

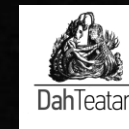


# Video Art Design

Jelena Rubil

5 session

THEY (serb. female gender, ONE). AHEAD OF ITS TIME



# Script Analysis and Narrative Understanding



## Understanding of the Script

Understanding of the Script: Ability to analyze the script and identify opportunities for integrating video elements to support the narrative and thematic elements of the production.

Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.

### 3.1 Understanding of the Script: Ability to analyze the script and identify opportunities for integrating video elements to support the narrative and thematic elements of the production.

#### Script Analysis and Narrative Understanding

- 3.1.1 Develop the skill to analyze theatrical scripts in-depth, identifying key themes, motifs, character arcs, and dramatic moments that can be enhanced through the integration of video elements.
- 3.1.2 Learn techniques for identifying opportunities within the script where video projections, visual effects, or multimedia content can amplify storytelling, evoke mood, or provide additional context to scenes.
- 3.1.3 Practice interpreting the intentions of the playwright and director, discerning the dramatic structure and pacing of the script to strategically plan the integration of video elements that complement and enrich the theatrical experience.
- 3.1.4 Acquire the ability to design video content that effectively integrates with character development and plot progression, reinforcing key moments, conflicts, and emotional beats in the story.

## 4.1 Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.



### Spatial Awareness

4.1.1 Gain a comprehensive understanding of how video content can enhance spatial perception and visual depth on stage, including principles of perspective, scale, and spatial composition.

4.1.2 Develop the ability to design video projections that seamlessly integrate with scenic elements, lighting design, and stage architecture, creating immersive environments that enhance the audience's sense of space and atmosphere.

4.1.3 Effectively plan with scenic designers, lighting designers, and directors to conceptualize and execute video designs that complement the overall spatial design of the production, ensuring coherence and synergy between visual elements and stage aesthetics.

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#### Script Analysis and Narrative Understanding



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Script Analysis and  
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THEY (serb. female gender, ONE). AHEAD OF ITS TIME is an original multimedia installation that combines exhibition, live performance, installations, video works and photography.

This paper deals with women who were pioneers in their fields in our society.

Although their achievements were significant for our culture, their work is still not sufficiently known and visible in the cultural and historical heritage of Serbia.

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Script Analysis and  
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The project is intended for gallery space. The artists in the project use a contemporary artistic language that corresponds to the times and has the potential to draw the attention of a younger audience to the achievements of women who are part of our cultural heritage, but have not been given the importance and visibility they deserve.

The inspiration and reason for the project is the life and work of women who worked in the periods of construction and modernization of civil society, who pushed the boundaries in their fields and very often were the first women who worked in certain fields - ahead of their time. We dedicate this project to them as well as to our contemporaries.

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Script Analysis and  
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The installation consists of several rooms/spaces, and each room is dedicated to one or more of the women who are the inspiration for the work.

At the same time, the works do not have a biographical approach, but a conceptual and transformative one, which brings artistic originality to every element-piece of this multimedia project.



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#### Script Analysis and Narrative Understanding

Ana Feldman, Marija Rosandić, Jelisaveta Načić, Jela Spiridonović Savić, Ksenija Atanasijević, Julka Hlapac Đorđević, Maja Magazinović, Danica Tomić, Marija Milutinović, Katarina Milovuk, Draginja Gavrilović, Jelka Bojić Makavejev, Draga Ljočić, Draga Dimitrijević Pejanović, Milica Tomić, Milica Bogdanović, Anica Svačić Rebac, Beta Vukanović, Jelena J. Dimitrijević, Ljubica Marić, Jelena Šantić, Sonja Poljević

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Script Analysis and  
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#### Script Analysis and Narrative Understanding



4.1 Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.

