

# ARTPULSE

ARTPULSE NO. 18 | VOL. 5 | 2014  
WWW.ARTPULSEMAGAZINE.COM

**TIME-FOLDING IN CONTEMPORARY ART**

**AI WEIWEI**

**LARI PITTMAN**

**NICOLE EISENMAN**

**DAVID HUMPHREY**

**PATRICIA VILLALOBOS**

**GREGORY COATES**

**ISLAND6 ART COLLECTIVE**

**PHD IN PHILOSOPHY FOR ARTISTS**

**HOW THE WORLD'S GREATEST ARTWORKS  
ENTERED POPULAR CULTURE**

\$8.00US \$10.00CAN



03>

0 74470 25565 9



## KARIN APOLLONIA MÜLLER: FAR OUT

Diane Rosenstein Fine Art – Los Angeles

By Megan Abrahams

Karin Apollonia Müller, *Starlights #2*, 2013, Light jet print, 47" x 32 1/2". Courtesy of the artist and Diane Rosenstein Fine Art.

Karin Apollonia Müller's entrancing images are almost paradoxical. If we didn't know where they came from, they could be construed as abstractions. In fact, they are representational. Irrespective of their source, they leave us suspended in wonder.

In "Far Out," this new collection of photographs, the German-born artist focuses on human life on earth from the telescopic vantage point of outer space. Müller has manipulated raw NASA/JPL data to create three series—"Citylights," "Worldlights" and "Starlights"—each one with a distinctive theme, as presented in this exhibit.

The photographs are dramatic skiescapes—or perhaps more accurately, *earthscapes* or *spacescapes*—featuring flowing areas of color and light. Viewing them, the eye attempts to analyze and categorize shapes, colors and composition based on past experience. Müller's photographs defy the conventional categories.

Perhaps the most striking of the three series is *Starlights*. These images are filled with resonating color, movement and depth. *Starlights #4*, (2013) portrays a golden cloud-like mass, seemingly a swirling energy field. A photograph, it is, by definition, flat. Escaping the expected, it seems to have depth and dimension, almost as if it were a multilayered abstract painting.

*Starlights #3*, (2013) appears to be a sort of blue liquid mass, as if depicting gases in a flowing vortex. The image is vaguely reminiscent of the beautiful abstracted landscapes of Los Angeles artist Jennifer Wolf, who uses raw pigments to create her own paints.

Wisps of color—rose, cerulean and violet—congeal around an

intense area of light in the foreground of *Starlights #2*, (2013). Dots of light are scattered throughout the frame—clearly stars. One of the smaller images in the exhibit, it would have been more dramatic had this particular image been printed on a larger scale.

In the *Citylights* series, Müller documents a phenomenon we recognize. The images portray grids and networks of minuscule points of light, demarcating urban centers seen from space. The delicate white dots follow logical man-made patterns on blue masses, surrounded by deep indigo backgrounds. These images pulse with movement. In *Citylights #2*, the grid-like formation of lights almost appears to have assumed the shape of an amorphous living organism mirrored with indigo shadows.

In the *Worldlights* series, perhaps taken from farther out in space, the artist documents a latticework of light—yellow and white interconnected dots—like earth-made constellations or distant galaxies in another dimension.

To whatever degree Müller has leveraged her source data, rendering these visions of earth from space, the end result is profound. Her images take us on a journey, launching a surprising perspective shift. Their unearthly beauty propels us to consider our existence on this planet in a new way.

Müller has been photographing the Los Angeles area since 1996. She explores how humans struggle to control and interact with the urban and natural environment. ■

(December 14, 2013 - January 18, 2014)