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The Huffington Post | By Priscilla Frank



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Noah Erenberg paints with a spontaneity and refreshing lack of self-consciousness, especially in the most varied of the three groups of paintings exhibited. The pictures in this group take off on the observed world, on faces and places, but abstract them to such a degree that only formal considerations remain; they may be spiced with sly references to figure or landscape, but their vivid color and structure, loose and assured, are their most compelling characteristics. Erenberg's more overt "portraits," expressionistic fantasy-visages that burgeon within the canvas, share that painterly, color-drunk brio, but take on a worried intensity that ultimately possesses the brushwork. The third group lets the formal mastery dissolve into obsessive notation, at the expense of pictorial qualities but not of presence: they comprised a wild wall-ful of spinning numbers. A diversity of approaches here couldn't mask a unity of spirit or technical facility. Erenberg's autism (the reason he was showing at a gallery dedicated to "outsider art") frames his painterly pursuits and skills, but does not define them; the son of accomplished artists, he has a natural facility for paint and for visual logic. (Good Luck, 945 Chung King Rd., LA. www.thegoodluckgallery.com) – Peter Frank

NOAH ERENBERG, Red Board, 2012, Acrylic on canvas, 48 x 36 inches