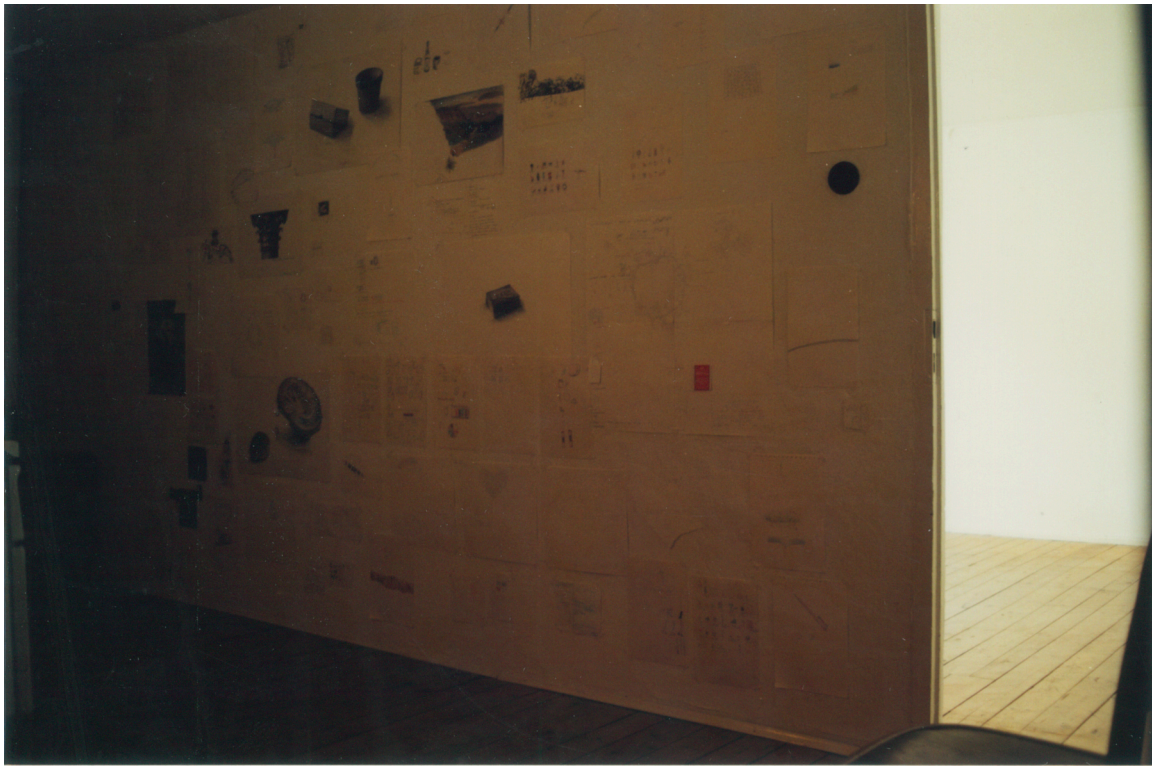
# TRANSPARENTES SKIZZENBUCH

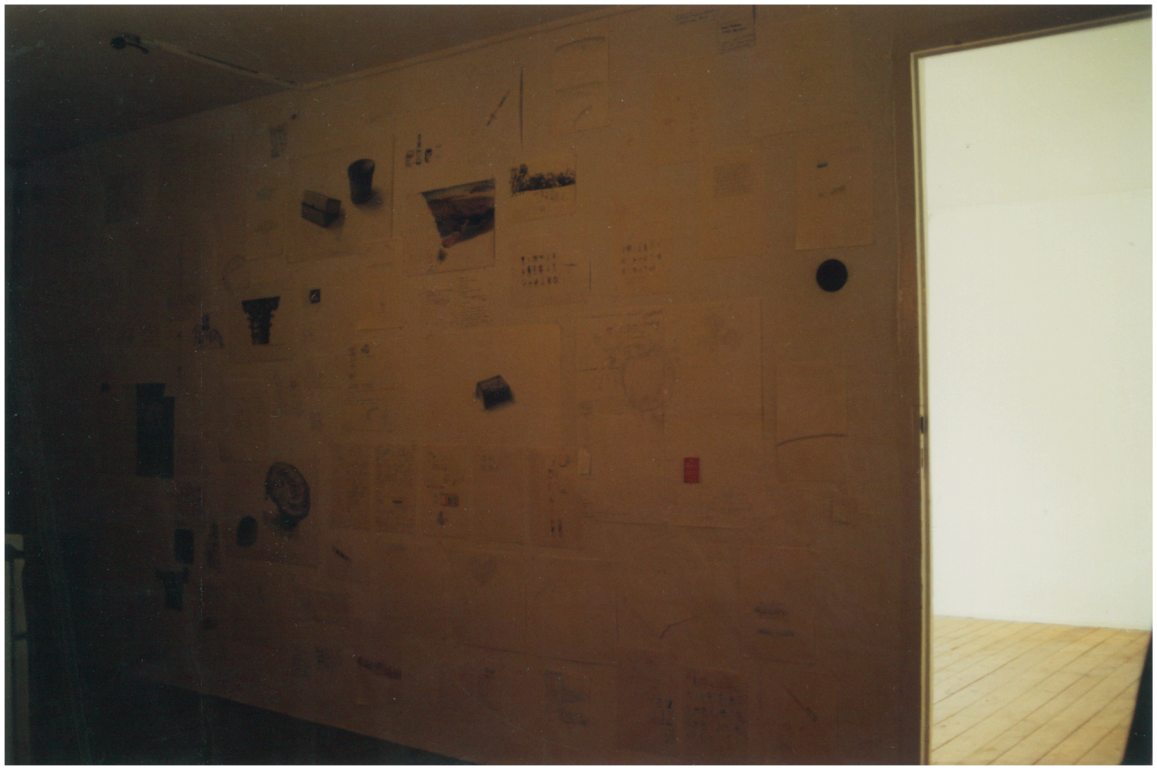
Munich, 12–16 December 2006

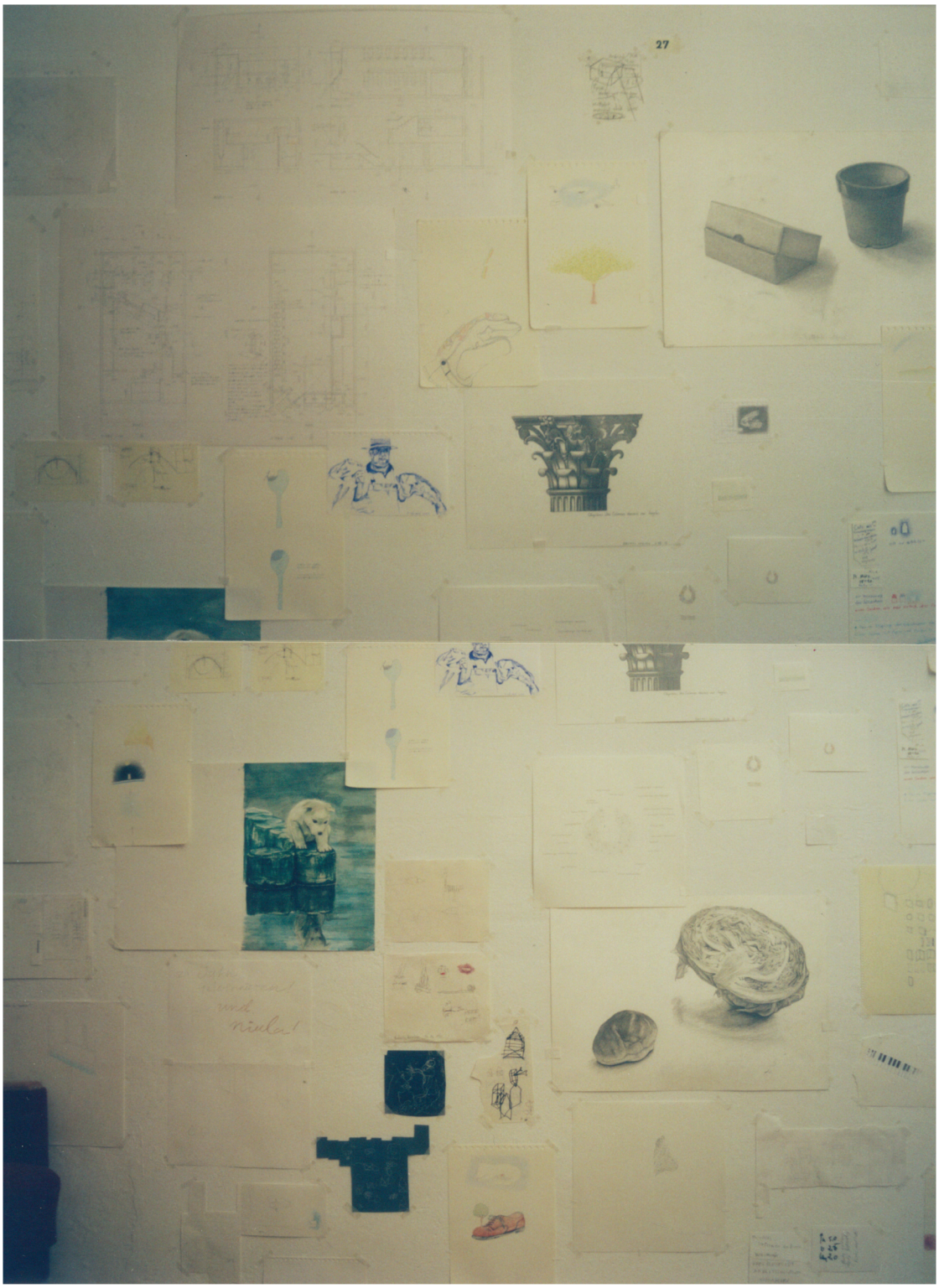
Tsukasa Kobayashi

This document is a re-edited archival version of a handmade, hardbound book produced and bound in Munich in 2006 and presented at a class meeting at the Academy of Fine Arts Munich.

