



Un film de **Satoshi
Kon**

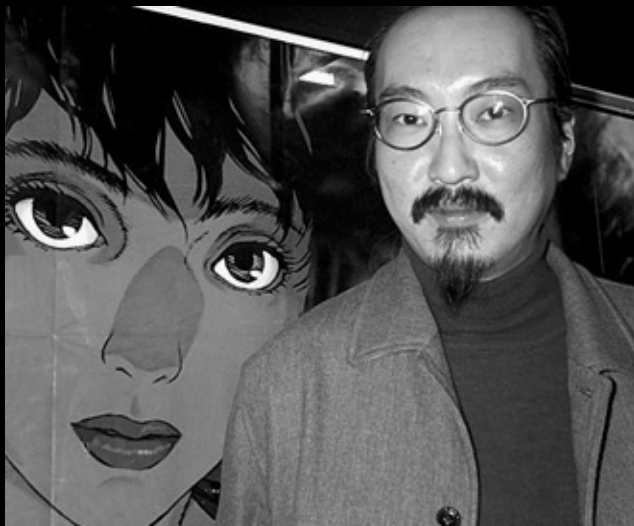
The dreamy and reality world of Satoshi Kon

World Animation Presentation

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Introduction



Paprika (2006), screenshots from movies

- 1. Satoshi Kon**
- 2. Dreamy world of Kon's animation.**
- 3. Reality world of Kon's animation.**

Satoshi Kon by Midnight eye interview, Tom Mes, 11 February 2002

Satoshi Kon



One of the greatest Japanese animators, Satoshi Kon, produced a number of profound works that addressed a variety of societal concerns as well as topics like reality, daydreaming, and insanity. Because of his debut animated picture, *Perfect Blue* (1997), which incorporates science fiction, fantasy, and dreaming, he is also renowned for his masterful narrative.

Satoshi Kon demonstrated the benefits of two-dimensional animation by displaying a smooth transition between the virtual and the real, demonstrating how perception, reality, and dream can be harmoniously combined to produce an amazing glitter. (2003) Napier

Paprika (2006)

<https://www.youtube.com/watch?v=0-QpflV8dQw>



Dreamy world - Editing and storyboard

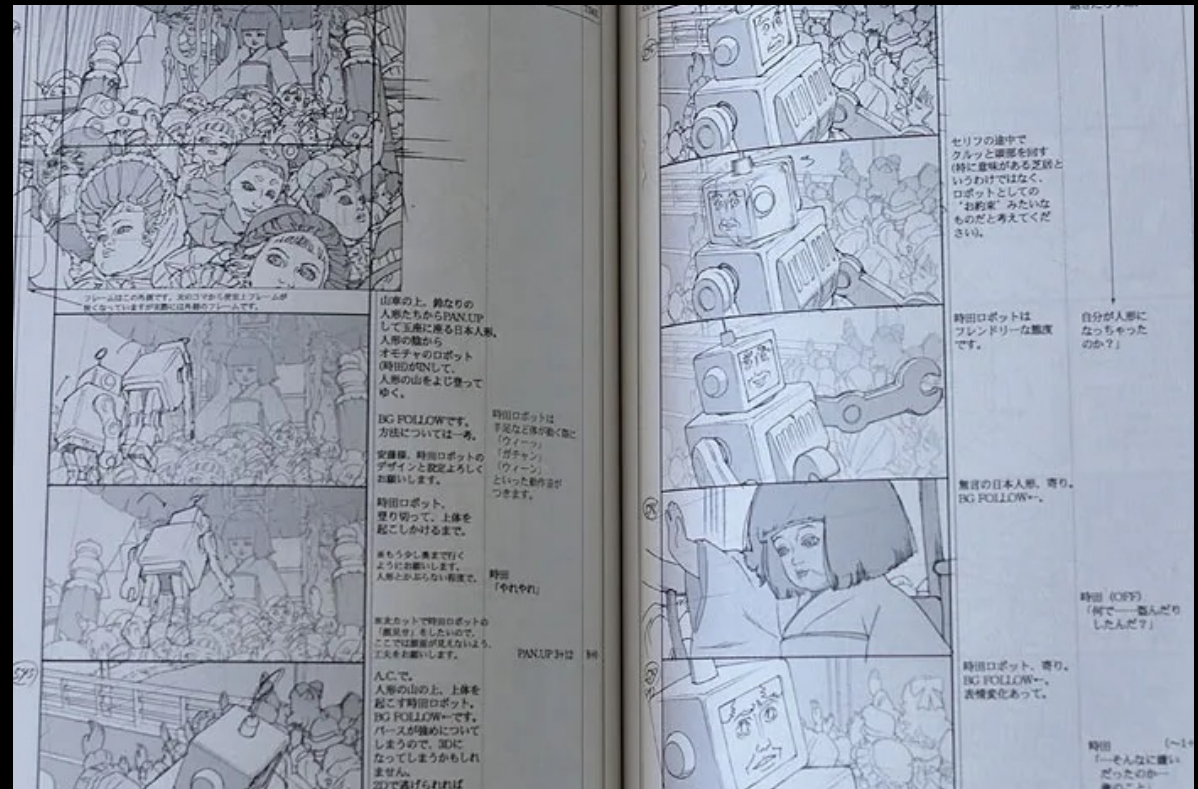
It is the beauty of disrupting the re conceptualisation of time, space and identity by using a magical way of editing and storyboarding.