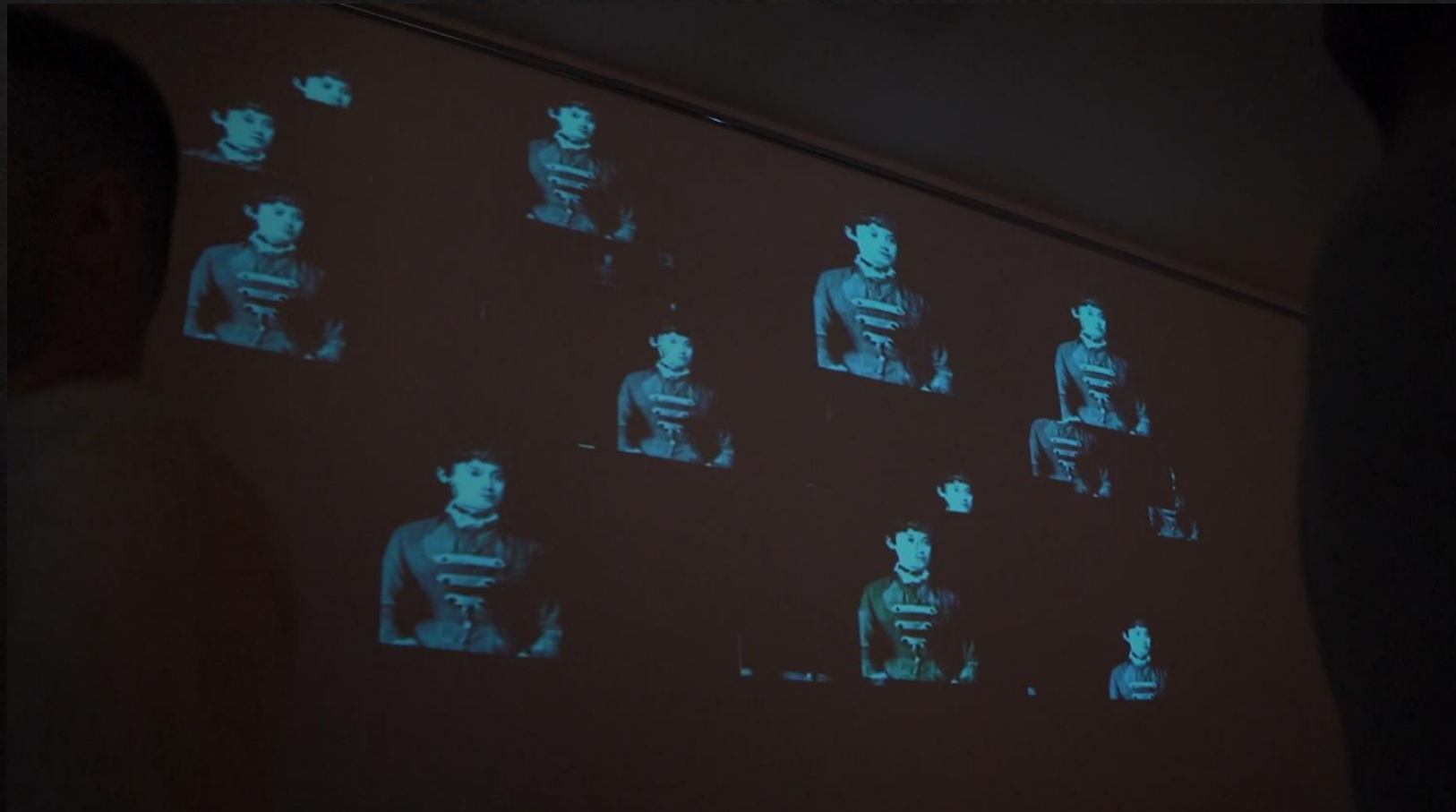
Script Analysis and  
Narrative Understanding

