

**BIENNIAL ART FACULTY EXHIBITION  
SELECTED WORKS AND ARTISTS STATEMENTS  
(September 8 – October 20, 2006)**

**Sr. Theresa Couture, pm, Clifford Davis, Willard L. Hall, Loretta CR Hubley,  
Ronald McClure, Sheli Petersen, and Patricia Schappler  
Department of Art, Rivier College**

Sr. Theresa Couture, pm - Clifford Davis - Willard Hall - Loretta CR Hubley -  
- Ron McClure - Sheli Petersen - Patricia Schappler -  
- Clifford Davis - Sr. Theresa Couture, pm - Loretta CR Hubley - Willard Hall -  
- Sheli Petersen - Patricia Schappler - Ron McClure -  
- Willard Hall - Loretta CR Hubley - Sr. Theresa Couture, pm - Clifford Davis -  
- Patricia Schappler - Ron McClure - Sheli Petersen -  
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September 18 through October 20, 2006  
- Ron McClure - Sheli Petersen - Patricia Schappler -

## SELECTED WORKS and

## ARTISTS STATEMENTS

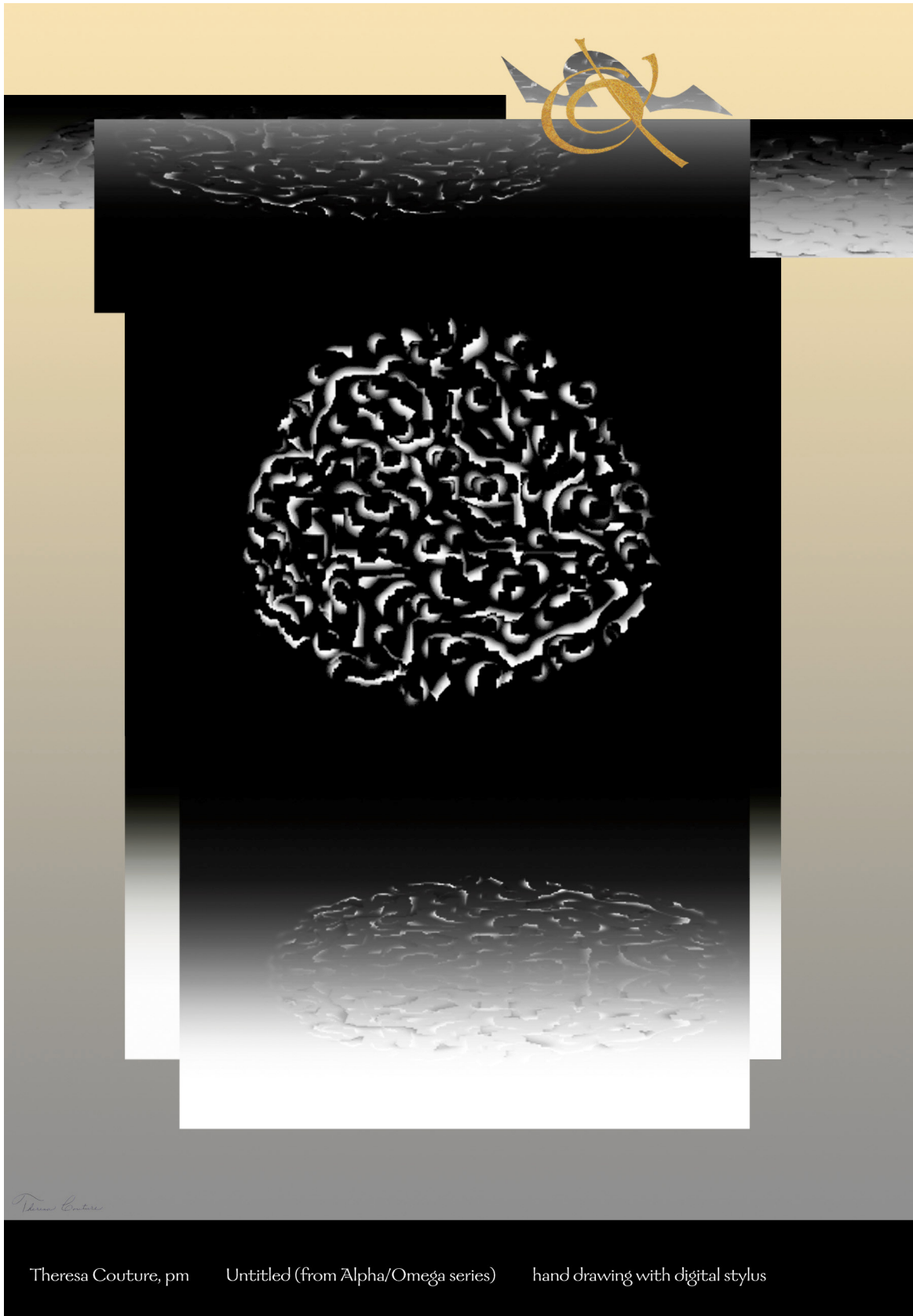
- Loretta CR Hubley - Willard Hall - Clifford Davis - Sr. Theresa Couture, pm -  
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## SR. THERESA COUTURE, pm