The right-shifted image placement reflects the original hardbound book layout, with the left side reserved as a binding margin.



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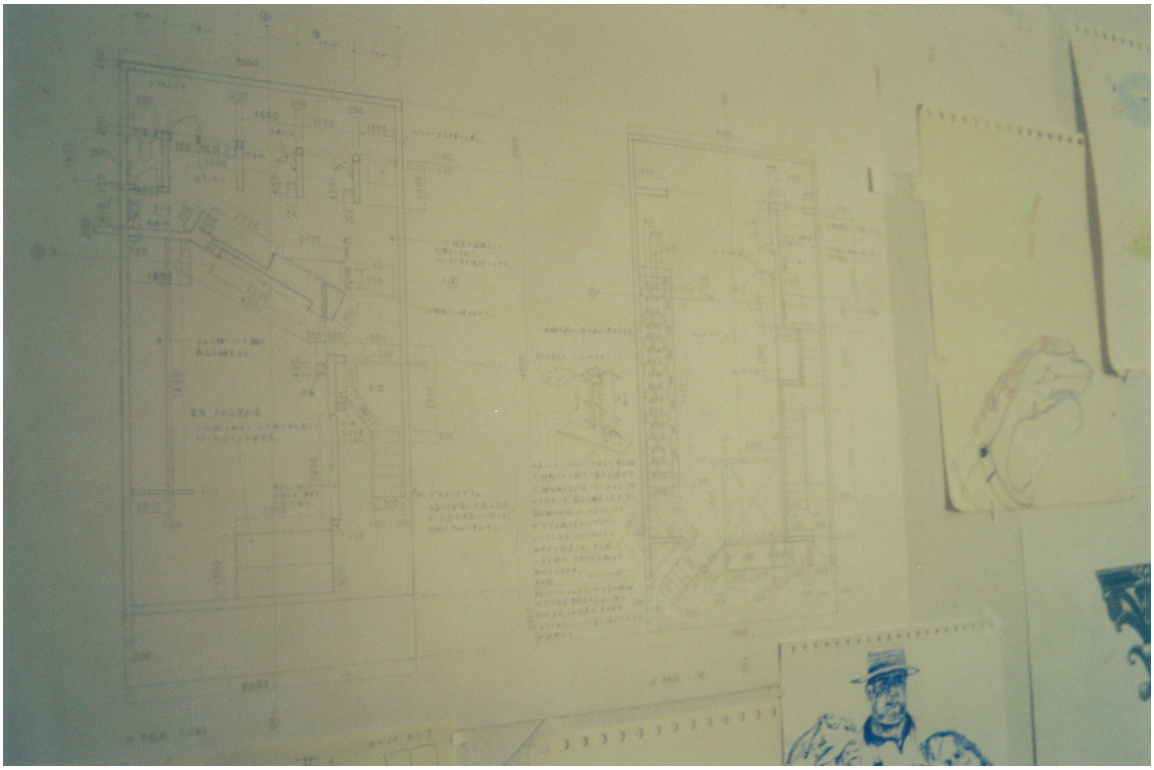

