

Skip Noah: Dream Paintings

Dahlia Woods Gallery, 600 Cantegral Street, Dallas

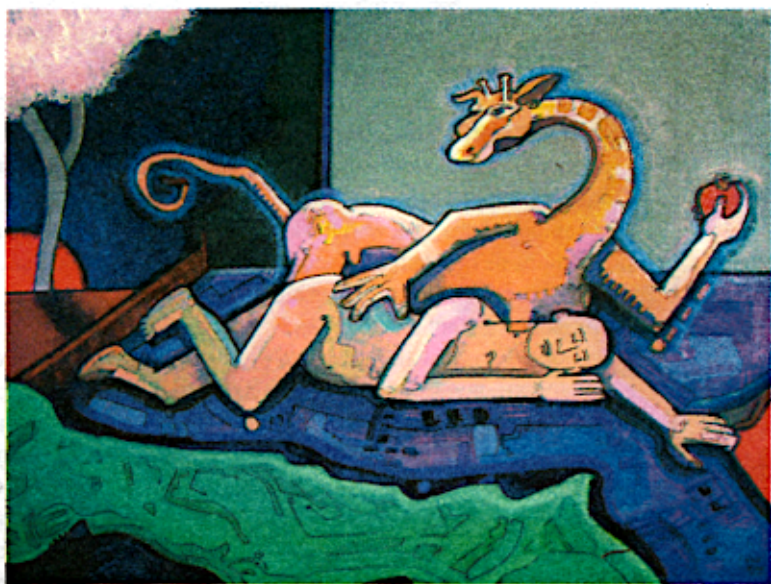
End of Show Reception, February 26, 6-8:30pm

The work of Skip Noah is a Technicolor dream world, a world in which fantasy mixes with reality and the impossible seems plausible. *Perhaps to Dream* at Dahlia Woods Gallery is an exhibition that engages the senses and evokes thought to one's reality. Dreams are defined as a series of thoughts that occur in a person's mind, an ideal, an object of perfection, or a fantasy. Much like a dream, Mr. Noah's work beckons a definition; but much like the word, his art is multifaceted.

Using a luminous palette of jewel-toned colors, Mr. Noah's work creates a rich labyrinth for the eye woven with symbolism and formality. Using layered dimensions, he adds depth to this visual maze. Within the shadows, various weights of calligraphic marks seem to hide a secret language. Glyphs reveal themselves upon closer inspection, perhaps telling the story unfolding before the viewer's eyes, or perhaps symbolizing the dreams within his dreams. Mr. Noah has been known to paint in allegories and metaphors as evident in *Jasmine Tea with Okapi* and *Pomegranate Seeds*. The stories are playful and delight the senses but at the same time evoke a sense of loneliness in a way that only the dreamer can relate. Influenced by his world travels, Mr. Noah paints the world of his dreams, as only he has experienced and seen them, replicating the feelings of the places that he has visited and experienced before in *San Francisco Under a Marigold Sky* and *Night Sky Over Reykjavik*. These works serve as a subconscious record of the sensory memories that linger, as one might reminisce of time spent elsewhere. Yet even though the images are intensely personal, they touch a universal level of experience and memory. *Midnight Storm Rolling Into Venice* and *Manhattan: Before the Dark Age* are dreamscapes that are divided into rich planar studies, and are reminiscent of master illusionist M.C. Escher. Try to follow the path in these landscapes and expect to be led into an altered space. The kinetic lines function as a guide, keeping the eye of the viewer engaged in the composition but leading to the details that seem to be in the unconscious.

Mr. Noah can also be quite literal as well, *Freud's Subconscious* is a painting that explores the meshing of ideas and reality. The lemur sitting on Freud's shoulder is like a monkey on his back, a reference to feeding wild lemurs in Madagascar. Mr. Noah, a self-taught artist who has been exhibiting since the 1990s, calls himself a visual philosopher. But perhaps he should proclaim the title of oneironaut, one who explores alternate realities.

— Lydia Regaldo



Skip Noah, *Pomegranate Seeds*, acrylic, 24" x 18", 2005