VULTURE

Sigmar Polke Can't Stop, Won't Stop

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Sigmar Polke, "Untitled, Fernsehbild (The Kiss)" ca. 1975, silver gelatin print. © 2014 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn.

SEEN

33 days in the art world.

Even though before this past spring many New Yorkers couldn't put a name to the pictures, Sigmar Polke's MoMA retrospective confirmed what art buffs have long known: He is a fantastic artist. Even our Jerry says as much (if, naturally, he picked a few bones with the show). But if anyone has ever wondered the worth of a major museum show, one needn't look further than New York's blue-chip galleries. Currently, three large-scale exhibitions of Polke hang at three heavyweight galleries: Nahmad Contemporary, uptown in the same building as Larry's Gagosian Gallery, unearthed Polke's fabric pictures from the last three decades of his life; and Fergus McCaffrey, who emphasizes their long-standing relationship with the Polke estate, has brought out his "Photocopierarbeiten" collages, which are basically unique editions of photocopies undertaken between 1995 and 2002. Finally, Paul Kasmin, who has a knack for getting very close to original sources, has drummed up the archive of Carl Vogel, who was a close friend of the artist. Kasmin is featuring photo experimentations and drawings from the 1960s and 1970s. We hate to be obvious, but ... if you want to cement an artist's market in gold? Go have a show at MoMA.