

## Chuck Holtzman

Victoria Munroe Fine Art  
Boston

After years of crafting sculptures out of wood, Chuck Holtzman has whittled down his constructions to two dimensions packed with possibilities. Drawings built of graphite, charcoal, colored pencil, conte crayon and ink, his 20 "Composites" harness shapes and shadows, shimmers and coils in dazzling abstractions. Color appears in flickering geometries within pulsing worlds of black and white, some no larger than a page of notebook paper, some spanning sheets the size of a person.

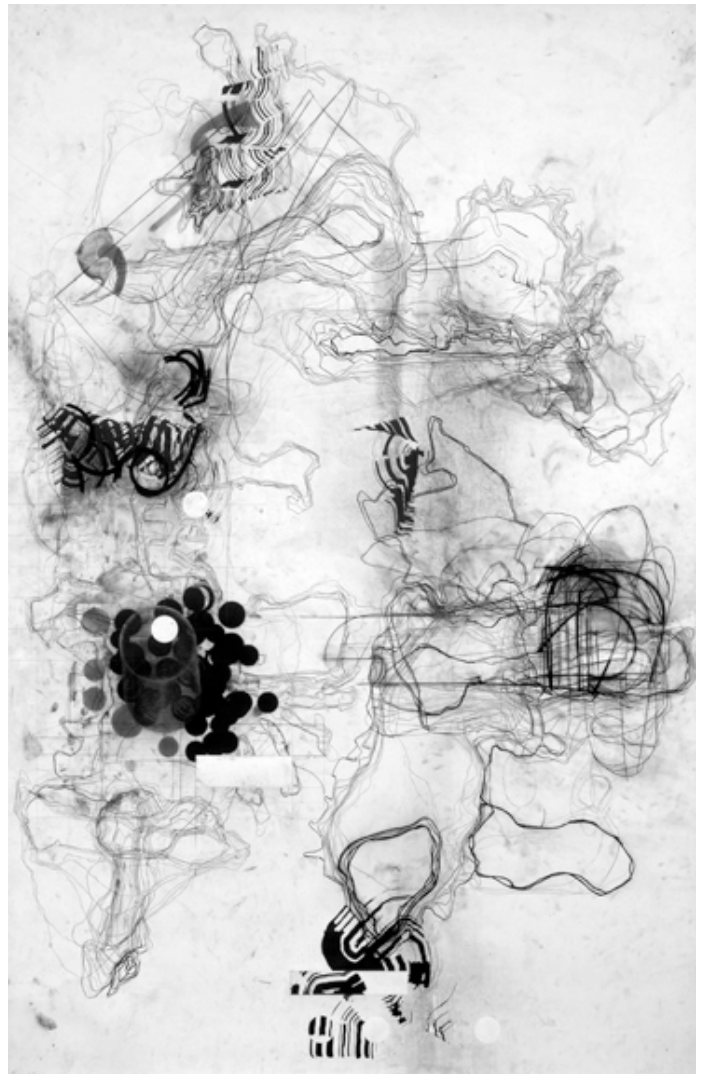
Within each composition, elements riff on one another. Concentric undulations resemble topographic maps. Precise pencil outlines of circles spiraling like Slinky toys often share space with charcoal circles filled in to a velvety blackness. Such rich variations on a geometric theme suggested vast potential.

Wherever Holtzman establishes order -- arranging his shapes in a grid, for example -- he also hints at disarray. Repeated geometric forms made with draftsman's tools spin off into freehand versions that become as ephemeral as sprays of charcoal dust. Mathematical meticulousness gives way to a more organic spontaneity.

Seven Hundred (2006), measuring almost six feet high, engulfed the viewer with its many-faceted abstraction. Striations evoke aerial panoramas, while bubbling puddles suggest molecular activity. Portions of recycled drawings, carefully cut and inlaid, mesh like gears in a well-

calibrated machine. If diversity prevails in the sumptuous large works, so, too, does harmony -- a sense that these are not merely composites but triumphant compositions.

-Joanne Silver



Seven Hundred, 2006 ink and charcoal on paper 69 3/8 x 44 1/2"