

# LIFE IN THE COUNTRY SIDE

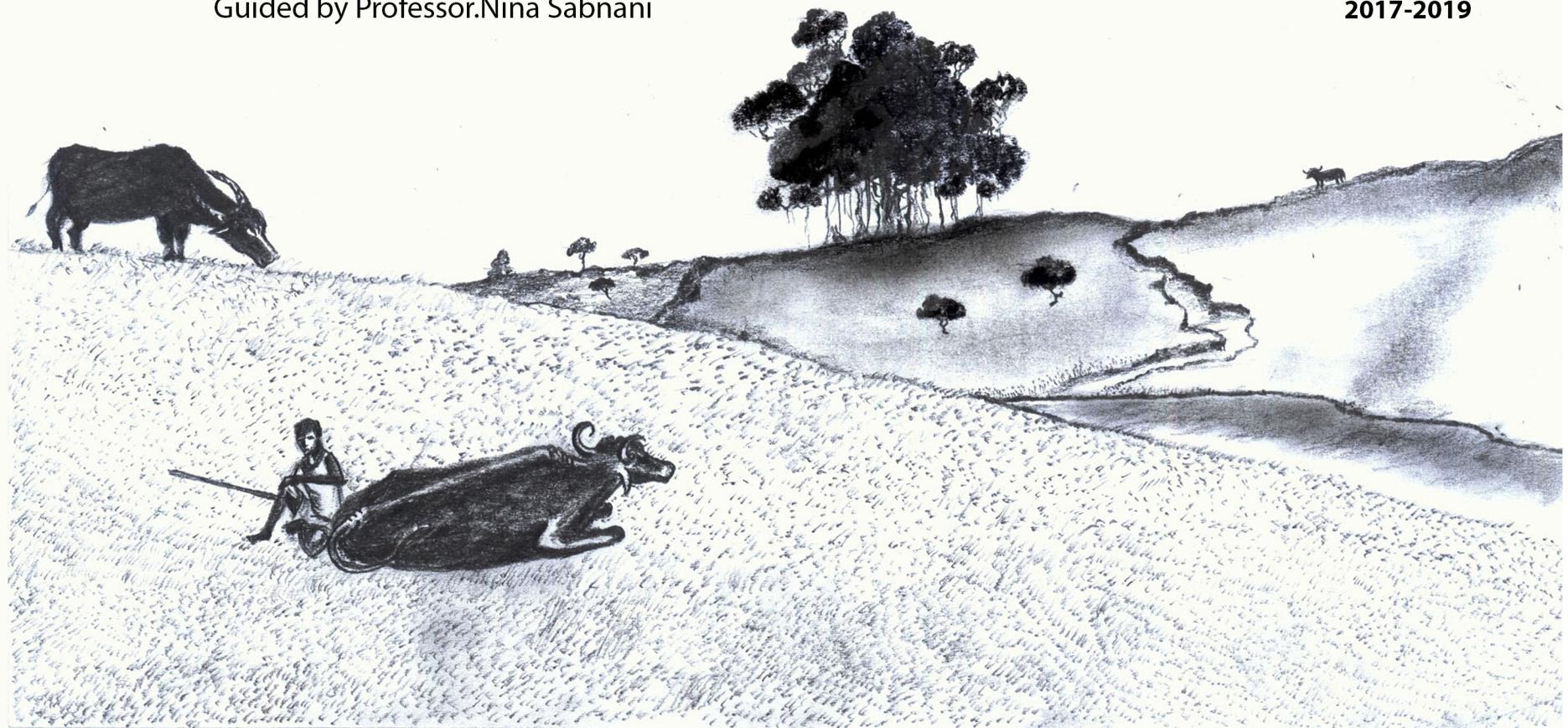
Paint on Glass Animation

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Animation and Film design **IDC**  
INDIAN INSTITUTE OF TECHNOLOGY , BOMBAY

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## **INTRODUCTION**

In this 21st century, the life has become incredibly faster and restless. In short, 90 percent of the urban people are originally rural and when they get urbanized their age old native lifestyle goes for a toss. Over the years, they weren't the same people. People lose track in the theatricality and the grandeur of this modern day mirages. I wonder where do we go off the track, and sadly I realize we were never on the track all these years.

