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

**Your path through the collection lead along** Dobermans, Cobalt, A Glass Bubble, Neptune in opposition [4/20] – Dispersion, Neptune in opposition [7/20] – Leather, Bent Concrete, LIGO, 12:13, Flashlight in a dark corner of the Oval Room, Crocodile Copy, Raisins, Birthday Omen, Raisins, Crocodile Copy, Original Copy, Crocodile Copy, A Fever Dream, Swarms, A peregrine falcon in the internal perimeter, 12:13, Flashlight in a dark corner of the Oval Room, Crocodile Copy, Directory, Garage Paul > Garage Robert (collection of 2023), Owls and cats, Tracking, Firing tool, Stopwatch, Neptune in opposition [19/20] – Approximation, Original Copy, Crocodile Copy, Directory, Hitch My Wagon To A Star, Neptune in opposition [16/20] – Unrest, Green or blue, Two Sparta K-10s, Owned by Fred and Partner, Iguanodon, Passing Time Near a Particle Accelerator, It’s Pouring, Album, It’s Pouring, Album, Anraum, Mammoth Tree and the Golden Spurs, Negative sheet 17, negative 36, negative 36,5, N 47°12.346′ E 18°10.400′

**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 31.01.2026 14:20, printed on ____ and contains 44 documents on 94 pages. (https://the-documents.org/log/31-01-2026-6754/)**

**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.decleenedecleene.be / info@decleenedecleene.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.




‘Exit at the dock and kill some rats. Go around the building to the left, killing the guard and his rats before flipping the switch. Another guard arrives kill him too, taking the medkits from both your victims. Enter the now open front door and kill the guard on the balcony and his friend who appears on the ground floor. Grab the shells from your second kill then shoot out the window and kill the Dobermans who jump through when you get too close.’

the-documents.c

**Sources**

- *Tomb Raider II. The Complete Guide to the Dagger of Xian*. Downloaded from http://www.the-spoiler.com on 4 August, 1999, at 15:03.




| type | date | filename | size | author |
|---|---|---|---|---|
| scan | 14.12.2025 | walkthrough.jpg | 1,9MB | Arnout De Cleene |

category
animal, encounter, leakage, manual, precipitation

**14:01:33**

Cathedral glass, or Flemish glass, lets light through, but distorts visibility. It can show something or someone is present behind it, but not in detail. Often used in front doors, it marks the opaque edge between the private and the public sphere, laying bare their presence, without disclosing their contents.

A blue hand, or a spider (*Cyriopagopus lividus*), traces the cracks that testify to the fact that the jammed door had to be closed with force. The hinges need oiling. Cobalt blue tarantulas are said to be extremely defensive.



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 03.11.2021 | _44A6301.dng; _44A6305.dng | 47,32MB; 54,99MB | Arnout De Cleene |

category
animal, house, impact, insurance, mistake, repair, trompe l'oeil

**14:02:06**

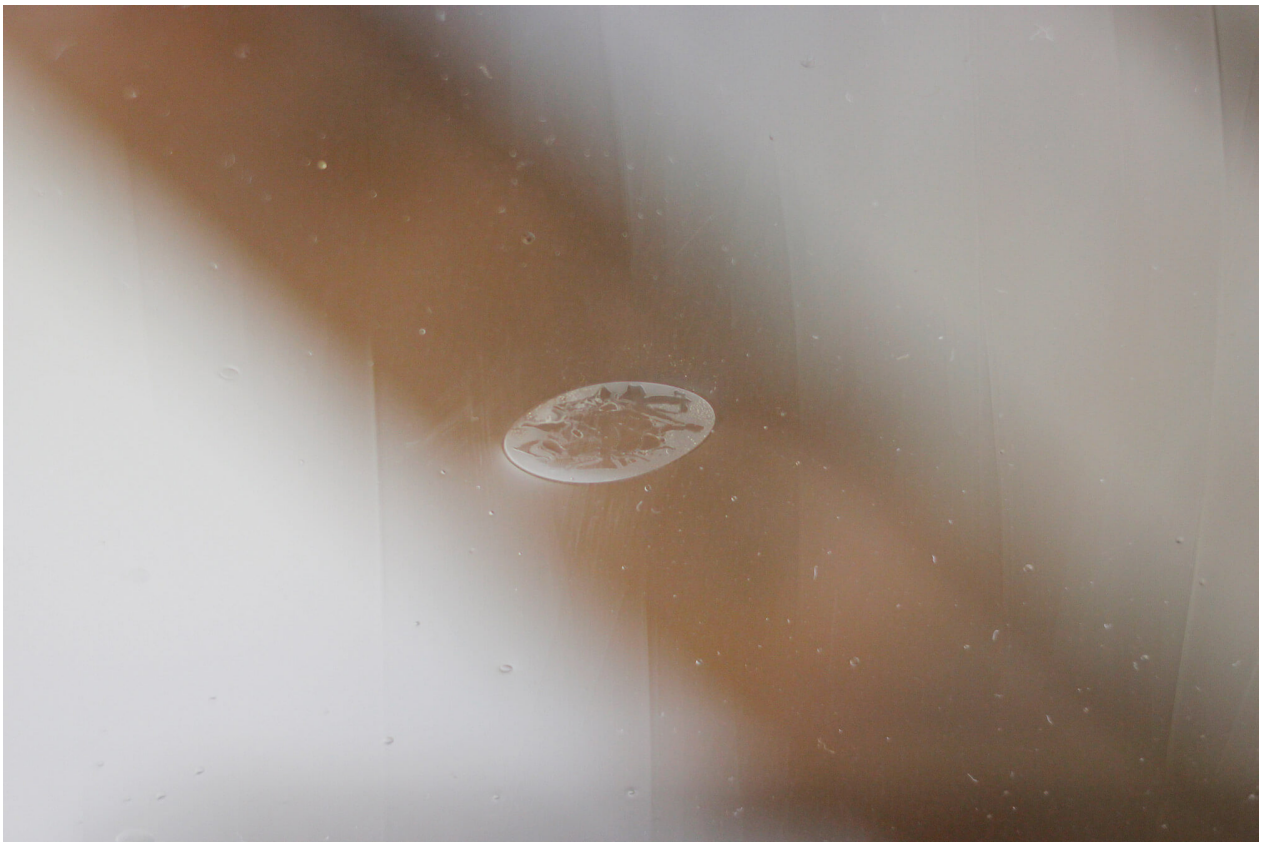
the-documents.c


147

the-documents.c

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.

# org A Glass Bubble



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 02.03.2021 | _MG_6545.JPG | 5,5MB | Arnout De Cleene |

