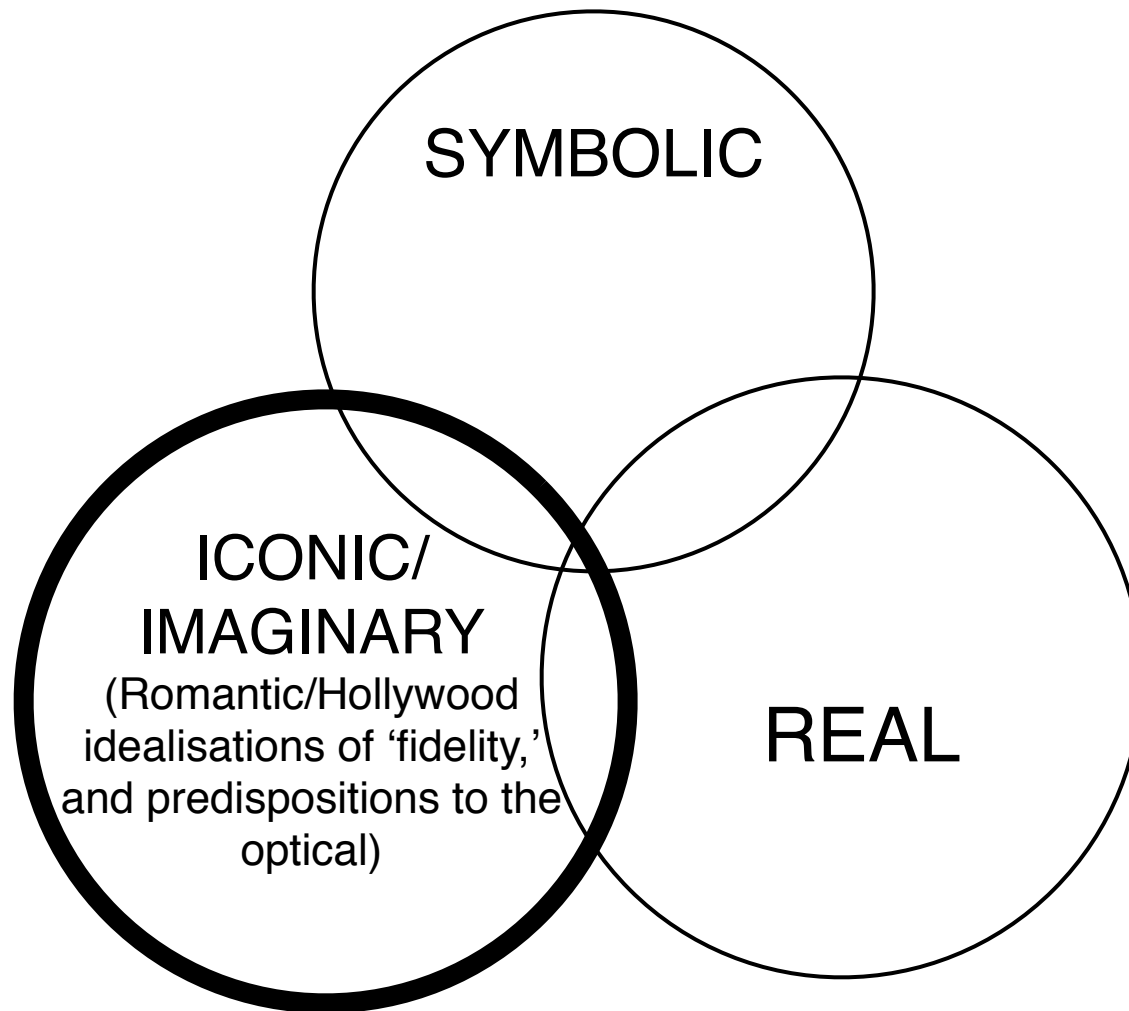