1. The use of the play-within-a-play style of expression. For examples, the opening of Perfect blue(2006) has five different types of dreams one by one flushing the audience's perspectives.

2. The multiple narrative spaces constitute a new way of expression, leading the audience to navigate between unreal and real-time space, such as dreams, memories, hallucinations and the internet. There are many ways to transfer from one scene to another; like black frame to jump cut, objects to jump the frame, and etc.



Paprika (1997), screenshots from movies



Storyboard from book called "Paprika - Kon Satoshi Storyboard"

3. The stream-of-consciousness creative approach blends space, time, reality and fantasy experiences, completing the transition and bridging of back-and-forth developments through a fluid camera language.



A great example linked to this reference is the film made in 2001 called Millennium Actress, which is the first original animation directed by Satoshi Kon. It is a story about Chiyoko falling in love with a painter at first sight, who is always just out of reach, and her becoming an actress and even a movie star to find him, and spending her whole life chasing a phantom.



By switching from one scene to another scene. Satoshi Kon starts to make time becomes a complex, unspecified element. Chiyoko will jump from one time to another time immediately thus Chiyoko's cinematic era spans the Warring States, Shogunate, Meiji, Taisho, and Showa eras. And the most triggering part of this move is the 'run' of Chiyoko.



Screen shots of Millennium Actress