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

**14:02:51**

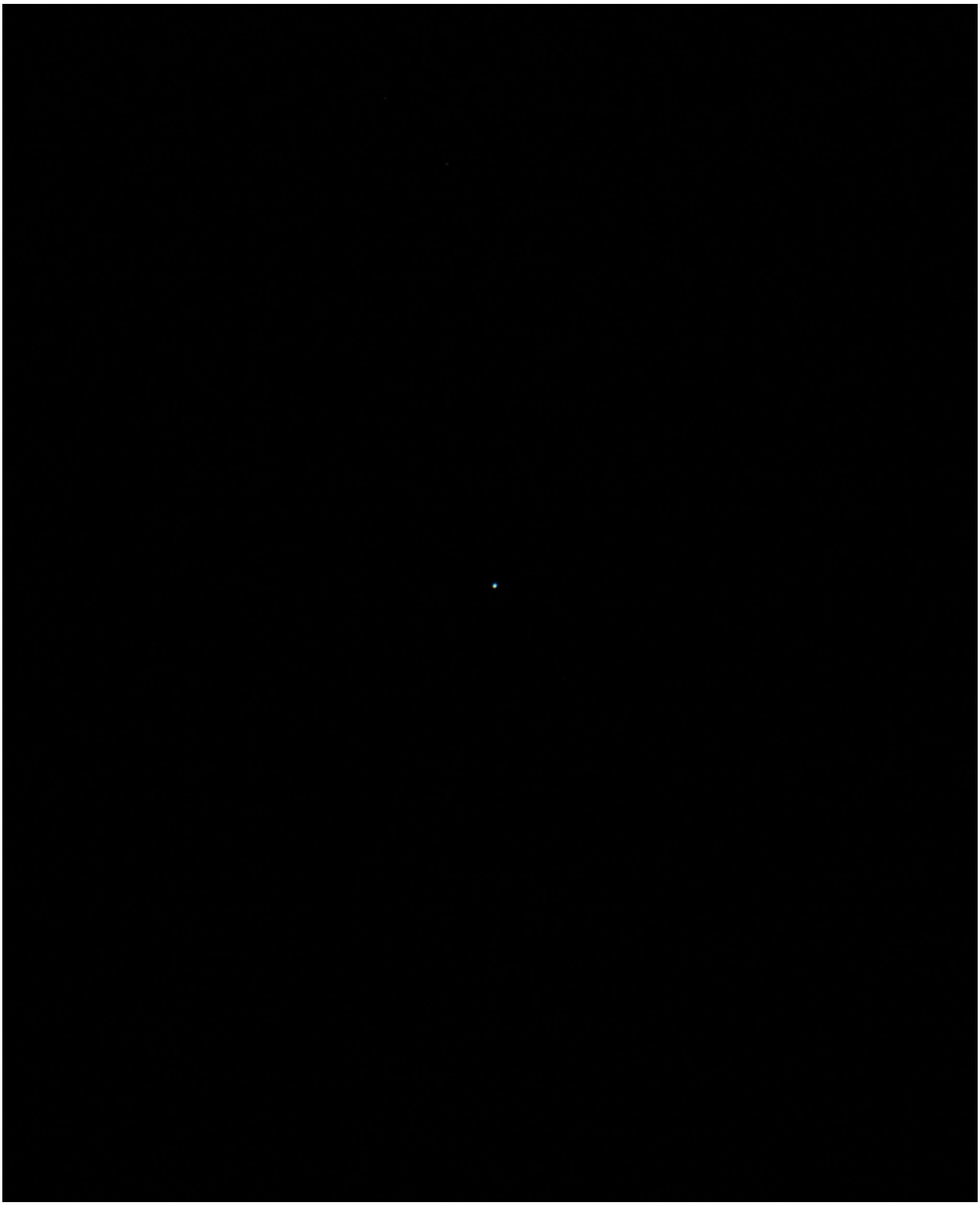
the-documents.c

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

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

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

# Neptune in opposition [4/20] – Dispersion

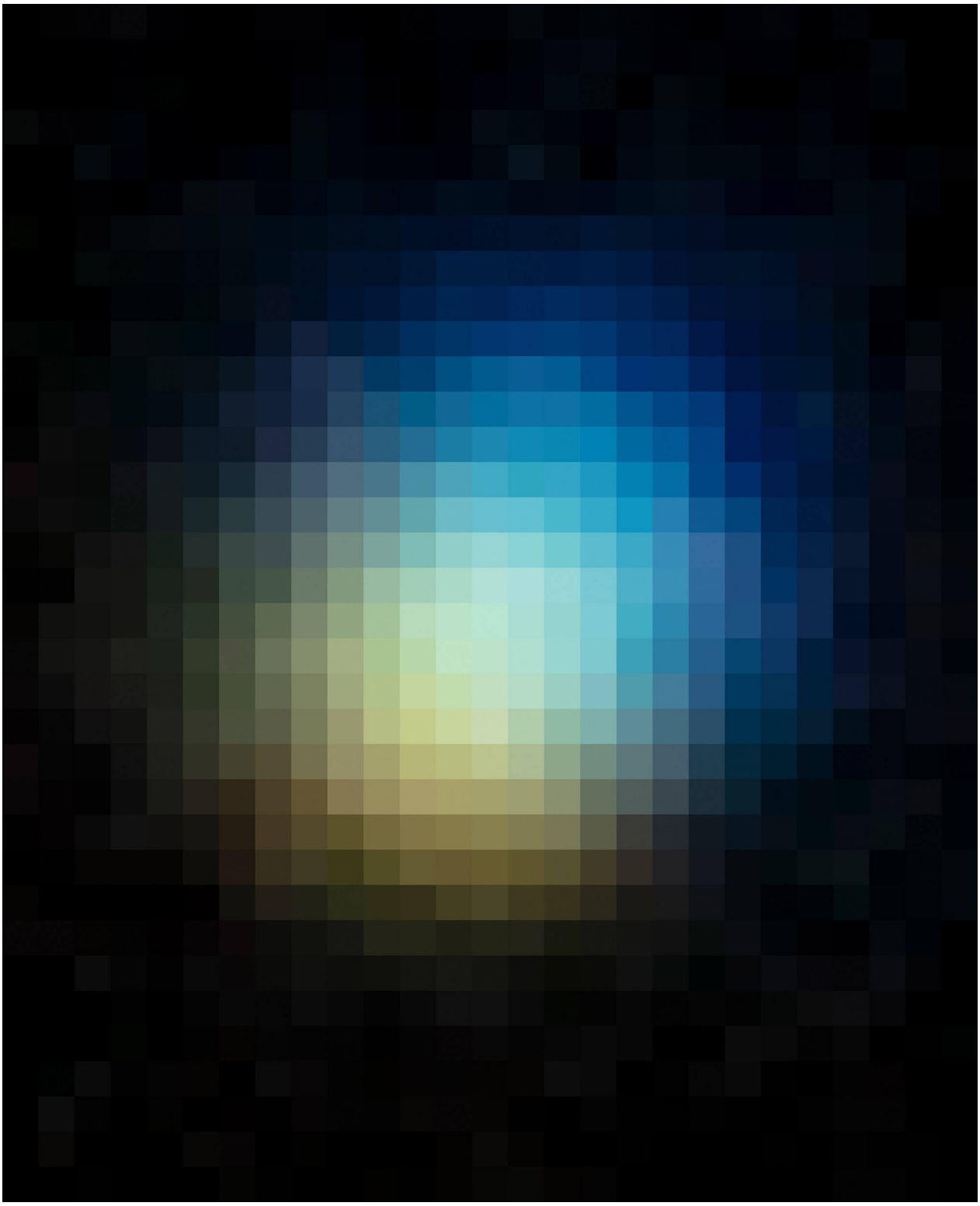


| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 19.09.2022 | _44A5790.dng | 37,43 MB | De Cleene De Cleene |

category
astronomy, mistake, Neptune, technology

**14:03:35**

the-documents.c



14:03:35

A seminar on spectroscopy: how, by splitting light into different, separate rays, it becomes possible to deduct the chemical composition of stars and planets far beyond our reach, as those elements have an effect on the light that reaches the spectroscope. Beautiful graphs presenting colour in schemes of black and white. From the moment the course gets into the physics of light, my mind wanders off. What approaches the observer turns blue, what elongates itself becomes red. The teacher's leather shoes squeak as he goes back and forth between his self-made spectroscope and the desk. Redshift. Blueshift.

We meet him a couple of weeks later on the rooftop of a university building. He opens one of the half-domes. The sound of the mechanics is as obtuse as the shape it alters. A command on the computer based on coordinates: above our heads, the telescope slews slowly, only to halt at an apparently indistinct black region. From within the dome, we send ourselves an email with the photographs that we took of Neptune.

University classes will start in a couple of weeks. The city air is crisp. The roundabout below is strangely calm. On the horizon, the canopy of a southern forest delineates the sodium-lit sky.

# Neptune in opposition [7/20] – Leather



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 22.09.2022 | _44A5904.dng | 57,76 MB | De Cleene De Cleene |

category
architecture, astronomy, data storage, dusk, encounter, landscape, Neptune, physics, roofing, technology

**14:04:02**

A block of concrete. Fissures are showing and rebar is sticking out from all sides. If it were still straight, the block would measure approximately 130 x 15 x 40cm.

It is lying by the side of the road, a few hundred meters from a construction site. It appears to be shaped by impact. Maybe the block plummeted to the ground from a great height. Perhaps, something heavy hit it. For all one knows, it served as a column and was exposed to an unforeseen amount of pressure, causing it to buckle.

According to Eyal Weizman '[a]rchitecture emerges as a documentary form, not because photographs of it circulate in the public domain but rather because it performs variations on the following three things: it *registers* the effect of force fields, it contains or *stores* these forces in material deformations, and, with the help of other mediating technologies and the forum, it *transmits* this information further.'[1]

**Sources**

1 Weizman, E. 'Introduction', in: Forensic Architecture. *Forensis. The Architecture of Public Truth*. London/Berlin: Sternberg Press, 2014.

# Bent Concrete



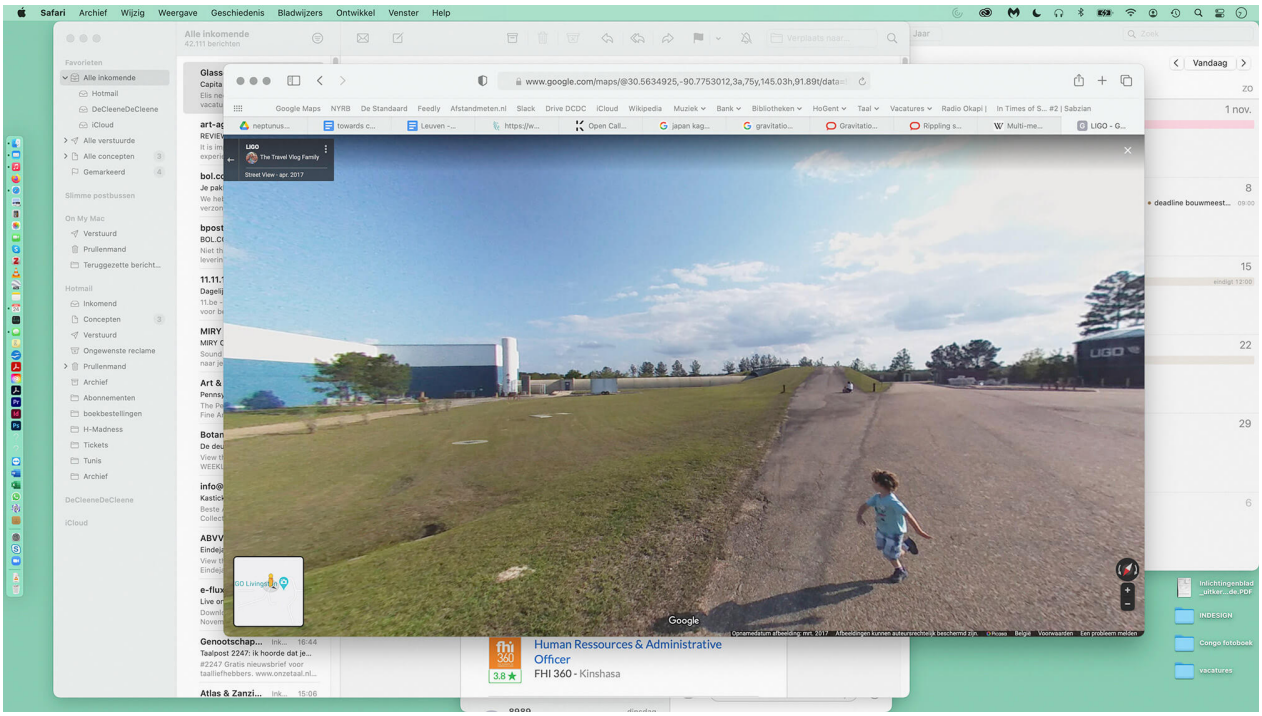
| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 02.06.2021 | _44A7339.dng | 42,54MB | Michiel De Cleene |

category
archaeology, architecture, crash, impact, mistake, sand

**14:04:35**

To detect gravitational waves, physicists built enormous research centers, amongst others at Livingston, Louisiana. The facility mainly consists of two tunnels in an L-shape. Mirrors inside provide data. Disturbances from gravitational waves are miniscule. To prevent interference from outside, such as vibrations caused by people passing in the neighbourhood, the mirrors have to be detached from the earth. They ‘float’, suspended by glass fibers in a pendulum-like construction.
As I was watching my screen, a courier was on his way to deliver a book (Noel-Todd, J. *The Penguin Book of the Prose Poem: From Baudelaire to Anne Carson*. London: Penguin, 2019).

org LIGO




| type | date | filename | size | author |
|---|---|---|---|---|
| screenshot | 24.11.2020 | LIGO.png | 6,9MB | Arnout De Cleene |

category
physics, seismology, mirror, interference, book, architecture, mistake

**14:04:50**

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

# 12:13, Flashlight in a dark corner of the Oval Room



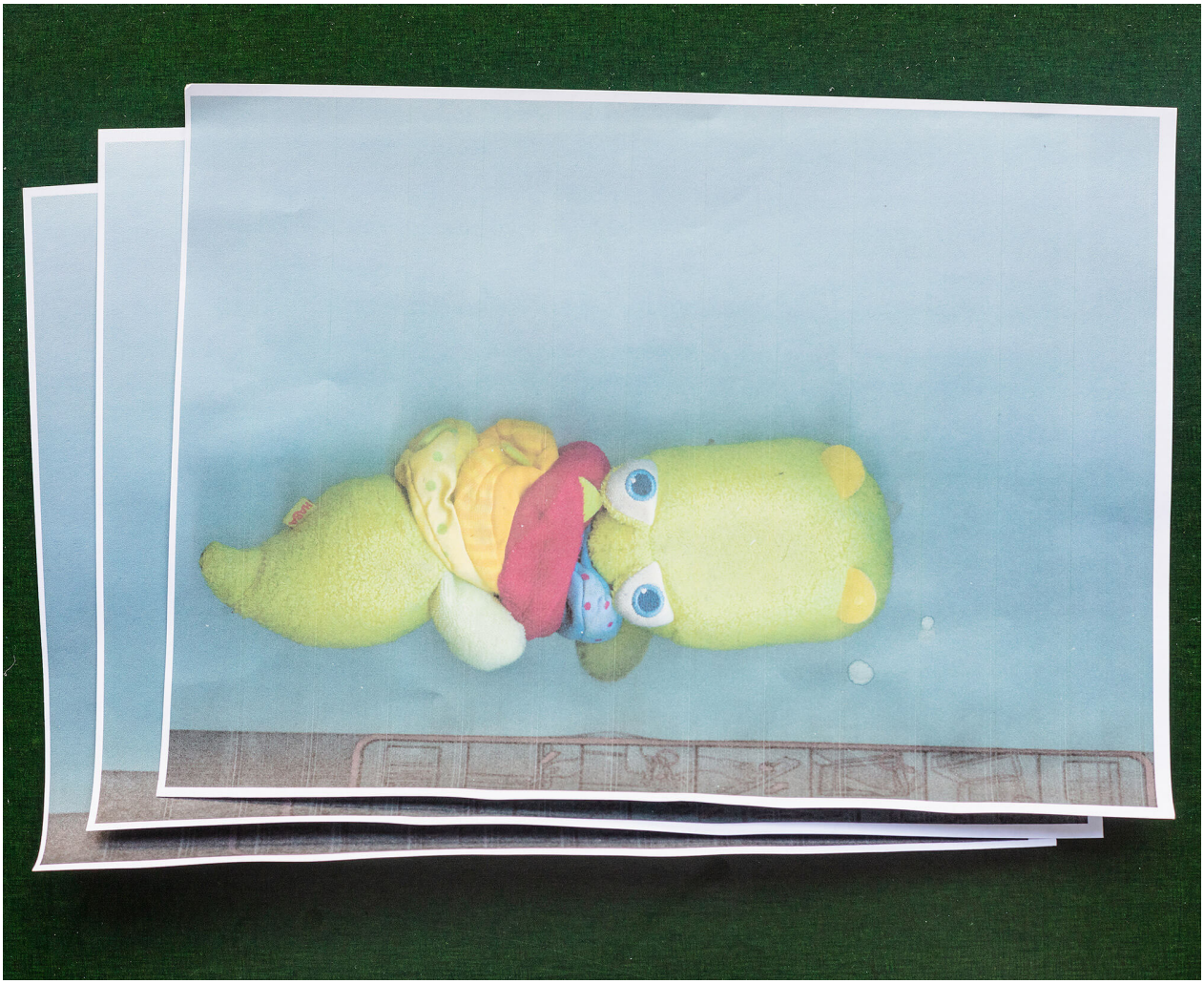

| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 30.01.2023 | teylers.tif | 36,68 MB | Michiel De Cleene |

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

**14:05:23**

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

# org Crocodile Copy



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 16.02.2021 | _44A8728.dng | 50,04MB | Michiel De Cleene |

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

**14:05:51**

the-documents.c

When I grew up, my parents told me that the number of raisins in the local baker’s raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent’s last game was a tie against Union.

