

PRESS RELEASE

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***7Women 7Walls* at the Spotlight Gallery**

MONTPELIER -- The Vermont Arts Council presents *7Women 7Walls*, an exhibit featuring work by seven Vermont artists whose techniques range from fiber art and collage to encaustic and frottage. Their work is deeply personal, expressing explorations into their life experiences, spirituality, and responses to both the natural and digital world. Most of all, the work of these artists invites the viewer to experience them fully. As Hannah Morris says, she wants to “trigger your memory, believing that vision is shaped by thousands of remembered moments.”

***7Women 7Walls* opens Friday, November 9. A reception for the artists will be held from 5 to 7 p.m. in the Council’s Spotlight Gallery. The exhibit runs through Friday, December 28.**

About the artists:

[Mary Admasian](#)

Mary Admasian’s work embodies intuitive expressions through abstraction. Her *Shadowlands* collection compels viewers to look inward toward the spiritual and philosophical — that pivotal energy between darkness and light, acceptance and denial that throws into relief the personal boundaries that inhibit us as well as move us forward. The paintings are created on birch panels using spray paint, acrylic paint, watercolor pencil, graphite, colored pencil, and cold wax materials. Each creates a surface of layers in the visual imagery.

[Alisa Dworsky](#)

Alisa Dworsky’s work includes drawing, printmaking, sculpture, installation, and architecture. She believes that innovation and insights in art are supported by a cross-disciplinary practice and finds that her work in one discipline will influence her work in another. Dworsky often uses linear materials, such as ribbon and rope, to define space and form. For her *Fold* series, she employed a technique called frottage (rubbing), using graphite to transfer the qualities of ribbon to paper.

[Karen Henderson](#)

Karen Henderson is interested in the connections between self, place, emotion, and time, and is intrigued by seasons, atmospheres, and the time of day. She tries to recreate these natural occurrences, evoking emotions associated with them through the use of color, line, and texture. Henderson uses dye techniques (batik, shibori, color removal, rust print) as well as stitches, tucks, layers, and other manipulations of fabric to create her textural weavings and fabric pieces. She also incorporates mixed-media techniques like painting with textured acrylics, monoprint, and color pencil alongside her fiber approaches.

[Evie Lovett](#)

Evie Lovett's *Thaw 2018* series of encaustic painting was inspired by photographing the Connecticut River in winter. Patterns she saw, as well as the sense of both ease and peril she felt while on the river, have been incorporated into the paintings. Conducting research into historical photographs of the river, she became mesmerized by glass plate negatives of miniscule figures skating on the long-ago frozen expanse — forgotten people. She has woven these thoughts and threads into her art.

Hannah Morris

For Hannah Morris, process is integral to the stories she paints in her multi-layered pieces. She begins with a base layer collage made from vintage print materials she has gathered around the world. As she works, the images she has absorbed during her travels tend to appear of their own volition. Morris arranges, layers, paints over, and ultimately refashions the narratives so they become trails of details, left for you to gather.

Janet Van Fleet

Janet Van Fleet, whose work incorporates a vast array of found objects, loves language that approaches text in a free associational, meandering path. She also loves circles, and the idea of recursion, or coming around again. Her painting, *Re-Circulation*, is re-worked over a piece from a series she created in 1997-1998. The paintings in that series were exhibited in the Spotlight Gallery twenty years ago in an exhibit entitled *Brown, Brown, Falling Down* — a clear case of coming back around.

Kristen M. Watson

Kristen Watson's work focuses on conceptual installations and intuitive painting that begin with concentrated introspection and behavioral observation rooted in her study of spirituality and social psychology. Her *Fractionate* series is based on pixels, which make up nearly everything we look at now. Magnifying digital images makes them pixelate, and our view of the big picture becomes microscopic, distorted. We are unable to clearly see the whole. Watson believes that the cascading effect of these myopic thought patterns have fractionated our personal relationships, communities, and the very structure of our country.

Photo captions:

Pause, by Karen Henderson

Class Photo, by Hannah Morris

Other images available upon request.

About the Spotlight Gallery

The Vermont Arts Council Spotlight Gallery is open to the public and located at 136 State Street in Montpelier. There are times when the conference room is not available, but the corridor exhibit is always open during regular business hours, Monday to Friday, 8:30 a.m. to 4:30 p.m.

About the Vermont Arts Council

The Vermont Arts Council envisions a Vermont where all people have access to the arts and creativity in their lives, education, and communities. Engagement with the arts transforms individuals, connects us more deeply to each other, energizes the economy, and sustains the vibrant cultural landscape that makes Vermont a great place to live. Since 1965, the Council has been the state's primary provider of funding, advocacy, and information for the arts in Vermont. www.vermontartscouncil.org.

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