Video work “The First“- Jelena Rubil

Music: Ljubica Marić

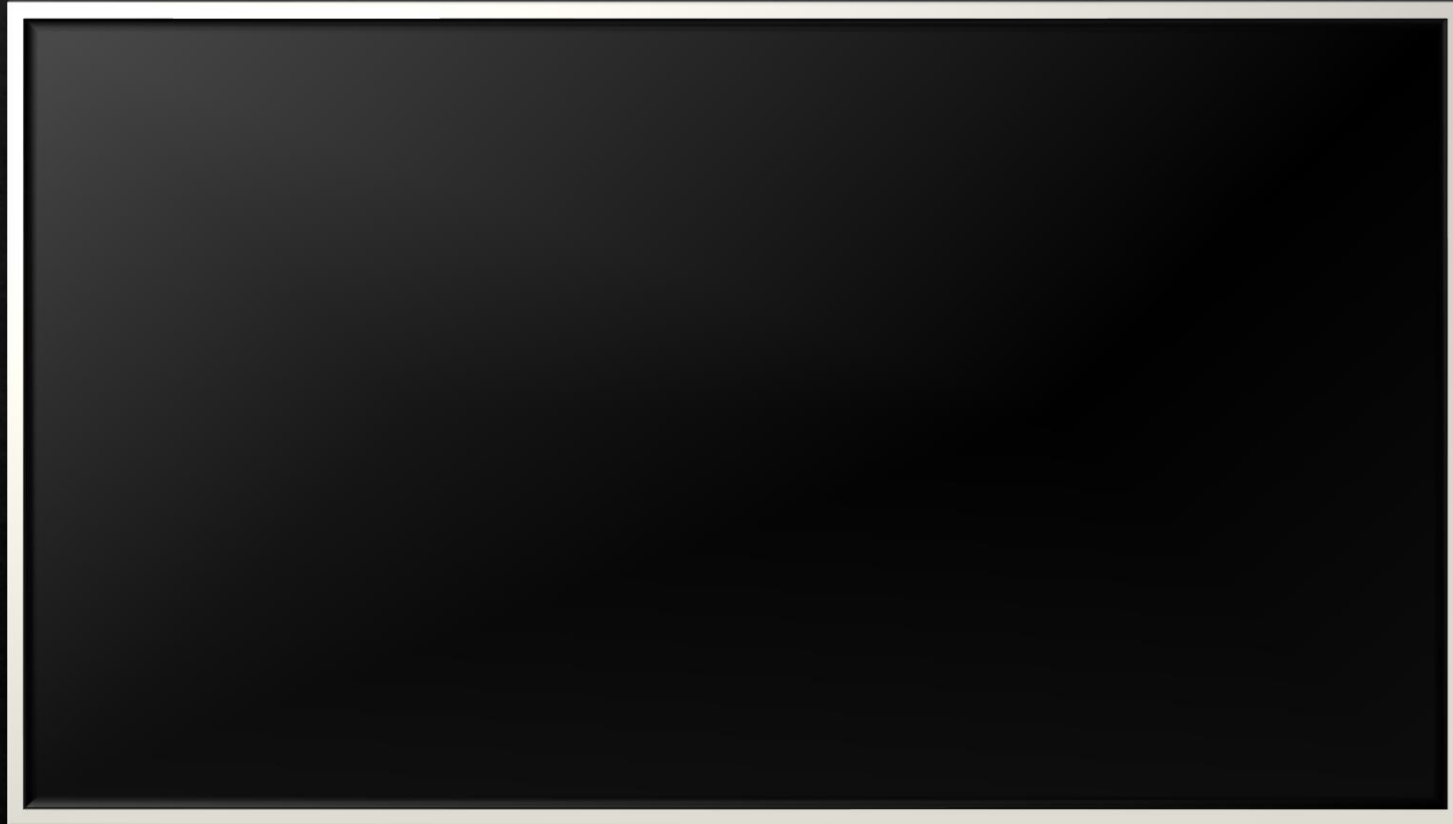
4.1 Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.