# org Raisins




| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 30.12.2021 | IMG_9810.HEIC | 1,2 MB | Michiel De Cleene |

category
family, food

**14:06:25**

Most mornings I eat three slices of bread. I stack them. Between the highest slice and the one in the middle I put a slice of cheese (young Gouda). I put the whole in the microwave[1] for 1 minute and 50 seconds. The result is what I like to call a *smelteram*[2].

On the morning of my thirty-second birthday the plate broke in half during heating.

**Notes**

1 

2 A contraction of *smelten* (Dutch for melting) and *boterham* (Dutch for a slice of bread).

# Birthday Omen



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 05.08.2021 | IMG_1129.jpg | 2,06 MB | Michiel De Cleene |

category
fissure, food, house, sign, technology

**14:06:55**

the-documents.c

When I grew up, my parents told me that the number of raisins in the local baker’s raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent’s last game was a tie against Union.

# org Raisins



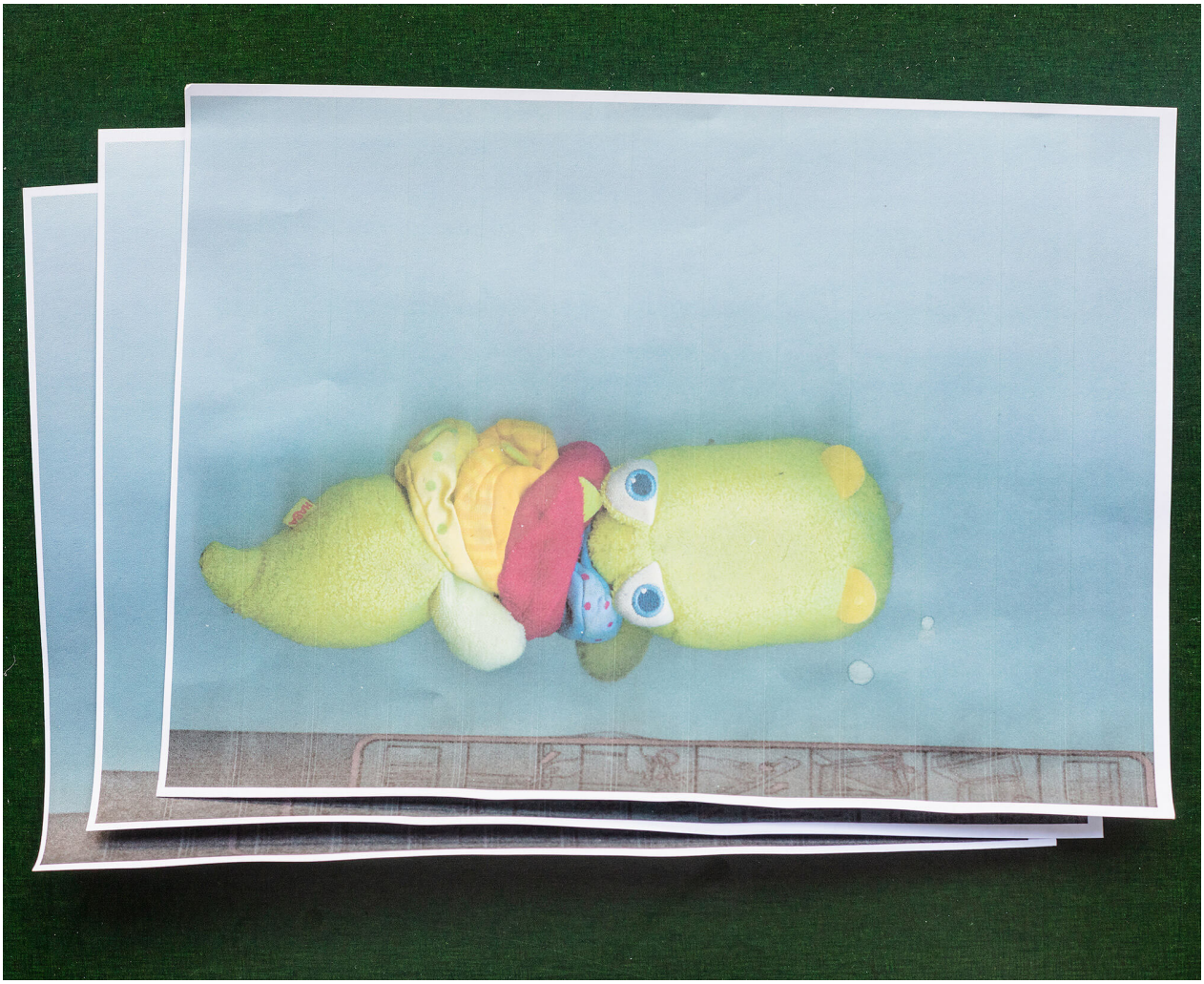

| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 30.12.2021 | IMG_9810.HEIC | 1,2 MB | Michiel De Cleene |

category
family, food

**14:07:38**

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

# Crocodile Copy



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 16.02.2021 | _44A8728.dng | 50,04MB | Michiel De Cleene |

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

**14:07:48**

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

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

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

> 'An original copy IS the original.
>
> Folks usually call the document first created the original, but some will say original copy. If I run that original thru the copy machine, I end up with two copies (yes, I said copies) of the same thing – the original and the duplicate of it (in terms of content). This is how the term is commonly used.
>
> If your writing or conversation depends heavily on understand the difference, I would recommend using the terms original and duplicates. There are many times when that is very important, in that the original must be retained by a particular party, and the duplicates are marked as such and distributed or stored as required depending on the document and the circumstance.
>
> If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional people attend, then be more specific about the words you use.
>
> OH, and, please, in the future, include some context with your question. Asking if "word" is correct doesn't go very far in supplying a reasonably useful response.'

**Sources**

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

**Wilmar (USA) 1M**



Rank: Advanced Member

Joined: 6/4/2015
Posts: 5,721
Neurons: 1,278,032
Location: Vinton, Iowa, United States

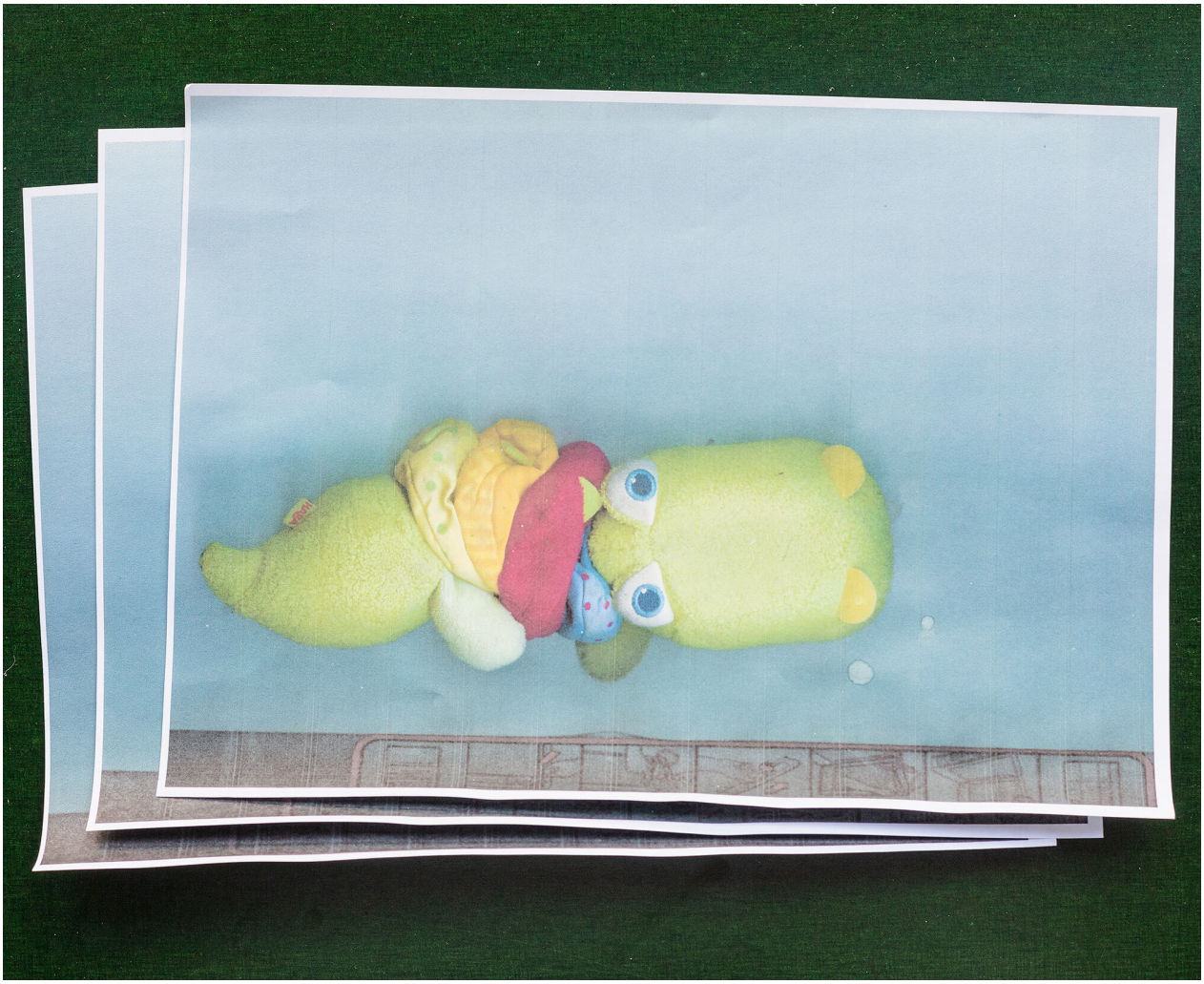
| type | date | filename | size | author |
|---|---|---|---|---|
| screenshot | 16.02.2021 | Schermafbeelding 2021-02-16 om 11.08.01.png | 45KB | Michiel De Cleene |

category
archive, mistake, replica/copy, technology

**14:07:58**

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

# Crocodile Copy



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 16.02.2021 | _44A8728.dng | 50,04MB | Michiel De Cleene |

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

**14:08:40**

During the night, both of us get unwell. One of us is shaking, intensely and relentlessly. The windows are open. For minutes that seem to be hours, it feels like it’s freezing. We get extra blankets. Then, it gets too hot.

One of us dreams about *coccodrillos*. It starts out with a single animal, like the one we saw in the National Archaeological Museum, escaping from an aquarium, and ends with lots of little ones crawling all over the place. It’s impossible to know how many have escaped.

The other dreams about seismologist Luigi Palmieri’s unfortunate assistant and his family’s quest to redeem his good name. To deprive him of the burden and guilt set upon him by Luigi Palmieri’s report of the 1872 eruption of Vesuvius, the assistant’s offspring were building a monument just below the observatory in which their great-grandfather fell asleep. The monument was permanently, and continuously, unfinished.

We both dream of hearing fireworks in Naples.

In the morning, we’re slightly alarmed that we both got sick and feverish at the same instant. It’s the middle of January, and the weather has been summerlike all week. A gentle morning breeze flies in from the Neapolitan bay while we wait for the bus to take us to the airport.