Much of my work emerges from my love for poetry, its ambiguous music, its fluidity with form, its metaphorical swing. I am as moved by a good poem as I am by a natural landscape, the depth of it, valley distances like those of canyons, upward distances like those of high mountains on their way from the sea. The poem for me is an encounter with the astounding truth that art, all art, is about what is essentially intangible, filling space after space with its presence and meaning. When making art, then, I am compelled to begin with long looks, yet only as if through an open doorway, only from well inside my eyes, where I can frame what is outside, checking it on all sides, curbing its vastness, until what I see is another world that is simply this world. I reach into it then; take out a chunk. It's sheer privilege learning the limits of immensity.

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**Sr. THERESA COUTURE** is an artist in digital and combined media. She received her M.F.A. from Rhode Island School of Design, Providence, Rhode Island; D.Min. in Theology and the Arts from Graduate Theological Foundation, South Bend, Indiana (partially coordinated with studies at the Graduate Theological Union, Berkeley, California and the Andover Newton Theological School, Newton, MA); and M.A. and B.A. in English from Rivier College. Theresa Couture combines an active studio life with a full professorship in art at Rivier College, a Catholic liberal arts institution sponsored by the Sisters of the Presentation of Mary of which she is a member. She has served as Co-chair of the Department of Art and Music and Director of the Design Program. She is currently Director of the Rivier College Art Gallery. Her work on paper has been exhibited throughout the United States. Many of her pieces are in private and university collections as well as in the collections of the Armand Hammer Museum, Los Angeles, California, and the National Museum of Women in the Arts, Washington, D.C. Her work has appeared in *Art New England*, *Christianity and the Arts*, *Insight*, *Face of the Deep*, and publications of *Christians in the Visual Arts (CIVA)*.



Theresa Couture, pm    Untitled (from Alpha/Omega series)    hand drawing with digital stylus

CLIFFORD DAVIS

These paintings, made during the summer of 2006, represent my discovery of a new way of working in paint that incorporates my approach to drawing the figure from direct, sustained observation. I begin with monochromatic line, measuring and adjusting, erasing and restating, then proceed to describe surface through color.

While working, I am motivated to grapple with traditional concerns of correct proportion, linear sensitivity, and color as an outgrowth of contour and planar form.

From the outset, in this series I decided to restrict myself to small-scale panels and to incorporate the entire figure if possible, as a challenge.

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**CLIFFORD DAVIS** is Associate Professor and Department Coordinator in the Department of Art at Rivier College. Using familiar cultural and archetypal references, Clifford Davis' painting explores the boundary between the seen and unseen. Fluidly moving between humor and horror, tradition and invention, his work taps into the deep-seated human need to understand the transcendent world through symbol. Clifford holds the MFA in Painting from Cranbrook Academy of Art and teaches painting and drawing at Rivier College.



Clifford Davis Figure casein on panel

## WILLARD LEONARD HALL

My philosophy of art, by no means a *fait accompli*, is eclectic in nature. My career as an artist is informed by both intellectual and applicable endeavor. I hold the notion of abstract art to be an oxymoron or at best a redundancy in that all fine art is abstraction; that is to say, naturalism should not be confused with nature or realism with reality. Employing sensibility and imagination, the subjective and idiosyncratic are melded within an architectonic unity.

I have found that content prompts insight while process will invariably reveal content. One approach is deductive or glyptic, the other, inductive or haptic. I consider plastique mediums appropriate to the development of sculptural motives preliminary to investiture in metal or commitment to stone, while plaster casting is transitional to a more enduring form. No phase of the process need be merely mechanical as each stage, informed by sensibility, allows for a further evolution of the sculptural conception.

