

“Review: David Musgrave at Luhring Augustine”

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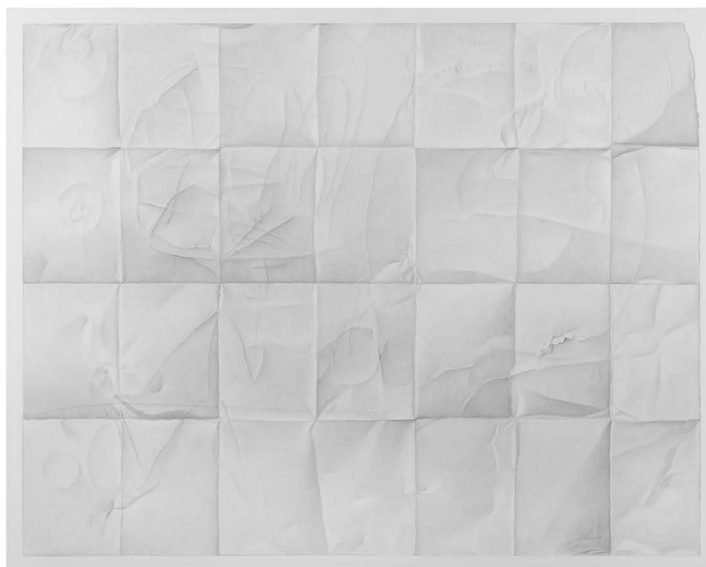
531 West 24th Street  
New York NY 10011  
tel 212 206 9100 fax 212 206 9055  
[www.luhringaugustine.com](http://www.luhringaugustine.com)

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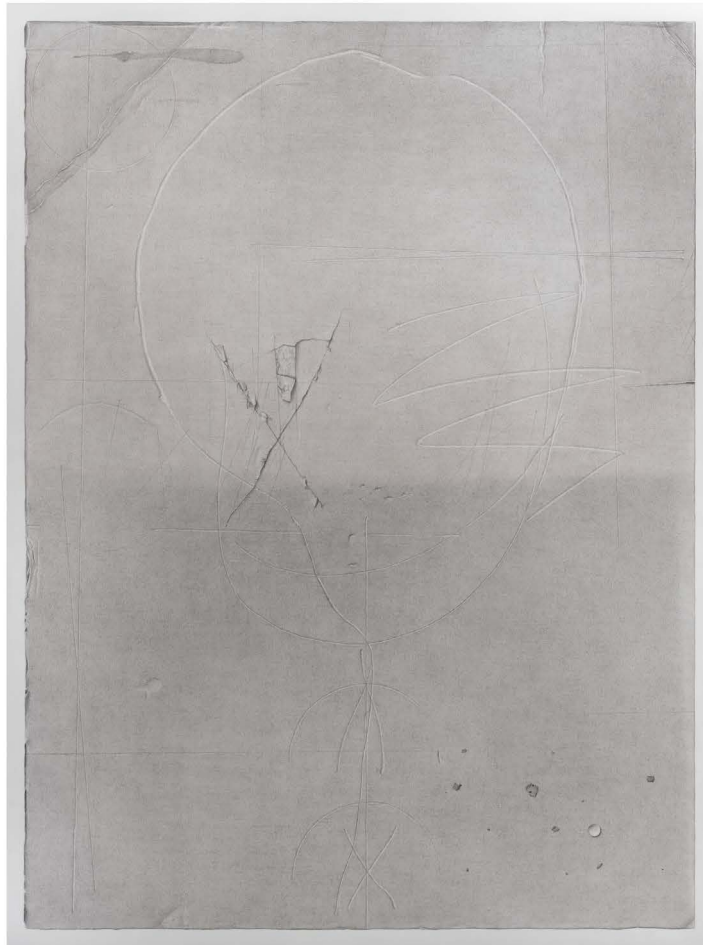
David Musgrave's second solo exhibition at Luhring Augustine (through March 1) shows his recent drawings, sculptures and digital animation, which speak in the voice of the collective unconscious. However, it is his graphite drawings that whisper with the power of dreams that nudge us to the edge of awakening.

Throughout Musgrave's drawings, we see meticulous renderings of paper, which have been folded, creased, distressed, stained, embossed, scored and ripped. This is work that needs time to reveal itself, teasing our short attention spans. To look closer is to see suggestions of archaic, archetypal figures and symbols, embedded as if carelessly within the scarred and ripped surfaces of the carefully drawn paper itself.

In *Faded Plane, no. 4*, Musgrave's work shows it is more than just about creating virtuoso renderings of paper, but plays with the viewer's perceptions. The drawing both shifts the picture plane and subverts it, suggesting aerial views of the earth. The drawn incisions and tears suggest its fragility, which returns us to the paper's surface.



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In, *Repaired Plane*, with its prehistoric stick figure and crosses, the drawing suggests these archetypal symbols have been tossed up from the unconscious, then casually and carelessly placed at random on the picture plane. Yet, there is nothing random or casual here; all elements are meticulously arranged. These peripheral images hint to the viewer of their near invisibility, and coax us to keep looking at what appear to be aimless marks.

Musgrave's wit is everywhere, but especially in the acrylic, *Tape Skeleton*, and in the resin, *Glue Golem*. His digital animation, *Autofigures*, gives a stately grace to the tools on his worktable. Like the drawings, the bronze, *Peripheral Figure*, suggests something that has been spewed from deep within the earth's core, or from the depths of a dream.