In this quest for well-being, both in terms of personal and universal means, I have found the fact that relearning the things is the only way to learn the art of well being in this modern planet. Nature will help us in this process. The Human race have always been in closer relation with nature for millions of years and the fact they adapted to the way of living is they have very well realized their place in the ecosystem and they lived accordingly.

They would never indulge themselves in any activities that is against the ecosystem. They also realize the fact that Every single life in this planet is linked by a whole lot of cosmic associations.

*A rock broken in one corner of the forest will suffocate the fish swimming in the stream running in the another edge of the forest.*

Its such a superlinked ecosystem.

The fact that our planet is full of ecological, and sociological problems on every level of the pyramid is just because we forgot our place in the ecosystem. It's a serious blunder that is questioning the fate of this planet and to severe this fact we're just ignorant towards this fact and are purposely made blind towards all these by the so called modern day lifestyle. That's were i thought, that we need to re-establish our relation back with the ecosystem. In many rural regions and tribes around the world, the lifestyle is still intact for ages living in harmony with nature. Its time, we start observing and learning from the life in the countryside and develop sensibility and respect towards nature on every level of the pyramid.

I believe, its the way to achieve a sustainable lifestyle in this dying planet. Through this project, I have made my tiny speck of a move in shedding light on this subject, a subject that we are purposely taught to close our eyes whenever it floats up. I hope i could attract a few eyeballs on this noble cause essential for the very sustainance on this planet.

## INSPIRATIONS

*'If you stay close to nature, to its simplicity, to the small things hardly noticeable , those things can unexpectedly become great and immeasurable'*

- Rainer Maria Rilke

Nature is my greatest inspiration. I always believe in the idea that if you nurture your curiosity and keep your eyes wide open and know where to look at , then there's tonnes of things that nature can generously teach us. It's a process that doesn't happen over night but occurs spontaneously over one's lifetime. Since, I was born and brought up in the village I had this privilege of getting exposed to a whole lot of intricate things with which the lives of human, plants, and animals are woven together with the motherland. Only when I have grown up and goes up to the urban places, I realize the fact that not everyone is fortunate enough to have a life on the realm of the nature. So , this is the point that made me look deeper into this domain. I found there were lot of great people in various fields who have become legends in their respective fields and a majority of them had a certain typical characteristics that has made an huge impact in their work and life. And, when I fit my theory with their life and work, I found myself travelling in the right track and learning the lessons of life and art from the right teacher, the mother nature. I want to learn from nature and reflect them in my works. I looked at this project as one such opportunity where I can portray some of the lessons that i have learnt.

## WORK INFLUENCES

It was my college days where i started watching lot of hollywood cinema from my friends and I found most of the mainstream cinema are just the clones of each other. When i got internet facilities, I started to look out for a better cinema.

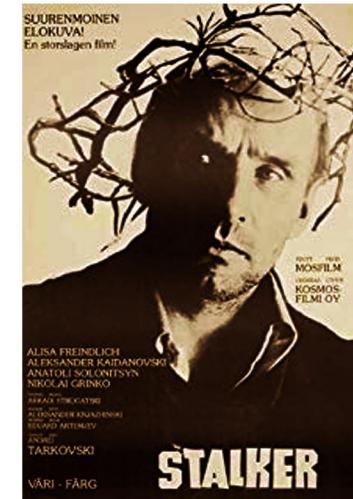
I made better use of the Internet hunting down World Cinema and started watching a variety of foreign language films across different eras and genres. This is the period I came across a poster of a movie called 'Stalker'. The very day I watched the movie, I was mindblown on that night and it was unlike any movies I have seen till that point in my life.

.Yeah, that was the day I discovered my master, Andrei Tarkovsky in my life.

Later on, I watched all his movies, documentaries and read about his filming process and above all his philosophies. His approach towards film is very unique and his works have highly influenced me as an artist in the first place. Moreover his ideology goes along very well with my sensibilities towards art and film.

