

The final section of the chapter discusses Filip Robar-Dorin's film *Ovni in mamuti* (Rams and Mammoths, 1985), which revealed ethnic tensions in Slovenia at a critical time before the demise of communism and the impending break-up of multi-ethnic Yugoslavia. Even putting aside the question of the specific cinematic qualities of Robar-Dorin's *Rams and Mammoths*, this film should be perceived as a very important work of Slovenian post-modernism. Unfortunately, knowledge of the film is restricted to rather narrow audiences in Europe and elsewhere. The film is not mentioned in any critical or analytical literature dealing with cinema in the Balkans. It seems that this movie, which even won the grand prize at the Mannheim-Heidelberg international film festival in 1985, experienced the fate of many artistic or other intellectual endeavours that happen to expose critically a social phenomenon "a bit too early". In this case, the view is critical and ironic, and from the perspective of later historical events, it even appears prophetic.

In the case of Robar-Dorin's film, the object of irony and criticism was explicitly nationalism in its daily and also vulgar manifestations, specifically regarding the position of Bosnian immigrant workers in Slovenia. It is highly probable that this insightful aspect of the film was one main reason the film was not presented to audiences with greater enthusiasm, because any promotion of films from a country such as Slovenia depends on official presentations abroad in the context of cultural events. Perhaps the film was not considered "representative" enough for such purposes, or perhaps the company Viba film that owns the film simply was not proactive enough in selling it to distributors. Therefore, even film experts interested in the region somehow missed it for the most part. One of the rare observations that I managed to find was only published on the web by the (presumably young) German writer Otto Reiter, who said that

*[...] only a few [Yugoslav filmmakers] prophetically addressed the shock of the 1990s, such as Slovenian director Filip Robar-Dorin. In his film Ovni in mamuti (Rams and Mammoths, made in 1985, camera: Karpo Godina) he shows in a sarcastic and semi-documentary fashion the lives of Bosnian "guest workers" in Slovenia that are marked by prejudices on both sides. (Reiter, 2004)*

One of the most interesting recent contributions of film analysis to the recent readings of the history of Yugoslavia and the ideology that aided its disintegration is by Pavle Levi, but this did not include Robar-Dorin's mov-