

A R T W O R K S  
M A N A M I S E K I



sign, direction, mirror writing, "behind"

2019/2021

installation

cut-out sticker

Group exhibition

"Cast off skin (OFF) and put on something (ON)"

Directed by Takayuki Toshima

2021

TALION GALLERY, tokyo, japan

credit : Keizo Kioku



## Hexaptyque

2019

installation

aluminium, styrofoam, stock photography, photographic paper, cut-out sticker, ceramic, cushion, brick, float, chair, handrail, cardboard, silicone tube

Solo exhibition "Site"

Directed by Sculpture Laboratory Musashino Art University

2019

Musashino Art University gFAL, tokyo, japan

Credit : Shu Nakagawa



sign, direction, mirror  
writing, "behind"  
2019  
installation  
cut-out sticker



### Hexaptyque :

The experience of walking and observing in the circular garden was made into six texts, the words from each text were placed in stock photos and the subjects of the texts were replaced with wire rods. These rods were then placed in the exhibition hall and documented with photographs. The styrofoam used to create the poses for the texts was scattered throughout the venue, the wire rods were again posed differently on pedestals.

#### Exhibition Structure

- Texts
- Stock photo + Styrofoam + Object
- Pedestal + wire + photos of Texto poses



photo of text pose

TEXT :

A bull-patterned cat leaned against the steps bordered with bricks.  
煉瓦で縁取られた段差に牛柄の猫が寄りかかっていた。



photo of text pose



TEXT :

The person I just passed is already on the bridge, holding onto the handrail and stretching.  
さっきすれ違った人はもう橋の上において、手すりに掴まってストレッチをしている。



Group exhibition

"Escape Strategy / On Drawing Escape"

"an International Group Show" presented at Via\_Watt / amt\_projects Milano 2024

2024

amt\_projects, milano, italy

Credit : Beatrice Zito

Artists :

Jesse Hogan (AUS), Andrea Istvan Franzini (ITA), Stano Filko (SLO), Július Koller (SLO), David Horvitz (US), Emi Mizukami (JPN), Magnus Frederik Clausen (DK), Miltos Manetas (GR/ITA), Anna Gonzalez-Noguchi (UK/GR), James Fuller (UK/GR), Satoshi Hashimoto (JP), Manami Seki (JP), Hiroshi Sugito (JP), Leonardo Magrelli (ITA), Seongmin Lee (KOR), Aoi Michmae (JP), Beatrice Zito (ITA), Robin Waart (NL), Robert Moy (NY), Nataliya Chernakova (RUS), et.al.

Texts:  
David Horvitz

**projected kitsune**

2022/2024

inkjet print black and white

semi-gloss paper

w 130mm × h 190mm (Frame : w 300 mm × h 300 mm)



**édition loisirs #1 métiers**

édition loisirs (Manami SEKI + Nanako OKA)

2021/2024

cotton

about w 46cm × h 46cm



Group exhibition

"- the case against perfection - Fumiharu Sato and Hiroko Haraguchi / Manami Seki"

Directed by Masahito Zushi, Haruka Fujibayashi

2022

Awoba Soh, tokyo, japan

Credit : Yuki Maniwa





**projected kitsune**  
 2022  
 lambda print  
 semi-gloss paper  
 w 269mm × h 346mm



**example of both back of hands**  
 2022  
 inkjet print  
 glossy synthetic paper  
 w 420mm × h 297mm



**shadowing**  
 2011  
 video  
 6 min 32



**Complicated, scattered**  
 SATO Fumiharu & SEKI Manami & HARAGUCHI Hiroko  
 2022  
 cut-out sticker





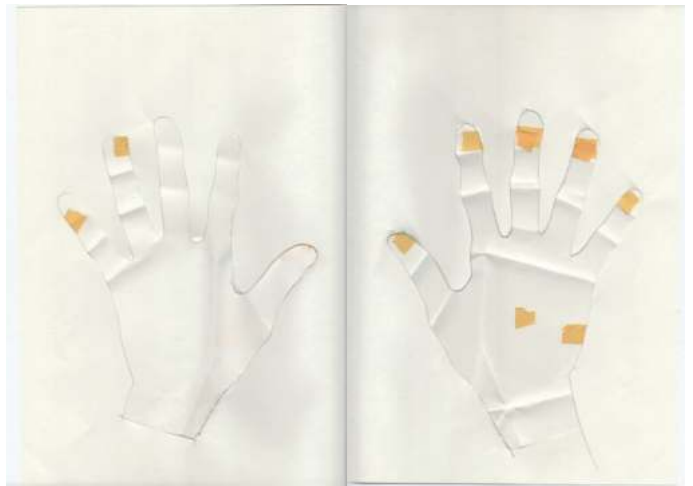
**projected kitsune**  
2022



**pattern (kitsune)**  
2022



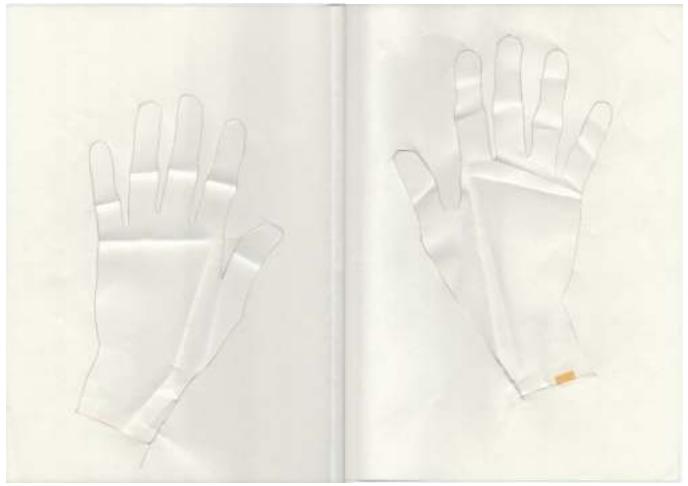
**projected escargot**  
2022



**pattern (escargot)**  
2022



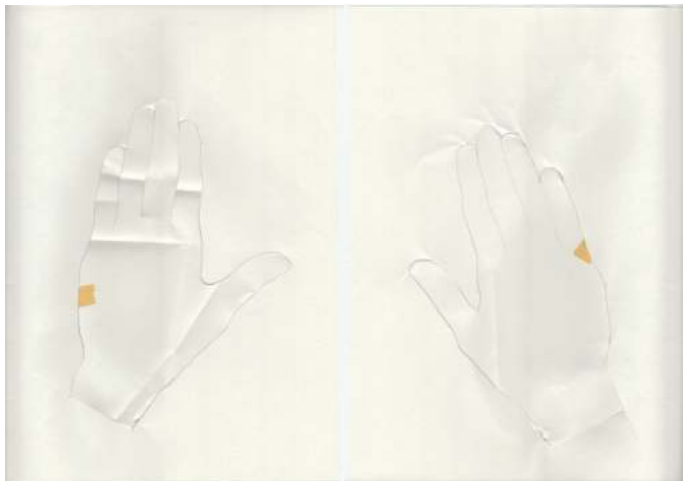
**projected tako who has ten legs**  
2022



**pattern (tako who has ten legs)**  
2022



**projected unicorn**  
2022



**pattern (unicorn)**  
2022



**affiche anonyme**

2022

poster

w 594mm × h 841mm

A series of lectures and workshops on thinking about where to be  
"MANIAU -living on the margins-"

Organized by edition loisirs (Manami Seki + Nanako Oka)

2022

CSLAB Tokyo Zokei University, tokyo, japan

散歩。移動し続けていること。  
電車の中を移動し続ける人達。家のない人。スリの人。

La promenade. Rester en mouvement.  
Les gens qui continuent à avancer dans les trains.  
Les personnes sans domicile. Les pickpockets.