Spatial Awareness






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Spatial Awareness



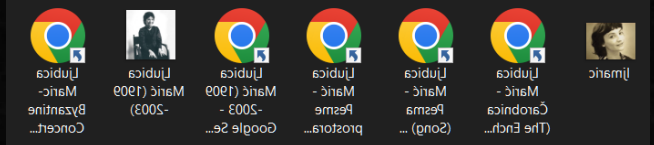
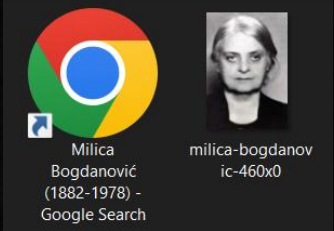
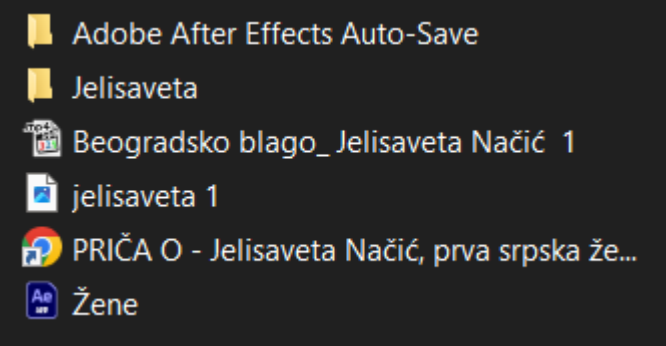
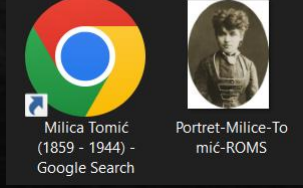
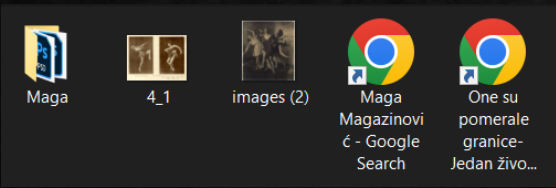
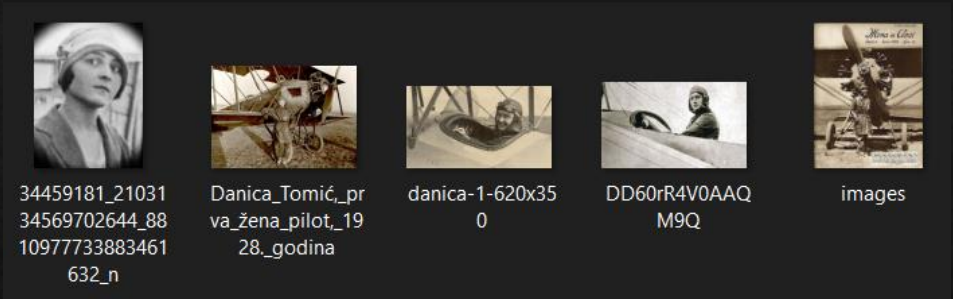
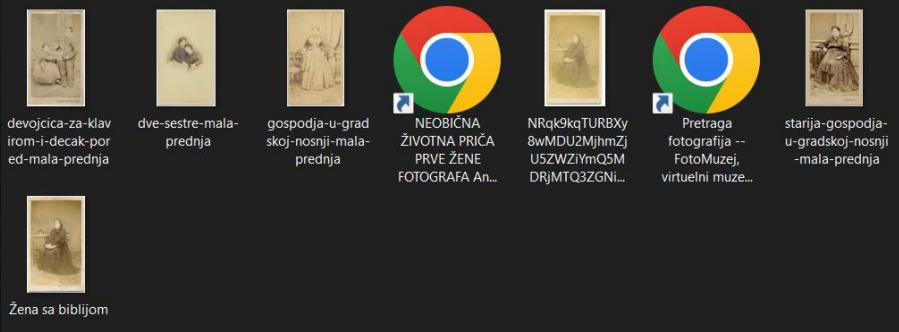
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## Script Analysis and Narrative Understanding

|   |                    |             |
|---|--------------------|-------------|
|  Anica Savić Rebac                               | 10-Jan-24 9:57 PM  | File folder |
|  ANNA FELDMANN                                   | 17-Dec-23 6:49 PM  | File folder |
|  Beta Vukanović                                  | 11-Jan-24 8:07 PM  | File folder |
|  Danica Tomić                                    | 11-Jan-24 12:50 AM | File folder |
|  Draga Dimitrijević Dejanović                    | 10-Jan-24 10:04 PM | File folder |
|  Draga Ljočić                                    | 11-Jan-24 12:26 AM | File folder |
|  Draginja Gavrilović                             | 10-Jan-24 10:06 PM | File folder |
|  Draginja Ružić                                  | 11-Jan-24 12:29 AM | File folder |
|  Jelena J. Dimitrijević (1881-1915)              | 10-Jan-24 10:08 PM | File folder |
|  Jelena Šantić (1944- 2000)                      | 10-Jan-24 10:11 PM | File folder |
|  Jelisaveta Načić i GLAVNI FILE                  | 11-Jan-24 11:21 PM | File folder |
|  Jelka Bojić Makavejev                          | 10-Jan-24 10:19 PM | File folder |
|  Katarina Milovuk                              | 10-Jan-24 10:20 PM | File folder |
|  Ksenija Atanasijević                          | 10-Jan-24 10:23 PM | File folder |
|  Ljubica Marić (1909 -2003)                    | 10-Jan-24 10:25 PM | File folder |
|  Maga Magazinović                              | 11-Jan-24 8:07 PM  | File folder |
|  Marija Rosandić                               | 10-Jan-24 10:02 PM | File folder |
|  Milica Bogdanović (1882-1978)                 | 10-Jan-24 10:32 PM | File folder |
|  Milica Tomić (1859 - 1944)                    | 10-Jan-24 10:37 PM | File folder |
|  Sonja Drljević (1942 -2017)                   | 11-Jan-24 10:38 PM | File folder |
|  Ljubica Marić - Vizantijski koncert (Byzan... | 10-Jan-24 6:56 PM  | MP3 File    |

# 4.1 Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.

## Script Analysis and Narrative Understanding





















# 3.1 Understanding of the Script: Ability to analyze the script and identify opportunities for integrating video elements to support the narrative and thematic elements of the production.

