I reread Pierre Bayard's *Qui a tué Roger Ackroyd?* (2008). On the inside of the back cover, there's an inscription: it appears I wrote down a license plate number – something I have the habit of doing when a situation seems suspicious.

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.



Christian Oster, *Une femme de ménage*.
 Robert Pinget, *L'Inquisiteur*.
 Jean Rouaud, *Les Champs d'honneur*.
 Jean Rouaud, *Des hommes illustres*.
 Jean Rouaud, *Pour vos cadeaux*.
 Inge Scholl, *La Rose Blanche*.
 Claude Simon, *L'Acacia*.
 Claude Simon, *Les Géorgiques*.
 Claude Simon, *L'Herbe*.
 Claude Simon, *La Route des Flandres*.
 Claude Simon, *Le Tramway*.
 Jean-Philippe Toussaint, *L'Appareil-photo*.
 Jean-Philippe Toussaint, *Faire l'amour*.
 Jean-Philippe Toussaint, *Fuir*.
 Jean-Philippe Toussaint, *La Salle de bain*.
 Jean-Philippe Toussaint, *La Télévision*.
 Boris Vian, *L'Automne à Pékin*.
 Tanguy Viel, *L'Absolue Perfection du crime*.
 Tanguy Viel, *Insoupçonnable*.
 Elie Wiesel, *La Nuit*.

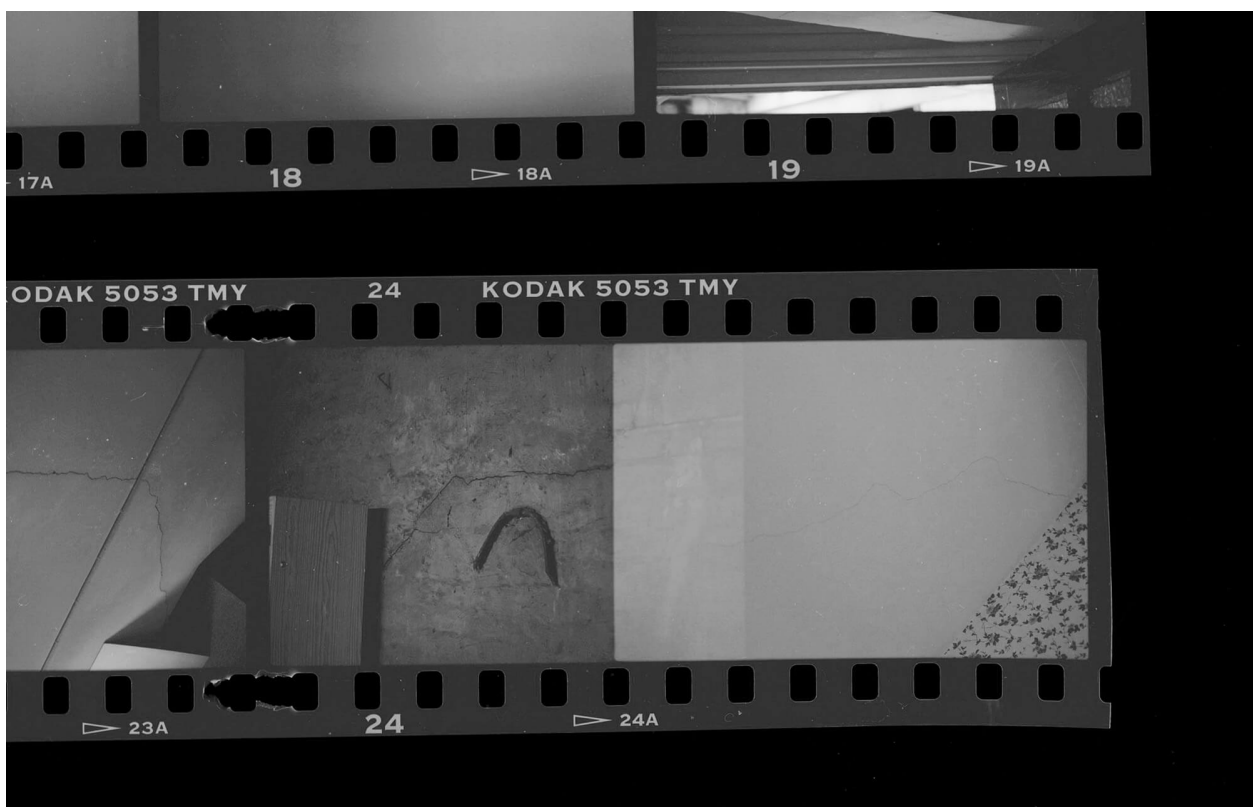
Cet ouvrage a été achevé d'imprimer le quatorze septembre deux mille neuf
 dans les ateliers de Normandie Roto Impression s.a.s. à Lonrai (61250) (France)
 N° d'éditeur : 4774 - N° d'imprimeur : 093083 - Dépôt légal : septembre 2009

