

their separation from Yugoslavia in 1991, Croatia and Slovenia have issued state documents explicitly stating their desire not to be referred to as ‘Balkan’” (Iordanova, 2001: p. 34).

Unfortunately, Dina Iordanova did not see the film *Rams and Mammoths*, but a few years after her work cited above was published she made a statement that ought to have been included in her analysis of “intercultural film”: “My attention here is mostly to films that qualify as “intercultural” because they address issues that awkwardly transcend national borders and undermine established regimes of historical knowledge by dismantling the commonly known story and temporarily reconstituting a surreptitious highly personal account” (Iordanova, 2008: p. 11). Saša Vojković, the editor of the special issue of the journal in which Iordanova’s paper was published, expressed an expectation for a “step forward” from the “fascination with Balkan violence”, which in her view should be “a thing of the 1990s, when the high visibility of the region was linked to negative factors, as was traditionally the case when the Balkans were at stake” (Vojković, 2008: p. 1).

In the eyes of Robar-Dorin, the system of filmmaking in communist Slovenia had become “vicious” and was worth fighting against. Apparently his personal fate within the system was congruent with the frightening trends in the society that his film had exposed; in fact his film received a slightly above-average response from the public (some 7,000 viewers in Slovenia), and it remained a prophetic warning of things to come. Unfortunately, this warning was not heard more widely, as usually happens with the voices of intuitive artists and philosophers. The film was “hushed” not by censorship, but simply by being overlooked by wider audiences, and this was a work of ideology of accumulating nationalism. Therefore, a re-evaluation of this film and the context of its time in the sense of Saša Vojković’s comment would agree with the hypotheses at the beginning of this chapter: that this important film must be dealt with in its own right, but is also an important resource for analysing and understanding troubled Balkan history.