## Script Analysis and Narrative Understanding

- Figure
- Portreti
- Sedeći













|   |   |  |   |   |   |
|---|---|--|---|---|---|
|  |  |  |  |  |  |
| Danica_Tomić_pr<br>va_žena_pilot_19<br>28_godina                                  | draginja ružić  | jelena šantić  | Maga_magamag<br>azinovic_1934   | Marija-Maga-Ma<br>gazinovic1  | sonja drljevic  |

|  |  |  |   |   |   |  |
|--|--|--|---|---|---|--|
|  |  |  |     |   |   |  |
| milica-bogdanov<br>ic-40x0   | Marija-Bogdanov<br>ic-Rozandic   | Katarina Milovuk   | Jelena-Dimitrijevi<br>c   | draga-dejanovic_<br>it  | Draga Ljotić  | DRAGA<br>GAVRILOVIC  |
|  |  |  |  |  |  |  |
|  |  |  | Ksenija_Arbanaš<br>njelj  | Minka_Bojanić_M<br>kaveš  | Portret-Milice-To<br>mić-ROMA2  |  |

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|--|--|--|
|  |  |  |
| 900x600_Beta_Vu<br>kanović   | jelisaveta   | Ljubica Marić<br>(1909 - 2003)   |

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#### Script Analysis and Narrative Understanding

|   |   |  |   |   |   |   |
|---|---|--|---|---|---|---|
|    |    |    |    |    |  |  |
| Crkva   | Neupotrebljeni  | Pregled svega  | radničko  | Škola   | Stepenište  | Tlocrti   |
|  |  |  |  |  |   |   |
| 27 a  | Video 9   | Video 10   | Video 17  | Video 18  |   |   |

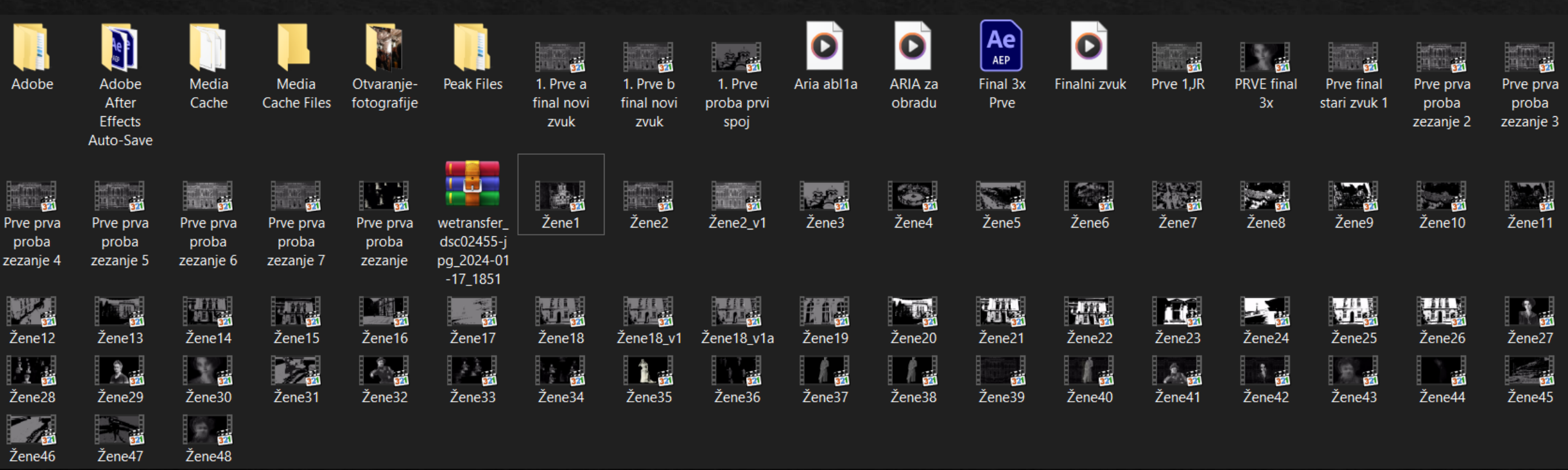
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## Script Analysis and Narrative Understanding

### Ljubica Marić (Љубица Марић)

Composer



Born: Mar 18, 1909

Died: Sep 17, 2003

Izdavačka kuća Arhipelag

Ljubica Marić | Arhipelag

YouTube • Serbian Composers

Ljubica Marić - Pasacaglia (Passacaglia)

Composer: Ljubica Marić (1909 -2003)

Pasacalja, za simfonijski orkestar /...

