



Dana Saulnier
Fugitive Sense

“All of old. Nothing else ever. Ever tried. Ever failed. No matter.
Try again. Fail again. Fail Better” Samuel Beckett

Dana Saulnier **Fugitive Sense**

February 2 – 27, 2021

First Street Gallery

526 West 26th Street #209

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Works Exhibited

<i>Late November, oil on linen, 75 x 100", 2019</i>	3
<i>Untitled (1220) , oil on linen, 39.5 x 45", 2020</i>	5
<i>Hopeless Painting, oil on linen, 54 x 72", 2020</i>	6
<i>Untitled (119), oil on canvas, 80 x 64", 2019</i>	7
<i>Plexus One, oil on linen, 88 x 77", 2018</i>	8
<i>Plexus Two, oil on linen, 72 x 63", 2019</i>	9
<i>Untitled (1020), oil on canvas, 51 x 41", 2020</i>	10
<i>Watcher, oil on linen, 72 x 54", 2020</i>	11
<i>Untitled (320) oil on canvas, 28.5 x 33.5", 2020</i>	12
<i>Untitled (219), oil on canvas, 57.5 x 46", 2019</i>	13
<i>Untitled (319), oil on canvas, 32 x 40", 2019</i>	14
<i>Untitled (418), oil on canvas, 50.75 x 38", 2018</i>	15



Late November

Statement- ‘Fugitive Sense’: Dana Saulnier

February 2 – 27, 2021.

These visceral paintings evolve a genealogy of the ‘figure in landscape’. Transitions between figure and ground are continually investigated but remain uncertain and permeable. ‘Bodies’ in these works exist as haptic events. Yet these forms have mass and weight; they demonstrate a grounded carnal presence. Truncated forms achieve temporary integrity, a kind of circumspect vitality and position.

My paintings evolve from sets of drawings and studies in oil. When making exploratory works, I often respond to subtle intuitive sensations that I cannot quite understand. I am ‘taken in’, following some potential event of becoming visible. Pursuing an emotional connection to my seeing I discover formal configurations. At the same time, the paintings also fill up with unsettled seeing. Any viewpoint I may establish continuously decays and multiple arrays of sensation refuse to settle. Tensions between visibility and invisibility are thoroughly woven into the work and structure how the viewer receives the image. This fullness of seeing and not seeing—this is the painting — it is always cycling states of fugitive sense.

Painting is frequently thought historically, and viewers of the work often comment upon the dialogue with historical paintings. This is both understandable and troublesome. I think it is inadequate to see these paintings only as vehicles for appropriations,

memorials, or documentary projects. For me, finding our historical being as an emotional condition is the most important goal. Living emotionally is a continuous condition of our being. Figure-landscape, landscape-figure, always, always in tension, always new.

I want to make images where active perception delays habits of categorical thinking. I hope the paintings directly ‘speak’ to the viewer’s body and create generative aesthetic experiences. Though I love the way visual art calls forth interpretive responses, I try to make work that resists analysis while being absolutely specific in form. Painting lives best, meaning more deeply, when it devours theory.



Untitled (1220)



Hopeless Painting



Untitled (119)