I have been consistent in the belief that drawing is elemental to sculpture and painting. A regard for the figurative has persisted in my work since adolescence when as a student at the Carnegie Institute of the Museum of Natural History, I would draw from zoological, anthropological and historical art collections all housed comfortably under one roof as if to give both geological and cultural records a fair reading. Life study is an invaluable inquiry but it is just as important to work from memory and imagination.

As a child of the modernist period, I have looked to the European past to achieve a more balanced holistic perspective, but would hesitate to call myself postmodern. With a broad historic understanding of western art, I have focused most recently on the development of American sculpture from the aftermath of the Civil War through the 20th Century culminating in the American Renaissance and City Beautiful Movement. It is a commonplace of modernism that sculpture need not be subordinate to architecture or in servitude to literature. The contemporary artist has been freed from these constraints, but to some extent this freedom is indicative of an alienation and marginalization from society. In art circles today, collaborative work is thought of as something novel but in the studio of Bernini or Rodin, for example, it was taken for granted.

Within the academic tradition, the Fine Arts are a keystone between the Applied Arts and the Humanities. The Fine Arts are a fundamental

force in the shaping of cultural values and attitudes. They fulfill the need for self-reflection and cultural expression, for an account of the world within and about us. While this account of the world is quite different from the one which science relates, it is no less true [1]. Fine Arts serve as a bridge between the Humanities and the Applied Arts mediating between making and meaning. In the absence of a qualitative ethos the Applied Arts explode into a runaway production-crazed technology [2]. Uninformed by the wisdom of cumulative experience that the Humanities illumine, the Fine Arts become a kind of customized manufacturing. If imaginative and emotional faculties are not schooled along with the intellectual and analytical, we abandon our students to the clamor and onslaught of sensationalizing commercialism [3].

The aims of Socrates in his teaching of the young was to inspire in them reverence and restraint to put the check of higher reason upon the will and appetite, a higher reason that grows out of a respect for our ancestors, and out of the endeavor to apprehend the transcendent order which gives us our nature; for without such, training in efficiency alone is simply to equip with ampler means for harm [4].

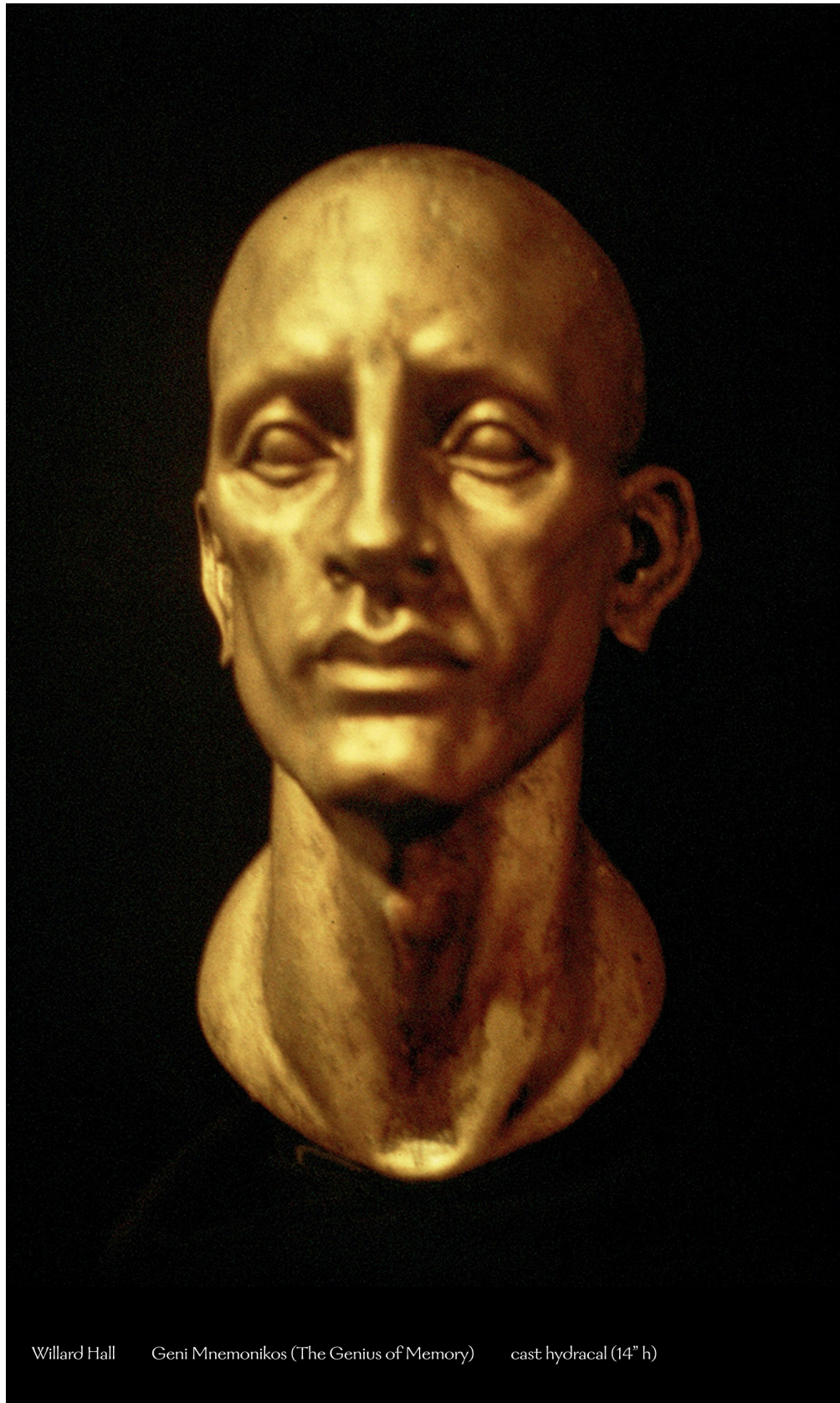
The Fine Arts are centrally preoccupied with the sensible embodiment of representative meaning. They are not ends in themselves, but epistemological tools for the clarification of experience within a cultural and societal context [5].

