

Abstract:

The thesis deals with the question of the relationship between historical avant-garde movements and the repetition of its main artistic strategies in the neo-avant-garde after the Second World War. The primary resource to deal with this topic is the theory of Peter Bürger, because his book *Theory of the Avant-garde* represents a very influential and complex conception of the relationship between the two phenomena. Bürger's harsh critique of the neo-avant-garde, which he derives from his concept of the meaning and intentions of the historical avant-garde, is criticised in particular by Benjamin Buchloh and Hal Foster, two American critics of contemporary art. The aim of the thesis is to show, on the grounds of Buchloh's and Foster's critique, the usefulness of Bürger's conception when theorizing neo-avant-garde phenomena and its relationship with the historical avant-garde movements.