Anime As Art Digital Cinema And The Anime Aesthetic

This book explores the range and dynamism of contemporary Asian cinemas, covering East Asia (China, Japan, South Korea, Hong Kong, Taiwan), Southeast Asia (Thailand, Singapore, Malaysia), South Asia (Bollywood), and West Asia (Iran), in order to discover what is common about them and to engender a theory or concept of “Asian Cinema”. It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject, and putting forward an alternative cinematic paradigm. The book covers "styles", including the works of classical Asian Cinema masters, and specific genres such as horror films, and Bollywood and Anime, two very popular modes of Asian Cinema; "spaces", including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private "erotic space" of films from South Korea and Thailand, and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films; and "concepts" such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest, both inside and outside Asia, of Asian culture, of which film is increasingly an indispensable component – this book provides a rich, insightful overview of what exactly constitutes Asian Cinema.

# 1 Best Seller in Movies, Video Guides & Reviews — The Life-Changing Power of Anime A celebration of Anime: Many books on anime simply offer a list of "essential titles" and recommendations. Anime Impact goes deeper by showcasing the many voices of anime's biggest fans. You'll find many distinct stories that only each specific writer could tell, all painting a fun and surprisingly touching portrait of the true fan of anime over multiple generations. Iconic movies and TV shows from Japan: Japanese animation—or anime—holds a special place in the hearts of countless fans around the globe. Since the early days of Osamu Tezuka's Astro Boy to Makoto Shinkai's astounding success with Your Name, anime has left an indelible impact on our culture. Insights from filmmakers, authors, and YouTube stars: Anime Impact explores the impact the medium has had on various fans with detailed discussions on television shows and movies from the 1960s all the way to the present. You'll hear from YouTube film critic Chris Stuckmann and many others like Ready Player One author Ernest Cline and YouTube stars Robert Walker, Bennett "BennettTheSage" White, Tristan "Arkada" Gallant of Glass Reflection and manga artist Mark Crilley. Learn how anime has impacted culture from authors, artists, crics, anime fans, and super fans such as John Rodriguez, Alicia Malone, Emma FYfe, and many more. You will learn about the impact of: Anime classics such as Gundam, Akira, Sailor Moon, Spirited Away and other Studio Ghibli films The biggest names in anime like One Piece, Dragon Ball Z, Pokémon, Naruto, and Attack on Titan Movies and shows both legendary and niche alike Truly unique hidden gems rarely seen outside of Japan And much more Anime Impact explores the effects and lasting appeal of anime across all genres and across five decades!

Anime: A Critical Introduction maps the genres that have thrived within Japanese animation culture, and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battle of robots that define the mecha genre through to Studio Ghibli's dominant genre-brand of plucky shoyo (young girl) characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres: from the less-considered niches like nichio-kei (everyday style anime) through to the global popularity of science fiction anime, this book tackles the markets and audiences in the animation world for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon: not simply a "genre," but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world's animation markets. As such, Anime: A Critical Introduction explores anime through a range of debates that have emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. Anime: A Critical Introduction uses these debates to frame a different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, Anime: A Critical Introduction works to create a space in which we can rethink the meanings of anime as it travels around the world.

Digital technology has transformed cinema's production, distribution, and consumption patterns and pushed contemporary cinema toward increasingly global markets. In the case of Japanese cinema, a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood's preeminence in global cinema. In her rigorous investigations of J-horror, personal documentary, anime, and ethnic cinema, Mitsuyo Wada-Marciano deliberares on the role of the transnational in bringing to the mainstream what were formerly marginal B-movie genres. She argues persuasively that convergence culture, which these films represent, constitutes Japan's response to the variegated flows of global economics and culture. With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post-studio era, this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace. As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film, Wada-Marciano cautions against jettisoning the entire national cinematic paradigm. Discussing the technological advances and the new cinematic flows of consumption, she demonstrates that while contemporary Japanese film, on the one hand, expresses the transnational as an object of desire (i.e., a form of total cosmopolitanism), on the other hand, that desire is indeed inseparable from Japan's national identity. Drawing on a substantial number of interviews with auteur directors such as Kore'eda Hirokazu, Kurosawa Kiyoshi, and Kazuase Naomi, and incisive analysis of select film texts, this compelling, original work challenges the presupposition that Hollywood is the only authentically "global" cinema.