1111

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			

01:17:07

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

01:18:12

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
scan

date
27.04.2023

filename
002_17.jpg

size
1,45 MB

author
De Cleene De Cleene

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

01:18:12

I drove through the neighborhood seeking evidence of the disruption using a power outage map as a compass. Winding through quiet streets, I stumbled upon a lone blue PG&E truck idling opposite a charred utility pole with fragments of wood and wire strewn across the pavement. I parked my car and walked toward the truck to ask the driver what had happened. He pointed to the top of the pole where a porcelain insulator dangled precariously from a high-voltage line. “Tracking,” he said curtly. “Is that like a short circuit?” I asked. “Kind of,” he replied before pausing. He finally elaborated, explaining that the problem arises when moisture from morning fog settles on power lines, creating a pathway for electricity to arc across components.

He then input something into a handheld device before driving away, leaving the repair for another service team to complete. I gathered the debris intending to collect the remaining components that comprise a utility pole, each having failed in one form or another. I shipped the fragments to Maziar the following week.

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	date	filename	size	author
photograph	24.02.2023	02_tracking.jpg, 03_tracking.jpg	3,51 MB, 324 KB	Mathew Kneebone

category
automobile, collecting, encounter, hand, impact, map/plan, precipitation, repair, technology

01:18:12



01:18:12

[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.