認識して、  
そして、  
消えていく

カスパー・ケーニヒ インタビュー  
「残るものさえ無難なり」 ART.IT

間にあう  
vivre en marge

頭の中で考える事を独り言が通いで、閉鎖  
Lorsque des pensées et des soliloques se déroulent dans  
頭の中で考える事を独り言が通いで、閉鎖  
Lorsque des pensées et des soliloques se déroulent dans  
頭の中で考える事を独り言が通いで、閉鎖  
Lorsque des pensées et des soliloques se déroulent dans

野菜や、冬は焼き栗を売っている人もいる

「ピーー、鳥の鳴き声みたいな  
Comme un cri d'oiseau, "pi-".

Reconnaissance,  
et, disparaître.

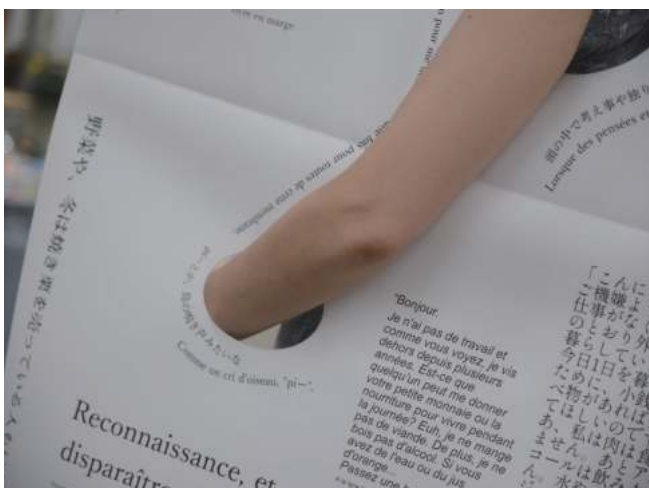
Entretien avec Kasper König  
\*Même ce qui reste est la vérité\* ART.IT

"Bonjour.  
Je n'ai pas de travail et  
comme vous voyez, je vis  
dehors depuis plusieurs  
années. Est-ce que  
quelqu'un peut me donner  
votre petite monnaie ou la  
nourriture pour vivre pendant  
la journée? Euh, je ne mange  
pas de viande. De plus, je ne  
bois pas d'alcool. Si vous  
avez de l'eau ou du jus  
d'orange...  
Passez une bonne journée."

À la ligne 2 en fin d'après-midi.

「こんにちは、  
ご機嫌よう。  
仕事がなく、ご覧  
のとおり外で数年  
暮らしています。  
今日1日を暮らす  
ために、小銭や食  
べ物があれば分け  
てほしいのです。  
あ、私は肉は食べ  
ません。あとアル  
コールは飲みませ  
ん。水やオレンジ  
ジュースがあれば  
嬉しいです。  
ご機嫌よう。」  
終了がりの2番線にて。

Certains gens vendent des légumes et, en hiver, des châtaignes grillées.



Scattered throughout the poster are notes and quotes I took during the five months or so that this workshop was held.



Group exhibition  
"Ship, Reaching, Shore"  
Directed by Tsuyoshi Ueda (TALION GALLERY)  
2022  
TALION GALLERY, tokyo, japan  
credit : Keizo Kioku

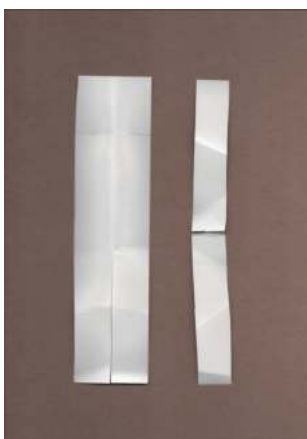
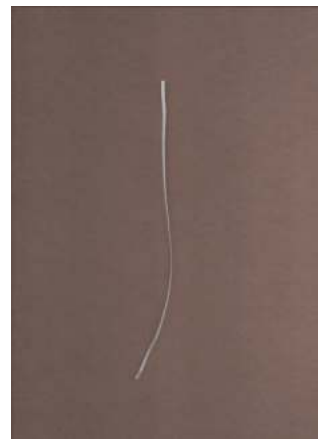




This work was made by replacing elements taken from a photograph of a corner of a room with paper objects.

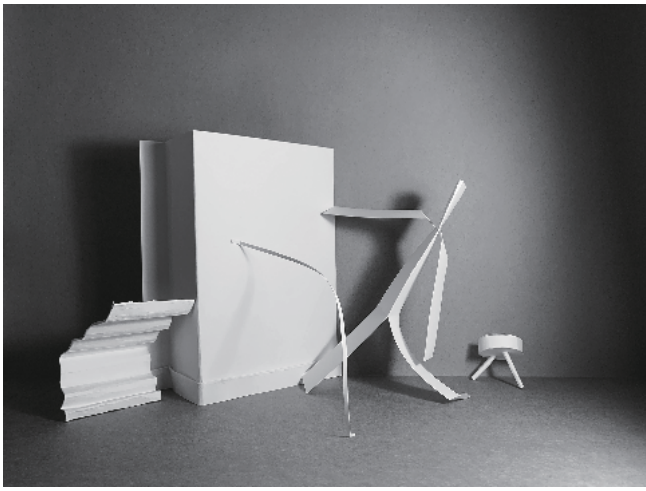
Inspired by German children's author Peter Bichsel's "Table is a Table," which depicts the solitary play of replacing objects and names.

