

# INDIAN MINIATURE BASED ANIMATION

DRS Presentation  
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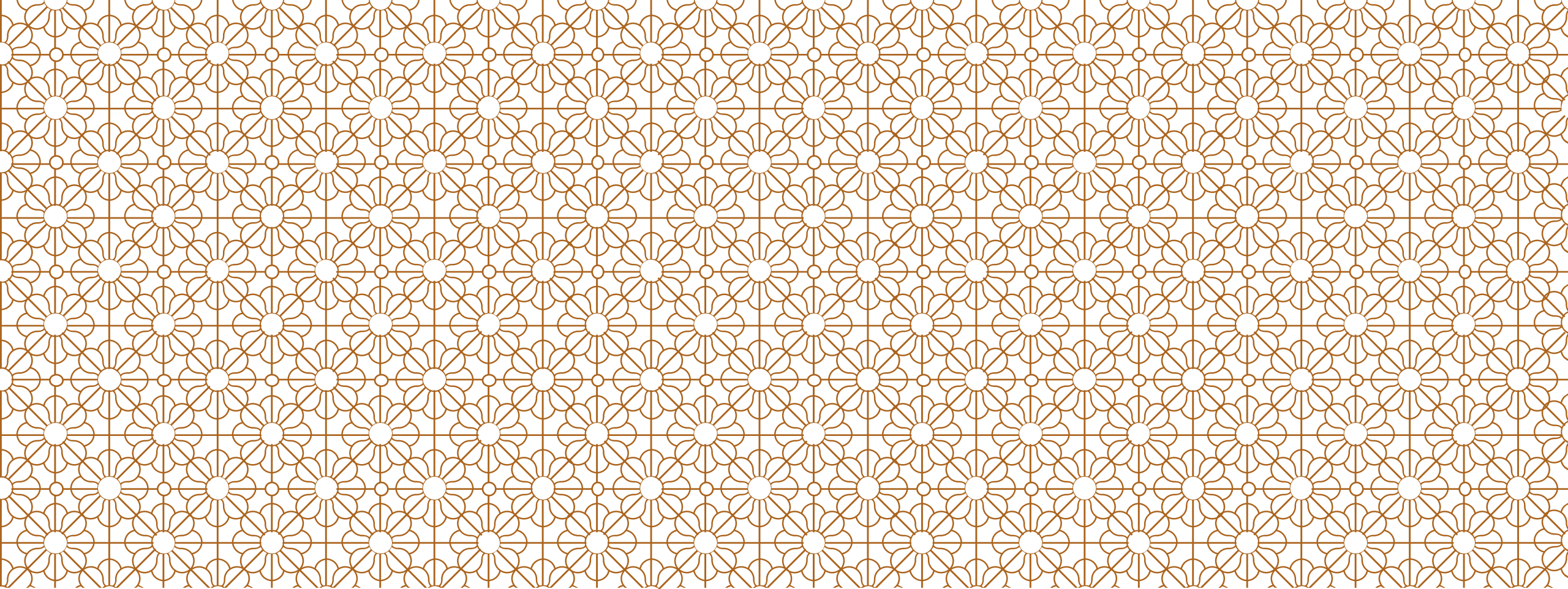


# OBJECTIVE

The objective of this research project was to study and understand the Indian miniature painting as an exploration for an animation style for a narrative set in a similar period. These painting contents the royal grandeur of rulers, their court pursuits and pleasure, celebration and social delicacy with intricate details and vivid color. Each painting has its own world of fantasy. So, a glimpse and pertinent observation is needed to arrive at a working method for animation.

As a deliverable of this project a short animation needed to be made in accordance to the already existing and selected Indian miniature painting.





# INTRODUCTION OF INDIAN PAINTING



# STUDY OF INDIAN PAINTING

- ❖ The Indian painting can be divided into three periods : Pala(800-1200), Sultanate(1200-1500) and Mughal (1526-1857).
- ❖ Pala periods consist of artwork from Hindu, Buddhist and Jainism, mostly painted for religious reasons and found in the form of manuscripts and wall paintings.
- ❖ During sultanate period not much work was done as painting was forbidden in their religion. Still few paintings survive from that period mostly done by Jains.
- ❖ From the middle of the sixteenth century until the begin of nineteenth century, India was scene of some of the world's most enchanting paintings with the Mughals. They belong to Islam but were open towards art and had great enthusiasm for it.





CAT. 9A detail



CAT. 9B detail

## Vajrayana Deities

Buddhist manuscript



## Krishna Kills the Crane Demon

Bhagavatapurana Manuscript





Three Monk and Two Celestial Nymphs  
Kalpasutra Manuscript

CAT. 18B detail



Transfer of the Embryo

Kalpasutra manuscript  
Jain Painting





Sultanate period



Sultanate period





Portrait

Mughal Painting



Jahangir And a wounded lioness.

