

effect, Robar-Dorin's film appears much "stronger" than some other "artistically obsessed" films of that period, which received far better institutional support. As Robar-Dorin perfectly demonstrated, the phantasms of "artistic" creation, which determined the course of Slovenian cinema as an obsession with the cult of art, had obstructed the cinematic functioning of films and kept film enclosed in the boundaries of more or less explicitly nationalist ideology, as it had been analysed by Žižek. *Rams and Mammoths* introduced a split into the linkage of ideology-nation-imaginary, originating in a specific sociological approach to the topic of identity. In this context the importance of culture was reduced, and film in Slovenia took on a different role.

Love of Our Own Soil

Robar-Dorin's film was shot at the time of a growing wave of democratization in communist Slovenia. Robar-Dorin's situation as an independent artist coincided with the emergence of an alternative in the political space, which was defined in an open concept of civil society. The film *Rams and Mammoths* was one of those contributions that redefined Slovenian national identity in the notion of democracy. However, the meaning and importance of both Robar-Dorin's film and the political alternative was substantially mitigated in later political events. The understanding of the notion of national (i.e., ethnic) identity, which was once relegated to official culture under communism, was later moved to politics. Moreover, its space is retained in the divide revealed in Robar-Dorin's film: the divide between explicitly "traditionalist" nationalist ideology and urban multicultural tendencies. Because this film exposes images that "speak" in frameworks of discontinuous and parallel narratives, the divide between Slovenians and "non-Slovenians" turns into an internal Slovenian divide between different perceptions rooted in ideological positions. Thus, for instance, the "superior" position of a "civilized" Slovenian becomes visible as explicitly vulgar and offensive. Such a presentation subsequently turns into a metaphor of the nationalist ideology, which points to a role that this ideology plays as a cultural agency in a formation of socially framed perceptions and corresponding attitudes. On the other hand, the movie makes clear that other attitudes exist as well, which is visible in the narrative of a young Bosnian and the degree of acceptance he finds in his school environment, and also in some aspects of another narrative of the character of Marko Skače, who is treated for his aggressive behaviour by institutions that are supposed