

post-socialist Slovenia. Their work generally represents a significant paradigm shift and a change of the aesthetic code. The Slovenian cinema left behind its submissive attitude towards the canonised “national” literature. It moved towards a variety of productions such as genre films, parody in a manner of absurdist humour and it still insisted on critical reflections of social realities. The trend keeps being perceptible after the year 2000. Throughout this time the topic of ethnic intolerance, which Robar Dorin brought out so impressively in the 1980s, kept being reintroduced, deconstructed and demystified in a string of films such as *Outsider* (by Košak – 1997), *Stereotip* (Stereotype by Kozole – 1998), Venice film festival debut award winner *Kruh in mleko* (Bread and Milk by Cvitković – 2001), *Kajmak in marmelada* (Cheese and Jam by Branko Djurić – 2003) and *Rezervni deli* (Spare Parts by Kozole – 2003). However, the impact of these movies differs from the Dorin’s as they enter into the category of already European films, which externalise the split identities in the increasingly multi-cultural context. Films by Podgoršek (*Temni angeli usode* – Dark Angels – 1999 and *Sladke sanje*, Sweet Dreams – 2001) could be broadly linked to the phenomena of the Slovenian cult rock group *Laibach* and the group of painters, known as *Irwin*. What happened to be an imitative gesture of power under socialism in *Laibach*’s performances, transforms now into a re-creation of the myth, exploited for making representations of universally recognisable patterns of fear, hatred and “dark” political signifiers. These trends and a number of new directors later led even much further towards the world cinema. Much differently from this, a special significance should be attached to the phenomena of new types of productions, based on the accessibility of digital technology, which made possible a part of work of Vlado Škafar and especially a breakthrough of Mitja Okorn. Škafar, who on one hand has an *oeuvre* in documentaries, is on the other hand an author with a taste for portrayals of special intimate relationships. So he, for example, after a few years of recording, made a digital film *Nočni pogovori z Mojco* (Night Talks to Mojca – 2010), which is only accessible on DVD, distributed among friends and shown on exclusive screenings in art cinemas. The film follows developments of interpersonal links between the radio night talk show leader and phone callers, identified only by their first names. His feature film *Oča* (Dad – 2010) deals with subtleties of rapport between a father and his young son with some grim signals of social crisis. The film includes a few documentary scenes from textile factory workers’ strike. Škafar’s film has got some acclaim by the critics at Venice film festival. Mitja Okorn, the