#### REFERENCES

- [1] Mortimer Adler. *The Paidia Proposal*. New York, New York: Macmillan, 1984, p.142.
- [2] *Ibid.*, p. 142.
- [3] *Ibid.*, p. 142.
- [4] Irving Babbitt. *Literature and the American College*. Washington, D.C.: National Humanities Institute, 1987, p. 108.
- [5] Peter Abbs. *English within the Arts*. Dallas, Texas: Spring Publications, 1986, p. 56.

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**WILLIAM LEONARD HALL** was born and raised in Allegheny County, Pennsylvania. As a high school student, he attended art classes at Carnegie Institute, Carnegie Mellon University and the Governor's School for the Arts where he studied both visual and performing arts. He earned a BFA from Boston University and an MFA, cum laude, from the New York Academy of Art in New York City. In Barre, Vermont, he worked as an apprentice stone cutter for Rock of Ages Corporation and as a carver in the studios of George Kurjanowicz and F.C. Gaylord. Currently, Willard is employed as an assistant to Robert Shure of Skylight Studios in Woburn, Massachusetts. During his tenure, he has been affiliated with numerous monumental and memorial sculptures of regional, national and international significance. His work is in private and university collections and has been shown in college and independent galleries including Jackson Community College, Jackson, Michigan; Aldrich Public Library, Barre, Vermont; The Barre Sculpture Guild, Barre, Vermont; The Wood Art Gallery, Barre, Vermont; and The Franklin Street Gallery, New York City, New York.



Willard Hall    Geni Mnemonikos (The Genius of Memory)    cast hydracal (14" h)



## LORETTA CR HUBLEY

The colorful and textured abstractions are inspired by landscapes I observed first hand when I traveled to view The Three Gorges of the Yangtze River before this natural wonder of the Asian world was engulfed by the waters of the Yangtze River to create the largest dam in the world. To stem cataclysmic floods and harness one of the two great water sources of China, beauty that had inspired poets and artists for centuries was engulfed in a tide of water, that, for me, symbolizes the tide of modernization that threatens to inundate the lyrical aspects of Chinese culture as surely as it literally obliterates rural character. The night painting is an aerial impression of the Three Gorges before the inundation. The second painting imagines the slow rising of the waters and the building of the high-rises on the top of the cliffs. These new apartment buildings on top of the cliffs are to house farmers displaced by the flooding. One can't help but wonder about the likelihood of the families enjoying the change of thatch homes next to their fields to cement concrete blocks. The three monotypes reference the actual changes within the waters of the Yangtze River. Prior to Industrialization, dolphins leapt in the river. The idea of building a ladder for the river's sturgeon to climb over the dam to their traditional mating springs was rejected in favor of artificial insemination and egg pumping the caviar.