Mughal Painting  
1610



# INDIAN MINIATURE DURING MUGHAL ( 1526-1857)

- ❖ In the history of Indian Painting, artists were most creative when they had the patronage of kings with a zest of life. Mughal period had such kings like Akbar, Jhangir, Sansar Chandra of Kangra and Sawant Singh of Kishanghar.
- ❖ Akbar won over the Rajput who had earlier offered him brave resistance through marriages and alliances. Providing the scope of cultural and artistic exchange.





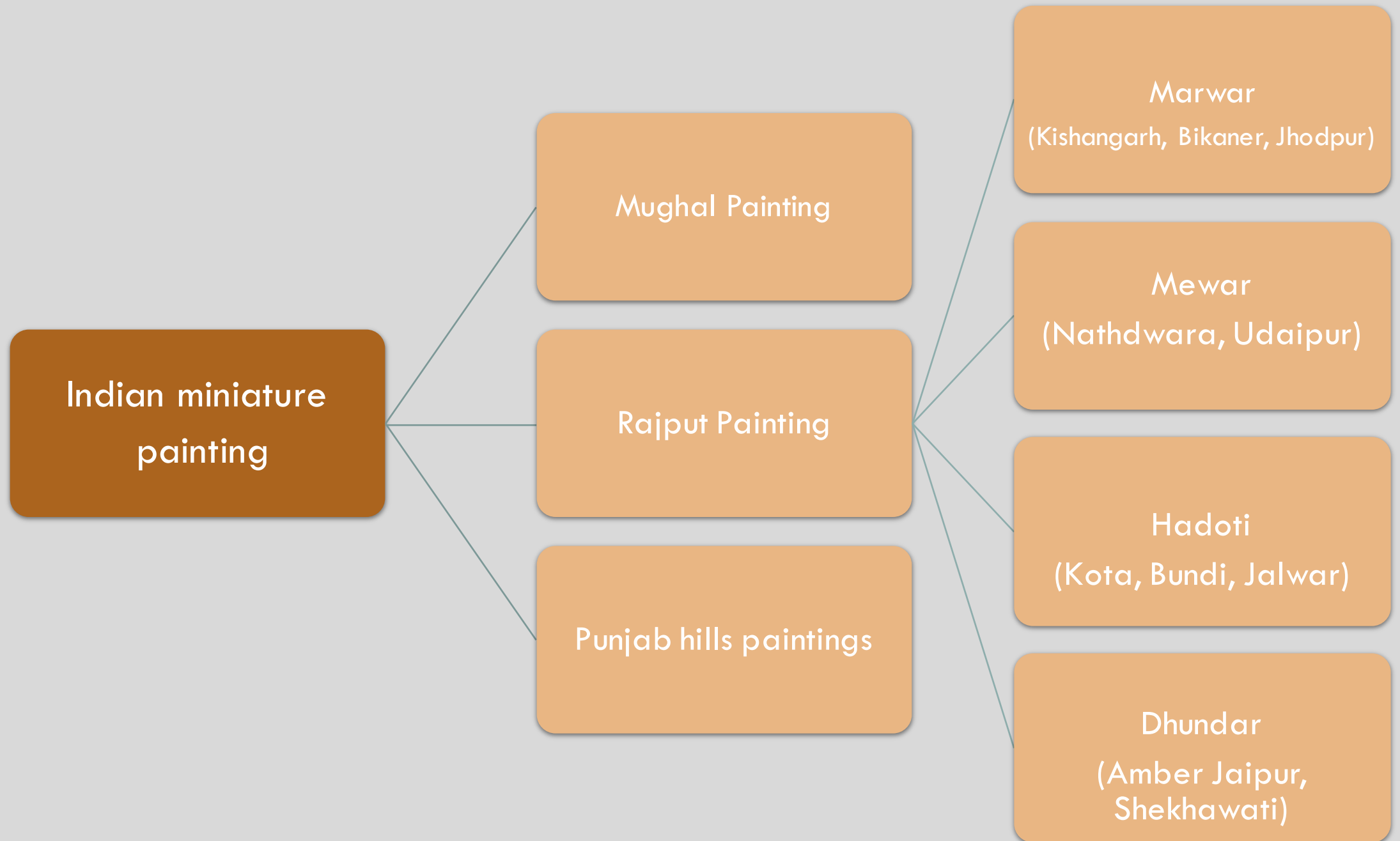
- ❖ He employed many painters and arranged workshop under two Persian artist, Abdus Samad and Mir Sayyid Ali.
- ❖ In one of Abdus Samad remark he said “ His perfection was mainly due to the wonderful effort of a look of his majesty, which caused him to turn from that which is form to that which is spirit”.
- ❖ The artistic and cultural exchange between Mughal and Rajput contributes to the major bank of Indian miniature painting.
- ❖ The painting drawn during that era were much different from the western painting of the same era.