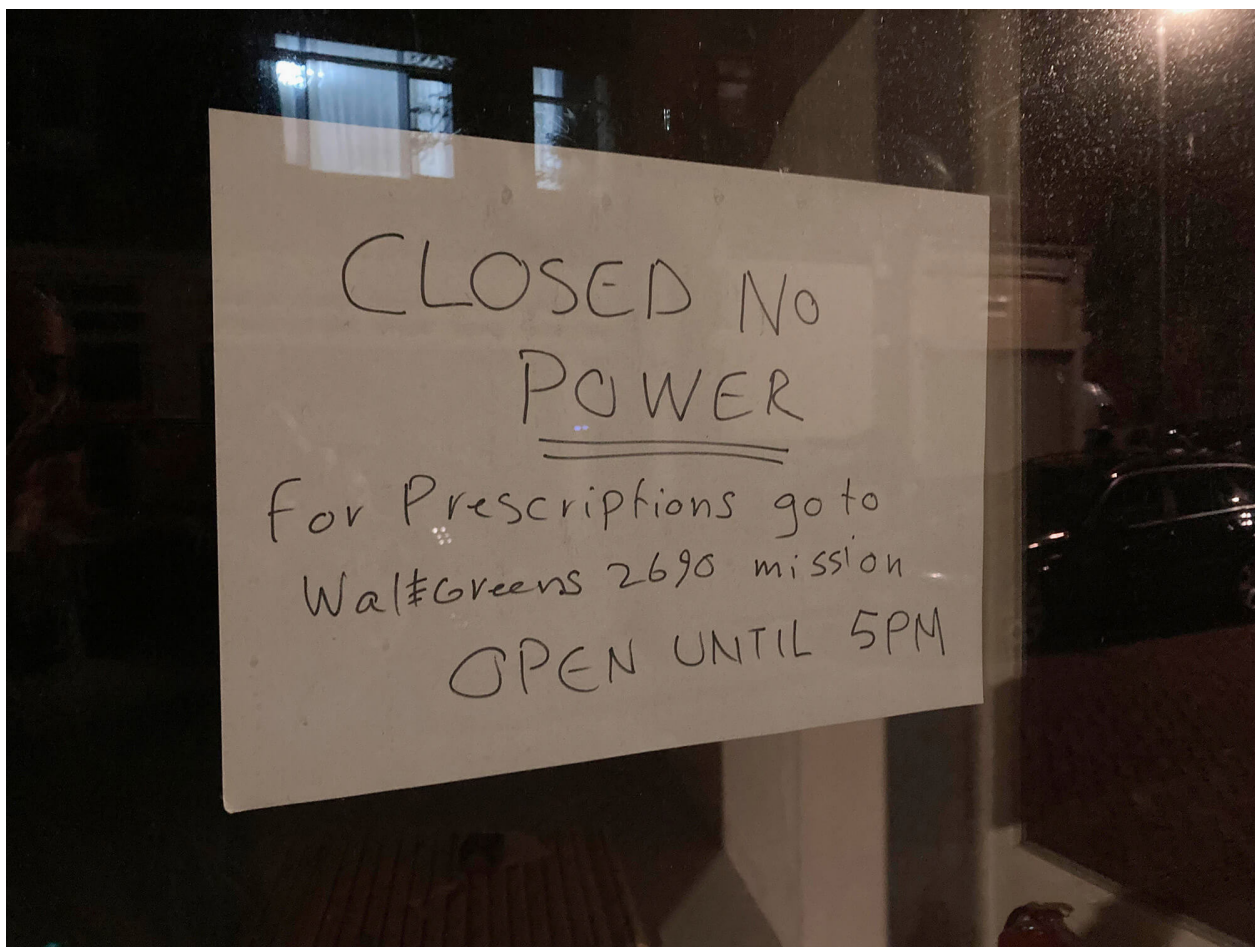
[13:56] Mathew: Yeah, maybe it's time for you to leave for the night. I'm going to drive around to see what's happening.

[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

01:18:13

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.

