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 Mon- ster 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 har- nessed the saccharine delights of consumer cul- ture 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 medita- tion—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.)