# SCHOOLS OF INDIAN MINIATURE PAINTING

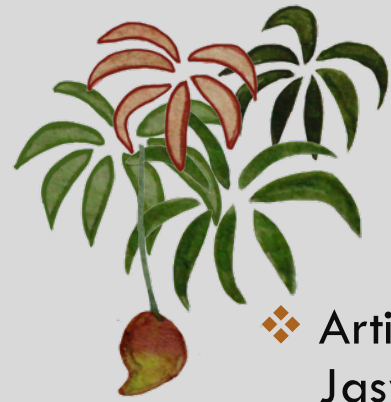
- ❖ The style of Indian miniature painting differs from state to state. Although Mughal painting influence was there but they got adapted by artists and combined with their own style. Therefore we can observe variants in them.
- ❖ Three major styles in which they can be classified are Mughal, Punjab Hills and Rajput. Rajput Miniature further got divided into four school of Painting : Mewar, Marwar, Hadoti and Dhundar.





# THEMES OF INDIAN MINIATURE PAINTING

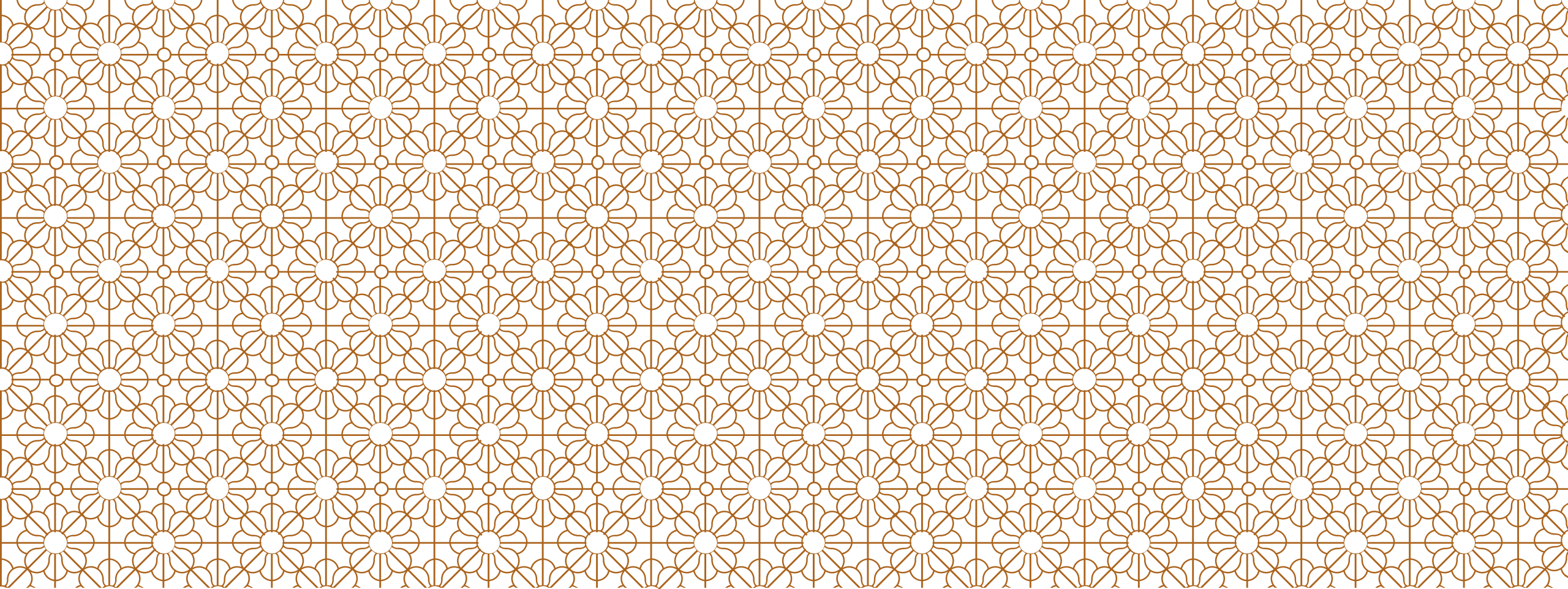
- ❖ Earlier theme majorly revolved around the mythological gods of Hinduism, Buddhism and Jainism. Which changed during Mughal period. Artists painted incidents from court life, portraits, hunting scene etc.
- ❖ Indian Miniature theme also differ among Mughal and Rajput.
- ❖ Major theme of Mughal :-Portrait, Court life, Hunting and war scene, Harem or zanana, celebration.
- ❖ Themes among Rajputs :- portrait, Nayak – Nayika, Ragmala, Krishna lila, hunting, Baramasa.



