

CULTURED

THE CRITICS' TABLE SPEED ROUND

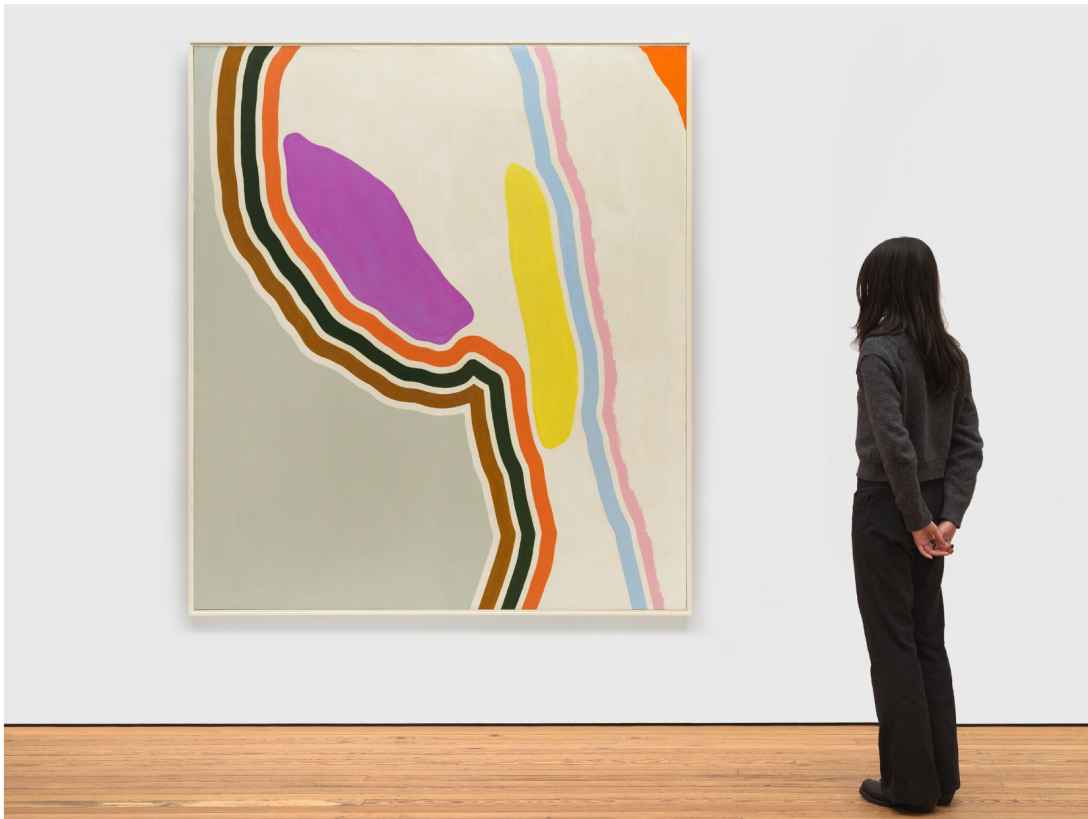
Speed Round! 17 Critics Pick the NYC Shows to Add to Your Map This September

Regular contributors and an all-star slate of Critics' Table first-timers hit the ground running this season, delivering inspired single-sentence reviews for our biggest gallery roundup yet.

By Domenick Ammirati, Jack Bankowsky, Paige K. Bradley, Julia Bryan-Wilson, Ben Davis, Jarrett Earnest, Johanna Fateman, Shiv Kotecha, Ajay Kurian, Sammy Loren, Whitney Mallett, Amy Sillman, Margaret Sundell, Harry Tafoya, Lynne Tillman, David Velasco, Elvia Wilk

September 16, 2026

Covering last week's openings in Chelsea and downtown, as well as a few outliers and museum shows, our Speed Round offers something like a core sample, if not a comprehensive view, of the New York art scene. Writers, working against the clock, reviewed shows of our choice in one (sometimes quite long) sentence. But, though we raced around, you don't have to: Many exhibitions are open through Halloween. To map our picks and plan your route, enter the Critic's Table hashtag #TCT in the search bar of the See Saw app.



Herman Cherry, *River Series (E.H.)*, 1970. Photography by Dario Lasagni. Image courtesy of Sebastian Gladstone Gallery.

Herman Cherry, “Rivers from 30,000 Feet”

Sebastian Gladstone | 36 White Street
Through October 24

What a delirious rush for anyone who loves paintings that lie in the formal outfields of French *and* New York painting: at mid-century, Cherry was a more classic AbEx type, but a 1960s epiphany led him to jazzier, jangler quasi-Pop abstractions, which yielded to these '70s works (never before shown), featuring aerated cartographies of color-shapes and rainbow line sequences, deftly limned on sumptuous pale grounds, mapping out space from above and across at once. —*Amy Sillman*

Eileen Quinlan, “Line Call”

Miguel Abreu Gallery | 88 Eldridge Street
Through October 31

Quinlan culled through two decades of her own photo archives using the taciturn word “stripes” as a prompt, and the curated results form an exhibition that dares to be both incredibly broad in format and intensely touching in affect, showing that, all along, she has used the medium of photography as a kind of chemical companion for processing whatever she looks at, reflects on, scans past, squints into, casts off, and shines through. —*Amy Sillman*