But I have never restricted myself learning from only a particular style of films alone, where as I have watched a variety of films ranging from silent cinema, NeoRealistic Films, Hammer house films, Ghibli films , Modern day legends etc. I keep updating myself with the current day film makers also. I never see Animation Films and live action films as separate entities but as two eyes of a same head only. Like Stalker, the animation film that have influenced me the most is Angel's egg. These works belong to the sacred chamber in the art of cinema built by everlasting search for the meaning of human existence.

Infact, These movies are more real than our lives itself, period.



[https://ia.media-imdb.com/images/M/MV5BNDY2NUQ0MTE@\\_V1\\_S3Y17\\_C94.0.214.317\\_AL.jpg](https://ia.media-imdb.com/images/M/MV5BNDY2NUQ0MTE@_V1_S3Y17_C94.0.214.317_AL.jpg)



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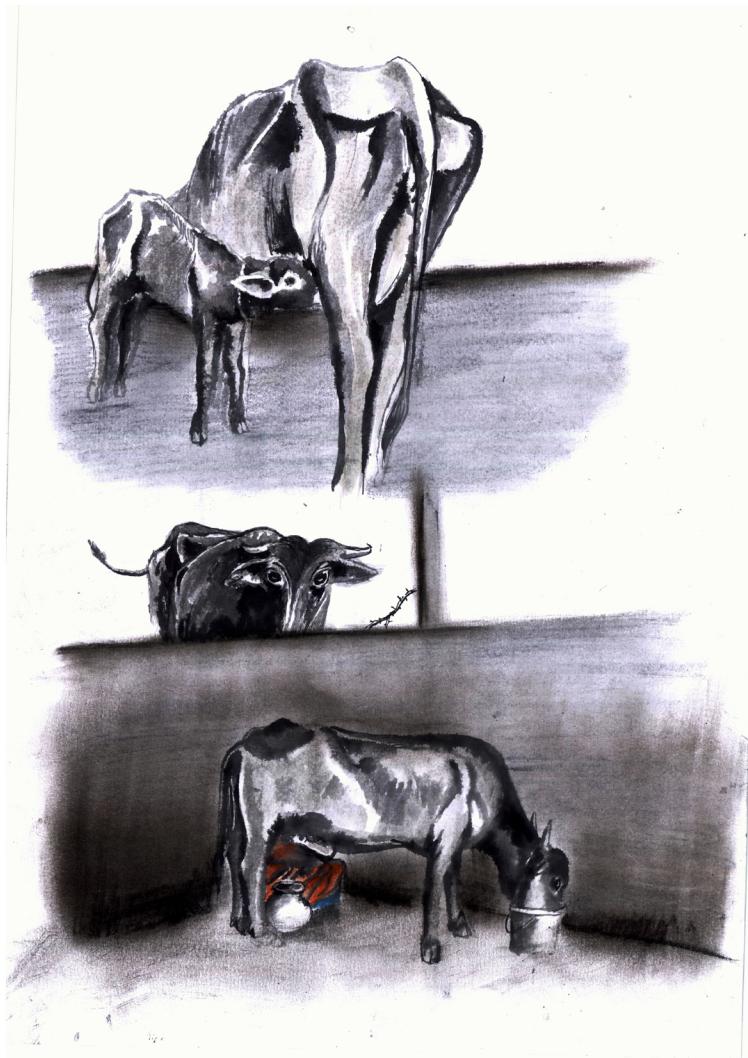
# **STORY SKETCHES**