**configuration**  
2021

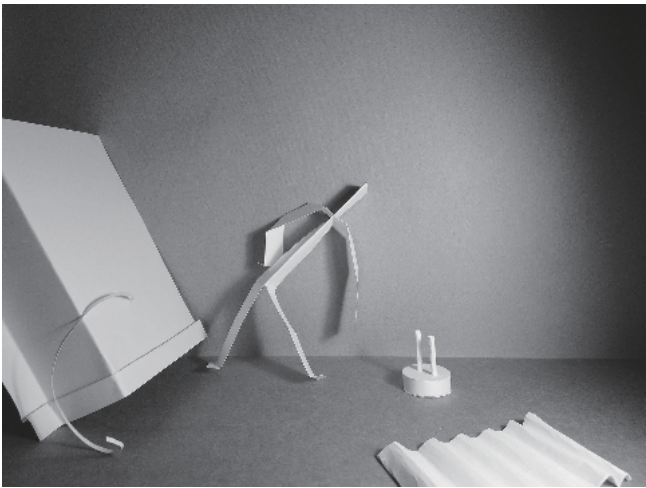


**sample**  
2021

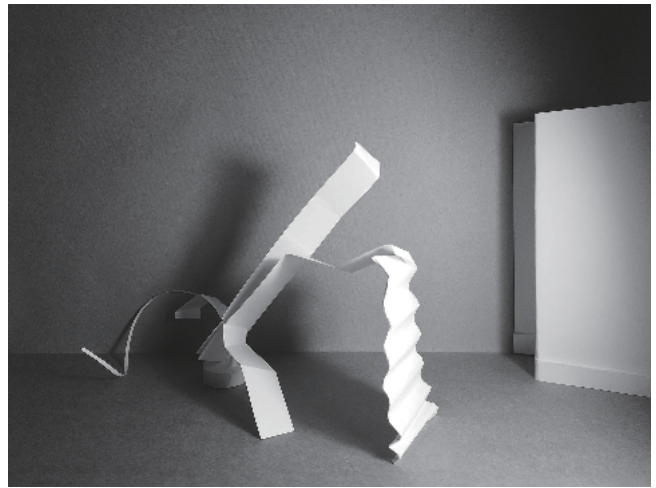




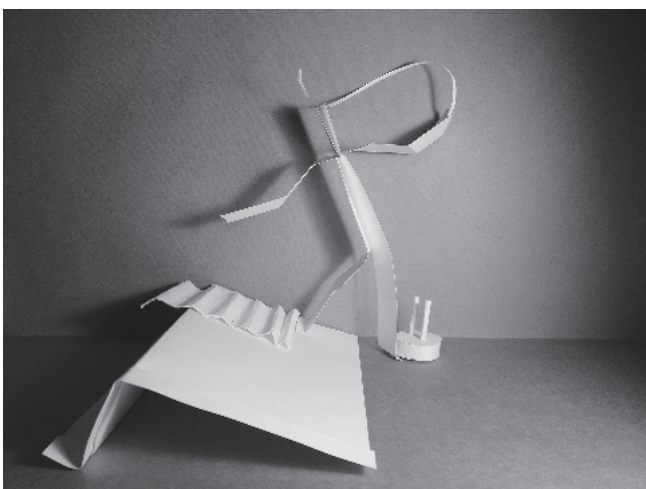
**set**  
2021



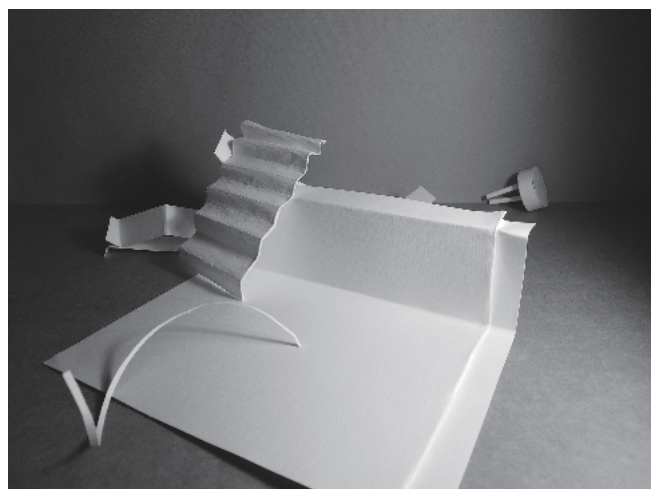
**pattern #1**  
2021



**pattern #2**  
2021



**pattern #3**  
2021



**pattern #4**  
2021



Screenshot of audience "turn around"

## Vehicles #About the position

2020

performance

60 min

Performer : Takuya Takemoto, Satoshi Yamamoto, Manami Seki

Technical support : Guillaume Piccarreta

Online performance event

"TALION Hammock 2020 (online)"

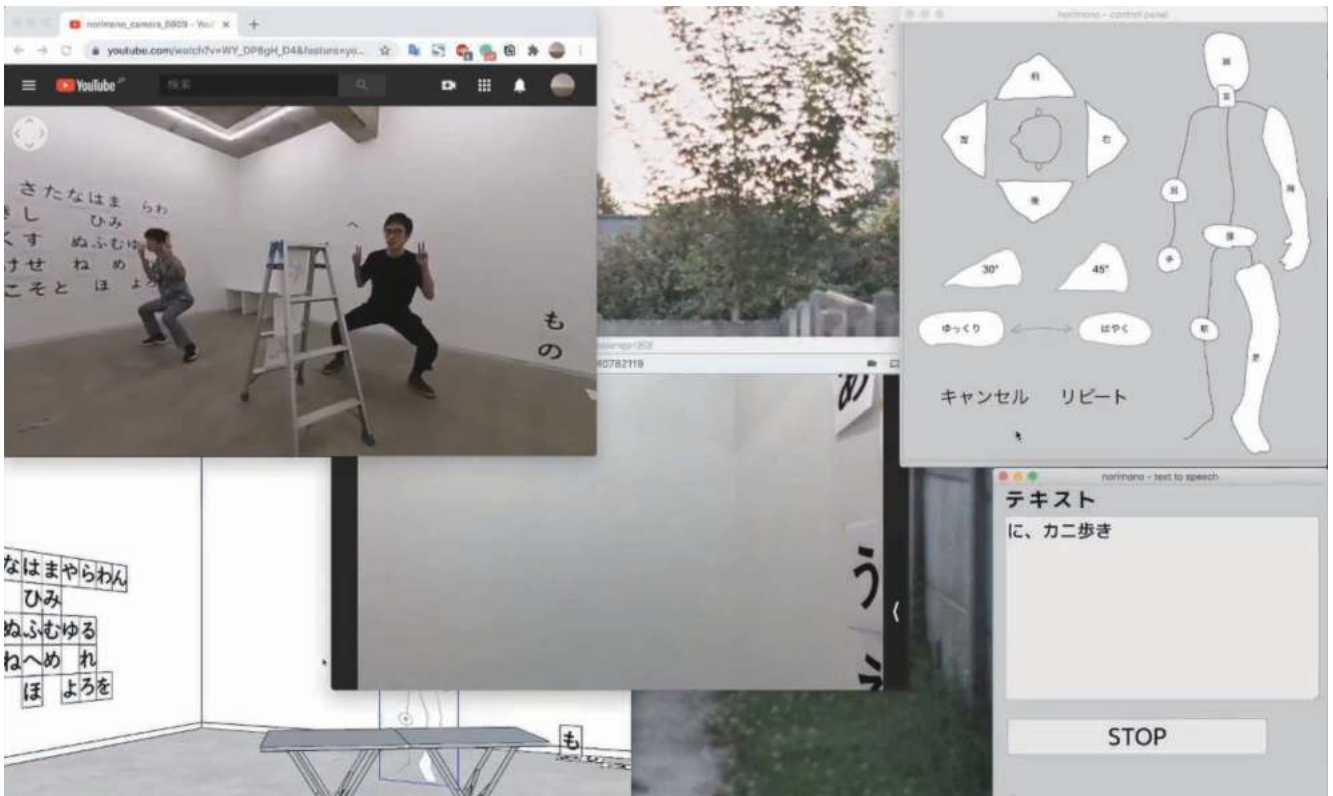
2020

TALION GALLERY, tokyo, japan



"take a bow"

The "vehicles" consists of a controller, a body, and a camera, which share audio and video via Internet calls, and the controller sends signals to the body in sentences by combining words. The gallery was the venue for the event, which was broadcasted online.



"crab-walking"



**Pause and Pose**

2019/2018

sculpture

3D printed object, transfer print cloth, monitor, building block, stuffed animal

Tracking program : Guillaume Piccarreta

Group exhibition

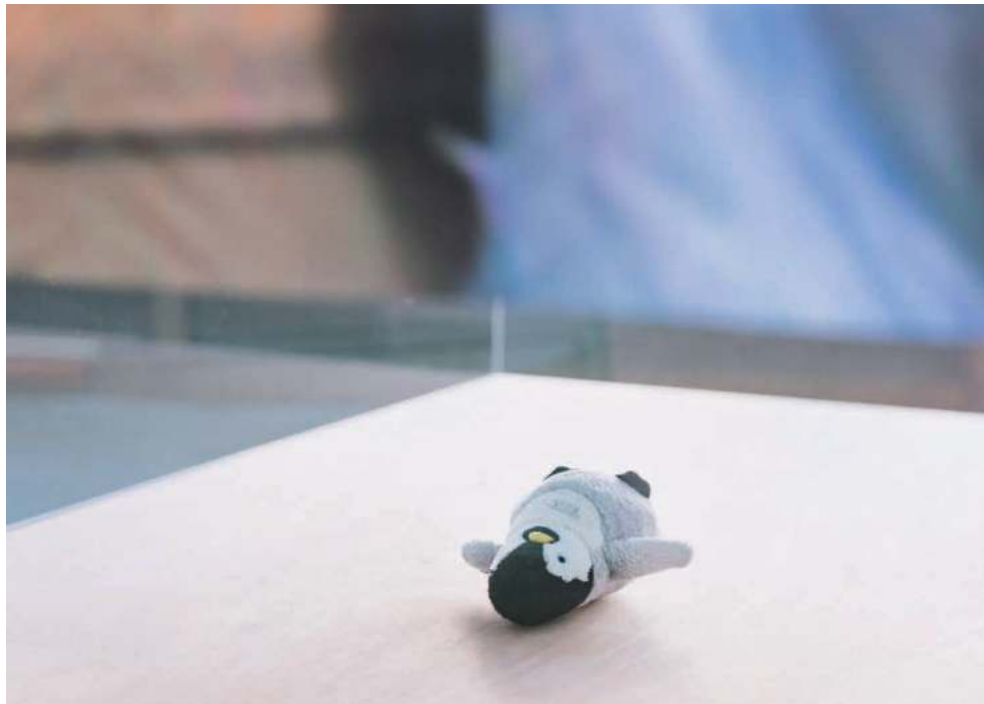
"Kiritori Mederu and the Gravestone of the Future"