The works are abstract because they need to represent more than specific things I saw. They need to represent the empathy I feel for the silent protest of the land, and the protest that I know some Chinese people feel, but have very limited freedom or means to articulate.



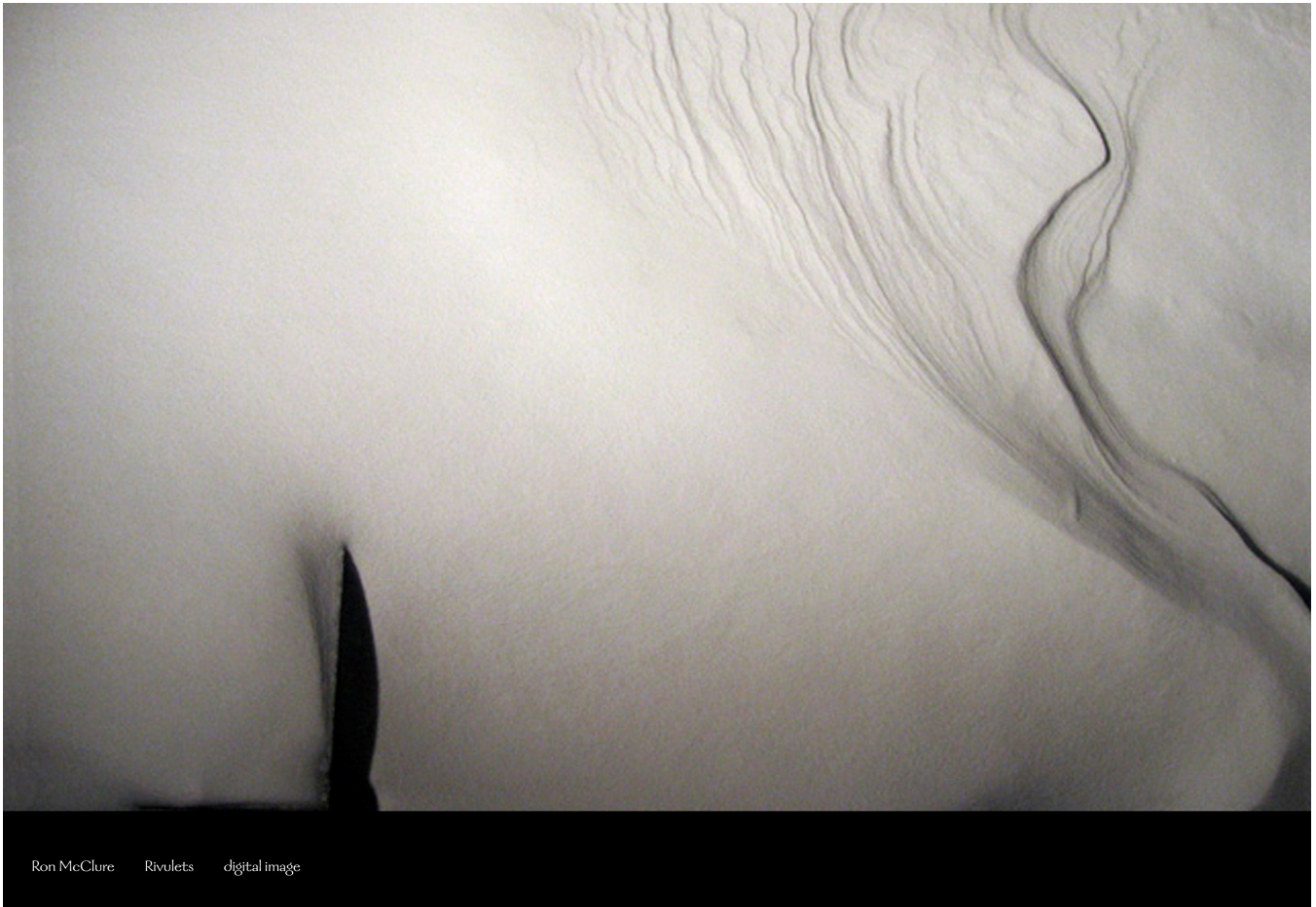
**LORETTA CR HUBLEY** creates prints and paintings since acquiring her masters from the University of Maryland in both fine art and in art education. Her travels in America, Europe, and the Near & Far East inspire art critic Ellen Grimm to call her “recomposing rather than recreating” imagery as her “search for hidden meanings.” Formerly an Associate Professor of Art at Madonna University, MI, she created a public studio for printmaking in Ann Arbor, MI, and helped found the Women’s Caucus for Art of New Hampshire. Her works are displayed, awarded and collected in the United States and Britain.