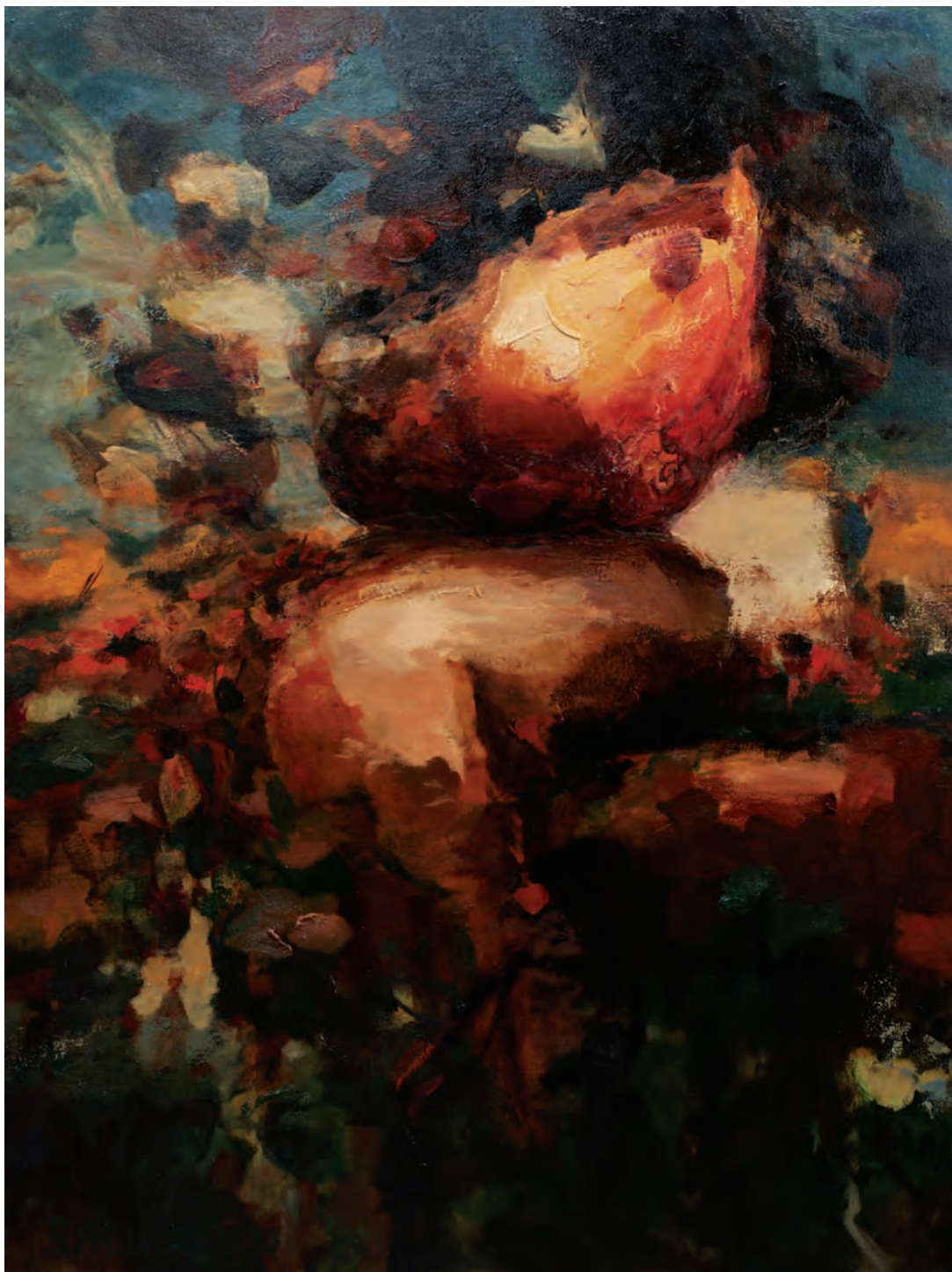
Plexus



Plexus Two