## STORY SKETCHES



## CHARACTER ART

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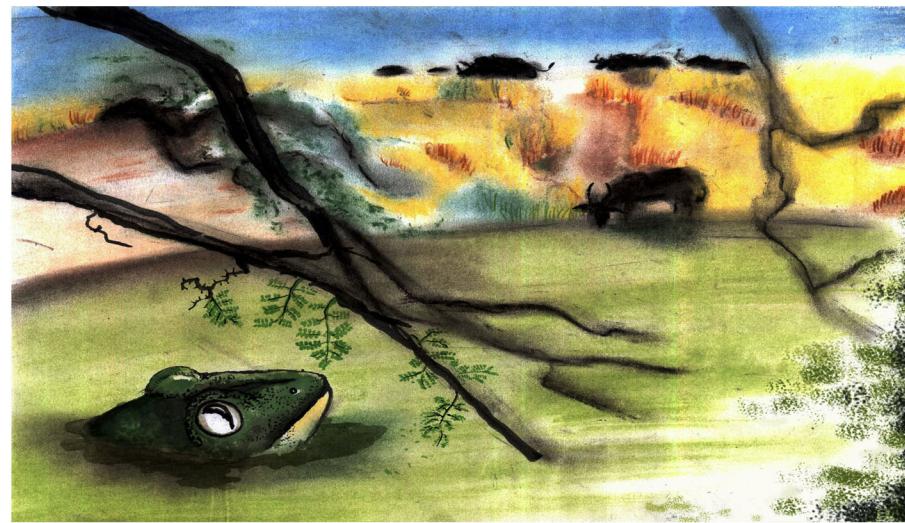
## BACKGROUND ART

## STORY SKETCHES



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## BACKGROUND ART

# **FINAL STORY**

## FINAL STORY

The protagonist is an old man living in the city along with his son. All his life he has spent his life in the country side herding buffaloes. But after he moved to the city, he was put into a room and his body have become very weak making him room locked. He watches TV all day sitting in his couch. He day dreams a lot while watching TV because of his strong countryside memories triggered by some random visuals in the TV. One Such day, he was watching Television and a random cave painting trigger the memories of his buffaloes. By the time he starts day dreaming, his son enters the room yelling him to switch off the TV and sleep. He is already lost into his dream and his son's yelling doesn't enter the Oldman's ears as he has already entered into his daydreams. In his dream, he sees himself as a smallboy herding buffaloes along with his grandfather. Suddenly a wild dog (dhole) starts chasing a buffalo and the dhole runs away hurting the wild dog. The grandfather was worried by her injury and he goes back home with his buffaloes and grandson. That night they put a herbal medicine for the injury and the next day he makes the buffalo bath in the salt water as the salt water would heal the injury very quickly. His grandson watches the scene sitting on the bank and he falls back from the dream as a crab into his reality, awoken by his son. Now the bitter reality hurts him.

# **FINAL SCRIPT**

# FINAL SCRIPT

## **Scene I**

@ Interior Oldman Room - Afternoon  
[ Old man watching History TV ]

V : Old man on couch staring silently at the random Aurochs Cave paintings programme in Television..  
A : ..(from Television)...Aurochs chased away the cave lions...even the strongest beasts were no match against them.... 20000 years after their genes are still present in modern cattle, however scientists are trying to bring them.....

[Old man slowly goes to day dream while the Television continues to play on...]

V:Door opens,silhouette of his son appears  
A: "Why don't you switch off the TV and Sleep"

V:Oldman eyes closed, as he's already into his sleep

## **Scene II**

@Exterior grassfield  
[Oldman as a boy herding buffaloes]

V: Boy sitting on a pond shore playing with the tail of buffalo  
other buffaloes are grazing the field in the back drop

v: A wild dog watches this hiding from a bush and it notifies a buffalo calf was little bit away from the herd  
It sneaks in silently

V: the grandfather who was sitting in the grassland notices the wild dog sneaking in.

V: The grandfather shouts at his grandson, and by the time the wild dog already started chasing the calf.  
A: "Wild dog! Wild dog! Come on man!"

V: The wild dog keeps the chase on and an adult buffalo mixes in the chase for the calf's rescue.

V: calf and wild dog runs inside a bush, two sparrows fly out as they enter

V: bushes keep shaking  
A: buffalo bellows painfully, Sparrows keep shouting

V: Wild dog comes out flying from the bush and falls on the ground

A: Wild dog barking out painfully, sparrows shout continues

V: The grandfather and the boy arrives, while the wild dog escapes away into the bush

V: Buffalo is staring at a sparrow nest  
A: Sparrow shout reduces

V: Houseflies fly on the buffaloes injury  
A: Granpa she is hurt!!