Directed by Kiritori Mederu

2019

Parplume Gallery, Kanagawa, Japan

credit : Toshiyuki Udagawa



Using the Gilbreth couple cycle graph method, they visualized the stuffed animal's movements next to people during sleep and recorded its movement data. This data was then visualized by a line on the bed sheet with pose and thickness added.





Group exhibition  
"Photograph"  
2019  
3F/3Kai, tokyo, japan  
credit : Ujin Matsuo



**copy (triangular prism)**  
2019



**copies**  
2019

- "jellied jelly": Starting from a recipe from a cooking class, they make a model of the Hashima City Work Youth Home with jelly. (replace the room with a fruits etc. and the concrete with jelly)



**KIROKUGAKARI vol. One day to remember and record the Hashima City Work Youth Home  
2019**

performance

KIROKUGAKARI : Akiko Tamaki, Manami Seki

Cooperation : Yasuko Imura, Sakurako Nagano

Event sponsorship : IAMAS

Performance event

"One day to remember and record the Hashima City Work Youth Home"

Organized by IAMAS Media Expression Studies Research Project

2019

Hashima City Work Youth Home, gifu, japan

credit : Taiki Isogawa



KIROKUGAKARI used the building of the Hashima City Work Youth Home (Designed by Junzo SAKAKURA), which will be demolished in spring 2019, to participate in an art event aimed at recording the memory of the building through symposiums, performances, exhibitions, and performances.

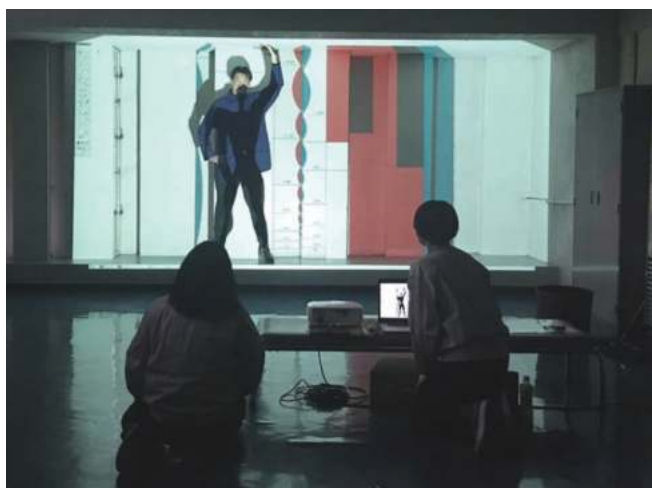
KIROKUGAKARI performed four performances between intermittent events.



Image for announcement



- "rehearsal": A video of walking through a virtual building based on recorded photos and a live video of actually moving through the building are reproduced side by side.



- "fitting": Projection of the model roll of Le Corbusier, where Junzo SAKAKURA worked, onto the wall of the auditorium, and ask Shigetomo MIZUNO (His height is 182.9 cm which is the same as that of modulo.), a participant, to pose the model roll.



- "signature": They changed the signature on the poster inside the building to "Junzō Sakakura" and read it aloud.



**Container #Observation**

2019

event

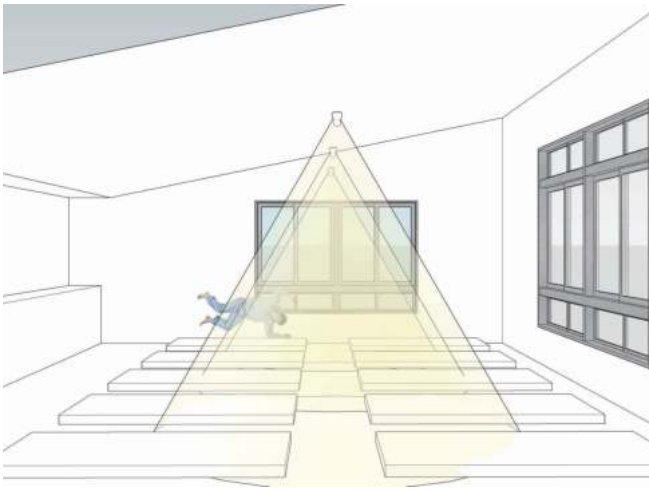
A series of events "SakSak #9"

Organized by Naoki Nomoto

2019

blanClass, kanagawa, japan

credit : Tomohiro Miyakawa



What is the experience of seeing yourself without consciousness during sleep (assuming that things have certain facts) on camera?

At the event, we watched some films about sleep and went to the public bath. The morning after, we reviewed the recorded sleep while eating breakfast.



- Mitsuru Tokisatoko + Tomoko Ito  
"Turning Picture \_ Experiment 01"  
KIROKUGAKARI took pictures of the book-turning  
video work, turned it into a book, and tried  
the book-turning technique while filming it on a  
video camera.



**KIROKUGAKARI vol. Parallax Cave**

2017

performance

60 min

KIROKUGAKARI : Akiko Tamaki, Manami Seki

Group exhibition / performance event "ParallaxCave"

Organised by honkbooks

2017

honkbooks, tokyo, japan

Cooperation: IAMAS

Record by KIROKUGAKARI is an act conducting record, extracting the core will of each work, extending and leaving it in memory.

The slogan is "This will help you remember!".  
(Kore de omoidaseru ne!)

They made five records of artworks in this exhibition;

- Mitsuru Tokisatoko + Tomoko Ito  
"Turning Picture \_ Experiment 01"
- Kazuma Harada "layered / repeated"
- Natsumi Aoyanagi "Quantum Poem No.1000"
- Chiaki Ishizuka + Yuya Sugiyama  
"Bread architecture"
- Yusuke Nagata "Theseus"



Image for announcement



- Kazuma Harada "layered / repeated"

The video work (in which a landscape photograph gradually becomes glitchy) was explained by using a parfait glass container as a display.



- Natsumi Aoyanagi "Quantum Poem No.1000"

In this work, which pays homage to a poem by Shigeru Matsui, the author's additions were discovered and read aloud by rearranging the columns of the original poem.



- Yusuke Nagata "Theseus"

KIROKUGAKARI featured a dialogue play about DNA and the confusion of stories for Nagata's work, which dealt with the confusion between images of different dimensions using Photoshop's restoration tools.



**PJB**

2017

theater

70 min

Written and Directed by Takuya Kawahara + Manami Seki

Cast : Takuya Kawahara , Manami Seki , Marlowe Sekine

Stage effects : Mitsuru Tokisato

Flyer design : Tomoyuki Kosaka

Organizer : BankART 1929

BankART Studio NYK KAWAMATA Hall, kanagawa, japan

credit : Ujin Matsuo



The content is newly reworked from the previous work, "Pink Jelly Beans (2016)," with the characters P, B, and J switching the object of their instructions and overlapping monologues about the stuffed koala, traces, and recognition of its existence that appeared at the party.





