



SANTHARA

Visual Lookbook

Worlds · palettes · motifs · the eye of the series

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empire@tan.wiki · A limited series by Tan · 5 × ~60'

The body, held against history

SANTHARA's image system is four chemistries cut together — Petrol Dusk, Marble & Gold, Neon Mantra, Sepia Exodus — as the fast pulls one man between present, past, and the space beyond both.

"The camera changes its own chemistry as the body thins toward light."

— Visual bible



KEY ART CONCEPT — KITE, TREE, VOW



PETROL DUSK • THE GARDEN

Teneri and the broken kite, the measuring stick of every episode
SANTANA • Dying with Equanimity • Confidential



MARBLE & GOLD · CLIFFSIDE TEMPLE

Where the vow's intention is received, readiness is not eagerness
SANTHARA Dying with Equality Confidential



NEON MANTRA · THE DISSOLUTION

Endogenous fasted state release signature visual of the series
SANTHARA - Dying with Equanimity - Confidential



SEPIA EXODUS • 1947

Each horizon fire kite in the border tree
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COAST ROAD · TIMELINE B

Windshield as memory screen. 8mm gold over petrol dusk
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Motif objects (cast like actors)



EMPTY CHAIR · THE GRAVITY SEAT



HALF GLASS · WATER STAGE HONESTY



DIYA · ELEMENTAL VIGIL · EPISODE 05

Also: pocket photograph, treaty water bottle, string scar on the palm, portrait canvas, Shiva Nataraja tapestry. Photograph these early. They are the series' silent cast.

The family (site portraits)



RAM · 74 · THE POET



SNEHIT · 34 · THE SON



SANNAH · 26 · THE DAUGHTER

Casting north star: eyes that can think without speech. Duration faces. Site art direction as tonal reference for wardrobe and grade — not literal locks.

Camera grammar

- ◆ Present: honest, slightly underexposed; handheld only in conflict.
- ◆ Radha / temple: wider, still, light as character.
- ◆ 1947: archival grain, child height when possible.
- ◆ Dissolution: hybrid rotoscope edges + animated grade; duration over cut density.
- ◆ Finale: elemental long takes — fire, water, wind, earth.