Nov 5, 2013

4.1 Spatial Design: Understanding how video content interacts with the physical space of the stage, light design and designing video projections that complement the scenic design and enhance spatial perception.

Script Analysis and  
Narrative Understanding

**Sadržaj [sakrij]**

- 1 Biografija
- 2 Muzički jezik
- 3 Dela
  - 3.1 Duvački kvintet
  - 3.2 Pesme prostora
  - 3.3 Pasakalja
  - 3.4 Vizantijski koncert
  - 3.5 Prag sna
  - 3.6 Sonata za violinu i klavir
  - 3.7 Čarobnica-melodijska recitacija za sopran i klavir
  - 3.8 Iz tmine pojanje
  - 3.9 Torzo

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Script Analysis and  
Narrative Understanding

Byzantine concert Ljubica Marić composed an extensive all-evening cycle under the title Music of Octoih, which unites Music of Octoih no. 1, Byzantine concerto, cantata The Sill of Dream and Ostinato super theme of octoi. What these works have in common is that they are based on chants from Stevan Mokranjac's Osmoglasnik, i.e. each of the works is written according to a specific voice from the aforementioned Mokranjic collection. Ljubica Marić approached chants attracted by their spiritual content embodied in modal tonal matter organized on the principle of formulas.

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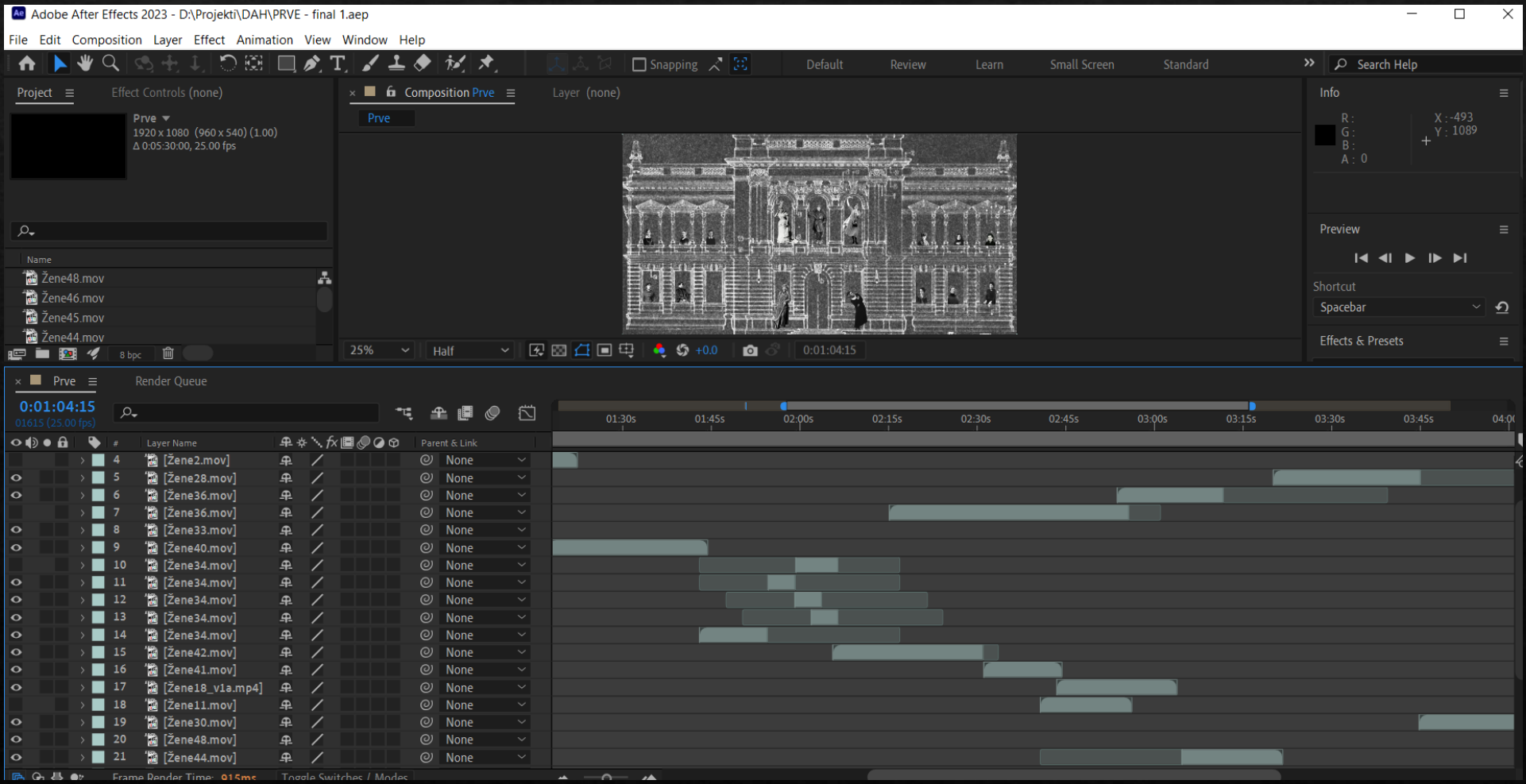
### Script Analysis and Narrative Understanding

