

ics of such cinema cannot be so transparently formulated as it could have been in times when it made use of visual and verbal metaphors and “hidden” messages to point to existential problems or to expose a spectrum of repression within political and cultural systems of the Balkans. Small cinematographies of the Balkans now, nevertheless, enter the world cinema as rather “readable” to global audiences and especially to those, who attend many film festivals. It would require a lot of systematic research to underpin such generalization with facts and analysis. In the framework of this book, I cannot fully tackle such a formidable task. Therefore, what I have found through the analysis of the Porumboiu’s film will now be further only superficially illustrated by a few examples and hints about contexts of cinema in some Balkan countries.

Some Examples

Slovenia

Double periphery status (European and Balkan) often causes that in many compendium-like presentations of Balkan cinema, Slovenia is left out. On the other hand, this new country, which stems from the federal socialist Yugoslavia, is much more connected to Balkan issues, both culturally and politically than local national narcissism would like to admit. This could be illustrated by the influence that Filip Robar Dorin and another filmmaker Karpo Ačimović Godina, who worked as professors at the Theatre and Film School at the University of Ljubljana, had in this respect on younger generations.⁶ It should be stressed that Slovenia entered the currents in the direction of world cinema a few years earlier than most other former Yugoslav countries thanks to its lucky escape from Yugoslavia without an all-out war. Damjan Kozole and Boris Jurjašević were the first representatives of a new generation of filmmakers, who made their debuts in 1980s already. Others (like Andrej Košak, Janez Burger, Sašo Podgoršek, Maja Weiss and Jan Cvitković... to name just a few) followed already in the 1990s in the

“world after”, the world of post-socialism or even simply the world of world cinema. Of course, similar cases, which are made inherently readable in a different register in the view of political signifiers, are to be found all over the Balkans.

- 6 Robar Dorin with Karpo Ačimović on camera namely directed a prophetic film in 1985 *Rams and Mammoths*, which showed a devastating role of ethnic intolerance in Slovenia, then a part of Yugoslavia. A detailed analysis of the film and the context can be found in: Štrajn, Darko (2011) Robar-Dorin’s mirror: Rams and Mammoths in the context of Yugoslav history. *New Review of Film and Television Studies*. Vol. 9, No. 4, December 2011, 455–472