

# Introduction

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The present thematic section is a result of the research project “May 68 in Literature and Theory: The Last Season of Modernism in France, Slovenia, and the World” (J6-9384, funded by ARRS). The four contributions focus on the changes in modernist literature and theory in the socialist countries (Czechoslovakia and Yugoslavia) from the international student movement during the so-called liberalism of the 1960s until the fall of the Iron Curtain in 1989 and the subsequent period of post-socialist transition.

Against the background of diverging explanations of the historical process 1968–1989, the article by the editor of the thematic section **Marko Juvan** (ZRC SAZU) deals with the interdependence between the concepts of revolution and modernism. From the perspective of world-systems theory, he compares the phenomena of radicalization that modernism experienced under the influence of the 1968 student movement in the literary and theoretical neo-avant-garde of the Western core (Paris) and the socialist “in-between peripherality” (Ljubljana).

**Matteo Colombi** (University of Leipzig) examines the development of the idea of a “parallel polis,” which originated from the experiences of the “Prague Spring” of 1968 and was formulated in the circle of dissidents, signatories of Charter 77. The author describes how civil society has changed during the normalization period, and after 1989 – the original dialogue between internally different civil society has mutated into mutual exclusivity, while the latent opposition between conservative and progressive poles of civil society has come to the surface.

**Branislav Jakovljević** (Stanford University) argues, apparently surprisingly, that in the long year '68 not only the New Left was born, but also the New Right. He discovers the origin of the right-wing discourse, costumed in the avant-garde, also in socialist Yugoslavia, where the New Right of Kalajić did not suffer from authoritarian repression (in contrast to the new-left student movement) but instead faced the theoretical criticism of Radomir Konstantinović. The New Right, which became mainstream worldwide in the third millennium (including the post-Yugoslavian transition area), took root decades ago.

**Miško Šuvakovič** (Singidunum University) observes the context of global art movements after 1960 and examines the activities of the Slovenian neo-avant-garde group OHO, whose conceptualism breaks

with the institution of art and the idea of the artwork, thus transcending the boundaries of the aesthetic field. The author emphasizes the diversity and multimedia character of the group OHO, which is recognized internationally. The retro-garde group NSK, which presents itself as the successor of OHO under transitional nationalism and global capitalism, has also attracted international attention.