V: Everyone return back to the home in the fading sunset.

### **Scene III**

@Interior hut - Night time

V:Grandfather sleeping on his coir cot and blabbering

A:I should n't have let it happen

V:His grandson wakes him up carrying kerosene lamp

A:Grandpa wake up.

V:Grandpa applying herbal medicine to buffalo injury

A:"Easy boy,Easy"

V:Boy holds lamp and stares at his grandpa putting medicine

A:lamp flickering

### **Scene IV**

@Exterior backwater

v:Fishes cleaning the buffalo wound

v: Oldman swimming alongside the buffalo

v: Ducks enter the scene swimming alongside

A:"Why are you hurting the injured buffalo with the salt water , Oldman?"

V:Grandfather replying back to the question of the duck tamer standing on the shore  
A: Wait for 3 days, see how the salt water is going to cure the wound.

V:Boy watches the scene sitting on the shore

V:Boy takes the tail of the buffalo and puts it into the crab hole.

V:Boy catches the crab using the tail and puts it into the lunch utensil.

### **SCENE III**

V:The crab keeps on falling into the utensil

V:Cranes flyout while the fall continues

V:lot of Buffaloes falls out of the buffaloes belly

V:Trucks take the buffaloes , while the crab continues to fall

V:The crab finally falls back into the Oldman's room

## SCENE IV

@Interior Oldman Room

V: The crab sitting on the couch

V:Crab eyes are blinking

V:Oldman eyelids slowly open

V:His son is standing in front and yelling at him.

A: Eat the food and sleep

V:Son Switches off the TV , Shuts the door and leaves the room.

V:Oldman sits silently for a while

V:He suddenly looks down at his plate

A: Buffalo bellowing sound

V:Buffalo floats inside his rice plate

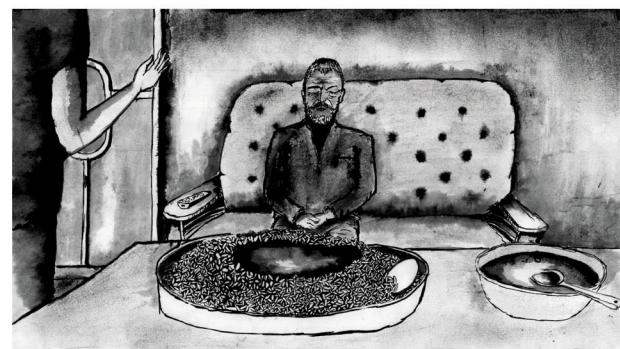
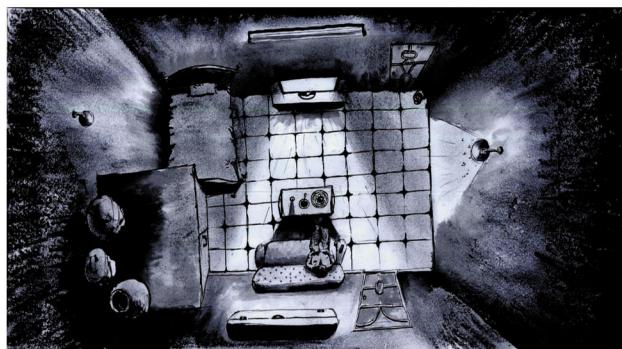
A: Bellowing Sound