## Vehicles #Appreciation

2017

performance

warm up 60 min + performance 90 min

performer :

Body : Takuya Takemoto / Camera : Sana Komoto / Controller : Manami Seki

Independent art project "HIKIKOMISEN 2017"

"blanClass@HIKIKOMISEN2017"

Organised by Haruo Kobayashi

2017

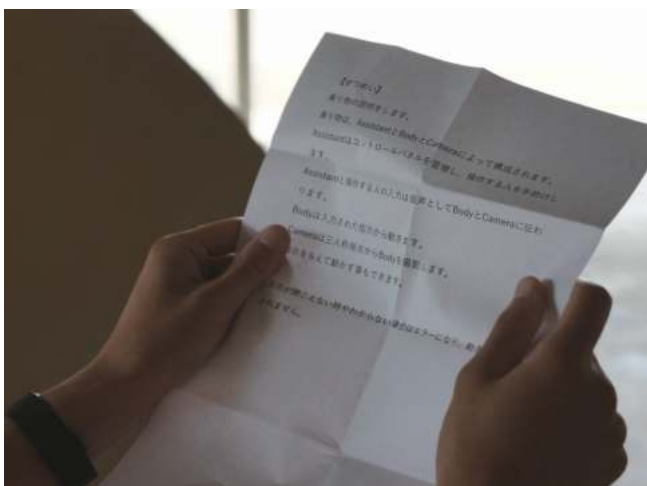
HIKIKOMISEN 2017, saitama, japan

credit : Hibiki Miyazawa, Tomohiro Miyakawa





Control panel



The "vehicles" consists of a controller, a body, and a camera, which share audio and video via Internet calls, and the controller sends signals to the body in sentences by combining words.

During the warm-up, control buttons were created, such as the movement to go around things to view an artwork. Later, the controlled body went out in direction of the exhibition.



**(real) time and study tables**

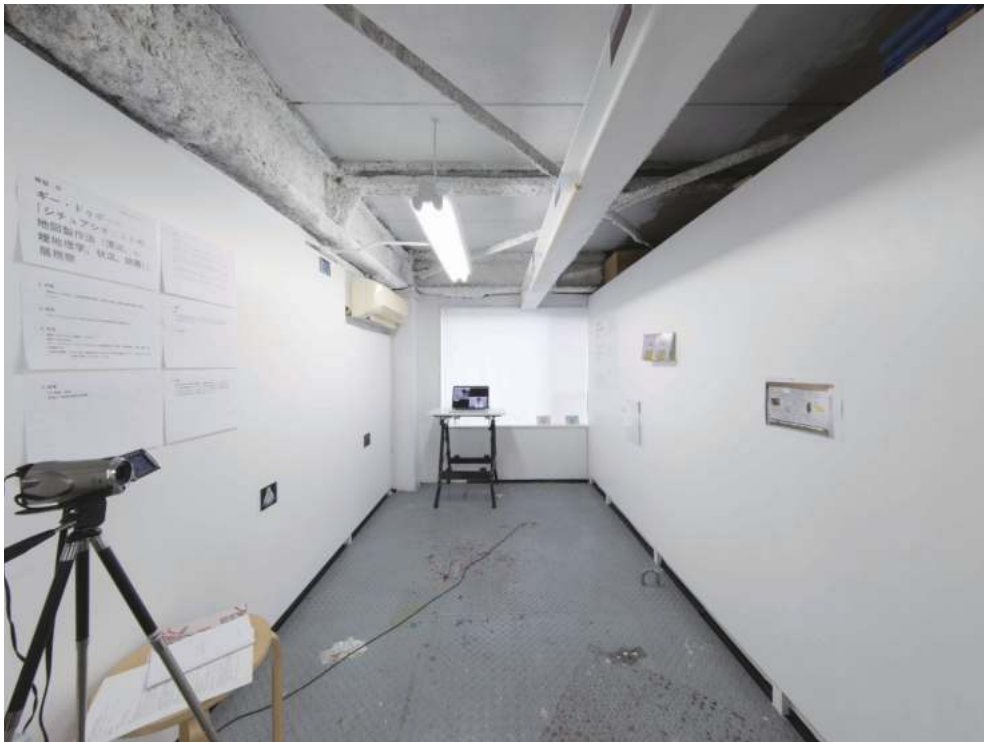
2017

installation

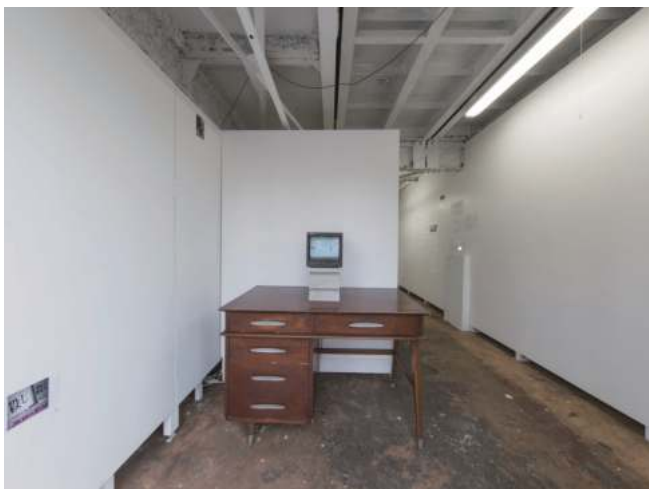
study tables : tadahi + Manami Seki

Space dike, tokyo, japan

credit : Ujin Matsuo



The two artists, who were interested in issues surrounding words, images and the systematic process of production, found a meeting point and formed the group. In this exhibition, they exhibited the work of confirming (verifying) reality and perception regarding the word "real time."





**Vehicles**

2017

performance

60 min

performer :

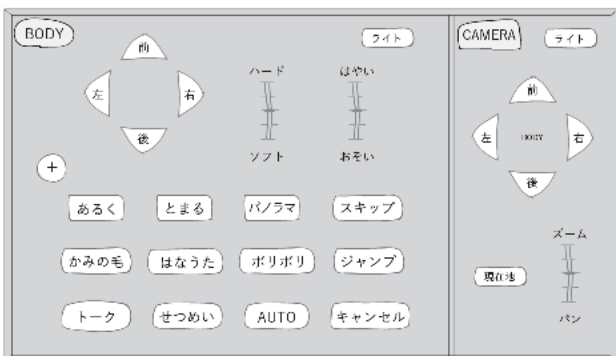
Body : Takuya Takemoto / Camera : Manami Seki / Controller : Guillaume Piccarreta

A series of one-night events "Live Art"

2017

blanClass, kanagawa, japan

credit : Hibiki Miyazawa



Control panel

The "vehicles" consists of a controller, a body, and a camera, which share audio and video via Internet calls. The controller sends signals to the body with sentences by combining words.

The body went to a convenience store, which is usually about a three-minute walk from the venue, ate some takoyaki there and then came back.



**Pink · Jelly · Beans**

2016

theater/performance (All 7 times)

70 min

Written and Casts and Directed by Takuya Kawahara, Manami Seki

Stenographers (one for each session) : Eriko Yamaguchi / Miri Hamada / Naoki Nomoto / Tatsuro Adachi / Marou Sekine / tadahi / Yasuhiro Hiraki

TABLAE, tokyo, japan

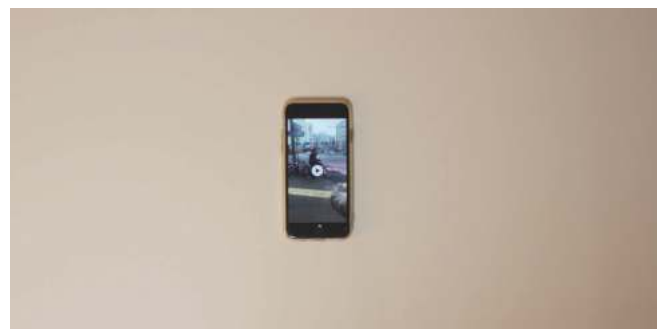
credit : Hiroko Haraguchi



This performance deals with the topic of traces, acting, incidents that occurred in the past and koalas.

