

= Satoshi Kon =

Satoshi Kon ( ? ? , Kon Satoshi , October 12 , 1963 ? August 24 , 2010 ) was a Japanese film director , animator , screenwriter and manga artist from Sapporo , Hokkaido and a member of the Japanese Animation Creators Association ( JAniCA ) . He was a graduate of the Graphic Design department of the Musashino Art University . He is sometimes credited as " Yoshihiro Wanibuchi " ( ????? , Wanibuchi Yoshihiro ) in the credits of Paranoia Agent . He was the younger brother of guitarist and studio musician Tsuyoshi Kon .

= = Biography = =

= = = Early life = = =

Satoshi Kon was born on October 12 , 1963 . Due to his father 's job transfer , Kon 's education from the fourth elementary grade up to the second middle school grade was based in Sapporo . Kon was a classmate and close friend of manga artist Seih? Takizawa . While attending Hokkaido Kushiro Koryo High School , Kon aspired to become an animator . His favorite works were Space Battleship Yamato ( 1974 ) , Heidi , Girl of the Alps ( 1974 ) , Future Boy Conan ( 1978 ) and Mobile Suit Gundam ( 1979 ) , as well as Katsuhiro Otomo 's Domu : A Child 's Dream . Yasutaka Tsutsui served as an influence on Kon 's drawings . Kon graduated from the Graphic Design course of the Musashino Art University in 1982 . During that time , Kon viewed numerous foreign films and enthusiastically read Yasutaka Tsutsui 's books .

= = = Early career = = =

While in college , Kon made his debut as a manga artist with the short manga Toriko ( 1984 ) and earned a runner @-@ up spot in the 10th Annual Tetsuya Chiba Awards held by Young Magazine ( Kodansha ) . Afterward , he found work as Katsuhiro Otomo 's assistant . After graduating from college in 1987 , Kon authored the one @-@ volume manga Kaikisen ( 1990 ) and wrote the script for Katsuhiro Otomo 's live @-@ action film World Apartment Horror . In 1991 , Kon worked as an animator and layout artist for the animated film Roujin Z. Kon worked as a supervisor for Mamoru Oshii 's Patlabor 2 : The Movie along with other animated films . He then worked on the manga Seraphim : 266 @,@ 613 @,@ 336 Wings with Oshii , it was published in 1994 in Animage . In 1995 , Kon served as the scriptwriter , layout artist and art director of the short film Magnetic Rose , the first of three short films in Katsuhiro Otomo 's omnibus Memories . Kon 's work afterward would be distinguished by the recurring theme of the blending of fantasy and reality .

= = = Directing = = =

In 1993 , Kon scripted and co @-@ produced the fifth episode of the original video animation JoJo 's Bizarre Adventure . In 1997 , Kon began work on his directorial debut Perfect Blue ( based on Yoshikazu Takeuchi 's novel of the same name ) . A suspense story centered on a pop idol , it was the first film by Kon to be produced by Madhouse . Kon was initially unsatisfied with the original screenplay written by the author and requested to make changes to it . Aside from maintaining three elements of the novel ( " idol " , " horror " and " stalker " ) , Kon was allowed to make any changes he desired . The screenplay was written by Sadayuki Murai , who worked in the idea of a blurred border between the real world and imagination .

Following Perfect Blue , Kon considered adapting the Yasutaka Tsutsui novel Paprika ( 1993 ) into his next film . However , these plans were stalled when the distribution company for Perfect Blue ( Rex Entertainment ) went bankrupt . Coincidentally , Kon 's next work would also feature the theme of the blending of imagination and reality . In 2002 , Kon 's second film ( Millennium Actress ) was released to the public . The film centers on a retired actress who mysteriously withdraws from the

public eye at the peak of her career . Having the same estimated budget as Perfect Blue ( approximately 120 @,@ 000 @,@ 000 yen ) , Millennium Actress garnered higher critical and financial success than its predecessor and earned numerous awards . The screenplay was written by Sadayuki Murai , who utilized a seamless connection between illusion and reality to create a " Trompe @-@ I 'il kind of film " . Millennium Actress was the first Satoshi Kon film to feature Susumu Hirasawa , of whom Kon was a long @-@ time fan , as composer .

In 2003 , Kon 's third work ( Tokyo Godfathers ) was announced . The film centers on a trio of homeless persons in Tokyo who discover a baby on Christmas Eve and set out to search for her parents . Tokyo Godfathers cost more to make than Kon 's previous two films ( with a budget of approximately 300 @,@ 000 @,@ 000 yen ) , and centered on the themes of homelessness and abandonment , with a comedic touch worked in . The screenplay was written by Keiko Nobumoto .

