

ZERO

Project

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Since 1998 Nakahashi Katsuhige's ZERO Project has been repeated over and over. Nakahashi takes micro-photographs of a 1/32 scale plastic model of a Zero fighter plane in sections measuring 2 x 3 millimeters square, enlarging the surface scale of the model until it matches that of the life-size original. The resulting photographs number between fifteen- and twenty-five thousand, and are printed onto standard snapshot-size photo paper. These thousands of photos are then fitted together, with the resulting in a true-sized reproduction of an actual Zero fighter aircraft. The work is displayed in the gallery in a flattened state, and at the end of the exhibition period, it is burned to ashes. In this way, the ZERO has been constructed and destroyed repeatedly.

Nakahashi's ZERO Project is also a journey. Starting in Osaka, it moved to Brisbane, Australia, then back to Nishinomiya in Japan. Afterwards, it returned to Australia, to Darwin and then to Cowra. Before and after "9/11," when mass media headlines labeled the suicide attack on the World Trade Center "Kamikaze Attack!", ZERO was included in the "Superflat" exhibition curated by Murakami Takashi, with which it toured three cities of the West Coast of the United States. From Japan, to Australia, to the US, Nakahashi's ZERO Project presents the opportunity to reconsider "Memories of War," including memories of "wars past" as well as "wars present."

I am reminded of Sawaragi Noi's statements when he wrote, "So many people say they were shocked by that image [9/11], but why couldn't they have any shock from the image of the mushroom clouds over Hiroshima and Nagasaki, or the image of kamikaze pilots destroying their planes and themselves in suicide missions against the backdrop of a blue sky over the Pacific? There is something sublime about these images that is not present in the imagery of 9/11. Why - how could such a thing ever have come to pass?"¹

The memories of war are almost lost here in Japan. It is a long time since it was said that the post-war period was over. In fact, with the Korean Peninsula still divided into North and South, with Okinawa still occupied by American military bases, and with the issue of how to handle the surviving "comfort women" forced into prostitution by the

ゼロの旅程

——中ハシ克シゲの"ZERO Project"

魚住洋一

中ハシ克シゲの"ZERO"——実寸の1/32大の零式艦上戦闘機のプラモデルを2×3mm平方ずつ接写、サービス判にプリントされた一万数千枚から二万数千枚の写真をつなぎ合わせ、実物大の零戦を復元。ひしゃげたかたちをそのまま展示し、最後には火を点けて焼却。1998年以来、こうした"ZERO Project"が何度も繰り返されてきた。

中ハシの"ZERO Project"は、一つの旅。それは、大阪の地にはじまり、ブリスベン、西宮へ、そしてダーウィン、さらに、2002年にはカウラヘと至った一つの歩み。"ZERO"は、マス・メディアが"Kamikaze Attack!"と声高に叫んだあの"9.11"前後には、村上隆がキュウレートした"Superflat"展に加わり、合州国西海岸で展示されてもいた。日本、オーストラリア、そして、アメリカ合州国——中ハシの"ZERO"のこうした歩みが私たちに問いかけるのは、「戦争の記憶」——過去の、そして、現在の「戦争の記憶」ではなかろうか。

「いったい、あの映像（="9.11"の映像）にかつてない衝撃を受けたという者は……それより遥かに"崇高"に見えさえもする"ヒロシマ・ナガサキ"のキノコ雲や、太平洋上で青い空を背景に自爆攻撃を展開する"カミカゼ"の信じがたい映像には同様の衝撃を受けることなく、なぜ"9月11日"に至ることができたのだろう？」と榎木野衣が書いていたことを、ふと思い出す¹。——風化した戦争の記憶。ここ日本では、「戦後」とさえ語られなくなってしまったに久しい。南北に分断された朝鮮半島や米軍基地を抱える沖縄では、また元従軍慰安婦など戦争被害者たちにとっては、まだ「あの戦争」は終わってはいないし、今なお「戦争」が「日常」でありつづけている人々が世界各地に居るというのに。

Japanese military, it seems "The War" is not yet over. Furthermore, there are individuals in many parts of the world today who still live with war as an aspect of their daily lives.

The question of "memories of war" and the way these memories have been lost here in Japan is a significant one for Nakahashi, who has said, "I have never directly experienced war, and so if the topic is raised, the only means I have to relate are through my memories of playing with plastic Zero fighter plane models as a child. For me, "war" as a phenomenon has no direct reality other than this. This is one reason why I selected this particular motif for my art."² As Sawaragi Noi has noted, for Nakahashi and others born in the 1950s during the post-war period, the only "war" in existence was that present in the subculture of "comic books, cartoons, movie special effects, and plastic models." The real experience of war was replaced with the consumption of these goods.

Let us take the example of plastic models of Zero fighter planes to examine this phenomenon more closely. At the time of the outbreak of World War II, the Zero was far superior to the Curtiss P40 or Grumman F4F Wildcat in terms of speed and turning capacity. But the realities of "war" were subverted when represented in the form of the Zero fighter plane, so "cool" in the eyes of a small boy. The admiration for the Zero was secretly transformed into the admiration for Japanese advanced technology and Japan itself in the hearts of youngsters such as Nakahashi, who bought and built plastic models of these same Zero planes. In this way, the reproduction of a nationalistic atmosphere in post-war Japan went unnoticed.

Nakahashi, however, is very conscious that this was going on. Indeed, it was the very incentive for his idea to reconstruct a Zero with enlarged photographs taken of a plastic model. During some exhibitions of the resulting ZERO Projects, Nakahashi would imitate the sound of the plane engine and machine gun fire, in the manner of a child at play. As paradoxical as it sounds, it is this very lack of reality that constitutes the only reality of "war" that Nakahashi has ever known.

1.

However, a fundamental question still needs to be considered regarding the significance of reconstructing a Zero plane through the use of a plastic toy model, and constructing a reproduction built entirely of enlarged photographs of the model. The result is not a copy of an original, Zero, but of a pint-size plastic toy version. So what we see exhibited in front of us is nothing more than a copy of a copy, and we are left with the impression that the "original" on which the copies are based may in fact never have existed in the first place.

