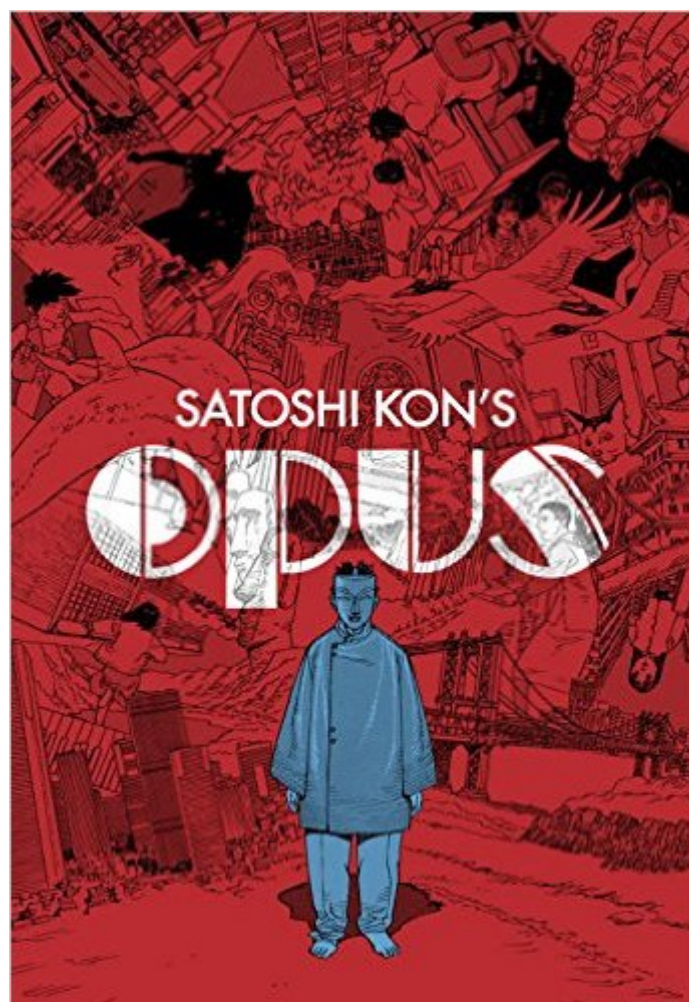


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Satoshi Kon's: Opus



Synopsis

'Opus' contains the mastery of both realism and surrealism that would make Kon famous in 'Perfect Blue', as a manga artist becomes drawn into his own work and realises the deadline he's up against is to stop a vicious serial killer before he can spill more innocent blood - not merely ink!

Book Information

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Customer Reviews

Satoshi Kon still has yet to be ousted as my favorite anime filmmaker, though he passed away a few years ago. I usually don't preorder items on , but I didn't actually think this book would ever be published so took a chance. Most of Kon's work is difficult to find, but his vision is much more mature than what most people expect out of anime and manga. Opus is very similar to Kon's anime work that came out around the same time (Perfect Blue, Millenium Actress; there's even a reference at one point in Opus to the author's work on Katsuhiro Otomo's Memories). The plot is full of portal-to-another-world metafiction and centered on its own sense of being self-referencing. You can at times feel that the protagonist is Kon himself, and though Opus is less preachy than Paranoia Agent, the story does reach the same level of intelligence. The message is clear, and at no point do you feel that you are reading an author's early work (in fact, this was Kon's last long manga). It's gripping, it's unusual in the way it tells its story, and because of the story, the art is required to be careful in its development (the world's perspective, the backgrounds, are deliberate, and need to be for the story to work). I'm glad someone took the time to reprint Kon's written work, and for those who like a tight, clear story instead of fifty volumes of manga, this is exactly what you should consider purchasing.

Satoshi Kon's *Opus* blurs the lines between the creator and the art, fiction and reality, and destiny and predestination. The author (Kon himself?) is working on a manga called *Resonance* when he decides to kill off one of the main characters. The character, Lin, objects, and transports into the real world, where he steals the page on which he's killed. The author follows him into the manga, and the reader is treated to a metafictional tale of psychics, heroes, villains, and crime. Metafiction has been around forever. Gogol used it in "The Nose" and *Dead Souls*. We've all seen blends of animation with real life. Walt Disney's "Alice" shorts are an example from nearly 100 years ago, as is the 1980s pop video for the song "Take on Me" by A-Ha. Still, there's something fresh and new about this manga. *Resonance*, the manga the author falls into, isn't terribly well developed, and the cancellation of *Comic Guy's*, which serialized the story, along with Kon's death mean that there isn't a definitive ending for the story. Still, I liked it. ****1/4

Satoshi Kon's *OPUS* is a meta-manga dealing with creators, their creations, and how they affect each other. Bespectacled manga creator Chikara Nagai is under a deadline to finish his graphic novel *RESONANCE*. Lin, the character he wants to kill off, objects. At the end of the penultimate chapter of "Resonance". Lin steps in to protect the lovely Satoko who is battling the evil Masque. Even Chikara's editor just wants a happy last chapter where Satoko defeats the Masque. Later, while working on the final pages, Chikara finds a panel that has depth and gets literally pulled into his own story. Satoko wonders whose pawn he is. Lin discovers his projected fate and moves to make sure it does not happen. Chikara returns to his real world and brings Satoko with him. From then on, Chikara's world of the page and Satoko's world on the page riffle together like a shuffled deck of cards entertainingly stretching the boundaries of everyone's reality. But author Kon's career began shifting from manga to anime before the tale was finished. After Kon's death, the rough pencils of the final chapter were found among his papers. That chapter from beyond the grave is included here to supply the proper [if not totally satisfying] meta-fiction closure. Recommended for fans of both manga and anime with character.

If you love comic books and manga then you owe it to yourself to read this. It is Kon's serialized long-form manga about a mangaka who is having trouble finishing his manga. I know that sentence sounds weird, but trust me, this book is equal parts innovative, exciting, and tragic. It gives you a more intimate peek at the genius of Kon. Now I have to track down the rest of his manga work.

This manga by Satoshi Kon is great! At first, I thought the beginning was plain, but then the twist kicked in. Without ruining or spoiling the manga for anyone, this was not what I expected, in a pleasant way! Even though Satoshi Kon did not finish it, but they put some partially done pages in the end that were roughs, I still enjoyed the writing, art, and everything as a whole. I remember meeting Satoshi Kon in 2003, and I remember how kind he was to me. I will never forget him, and his legacy will hopefully live on forever!

The manga itself is great. I was a huge fan of Paprika and Tokyo Godfathers. This did not disappoint. It has Kon's unique style and is incredibly visual. The characters jump off the page and are dynamic. It kind of reminds me of Bret Easton Ellis' Lunar Park. Both stories are very well told. Book itself was just a wee bit damaged when it arrived at my door, but nothing serious. Edges of the paperback were a bit mangled and there appeared to be an indentation from a pen on the cover when viewed from the side. If I were buying this book in stores, I probably would not have chosen this copy. However, you get what you get online!! especially love the last 2 chapters of this manga. They are unfinished and show what a work in progress manga is like. It's very special to get to see them.

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