**Sources**


- First published as part of De Cleene De Cleene. ‘Amidst the Fire, I Was Not Burnt’, *Trigger (Special issue: Uncertainty)*, 2. FOMU/Fw:Books, 25-30

# A Fever Dream



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 24.02.2022 | DCDC_napels_089_vuurwerk.tif | 75,46 MB | De Cleene De Cleene |

category
angst, animal, seismology, Vesuvius

**14:08:50**

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 | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 23.01.2024 | IMG_6467.jpeg | 1,66 MB | Michiel De Cleene |

category
collecting, family, hand, sticker

**14:09:20**

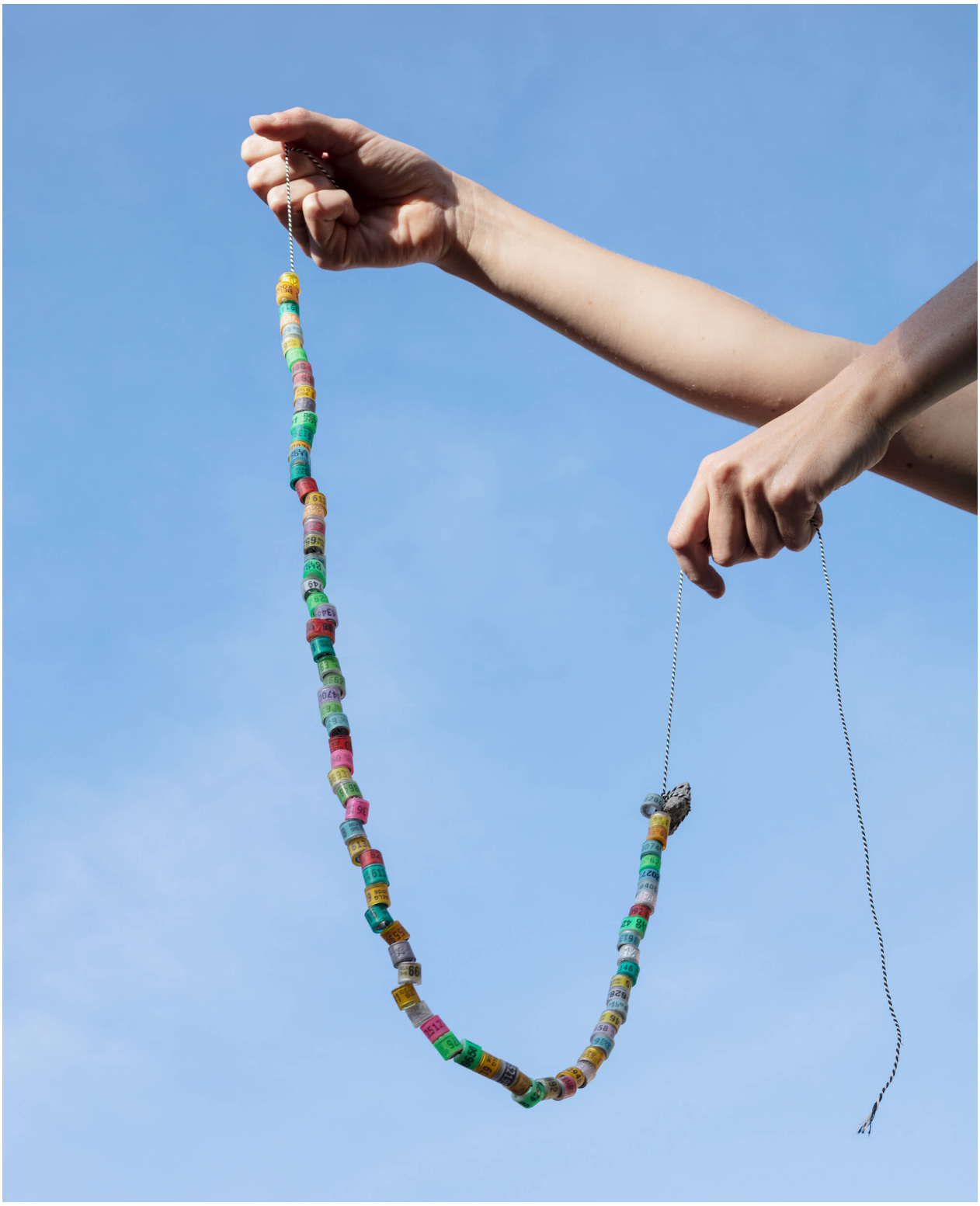
At the nuclear waste processing facility. While the photographer and the head of the communication department are making their way from the processing building to the temporary storage building, they walk past the central chimney.

‘On the highest of the accessible levels of the chimney, operators were finding small steel rings. They gathered them, but soon noticed that new rings were added. At a certain point at a rate of one ring a day.
[…]
It took them some time to realize what they were, so they started collecting them by slipping them onto a piece of rope. By now the rings on the rope span about this distance [spreads his arms to indicate a distance of about 1.2m].
[…]
They turned out to be rings that came from pigeon’s legs.
[…]
On top of our chimney resides a peregrine falcon.
[…]
I was told pigeon fanciers have a tendency to give a peregrine falcon – or any other bird of prey in their area – a hand at disappearing, but this one took up residency in the internal perimeter, where – as you know – access is severely restricted.’

**Notes**

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

# A peregrine falcon in the internal perimeter



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 02.03.2022 | duivenringen_001.jpg | 20,04 MB | Michiel De Cleene |

category
animal, collecting, food, Reference Guide, technology, waste, hand

**14:09:49**

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

# 12:13, Flashlight in a dark corner of the Oval Room



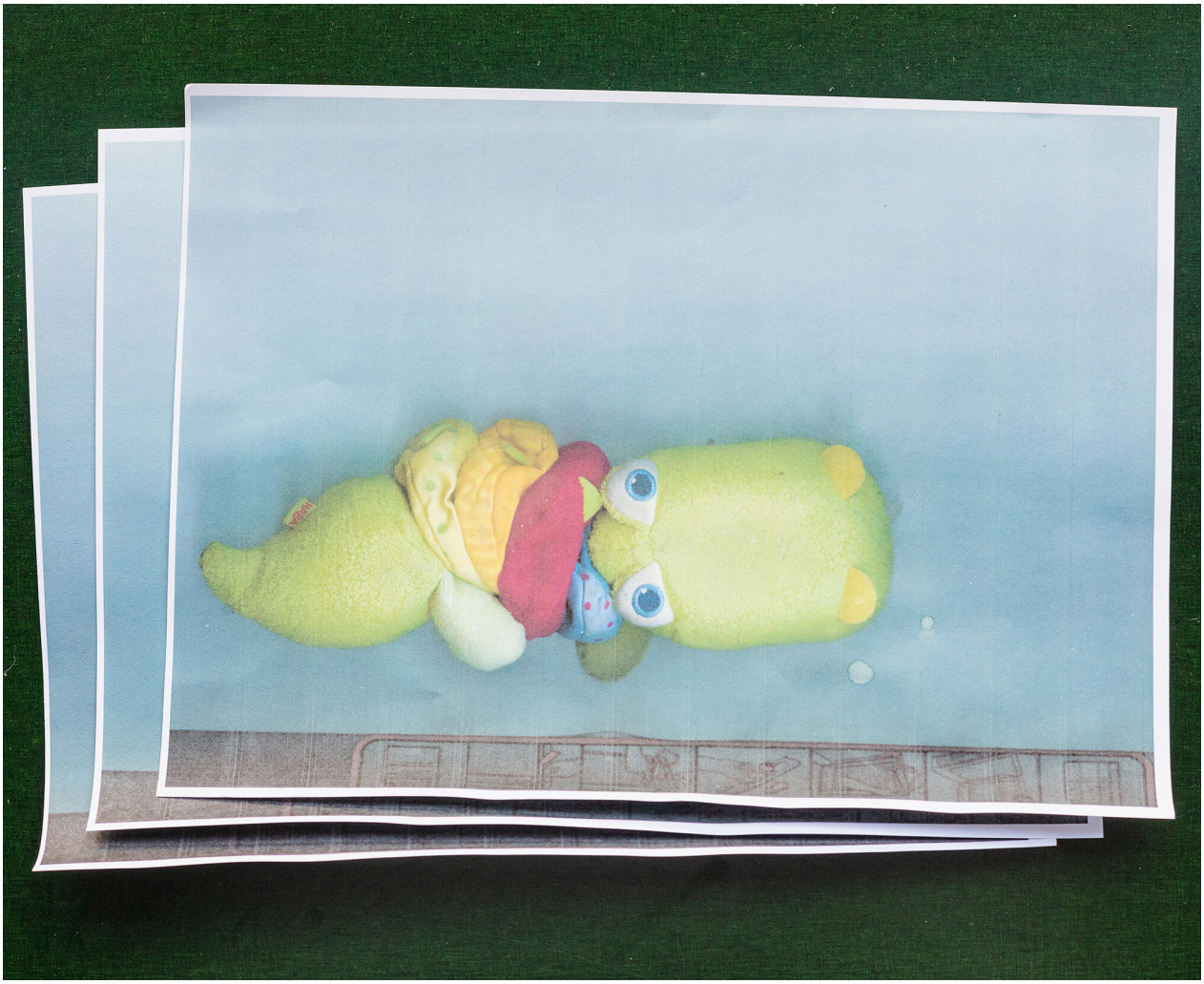

| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 30.01.2023 | teylers.tif | 36,68 MB | Michiel De Cleene |

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

**14:10:11**

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

# Crocodile Copy



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 16.02.2021 | _44A8728.dng | 50,04MB | Michiel De Cleene |

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

**14:10:24**

In 2020, the print versions of the Flemish telephone books ‘Gouden Gids’ and ‘Witte Gids’ (The Golden Guide and The White Guide), were published for the last time. From that year onwards, the directory could only be accessed and consulted online. The effect of the production of print telephone directories on the environment is considered to be enormous. As yearly updated, ubiquitous books, they were publications that soon turned superfluous. They led to piles of waste.

From the beginning of the 21st century on, both the print version and the online version had been available. This was a period of medium transition. During the last two decades, the print directory increasingly referred to the websites of the companies listed. To search for e.g. someone to inspect the heating installation, it was possible to find such a company’s website via the print directory, and consult the inspector’s services and price online, bypassing search engines such as Google and its complex algorithms. The telephone directory had a thematic and alphabetical order, combined with the possibility to buy additional advertising space.




| type | date | filename | size | author |
|---|---|---|---|---|
| photograph | 02.10.2021 | _MG_7415.JPG | 8,2MB | Arnout De Cleene |

category
book, botany, data storage, technology, waste

**14:10:39**

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 > Garage Robert (collection of 2023)




| type | date | filename | size | author |
|---|---|---|---|---|
| scan | 17.01.2024 | biekecriel_scan_6MB_jpeg_Doc.1_.jpg | 6 MB | Bieke Criel |

category
archive, automobile, card, collecting

**14:11:02**

For about an hour, he has been saying ‘owl’ at regular intervals. A cartoon character he picked up somewhere and is now fantasizing about, I guess. Or a Disney reference in one of the songs that have been playing on repeat all day, in the car, driving home from holidays.

50 kilometers further, I recognize the birds in the high-voltage pylons along the highway.

According to the amateur experts at hoogspanningsforum.com, these French pylons – used for conducting electricity from 63kV to 400kV – are nicknamed ‘chats’: the wiring can be interpreted as feline whiskers.

Some genera of owls, such as the *Megascops* or Screech owls, have whiskers.



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 12.08.2022 | IMG_1944.HEIC | 1,59 MB | Arnout De Cleene |

category
animal, automobile, family

**14:11:18**

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.

# Tracking




| 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

**14:11:45**

the-documents.c



14:11:45

Jolimont, December 2021. The place is in ruins. We occupy the domain with students of La Cambre in an attempt to practice ceramics with what is there. In the former ceramic atelier, we gather everything that was purposelessly there: a weird collection of things from the past, waiting to be organized, displayed, used or thrown away.

The firing tool was made to take out the accumulating ashes from the firebox, to keep the air flowing in the oven, raising the temperature, reaching our ceramic-making goal of 1150°C. Not very efficient, time or heat resistant, this savage, yet poetic composition barely survived the firing.

The wooden handle was borrowed from a broom.
The scraper is a fragment of a chandelier previously hanging in one of the salons.
The connecting element is an old electrical resistor we found in one of the dismantled ovens.