This reflects the reality of our situation. Many of us who were born and live in "Post-War Japan" avert our eyes from "war," and are satisfied never to have to confront it. Nakahashi's ZERO is clearly identifiable as a copy of a copy, an imitation of an imitation. Yet it is also a scathing rebuke of our ignorance of anything else but our own daily peaceful existence. Images of the US invasions of Afghanistan and Iraq affect us no differently than those derived from such Disney films as "Pearl Harbor," with Nakahashi's

ここ日本における戦争の記憶のそうした風化は、おそらく中ハシにとっても他人事ではなかったはずである。たとえば彼はこう語っている。「戦争経験のない自分にとって、戦争といえば、子どものころ遊んだ零戦のプラモデルしかない。それに自分としてのリアリティがある。だからモチーフとして選んだ」と²。昭和30年代生まれの「戦後世代」中ハシ克シゲにとって、「戦争」は榎木野衣のいう「漫画、アニメ、特撮、プラモ」の戦争というサブカルチャー化されたものでしかなかった。「漫画、アニメ、特撮、プラモ」によって再-現(re-present)された「戦争」——プラモデルの零戦を例に挙げれば、開戦当初、カーチスP40やグラマンF4Fワイルドキャットに速度や旋回性能においてはるかに上回っていた零戦の「カッコイイ」端整な形象に「戦争」の現実が摩り替えられ、そこからナショナリストイックな日本贊美の傾向が、プラモデルの零戦を買い求める中ハシのような少年たちの心に、密かに植え付けられていったのである。

そのことに中ハシはきわめて自覚的だったといえよう。彼がプラモデルの零戦の写真で"ZERO"を作ったのは、まさにそれゆえである。中ハシは、いくつかの"ZERO Project"で、零戦のエンジン音や射撃音を口三昧線で流していたが、そのリアリティの欠如こそ、逆に中ハシにとって戦争のリアリティそのものだったのである。

1.

しかし、このことは、あらためて問い合わせてみなければならない。

プラモデルの零戦の、しかも、その写真で"ZERO"を作り上げる、とはどういうことだろうか、と。

オリジナルのコピーでしかない、ちっぽけなプラスティックの玩具の零戦。そのプラモデルの零戦をさらにコピーした写真で作られる"ZERO"。——私たちのまえに展示されるのは、そうしたコピーのコピーにすぎない。まるで、オリジナルなど存在しなかったとでもいうかのように。

それは、たしかにそうにちがいない。「戦後日本」に生きる私たちの多くは、「戦争」から目を背け、それに直面しないままに済ませることができたのだから。——とはいうものの、中ハシの"ZERO"は、それがコピーのコピーであり、

ZERO Project asking us - how we could we let such a thing come to pass? Yet the fact remains that so many people view Nakahashi's ZERO without experiencing the "dark side" implicitly present in the work, due to the more conspicuously present "bright side." For us who do experience both sides, this fact makes the "dark side" even darker still.

If we acknowledge the fact that Nakahashi's ZERO does indeed have a paradoxical "bright side," one of the sources of this impression must lie in the fact that Nakahashi's ZERO does not have "structure" per se. Rather than being built on a metal structure, such as the duralumin frame of an actual Zero fighter plane, Nakahashi creates his ZERO entirely out of photographs - it is formed entirely by "surface". Related to this fact is a statement from Nakahashi himself, who notes, "Of course the title '〇(ZERO)' refers to the name of the aircraft, but it also refers to the numerical value of 'zero,' completely devoid of content. Furthermore, if you turn the number 0 is on its side, it gives the impression of something round that has been squashed flat. In this way, the name refers to the work's existence as surface only... In creating the work, rather than starting by creating a support structure, I start by creating the actual surface. In fact, the surface supplies its own structure, little by little, as the work is formed... Whether the result made the plane look like it was inflated, or if it look like it had collapsed, it was all the same to me."³

The limp and pliable ZERO is made of photographs fitted together and fixed in place by cellophane tape, but where the camera accidentally skipped a section, a blank space results, creating a hole in the plane surface. Since there is no support structure, the work sags and bends in some places, and lays flat in others. Nakahashi makes it overtly clear that his ZERO is nothing more than the superficial layer of a counterfeit object, a shed skin. Indeed, it is a ZERO truly "carrying numerical value of 'zero,' completely devoid of content." When we view this object, we are trapped into an illusionary view of sorts into our own interior selves, forcing us to realization that we, too, are devoid of content.

In Murakami Takashi's "Superflat" exhibition, Nakahashi's ZERO greeted the viewers at the very entrance of the exhibition space (Photo 1). According to Murakami, this was done in order to symbolize "the impotence of the defeated nation Japan."⁴ Related to this is the long-ignored question of the Emperor's war responsibility, and in spite of the fact that Showa period (1925-1989) is divided into "pre-war" and "post-war" eras by the existence of "The War," a prevailing attitude that "there was no war" has spread like a disease among Japanese baby-boomers. This is demonstrated in the lyrics of "The Life of an Irresponsible Man" ("Musekinin ichidai otoko"), a song made popular in the post-war reconstruction period by Ueki Hitoshi, who sang, "Irresponsibility is the way of the world. Taking great pains gets you nowhere!"⁵ Such a phenomenon, called "systematic irresponsibility" by Maruyama Masao is still in place today, making the years lying between Japan's "pre-war" and "post-war" eras nothing more than a superficial interruption. It is in these things that we see the elimination of the significance of Japan's wartime defeat - what Murakami labeled "the impotence of the defeated nation Japan."

Nakahashi has spoken as follows about his motivation for planning the

廣物の廣物であることを明確に示すことで、かえって、私たちが生きる「平和ボケ」の日常に痛烈な皮肉を浴びせる結果となる。米軍のアフガン侵攻やイラク侵攻がディズニーの娯楽映画『パール・ハーバー』の映像と同列化されてしまうような私たちの日常とはいいったい何なのかを、中ハシの"ZERO"は問い合わせるのである。それを観る者に「暗さ」を感じさせない中ハシの"ZERO"は、その「明るさ」のために、逆に「暗さ」以上の「暗さ」を感じさせる場所へと私たちを導き入れてしまうのかもしれない。