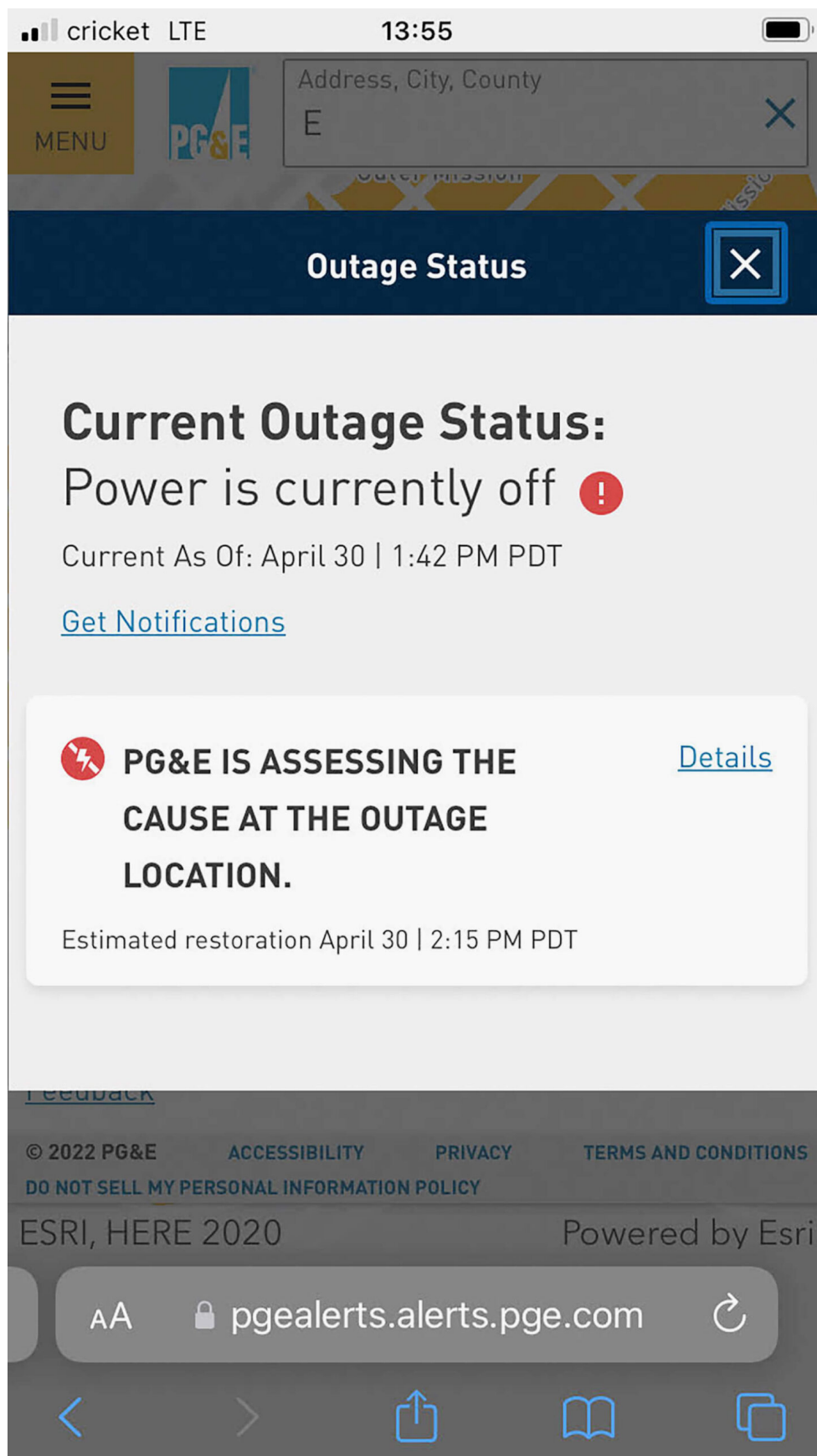
Each pole divides vertically into distinct zones, spaced apart for safety. Treacherous high-voltage wires from substations pass along the top, while safer signals—cable internet and landlines—hang nearest to the ground. The high-voltage wires enter through a barrel-shaped pole-mounted transformer. Within,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