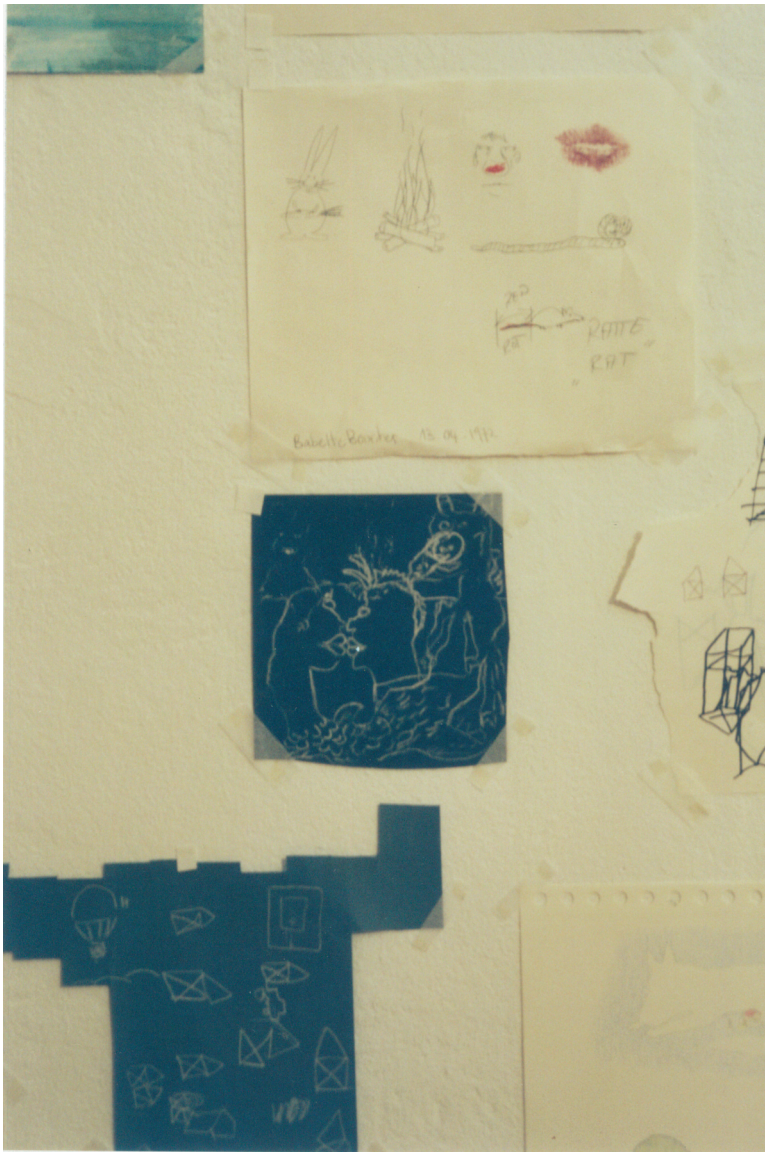
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