中ハシの"ZERO"がこうした逆説的な「明るさ」を醸し出しているとすれば、彼がジュラルミンなどの金属で「構造体」としての零戦を作り上げたのではなく、写真によって「表層」だけの零戦を作り出したことも、それに大いに与っているのだろう。このことに触れて、彼はこう語っている。「タイトルの"〇(ゼロ)"は、零戦のゼロ、数字の何もないという意味で空洞。〇が横になっているのは、ペチャンコな形状を表している。表層という意味もある。……この作品は、構造からスタートするのではなく、表層からスタートしている。表層が"なしくずし"的に構造を作っていくことをしたかった。……膨れていようが潰れていようがかまわなかった」³。写真をセロファンテープでつなぎ合わせたペラペラの"ZERO"、写し損なって一部穴が開いたり、構造がないために折れ曲がってペチャンコになってしまった"ZERO"。中ハシは、それを観る者に否応もなく、そこにあるのが廣物の表層だけの零戦であることをあからさまにする。そこにあるのは、零戦の抜け殻、まさに「数字の何もないという意味で空洞」でしかない。だからこそ、それを観る者は、まるで我が身の空洞を覗き見るような錯覚に陥るのである。村上隆は"Superflat"展の入口に中ハシの"ZERO"を配していたが（写真 1）、それは彼によれば、「敗戦国日本、そ



Photo 1 〇 ZERO, Type 52 / Walker ART Center, 1999

ZERO Project: "I originally planned to make art works related to the theme of 'the Showa period.' But as a direct effect of the 'The War,' the Showa period has been split into two halves, the pre-war and post-war eras. This is how I came to a consideration of 'The War'. The ZERO Project is the first work in this series."⁶ In 2000, Nakahashi held a solo exhibition at the Nishinomiya Municipal Otani Memorial Art Museum featuring a ZERO along with a life-sized portrait bronze statue of the Showa emperor encased in a giant silicone chrysanthemum (Photo 2). For 2001, he held an exhibition in galleries in Yonago and Osaka featuring this bronze Showa emperor portrait covered in gilding, but instead of its silicone chrysanthemum encasement, it was paired with an identical sculpted image without gilding. Nakahashi entitled both two exhibitions "Your Majesty's Reign," a title derived from the Japanese expression "Kimigayo," which is the national anthem of Japan.⁷ Nakahashi's title plays tricks with this language - the "you" referred to in "Your Majesty's Reign" is not only the Showa emperor, but also "you" the viewer - his reign was your reign. In this way, the questions raised in "Your Majesty's Reign" and in the ZERO Project are not limited to "The War," but are questions that apply to the entire Showa period, including the pre-war and post-war eras.

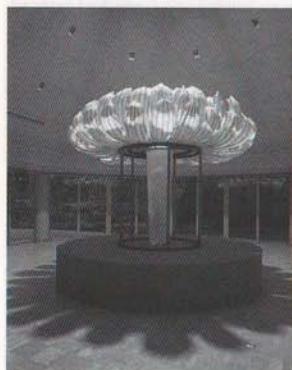


Photo 2 あなたの時代 / ANATA NO JIDAI, Otani Memorial Art Museum, 2000

2.

Another thing: what are the implications of the fact that Nakahashi, who identifies himself as a sculptor, creates his ZERO using photographic methods? Are not the requisite factors of "volume" and "depth" so important in traditional sculpture decidedly absent in these photographic, surface-only creations?

When asked to consider these points, it becomes clear that Nakahashi's ideas about "sculpture" are more ambivalent. According to him, "sculpture" is nothing less than "the art of expressing volume." In the mid-80s, under the theme of "things Japanese," he attempted to create a sculptural mold of a Japanese pine right down to its pine needles (Photo 3). In this he was unsuccessful, and instead, he did an about-face by creating the

のインポテンツな現在」を象徴させるためであったという⁴。天皇の戦争責任が不間に付され、「あの戦争」にもかかわらず、「昭和」という時代が「戦前」と「戦後」を貫いて続き、高度成長のなかで、まるで「戦争などなかった」と言わんばかりの風潮が蔓延^{はびこ}っていった。高度成長期に植木均が歌った「無責任一代男」の歌詞——「とにかくこの世は無責任、こつこつやる奴あご苦労さん♪」——に象徴されるような⁵、丸山眞男のいわゆる「無責任の体系」が、ここ日本では「戦前」と「戦後」の表面的な断絶を越えて、いまなお続いているのである。まさにここにあるのは、「敗戦」の意識すら消去されてしまうような、村上のいう「敗戦国日本、そのインポテンツな現在」そのものであろう。

そういえば、中ハシは、"ZERO Project"を企画するようになった動機を、「戦争により戦前・戦後と二分化されている……昭和をテーマとして、これから作品を作っていくたい。この"ZERO"がそのシリーズの最初の作品となる」と語っていた⁶。また、2000年に西宮市大谷記念美術館で開かれ、シリコンの巨大な菊の花に昭和天皇の等身大の黄金のブロンズ像を包み込んだ作品（写真2）と"ZERO"を中心として展示された彼の個展、そして、2001年に米子と大阪のギャラリーで開かれ、ブロンズのままの彫像と金箔を施した彫像とからなる一対の昭和天皇像が展示された個展のタイトルは、ともに「あなたの時代」であった⁷。「あなたの時代」とは、その英訳が"Your Majesty's Reign"であることからも知られるように、日本国の「国歌」とされる「君が代」の口語訳であり、中ハシはその言葉によって昭和天皇の治世を言い表そうとしたのである。彼が"ZERO Project"によって問いかけているのは、「あの戦争」への問い合わせではなく、戦前から戦後へと連なる「昭和」への問い合わせでもあったのである。

2.

ところで、「彫刻家」を自称していたはずの中ハシが、"ZERO"において写真を手法として用いたというの、どういうことだろうか。というのも、「表層」だけの写真には、伝統的な彫刻のもつ「ボリューム」や「深み」が決定的に欠落しているからである。

思い返してみると、「彫刻」への中ハシの思いは、きわめてアンビヴァレントなものだったのかもしれない。彼にとっては、彫刻とは「ボリューム」や「深

pine needles with bundles of copper wire, which he attached to twigs of iron wire, welded in turn to iron branches (Photo 4).⁸ Though the result was successful, the need to utilize such a technique rather than directly casting the tree was for Nakahashi a denial of "sculpture" itself, and he was deeply disappointed with his "failure." In spite of this experience and/or because of it, Nakahashi began to utilize non-traditional sculptural methods in his pursuit of "sculpture."