01:18:13

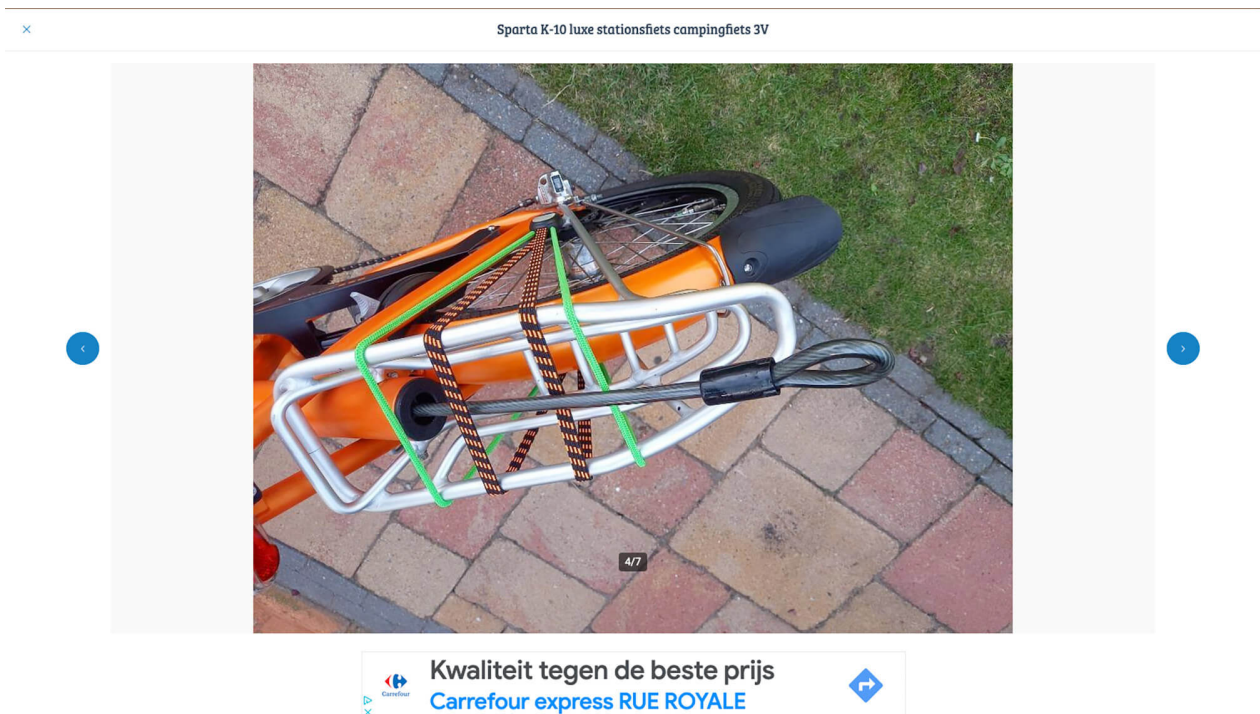
On 12 October 2022, I see a third orange Sparta K-10 listed on marktplaats.nl, after Tineke and Fred's. It is sold by one Fr from Zevenaar. Fr put the bike up for sale four days earlier. According to Fr, it is a 'luxury station bike' and 'camping bike'. He is asking 199 euros for it. Fr explains the bike as follows:

'Luxury sparta unisex bike with 3-speed shimano-nexus.
Striking specimen.
Looks like new.
Please note.....fixed price!
Ideal for station, camping or for some nice touring.
Equipped with:
Front and rear battery lighting
Handy front and rear luggage rack
All-terrain tyres
3-speed gearbox
Comfortable drifter saddle
Integrated cable lock
Large dingdong bell
A real eye-catcher'¹

According to Fr, the price is fixed, but on the website you can make an offer, albeit only from 199 euros. Fr's Sparta K-10 has three gears. The Sparta K-10s of Tineke, John and Fred that are still for sale do not have gears, the Sparta K-10s in Rue Verte in Brussels and on cyclonewebshop.be do not have them, and in the 2011 Sparta leaflet we did not see that option either. In short, we come across a Sparta K-10 with gears for the first time. There is a small typing error in Fr's explanation in Dutch – the *t* in *geïntegreerd* is missing – but those who like to browse on marktplaats.nl read smoothly over that. One of the photos of Fr's ad shows the loop attached to the back of the bike. You can clearly see how that loop forms the end of an integrated cable lock.

Notes

- 1 'Luxe sparta unisex fiets met 3 versnellingen shimano-nexus.
Opvallend design exemplaar.
Ziet er uit als nieuw.
Let op.....vaste prijs!
Ideaal voor station, camping of zo om lekker mee te toeren.
Voorzien van:
Batterijverlichting voor én achter
Handig bagagerek voor én achter
All terreinbanden
3 versnellingen
Verende zadelpen
Comfortabel drifter zadel
Geïntegreerd kabelslot
Grote dingdong bel
Een echte eye-catcher'
- 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.



