

to which he most closely hewed — fell out of favor; artists of color, on the whole, were then, as now, expected to make art that represented aspects of their identity.

For Bradley, to make paintings about nothing was, paradoxically, an act of political resistance. While Morris makes space not only for abstract painting but for other variously condescended aesthetic forms, Bradley, not having had the luxury of such freedom, makes space only for himself.

Against the chatter of our narrative-dominated visual landscape, both exhibitions offer the possibility of a different mode of looking. I welcome the arrival of more U.F.O.s.

Ruling Light: Paintings From the 1970s

Through Nov. 5, at Karma, 7351 Santa Monica Blvd., Los Angeles, (310) 736-1367; karmakarma.org.

Rebecca Morris: 2001–2022

Through Jan. 15, 2023, at the Institute of Contemporary Art, Los Angeles, 1717 East 7th Street, Los Angeles, (213) 928-0833; theicala.org.