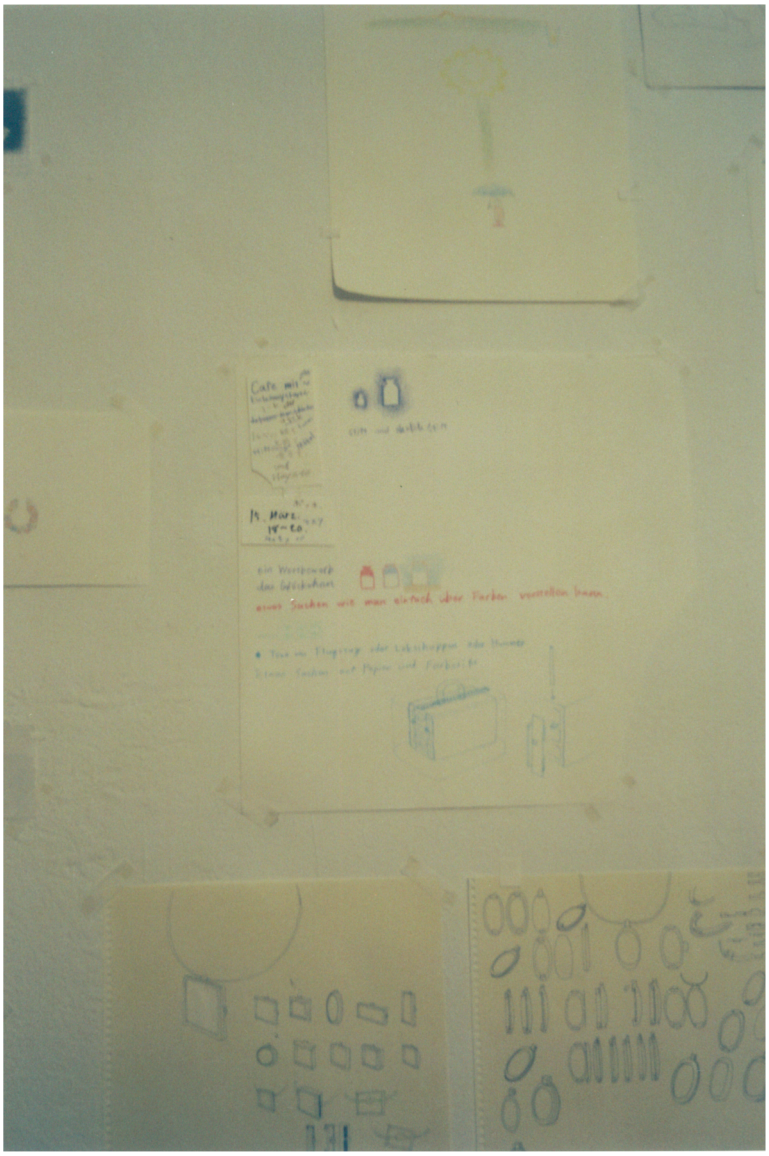
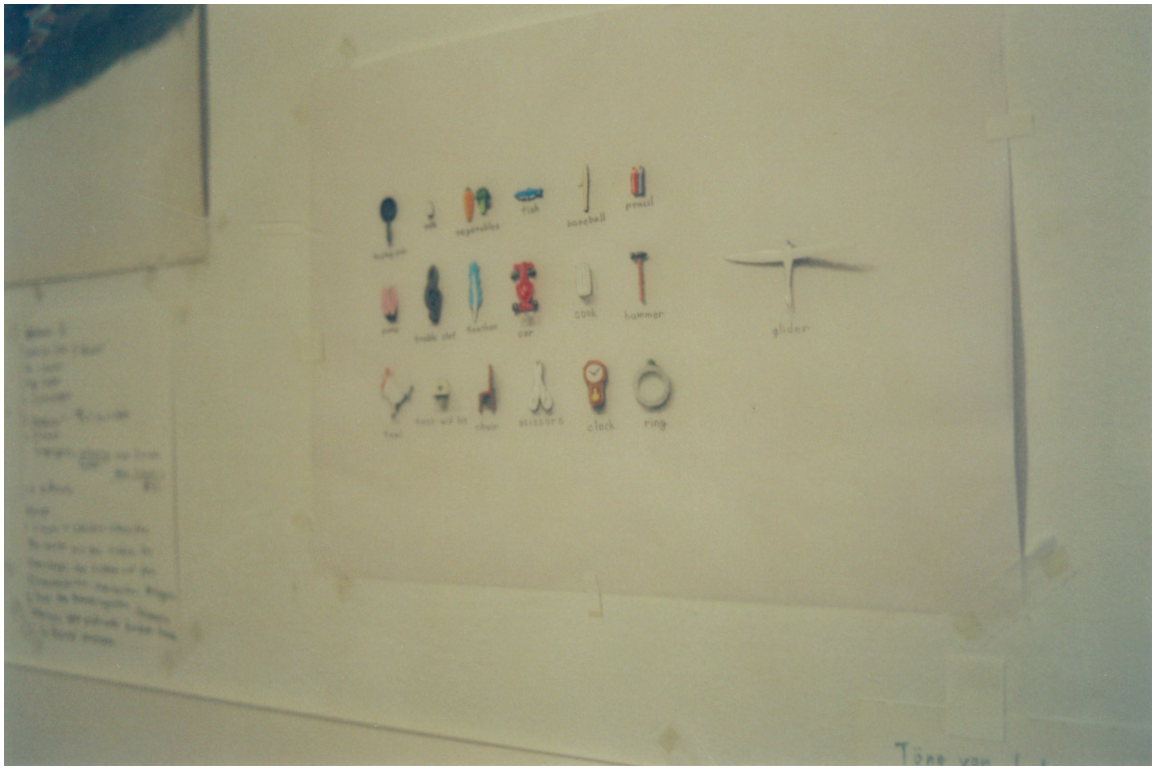