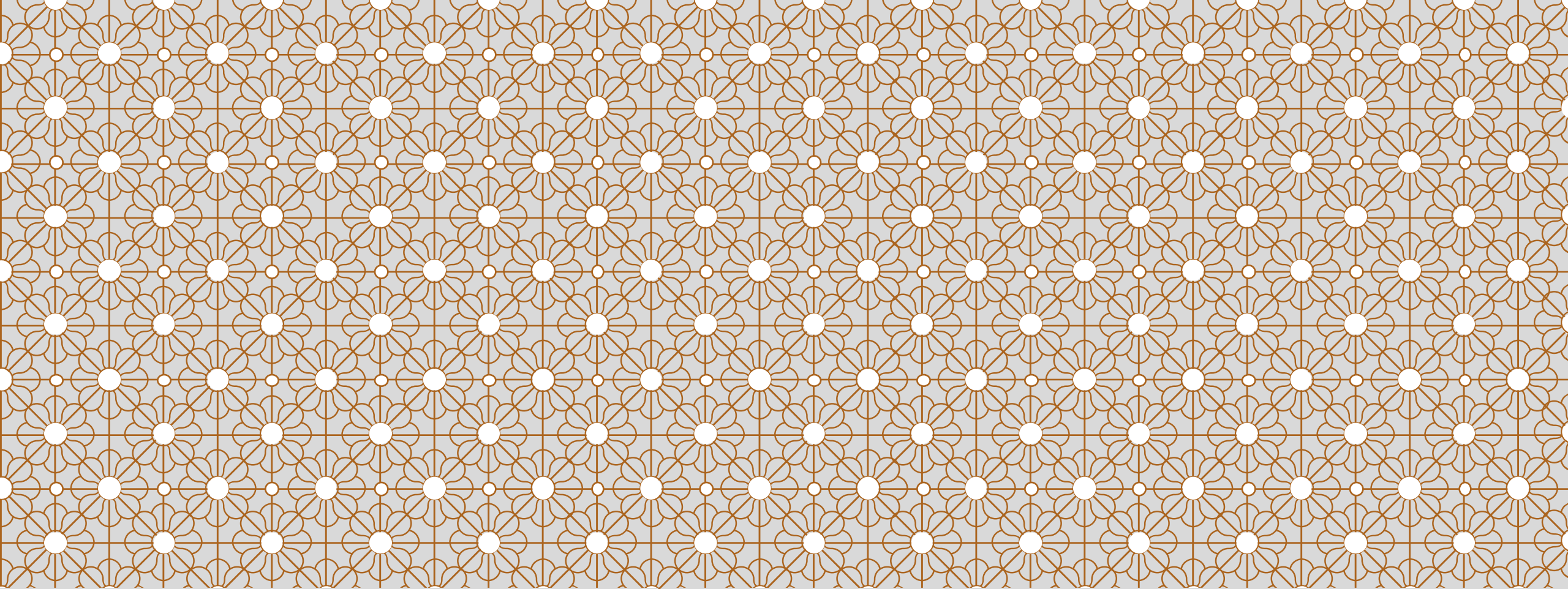
# INFLUENCE OF POETRY

- ❖ Artist adopted themes from poetry of Jayadev, Bihari, Keshav Das, Jaswant Singh and Sawant Singh they imagined them and developed into beautiful painting.
- ❖ Poetic creation of that period are
  - Sawant Singh- Manoratha Manjari, Rasika Ratnavali and Bihari Chandrika.
  - Keshav Das- Rasika Priya and Kavi Priya.
  - Jayadeva- The Git Govinda
  - Jaswant Singh- Bhasha Bhushan





# PICTORIAL OBSERVATION OF PAINTINGS



“Every work of art is fragrant of it’s time”

Says Laurence Binyon.





Portraits of Radha and Krishna, by Nihal Chand

Rajput painting  
Kishangarh, 1750





# CHARACTER FACES

The Nayak and Nayika in Indian Miniature painting is not beauty of individual person but an ideal beauty.

Elongated Face, arched eye brows, lotus like eye, sharp nose are characteristic features of Indian Miniature painting ideal face.

They are often portray Radha and Krishna who are love icon in Hindu mythology.

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<b>Padmani Nayika</b>	<b>The lotus lady</b>
	Kangra Painting
	Gular, 1800





In some paintings a halo is painted behind the Nayak showing the divinity of the character.

Some paintings have the Nayak (main character) bigger in size compare to others.

Facial hair, eyebrows have intricate details.

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## Portrait of Sawant Singh of Kishangarh

Rajput Painting

Kishangarh, 1745





They mostly have side profile of their faces painted with intricate details.

Very few appearances of frontal face can be seen in Indian Miniature.

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## Krishnabhisarika Nayika

Lady In Search Of Lover In Dark Night

Kangra Painting

Gular, 1800



# USE OF SYMBOLS

The painting is of Krishnabhisarika, the Nayika who goes out in a pitch dark night to meet her lover. Cloud and lighting where shown to indicate the danger and the determination of Nayika to meet her lover who is on the left hand in the lighted room.

She stepped on a cobra who is hissing in anger, another danger symbol.