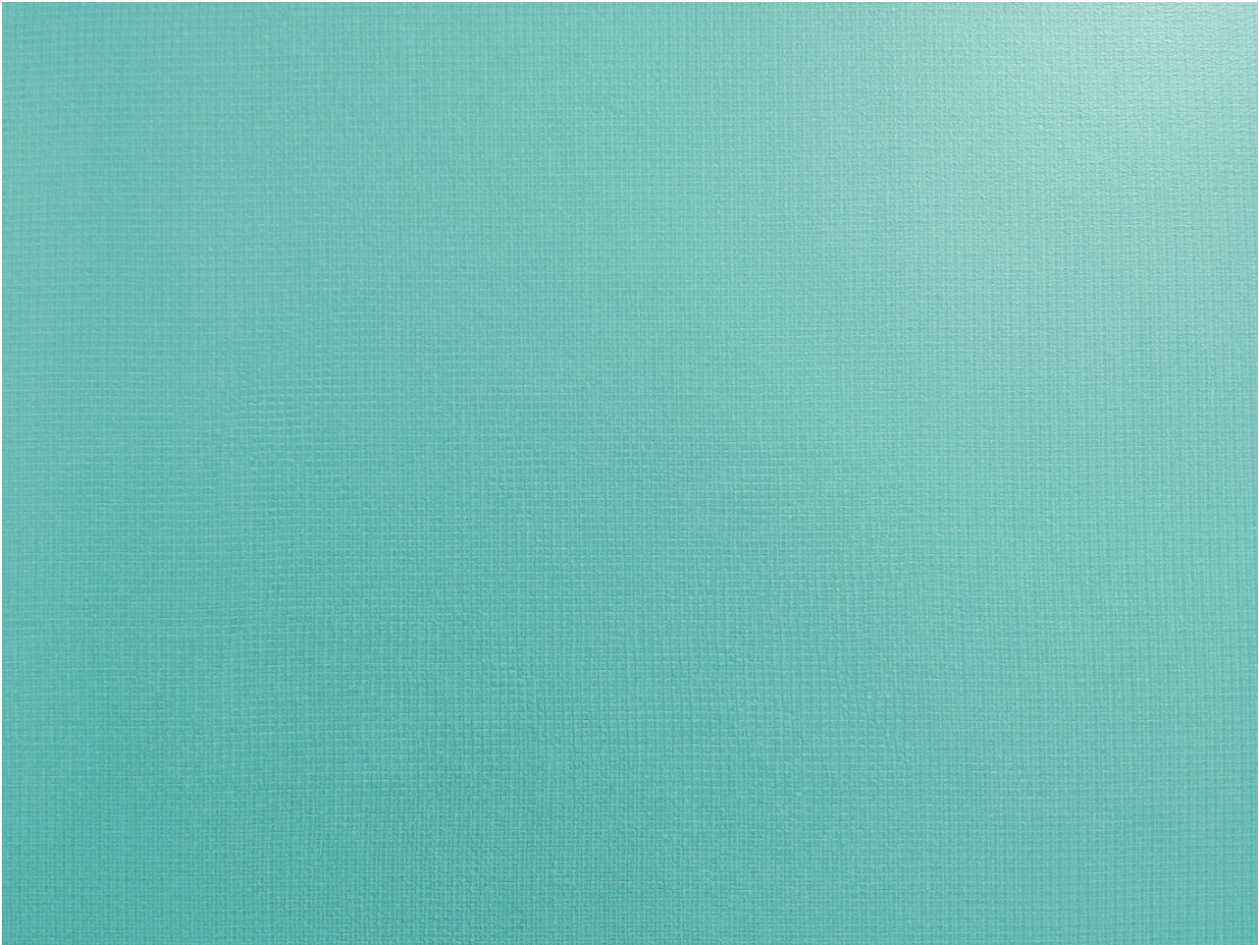
		filename		
		Screenshot 2022-10-12 at 22-19-22		
		Sparta K-10 luxe stationsfiets		
type	date	campingfiets 3V – Fietsen Dames	size	author
		Damesfietsen – Marktplaats.png		
screenshot	23.01.2023		1,68 MB	Lars Kwakkenbos
category				
bicycle, economy, technology				

01:18:18

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.