The thought-provocative, aesthetically pleasing animated films of Hayao Miyazaki attract audiences well beyond the director's native Japan. Princess Mononoke and Spirited Away are critically acclaimed upon U.S. release, and the earlier My Neighbor Totoro and Kiki's Delivery Service have found popularity with Americans on DVD. This critical study of Miyazaki's work begins with an analysis of the visual phenomenon: not simply a "genre," but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world's animation markets. As such, Anime: A Critical Introduction explores anime through a range of debates that have emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. Anime: A Critical Introduction uses these debates to frame a different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, Anime: A Critical Introduction works to create a space in which we can rethink the meanings of anime as it travels around the world.

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What do we mean by the term "animation" when we are discussing film? Is it a technique? A style? A way of seeing or experiencing "a world" that has little relation to our own lived experience of "the world"? In Animated Worlds, contributors reveal the astonishing variety of "worlds" animation confronts us with. Essays range from close film analyses to phenomenological and cognitive approaches, spectatorship, performance, literary theory, and digital aesthetics. Authors include Vivian Sobchack, Richard Weihe, Thomas Lamarre, Paul Wells, and Karin Wein. You are girlish, our images tell us. You are plastic. Girlhood and the Plastic Image explores how, revealing the increasing girlishness of contemporary media. The figure of the girl has long been prized for its
mutability, for the assumed instability and flexibility of the not-yet-woman. The plasticity of girlish identity has met its match in the plastic world of digital art and cinema. A richly satisfying interdisciplinary study showing girlish transformation to be a widespread condition of mediation, Girlhood and the Plastic Image explores how and why our images promise us the adaptability of youth. This original and engaging study will appeal to a broad interdisciplinary audience including scholars of media studies, film studies, art history, and women's studies.

Reshapes the history of abstract animation and its importance to computer imagery and cinema Animation and technology are always changing with one another. From hand-drawn flipbooks to stop-motion and computer-generated imagery (CGI), animation's identity is in flux. But many of these moving image technologies, like CGI, emerged from the world of animation. Indeed, animation has made essential contributions to not only computer imagery but also cinema, helping shape them into the fields and media forms we know today. In Pulses of Abstraction, Andrew R. Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema. Examining a rich array of techniques—including etching directly onto the filmstrip, immersive colored-light spectacles, rapid montage sequences, and digital programming—Pulses of Abstraction uncovers important epistemological shifts around film and related media. Just as animation's images pulse in projection, so too does its history of indexing technological and epistemic changes through experiments with form, material, and aesthetics. Focusing on a period of rapid media change from the 1950s to the 1970s, this book combines close readings of experimental animations with in-depth technological studies, revealing how animation helped image culture come to terms with the rise of information technologies.

The animations of Japan's Studio Ghibli are among the highest regarded in the movie industry. Their delightful films rank alongside the most popular non-English language films ever made, with each new eagerly-anticipated release a guaranteed box-office smash. Yet this highly profitable studio has remained fiercely independent, producing a stream of imaginative and individualistic films. The book's authors, long-time animators Isao Takahata and Hayao Miyazaki, have created timeless masterpieces. Although their films are distinctly Japanese their themes are universal—humanity, community, and a love for the environment. No other film studio, animation or otherwise, comes close to matching Ghibli for pure cinematic experience. All their major works are examined here, as well the early output of Hayao Miyazaki and Isao Takahata, exploring the cultural and thematic threads that bind these films together.

