

Mulling the disco ball: Many contemporary artists struggle to inject a worldview into their work. Not Los Angeles painter Dave Muller. His long involvement in the music scene brought him a ready-made gift: the disco ball.

Most of his new paintings at Anthony Meier describe mirrored spheres, their facets reflecting directional, fragmented glimpses of their surroundings, neatly suggestive of the way we piece a viewpoint together. He describes the balls, or portions of them, in acrylic on pages large enough to let him create a planetary sense of scale.

"Desert Hot Springs" (2010) winks with snatches of sky, palms, architecture and ... well, it's not easy to say what else. What looks like literal description effects allusions to cubism and satellite surveillance, all undercut by the comical notion of a disco ball as a window on the real.

If "Desert Hot Springs" counts as a landscape, then Muller's "Celebrity Top Tens" figure as cross-sectional portraits, reducing subjects to their tastes in music, as represented by 10, more or less, spines of favorite LP album covers.

Muller made some of the work on view with the Meier space in mind, which redoubles the power of his images.

Dave Muller: Centers and Radii b/w Celebrity Top Tens: Paintings on paper plus a sculpture. Through Aug. 13. Anthony Meier Fine Arts, 1969 California St., San Francisco. (415) 351-1400, www.anthonymeierfinearts.com.

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<http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2010/08/07/DDD31EPF6H.DTL>

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"Desert Hot Springs" (2010), acrylic on paper by Dave Muller.
Photo: Courtesy / Anthony Meier Fine Arts, S.F.