In 2004 , Kon released the 13 @-@ episode television series Paranoia Agent , in which Kon revisits the theme of the blending of imagination and reality , as well as working in additional social themes . The series was created from an abundance of unused ideas for stories and arrangements that Kon felt were good but did not fit into any of his projects .

In 2006 , Paprika was announced , after having been planned out and materializing for several years . The story centers on a new form of psychotherapy that utilizes dream analysis to treat mental patients . The film was highly successful and earned a number of film awards . Kon summed up the film with " Kihonteki na story igai wa subete kaeta " ( ????????????????? ) ? roughly , " Everything but the fundamental story was changed . " Much like Kon 's previous works , the film focuses on the synergy of dreams and reality .

After Paprika , Kon teamed up with Mamoru Oshii and Makoto Shinkai to create the 2007 NHK television production Ani \* Kuri15 , for which Kon created the short Ohay? . That same year , Kon helped establish and served as a member of the Japan Animation Creators Association ( JAniCA ) .

= = = Health deterioration and death = = =

Following Ohay? , Kon began work on his next film , Dreaming Machine . In May 2010 , Kon was diagnosed with terminal pancreatic cancer . Given half a year to live , Kon chose to spend the remainder of his life in his home . Shortly before his death Kon composed a final message , which was uploaded to his blog by his family upon his death . As Kon explained in the message , he chose not to make news of his rapidly advancing illness public , in part out of embarrassment at how drastically emaciated and ravaged his body had become . The result was that the announcement of his death was met with widespread shock and surprise , particularly given that Kon had shown no signs of illness at relatively recent public events , as the cancer progressed to a terminal state in a matter of months after being diagnosed . Kon died on August 24 , 2010 at the age of 46 . After his death , Kon was mentioned among the Fond Farewells in TIME 's people of the year 2010 . Darren Aronofsky wrote a eulogy to him , which was printed in Satoshi Kon 's Animation Works ( ????????? ) , a Japanese retrospective book of his animation career .

As of 2013 , the completion of Dreaming Machine remains uncertain due to funding difficulties , with only 600 of the 1500 shots being animated . At Otakon 2012 , Madhouse founder Masao Maruyama stated : " Unfortunately , we still don 't have enough money . My personal goal is to get it within five years after his passing . I 'm still working hard towards that goal . " In July 2015 , Madhouse reported that Dreaming Machine remains in production but they are looking for a director to match Kon 's abilities and similar vision .

= = Themes = =

When asked about his interest in female characters , Kon stated that female characters were easier to write because he is not able to know the character in the same way as a male character , and " can project my obsession onto the characters and expand the aspects I want to describe . " With a frame of reference up to Tokyo Godfathers , Susan J. Napier notes that while the theme of performance is the one obvious commonality in his works , she finds that the concept of the male

gaze is the more important topic for discussion . Napier shows the evolution of Kon 's use of the gaze from its restrictive and negative aspects in *Magnetic Rose* and *Perfect Blue* , to a collaborative gaze in *Millennium Actress* before arriving at a new type of gaze in *Tokyo Godfathers* which revels in uncertainty and illusion .

Dean DeBlois said , " Satoshi Kon used the hand @-@ drawn medium to explore social stigmas and the human psyche , casting a light on our complexities in ways that might have failed in live action . Much of it was gritty , intense , and at times , even nightmarish . Kon didn 't shy away from mature subject matter or live @-@ action sensibilities in his work , and his films will always occupy a fascinating middle ground between ' cartoons ' and the world as we know it . "

= = Influences = =

Satoshi Kon 's most prominent influences were the works of Philip K. Dick and Yasutaka Tsutsui . Kon viewed various manga and anime up until high school . He was particularly fond of *Space Battleship Yamato* , *Future Boy Conan* , *Galaxy Express 999* ( 1978 ) , *Mobile Suit Gundam* and *Domu : A Child 's Dream* . Western films also served as an influence , most notably George Roy Hill 's *Slaughterhouse @-@ Five* ( 1972 ) , *The City of Lost Children* ( 1995 ) and the works of Terry Gilliam ( particularly *Time Bandits* ( 1981 ) , *Brazil* ( 1985 ) and *The Adventures of Baron Munchausen* ( 1989 ) ) . In addition to Gilliam , he also blogged about watching Monty Python . He was fond of the works of Akira Kurosawa , and worked in a reference to him in *Paprika* . However he claimed to be largely unfamiliar with Japanese film in general .

= = Filmography = =

= = = Manga = = =

= = = Other literary works = = =