

Israeli (eds) *Competitive Frontiers: Women Managers in a Global Economy*, Cambridge: Blackwell, pp. 79–100.

Sugeno, K. (1992) *Japanese Labour Law*, Seattle: University of Washington.

VERA MACKIE

ero guro

Ero guro is the contraction of the Japanese transliteration for erotic-grotesque nonsense. *Ero-guro-nansensu* was a dominant mode of aesthetic modernism in Japan during the 1920s and 30s. It influenced mass-cultural forms as diverse as the detective and horror novel, commercial design and softcore pornography. *Ero-guro* also strongly impacted the social scientific fields of sexology, psychology and urban anthropology. However, its biggest influence was registered in the explosion of *ero guro* mass-culture magazines.

The principal *mobo* (modern boy) magazine *Shinseinen* introduced the two main *ero-guro* writers Edogawa Rampo and Yumeno Kyūsaku. Rampo's popular detective and horror novels drew on his wide-ranging knowledge of early Shōwa intellectual thought, including Freudian psychoanalysis, gender and sexuality studies, and criminology. Yumeno Kyūsaku's fiction took up the themes of sexuality, schizophrenia and Japanese colonial imperialism. Another important *ero guro* figure was Ozaki Midori, whose work provided feminist treatments of the thematics found in the male *ero guro*: hybridity, the uncanny, human-machine couplings, necrophilia and S&M.

Ero-guro influences and distinct genres continue to be popular and widespread in contemporary cultural forms, such as *manga*, *anime* and film. What is often not recognised is the continuity between pre-war and post-war fascination with *ero guro* themes in popular culture

Further reading

Silverberg, Miriam (1991) 'The modern girl as militant', in Gail Lee Bernstein (ed.) *Recreating*

Japanese Women, 1600–1945. Berkeley: University of California Press, pp. 239–66.

MARK DRISCOLL

EROS PLUS MASSACRE see *Eros purasu gyakusatsu*

Eros purasu gyakusatsu

The film *Eros purasu gyakusatsu* (Eros plus Massacre, 1970) was directed by Yoshida Yoshishige. This self-reflective monochrome film depicts the shooting of a film about the ideological and romantic conflict in the lives of Taishō anarchist Osugi Sakae and feminist Ito Noe, who were both murdered by a gendarme in the aftermath of the 1923 Tokyo Earthquake. The historical incident on which the film is loosely based is the violent entanglement of two feminist revolutionaries, Noe and Itsuko, who compete, struggle and even attempt to kill Osugi in a triangular politics of desire. This story gets told through a female student radical researching the Taishō era who 'interviews' Noe's daughter 'Mako' played by Okada Mariko, who also doubles as Noe. As the identity separating Noe and Mako dissolves, so does the time separating the two diegeses of past and present. In this, his most artistically successful 'intellectual' film, Yoshida uses flashback and anachronistic juxtapositioning of historical figures and modern technology to impede diegesis in one of the most radically dialectical avant-garde films ever made in Japan.

CHRISTINE MARRAN

experimental film and video

After introducing developments in the New York experimental-film scene through articles in the late 1940s, Takiguchi Shūzō formed Jikken Kōbō in 1951, which established the post-war avant-garde cinema. Their first films included Takiguchi's *Kinocalligraph* (1955) and *Silver Wheel* (1955), which was directed by Matsumoto Toshio, Yamaguchi Katsuhirō and musician Takemitsu Tōru. From here, the energy shifted to Nihon Daigaku's Film

Society, where now-classic films like *Conversation between a Nail and a Sock* (1958) and *Sain* (1962) were produced. In the late 1960s, film-makers pooled their energies in the Japan Film-makers' Co-operative, before creating the Underground Film Centre in 1971 under the leadership of Kawanaka Nobuhiro, Tomiyama Katsue and Nakajima Takashi. They started a Cinematèque in **Terayama Shūji's** Tenjōsajiki Theatre Troupe, featuring a bi-monthly 'new works showcase'. By 1976, when Tenjōsajiki closed down, they had shown some 650 works. Renaming themselves Image Forum, they were the centre of the avant-garde into the 1990s, with a regular screening programme, classes in production and history, a distribution list and an excellent film journal. Since Image Forum concentrated primarily on film, other organisations promoted video art, beginning with Video Hiroba (1972) and followed by Video Gallery Scan and Video Cocktail, which was probably the first group formed by artists who actually had their start in video and not film or other arts. While there was overlap with radical documentaries (see **documentary film**) in the 1960s and 1970s, most experimental film and video in Japan has had a structural orientation rather than towards social criticism.

ABÉ MARK NORRES

Expo 70

Expo 70 was held in Ōsaka. Seventy-seven nations participated in this world exposition. For Ōsaka, the Expo offered an opportunity to position itself in the eyes of the world, as well as the rest of Japan, as no less of a vibrant and international city than Tokyo. Ōsaka was attempting to differentiate itself from Tokyo by promoting the Kansai region as a centre for new research and development in science and technology. Consistent with this goal, the Expo featured a strong theme of new science and space technology, and exhibits included an Apollo spacecraft and a moon rock exhibit. The park facilities themselves also foregrounded Japanese and, in particular, local Kansai transport and technology industries, with a state-of-the-art public transport system including a new monorail and

electronic cars. Sixty-four million people attended Expo 70.

SANDRA BUCKLEY

exporting Japanese culture

Although Japan has long been recognised as a major exporter of a wide range of consumer goods, there has been little attention paid to the role Japan plays as an influential exporter of culture in the contemporary global marketplace or in more local regional contexts within Asia. The dominant myth of Japan as imitator rather than innovator has added to the tendency to ignore the significant role played by Japan as cultural exporter over the late twentieth century.

An excellent example is hand-held video games. Not only has Japan captured the giant share of the hardware market with the extraordinarily successful Sony Gameboy, but Japanese game designers are also dramatically impacting the cultural space of **play** and fantasy of an entire generation of Gameboy users through their definition of the nature and parameters of that play. This is embedded not just in software code but also the narrative, dialogue, image and sound/music of the games marketed. The same can be said for the highly popular Japanese *anime* that fill much of the international primetime television scheduling for children. Then there is the Playstation or Nintendo plugged into so many middle-class homes around the globe. Many parents and children are oblivious to the Japanese origins of much commercial contemporary children's programming and gaming.

By their very nature, the cultural commodities of these global markets are not easily pinned to one site of origin or production. A new release game might be wholly designed in Tokyo or San Francisco, or perhaps the narrative and dialogue are written in the USA, the graphics created in the Philippines and the sound, voice and music recorded in Germany while the plastic casing is moulded and assembled in China. While some games are designed for global release, others continue to be first tested and launched in Japan and then translated and, if necessary, adapted to other markets. The widely

popular **Pokemon** (not released in their E twelve months after the additional effect overseas market antic orders, as with the 20 Gold Pokemon version

The rapidly expanding market now rivals that for the film and home Japanese-owned Sony that dominate this home entertainment, faced by all the new piracy and the related who sell access and pir As in the music industry low-cost pirated additional companies to monitor ness of the market for **video** in Asia is raising future of more familiar copyright. It may be the Japanese companies rapidly transforming the structure of related processes of distribution music industry, Sony's position in the legal fight music technologies continues to refine the apparent contradiction reality. With the shift technologies with rapid features, the potential copyrighted materials only continue to decline hardware innovations industries will continue on the future of the culture life at the interface of access, entertainment.

Japan's role as a differently at a region. While contemporary known in the USA as exception of some jazz performers), in the MTV and other telev