A stenographer who described the situation sit in the place where he/she can see the stage and seats and the street. The description was projected in the acting space in real time by the video projector. With all seven performances, the stenographer role was acted each time by different people.





1:  
hard(ware)-watching  
2016  
event

A series of events "town meeting #26"  
Organised by Yoko Washio  
January 30, 2016, 11:00 am -  
Around of Shinjuku station, tokyo, japan  
Belongings: record equipment, 500 yen for drink fee at a cafe



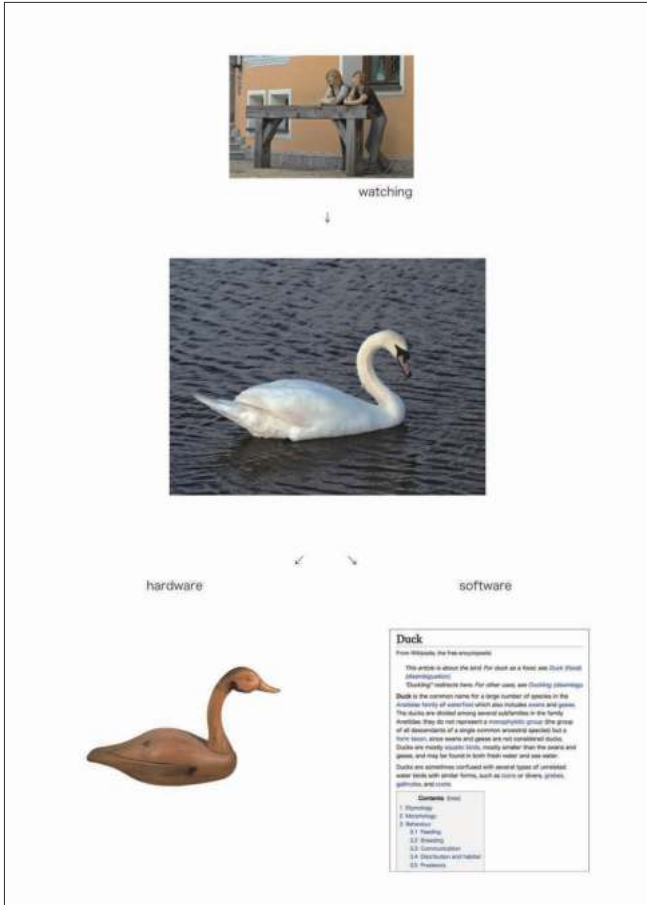


Image of hard(ware)-watching

With the bleat of the software as a clue, Locate the proper hardware, to observe the situation, it refers to the behavior of such records. As exercise for the exhibition on the street, this event focus to discover to facing particular that state no direction to attention. Sort something that faced, and put it in the different form and appear again.

1: Sorting software and hardware from the found phenomenon (events, objects) among the city, to observe and record. (example : separate the body and the birds singing)

2: The software and hardware found during the precedent event were divided into several categories. The group then proceeded to include the software elements within the hardware objects found in the Tokyo Zokei University.

\* Definitions of terms here

Software : operation, procedures and conventions to active the hardware. For example: non-material element, contents, system.

Hardware : anything that can exist with the organically operating software control.



2:  
**Installation and meeting of examination**  
 2016  
 installation / event

A series of events "town meeting #27"  
 Organised by Yoko Washio  
 March 12, 2016  
 CSLAB Tokyo Zokei University, tokyo, japan  
 Cooperation : CSLAB, Koyama cottage  
 credit : Satoshi Yamamoto





**View of the display**

2014

workshop

cameraman : Shingo Kakita

**A series of one-night events "Live Art"**

2014

blanClass, kanagawa, japan

credit : Hibiki Miyazawa



Each person's belongings will be auctioned online from a fictitious person's account.

- add a statement
- photography session including examples of use.
- list the item (80% of the selling price will be paid back in cash)



| 出品名                 | 出品価格   | 入札価格   | 入札数 |
|---------------------|--------|--------|-----|
| 草履草履 草履草履 草履草履 草履草履 | 1円     | 1円     | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 100円   | 100円   | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 200円   | 200円   | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 200円   | 200円   | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 400円   | 400円   | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 800円   | 800円   | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,000円 | 1,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,000円 | 1,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,000円 | 1,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,300円 | 1,300円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,000円 | 1,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,000円 | 1,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 1,700円 | 1,700円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 2,000円 | 2,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 2,000円 | 2,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 2,000円 | 2,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 2,000円 | 2,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 3,000円 | 3,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 4,000円 | 4,000円 | 50  |
| 草履草履 草履草履 草履草履 草履草履 | 5,000円 | 5,000円 | 50  |



Image of Yahoo Auction



**Colorado Arizona New Mexico Utah**

2014

installation

larch plywood, acrylic paints, hinge, pastel crayon, tracing paper, photograph

A series of exhibitions "Main volume"

Directed by Makoto Ito

Manami Seki solo exhibition "dust of the ruby"

2014

Soh gallery, tokyo, japan

credit : Shingo Kakita



with "Fenster" of Blinky Palermo, the collection of Soh gallery





Colorado Arizona New Mexico Utah

2014

installation

larch plywood, acrylic paints, hinge, pastel  
crayon, tracing paper, photograph





**Baggage / The person  
who stands**  
2014  
installation  
building block



**The person who stands  
/ Baggage**  
2014  
installation  
photographic paper



**rally**

2014

installation

printed picture, polystyrene board, wood, steel, sounds of hitting the ball of tennis,  
working lamp

Group exhibition "SLOW DOWN SLOW UP"

Directed by Daisuke Akiba

2014

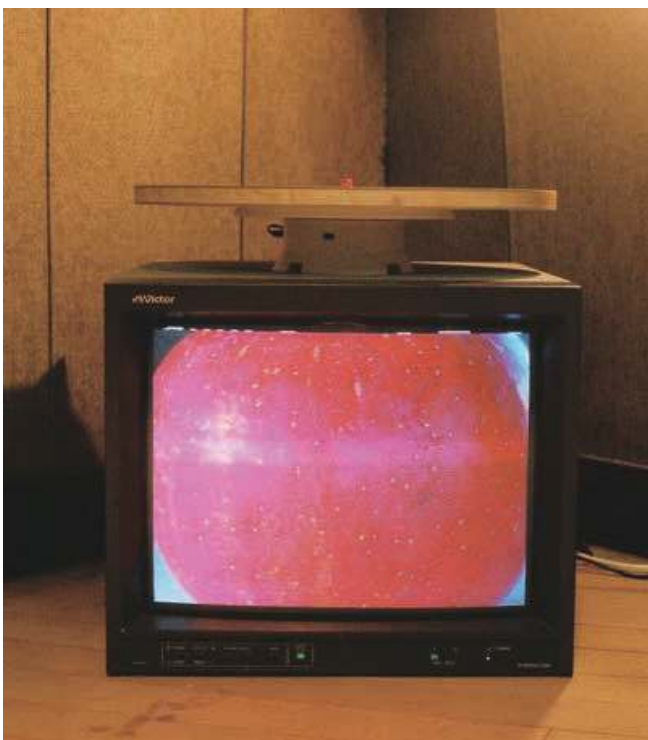
Modelroom, tokyo, japan

credit : Sana Kohmoto





A back-and-forth process was used to create miniature of furniture and tools located on the exhibition site and then copy them into the actual exhibition room. The process was photographed and some of the photographs were displayed on a wood enclosure.