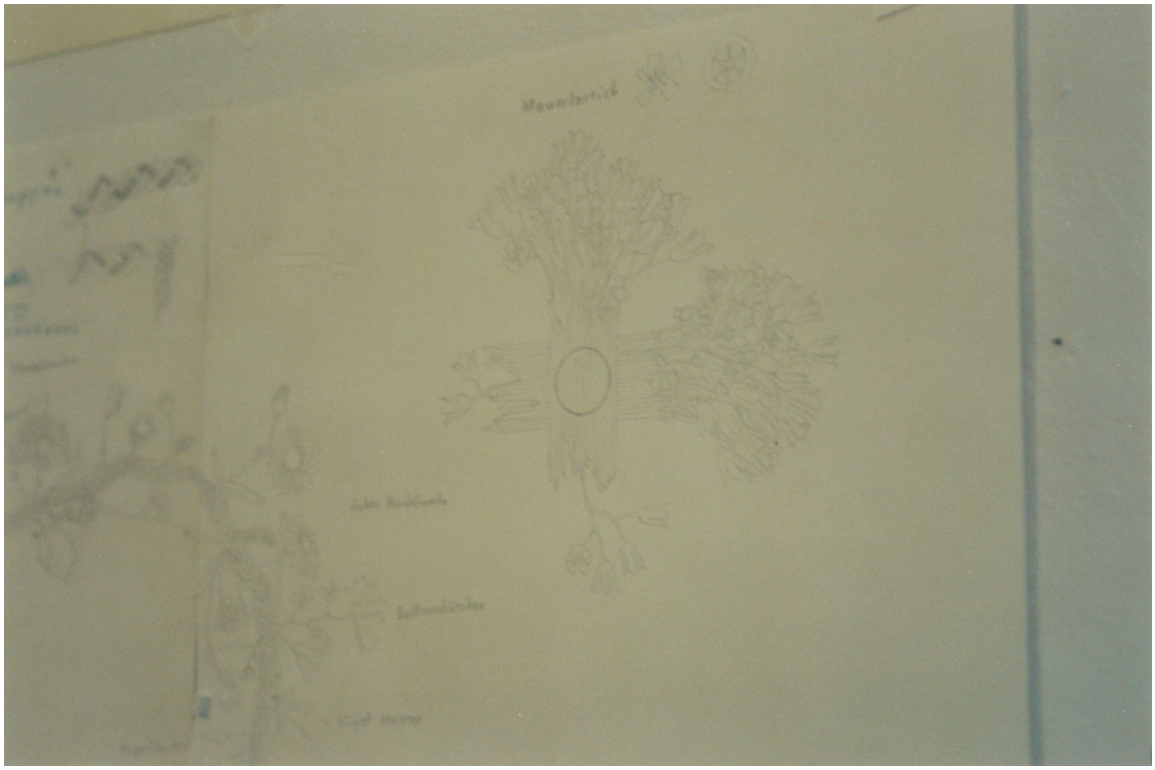
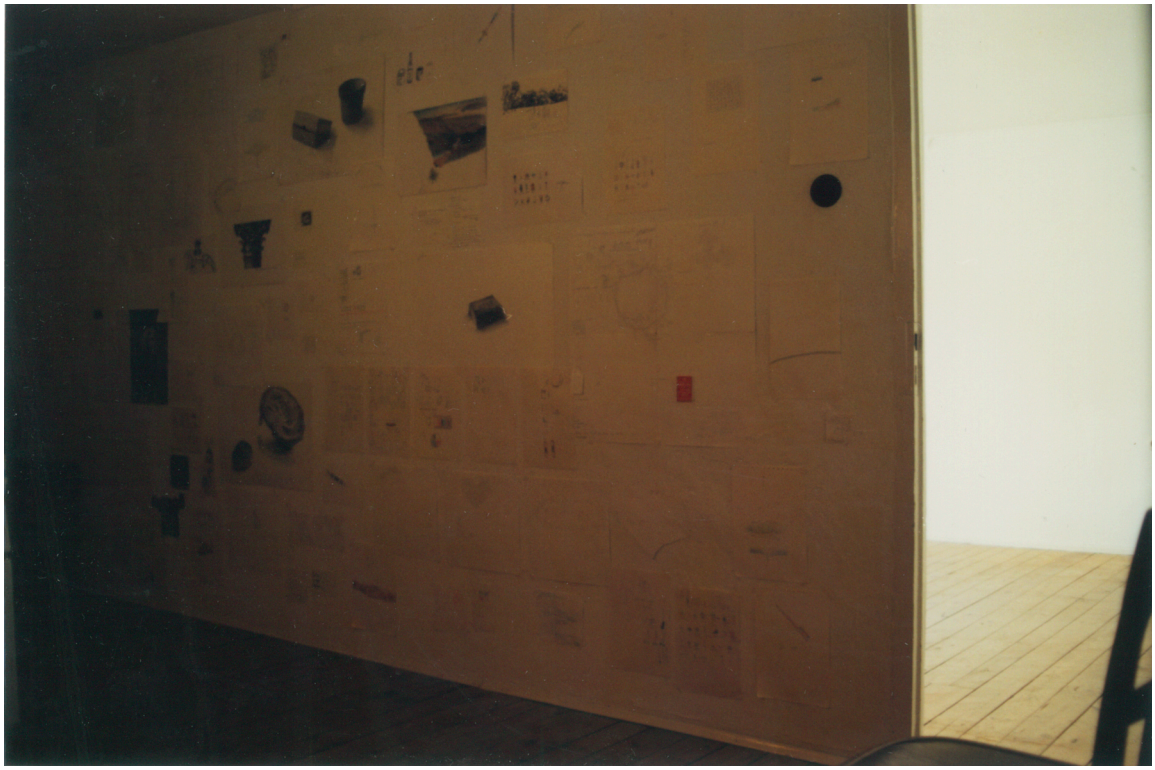