This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including Aaranaya Kaandam, I.D., Kaul, Chauthi Koot, Cosmic Sex, and Gaali Beeja, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of 'the digital' as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

Independent Filmmaking and Digital Convergence: Transmedia and Beyond offers a comprehensive analysis of the technological changes of the past few decades in independent film and media-making, and explores new strategies and practices in media production, exhibition and distribution for independent producers and content creators. The book examines how independent filmmaking concepts have merged with digital and online technologies to create new hybrid multi-platform content creations. It explores key questions like how to reach an audience at a time when media conglomerates and their products dominate the market, and simultaneously, there is an overabundance of content competing for viewer time. The book investigates what kind of stories we tell and why; how the audience has changed, and what their expectations are; what the various niche markets are for independent producers and creators in new media; and new models for media financing and distribution. The content found in this book: Bridges the gap between professional media-makers and amateurs by focusing on new and emerging media models and practices. Provides a holistic view of the new media landscape, and practical advice on producing content in the new multi-platform media environment. Demonstrates how to create financially sustainable models for independent producers and creators in a shifting and unstable environment, providing many challenges, but also opportunities for independents. The author's website (http://www.filmconvergence.com/) supports this book with case studies, news and updates.

New Vampire Cinema lifts the coffin lid on forty contemporary vampire films, from 1992 to the present day, charting the evolution of a genre that is, rather like its subject, at once exhausted and vibrant, inauthentic and 'original', insubstantial and self-sustaining. Ken Gelder's fascinating study begins by looking at Francis Ford Coppola's Bram Stoker's Dracula and Fran Rubel Kuzui's Buffy the Vampire Slayer – films that seemed for a moment to take vampire cinema in completely opposite directions. New Vampire Cinema then examines what happened afterwards, across a remarkable range of reiterations of the vampire that take it far beyond its original Transylvanian setting: the suburbs of Sweden...
Movie is considered to be an important art form; films entertain, educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.

Engaging some of the most canonical and thought-provoking anime, manga, and science fiction films, Tokyo Cyberpunk offers insightful analysis of Japanese visual culture. Steven T. Brown draws new conclusions about the cultural flow of art, as well as important technological issues of the day. The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

This comprehensive history of Japanese animation draws on Japanese primary sources and testimony from industry professionals to explore the production and reception of anime, from its origins in Japanese cartoons of the 1920s and 30s to the international successes of companies such as Studio Ghibli and Nintendo, films such as Spirited Away and video game characters such as Pokémon.

Japanese films began to lose its momentum and the advent of television created a global interest in the art form. With a wealth of new research, hundreds of photographs and film stills, and an easy-to-navigate organization, Animation: A World History encompasses the history of animation introducing over fifty previously undiscovered artists. Full of first-hand, never before investigated, and elsewhere unavailable information, Animation: A World History encompasses the history of animation that draws attention to the interval between frames on the filmstrip, something that is generally obscured in narrative film. Lee uncovers a chief mechanism by which, from its earliest period, the medium has capitalized on its materiality to instantiate its contemporaneity. In doing so, cinema has bound itself tightly with adjacent visual forms such as anime and manga to redefine itself across its history of interaction with new media, including television, video, and digital formats. Japanese Cinema Between Frames is a bold examination of Japanese film aesthetics that reframes the nation's cinema history, illuminating processes that have both contributed to the unique texture of Japanese films and yoked the nation's cinema to the global sphere of film history.

This book explores the rich complexity of Japan's film history by tracing how cinema has been continually reshaped through its dynamic engagement within a shifting media ecology. Focusing on techniques that draw attention to the interval between frames on the filmstrip, something that is generally obscured in narrative film, Lee uncovers a chief mechanism by which, from its earliest period, the medium has capitalized on its materiality to instantiate its contemporaneity. In doing so, cinema has bound itself tightly with adjacent visual forms such as anime and manga to redefine itself across its history of interaction with new media, including television, video, and digital formats. Japanese Cinema Between Frames is a bold examination of Japanese film aesthetics that reframes the nation's cinema history, illuminating processes that have both contributed to the unique texture of Japanese films and yoked the nation's cinema to the global sphere of film history.

