

Brian Kelly, In New York Galleries: Richard Serra, Katherine Bradford and Wolf Kahn, *The Wall Street Journal*, October 31, 2025, <https://www.wsj.com/arts-culture/fine-art/in-new-york-galleries-richard-serra-katherine-bradford-and-wolf-kahn-airdigital-45b4252b?mod=Searchresults&pos=1&page=1>.

In New York Galleries: Richard Serra, Katherine Bradford and Wolf Kahn

A monumental sculpture on view for only the second time ever, a painter heading in new directions, and captivating landscapes worth decoding.



Katherine Bradford, *Communal Table*, 2025

Katherine Bradford (b. 1942) is well into the sixth decade of her career, but despite this veteran status and her success at developing an instantly recognizable style, she's still constantly experimenting. This is abundantly clear in her current show at the gallery Canada, a presentation of 15 paintings created this year that shows her diving deeper into themes she has explored before, riffing on art history and venturing into new realms of style, subject matter and palette.

Best known for aquatic scenes with brushily rendered figures in warm oranges and pinks, Ms. Bradford has also created a sizable body of work that plunges her characters into the cosmos, substituting the blues and greens of water for the purples and blacks of deep space. These have always been the weaker part of her output, and here she doubles down on her galactic pursuits by going bigger in multiple senses, filling hefty canvases with countless moons, stars and other celestial orbs. However, this upscaling only underscores the shortcomings of these images, leaving us not in awe of the heavens but adrift in the void.

Of greater success are her more saturated works that crank up the figurative elements while also embracing more abstract settings. "The Gifting Bowl" includes a faceless, yellow figure holding a weighty book while a trio of colorful hands reach down from the painting's ceiling to grasp into a transparent bowl. The patchwork of multicolored figures in "Communal Table" brings to mind the grids of Stanley Whitney and Sean Scully. A hovering patch of light in "Low Shining Sun" seems to be a homage to both Rothko and Ron Gorchov. The composition of "Quiet Procession," with bent, prone and erect figures, each subdivided into simmering blocks of color, is simply sublime. Ms. Bradford continues to take risks, and this show is rich in their rewards.