**Notes**

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

# Firing tool



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 01.09.2022 | clementine_firing_tool.JPEG | 991 KB | Clémentine Vaultier |

category
alchemy, archaeology, architecture, brick, collecting, decoration, waste

**14:12:35**

He’s wearing a digital watch. It looks like a Casio. It’s impossible to read the time, no matter whether you are studying the high-resolution scan of the negative or the negative itself, with the aid of a loupe and lightbox.

The device had a stopwatch function. When we were around eight and ten, we used to compete in trying to start and stop the stopwatch in the shortest possible interval. The smaller the gap, the closer to zero. Sometimes he would also have a try. We once managed to get it down to 00:00:00:03. Neither of us dared to press ‘reset’ and try again.

**Notes**



# org Stopwatch



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 10.05.2022 | 032a-07s.psd | 802,34 MB | De Cleene De Cleene |

category
archive, family, house, mirror, technology, hand

**14:13:07**

Sundown at the public observatory in Beisbroek. A choir of birds mixes with the continuous hiss of the freeway nearby. The camera captures the receding colours. The blinds are open; the half dome is closed.

A documentary approach: moving along a tension between proximity and distance. If the pendulum swings to either side, it becomes difficult to speak of *the documentary*. Proximity without distance, and distance without proximity, undermine it, precisely because any approach is then out of the question.

**Sources**

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

# Neptune in opposition [19/20] – Approximation



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| video | 04.10.2022 | approximation.mp4 | 176,3 MB | De Cleene De Cleene |

category
animal, architecture, astronomy, automobile, dusk, landscape, Neptune

**14:13:50**

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

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

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

> 'An original copy IS the original.
>
> Folks usually call the document first created the original, but some will say original copy. If I run that original thru the copy machine, I end up with two copies (yes, I said copies) of the same thing – the original and the duplicate of it (in terms of content). This is how the term is commonly used.
>
> If your writing or conversation depends heavily on understand the difference, I would recommend using the terms original and duplicates. There are many times when that is very important, in that the original must be retained by a particular party, and the duplicates are marked as such and distributed or stored as required depending on the document and the circumstance.
>
> If you are just trying to make sure that you have enough copies to distribute to everyone at the company meeting this afternoon, use whatever terms trips your trigger. But, if you want to ensure that you keep custody of the original, so that you can make additional duplicates (copies) when additional people attend, then be more specific about the words you use.
>
> OH, and, please, in the future, include some context with your question. Asking if "word" is correct doesn't go very far in supplying a reasonably useful response.'

**Sources**

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

**Wilmar (USA) 1M**



Rank: Advanced Member

Joined: 6/4/2015
Posts: 5,721
Neurons: 1,278,032
Location: Vinton, Iowa, United States

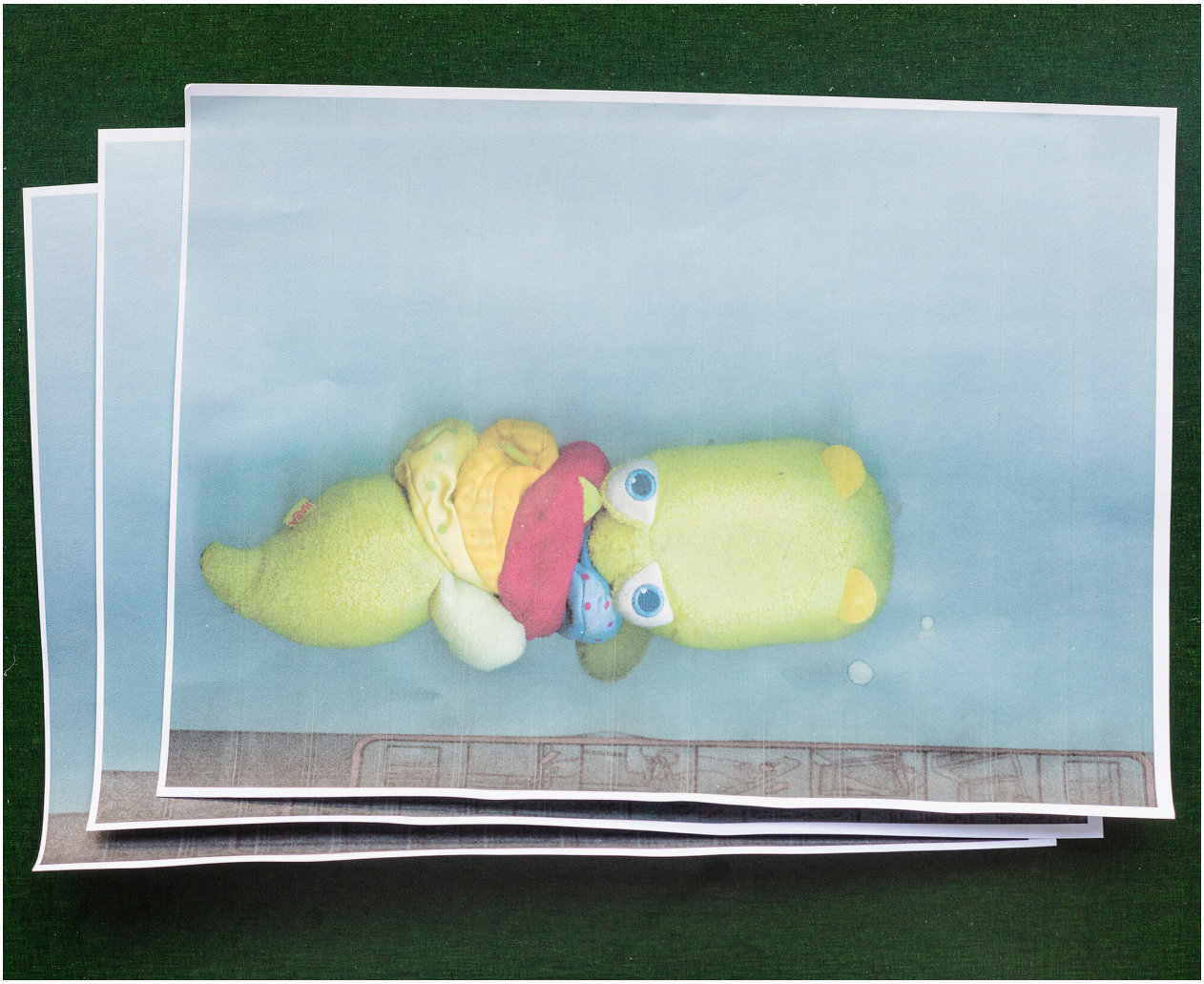
| type | date | filename | size | author |
|---|---|---|---|---|
| screenshot | 16.02.2021 | Schermafbeelding 2021-02-16 om 11.08.01.png | 45KB | Michiel De Cleene |

category
archive, mistake, replica/copy, technology

**14:14:33**

Our one year old’s favourite toy he’s not supposed to play with is the *HP Officejet Pro L7590 All-in-one* in my office. I have given up on forbidding him to play with it. We have a new game: he brings me one of his other toys, we put it on the flatbed, close the lid – as far as possible –, press the button ‘START COPY – COLOR’ and wait for the print to come out of the machine. When we place the original onto the copy, he laughs. So far we have copied his blue pacifier, his planet-earth-bouncy-ball and his rattling crocodile.

# org Crocodile Copy



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 16.02.2021 | _44A8728.dng | 50,04MB | Michiel De Cleene |

category
animal, archive, decoration, house, replica/copy, technology, trompe l'oeil, family

**14:14:53**

In 2020, the print versions of the Flemish telephone books ‘Gouden Gids’ and ‘Witte Gids’ (The Golden Guide and The White Guide), were published for the last time. From that year onwards, the directory could only be accessed and consulted online. The effect of the production of print telephone directories on the environment is considered to be enormous. As yearly updated, ubiquitous books, they were publications that soon turned superfluous. They led to piles of waste.

From the beginning of the 21st century on, both the print version and the online version had been available. This was a period of medium transition. During the last two decades, the print directory increasingly referred to the websites of the companies listed. To search for e.g. someone to inspect the heating installation, it was possible to find such a company’s website via the print directory, and consult the inspector’s services and price online, bypassing search engines such as Google and its complex algorithms. The telephone directory had a thematic and alphabetical order, combined with the possibility to buy additional advertising space.




| type | date | filename | size | author |
|---|---|---|---|---|
| photograph | 02.10.2021 | _MG_7415.JPG | 8,2MB | Arnout De Cleene |

category
book, botany, data storage, technology, waste

**14:15:08**

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.

# Hitch My Wagon To A Star



The Classifieds

Inquiries (212) 293-1630 or classified@nybooks.com

**The Classifieds**

**To place an ad or for other inquiries:**
email: classified@nybooks.com
tel: (212) 293-1630.
You may also place an ad through our website at www.nybooks.com/classifieds/

Classified Department
The New York Review of Books
435 Hudson St., Suite 300
New York, NY 10014-3994

All contents subject to Publisher's approval. Publisher reserves the right to reject or cancel, at its sole discretion, any advertising at any time in *The New York Review of Books* or on our website. The advertiser and/or advertising agency, if any, agree to indemnify the Publisher against any liability or expense resulting from claims or suits based on the contents or subject matter of the advertisement, including, without limitation, claims or suits for libel, violation of rights of privacy, plagiarism, copyright or trademark infringement, or unauthorized use of the name, likeness, statement, or work of any person.

*For NYR Boxes only, send replies to:*

55¢
NYR Box Number
The New York Review of Books
435 Hudson Street, Suite 300
New York, NY 10014-3994

## PERSONALS

**MID-THIRTIES PROFESSIONAL** (tall, slim, writerly, and a little shy) seeks thoughtful woman for books, films, swimming, art galleries, and new places. Based in Adelaide. E-mail *keenreaderadelaide@gmail.com.*

**"AFTER TIME IN THE DESERT,** she decides there's more power in the outstretched hand than in the inner citadel. She's ready. She'll seek love." Female writer & visionary, 34, Brooklyn, seeks male partner: *Loveisanaction@tutanota.com.*

**NEW HAVEN PEDIATRICIAN** oozing toward retirement

**HOPING TO BRIGHTEN 2021** by getting to know a kind, smart, active Jewish man, 70–80 years old with a sense of humor and healthy lifestyle. I am a family-oriented, semi-retired female MD. I have broad cultural interests, love nature and travel, and have a zest for life. *nyoptimist2021@gmail.com.*

**HITCH MY WAGON TO A STAR**—Looking for a bright sophisticated senior star gazer! *CStein3981@aol.com.*

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

**MALE MOUNTAIN LOVER** seeks intellectual conversations with any age female. *mountainman2118@hotmail.com.*

**Get the word out! e-mail your listing to: classified@nybooks.com**

**NEW YORK CITY ATTORNEY,** well read and well traveled, vigorous, eclectic, good listener. But life is more. Seeks woman to share the adventure. Femmes francophones appréciées. *NYR Box 68070.*

**WIDOWED MARGRAVINE SEEKS RESPITE** from coterie of sycophants. Enclose your most prurient poem. *lasciviousmargravine@gmail.com.*

## PERSONAL SERVICES

**DATING FOR BOOK LOVERS.** Find a date that loves books. Join free. *www.booklovers.dating.*

**DATE SMART.** Join the introduction network for single graduates and faculty of the Ivies, Stanford, and other excellent schools. *http://www.rightstuffdating.com.*

**DYNAMIC, WELL-RESPECTED, NY-BASED FIRM** is seeking eligible single men 30s–70s for introductions to our lovely/accomplished/attractive clients in New York and beyond! We have experienced and unprecedented demand for private, vetted introductions to those wishing to share their lives. You are accomplished, successful, and eligible, financially and emotionally secure, living your best life! Confidentiality assured. *Sandy@therighttimeconsultants.com; (212) 627-0121; www.therighttimeconsultants.com.*