**Big Apple (small version)**

2014

installation

Rotary table, TV, video, miniature apple



**A machine or opportunity to try to listen to others and think about them / Courier  
2013**

installation

banana hunger, clip, desk light, ventilator, kitchen scale, ceramic ware, doll, puppet,  
metronome, plastic container, plastic bag, butterfly net, draining bowl, T-shirt, hanger,  
calendar, styrene foam, brass, aluminium, DVD, TV, paper, screen, timber

"Musashino Art University Degree Show 2013"

2013

Musashino Art University, tokyo, japan

credit : Ken Kato





set A:

Text is read out and words (mainly nouns) are partially arranged on a table as objects.



set A → B:

The objects arranged in set A are measured with the table scale that appears in the text. The pictures are rearranged according to the order of weight.



set B:

The words that were rearranged are inserted into the blanks of the text and read out again.



set C:

Cut the paper on which the original text is printed with scissors and replace the words improvisationally.



高円寺  
KOENJI

古びた虫取り網  
an old insect net

店主  
owner

小さな女の子の人形  
little girl doll

マンション  
apartment house

猫にえさをあげる人  
people who feed cats

/で作品のための小道具を探している。古道具屋に入る、/に目を付ける。/と話していたら、その網の中に店主がなくなishedと思っていた/が入っていた。今までに/を買い換えるくらいにはお金注ぎ込んだわ。/もいるけどね、  
I'm looking for props for artwork in /. Entering an antique store, I noticed /. While talking with the /, she finds a / in the net, which the owner thought she had lost. There are /, but in the end, all it does is /.



猫をふやす  
to breed more cats

個人的に活動  
working on my own

7000円  
7,000 yen

おばさん  
lady

猫の迷子の張り紙  
lost cat poster

避妊手術  
sterilized

結局/ことにしかなってないからね。猫にえさをあげる人とは全く意見が合わないことがわかってるから、自分は全く/してるの。あっちだってねこの為にあえ代にいくらかかったかわからないって言うでしょう。網の値段を聞いて安くて/だといわれて断念。そこに/が入ってくる。店主の/をみたそうで、おばさんは自分も出来ることは協力すると言った。おばさん「私は猫が大好きだから、猫を捕まえては/をするようにしているの。  
I don't agree at all with people who feed cats, so I am /. They say they don't know how much it costs to feed the cats. When I ask about the price of the nets, I am told that the cheapest is /, so I give up. Then a / comes in. She said that she had seen the owner's /, and she would do what she could to help. The lady said, "I love cats so much that I try to catch them and get them /.



猫をつかまえるカゴ  
basket to catch cats

大塚商会 (イエティ)  
Otsuka Shokai (Yeti)

計量器が計量器の上に置かれている様子  
the way a table scale were placed on another table scale

デスクランプ  
desk lamp

持ち帰る為の大きめのバック  
large bag

いささか自閉症のように見える店主  
somewhat autistic-looking owner

それでね、ねずみ取りを大きくしてみたみたいなのを持っての。貸してあげるから、いつでも言ってちょうだい。その網で捕まえるのは大変でしょう。そこで店主さんはこの網は猫を捕まえる為ではなく店の売り物であることを説明し、皆であはは、と笑って猫が見つかることを願った。その後で、/と表記してあるリサイクルショップに行く。昨日見に行ったときに、/が心引かれたので、その計量器2台と/を購入した。  
So, I have a / that looks like a bigger mousetrap. I'll lend it to you, just let me know when you want it. It must be hard to catch them with that net." The owner explained that the net was not for catching cats, but for sale in the store, and everyone laughed and hoped they would find the cat. After that, I went to a recycle store marked as /. When I went to see yesterday, I was so taken by / that I purchased two of them and a /.



喜び  
pleased

感謝  
grateful

5100円  
5,100 yen

4500円  
4,500 yen

600円  
600 yen

/を持っていったら、/が/、/され、合計/のところを/にまけてくれた。この大塚商店は買取センターとも銘打っていて、商品の売値は買取価格(原価)からいくらか足されて設定されるのだから、このまけてくれた/は一体どの部分なんだろうか。いいのかしら。 終わり  
When I brought a /, the / was / and /, and reduced the total price from / to /. This store is also called a purchase center, and the selling price of goods is probably set by adding some amount from the purchase price (cost), but I wonder what part of the / they gave me as a discount was from. I wonder if it's OK. The End



**shadowing**

2011

video

6 min 32

performer : Sakiko Ogushi



This video work shows a performer imitating the behavior of people who are present on the street. Shadowing, a method used in language learning, involves imitating and pronouncing sounds almost as soon as one hears them. The focus is on repeating the heard sound accurately and quickly, without paying attention to the interpretation of meaning.



B O O K S

e t c





Snapshot prints and text by Manami Seki (MSSTRS) and Rikako Takahashi (dimo). The prints are binded in random order with a hole in the center where the subject of the photograph is located.

Visitors to the two-day exhibition were invited to select the pictures they liked and take them back home once sealed by the artists.



**The recent extent and moon walking treadmill**

published on August 17, 2024

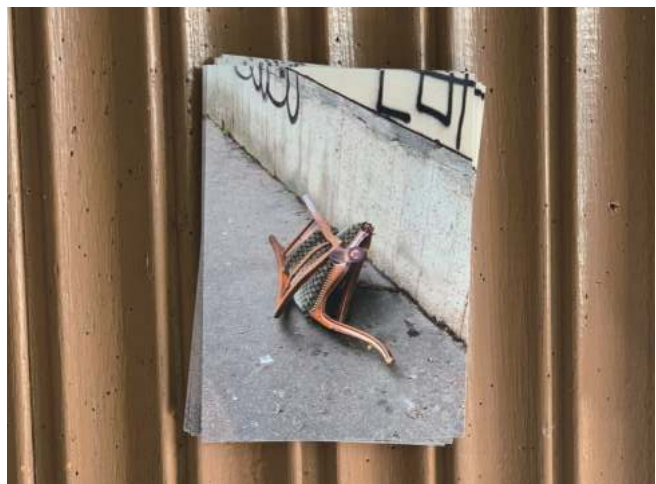
photo book (45page / w 89mm × h 127mm × d 20mm )

card board, gloss photo paper, rubber band, vinyl tube

Edited and published by dimo and MSSTRS(ManamiSekiSpaceTimeResearchStudio)



