

Durrell, Jane. "Dana Saulnier, Nancy Fletcher Cassell and Andrew Loughane, at Weston Art Gallery." *Art Papers* Nov. 2004: review of exhibit at Weston Art Gallery, Cincinnati, OH, 50-51.

Excerpt from review:

...meanwhile the Weston's downstairs galleries housed *Icons of Absence: Icons of Presence* in which Saulnier's paintings showed figures in landscapes that at first glance appear to have swallowed the figure whole. These large, compelling canvases, their dark tones relieved but not softened by lighter areas, initially suggest much magnified sections of living matter, pulsing with growth never forgetting death as life's unalterable companion. Saulnier's oil paint is shiny and thin enough to reveal layers of color beneath each sweeping stroke. Elemental, egg-ish shapes occur and suggestions of human figures can be made out. If this is presence, what is absent? Color choices give us a clue. We've seen these reds tending to brown and blue-black shadows in works that imply a religious presence in a manner Saulnier finds impossible today. He wants, he has said, for his works to be "spiritually restless," and these brooding paintings are.

They seem to record the effects of a great wind, positing a presence that is remembered in absence. Abstraction these days has to earn its place at the table. Is it just the same old, same old? At its best, Saulnier's work isn't that at all. *Dumb Lament* and *Slipping Forms/ Another Scent* are particularly powerful paintings, and smaller works on paper had authority beyond their size. These images are beautiful but troubling.