V:Oldman tries to touch the buffalo

V: Buffalo sinks inside leaving a ripple ~The End~

# STORYBOARD

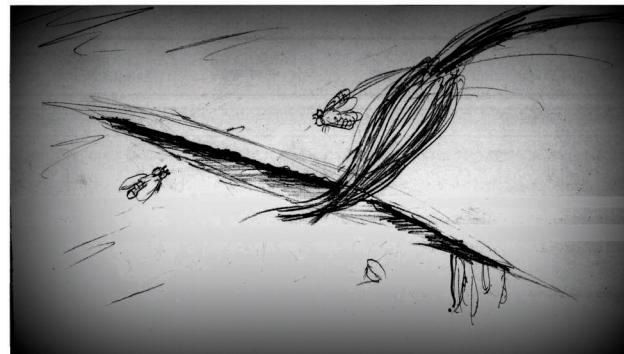
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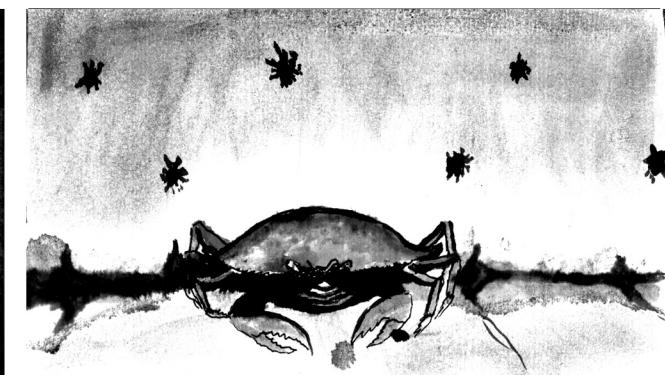
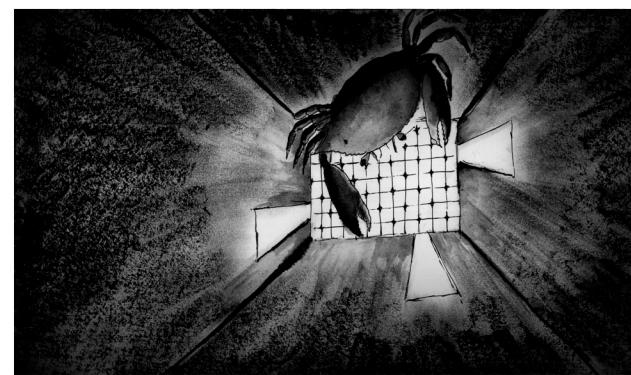
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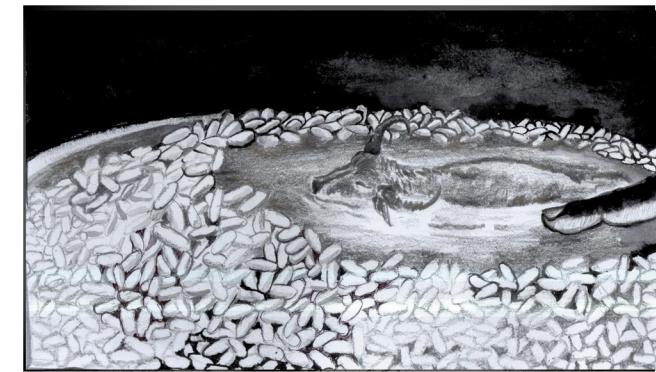
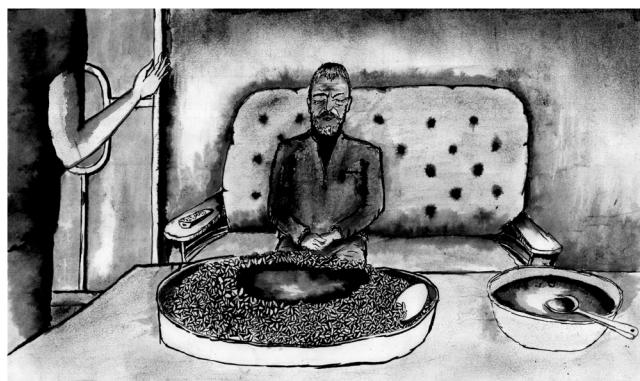
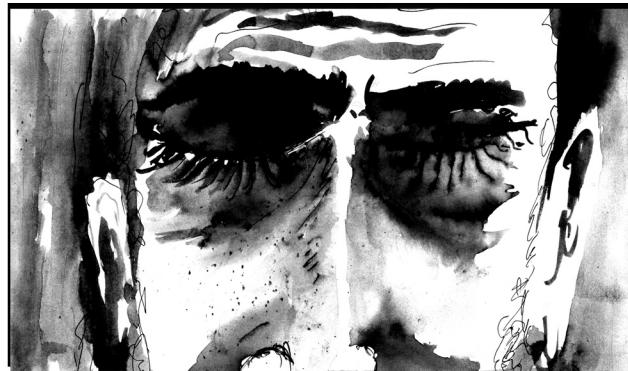
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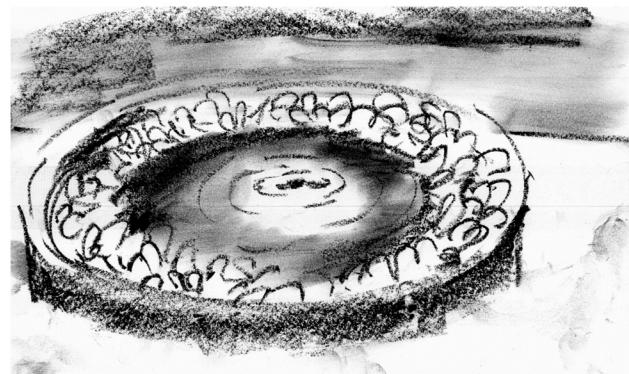
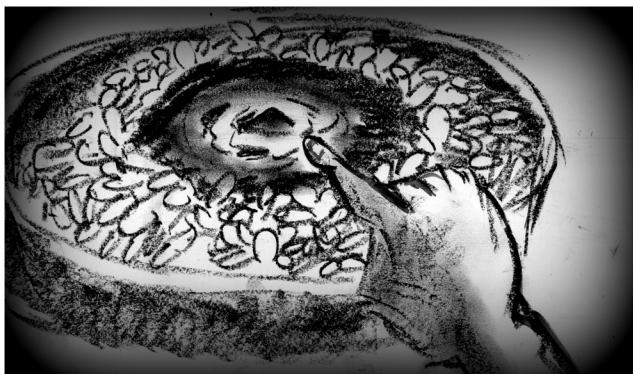


