



Dream Fossil: The Complete Stories of Satoshi Kon

Satoshi Kon

[Download now](#)

[Read Online](#) 

Dream Fossil: The Complete Stories of Satoshi Kon

Satoshi Kon

Dream Fossil: The Complete Stories of Satoshi Kon Satoshi Kon

Dream Fossil is a collection of 15 short stories by the late Satoshi Kon. These stories, serialized in a variety of magazines in the 1980's, give a rare glimpse into the early stages of Kon's uniquely compelling style of storytelling. The buds of dream-like themes and imaginative worldviews that would blossom in his later animated works are also readily apparent. Yet the flights of fancy are anchored by knowing, empathetic portrayals of the very human nature of each story.

Dream Fossil: The Complete Stories of Satoshi Kon Details

Date : Published May 19th 2015 by Vertical Comics (first published January 1st 2011)

ISBN : 9781941220245

Author : Satoshi Kon

Format : Paperback 520 pages

Genre : Sequential Art, Manga, Graphic Novels, Short Stories, Science Fiction, Fantasy

 [Download Dream Fossil: The Complete Stories of Satoshi Kon ...pdf](#)

 [Read Online Dream Fossil: The Complete Stories of Satoshi Kon ...pdf](#)

Download and Read Free Online Dream Fossil: The Complete Stories of Satoshi Kon Satoshi Kon

From Reader Review Dream Fossil: The Complete Stories of Satoshi Kon for online ebook

Rascal says

No soy mucho de historias cortas, pero estas tienen casi todas un nivel muy muy alto. Muy recomendable.

george says

Picnic is a madness. Good collection of stories, some a little dry, some pretty mind-blowing.

World Literature Today says

"Despite the passing of late anime director Satoshi Kon in 2010, fans can still get more of his work in the newly published anthology Dream Fossil. The anthology is a collection of short manga that were written by Kon and published in a series of magazines in the 1980s, including the award-winning "Toriko," written in 1984. Reading Dream Fossil is to retrospectively watch Kon grow into the artist who created such dark, gritty, and emotional pieces of work that stand out not just to anime fans but to film lovers in general. In this anthology, you can see this genius developing, particularly in how he thought about obsession. Kon has a way of making small snapshots of life both whimsical and relatable, from the beauty of falling in love to the awkwardness of sexual arousal. These stories span from the past, present, and future, and all try to explore how humans interact with one another in such a violent and turbulent world." - Mary Beth McAndrews

This book was reviewed in the March 2016 issue of World Literature Today magazine. Read the full review by visiting our website: <http://www.worldliteraturetoday.org/2...>

Ignacio says

Selección sumamente irregular, explicable porque incorpora sobre todo cómics de los inicios de Kon como mangaka donde (es normal) quedan al descubierto sus deficiencias narrativas. Sin embargo, a diferencia del prescindible Historias cortas de Urasawa, incluye tres o cuatro historietas notables que recuerdan al Kon de Regreso al mar, lleno de empatía y con la evocación de sentimientos como bandera. Quería destacar la primera historia de todas, Cautivos, una narración de ciencia ficción sobre la rebeldía de la juventud y su represión un tanto deslucida por el pésimo estado de, supongo, los originales. A pesar de ello, y de la confusión propia de alguien que está lejos de dominar el arte de contar historias, tiene fuerza y resulta refrescante.

Iman Kurniadi says

semakin ke belakang cerita-cerita pendeknya semakin bagus. dalam satu buku ada berbagai macam cerita berbagai genre dan berbagai suasana. komedi, drama, scifi, horor, petualangan, dll.

Joel Julian says

2.5

Most of these stories are bad, and none of them are great. Some of them are decent.

More than a little disappointing considering the quality of his films. Nevertheless, it's interesting to see the early scribbles of the great Satoshi Kon. The interview at the end with Susumu Hirisawa is also a lovely read.

Unless you're an uber fan, this really is only for completionists. The other posthumous work that was released though, "Opus", is well worth picking up.

Harris says

I wanted to like this, I really did. I love Satoshi Kon and some of his manga work - such as Tropic of the Sea are legitimately wonderful. But Dream Fossil is some of his earliest work from the 80s, before he really matured as a storyteller. The art is satisfactory and serviceable, with some legitimately great moments, but the storytelling is rushed and page layouts are cramped. It's as though he's trying to cram as much as humanly possible into these short stories instead of dialing them back somewhat and letting them breathe.

It doesn't help that the translation and lettering are legitimately awful. One of the points of translating work from other languages is the localization - bringing it into a meter and idiom that feels right for its target audience. The translation here feels like a word-for-exact-word process that leaves everything feeling awkward and stilted. The lettering doesn't help with this - it fills the word balloons awkwardly, it's badly laid out and while it may not be Comic Sans, it's definitely in the same font family. Look at how Dark Horse or Viz handle the lettering for their translated manga: it works far, FAR better.

Unless you're an absolute Satoshi Kon completist, I wouldn't recommend this.

Monique says

Dream Fossil is a bit of a mixed bag, unsurprisingly. What I enjoyed the most was seeing Satoshi Kon evolve as a story-teller from one short to the next. His illustrations were consistently beautiful and highly detailed. His stories all seemed to have a spirit of fun, even the darker ones.

While many of these shorts are just 'okay' there are a few that really stood out to me. I loved Toriko: Prisoner, the final story in the volume. It was sci-fi action at its best. The twist ending was fantastic.