**EXCELLENT MASSAGE BY EVA....** Incall & Outcall. *Foreveryounghappy85@gmail.com.*

## ADVICE SERVICE

**LOOKING FOR THE UNFILTERED TRUTH?** Send Mal

## MISCELLANEOUS

**PHILANTHROPIC FUNDING SOUGHT** for pursuing ideas and strategies that, in aggregate, may represent our best hope for saving the planet. *www.ecoideaman.com.*

## FURNITURE WANTED

**BUYING MID CENTURY DESIGN FURNITURE**
1950s–1970s Danish, French, Italian Modern, Herman Miller, Knoll, Memphis.
Noted designers sought: Eames, Wegner, Juhl, Nakashima, Ponti, Noguchi.
**Open Air Modern (718) 383-6465**
info@openairmodern.com

## RENTALS

**BROOKLYN HEIGHTS** spacious upper duplex in landmark neighborhood available 4/21. 5 BR, 2B, dinette, yard use. Family/couples. $5,000/month. Top job/financial references. *lsalzman9@gmail.com.*

## INTERNATIONAL RENTALS

**PARIS (SQUARE BERLIOZ—9TH ARR.),** Fiber+, 3BR/2Bth, beautiful full-fl oor condo, 4th fl. elevator. *www.parisflat4u.com. Tel: (415) 922-8888.*

## COMPOSITION

**A CHARISMATIC, AGING FRENCH ROCK STAR** will compose and record an original song for you, your mom, your lover, or your pet in French, English, or Franglais (recommended). US$200. Contact: *lodbrogsagent@gmail.com; imrelodbrog.com.*

## BOOKS




978-0-912887-97-5 | HARDBACK $35 / DELUXE $75
HISTORICAL FICTION | MEDIEVAL 11TH CENTURY ENGLAND
PLEASURE BOAT STUDIO: A NONPROFIT LITERARY PRESS

"With impressive attention to detail, combined with the kind of narrative storytelling that attracts and holds the reader's truly rapt attention from beginning to end..." –John Taylor, *Midwest Book Review*

*"REMARKABLE"*
*"VETTED BY SCHOLARS"*
*"BEAUTIFULLY CRAFTED"*

## WRITER'S SERVICES

**I EDIT FICTION, NONFICTION,** memoir, and poetry manuscripts. Sixty books I edited have been published in the last eight years. Free consultation. *www.wyncooper.com; wyncooper@gmail.com.*

**PARIS PRESS FORMER DIRECTOR PROVIDES** manuscript consultations and coaching. Writing through Nature and Art Poetry Workshops and Retreats welcome new and experienced poets/writers. *www.janfreeman.net; janfreemaneditorial@gmail.com.*

**TIME TO WRITE YOUR MEMOIR?** Ghostwriting by *New York Times* best-selling author-biographer. *(917) 673-6341; www.jackieaseditor.com.*

**GALLERIES AND MUSEUMS**
A CURRENT LISTING
To advertise a gallery or museum exhibition in **The New York Review**'s Galleries & Museums Listing, please contact Sharmaine Ong at gallery@nybooks.com or (212) 293-1630.

| 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

**14:15:14**

In *Six Stories from the End of Representation*, James Elkins writes: ‘Astrophysicists are well practised in “cleaning up” photographic plates by adjusting colour and contrast, removing images of dust, correcting aberrations, restoring lost pixels, and balancing uneven background illumination. When it comes to blur, the usual strategy is to specify what counts as “smooth” and what counts as “pointlike,” and then refine the image until it exhibits the required pointlike properties’[1]. Still, some astronomic images keep a certain amount of blur (although it would be technically possible to delineate them). Elkins continues: ‘blur does not need to be a matter of distance from some hypothetical optimal clarity: it can be a functional scale, independent of the viewer’s notions of clarity and even of the image itself’[2].

On the night of 22 November 2021, I join John Sussenbach in his backyard while he captures Neptune.

He invites me to join him and his wife for dinner. A prayer. Soup and bread. The images he makes, he explains, are complex from a temporal point of view. The light coming from Neptune has travelled for four hours before it reaches us. Moreover, these images are not photographs of a singular moment, but stacked frames of a video-recording. In doing so, he can, to some extent, eliminate the effects of a bad ‘seeing’: the negative effect atmospheric turbulence has on the light that reaches the telescope.

A bright dot is jumping around on his laptop’s screen. ‘That’s Neptune’, he says. With his index finger he follows the dot. ‘That’s the bad seeing. That’s the unrest.’

The next day I send him the photograph I took of him standing on his ladder, dangerously placed on the edge of the tarp covering his pool. ‘Nice to see the open star cluster Pleiades in your photograph’, he replies. He attaches the image he made that night: ‘If there would have been a clear storm on Neptune, it would have shown’.

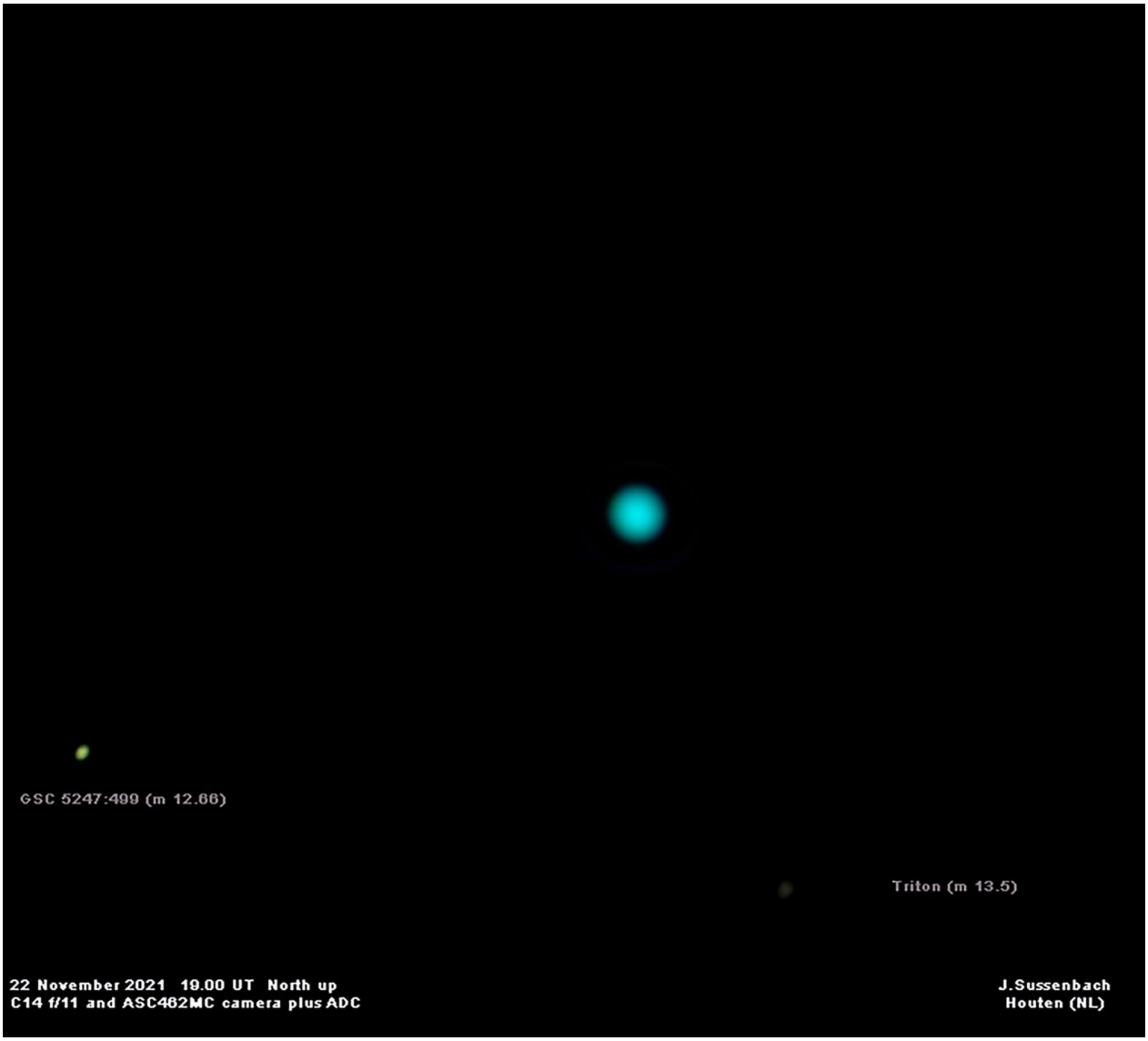
**Sources**

- Image by John Sussenbach. 22 November 2021 19.00 UT North up C14 f/11 and ASC462MC camera plus ADC, Houten (NL)

1 Elkins, J. *Six Stories from the End of Representation. Images in Painting, Photography, Astronomy, Microscopy, Particle Physics, and Quantum Mechanics, 1980-2000*. Stanford: Stanford University Press, 2008, 59.

2 Ibid., 62-63.

# org Neptune in opposition [16/20] – Unrest

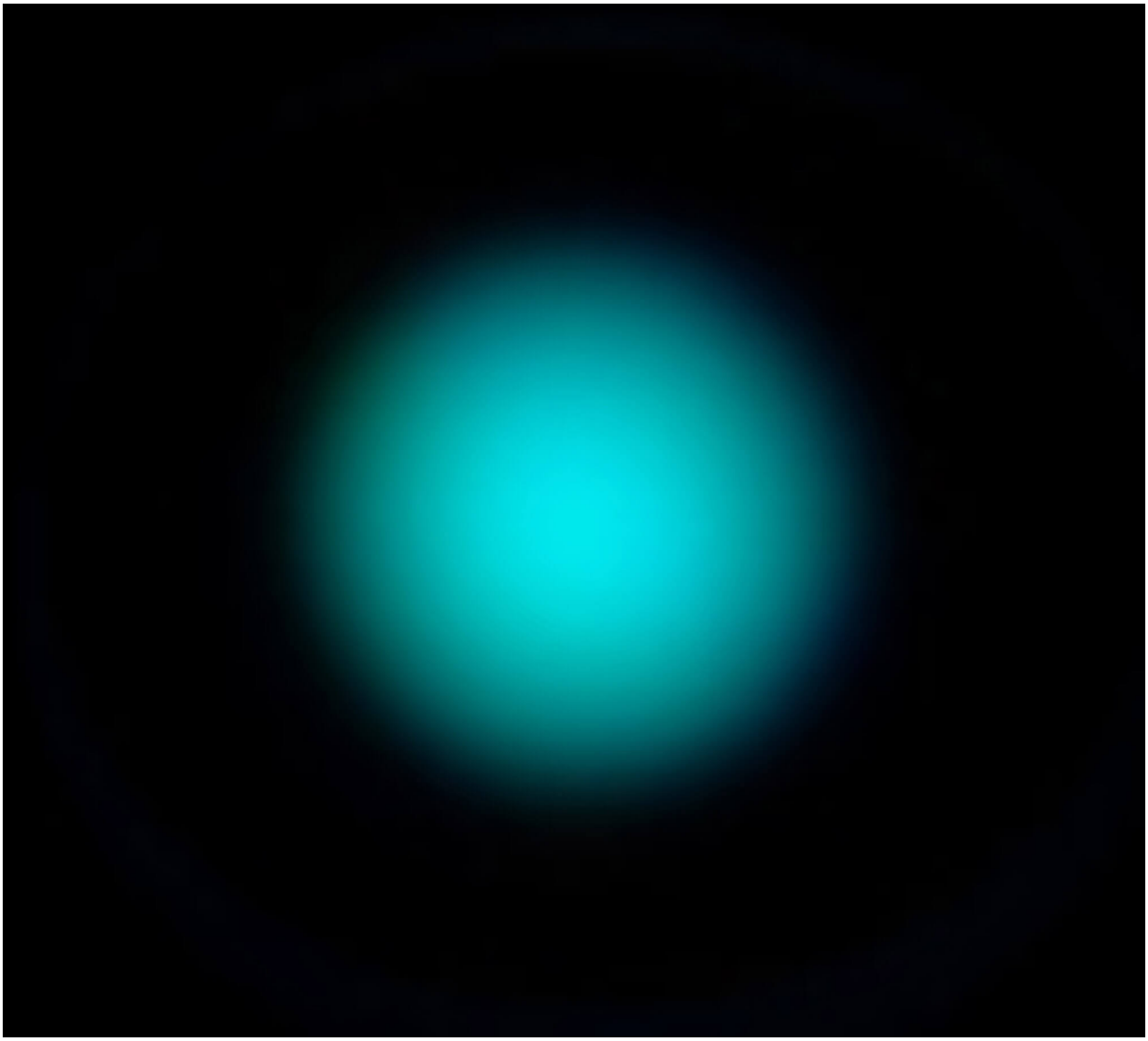



| type | date | filename | size | author |
|---|---|---|---|---|
| photograph | 30.09.2022 | nep221121-1900UT-RGB-ASI462MC-JSussenbach.jpg | 74 KB | De Cleene De Cleene |