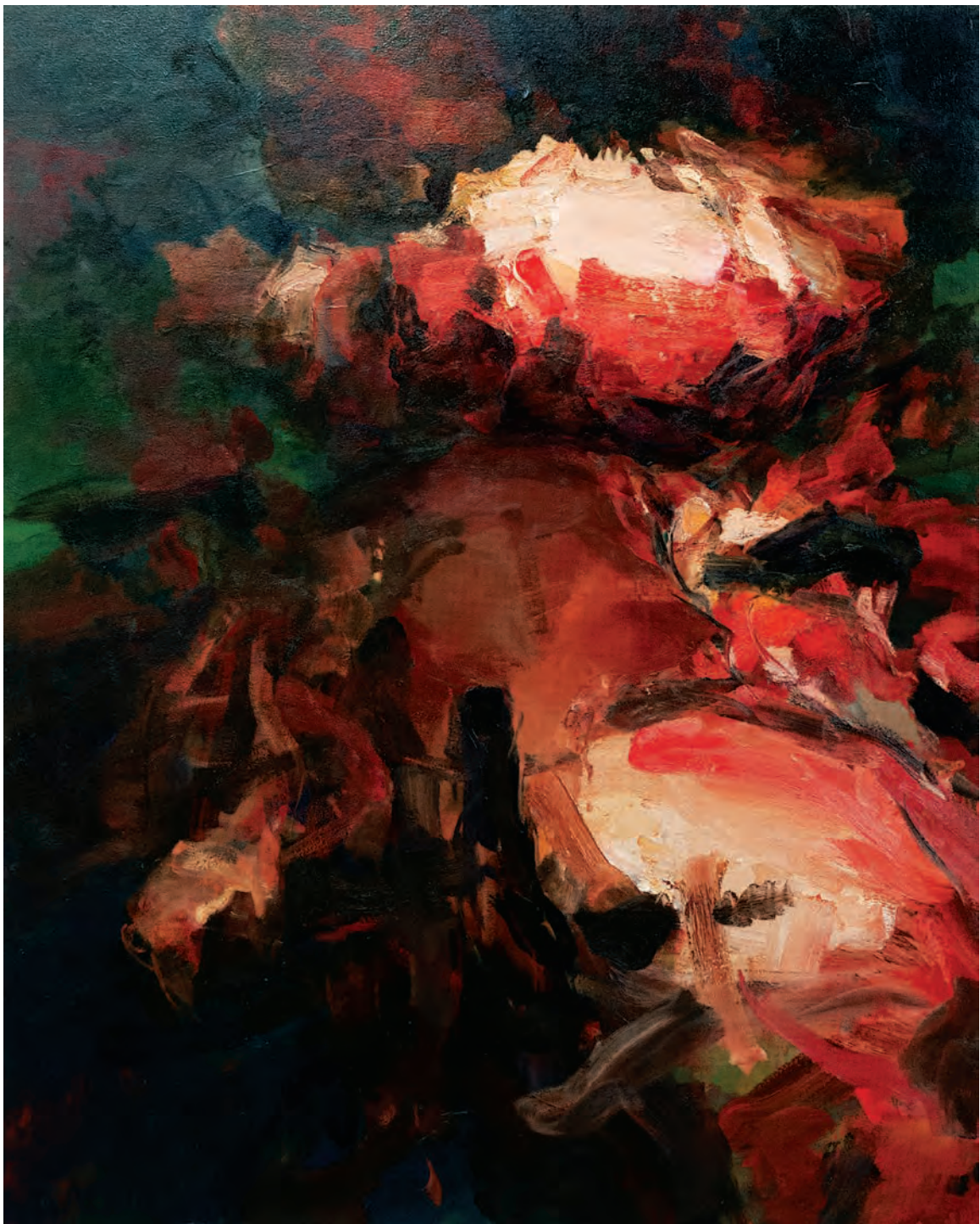
Untitled (1020)