The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, the Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: · Theories and Approaches · Institutions and Industry · Film Style · Genre · Times and Spaces of Representation · Social Contexts · Flows and Interactions

A continuation of 1994's groundbreaking Cartoons, Giannalberto Bendazzi's Animation: A World History is the largest, deepest, most comprehensive text of its kind, based on the idea that animation is an art form that deserves its own place in scholarship. Bendazzi delves beyond just Disney, offering readers glimpses into the animation of Russia, Africa, Latin America, and other often-neglected areas and introducing over fifty previously undiscovered artists. Full of first-hand, never before investigated, and elsewhere unavailable information, Animation: A World History encompasses the history of animation production on every continent over the span of three centuries. Volume II delves into the decades following the Golden Age, an uncertain time when television series were overshadowing feature films, art was heavily influenced by the Cold War, and new technologies began to emerge that threatened the traditional methods of animation. Take part in the turmoil of the 1950s through 90s as American animation began to lose its momentum and the advent of television created a global interest in the art form. With a wealth of new research, hundreds of photographs and film stills, and an easy-to-navigate organization, this book is essential reading for all serious students of animation history. Key Features Over 200 high quality head shots and film stills to add visual reference to your research Detailed information on the mutual influences--and Art News boxes present real events, connecting art to students' lives. In addition to excellent art history coverage, THE POWER OF ART features a diverse mix of artists and spotlights current trends in artistic mediums and themes. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

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mythological motifs such as death and rebirth, its case study also unveils more covert cultural signifiers and folktale motifs, including jizo (a savior of sentient beings) and kori (bewitching foxes and raccoon dogs), hidden in the Japanese filmic text.

Upon its U.S. release in the mid 1990s Ghost in the Shell, directed by Mamoru Oshii, quickly became one of the most popular Japanese animated films, or anime, in the country. Despite these accolades, Oshii is known as a contrarian within anime, a self-proclaimed 'stray dog', avoiding the limelight in favour of his own personal cinematic vision. He cannot be pigeon-holed, working in both live-action film and animation, directing everything from absurdist comedy to thrillers to meditations on the nature of reality. Stray Dog of Anime is the first book to take an in-depth look at Oshii's major films, form his early days working on Urusei Yatsura to Avalon, his most recent feature. Ruh details Oshii's evolution as a director, paying special attention to his personal style and symbolism, resulting in a unique guide that will appeal to anime fans and cineastes of all kinds.

For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers, user-generated video, film blogs, mashups, downloads, and other expanding networks. Reinventing Cinema examines film culture at the turn of this century, at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

In Japanisme and the Birth of Cinema, Daisuke Miyao explores the influence of Japanese art on the development of early cinematic visual style, particularly the actualité films made by the Lumière brothers between 1895 and 1905. Examining nearly 1,500 Lumière films, Miyao contends that more than being documents of everyday life, they provided a medium for experimenting with aesthetic and cinematic styles imported from Japan. Miyao further analyzes the Lumière films produced in Japan as a negotiation between French Orientalism and Japanese aesthetics. The Lumière films, Miyao shows, are best understood within a media ecology of photography, painting, and cinema, all indebted to the compositional principles of Japonisme and the new ideas of kinetic realism it inspired. The Lumière brothers and their cinematographers shared the contemporaneous obsession among Impressionist and Post-Impressionist artists about how to instantly and physically capture the movements of living things in the world. Their engagement with Japanism, he concludes, constituted a rich and productive two-way conversation between East and West.