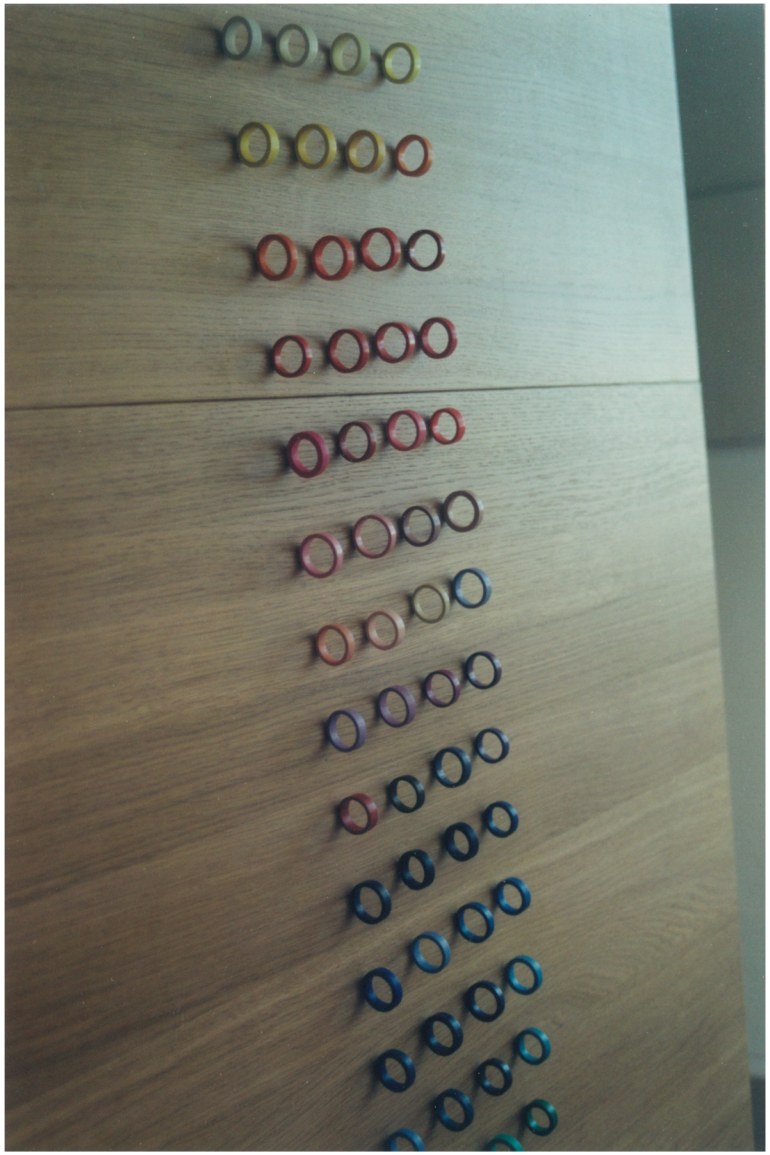

fish
baseball
pencil
cow
hammer
glider
clock
ring

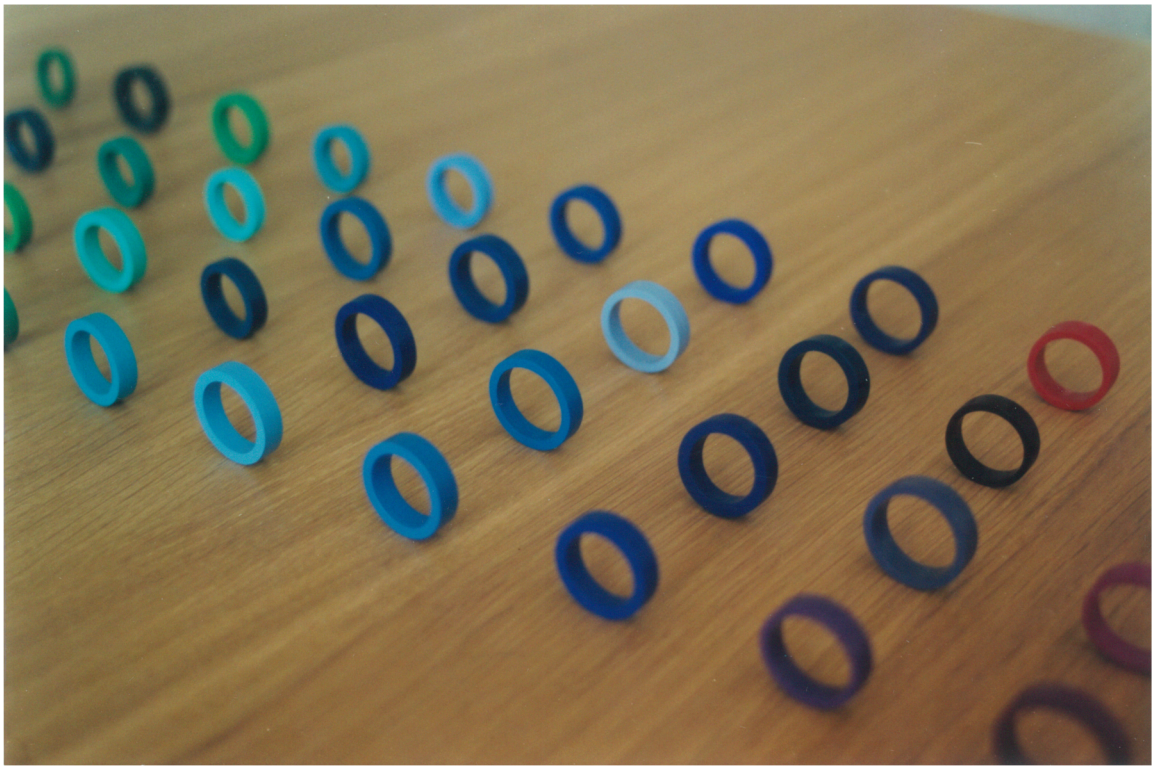
WHITE
DENIM
WHITE
SILVER
BLUE CELESTE
TURQUOISE
WHITE
COPPER
WHITE
BLUE CELESTE
BLUE
WHITE
PRUSSIAN BLUE
WHITE
SALMON PINK
COPPER
ORANGE
YELLOW
PRUSSIAN BLUE
SILVER
SILVER

