

## PANEL IV

### From Concrete Poetry to OHO Performance Art

At the core of the Slovenian neo-avant-garde was the OHO art group, whose first manifesto dates from December 1966. The new movement achieved its first pinnacle around 1968 in connection with student protests. It drew impetus from various initiatives, while its protagonists implemented two original concepts: *ludism* (from Lat. *ludus* – play) and *reism* (from Lat. *res* – thing). While members of the OHO Group increasingly focused on *conceptual* art and *performance*, the poetics of *concretism* became prominent, particularly in the literary field: in addition to Franci Zagoričnik, who was its pioneer (1933–1997), many poets experimented with concrete and typographic poetry.

*Photos: manifest as well as artefacts and performances of the OHO Group*



By courtesy of the Museum of contemporary history Ljubljana

## PANEL V

### Experiments in Narrative, Drama and Theatre

Innovation and experimentation in modernist narrative was mostly favoured by young writers, such as Rudi Šeligo (*Triptih Agate Schwarzkobler*, 1968), Dimitrij Rupel (*Na pol poti do obzorja*, 1968), Braco Rotar (*Moloh*, 1968), Mate Dolenc (*Menjalnica*, 1970), Dušan Jovanović (*Don Juan na psu*, 1969) and in particular Marko Švabič (*Sonce sonce sonce*, 1972). A more radical departure from bourgeois drama and academic dramaturgy in the direction of ludism began in 1963, with *Predstave ne bo* and *Norci* by Dušan Jovanović. Jovanović is one of the central figures of the controversial Pupilia Ferkeverk Theatre. In addition, the Glej Experimental Theatre was established in 1970, and later, under the leadership of Lado Kralj and Ivo Svetina, the Pekarna Theatre was set up (1971–1978).

*Photos: Short prose by Marko Švabič; play by Dušan Jovanović; play by Pupilia Ferkeverk Theatre*



- Neo-avant-garde publications, poetry collections, reist prose and experimental theatre are displayed in the **glass display cases**.

Opening: 7 November 2019 at 11 a.m.

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Inaugurated by the ZRC SAZU Institute of Slovenian Literature and Literary Studies in cooperation with the Ljubljana Museum of Modern Art (photos of the OHO Group), the National Museum of Contemporary History (photos of the Slovenian student movement by Edi Šelhaus and Tone Stojko), the Slovenian Theatre Institute (photos from theatre performances), and the Slavic Library (printed materials).

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## The Last Season of Modernism: May '68 in Literature and Theory

Thematic exhibition on the occasion of the Conference "From May 1968 to November 1989: Transformations of the World, Literature and Theory"

7–30 November 2019, Atrium ZRC SAZU

68/89

Transformations  
of the World, Literature  
and Theory



## PANEL I

### 1968: An Attempt at World Revolution

Paris May 1968 is the emblem of the student-labour revolt, a polycentric and anarchoid attempt at world revolution in the “long year 1968” (appr. 1965–1975). The ideals of the revolt were social equality, freedom, direct democracy, international peace, racial, ethnic and gender equality, and the young generation taking centre stage and the end of imperialism. When the Cold War was at its peak, the massive global student movement outside the confines of the institutionalized politics advocated a complete transformation of capitalism *and* real socialism.

*Photos: 1968 student demonstrations in Paris, West Berlin, Mexico City and Belgrade; Occupation of a factory in France in 1968; Lecture room at the University of Lyon; Soviet intervention against the “Prague Spring” in 1968; Occupation of the Ljubljana Faculty of Arts in May 1971*

### Literature and Theory: The Proximity of the Revolution and the Renewal of Modernism

In line with Anderson’s conception of modernism as a phenomenon in the imaginative proximity of the social revolution, the experimental literature originating in the “long year 1968” is justifiably called “the last season of modernism.”

*Photos: Situationist Graffiti; The cover of Tel Quel literary magazine, summer 1968 (the theme of revolution)*

At that time, due to its intermediate peripheral position (between the East and the West), Slovenian modernism positioned in the Yugoslav inter-literary community intertwined theory with experimental literature (the OHO Group, the Ljubljana materialistic semiotics school) in global, innovative and political ways.

*Photos: Problemi – Katalog 1968 (theory by Rastko Močnik and poetry by Vojin Kovač – Chubby)*

## PANEL II

### Slovenia 1968–1971: Technocracy with a Human Face and Student Protest

With the economic reform of 1965, the Socialist Federal Republic of Yugoslavia turned to a liberal technocracy that coincided with the generational divide. With the introduction of a market economy, social stratification increased. Hiding behind the freshness of liberal reforms were the first signs of capitalist competition between the individual republics. In the first phase (1968–1969), the demands of the Ljubljana student movement were social-unionist in nature. Although the authorities partially complied with the students’ demands, the part of the student activists under the influence of the Western New Left radicalized themselves, experimenting with new ways of political organization and life practices. In the second phase of the movement (from 1970), trade union rhetoric was replaced by provocative political demands and cultural innovations, which accelerated the differentiation of the movement. In the period 1972–1973, much like elsewhere in the world, the student movement slowly subsided.

*Photos: Student protests in Ljubljana in 1968, 1970, 1971 (including the student occupation of the Faculty of Arts), 1972*



## PANEL III

### Slovenian Neo-Avant-Garde Art and Its Publications

Slovenian (neo) avant-garde art flourished in the decade of 1965–1975, supported in particular by the periodicals *Problemi* and *Tribuna*, which made available an abundance of (translated) works of contemporary theory and art, while also providing a publishing platform for the artistic and theoretical work of many individuals and groups. Although this production was often multimedia and conceptual (exhibitions, happenings, performances), it was well documented, especially in innovatively designed collections (*Eva*, *Oho*, *Katalog 2*, *Pericarežeracirep*) and individual books (OHO’s fine arts and literary co-productions, the *Znamenja* Collection). Especially in the early years, the young generation of artists – with the OHO Group at its core – became involved in a fairly uniform movement, which included Tomaž Brejc (1946–), Iztok Geister (1945–), Lado Kralj (1938–), Milenko Matanović (1947–), Rastko Močnik (1944–), David Nez (1949–), Marko Pogačnik (1944–), Tomaž Šalamun (1941–2014), and Slavoj Žižek (1949–).

*Photos: Tribuna student periodical, Problemi periodical, neo-avant-garde publications*