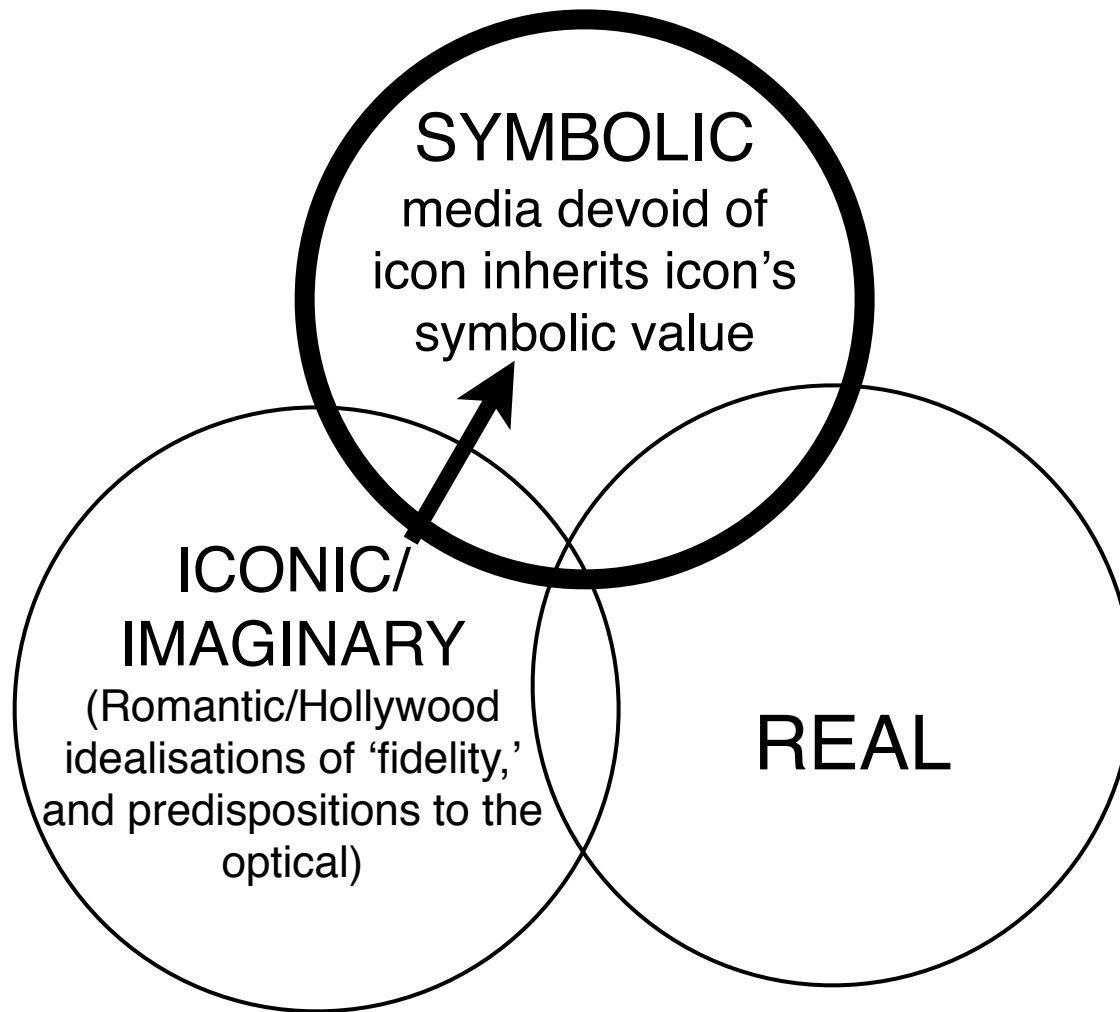