Her path is occasionally lighted by flash of light. Lighting is consider as wife of the cloud, and has sympathy with the lady.

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Dalliance

Rajput Painting  
Kishangarh, 1760







Birds are symbolically introduced to create the atmosphere of love; a pair of duck are in the foreground, and on the wall behind the lady are the two pigeon making love.

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### Meeting of eyes

Kangra Painting  
Gular, 1810





# SENSE OF DEPTH

Indian Miniature painting neither follows the view through lens nor the perspective. It is based on the artistic observation of painter.

They have imaginary plans but depict a good sense of depth and distance.

The lady on the second floor when comes down to first floor appears bigger. As well as the trop of elephant army at the far end of lake appears to be small.

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To The Tryst

Rajput painting  
Kishangarh, 1740





# NARRATING A STORY

The painting is in three planes, which illustrates the sequence of event in a narrative form.

- In the top most plane Krishna and Radha (mean Sawant and Bani Thani) are seated on hill surrounded by female attendants.
- In the center of the painting lovers are in a scarlet boat.
- The lower part shows the destination of the lovers, both are standing under a tree.

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## The Boat Of Love

Rajput Painting  
Kishangarh, 1760





# IMITATING ENVIRONMENT

Indian miniature painting has keen details of foliage, fort, fabric and facial features.

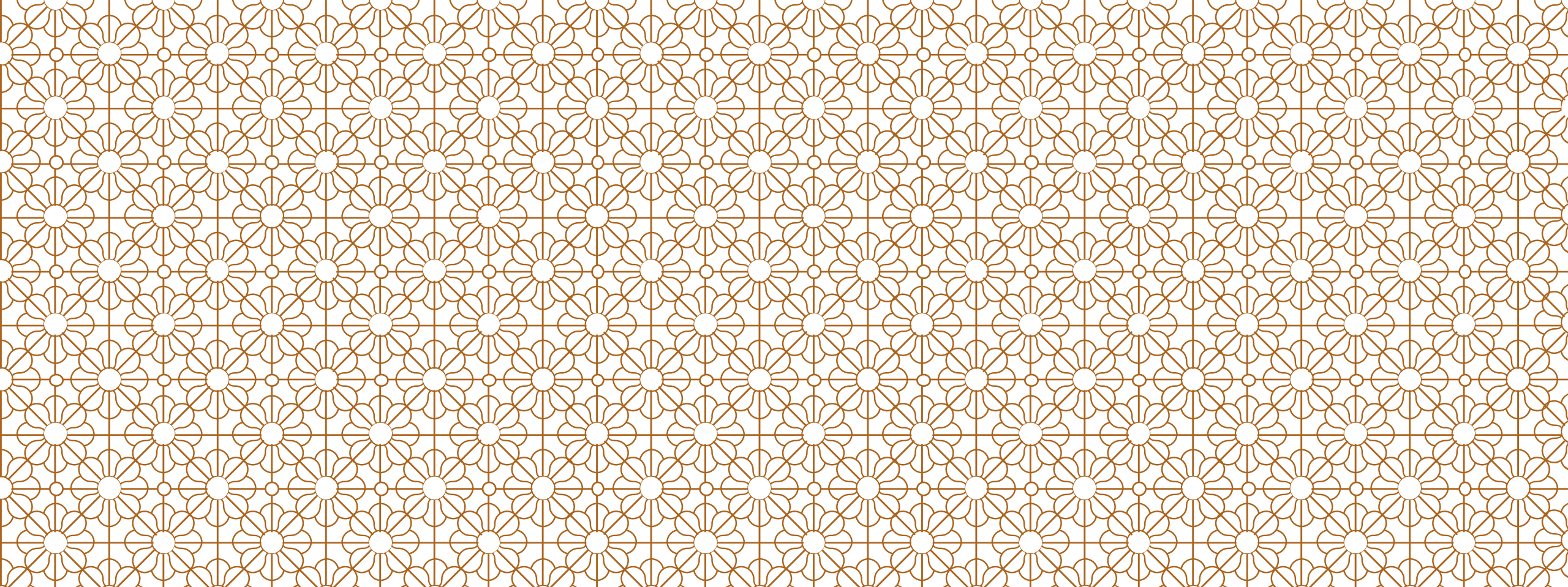
Each foliage in the painting is painted differently with colorful flower. As the tree goes farther the details are minute.

Moon reflection can be seen in the pond water full of lily.

