

**CLAUDIA WIESER**

**Mark Morrisroe (Museum Villa Stuck, Munich)** Morrisroe, who died of AIDS in 1989, was unknown to me before I saw this exhibition at the Villa Stuck curated by Beatrix Ruf and Thomas Seelig. The authenticity and physicality of his work extend across the compressed constellation of photographs, films, zines, and collages that he left behind. In their documentary value and piercing intensity, the images seem at once historical and contemporary. After seeing the Morrisroe show, I headed over to the Munich Kunstverein, where Willem de Rooij was showing his woven paintings—their subtle variation and simple clarity drew me in. It was a splendid day of contrasts.



**PETER LIVERSIDGE**

**Nils Frahm, *Felt (Erased Tapes)*** The studio can be a solitary place, so I've chosen a piece of music that's been a great companion this past year. Sitting perfectly beside the recent shows I've seen, it's no doubt had an equal influence on my work. Layered and welcoming, *Felt* is interesting also because of the way Frahm, a pianist by training, understands his instrument as a sculptural object; his relationship with the piano is part of the piece. I especially like that he placed felt inside his piano so he could practice at night and not disturb his Berlin neighbors. I love this record. Perhaps almost as much as his neighbors loved not hearing Frahm record it.

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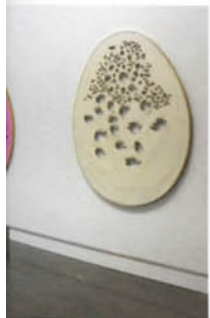
Car wash on the corner of 10th Avenue and 24th Street in Chelsea, New York, 2012. Photo: Tica B. Tran.



**ANDREAS SLOMINSKI**

The points and strokes in the cave of Niaux, France. The points and strokes at Manhattan Car Wash Gallery, 235 Tenth Avenue, New York.

(Gagosian Gallery, Fontana works I've seen a million show included lots Fontana's *Concetti* s—especially the painting-sculptures—these works "La fine think is a great title. of frosting and a chick. To me, these pieces sings at once—elegant, spatial, illusionary, phical.



2012, Gagosian Gallery, with three works from 3-64. Photo: Robert McKeever.

Page from Ragnar Kjartansson's diary, 2012.



**RAGNAR KJARTANSSON**

**Theaster Gates, *12 Ballads for the Huguenot House* (Documenta 13, Kassel)** After all the artyology of Documenta, it was refreshing to see art that was so totally full of joy, love, life, and formalism. Transposing the interior of a run-down house in Chicago to the nineteenth-century Kassel site, with all the latter's dilapidated trappings, Gates gave us the gospel of humanism. Of course there were artyological aspects to his piece. History, memory, archaeology were all there—but in a good way. Here is a drawing from my diary of my friend Ingibjörg looking at the work. *Artyology* is her word. She invented it during our visit.

**VIK MUNIZ**

**"Berenice Abbott: Photography and Science: An Essential Unity" (MIT Museum, Cambridge, MA)** While all photographers have always necessarily relied on science to bind physical phenomena to depiction, few artists of the medium have turned their lenses to science itself with the confidence and conviction of Berenice Abbott. Her commissioned work for *Science Illustrated* and MIT is a wide inventory of the phenomena of physics, and every astonishing image seems to tell its own story. With the supplementary information provided throughout by curators Julia Van Haafden and Gary Van Zante, this exhibition exposes the intricacies of Abbott's somewhat bumpy dialogue with the scientific establishment and her commitment to the role of aesthetics in fostering a wider audience's understanding of the underlying laws of nature.