Anti-illusionist posture: "minimalists...saw traces of realism in abstraction too, in the optical illusionism of pictorial spaces, and expunged these last vestiges of the old order of idealist composition—an enthusiasm that led them to abandon painting altogether." (127)



Foster, Hal (1996). "[Chapter 5:] The Return of the Real." *In The Return of the Real*. Boston: MIT Press.)

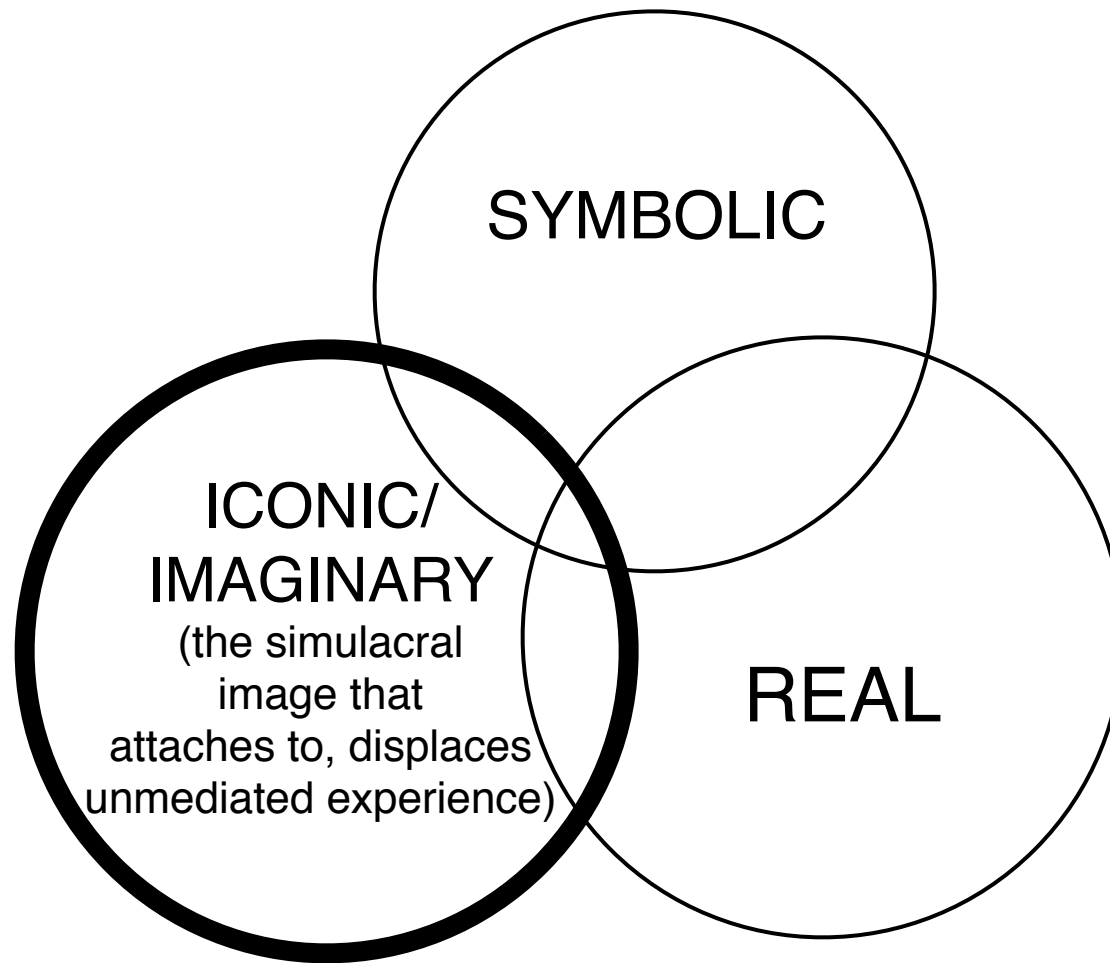
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[1. The image as simulacral] ...that images are attached to referents, to iconographic themes or real things in the world, or alternatively,