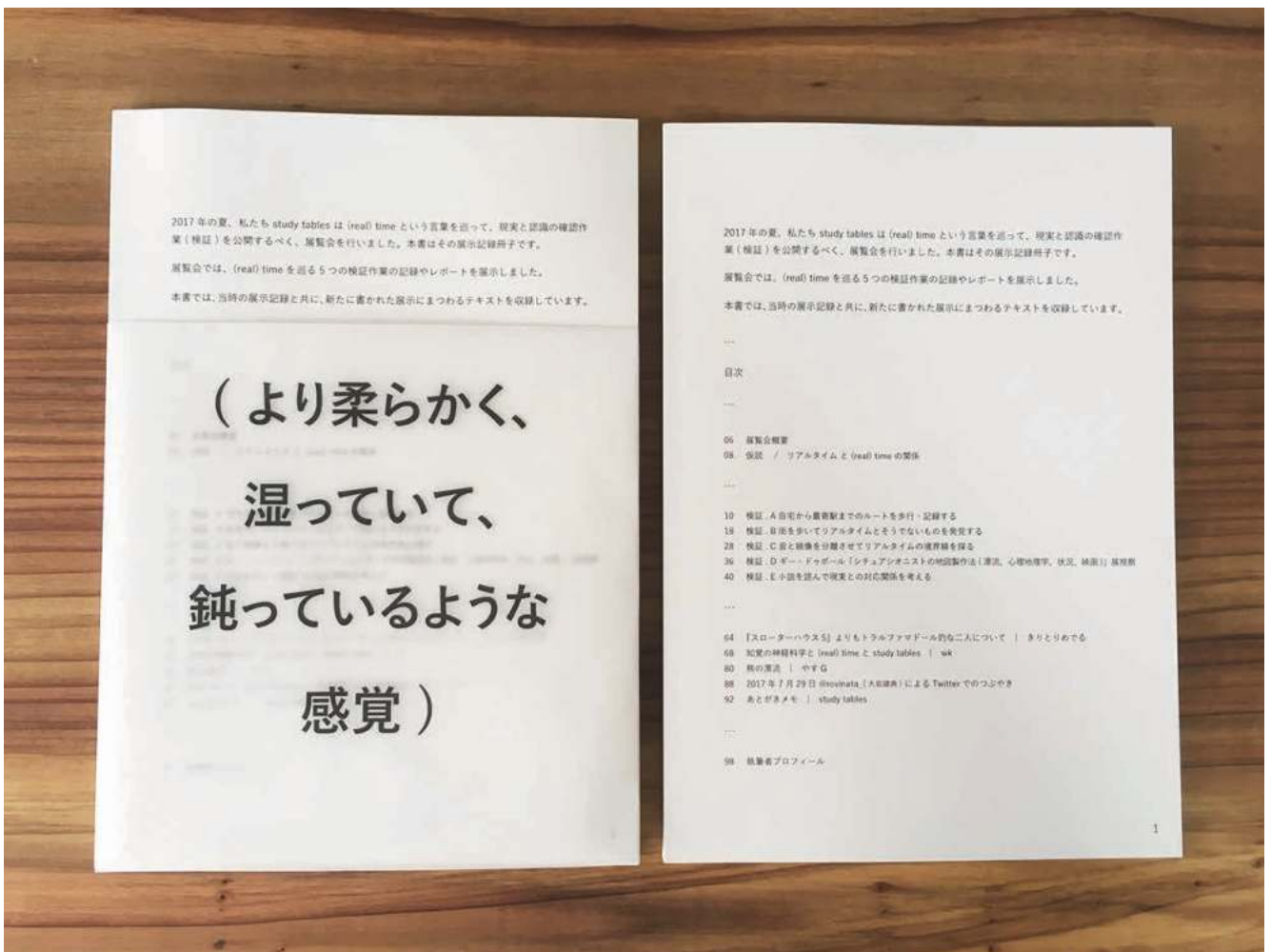
exhibition  
"The recent extent and moon walking treadmill"  
2024  
installation  
Roji to hito, tokyo, japan



In the summer of 2017, Study Table held an exhibition that exposed the process of confirming (verifying) reality and perception around the word "(real) time". This book is a booklet documenting the exhibition.

The book contains a record of the exhibition as well as newly written texts (and tweets of the time) by Kiritori (@ kiriori\_m), wk (@ wkshst), yasuG (@ yasuGGG\_), and Eusuke Oiwa (@ rovinata\_).

There are five different designs for the book's obi. Each consists of words selected for verification.



Document book "(real) time and study tables" exhibition  
published on September 30, 2018  
book (in Japanese / 100page / A5)  
Edited and published by study tables (tadahi + Manami Seki)  
Exhibition photography : Ujin Matsuo  
Illustrations by Manami Seki

**仮説**  
2 つ以上の時間軸が存在し、その時間について思考している意識から見て、それが本来時間を経験しているとは感じられない時、リアルタイムは成立する。

これを表した図です。

現在 + 時空 (n+1) = (real) time

**リアルタイム** 一般的に使用される意味  
リアルタイム (Real time) とは、通常で「即時」や「即時に」、「直観的」といふ意味の言葉である。【出典: wikipedia】

例: インターネットによる高速度検索 (リアルタイム検索)、Twitter (リアルタイム投稿と閲覧)、 skype (リアルタイムビデオ通話) など

**(real) time: 広義的なリアルタイム感覚**  
例は、Twitter のタイムラインは、以前からリアルタイムでも、タイムラインに流れてくるリアルタイム感がある。概念的な意味の "real" に対して、感覚的な意味の "real" があり、"real" の感覚が先行して来る広義的なリアルタイムを (real) time とする。

- Hypothesis / the relationship between real time and (real) time

**検証 .B**  
**街を歩いてリアルタイムとそうでないものを見分ける**  
実施日 2017年8月4日

**4. 結果**  
< 高円寺 > 道中様多なものがあるイメージ  
・ 特徴  
・ 特徴は、リアルタイム感覚 (直観的) と異なるのではないか

**1. 予想**  
なし。

**2. 目的**  
1. 感覚的にリアルタイムと感じたものを分析する  
2. 感覚的にリアルタイムと感じたものを分析する  
「現在 + 時空 (n+1) = (real) Time」の感覚について考える

**3. 方法**  
実施日 8月4日 (日曜日) 13:00-16:00  
場所 高円寺駅、新大塚駅、池袋大塚駅周辺  
・ 感覚的にリアルタイムとそうでないものを発見する  
・ 発見物: スケッチブック、カメラ

**4. 結果**  
・ 特徴  
・ 野菜の陳列棚はリアルタイム感覚が、高円寺と異なるのではないか

検証  
池袋駅西口  
↓  
高円寺

- Verification B.  
Discover what is real time and what is not real time by walking around the city

**検証 .C**  
**音と映像を分離させてリアルタイムの境界線を探る**  
実施日 2017年7月29日(土) - 7月30日(日)

**1. 予想**  
音と映像 (実像) がある状態を経験するのではなく、リアルタイムではない (実像) のリアルタイムではない。それ (感覚) は感覚によって変化するためではない。

**2. 目的**  
感覚的にリアルタイムではない状態を経験する事で、感覚による「リアルタイム」のリアルタイムを探る。

**3. 方法**  
**時空 A 人 / 時空 B 物**  
・ 音と映像を分離し、音と映像を別々にする  
・ 音と映像を分離し、音と映像を別々にする  
・ 音と映像を分離し、音と映像を別々にする

**時空 A 人 / 時空 B 人**  
・ 音と映像を分離し、音と映像を別々にする  
・ 音と映像を分離し、音と映像を別々にする  
・ 音と映像を分離し、音と映像を別々にする

- Verification C.  
Explore the boundaries of real-time by separating sound and video

**4. 結果**  
**年表型イメージマップ**  
実施日 2017年8月4日 (日曜日) 13:00-16:00  
場所 高円寺駅、新大塚駅、池袋大塚駅周辺  
・ 感覚的にリアルタイムとそうでないものを発見する  
・ 発見物: スケッチブック、カメラ

**写真**  
1. 池袋駅西口  
2. 池袋駅西口  
3. 池袋駅西口

**小説**  
1. 池袋駅西口  
2. 池袋駅西口  
3. 池袋駅西口

**映像**  
1. 池袋駅西口  
2. 池袋駅西口  
3. 池袋駅西口

**イメージ**  
1. 池袋駅西口  
2. 池袋駅西口  
3. 池袋駅西口

- Verification E.  
Reading the novel and considering the correspondences with reality

Table of Contents:

- Exhibition Outline
- Hypothesis / the relationship between real time and (real) time
- Verification A. Walking and recording the route from home to the nearest station
- Verification B. Discover what is real time and what is not real time by walking around the city
- Verification C. Explore the boundaries of real-time by separating sound and video
- Verification D. Visit to the exhibition Guy Debord, "Situationist Cartography (Drifting, Psychogeography, Situation, Film)"
- Verification E. Reading the novel and considering the correspondences with reality
- On Two People More Tralfamadorian than "Slaughterhouse 5" | Kirikiri Mederu
- The Neuroscience of Perception and (real) time and study tables | wk
- The Bear's Drift | yasuG
- Tweets on Twitter by @rovinata\_ ( Yusuke Oiwa ) on July 29, 2017
- Afterword memo | study tables
- Author's profile