Guest and Beyond the Sun were both cute, silly stories that had loads of humour and good-feelings. It was funny to see the family in Guests try so hard to ignore the infestation of ghost. Their stubborn refusal to believe anything was wrong with their newly purchased house resulted in quite the enjoyable narrative. But

the grandma caught up in a high-speed gurney chase was perhaps even more delightful. Beyond the Sun had a crescendo of mayhem as the little old lady finds herself rolling high-speed through the city. It was great!

Can I recommend Dream Fossil? mmm...yes. But you'd likely enjoy it more if you already have an appreciation for Satoshi Kon's work. Check out some of his movies first, and see if his style is enjoyable for you. Paprika is a particularly fantastic movie, and likely a great place to start your introduction. Come back for Dream Fossil later on. :)

Andre Habet says

Love Satoshi Kon's movies, which made this a particularly unsatisfying read. Only 3 of the 15 stories held my attention. Glad to see how much a storyteller can evolve over time though, and appreciated insight into his evolving artistry and comedic timing. His manga work relies a lot on tropes common to the medium, and I was surprised by how unoriginal the majority of these stories were. A title as cool as 'Dream Fossil' deserved better stories.

Skjam! says

Satoshi Kon (1963-2010) was an acclaimed anime director, making a handful of movies (including Paprika) and one television series, Paranoia Agent. His themes of confusion of dreams and reality, and madness lying just below the surface of society, made his works fascinating. He also spent some time as a manga creator, creating several stories in the 1980s before going into anime full time as an assistant to Katsuhiro Otomo (Akira). This volume collects his short works.

The lead story is "Carve." After a war polluted the old places of habitation, most of humanity moved to "The City", a haven of high technology. However, when a minority of humans started developing psychic powers, they were kicked out of The City, and scrape by in the now less toxic old cities. Sculptor Kei and his female friend/model Ann notice that Specials are starting to disappear from their neighborhood. Are The City people up to something?

The fifteen stories cover a range of genres. There's a couple of baseball stories, some slice of life, a samurai thriller, and some more speculative fiction. The characters tend towards the realistic, even if the circumstances are often bizarre.

One standout is "Kidnappers", about a car thief who discovers that he has a small child in the back seat. He wants to get the kid back to the parents, but doesn't want to go to jail for swiping the vehicle—and the actual kidnapper is after him too. The main character is well drawn as a bad person, but one that doesn't want to be that bad.

There's also "Waira", the samurai thriller I mentioned. A feudal warlord has been betrayed by his vassal/brother-in-law, his troops massacred, and now he and a handful of surviving followers are fleeing through a mountain forest in the middle of the night. The brother-in-law and his troops pursue, but their guides warn them that the mountain is haunted by a murderous creature named "Waira." Who will survive? The nature of Waira comes as a bit of a surprise—it's so out of place that it might as well be supernatural.

I can really spot the Otomo influence in several of these stories. The art and writing are decent, but Kon doesn't sparkle here the way he does in his animation work. A couple of the stories are photocopied from magazine appearances as the original art is lost; this affects the print quality.

The last story in the volume is Kon's debut work, a two-parter titled "Toriko" (prisoner). It's very YA dystopia. Yuichi, a teenager, lives in a future society ruled by implacable robot police, and in which you must have your identity card ready at all times for any transactions or even just walking down the street at the wrong time. When he and his friends break curfew, they are remanded to The Center for "rehab" to become "productive citizens." Good thing Yuichi managed to snag a weapon! Downer ending, depending on your point of view.

In addition to a few color pages, there's also an interview with Susumu Hirawara, a composer who worked with Satoshi Kon on musical scores for the anime projects. (One last film, *Dreaming Machine*, is being slowly finished.)

The intended audience varies, a couple would be suitable for young readers, but overall this anthology seems to be seinen (young men's.) Several of the stories have lethal violence, there's some nudity, underage drinking and smoking, and one story has an attempted rape.

Fans of Satoshi Kon's other work will want to own this anthology; others will be better served by checking it out via library loan.

Adan says

Excellent collection of all of Kon's short comics. My favorites were probably *Wairu*, *Beyond the Sun*, *Joyful Bell*, *The Adventures of Master Basho*, and the two-part *Toriko - Prisoner*. There was also a nice interview with composer and musician Susumu Hirasawa, who did the music for *Millennium Actress*, *Paprika*, and *Paranoia Agent*. Highly recommended, as are all of Kon's works.

Rebecca says

While not all of the stories are equally compelling, there are four that make the book absolutely worth picking up. If you're a fan of Satoshi Kon's films or are just looking for manga that goes beyond the mainstream, I would highly recommend this book. (Full review will eventually appear on The Anime News Network.)

Julie says

this was really neat to read after growing up with Kon's films (*Paprika*, *Perfect Blue*, *Tokyo Godfathers*, and my favorite, *Millennium Actress*). some of these short stories really could have been something - a film, even! I think the best thing about *Dream Fossil* is that each of these stories is distinctly Japanese...which I know probably sounds odd considering a Japanese person drew/wrote *Dream Fossil*. however, it's the mannerisms of Kon's characters, the settings, and topics that make life in Japan nearly palpable. other manga rely on slap stick comedy, glossy art, or action-packed fight scenes to tell a story but Kon is able to captivate

with authentic simplicity. such a shame he passed away in 2010 - also, I just now discovered that Kon was an artist on *Akira*! it all makes sense now...

Brendan McAuliffe says

Skip this you'll be disappointed

A David says

While there's no doubt Kon succeeded as a visual artist and a filmmaker, it's clear that sequential art wasn't suited for him. Kon's style of storytelling definitely has a film aesthetic in mind, in terms of pacing and staging, and while his art is phenomenal, it really doesn't blend well with comics.