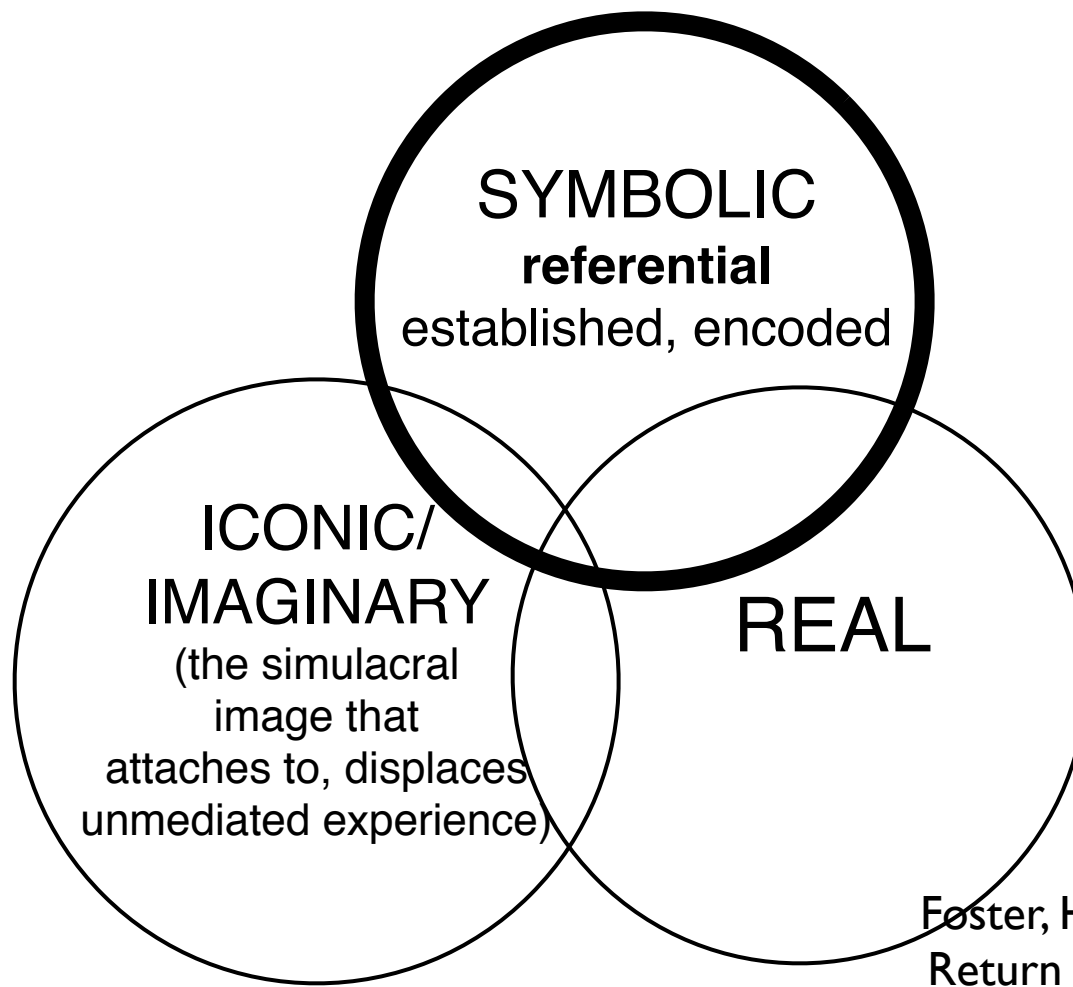


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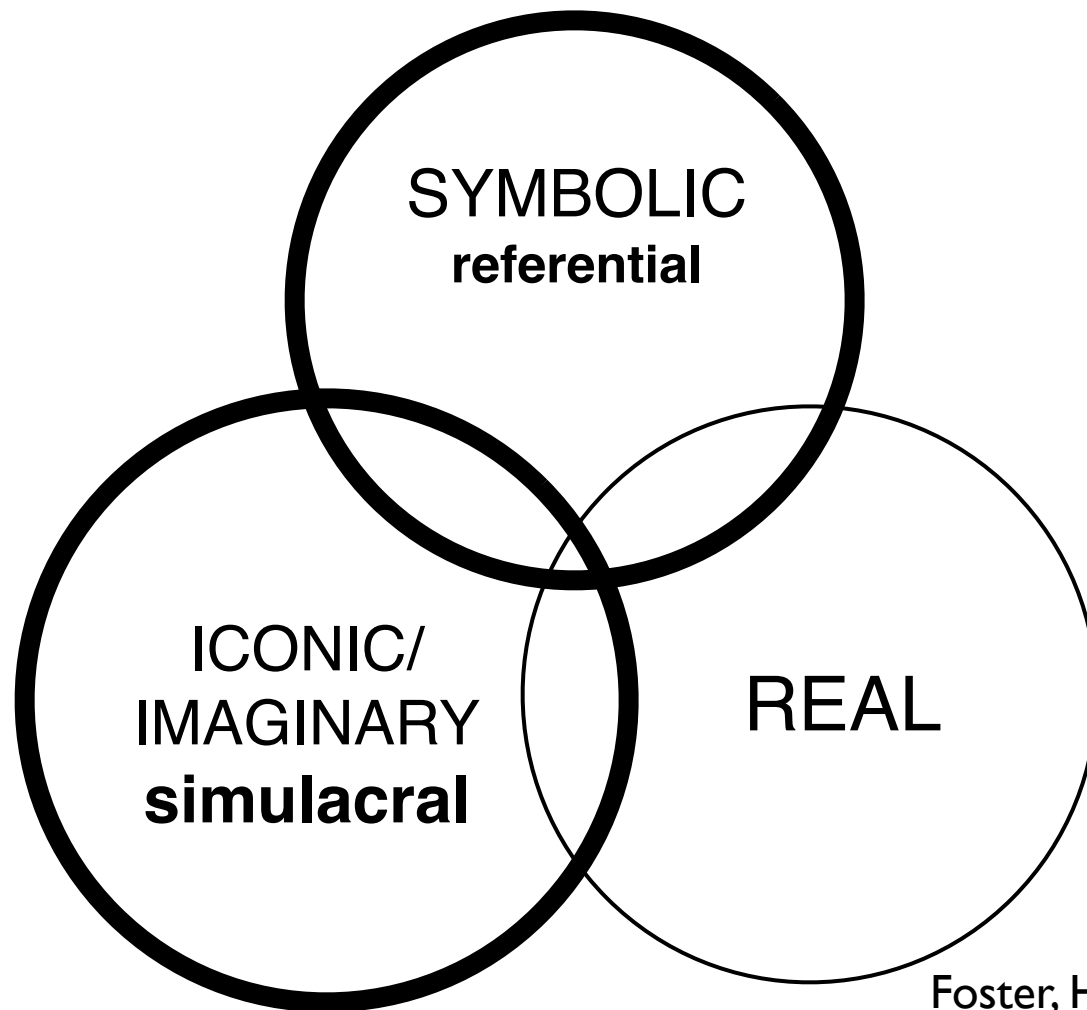
[1. The image as simulacral] ...that images are attached to referents, to iconographic themes or real things in the world, or alternatively,

[2. The image as referential] ... that all images can do is represent other images, that all forms of representation (including realism) are auto-referential codes." (128)



Foster, Hal (1996). "[Chapter 5:] The Return of the Real." *In The Return of the Real*. Boston: MIT Press.)

