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and historical  
questions. Some  
critics view the  
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recycling of forms  
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the postwar avant-  
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recycling of forms  
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more positively, as

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Neo avant-garde is

an art historical

term coined in the



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1960s, in a period  
that corresponds  
with Late

Modernism or early  
postmodern art.

The term refers to  
a supposed second  
wave of avant-

garde art such as  
Abstract

Expressionism, Pop  
Art, Nouveau

Réalisme, Neo-  
Dada and Fluxus.

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The first wave was  
Futurism, Dada and  
Surrealism.

## European And

~~Neo avant garde~~

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Benjamin H. D.

Buchloh is Andrew  
W. Mellon Professor  
of Modern Art in  
the Department of  
History of Art and

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Architecture at  
Harvard University  
and an editor of  
October magazine.  
He is the author of  
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1955 to 1975 (MIT  
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pp.; 122 b/w ills.  
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Industry (2000)

critically argues for  
a dialectical

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approach to these  
positions.

Subsequent  
criticism theorized  
the limitations of  
these approaches,  
noting their  
circumscribed  
areas of analysis,  
including  
Eurocentric,  
chauvinist, and  
genre-specific  
definitions.

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~~Avant garde~~  
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From 1955 To  
1975  
Industry's deepest  
premise is that a  
work of art is vital  
only if it is critically  
attuned both to the  
historical moment  
and to its position  
in the ongoing  
history of aesthetic

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discourse, and thus  
Buchloh often  
relegates artists  
and practice to the  
realm of the  
decadent,  
obsolete, and  
reactionary. This is  
most readily  
apparent in  
Buchloh's essay on  
Joseph Beuys,  
"Beuys: The  
Twilight of the Idol,



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Preliminary Notes  
for A Critique,"  
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collection looks at  
a different artist

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covered include  
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