

CHUCK HOLTZMAN

drawings and wall architecture



Untitled (S100), 1981, plaster, wood and aluminum
4 1/2 x 9 5/8 x 4 9/16 in



Untitled (#893), 2013, ink and opaque watercolor on paper, 14 1/8 x 10 1/8 in

Opening October 4th and running through November 4th, 2013 The Drawing Room presents concurrent exhibitions: **Robert Dash (1931-1913): *From Blue Hill* pastels**, and **Chuck Holtzman: drawings and wall architecture**. There is a separate press release for the Robert Dash exhibition.

Chuck Holtzman *Drawings and Wall Architecture* introduces the Boston artist with an installation encompassing the critical shift in his work from sculpture to drawing over the last 20 years. Appearing as if fragments from the history of architecture, Holtzman's intimate wall sculptures from the 1980s are marvels of a refined carpentry technique in which he exposes the construction materials as he builds tension and form in space, off the wall. Related to his sculptures in their process of becoming, Holtzman's inventive recent drawings are ink and charcoal topographies, inlaid with fragments of discarded drawings. Inspired by advances in molecular biology and particle physics, Holtzman seeks to exploit the basic properties of his own mediums, mirroring new scientific frontiers.

The cubistic wood constructions mounted on the wall date from the 1980s when Holtzman was a master of hand and table saws. The chunky architectural forms of exposed rough hewn wood, plaster, aluminum and sanded painted surfaces evoke construction sites for international style houses or miniature war torn bunkers. Viewed in the round, these meticulously executed sculptures project their faceted silhouettes from the wall finding their ultimate scale and complexity through his intuitive process.

Holtzman's rigorous artistic practice often yields unique, experimental solutions in traditional media. The wall architectures are constructed of tiny 1/8 " pine dowels glued and laminated in alternating layers with aluminum bars running through them for strength and material variety. The cross sections of the many wood dowels created by the hand saw contrast with the circular motion of the saw blade across the tiny plaster walls. Glimpses of silver planks, raw pine and white plaster add to the rich visual language in each site structure. In *Double Pile*, a dark geometric dwelling floating on the wall, shadows cast by its angular form add a kinetic aspect to the inert structure built of checkerboard patterned dowel flooring polished with slate powder.

Having engineered the delicate wall sculptures with the precision of a jeweler, Holtzman turned exclusively to drawing in the 1990s. He yearned for the large gesture offered by charcoal, the liquidity of the ink wash and the unlimited possibilities of direct drawing. Recycling abandoned drawings, cutting them into shapes that fit into larger sheets, he inlays them in a technique similar to marquetry in wood. Holtzman's deft integration of shards of other works within his new compositions maximizes the visual power of juxtaposition. This important carved edge adds dimension and gives the illusion of clashing realities echoing his current worldview.

In the small drawings, Holtzman's ambition for the ink medium to express a process of physical construction and elaborate mental investigation reaches new depths and subtlety. His focus on a single repeating calligraphic brush gesture as a building block for a spare ink drawing becomes a series of white, gray and black labyrinthine paths across the page. Other abstractions recall radiology, where layers of liquid white ink in a smeared charcoal space indicate code and data; visual information waiting to be read.

In his monumental six-foot compositions Holtzman engineers a combustion of sensuous materiality. Many visual languages coexist. The inlay of one drawing within another creates a clash of time, space, and gesture imbuing the overall composition with rich vitality. In *Untitled # 903*, Holtzman builds a cubist composite of inlaid papers of black and white geometries floating in a vast field of ink wash that recall satellite shots of urban density or covert sites. Orchestrating the qualities and textures of charcoal, ink wash and collage, Holtzman invents an ethereal realm on paper offering the viewer a highly rewarding experience of discovery.

Chuck Holtzman's drawings and sculpture have been acquired for the permanent collections of the Addison Gallery of American Art, the Harvard Art Museums, the Boston Museum of Fine Arts, and the Whitney Museum of American Art among others. He has received numerous awards and grants including a National Endowment for the Arts Fellowship, a Pollock-Krasner Foundation Grant, and a prestigious Massachusetts Cultural Council Artist Grant in Drawing.

Gallery hours: Monday, Tuesday, Thursday, Friday and Saturday 10-5; Sunday 11-5

For further information and reproduction quality images, please contact Janet Goleas at 631.324.5016 or info@drawingroom-gallery.com