An example of this is seen even in the paired portrait sculptures of the Showa emperor, "Your Majesty's Reign." Nakahashi used traditional bronze sculpting techniques in creating the two sculptures, and both halves of the paired portraits emerged from an identical mold. Yet he applied gold leaf to just one of the images, and this decision to process the surfaces of the two images differently resulted in a completely different appearances for the otherwise identical objects. In this way, rather than considering "volume" and "depth" (the requisite qualities of traditional sculpture), the viewer is forced to consider only "surface." In this sense, "Your Majesty's Reign" can be thought of as a work of sculpture that simultaneously affirms and denies its identifying sculptural qualities.



Photo 3 BONSAI, Otani Memorial Museum, 1985

The application of color or gilding to bronze can be seen in other Nakahashi's works dating from the mid-80s, such as "Dog Nights."⁹ But his use of photographs dates only to the mid-1990s. His first work of the sort that resembles a photographic jigsaw puzzle was entitled "On 5th April" (Photo 5).¹⁰ For this piece, Nakahashi spread a blue vinyl sheet under a blossoming cherry tree in order to catch the flower petals as they fluttered to the ground over the course of that particular day. From sunrise to sunset, moving from east to west, he photographed the entire surface of the vinyl sheet over a period of thirteen hours. The developed photographs were brought to an art museum, where Nakahashi publicly joined the photographs together with cellophane tape, a process that took over ten days, before displaying the completed work.

み」という「量感を表現する芸術」にほかならず、そして彼には、それを目指そうとして挫折した経緯があったのである。80年代の半ば、彼は、「日本のなもの」としての松を、^{もうがた} 蝶型铸造により葉に至るまで鋳型で抜いて作ろうとしたが果たせず（写真 3）、銅線の松葉を束ねた鉄線の小枝を鉄の枝に溶接する手法へと「転向」したのだが（写真 4）⁸、それは少なくとも中ハシ自身にとって「彫刻」の否定にほかならなかった。にもかかわらず、いや、だからこそ、彼は、彫刻的ならざる手法を用いながら「彫刻」を目指すことになっていくのである。

たとえば、近作の一対の昭和天皇像「あなたの時代」にしても、それがプロンズの铸造という伝統的手法を取りながら、一方に金箔が施されることで、同じ型から鋳抜かれた二体の彫刻は、その表面の処理の違いによってまったく違った見え方を呈することになる。そして、それを観る者は、彫刻がもつはずであった「ボリューム」や「深み」から、むしろその「表層」へと引き戻されてしまうのである。この「あなたの時代」もまた、彫刻的でありながら彫刻的でない彫刻だといえよう。



Photo 4 OTOMI, Gallery Muramatsu, 1990

プロンズへの着彩は、80年代半ばの"Dog Nights"などにもすでに見られるが⁹、中ハシが写真という手法を用いるようになったのは、90年代の半ばからであり、写真のジクーザズルをはじめた作品としては「4月5日（写真 5）」がある¹⁰。中ハシは、桜の木の下にブルーシートを敷き、その上に舞い散った花弁を、夜明けから日没まで13時間かけて、東から西に向かって連続的に撮影し、そして、現像した写真を美術館で公開制作しながら10日間にわたってセロファンテープでつなぎ合わせたのである。中ハシは後に、「カメラが上下

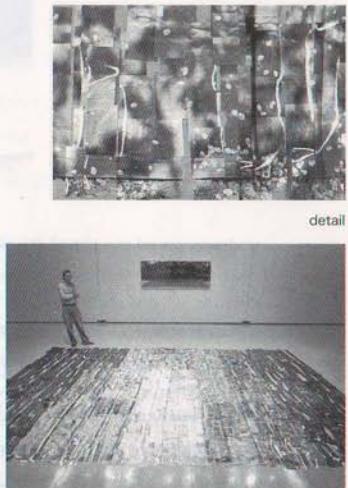
Afterwards, Nakahashi explained that "the camera moved up and down, resulting in varying sizes, some larger, some smaller." This statement refers to the fact that during the long photographic process, he could not always hold the camera at a fixed height from the ground, which made uniformity in the photographic images impossible. Also, with so many photographs involved, some blurriness, as well as some flawed shots, is unavoidable. As a result, when the photographs are fitted together, there are places where the images do not perfectly match up. Furthermore, the varying camera heights at the time of the photography are reflected in a finished work that is not perfectly flat, but instead bulges in some places and sags in others.

The same effect is seen in other works by Nakahashi that are similar to "On 5th April." These include "On 19th February," in which he photographed cherry blossom petals falling to the ground in Okinawa on the anniversary of the United States marines' WWII landing on Iwojima, as well as "On 2nd September," (Photo6) shot in Brisbane, in which Nakahashi photographed the surface of the building which served as General Douglas MacArthur's general headquarters for the allied forces during the Pacific War. Like "On 5th April," these other works were also created of photographs joined together by cellophane tape, but while "On 5th April" was displayed lying on the floor, "On 19th February" and "On 2nd September," were displayed hung on the wall. The result in both cases is rather strange, for the method of photographing creates waves undulating over the photographic surface, rather than allowing them to lie flat against the wall.

Looking back at "On 5th April," the artist talked about how his sense of direction and position were taken away by the repetitive process of photographing the surface of the blue vinyl. He explained that it came to feel "as if it were my very own



Photo 5 4月5日 / On 5th April, Itami City Museum of Art, 1998



detail

に動いて、大きくなったり小さくなったりするんだよ」と語っているが、撮影のときには、被写体の地面との距離を均一に保つことはできないし、手ぶれや振り落しなどが生じるのも避けられない。その結果、写真をうまくつなぎ合わせようとしても、けっしてきちんと重なり合わず、出来上がった作品もけっして平面的なものとはならない。「4月5日」では、作品はいかにも平面的に床に据え置かれていたが、米軍硫黄島上陸の日に当たる2月19日に、沖縄で緋寒桜の花が落ちた地面を撮影した「2月19日」、また、かつてダグラス・マッカーサーが連合軍総司令部を設置した建物がブリスベーンに現存しているが、その建物正面を撮影した「9月2日（写真6）」などでは、写真は床にベッタリ並べられるのではなく、一枚一枚、壁にセロファンテープでぶら下げられるようになる¹¹。その結果、写真は波打ったうねりを示し、そこには平面的ではない思議な「深み」が立ち現われることになるのである。中ハシは、「4月5日」の制作を振り返りながら、方向や位置の感覚を奪ってしまう近接撮影のときに抱いた、まるで盲目となって「ブルーシートに眼球を触れながら手探りしている」ような感覚、そして、撮影時の記憶を辿りつつ、ジクソーパズルのように写真をつないでいたときに抱いた「自分の視線を直に触れている」ような感覚、そうした「二度の視覚と触覚の逆転」に言及していたが¹²、「4月5日」などの作品は、彫刻的ではない写真の表面性をもちらも、視覚的というよりはむしろ触覚的なものとして、同時にきわめて彫刻的な作品でもあったのである¹³。

