

# THE NEW YORKER

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ART

## André Cadere

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Cadere, who was born in Poland, in 1934, and raised in Romania, moved to Paris in the nineteen-sixties—and his mischievous presence on the conceptual-art scene was similarly international. In the decades since the artist died of cancer, in 1978, he has become a cult figure, best known for sneaking his colorful, rodlike sculptures into other artists' shows, from London to Manhattan. In this marvellous exhibition of works made between 1965 and 1978, a grid of photographs, taken in New York City, in 1975, documents one such sculpture in a host of urban vignettes: leaning casually against a utility pole, a subway seat, and a basketball court's chain-link fence. A number of physical examples of the sculptures—their hand-carved cylindrical segments based on mathematical sequences—appear in the exhibition, too, propped against or mounted on walls. But, visually speaking, these playful interventions pale beside the structured delirium of Cadere's lesser-known paintings, in which biomorphic shapes in jewel tones and pastel hues join kaleidoscopic geometries in a seductive strain of Op art, an unexpectedly lush precursor to the provocations that followed. (*Ortuzar Projects; through May 7.*)  
—Johanna Fateman