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Lovers by the lily pool

Kangra Painting  
Gular, 1820



**BHADON**

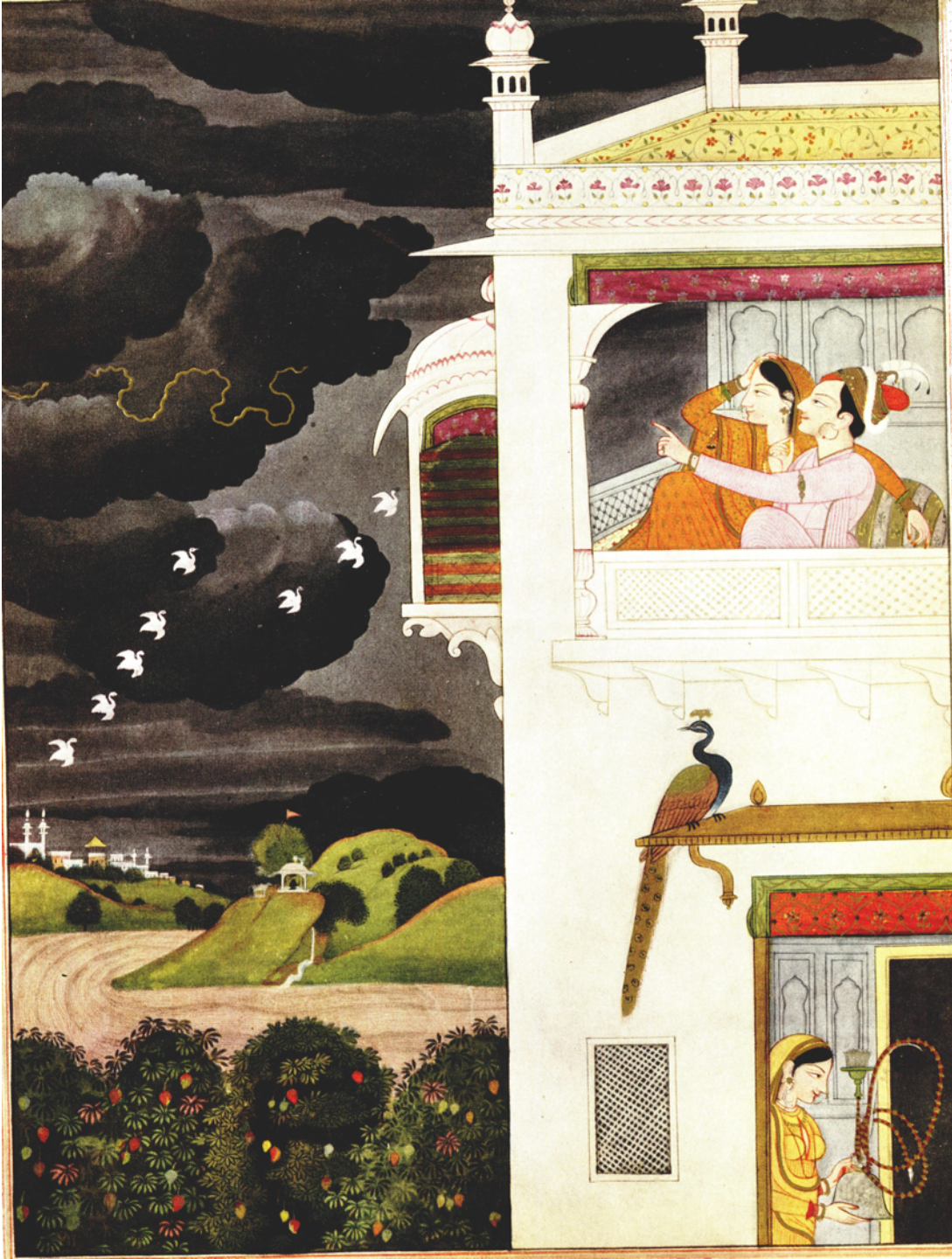
SELECTED THEME





## BHADON

- ❖ Baramasa an account of twelve months was given by Keshav Das in the eleventh chapter of Kavipriya.
- ❖ Bhadon is one of the months among baramasa. Baramasa has been the favorite theme with miniature painters. It describes how the Nayika should prevail upon the Nayak not to leave her and proceed on a journey.
- ❖ Bhadon is a month of lovers, enjoying the cold breeze with clouds and flash of lighting.



# BHADON PAINTING

The purple clouds are gathering,  
The thunder rolls and rain pours in torrents.  
The wind blows fiercely, the cicadas chirp,  
The lion roar, the elephants fells the trees.  
The day is dark like night,  
and one's own home is the best.  
Pray leave me not in the month of Bhadon,  
for separation pains like poison.