——そして、"ZERO"。

プラモデルを接写し、プリントされた写真をつなぎ合わせて制作される "ZERO"が、「4月5日」などの作品のさらなる展開であることは、もはや明らかであろう。



Photo 6 9月2日 / On 2nd September, Otani Memorial Museum, 2000

eyeball dragging across the sheet, groping along." Then, after the photography was finished, he described the unbalancing sensation he experienced by his being able to "directly perceive his own gaze" as he fitted the photos together like a jigsaw puzzle. Though Nakahashi's "On 5th April" and his related works initially appear "unsensual," possessing only the surface qualities found in photographs, when we consider the inversion of visual and tactile sensations he experienced, it seems that our the sense of touch, rather than merely our sense of vision, can also come strongly into play when we regard Nakahashi's photograph-based works such as "On 5th April," a fact that strongly confirms their sculptural nature.

We now come to at last to the ZERO.

With such precedents as "On 5th April," "On 19th February" and "On 2nd September," it becomes quite clear how the ZERO Project, which is also created from joined photographs taken of an assembled plastic model, came to be developed.

3.

Nakahashi enjoys using the expression "art that asks questions" ("toikake to shite no geijutsu") to describe his work. For example, during a lecture in Brisbane, he made it clear that while he stands absolutely and entirely against war, he does not want his art to be reduced to mere dogmatic anti-war slogans. "The most important thing we can ask of artists," he says, "is not for them to make our judgments for us, but rather ask them to show us various different points of view surrounding a problem - posing questions of us, but allowing us to make our own judgments for ourselves."¹⁴ For him, the ZERO Project is not intended to communicate a political message about the nature of war, but rather, it is intended to create a space in which viewers can think about war for themselves, discuss it amongst themselves, and in this way reach their own conclusions.

When Nakahashi displayed his first ZERO in 1998, it was shown in a museum in Osaka, a museum without any specific historical relation to the Zero fighter aircraft, or for that matter, without any strong historical association with "war" in general (Photo 7). In such an exhibition environment, Nakahashi's ZERO was reduced to a common noun - an object of no special significance other than the obvious visual reference



Photo 7 ZERO, Type 52 / Osaka Prefectural Modern Art Center, 1998

3.

ところで、中ハシは「問い合わせとしての芸術」という言い回しを好んで用いる。たとえば彼は、ブリスベンでのアーティストトークの際、自分はいかなる戦争も肯定できないが、ドグマティックな反戦論を唱えるつもりもないと述べ、「芸術家に求められている大切なことは、裁くことではなく、その反対に様々な視点で多くの人たちに問い合わせることなのです」と語っていた¹⁴。この言葉からすれば、彼にとって"ZERO Project"とは、「戦争」について何らかの政治的メッセージを伝えるためというよりは、むしろ人々が「戦争」についてあらためて考え、語り合う、そうした「場」を作るためのものであったといえよう。

しかし、1998年に中ハシがはじめて制作した"ZERO"は、いわば一般名詞としての「零戦」にすぎず、展示された場所も「零戦」あるいは「戦争」との具体的な関連をもたない大阪のある美術館であった（写真 7）。そして、自身述懐しているように、そこでは、「戦前派」、「戦後派」、「戦無派」が、実体験としての「戦争」やプラモデルの「戦争」といったそれぞれ別の思いに浸り、互いの間で「戦争」への問い合わせが深められたとも思われない。それは、そこが非-政治的な場とされる「美術館」であり、彼らがそこを訪れたただの「観客」にすぎなかったことにもよるのだろうが、同時に、そこにあったのが具体性を欠いた匿名の「零戦」にすぎなかったからではなかろうか。どのように観ることをも許されてしまう曖昧なそのありかたのせいで、人々はそれぞれ気儘な思いに耽ることになったのだろう。

ところが、中ハシの"ZERO Project"は、1998年の大阪から2002年のカウラに至るまで、度を重ねるごとに次第にそのかたちを変え、彼のいう「問い合わせとしての芸術」の場を作り上げていくことになるし、同時にまた、彼の"ZERO"は、一般名詞から固有名詞へとある具体像を帯びていくことになるのである。

その一つの転機は、中ハシのオーストラリアとの出会いだった。1999年のブリスベンでの「第3回アジア太平洋現代美術トリエンナーレ」の出品作家として、彼は、かつての「敵国」オーストラリアで"ZERO"をはじめて展示するが、これがその後、ダーウィン、カウラと続くオーストラリアでの展示の端緒

to a Japanese WWII-era fighter plane. As he himself recalls, the three generations of viewers - the "Pre-War Generation," "Post-War Generation," and "No-War Generation" ("senmuha", a word coined to refer to the generation raised with no direct or indirect experience of WWII) - had quite different impressions of the ZERO respectively, which prevented them from delving together into the question of war. The difference between real war experiences and play-time, "plastic model" war experiences, could not be effectively raised, and this was probably due to the fact that a museum space is such politically sterile environment, and that the viewers who came to see the work were often simply on the tourist route. Such viewers were likely to perceive Nakahashi's ZERO Project as nothing more than an anonymous copy of a WWII Zero. Since such an ambiguous exhibition space forces the viewers to experience the work bereft of an appropriate context, the viewers are left to fend for themselves as they grapple with what they view.

Between the Osaka version of 1998 and the Cowra version of 2002, Nakahashi's ZERO Project has undergone several manifestations, each time exhibited in a different form and in a different location. In this way, Nakahashi has been able to create an ideal space for his "art that asks questions." In such a space, Nakahashi's ZERO loses its ambiguity - turning from a common noun into a proper noun, so to speak.

An important turning point for Nakahashi and his artistic practice took place in Australia. In 1999, he participated in the 3rd Asia-Pacific Triennial of Contemporary Art in Brisbane, and it was here that Nakahashi first exhibited his ZERO Project in the "former enemy state" that was Australia. After the Triennial, Nakahashi's ZERO continued to travel through the country. It was during the exhibitions in Darwin and Cowra that Nakahashi came into contact with Minami Tadao and Toyoshima Hajime, two names which in fact belonged to the same man, by then long deceased.