# STORYBOARD



# STORYBOARD





# ANIMATION TECHNICQUE

## PAINT ON GLASS ANIMATION TECHNICQUE

I have decided to use paint on glass animation technique for my project. The technique was pioneered by Russian Animator, Alexander Petrov.



[http://nikozifestival.ge/contentimage/films\\_2012/ALEXANDER\\_PETROV.jpg](http://nikozifestival.ge/contentimage/films_2012/ALEXANDER_PETROV.jpg)

I am heavily obsessed with the kind of imagery he has created in his animation. His works have a very delicate feel of Magical Realism. Moreover, His works have a tarkovskian feel to it. I personally feel that this medium will do justice for the kind of film grammar that i use in my animation.



<http://jenslekman.com/aleksandr.jpg>

A Magical Realistic visual from the Alexander Petrov's The Dream of a Ridiculous man 1991

## RIG & TOOL SET UP



I have used multiplane glass setup for the paint on glass animation and a overhead camera to capture the images.

I have used 5 layers of glass one for the background , one for the character one for the effects , and another two layers for vertical and horizontal camera movements

I have used the common wall paint stainers mixed with the Glycerine for drawing in this process.

The Glycerine mixed with the paint will keep the drawings wet, so that we can keep on animating without the drawings getting dry.

For the textured effect in illustrations , i have used sponge presses for the grainy impression over the glass which is underlit by a LED board

Most of the time I used the bare fingers for making the outline visual, then used the sponge presses for smoothening out the surface. Once a frame is made, for the next frame i have used the ear buds for erasing out the changes.

Once a shot is over i need to destroy the drawings by wiping out the glass surface and go for the next shot .At the end of this movie , none of the hardcopy of the glass illustrations will survive and that's how this animation gets done.



# **ANIMATION PRODUCTION**

I have done my animation shots in chronological order. In this process, there is no separate stages for rough animation and Colouring.

