



WALKER FINE ART

300 W. 11th Avenue #A  
Denver, Colorado 80204 | 303.355.8955  
www.walkerfineart.com | bwalker@walkerfineart.com

## SYNESTHETIC CIPHERS

Featuring:

**DEIDRE ADAMS**  
**ROLAND BERNIER**  
**BONNY LHOTKA**  
**DOUG HAEUSSNER**  
**SAMMY LEE**  
**BLAIR VAUGHN-GRULER**

Opening: Friday, January 10, 2020 | 5-9 pm  
On view through: Saturday, February 29, 2020

We have an inherent need to decode and decipher patterns and symbols. The artists featured in SYNESTHETIC CIPHERS challenge and deconstruct conventional modes of language to interpret new meanings behind symbols. Can artwork derived from and inspired by transcription be non-metaphoric? Can using alternate forms of stimuli be experienced, rather than read? Through dismantling traditional written language into indistinguishable mark-making and cross-sensory experiences, this group exhibition encourages us to play with and recreate the conventional role of language.

**DEIDRE ADAMS** has been working on a series that considers the effects of current mass media messaging and discourse within society. As a response to the sheer volume and questionable veracity of news stories, advertisements, social media posts, emails, etc., Adams turns to the process of making marks by hand as a restorative countermeasure. This current body of work features a kind of quasi-language synthesized from her own native English as well as elements of characters from other languages. Painting and mark-making are for her a way of navigating the turbulence by engaging in a meditative, restful process while hopefully contributing a little beauty to the world.

For nearly 50 years, **ROLAND BERNIER** incorporated words into his art pieces. Initially seeking to break down the barriers of making sense by listing words taken at random from the dictionary; the idea of taking a word out of context opened a new visual world. For Bernier, making art was chancy and uncertain, but he found these to be essential

ingredients for a determined innovative approach to art. Many often try to read meanings into his pieces, but generally the words are simply used as an art form or symbol, creating new relationships between the formations of the letters.

Through many new processes and techniques that she has invented herself, **BONNY LHOTKA** has been focused on 'bringing the hand' back into digital art. With her latest series of work, Lhotka strives to change the notion that painting and printmaking are strictly visual art forms. Re-examining her work from a new perspective and learning to speak her creativity in different ways has resulted in the transformation of colors into textures and patterns into tactile impressions. There is so much artistic touch that is part of creating a visual work, and now Lhotka invites you to touch and enjoy her artwork yourself.

**DOUG HAEUSSNER** presents a body of work that contemplates society's manipulation of language and imagery. Haeussner explores the often misleading tendencies of the press by repurposing headlines and photos into multi-media works in collage. These works are intended to be appreciated on multiple levels; from a distance the work may look like a painting, but on closer examination the source materials become more obvious. Using phrases out of context, blending together and forming new patterns, these bits of imagery that weren't intended to be placed together often lead to reinterpretation of meaning, creating a new aesthetic.

**SAMMY LEE** presents an installation featuring a Baoli structure, accompanied by her signature paper castings of lotus leaves and text. Shaped like an inverted pyramid, a Baoli is an Indian stepwell used to draw water and cool down. Beyond pure utility, Baolis act as sites of congregation, holding countless encounters, stories and legends, cultivating interaction and the exchange of ideas. At the convergence of this installation, a table marked with Devanagari will reflect the potential outcomes of social interactions held here; all spoken languages are lost if not recorded. As the Baoli acts as a vessel to contain communal connections, the Devanagari is the medium that retains the content of its conversations.

**BLAIR VAUGHN-GRULER**'s practice is built around process: mark-making, repetition, accumulation, erasure and the viscosity of paint itself. As the mark-making becomes deconstructed into lines, language is referenced, but the meaning is left unclear. Meanings emerge, repeat, and then forget themselves back into the paint. There is a melding between the meaning-making activity in the brain and the visceral sensations in the body. Vaughn-Gruler's work speaks to information overload, organizing and compartmentalizing, and making sense of chaos through visual linguistics.

---

An opening reception will be held on Friday, January 10, 2020, 5-9 pm at the gallery in the Prado building on 11th & Cherokee Streets in Denver's Golden Triangle Museum District. The reception is free and open to the public, and the artists will be in attendance.

The exhibition is on view through Saturday, February 29, 2020 during regular gallery hours: Tuesday-Saturday, 11am-5pm, or by appointment. For further information call 303-355-8955, email: [lgaron@walkerfineart.com](mailto:lgaron@walkerfineart.com), or visit: [walkerfineart.com](http://walkerfineart.com).

Walker Fine Art is a member of the Golden Triangle Museum District and the Denver Art Dealers Association.

The gallery is located just blocks from the Denver Art Museum in the Prado building on 11th Avenue and Cherokee Street (entrance on Cherokee).