Darwin was an important naval base during WWII, and on February 19, 1942, it faced its first enemy attack in the form of an air raid carried out by 188 Japanese Navy aircraft, including both bombers and fighter planes. Between this first assault and November, 1943, Darwin was attacked 64 times by air raids, reducing the city to ruins. During the first air raid on February 19 (which later came to be known as "Australia's Pearl Harbor") a Zero plane piloted by Toyoshima Hajime came under fire from gunnery bunkers at East Point. The plane crashed, and Toyoshima was taken as Australia's first Japanese prisoner-of-war. He was incarcerated in a prison camp established in Cowra. Two years later, on August 5, 1944, Toyoshima's bugle sounded the signal that launched an organized mass escape attempt, in which 1,104 Japanese POWs took part. Referred to in accounts as the "Mass Breakout at Cowra," the affair resulted in the deaths of 235 individuals, including four Australians, and 107 Japanese injured. The deceased were buried in a graveyard dedicated to Japanese POWs, their graves marked by the names they had given to their Australian captors; Toyoshima Hajime's stone carries the name "Minami Tadao" ("Loyal Man in the South"). In 1977, Toyoshima's Zero was recovered from its crash site on Melville Island, and can be seen today preserved at Darwin's Australian Aviation Heritage Centre.¹⁵

となる。そして、ダーウィンとカウラでのプロジェクトは、中ハシにとって南忠男こと豊島一という一人の死者との出会いの旅ともなったのである。

かつて軍港であったダーウィンは、1942年2月19日、日本海軍機動部隊の爆撃機、戦闘機188機の攻撃にはじめて曝されたが、以来1943年11月までにダーウィンは64回の爆撃を被り、町は廢墟と化した。"Australia's Pearl Harbor"と呼ばれるその最初の攻撃の際、イースト・ポイントの砲台により撃ち落された零戦の操縦士豊島一一等飛行兵は、はじめての日本人捕虜としてカウラ捕虜収容所に収容されていたが、彼の突撃ラッパを合図に1,104名の日本人捕虜が決起した、1944年8月5日の絶望的な集団蜂起の際、負傷、その場で自決した。"Mass Breakout at Cowra"と呼ばれるこの事件での死者はオーストラリア人4名を含み235名、負傷者は107名にのぼった。死者たちは、カウラの日本人戦争墓地に当時の偽名のまま葬られているが、豊島一の偽名は「南忠男」であった。ちなみに、ダーウィンのオーストラリア航空博物館には、メルヴィル島に不時着した豊島の愛機の残骸が1977年回収され、展示されている¹⁵。

2000年のダーウィンの"ZERO Project"は、これらの事実を踏まえてのものとなった。彼が作った"ZERO"はもはや匿名の零戦ではなく、機体番号BII-124という豊島の愛機であり、しかもオーストラリア航空博物館のその残骸のかたわらで中ハシは"ZERO"の制作、展示を行なったのである。さらに展示終了後、"ZERO"は、"Australia's Pearl Harbor"の際に爆撃を受けた場所に建つノーザン・テリトリー準州議事堂へ運ばれてあらためて展示されたのち、8月15日、豊島機を撃ち落した砲台跡があるイースト・ポイントへ、中ハシと市民約150名によって運ばれ、焼却された。

また、2001年のカウラでの"On the Day Project"の際には、中ハシは、集団蜂起の日に当たる8月5日、決起した下士官兵が収容されていたカウラ捕虜収容所Bコンパウンド跡地の地面に、死亡した231人の捕虜番号を記したユーカリの葉を散らし、それを撮影。そして、カウラギャラリーにおいて、ボランティアの協力を得て、豊島の零戦とともに、Bコンパウンドの地面をも再現、展示した。さらにその後、彼は市民とともに"ZERO"を収容所入口まで運び、焼却したのである。

The ZERO Project in Darwin was created with all these historical facts taken into consideration. The Darwin ZERO was not based on an unspecified and anonymous model of the plane, but on Zero Fighter Body Serial Number BII-124 - Toyoshima's Zero. Furthermore, Nakahashi assembled the ZERO and exhibited it at the Australian Aviation Heritage Centre, in the same space where the preserved remains of Toyoshima's plane are on display. After the initial exhibition period, the plane was moved to Darwin's Northern Territory Parliament House, built upon the very site which was bombed on the day of "Australia's Pearl Harbor," and there it was put on display. On August 15th, Nakahashi's ZERO was carried by the artist and more than 150 local residents to East Point, where the remains of the old gunnery bunkers that brought down Toyoshima's plane can still be seen. There, the ZERO was burned to ashes.

In 2001, for a related series Nakahashi has named "On the Day Project," Nakahashi visited the site of the "Mass Breakout at Cowra" on August 5th, the anniversary of the event. Among the ruins of Cowra POW Camp, B Compound, in the spot where he envisioned the enlisted men rising to action, Nakahashi scattered eucalyptus leaves inscribed with the prison ID numbers of the 231 Japanese prisoners killed during the attempted escape. Nakahashi then photographed the surface of the ground covered with the inscribed leaves. The resulting photographs were assembled in Cowra Gallery with the help of local volunteers, along with another replication of Toyoshima's Zero. These two works, the plane and the surface of the ground of Cowra POW Camp, B Compound, were exhibited together in Cowra Gallery. After the exhibition ended, Nakahashi, once again with the help of local residents, carried the ZERO to the entrance of the POW camp, where the plane was burned.

The primary difference between the ZERO Projects in Australia and those that preceded them was the fact that, in Australia, the projects were carried out on specific days and were exhibited in specific locations of direct historical significance. Utilizing the sites of "Australia's Pearl Harbor" and the "Mass Breakout at Cowra," combined with Nakahashi's choice of dates - August 15th, the anniversary of the end of the Pacific War, and August 5, the day of the POW mass escape - Nakahashi was able to create an exhibition context closely related to Toyoshima's own Zero fighter plane. In this manner, in these locations, the ZERO loses the ambiguity of an anonymous "Zero," and the questions posed by Nakahashi's ZERO Project become unequivocally clear and present for the viewers.