Watcher



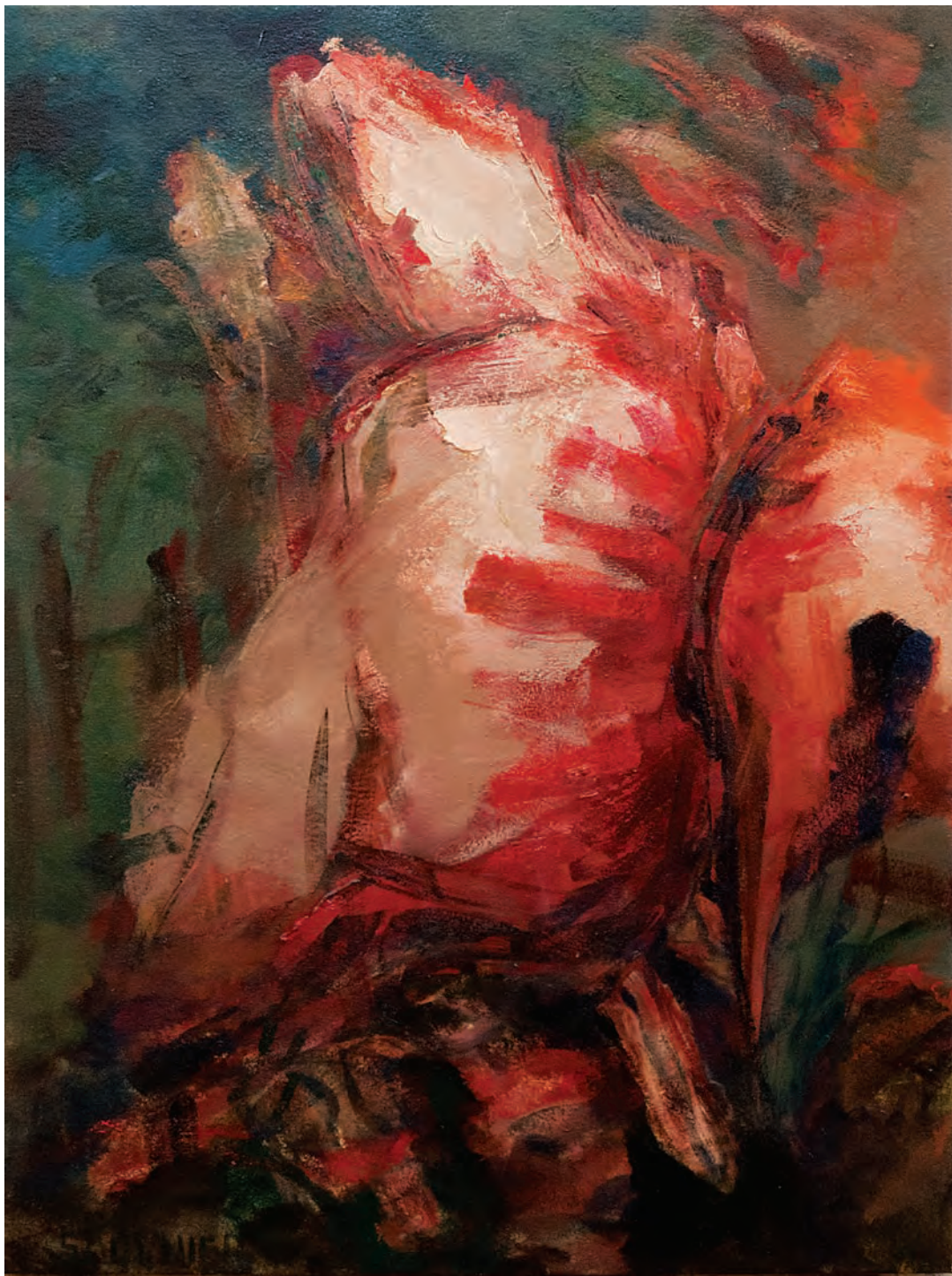
Untitled (320)



Untitled (219)



Untitled (319)



Untitled (418)



The pencil sketch on tracing paper is the result of numerous prior drawings continuously traced, modified, and layered. This particular sketch is the primary 'mother image' for a total of four paintings and related drawings of the 'Plexus' composition. Two of the paintings are in the exhibition, and two additional drawings are pictured below.

Clockwise from the top left: Undated Sketch (the 'mother image'), graphite on tracing paper, 2017, approximately 30 x 24"; Drawing (10117), charcoal, 32 x 28"; Drawing (113018), charcoal, 26.5 x 21"; the painting in background is Untitled (218), oil on canvas, 53.5 x 45.75";



Front cover: detail from “Hopeless”

Back cover: detail from “Untitled (119)”



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