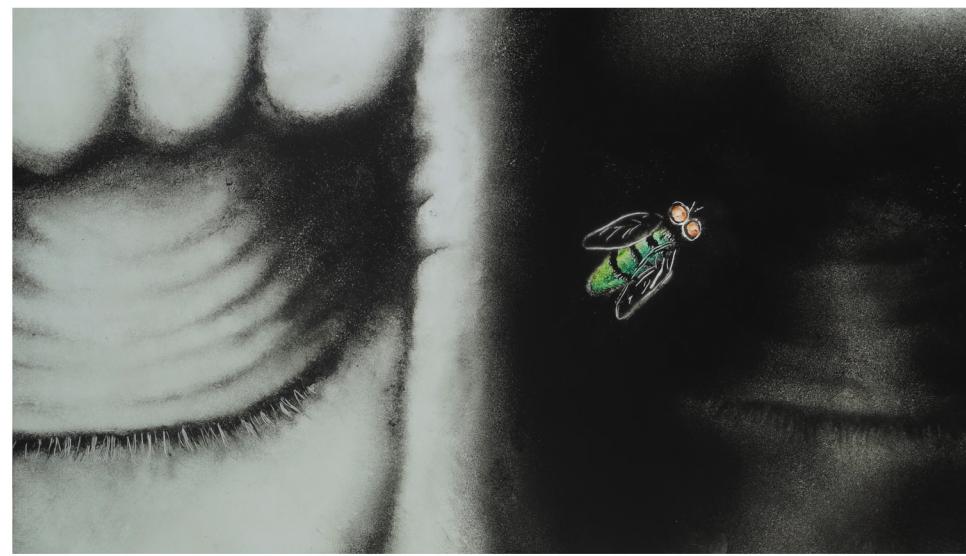
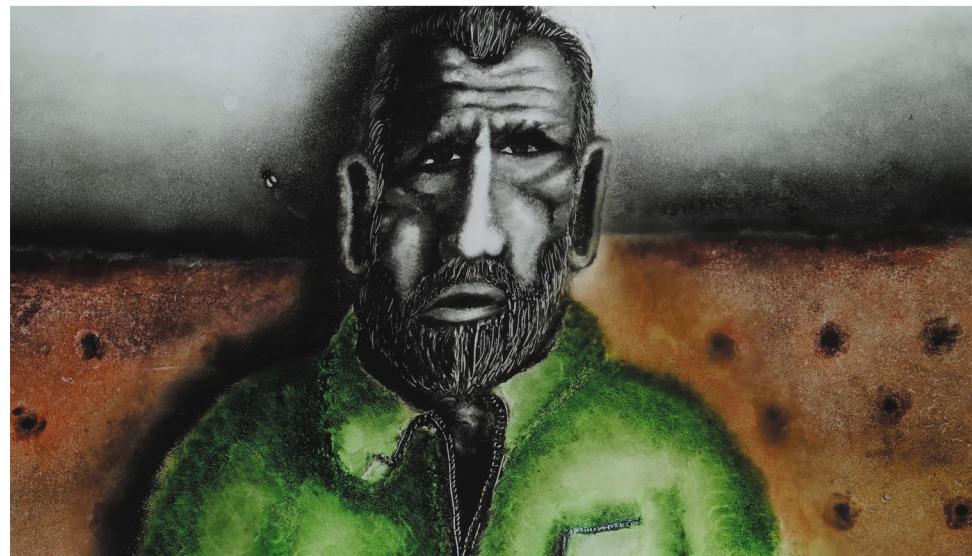
Both stages happen at once as final animation.

I have improvised the shots from the storyboard in order to fit with the shot flow abiding along with the editing fundamentals.

Some of the screenshots from the final animation are provided in the following pages.

## FINAL SHOTS









## **CONCLUSION**

This project served as a good opportunity for the craft that i learned over the past year and half in IDC from one of the best in the field in Indian Animation Industry. I hope I will carry this spirit forward in contributing to the Indian animation gallery and I will strive to serve this art of animation in the upcoming future.

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*~The End~*