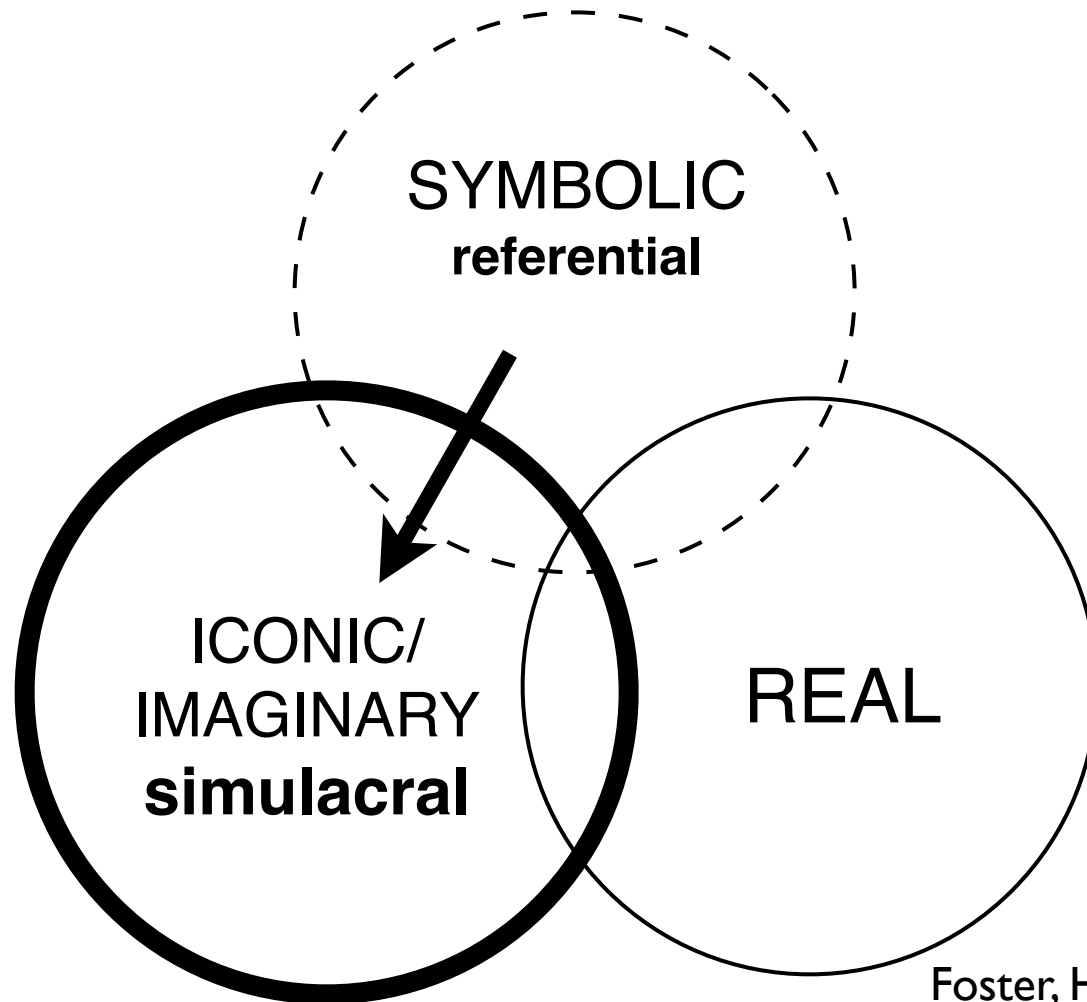
"Most accounts of postwar art based in photography divide somewhere along this line: the image as referential *or* as simulacral." (128)



Foster, Hal (1996). "[Chapter 5:] The Return of the Real." *In The Return of the Real*. Boston: MIT Press.)

"What pop art wants," writes Roland Barthes, "is to de-symbolize the object," to release the image from any deep meaning into simulacral surface.