<https://www.youtube.com/watch?v=nHzlOrEYDHY>

Reality world - Details and restoration

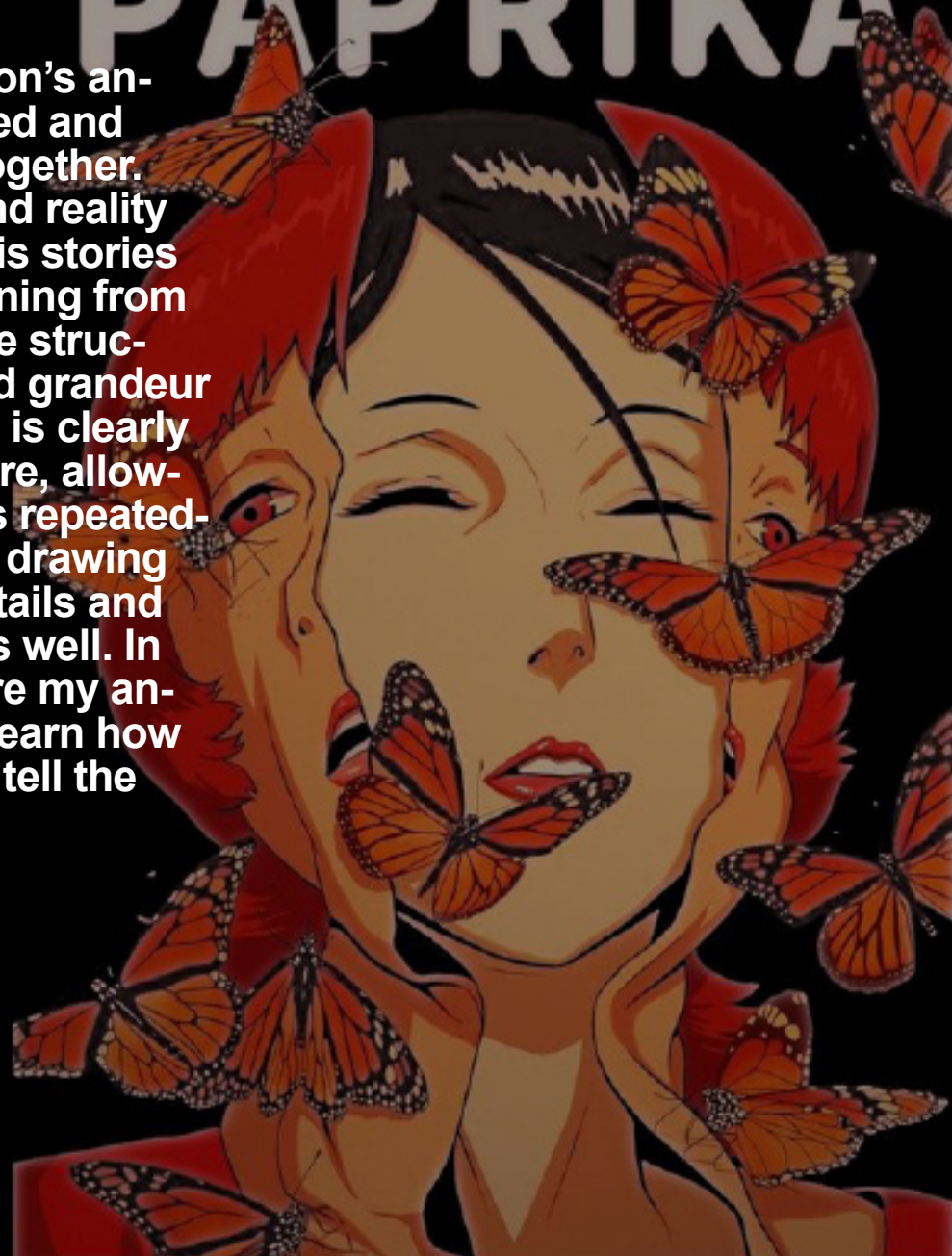
Along the line of consideration, Satoshi Kon showed a really high level of detailed animation to the viewers, the meticulous control of lighting, storyboard, character design, and the small things like the restoration of items or material from life. These seemingly little elements appear jumbled and imprecise, yet this is an evidence of Satoshi Kon's strength and that they are incredibly realistic. Inspiration for dream topics comes from real-life events, as well as major factual and spiritual encounters.



Conclusion

I am fascinated by the style of Satoshi Kon's animation movies and how he can explain and combine the reality and dream world together. Blurring the fine line between dreams and reality add layers and layers of complexity to his stories and characters. What is most worth learning from the Kon director's storyline and narrative structure, apart from the genuine emotion and grandeur of the film, is that the narrative structure is clearly layered while breaking the linear structure, allowing the audience to question themselves repeatedly. And in contrast, with the high level of drawing and control of making animation, the details and real-character design also attracts me as well. In my future pathway, I would like to explore my animation between dream and reality and learn how to create a smooth transition in order to tell the narrative behind it more smoothly too.

PAPRIKA



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