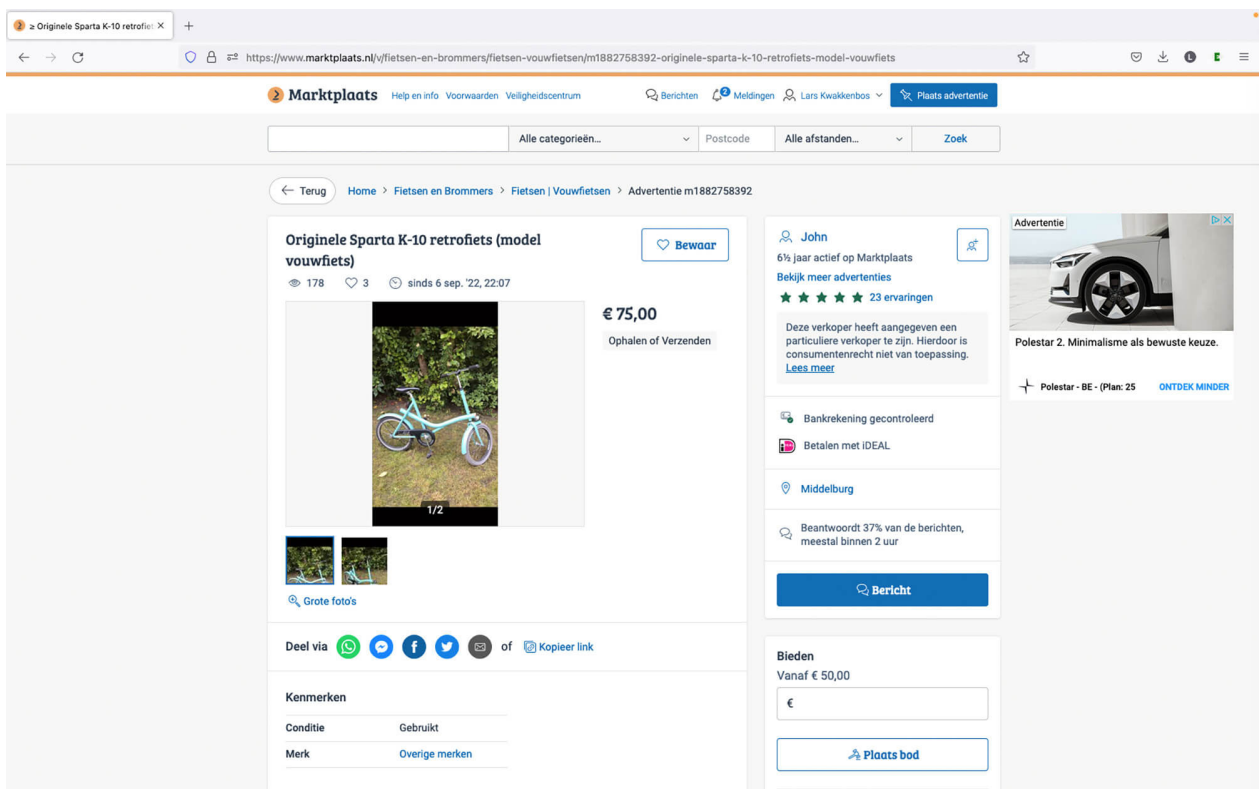
type	date	filename	size	author
image	19.01.2023	teal-turquoise-plastic-with-square-pattern-texture.jpg	308 KB	Lars Kwakkenbos

category
bicycle, encounter, mistake

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.

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filename

Screenshot 2022-09-30 at 09-09-26

Originele Sparta K-10 retrofiets

(model vouwfiets) – Fietsen

Vouwfietsen – Marktplaats.png

size

437 KB

author

Lars Kwakkenbos

type

screenshot

date

16.01.2023

category

bicycle, economy, technology

01:18:19

This bike regularly pops up on the streets of the Brussels neighbourhood where I live. On 4 June 2021, it stands in Rue Verte, in front of the entrance to the Reine Verte Park. The park is built on one of the steepest slopes in Brussels. That condition required a clever park design, in which you can hang out or walk from Rue Verte to Rue des Palais, up, or vice versa, down. The park is well cared for by city services.