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## The Month Of Bhadon

Kangra Painting  
Gular, 1800





## Admiring the rain clouds

Kangra Painting  
Gular, 1810



## The Month Of Bhadon

Kangra Painting  
Gular, 1810





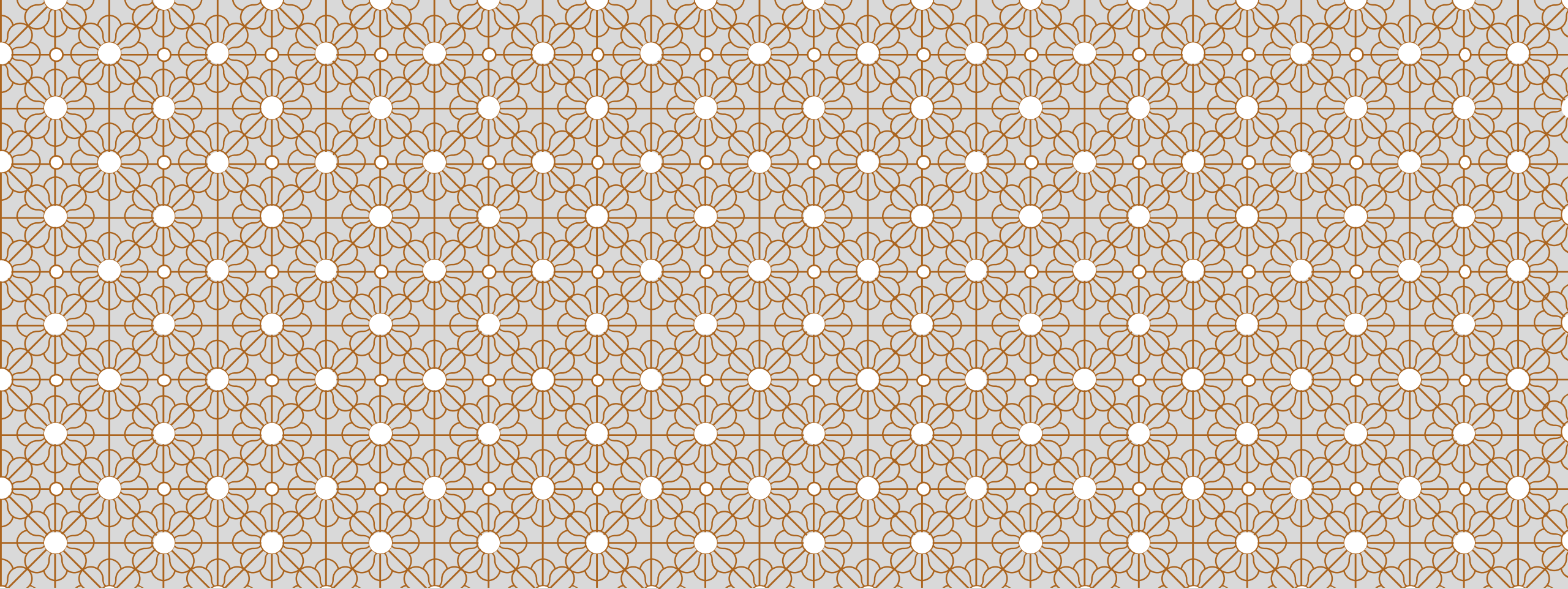
# Making Of Bhadon



# WHY I SELECTED BHADON

- ❖ Bhadon has the combination of the fort and natural environment existing together.
- ❖ The detail are intricate and vary with depth of field.
- ❖ Portraying Nayak and Nayika in the emoting persona.
- ❖ Have birds clouds thunder which fills the imagination of spectators.
- ❖ The mango trees details is amazing and full of life.
- ❖ The beautiful poetic description of Bhadon by Keshav das inspired me and helped in imagining beyond the painting.





# PROCESS AND CHALLENGES





# ASPECT RATIO

- ❖ Most of the miniatures are in portrait form and doesn't match the animation frame ratio.
- ❖ So, the first challenge was to convert that painting into animation friendly aspect ratio.
- ❖ For that I decided to paint, but instead of replicating whole painting, I only painted the landscape. I extracted the fort and character from the painting itself.







# CREATING LANDSCAPE

- ❖ The extended landscape should have the same color scheme and resemble the style of the school.
- ❖ As the painting selected belongs to Punjab hills painting style, I searched for other paintings belong to same area and try to imagine the extended landscape.
- ❖ It is also required to balance it in terms of elements prominently painted in landscape.
- ❖ I ended up adding lake and boats.
- ❖ I also tried to keep the existing part of landscape same as of painting.