TWININGS
ENGLISH
BREAKFAST
TEA









# TRANSPARENTES SKIZZENBUCH

This was a solo exhibition presented in Munich, Germany, in December 2006.
The venue was a room in an apartment in the city.
It was not my own room; I borrowed a studio space that was being used by an animation artist.

The exhibition consisted of two rooms.
On the walls of the front room, I installed still-life drawings, architectural drawing exercises, handwritten notes, and other materials.
In the inner room, I exhibited 100 rings, each made from the cores of colored pencils, in 100 different colors.

To document the exhibition, I printed the photographs I had taken on A3-sized paper and made a handmade book.
I presented this book at a class meeting in the Jewellery Department of the Academy of Fine Arts Munich, where I was enrolled at the time.
What I presented was not the rings themselves, but the work in the form of a book.

Before coming to Munich, I studied spatial design at an art university in Kyoto.
There, I received training in the basic principles and methods of thinking and expression related to architecture and interior design.
During my student years in Kyoto, I had the opportunity to participate in an exhibition related to contemporary jewellery.
From that experience, I began to think about works that exist in close proximity to the body.

This solo exhibition was a means of presenting the exhibition space and the hand-held objects as a single work.
Neither element could stand on its own; both the space and the objects placed within it were necessary.

The exhibited objects were made of pigment — the cores of colored pencils.
By photographing them and printing those images onto paper, I was attempting to bring the exhibition space and the objects into harmony on the surface of the page.

At the time of the presentation, I deliberately did not explain these concepts.
My task was to see whether they could be conveyed through the objects and the spatial composition alone.

However, twenty years have now passed since the exhibition.
I felt that it was time to put into words the concepts that I had not explained at the time, and for that reason I created this document.

May 4, 2026
Tsukasa Kobayashi

# TRANSPARENTES SKIZZENBUCH

（「透明なスケッチブック」展）

2006年12月、ドイツ・ミュンヘンにて発表した個展です。
開催場所は、市内のアパートの一室です。
自室ではなく、アニメーション作家の方が使っていたアトリエを借りて開催しました。
2部屋構成になっており、手前の部屋の壁には静物画のデッサンや、建築図面の習作、手書きのメモなどを壁に貼り付けて、
奥の部屋には色鉛筆の芯で作った指輪を、100点（100色）展示しています。

展覧会を記録するため撮影した写真をA3用紙に印刷し、手製の本を作成して、当時在籍していたミュンヘン造形芸術大学・
彫金科のクラスミーティングで発表しました。
指輪そのものではなく、「本」として発表しています。

私は、ミュンヘンに来る前は、京都の美術大学で空間演出について学んでいました。
建築やインテリアに関する基礎について、考え方や表現のための訓練を受けました。
京都の学生時代に、コンテンポラリージュエリーに関する展覧会へ出品する機会があり、そこから、身体に近い距離で成立する
作品について考えるようになりました。

この個展は、展示空間と、手に取って触ることのできるオブジェクトを一つの作品としてプレゼンテーションするための手段でした。
片方だけでは成り立たない、空間も、そこに置かれるオブジェクトも両方必要でした。
展示したオブジェクトは顔料（色鉛筆の芯）で出来ており、それを写真として紙に印刷することで、展示空間とオブジェクトを
紙の上で調和させようとする試みでした。

発表当時は、あえてこういったコンセプトは説明していませんでした。
オブジェクトと、空間構成のみでそれらを伝えることはできないだろうか、ということが私の課題だったからです。
しかし個展の発表から20年が経ち、当時言葉にして説明してこなかったコンセプトを文書化しておこうと思い、今回この資料を
作成しました。

2026年5月4日
小林司