The bike is an orange Sparta K-10. It has a remarkably low entry and high handlebars. As a result, it seems to be a comfortable bike, albeit one whose body posture while cycling is not geared to the gradient of our neighbourhood, in which it usually stands. Moreover, it has no gears and the saddle is very slanted.

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type
photograph

date
13.01.2023

filename
20210604_081159.jpg

size
5,09 MB

author
Lars Kwakkenbos

category
bicycle, landscape

01:18:19

The end of 2015. For hours, precipitation of all sorts had impeded a view of the Asian side of the city. Ships went out of sight before they reached the horizon. I can't recall where exactly we were standing, or what we were visiting. I imagined it to be a place full of history. The Bosphorus seemed agitated.

The Greek historian Herodotus wrote about Persian King Xerxes' torn after a storm demolished the bridge he was building across the Dardanelles, at the other side of the Sea of Marmara: 'When Xerxes heard of this, he was very angry and commanded that the Hellespont be whipped with three hundred lashes, and a pair of fetters be thrown into the sea. I have even heard that he sent branders with them to brand the Hellespont. He commanded them while they whipped to utter words outlandish and presumptuous, "Bitter water, our master thus punishes you, because you did him wrong though he had done you none. Xerxes the king will pass over you, whether you want it or not; in accordance with justice no one offers you sacrifice, for you are a turbid and briny river."'"¹

Two days later, heavy snow delayed our flight back home. For hours, we were stuck inside the cabin, watching the tarmac. Passengers wanting to get out scorned the stewards. Trucks sprayed a fluid on our plane's wings. We arrived at the family gathering just before midnight. Underneath the unlit fireworks hanging from the chandeliers, desert was being served.

Sources

1. Herodotus. *The Histories* (A. D. Godley, trans.). Cambridge: Harvard University Press, 1920, book 7, chapter 35. Online: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0126%3Abook%3D7%3Achapter%3D35>



type
photograph

date
28.12.2022

filename
_MG_9652.jpg

size
2,5MB

author
Arnout De Cleene

category
angst, family, food, precipitation, sea

01:18:19

Coming back from holidays, we were waiting for the ferry to take us from Ramsgate to Ostend. We were well on time. As the ship entered the harbour, I asked my parents if I could take a photograph. It's the first photograph I recall taking. I remember my dad telling me to wait long enough for the ship to get closer. I didn't. I only got one try.¹

It took a while before the film was developed. I couldn't stop imagining what the photograph would look like: some picturesque waves in the foreground, the shining white ship, the red and blue text on the side, and a cloud filled sky.

Notes

- 1 Following every holiday, when we got home, the garden and our house would be photographed with the remaining exposures on the roll of film in the camera.



type
scan

date
10.11.2022

filename
48b_08.jpg

size
427 KB

author
Michiel De Cleene

category
archive, family, landscape, sea

01:18:25

In the philosophy aisle of the largest used and remaindered book shop in the city — which is a regular stop on my lunchbreak walks to escape the dreariness of my office job — that particular day a set of books caught my eye. They were four copies of the same edition of a title I had never had any inclination to read. It was the near-uniformity of the four books that made them stand out. Upon closer inspection, there were two more copies of two other editions of the book on the shelf.

It was immediately apparent to me that only three minor moves were required to bring the six copies together on the shelf, and to arrange the four copies of the same edition so that the level of sun fading of their spines would make their lettering form a white to dark pink gradient. I could think of no shade of the letters that would tastefully match the very light blue of the rest of the spine, which had remained relatively uniform across the four copies.

After having moved the books, I took a photograph of them with the camera in my smartphone.

It occurred to me only afterwards that while handling the books I had not leafed through them.

Some days later, going through my photo folder, I came across the picture I had taken to document my somewhat neurotic but oddly satisfying action and noticed that the camera had been in square mode and that the photo was blurry. I have not yet gone back to take a better picture.

Notes

- 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.



type
image

date
14.10.2022

filename
Comfort 1.HEIC

size
777 KB

author
David Depestel

category
book, interference, literature, mistake, replica/copy, technology

01:18:26