category
astronomy, encounter, house, mistake, Neptune, physics, technology

**14:15:49**

the-documents.c



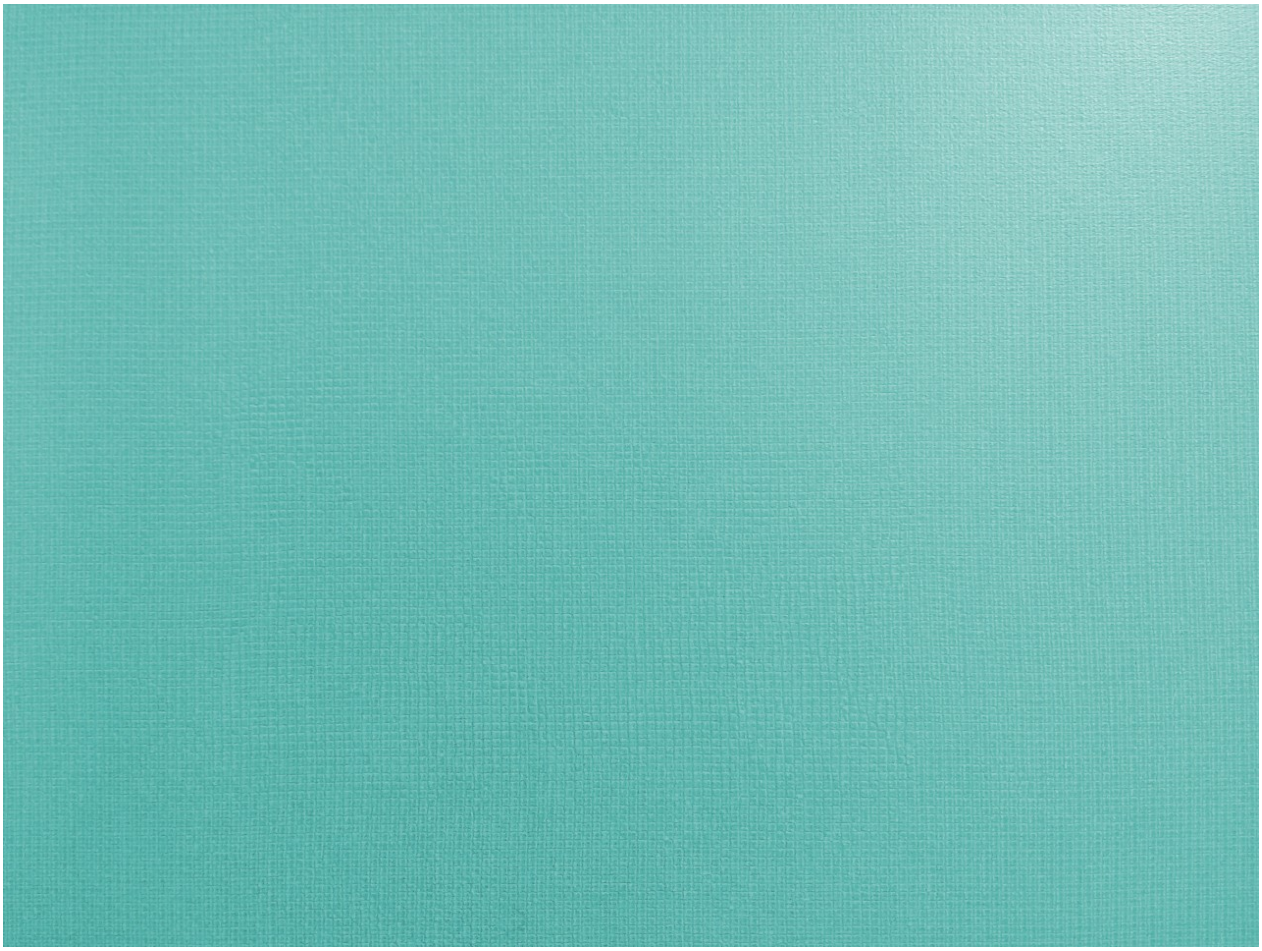
14:15:49

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.

# org Green or blue



| 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

**14:16:11**

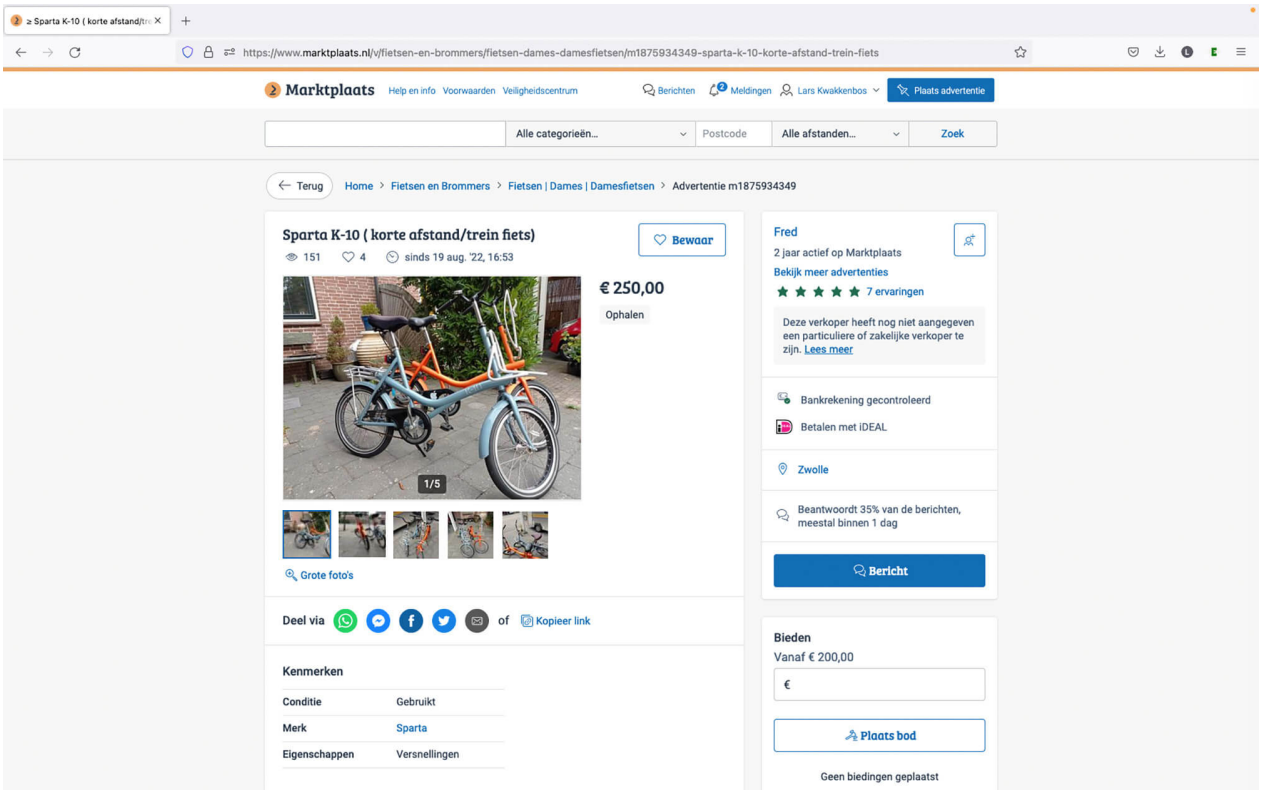
Fred from Zwolle offers two Sparta K-10s on Marktplaats.nl on 29 September 2022. The asking price for the two bikes is 250 euros, bids may start from 200 euros. The green bike has a front light that is powered by a rim dynamo, while in another photo we see a front light on the orange bike that is presumably 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.’[1]

**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.

# Two Sparta K-10s, Owned by Fred and Partner




| type | date | filename | size | author |
|---|---|---|---|---|
| screenshot | 18.01.2023 | Screenshot 2022-09-29 at 12-19-38 ≥ Sparta K-10 ( korte afstand_trein fiets) – Fietsen Dames Damesfietsen – Marktplaats.png | 522 KB | Lars Kwakkenbos |

category
bicycle, economy

**14:16:35**

I recognized it in a flash, the late Jurassic-early Cretaceous herbivore looming dangerously over the road I was cycling on. I thought of *Some Windy Trees*.[1]

A utility pole (425638, 07/99, 07/2002, COBRA), electrical wires, a hawthorn (Crataegus) and an old man’s beard (Clematis vitalba). A symbiosis.

**Notes**

1 Delbrouck, V. *Some Windy Trees*. Loupoigne: Wilderness, 2013.

# Iguanodon



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 17.10.2021 | IMG_2711.jpg | 4,66 MB | Michiel De Cleene |

category
angst, animal, book, botany, dusk, mistake, tree, trompe l'oeil, wind

**14:17:19**

On the second to last day of a research visit at CERN, there was some spare time in the schedule. I took a long walk towards building 282 in search of some excavation samples: cylindrical pieces of rock that were preserved when the tunnel was dug, glued to a block of wood and frequently exhibited in museums over the last three decades as material evidence of the earthwork and as a witness to the depth. The route led me along the back of building 363 where the wind caused young trees – now gone – to scuff the facade over time.

**Notes**

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019, as W.569.EXC CERN, Towards Building 282, in search of excavation samples

# Passing Time Near a Particle Accelerator




| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 11.07.2021 | cern_011.tif | 57,57 MB | Michiel De Cleene |

category
archaeology, architecture, archive, landscape, physics, Reference Guide, technology, tree, wind

**14:17:36**

In his debut novel ‘De Metsiers’ Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there’s a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddok. It’s pouring. The pink piece of paper lists 9 sessions at a driving school. There’s a total of 20 hours, taught alternately by Johan and Guy.