These Australian ZERO Projects were made possible only through the effort and volunteer activity of a large number of people, including members from both World War II and Vietnam veteran's groups. In fact, for a country previously classified by Japan as an "enemy state," and which still has quite a few war veterans and people with first-hand experience of war alive among its population, the amount of support Nakahashi received for his ZERO Projects in Australia is quite remarkable.

Especially in Cowra, not only did a large crowd join in the procession carrying the ZERO to its burning, but many volunteers very actively participated with the

これらのプロジェクトがそれまでの"ZERO Project"と異なるのは、まず、それらが、歴史的事実と結びついた日や場所で行なわれたことであろう。中ハシは、"Australia's Pearl Harbor"と"Mass Breakout at Cowra"の地で、終戦記念日の8月15日や暴動勃発の8月5日に日程を合わせながら、それらの場所にともに関わる豊島一の零戦を展示したのだから——。こうして、これらの地での彼の"ZERO"による問いかけの対象は、もはや漠然とした「戦争」一般などに収まり切れない具体性を帯びることになったのである。

ところで、かつての「敵地」であり、在郷軍人会のメンバーなど戦争経験者も少なからず生存するオーストラリアでのプロジェクトは、意外なことに、在郷軍人会やベトナム戦争帰還兵の会のメンバーを含め、多くの人々の協力やボランティア活動によって支えられることになる。とりわけカウラでは、"ZERO"を焼却地まで運ぶパレードだけでなく、写真の接合作業にもボランティアがはじめて積極的に参加し、そこでさまざまな交流が生まれることになった。その結果、人口7,000の町カウラで、口づてに噂が広まり、戦争体験者である祖父母の代からその孫の代まで、実に2,000人の人々がギャラリーを訪れたのである。——中ハシの"ZERO"は、オーストラリアの地で、アドルノのいわゆる「芸術作品の墓場」としての「美術館」から逃れ出て、それを観る者たちとの生き生きとした関わりを回復する「問い合わせとしての芸術」というありがたを実現しうる場を見出したといえよう。ダーウィンやカウラで明らかになったことは、中ハシの"ZERO"が、出来上がった「作品」というよりむしろ撮影から焼却までの「過程」であり、その「過程」での人々との関わりだということではなかろうか。

大阪や西宮の地でのかつての"ZERO Project"の際、「戦争の記憶」を"ZERO"として形象化することへの危惧の念を私は抱いていた。それは、「神風特攻」を暗示させるそのひしゃげた残骸のような姿が、そこで思い起こされる戦死者たちの像を、特攻や玉碎で「水漬く屍、草生す屍」となった「日本人」だけに排他的に限定してしまい、「戦争の記憶」をナショナルな記憶へと回収してしまうのではないか、という危惧であった¹⁶。しかし、オーストラリアでのプロジェクトは、そうした危惧が杞憂であることを示した。"Australia's Pearl Harbor"や"Mass Breakout at Cowra"、あるいは、南忠男こと豊島

piecing together of photographs for the first time, and these gatherings of individuals generated a great amount of discussion and exchanges of opinion. As a result, word spread quickly through the small town of Cowra concerning Nakahashi's project, and even more volunteers, ranging from seniors, who carried memories of the war, to their grandchildren, joined in. In a town with a population of more than 7000, approximately 2000 visitors came to the gallery to view Nakahashi's two works, "ZERO" and "On 5th August."

It was only in Australia that Nakahashi's ZERO was able to escape from the art museum (which Theodor W. Adorno has called "a graveyard for art") and achieve an active, lively relationship with viewers, and in this way, create the space necessary to function as "art that asks questions." What became abundantly clear in Darwin and Cowra is that Nakahashi's ZERO is not merely a constructed "art work," but instead an entire "process" that begins with photography and ends with incineration, a process that intimately links the people who participate in it.

At the time of the ZERO Projects in Osaka and Nishinomiya, I held certain misgivings concerning the ZERO as a manifestation of "Memories of War." These misgivings were founded upon the fact that the crushed shape of the ZERO, suggested to me the aftermath of a Kamikaze attack. It brought to mind the words, "bodies soaked with water, bodies overgrown with grass," honoring Japanese soldiers who died in suicide attacks on land and on sea. This association threatened to restrict the theme of "Memories of War" exclusively to a reflection of Japan's own national memories.¹⁶ The Australian ZERO Projects, however, laid those misgivings to rest. "Australia's Pearl Harbor," the "Mass Breakout at Cowra," or the figure of Minami Tadao/Toyoshima Hajime - the project ties together so many various aspects and so many people into its process (including a number of eyewitnesses to the mass escape). It does not reflect Japan's national memories, but those of a polyphonic body, including former enemies as well as allies, generating discussion across cultural and generational divides. Nakahashi's ZERO Project not only succeeds in prompting new discussion, but also serves as a vehicle by which "Memories of War" may be passed along into the future. Here in Australia the ZERO could become the absolute "zero" starting point for "Memories of War."

Nakahashi's ZERO Project continues. Cowra could be the first node of many links in the ZERO Journey - where, we might wonder, will the next link take place?

¹ Sawaragi Noi, *'Bakushinch'i no geijutsu*. Tokyo: Shobunsha (2002), p. 382.

² From a public forum entitled "Speaking with Artists," presented by Nakahashi and Nakai Yasuyuki (then curator at the Nishinomiya City Otani Memorial Museum of Art) on the occasion of Nakahashi's ZERO Project first exhibition in 1998 at the Osaka Contemporary Art Center.

³ Ibid. By the way, Nakahashi gave his work "ZERO" a pictographic title "○" at that time.

⁴ Fujitsu Ryota, "Superflat senki," *Bijutsu Techo*, April (2001), p. 187.

