

Main theme of this year festival is – “Women in film”.

I did not decide on this subject to emphasize the issue of gender equality, gender identity or involvement of women professionals in film. The reason why I chose female titles in the accompanying program of 3rd Mister Vorky Festival is because of the genres they belong to, which are predominately determined by a figure borrowed from the literature, which is called - *realism*.

Through these few realistic examples we just might figure out what is missing from Serbian cinematography for several transitional decades, in its representation of reality. Because, unlike many film movements, classical realism is not based on mapping and documenting facts, as it may be assumed. Namely, since the peak of commercially literature in such novels of Hugo, Dickens, Balzac, Flaubert, Dreiser, Maupassant, Henry James, realism persistently dealt with the theme - transition relations in society, while female characters represent the main *status symbols* of realism.

That is the distinguishing feature of this modern art movement, which originated sometime between the 19th and 20th century by noting the contradictions of the bourgeoisie value system and directing the viewer's attention on the future sensation called - film. It is this civic art genus that will be later remembered as the "female" film genre, ranging from musicals, to melodramas and over to romantic comedies.

Realistic art (Tolstoy, Stendhal, Zola, also Chekhov and Ibsen), both in the film and literature, deals, therefore, with the form that countries with old names, boundaries and posture hardly understand. It comes to the artistic treatment of the concept of class consciousness, expressed through the *drama about status relations*. But this theme, no matter how serious and scientifically it may sound, belongs to the basis of what we in modern culture call mass art market, from vaudeville of show business, over trivia of Broadway, to the Hollywood industry.

It all began after the bourgeois revolution, when former slaves and servants settled areas of their former lords and were intimidated by the picture of European history in all of its decadence and tendencies to vices, orgies, intoxication and belligerence. Pictures of old centuries haunted the new class by recalling the time when heroes and warriors ruled the country while their head was still on their shoulder. The classic novel and film deal with the complex of the new social classes on old mystical territories.

Similar the symbols of the aristocracy, which are established through ornaments, paintings and sculptures, the civil status has been determined through administrative and art writings. Because, literature and dramaturgy are techniques that seek to be followed rather than looked at, so that we could via narrative memory testify the status change of the main characters. Therefore, the civil drama and prose are so closely connected with the theme of social and class movements because in it the social image of the prince and the beggar is being transformed before our eyes and the initial impression ceases to be an authentic picture of the human soul, but only the lure of our prejudices, which leads us to make a mistake in assessing what we see - as we hastily believed our own eyes more than written calculations.

When men knowingly overlook female romantic film, they are convinced that this filmed literature deals only with women's longings of love; however female readers and novelists keep the secret of an intelligent style, which talks persistently since its beginning about material conflicts, class relations, status inversions and sudden succession. This genre is not female because it fills heart fills with warm emotions, but because it treats, in a discreet and emotionally manipulative way, the idea of social equality between kings and subjects, rich and poor, masters and slaves, nobles and citizens, officers and civilians, men and women .

Civil society (judging by Pierre Clastres, Leo Strauss and Alexandre Kojève) is a community of former slaves or better yet female slaves. As inferior, slaves do not feel the exalted nobility of pure ideas, of universal metaphors and stylish virtues. On the contrary, civil society seeks to promote secondary associations, journalistic speculation, gossip sensation, and all the vanity fair which make society sinfully restless and prone to constant changes. It is a society of inequality, however unlike the feudal system it is based on the principle of equality on which everyone is accepted as a human being.

And what could an ordinary human being be more interested in than comparing itself with richer, more successful and more famous humans? This leads up to the concept of social networks; status values of variables, stars who rise and fall, and it all direct us to film, pop culture and the Internet, hybrids of modern culture that globalized history with an idea that social relations have dynamic nature and that society classes are changing. That is why romantic films, soap operas, independent journalists, independent media and social networks exist. Within these a private horizon becomes a part of the public space, making us think that we see human status separately from their class definitions.

In that way, for women, female authors and other humanist -oriented characters, an intimate relationship becomes a love scene, the wedding ritual a theater performance, and the language of romance the manuscript of a novel. It is not a physical system, but of the symbolic expression, which has in the historical transition from the Italian Renaissance to the French Belle Époque, influenced many military units to become acting troupes, and that artists seldom performed on feudal courts of kings, whereas the royal appearances on the stage of the artist grew increasingly.

It can be said that the light notes of female authors (may they be men or women), interpret the theory of social, psychological and political conspiracy. Headlines from the program present the plot in which the hero's surroundings indirectly cause his or her social position, a hidden mechanism that is not shown as a system of monitoring and control but on the contrary, as the law of the stronger, naturally and spontaneously carried out in secret, without the presence of "third party".

Precisely for this reason such film testimonies, as the film *Hankaby Vorkapich*, ***interpret the public version of the secret events***, using the process of classical realism, which influenced the audience all over the world to become the ***third party*** to victims of political discretion, or rather the witness to dramatic accusation. And these victims, female heroes imprisoned in the tower of anonymity, await the day as if the imposed walls will be torn down by the Masons of the future, only to set up on-site the camera and lighting. The selected films in the program *Women*

in film are a testimony to changes, subtle representations of rough relations, images of inequality between warrior successor of social space and peace aspiring authors of future time.

The postwar half of the last century has brought many changes to the treatment of the film reality, by introducing open sexual and violent content, exploiting female actors and female characters in film productions of lower class. We hope that this selection will invoke the memory of a time when the film, instead of a magnet for attracting egotistical men, was a window to the world for the audience consisting of women in love.

Marko Kostic

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