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The third avant-garde : contemporary art from Southeast Asia recalling tradition

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Appendix I

Avant-garde Events	The Historical Avant-garde	The Neo-Avant-garde	The Third Avant-garde	(The Next Avant-garde)
What	Anarchic: Surrealism Constructivism Futurism Dadaism (Some authors e.g. Renato Poggioli consider an Avant-garde of heroic vein, e.g. Cubism)	Anarchic: Performance Art Happenings (Some authors, e.g. Clement Greenberg consider Abstract Expressionism as avant-garde)	Combination of Anarchism and Heroism The artist acts individually (heroic gesture); the artist acts for the community (anarchic gesture)	Not identified
When	1910s – 1930s (resurged after WW II in the US)	1950s-1970s	Latin America: since the late 1960s Africa and Asia: since the mid 1980s.	Since 2001 WTC attacks and the 2008 financial crisis
Where	Europe Japan Exported to the US because of the exile of Duchamp and Picabia	United States Japan Europe	Latin America African continent Asian continent	The entire world
Why	Against academicism, the bourgeois culture and romanticism	Reaction against academicism and formal aestheticism	Reaction against academicism and the neglect of traditional arts and cultural diversity	Political neglect Political repression
Who	Surrealists (James Clifford) Constructivists Dadaists Modern Art	FLUXUS Abstract Expressionists Conceptualists Minimalists	Hélio Oiticica (BR) Yinka Shonibare (NG) YBA (UK) (Southeast) Asian artists	Especially prominent among neglected communities
How	Rapprochement with life Blur of high and low culture Attack on the institutionalization of art	Rapprochement with life Blur of high and low culture Attack on the institutionalization of art	Rapprochement with life Blur of high and low culture Attack on the institutionalization of art	Rapprochement with life Blur of high and low culture Attack on the institutionalization of art

Appendix II

Avant-garde Events	The Historical Avant-garde	The Neo-Avant-garde	The Third Avant-garde	(The Next Avant-garde)
Museum Behavior (considered contemporarily to the events. Accommodation is always deferred)	Denial of all avant-gardes besides the Avant-garde of Heroic vein, which rapidly becomes paramount.	Accepted the Historical avant-garde. Photography enters the museum reassessed as a modern medium.	Accepted the Neo-avant-garde. The Museum "becomes a stage" with the introduction of performance art, happenings and installation art in its realm.	Accepted the Third Avant-garde, that enters the ethnographic museum. This in turn, changes its nomenclature to World Art Museum.
Art History Behavior (considered contemporarily to the events. Accommodation is always deferred)	Neglect of the Avant-garde of anarchic vein. Famous rejection of Duchamp's Fountain (1917) Accepts the Avant-garde of Heroic vein (Cubism, etc)	Accepted the Historical avant-garde of Anarchic vein (Dada).	Accepted the American avant-garde as contributing for the evolvement of art.	Has devoted some attention to the relation between art and science; to the relation between art and nature.
Avant-garde's Deferred Temporality (the temporal distance between production and reception)	**Avant-garde of Anarchic Vein came unannounced.** Reception: was neglected, repressed and ignored. (The Avant-garde of Heroic equally emerged unannounced but was rapidly apprehended)	In the 1960s, neo-avant-garde artists understood the value of the Historical avant-garde of Anarchic vein. **The Neo-avant-garde came unannounced.** Peter Bürger wrote the *Theory of the Avant-garde* (1974). Photography enters the museum, after being revaluated	In 1994, the Neo-avant-garde was reassessed by Hal Foster who argues it constitutes a valid contribution for the evolvement of art. 1990s Installation art enters the museum. **Third Avant-garde came unannounced** (Theorization deferred until 2010s.) Regional museums (like SAM) start building their collections.	Theorization of the Third Avant-garde. Regional museums start canonizing the Third Avant-garde. Some works are considered historical, especially if they were present in APT, Havana, Venice, Fukuoka. The system of classification is transferred to the local reality. **The Next Avant-garde came unannounced.**

APPENDIX III

AVANT-GARDE EVENTS	THE HISTORICAL AVANT-GARDE	THE NEO-AVANT-GARDE	THE THIRD AVANT-GARDE	(THE NEXT AVANT-GARDE)
MATERIAL	New formats: Collage Montage Ready-made Found object Industrial object Pamphlets Slogans Performance	Performance Events Happenings	Introduction of fragments from traditional arts The notion that local culture penetrates and can be included in art making	Eco-green revolution
METHOD	Appropriation Reappropriation Montage Ready-made	Appropriation Reappropriation Montage Ready-made	Appropriation Reappropriation Montage Ready-made	Appropriation Reappropriation Montage Ready-made
MISSION	Dismantle the dependency of art from the eye Art is inspired on reality	Art is inspired on reality "The world as stage" Ethnographic behavior	Destroy the binary Art/Culture Dismantle the binary art/ethnography Art is inspired on reality	Destroy the status quo Remove power from corporations
MOTIVATION	Citizenship	Citizenship	Cultural Citizenship	World Citizenship
MUNDIALIZATION / GLOBALIZATION (where the message arrived)	In terms of making, mundialization was partial. In terms of appropriation, it is wordily	United States of America Europe	World phenomenon of unrelated people . 1960s Brazil (ex. Hélio Oiticica) . 1990s Nigeria (ex. Yinka Shonibare) . 1980s UK & USA (ex. Black artists Faith Ingold) . 1980-90s India, Asia, Australia (ex. Aboriginal painting)	World phenomenon of unrelated people