⁵ Ueki Hitoshi and Hana Hajime were members of a comic band known as "Crazy Cats," and the song in question was the theme song of the 1962 Toei Studios film "Nippon musekinin jidai" ("Japan's Age of Irresponsibility"), directed by Furusawa Kengo. The song was written by Hagiwara Tessho, with lyrics by

一をめぐって、プロジェクトの過程にさまざまなかたちで関わった人々の間で、目撃者も含め、かつての敵味方、民族や世代の違いを超えて交わされた言葉は、ナショナルな記憶へと回収されようのない多声性を身に帯び、中ハシの "ZERO" は、そこで新たに語り出され、さらに語り継がれていくであろう「戦争の記憶」の "ゼロ"、原点になりえたかと思われるのである。

中ハシの "ZERO Project" はさらに続けられていく。カウラで一つの結節点を見出した彼のゼロの旅程は、今後どこへと向かっていくのだろうか。

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¹ 横木野衣『「爆心地」の芸術』晶文社、2002年、382頁。

² 1998年大阪府立現代美術センターで開かれた中ハシのはじめての "ZERO" 展の際に、1月10日同センターで行われた中ハシと中井康之（西宮市大谷記念美術館学芸員（当時））との対談「作家と語る」。

³ 同上。ちなみに、中ハシは当時、"○"という絵文字をこの作品のタイトルとしていた。

⁴ 藤津亮太「スーパー・フラット戦記」、『美術手帖』2001年4月号、187頁。

⁵ ハナ肇、樋木均らのコミック・バンド「クレージー・キャッツ」全盛期の1962年封切りの東宝映画、古澤憲吾監督『ニッポン無責任時代』の主題歌。作詞、青島幸男、作曲、萩原哲晶。

⁶ 中井康之との対談「作家と語る」。

⁷ 「あなたの時代—Your Majesty's Reign」と題して、2001年に中ハシの二体の昭和天皇像が展示されたのは、米子、やの美術ギャラリー、および、大阪、児玉画廊においてであった。

⁸ 中ハシの蝶型鋳造による松の作品としては1985年の "BONSAI" があり、銅線や鉄線を用いた作品には1990年の "Otomi" などがある。当時の彼は、剪定され畸形化された "fake" としての松を作品化することで、いわゆる「日本の自然」が恣意的に作り上げられた「人為としての自然」にすぎないことを戲画化して示そうとしていた。

⁹ "Dog Night" は、1986年、東京、東芝ビルで開かれた「芝浦アートフェスティバル Party-1」に出品された。

¹⁰ 「4月5日」の公開制作と展示が行われたのは、1998年の伊丹市美術館における中ハシ克シゲ、太田三郎、藤本由紀夫の3人展、「アート遊園地」に際してであった。

¹¹ 「2月19日」、「9月2日」はともに、2000年に西宮市大谷記念美術館で開かれた「中ハシ克シゲ展—あなたの時代」で展示された。

¹² 中ハシ克シゲ「見ることと触ること」、『アート遊園地』図録、伊丹市立美術館、1998年。

¹³ 「4月5日」などこれらの作品は、夜明けから日暮れまでの間に撮影されたため、左右は露出不足でかなり暗く、中央はいさか露出オーバーギミとなっている。これらの作品は、彫刻ではない写真の「時間性」、「瞬間性」をも色濃く身に帯びているのである。

Aoshima Yukio.

⁶ Nakahashi Katsushige and Nakai Yasuyuki, from "Speaking with Artists" (see note 2)

⁷ In 2001 Nakahashi's double-portrait of the Showa emperor was exhibited under the title "Anata no jidai - Your Majesty's Reign" at Yano Bijutsu Gallery in Yonago and at Kodama Garo in Osaka.

⁸ The casting of a pine tree Nakahashi attempted in 1985 resulted in a work entitled "BONSAI," while the version created in 1990 that utilized copper and steel wire was entitled "OTOMI." At that time, Nakahashi was interested in Japanese pine trees as a strangely pruned "fake" version of the tree, and selected such a deformed pine as his motif in order to mock the fact that "Japanese Nature" has been reduced to "Man-made Nature."

⁹ "Dog Night" was exhibited in the 1986 "Shibaura Art Festival Party 1", Toshiba Building, Tokyo.

¹⁰ "On 5th April" was publicly constructed and displayed in 1998 on the occasion of "Art Amusement Park," a three-person exhibition held at the Itami City Art Museum. The exhibit featured the works of Nakahashi Katsushige, Ota Saburo and Fujimoto Yukio.

¹¹ "On 19th February" and "On 2nd September" were both included in the exhibition "Nakahashi Katsushige - Anata no jidai" held in 2000 at the Nishinomiya City Otani Memorial Art Museum.

¹² Nakahashi Katsushige, "The Act of Seeing and the Act of Touching." From *Art yu'enchi*, Itami City Art Museum, 1998.

¹³ "On 5th April" and similar works were photographed during the time between sunrise to sunset without changing the camera exposure. For this reason, the left- and right-hand sides of these works are underexposed, shot as they were during periods of lower light. The very middle of the works, on the other hand, are overexposed. In these qualities we find a sense of "temporality" and "instantaneous" present in photographs but absent in sculpture.

¹⁴ Nakahashi Katsushige, "Daisankai Asia Taiheyo Gendai Bijutsu Triennial de no Nakahashi Katsushige no artist talk." From *Nakahashi Katsushige: Anata no jidai*, Nishinomiya-shi Otani Kinen Bijutsukan, 2000.

¹⁵ Cf. Nakano Fujio, *Cowra no totsugeki rappap: zero pilot wa naze shindaka*. Tokyo: Bungei Shunjusha, 1984.

¹⁶ Shino Masahiro also expressed similar reservations, when he wrote, "' \bigcirc (ZERO)' certainly speaks of the sadness of those who boarded the planes, and the sadness of those who saw the pilots off, but does it speak of the sadness of the thousands of victims struck down by the bullets flying from the machine guns of those same planes?" Shino Masahiro, "Nowhere Man, Nowhere Land," *Nakahashi Katsushige: Anata no jidai*, Nishinomiya-shi Otani Memorial Art Museum, 2000.

¹⁴ 中ハシ克シゲ「第3回アジア太平洋現代美術トリエンナーレの中ハシ克シゲのアーティストトーク(1999年9月9日)」、『中ハシ克シゲ展—あなたの時代』図録、西宮市大谷記念美術館、2000年。

¹⁵ この歴史的経緯については、中野不二男『カウラの突撃ラッパー零戦パイロットはなぜ死んだか』、文藝春秋社、1984年、を参照されたい。

¹⁶ そうした危惧の念を、篠雅廣も表明していた。彼はこう述べている。『 \bigcirc (ゼロ)』は、搭乗員の悲しみ、見送った人々の悲しみを伝えてくれるでしょうが、その機関砲から飛び出す銃弾に倒れた幾千倍のひとびとの悲しみを伝えてくれているのでしょうか? (篠雅廣「Nowhere man, nowhere land」、『中ハシ克シゲ展—あなたの時代』図録、西宮市大谷記念美術館、2000年)

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