Lines of Sight—the seventh volume in the Mechademia series, an annual forum devoted to Japanese anime and manga—explores the various ways in which anime, manga, digital media, fan culture, and Japanese art—from scroll paintings to superflat—challenge, undermine, or disregard the concept of Cartesian (or one-point) perspective, the dominant mode of visual culture in the West since the seventeenth century. More than just a visual mode or geometric system, Cartesianism has shaped nearly every aspect of modern rational thought, from mathematics and science to philosophy and history. Framed by Thomas Lamarre's introduction, "Radical Perceptualism," the essays here approach Japanese popular culture as a visual mode that employs non-Cartesian formations, which by extension make possible new configurations of perception and knowledge. Whether by shattering the illusion of visual or narrative seamlessness through the use of multiple layers or irregular layouts, blurring the divide between viewer and creator, providing diverse perspectives within a single work of art, or rejecting dualism, causality, and other hallmarks of Cartesianism, anime and manga offer in their radicalization of perspective the potential for aesthetic and even political transformation. Contributors: David Beynon, Deakin U; Fujimoto Yukari, Meiji U; Yuriko Furuhata, McGill U; Craig Jackson, Ohio Wesleyan U; Reginald Jackson, U of Chicago; Thomas Lamarre, McGill U; Jinying Li; Waiyee Loh; Livia Monnet, U of Montreal; Sharalyn Orbaugh, U of British Columbia; Stefan Riekeles; Atsuko Sakaki, U of Toronto; Miryam Sas, U of California, Berkeley; Timon Screech, U of London; Emily Somers; Marc Steinberg, Concordia U.

This collection charts the terrain of contemporary Japanese animation, one of the most explosive forms of visual culture to emerge at the crossroads of transnational cultural production in the last twenty-five years. The essays offer bold and insightful engagement with anime's concerns with gender identity, anxieties about body modification and technological monstrosity, and apocalyptic fantasies of the end of history. The contributors dismantle the distinction between 'high' and 'low' culture and offer compelling arguments for the value and importance of the study of anime and popular culture as a key link in the translation from the local to the global.

Since the end of the Second World War—and particularly over the last decade—Japanese science fiction has strongly influenced global popular culture. Unlike American and British science fiction, its most popular examples have been visual—from Gojira (Godzilla) and Astro Boy in the 1950s and 1960s to the anime masterpieces Akira and Ghost in the Shell of the 1980s and 1990s—while little attention has been paid to a vibrant tradition of prose science fiction in Japan. Robot Ghosts and Wired Dreams remedies this neglect with a rich exploration of the genre that connects prose science fiction to contemporary anime. Bringing together Western scholars and leading Japanese critics, this groundbreaking work traces the beginnings, evolution, and future direction of science fiction in Japan, its major schools and authors, cultural origins and relationship to its Western counterparts, the role of the genre in the formation of Japan's national and political identity, and its unique fan culture. Covering a remarkable range of texts—from the 1930s fantastic detective fiction of Yumeno Kyūsaku to the cross-culturally produced and marketed film and video game franchise Final Fantasy—this book firmly establishes Japanese science fiction as a vital and exciting genre. Contributors: Hiroki Azuma; Hiroko Chiba, DePauw U; Naoki Chiba; William O. Gardiner, Swarthmore College; Mari Kotani; Livia Monnet, U of Montreal; Miri Nakamura, Stanford U; Susan Napier, Tufts U; Sharalyn Orbaugh, U of British Columbia; Tamaki Saitō; Thomas Schnellbächer, Berlin Free U. Christopher Bolton is assistant professor of Japanese at Williams College. Istvan Csicsery-Ronay Jr. is professor of English at DePauw University. Takayuki Tatsumi is professor of English at Keio University.

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Brilliant anime director Satoshi Kon (Paprika, Paranoia Agent, Tokyo Godfathers, Millennium Actress, Perfect Blue) died tragically young in 2010 at the age of forty-six. But before he became a director, he was a manga artist, and Dark Horse is honored to remember Kon with the release of Satoshi Kon’s OPUS, an omnibus collection of a two-volume manga from 1996, created by Kon on the eve of his first film. OPUS contains the mastery of both realism and surrealism that would make Kon famous in Perfect Blue, as a manga artist planning a shocking surprise ending to his story gets literally pulled into his own work—to face for himself what he had planned for his characters! * Satoshi Kon was a Time magazine 2010 Person of the Year. * Kon was eulogized by director Darren Aronofsky. * Kon was a chief assistant to Katsuhiro Otomo on the Akiramanga.

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