The Byzantine concerto for piano and orchestra (1959) was written in the second, third and fourth voices. The work has three movements that follow each other without interruption, without significant contrast in expression, and their free, rhapsodic form obeys only the internal logic of the development of musical thoughts. The subtitles of the movements are: 'sound and ringing', 'in darkness and reflection' and 'rumble and flash'. The work represents a meditative, introverted immersion into peculiar sound worlds. Polymetry is usually used to achieve a free, unbound rhythmic structure. The composition of the instruments is as follows: string and brass instruments, harp and percussion. The synthesis of sharp sonorities of the modern harmonic idiom with the strict diatonics of ancient chants contributes to the creation of a special atmosphere, archaic and contemporary at the same time. Ljubica Marić freely lowers musical flows, freely creates musical sections, parts, and often very characteristic episodes. The piano part is not virtuosic, but incorporated into the parts of other instruments. The rhythm is floating, without clear metric supports, which is helped by the use of syncopation and the even repetition of one tone or harmony. Harmony is more a product of the free movement of parts. The threading of motifs originating from the same voice ensures the thematic unity of each movement, and the modal character of the melodies ensures the unity of all three movements as a whole. The first movement is basically a three-part movement (with a coda), the whole is built from hexachords of the second voice. While the second movement is a kind of solo cadence of the whole concert (variational baroque form with a simple first theme), the third movement represents the dramatic center of the concert, through music that seems devastating and destructive.



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## Script Analysis and Narrative Understanding



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Spatial Awareness



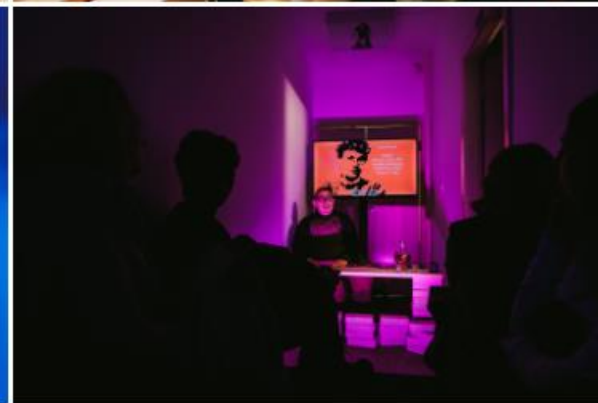
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## Spatial Awareness