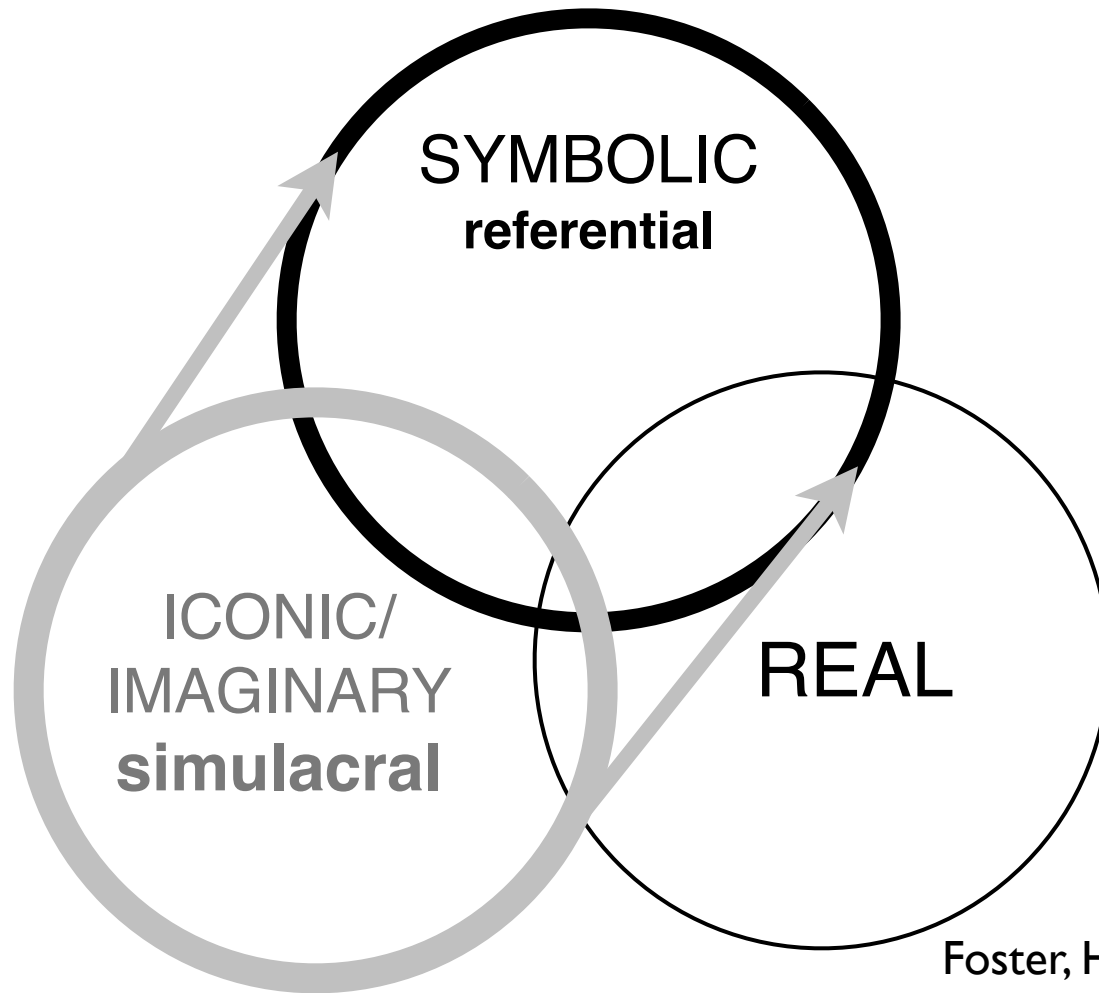
Baudrillard agrees that the object in pop "loses its symbolic meaning, its age-old anthropomorphic status."



Foster, Hal (1996). "[Chapter 5:] The Return of the Real." *In The Return of the Real*. Boston: MIT Press.)

Thomas Crow (1987)...disputes the simulacral account... underneath the glamorous surface of commodity fetishes... [we find] “suffering and death”, tragedies...straightforward expressions of feeling.

Crow finds...a referential object *for* Warhol...[and] an empathetic subject *in* Warhol.



Foster, Hal (1996). “[Chapter 5:] The Return of the Real.” *In The Return of the Real*. Boston: MIT Press.)