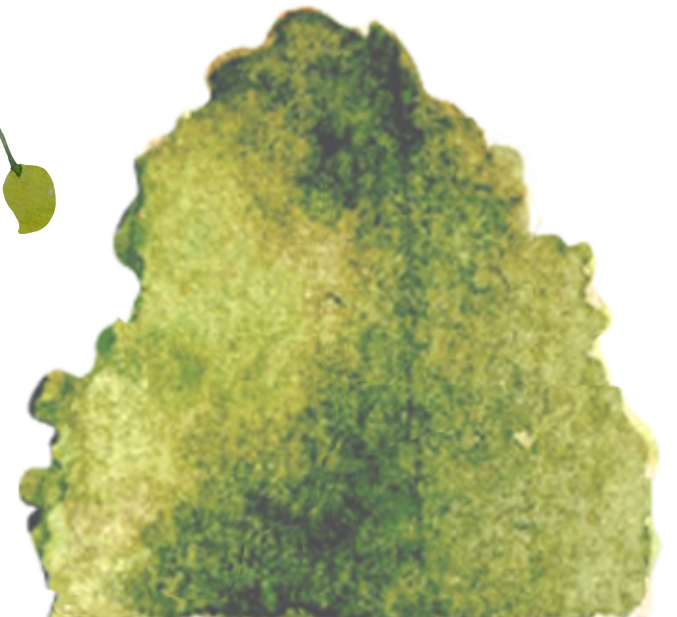




# SEGREGATING THE ELEMENTS FROM PAINTING

- ❖ While painting the landscape I kept in mind the different elements which were needed to be painted separately like leaves of tree, cranes, mango, boat, thunder.
- ❖ Then I segregated the elements and arranged it in separate layers and files.
- ❖ After segregation the final layout was touched up digitally.







# FRAMING THE FORT AND CHARACTER

- ❖ As the fort and character are painted in extreme right of the painting. It cover very small part in the offside of the painting.
- ❖ So, I extended the fort and placed the character toward the one third of frame.







# TRACING THE MOVEMENT FROM NATURE

- ❖ Indian Miniature artist imitate the nature in most possible way. So, for me it is required to understand the movement of different elements of painting keeping the essence of painting unaffected





# WHAT TO ANIMATE TILL WHAT EXTENT.

- ❖ The painting has its elements at different depth and in different size and color.

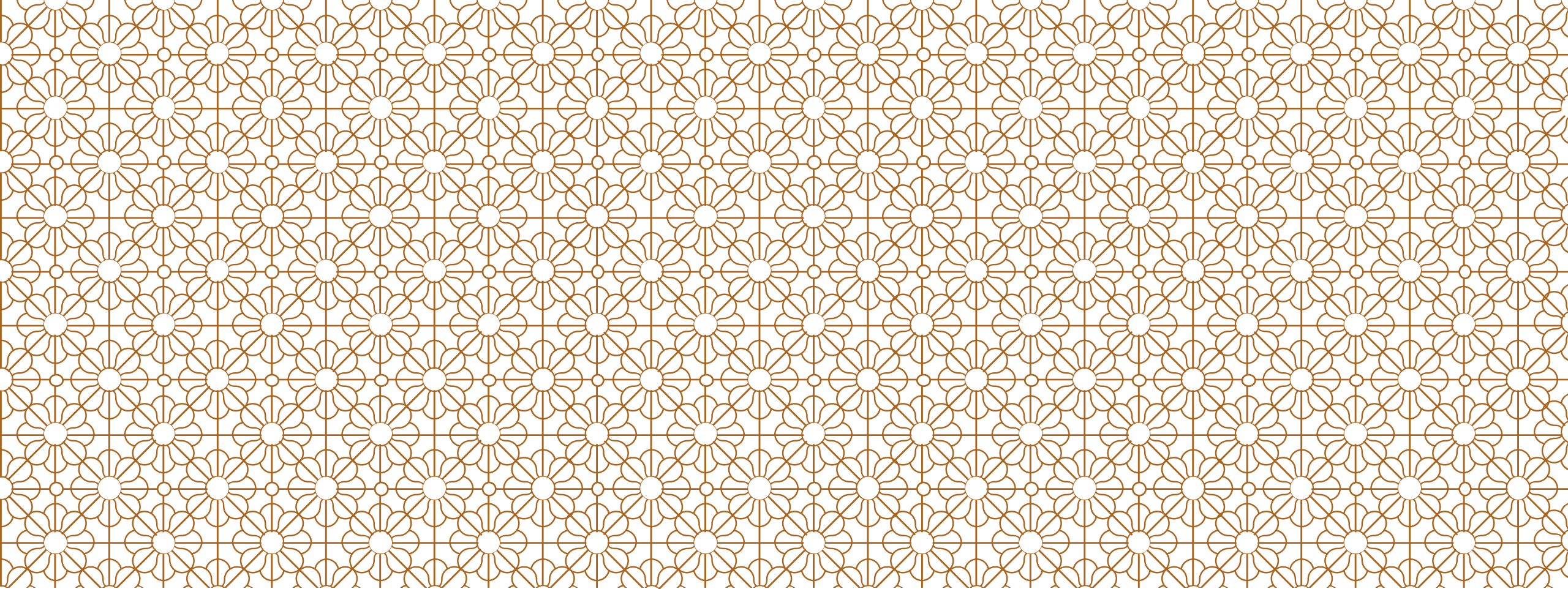


# COMPOSITING AND SOUND

- ❖ As the painting share depth of field but doesn't have lens view or perspective concerns in it. I would prefer to have sense of distance.
- ❖ So, I composited it in 3d space in after effect .
- ❖ Music is an important part of this animation as it is based on a poem as well it shows lost of natural phenomenon which are incomplete without sound







**THANK YOU**