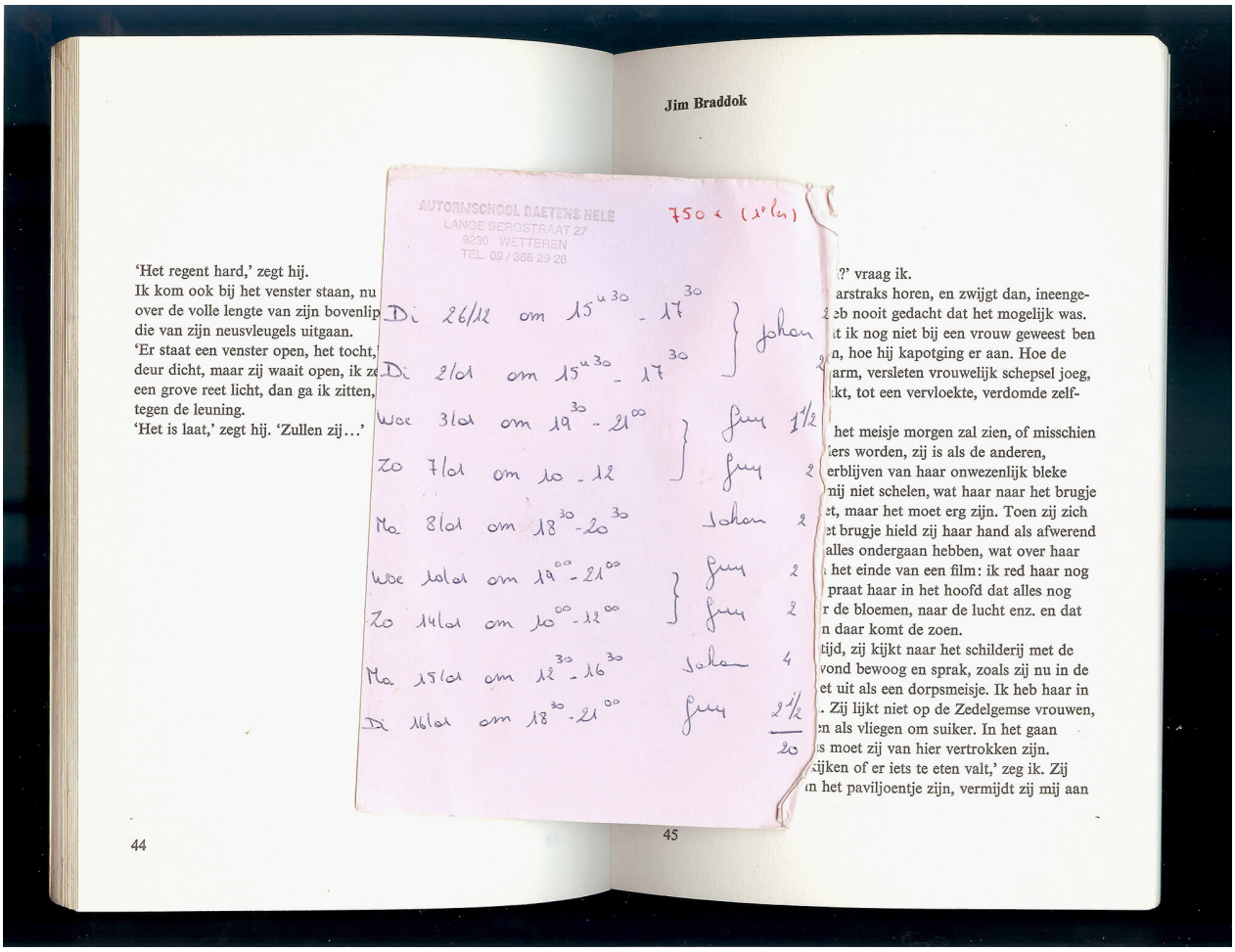
**Notes**

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

**Sources**

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.

# It’s Pouring




| type | date | filename | size | author |
|---|---|---|---|---|
| scan | 09.06.2021 | metsiers.jpg | 11,61 MB | Michiel De Cleene |

category
automobile, book, card, literature, precipitation

**14:17:50**

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.

the-documents.c

# org Album



| 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

**14:18:19**

In his debut novel ‘De Metsiers’ Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there’s a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddok. It’s pouring. The pink piece of paper lists 9 sessions at a driving school. There’s a total of 20 hours, taught alternately by Johan and Guy.

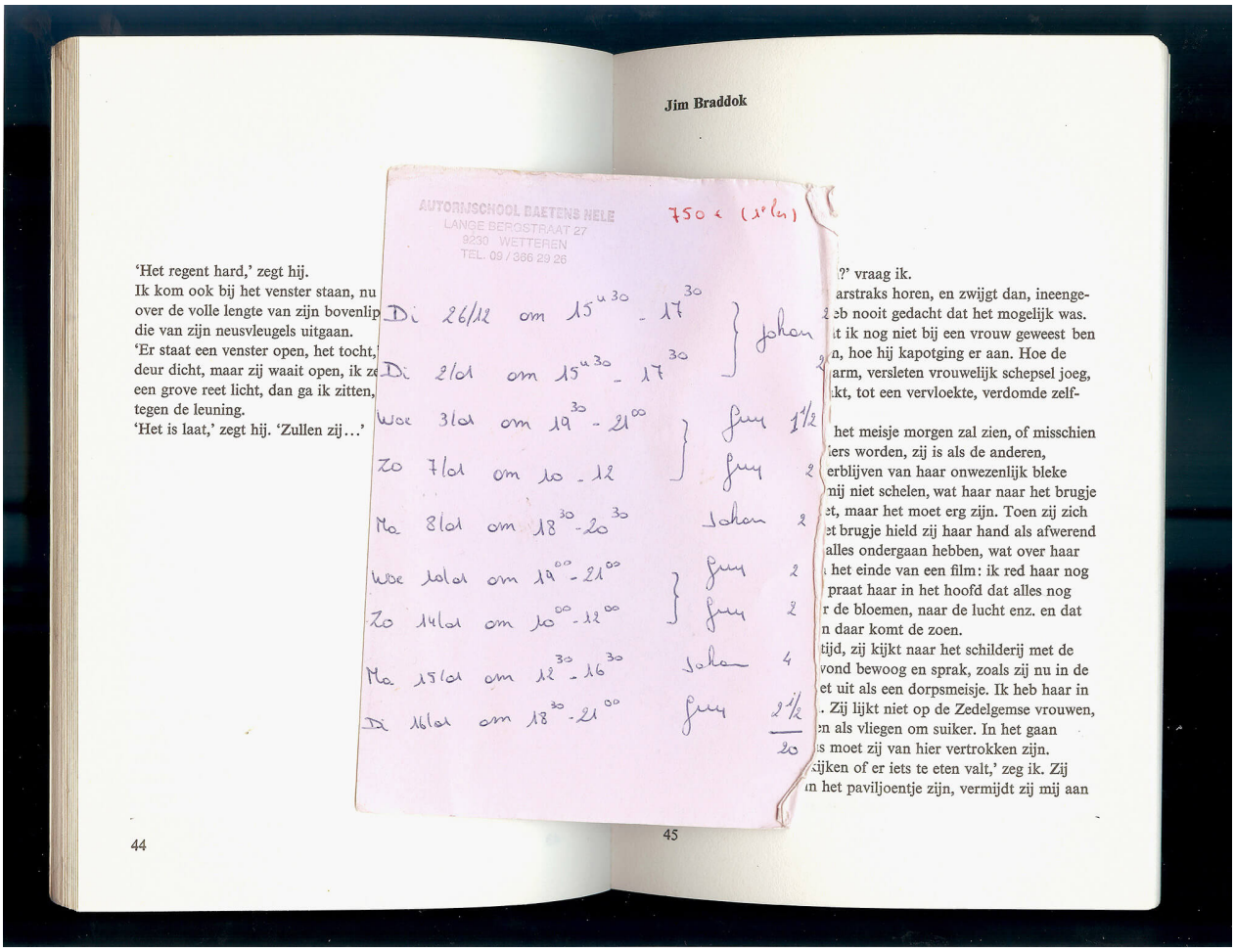
**Notes**

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

**Sources**

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.

# It’s Pouring




| type | date | filename | size | author |
|---|---|---|---|---|
| scan | 09.06.2021 | metsiers.jpg | 11,61 MB | Michiel De Cleene |

category
automobile, book, card, literature, precipitation

**14:18:32**

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.

the-documents.c



| 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

**14:18:41**

the-documents.c

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 | 810px-Raureif_im_Bayerischen_Wald.JPG | 262KB | Arnout De Cleene |

category
manual, mistake, precipitation, tree, wind, sign

**14:18:45**

Between the rhinos and the kangaroos in the Antwerp Zoo a wooden footpath curves through a grove of Sequoiadendron Giganteum trees. In the middle of this Californian forest, visitors find the giant slice of a felled tree of the same species. It was brought to the zoo in 1962 and was approximately 650 years old at the time. Eleven labels point out significant moments in history on the tree's growth rings. They range from zoo- and zoology-related moments (for instance: '1901: The Okapi is described as a species', or '1843: Foundation of the RZSA and opening of the Zoo', or '1859: Darwin publishes *The Origin of Species*', etc.), to cultural and historical milestones ('1555: Plantijn starts publishing books in Antwerp', or '1640: Rubens (baroque painter) dies', or '1492: Columbus in America'). Another label points to the last growth ring and reads: '1962: this tree is felled and this tree disc is installed at the Zoo.'

The label pointing to the centre of the tree implies a simultaneity between the tree's first growth year and the Battle of the Golden Spurs in 1302.

**Notes**

On closer inspection the slice seems to consist of two halves that were put together like a jigsaw puzzle. The resulting gap is skilfully patched with what appears to be wood from the same species – possibly even the same mammoth tree.

# Mammoth Tree and the Golden Spurs



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 15.05.2021 | IMG_6958.HEIC | 1,9MB | Michiel De Cleene |

category
animal, book, botany, card, tree

**14:19:04**

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.

# Negative sheet 17, negative 36, negative 36,5




| 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

**14:19:31**

During the 1950s, as part of the communist reconstruction, a large coal/gas power plant was built close to the village of Inota, Hungary. This is the place where I grew up. It operated until about 1994. In the run-up to the final shutdown of the operation they gradually lowered its output. By this time the coal mines in the neighboring city had shut down as well due to the diminishing yield of the low-quality brown coal they had mined for the purpose of fueling the power plant. This resulted in mass unemployment and general decline in the area. The small lake in the photo is an artificial reservoir that collected all the water from the nearby streams. The substantial flow of one of those rivers powered about 11 water-driven flour mills; I know this on account of my grandmother, who would often pick up bags of flour for bread.

The ruin in the photograph once was a pumping facility that drove the water from the lake to the power plant about 3 kilometres away. In the years following the systemic change of Hungary and its celebrated evolution towards a western-type capitalism in ‘89-’90, the rules of ownership and the perception of public and private property were somewhat elusive. The lack of state control resulted in a transfer of public property to private hands on a monumental scale throughout the whole country, and – by extension – the Eastern Bloc. At the time some of the village dwellers of Inota, driven by the force of a major change and the prospect of a new, prosperous future of capitalist entrepreneurship, gathered to disassemble the water-pumping facility along the artificial lake. Slowly, day by day, under the mist of this elusive moment, they carried away carriageful after carriageful of bricks, disassembled from the facade of the building. It was perhaps a way of taking revenge, but certainly also claiming the moment’s opportunity. The bricks made their way into the walls of the new-built family homes of some of the villagers. The former water pumping facility became a sort of material reservoir for the construction of a new future. The transformation from a water reservoir to a material (and ideological) one and its subsequent exhaustion, left a ruin that has remained untouched for the last 30 years. The bricks that were difficult to reach were left in place, thus forming a curtain around the upper part of the building just above the pillars. Freed from all perimeter walls, the leftover structure appeared as a pavilion-like, open floor plan.

**Notes**

- The cliffs at the sides of the valley on the photo served as the location for the film *My Way Home* (Így Jöttem, 1965) by the iconic Hungarian filmmaker Miklós Jancsó, about a 17-year-old boy who falls prisoner to the Russian army and forms a friendship with one of the foes. The film is said to display all the main themes of the director: the psychological presence of landscape, the randomness of violence and the arbitrary nature of power.
- In the distance a formation of meadows can be seen in the photograph. Those meadows make up 16 acres of land that were given to my grandfather and subsequently inherited by my mother. It was a reparation for having been stripped of their wealth by the Soviet establishment in the 1950s. The worth of the land is a couple thousand euros as of today. It is part of the largest consistent nature reserve area of the EU.
- While standing on the cliffs and looking south-eastward, the power plant can be seen. The orientation of the photograph is approximately north facing.
- Turning southwards one can see the stone cellar, about a kilometre away, where my grandfather’s adolescent sister had spent more than a year, while two German SS officers occupied their family home. During the advancement of the Red Army, a Russian soldier, entering the cellar, attempted to take advantage of her. The soldier’s superior intervened and shot him in the head without hesitation. My parents store potatoes and apples in the cellar to keep them from rotting in the summer and freezing in the winter. It is easy to say when a potato or an apple comes from the cellar; it has an unmistakable, musty taste.

° Márk Redele pursues projects that fundamentally relate to architecture and its practice but rarely look like architecture. www.markredele.com

org N 47°12.346′ E 18°10.400′



| type | date | filename | size | author |
| --- | --- | --- | --- | --- |
| photograph | 08.11.2021 | pavilion_.jpg | 5,66 MB | Márk Redele |

category
architecture, brick, economy, family, government, house, landscape

**14:19:42**