

# ARTFORUM

## “International Pop”

**WALKER ART CENTER**  
**1750 Hennepin Avenue**  
**April 11–August 29**

Full of productive juxtapositions and sight lines that bring together Conceptual, Fluxus, Neo-concrete, and classic Pop works from four continents, “International Pop” presents a complex interpretation of postwar art. The works exhibited are surprisingly heterogeneous, with one common denominator: a desire to reimagine everyday life in an era transformed by consumerism, media, and new forms of political domination and liberation.

Viewers first encounter Shinohara Ushio’s *Oiran*, 1968, a portrait of a courtesan whose face has been left blank. Hanging nearby are a few dozen plastic coats on Thomas Bayle’s *Clothes Rack 1* and *Clothes Rack 2*, both 1968–70. In each, the model is missing. This might seem like an odd, ghostly overture for an exhibition bursting with flesh, from Marjorie Strider’s pinups and Jana Želibská’s veiled nudes to David Hockney’s prone lover. But even in the lustiest, most corporeal works something’s absent. They reduce the human figure to a silhouette, a caricature, or a fragment. Expressions are hard to read, and skin extends into the commodities that surround it, as in Richard Hamilton’s *Hers is a Lush Situation*, 1958, whose painted curves simultaneously outline a car and a woman’s body. By showing us half-present collaged and appropriated bodies, these works reveal that the true subjects of Pop art were ways of life that hadn’t yet fully coalesced and that pointed beyond their present toward the beginnings of something stranger.



View of “International Pop,” 2015.

— Patrick Greaney