

that supports a claim about small cinematographies in the region as being parts of so-called world cinema. Of course, this chapter was not meant to present all evidence, which could be attained only in a longer and exhaustive research. Still, we can say that multiple effects of social, cultural, political and technological changes are contributing impulses to an interesting range of small cinematographies, which are further important for their specific features, due to the region's turbulent history and cultural resources. The political signifiers within the structure of film narratives are generally shifted so that they project a perspective of a pluralistic democratic future, but in some instances, as mostly narrative arts always have been doing, present insights and warnings concerning social and political realities. Let me conclude these considerations by making a special point about one recent film, directed by Béla Tarr, a well-known and accomplished Hungarian author. *A Torinói ló* (The Turin Horse – 2011) proves my point exactly because of its elementary cinematic approach to the film narration and its topic. The uncompromising aesthetics of long takes and slow rhythm sequences compose a film, which could be apprehended as a philosophical essay or even less: as an alignment of reflexive visual aphorisms. Of course, the film makes no secret of its indebtedness to philosophy since the voice-over initiates the movie by telling the anecdote about Nietzsche and his attempt to help a horse submitted to an ill-treatment by his owner; the voice then directs the audience's attention to the horse and its fate. This introduction gives way to a repetitive visual contemplation pointing towards the ultimate problems of ontology and human existence by following the gloomy miserable routine of father and daughter, exposed to a common life with their old horse in an unceasingly windy steppe. This black and white film, it could be said, echoes recent contemplations by authors from Deleuze to Donna Harraway concerning the decentring of subjectivity in view of recognising environmental positioning of living creatures, including animals and humans on different registers of knowledge and science. As much as any political signifier seems absent from this meditative film, it is exactly this absence, which marks the problem of a transformation of the Balkans in accordance with its best reflexive traditions in the antiquity. Therefore, a possibility alone for such a film to be created in one of the Balkan countries, otherwise known for its rich cinema in the context of its middle European cultural position, is a statement of the inner strength and a potential scope of the small cinematographies of the Balkans.