

第7章
Chapter 7

p.79 English caption
[error]
"In the DeepestPuddle"
[correction]
"In the Deepest Puddle"

p.80 English text I.2
[error]
ea rthquake inHanshin-Awaji
[correction]
earthquake in Hanshin-Awaji

p.80 English text I.3
[error]
thesubway (sarin) incident in Tokyo
[correction]
the sarin attack on Tokyo's subways

p.80 English text I.4
[error]
Thelatter
[correction]
The latter

p.80 English text I.5
[error]
DeepestPuddle" whichgained
[correction]
Deepest Puddle" which gained

p.81 English text I.1
[error]
many times
[correction]
several times

p.81 English text I.7
[error]
the dogmatism of anti-art
[correction]
the dogma of anti-art

p.81 English text I.8
[error]
Later,
[correction]
Since then,

p.81 English text I.9
[error]
Pleasure is rampant in the days of disorderliness. The magazine "Bijutsu Techo" made a special issue on "Pleasure Painting" and Nara's work was used for its cover. It was July 1995 and at that time Nara was the only person who painted pure representational paintings. The greater part of the special issue was filled with abstract expressionistic paintings by Nakamura Kazumi, Maruyama Naofumi, and Domoto Yuumi.
[correction]
Hedonism is rampant in the days of lack of norms. The magazine "Bijutsu Techo" featured "Pleasure Painting" on July 1995 issue and Nara's work was used for its cover. At that time Nara was the only person who painted pure