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## Spatial Awareness



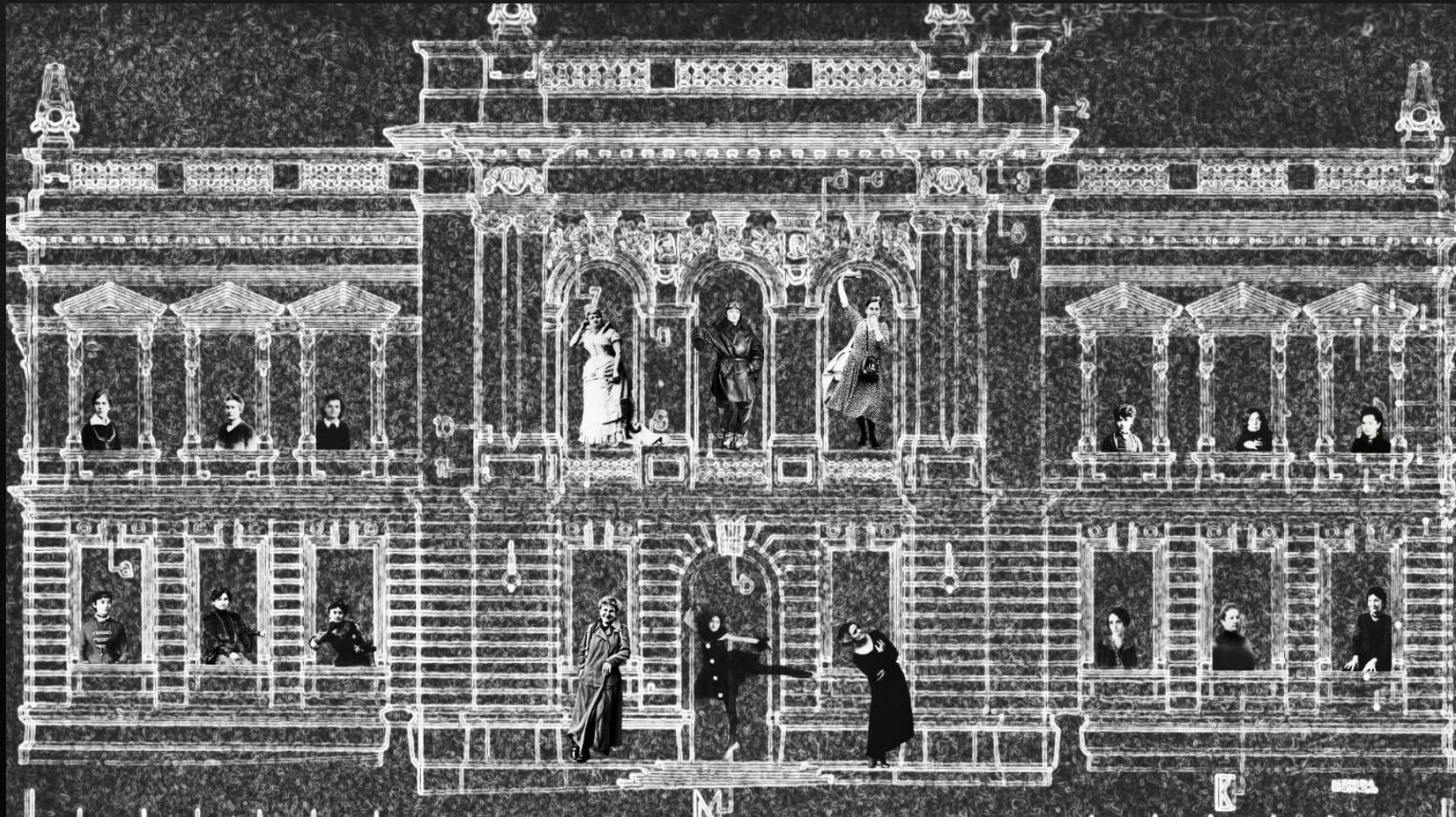
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### Spatial Awareness



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### Spatial Awareness





# Video Art Design

Jelena Rubil

<http://www.tate.org.uk/visit/tate-britain> ,

<http://www.moma.org/> , <http://www.louvre.fr/en> ,

<http://www.khm.at/en/>

<http://www.museum-ludwig.de/> ,

<http://www.berlinischegalerie.de/> , [http://www.fine-arts-museum.be/site/EN/frames/F\\_peinture.html](http://www.fine-arts-museum.be/site/EN/frames/F_peinture.html) ,

<https://www.rijksmuseum.nl/nl/ontdek-de-collectie> ,

<http://www.stedelijk.nl/> , <http://www.belvedere.at/dem> ,

<http://www.khm.at/en/> , <http://www.musee-magritte-museum.be/Typo3/index.php?id=15> ,

<http://www.albertina.at/en> ,

<http://www.kunsthawien.com/> ,

<http://www.brusselmuseums.be/en/museum/98-royal-museums-of-fine-arts-of-belgium> ,

<http://www.vangoghmuseum.nl/vgm/index.jsp?lang=nl> ,

<http://www.nationalgallery.org.uk/> , <http://www.saatchi-gallery.co.uk/> ,

<https://www.henrimatisse.org/the-dance.jsp>

<https://www.musee-magritte-museum.be/en>

<http://www.vangoghmuseum.nl/vgm/index.jsp?lang=nl>

<https://www.filmtheory.org/pure-cinema/>

[https://www.youtube.com/watch?v=3sRwzbTz0\\_8](https://www.youtube.com/watch?v=3sRwzbTz0_8)

<https://www.youtube.com/watch?v=umfiwl-7I0M>