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Tetsumi Kudo

More than twenty of the Japanese sculptor's busy, candy-colored birdcages are arranged around the gallery on bleacherlike displays. At first glance, some appear to contain toy or taxidermied parakeets and canaries; on closer look, their contents are even stranger. Flaccid phal-luses with caterpillar spikes in pastel hues hang out in the tangerine prison of "Prehistoric Monster in the Cage and People Who Are Looking at It," a sculpture from 1971. Kudo, who died in 1990, was a key figure in the Japanese anti-art movement of the fifties and sixties; he harnessed the saccharine delights of consumer culture in order to mirror its perversity. Electronic circuitry, kitchen gadgets, fake flowers, and other fodder for landfill join cast-resin body parts in the bright indictments here. In several, floating faces appear, as if in repose or meditation—whether they have turned on, tuned in, or simply dropped out is left to the viewer to guess. *Through Nov. 16. (Rosen, 525 W. 24th St. 212-627-6000.)*