RON McCLURE

Jesus Christ was practical. He was not interested in theories or virtual realities. He was concerned with the application of knowledge to useful ends, those ends being relationships; in particular, one's relationship to God and to others. In my digital images I combine photographs of objects from reality with expressions of my inner vision. I attempt to connect the visible and invisible worlds in landscapes whose objects and structures symbolize our relationship to nature; nature being where I envision the presence of God manifested. In other words, I desire to bring the images and spirit of God to others. It is my hope that I am helping others to discover a faith through art, transforming them in some way; but truly, only God can do that.

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**RONALD McCLURE** is Associate Professor in the Department of Art at Rivier College. He holds B.B.A. from University of Cincinnati, B.F.A. from San Francisco Art Institute, and M.F.A. from Rhode Island School of Design. Ron McClure's digital images combine photographs of objects from reality with expressions of his own inner vision. His work connects the visible and invisible worlds in landscapes whose objects and structures symbolize our relationship to nature, where he envisions the presence of God manifested. Ron teaches photography, digital imaging, animation, and web design.



Ron McClure Rivulets digital image

## SHELI PETERSEN

Featured in the 2006 Rivier College Art Faculty Exhibition are five illustrations from my latest children's book project, *How the Mice and Frogs Went to War* (which I am currently submitting for publication). Author Patricia Petersen based the tale on an ancient parody of Homer's epic poetry, translated by classicist Dr. Julie Johnson. The epic parody is expanded and adapted for a contemporary children's audience (ages 10-14) and provides a view of ancient Greek culture through the microcosm of small creatures, offering a unique and friendly perspective for children. The structure, consistent with ancient patterns, is a tale within a tale, and interior scenes rotate among young mice on a quest, the adult mice and frogs declaring war, and the on-looking Greek gods. This work provides an excellent addition to middle school curricula, fully utilizable with a curriculum package that could add materials on Greek culture, history, religion, mythology, literature, and art. My illustrations, based upon my studies of ancient artifacts in the permanent collection of the Boston Museum of Fine Arts and other research, bring the characters to life and provide students with physical details and insights into ancient Greek culture.

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**SHELI PETERSEN**'s art career began at three with crayon drawings of the solar system. In high school, she earned money doing portraits of various friends and celebrities. After receiving a Bachelor's of Fine Art from Southwest Missouri State University (Springfield, MO, 1990), she worked as a graphic designer and illustrator for Kansas City's art and entertainment magazine, *Pitch*. For two years, she managed all the art direction for Smith Advertising (Kansas City, MO). She earned her Master's in Fine Art in Illustration from Savannah College of Art and Design (Savannah, GA, 1996). In graduate school, she concentrated on children's book illustration. Her thesis project, *Magali—An Aztec Legend about Good Fortune*, is published by Laredo Publishing (Beverly Hills, CA). Her other published work includes *Itza—The Boy Who Rode a Jaguar*, written by Leonard Bernard, *Voladores* written by Patricia Petersen, and *Gigi and the Birthday Ring*, written by Giselle Fernandez. Sheli is an Associate Professor of Art at Rivier College (Nashua, NH). She is the recipient of the Children's Choices Award, the Society of Children's Books Writers and Illustrators Most Professional Portfolio Presentation Award, and the Savannah College of Art and Design International Art Award.



Shell Petersen Like Proper Greeks book illustration/colored pencil

PATRICIA SCHAPPLER

I paint to bring the clarity that comes in the process of making. Acrylic and collage form the bulk of my surfaces. Traditions interest me and, with them, the expression of history, culture, and the experiences which make us uniquely human.

During the past fifteen years, I've continued to draw and paint while raising my family. This relies on change, stability, and faith, and in turn inspires and stretches my ideas of rightness. The lines between the familiar and strange are blurred, encouraging connectedness both in the instant and in the extension of time.

My work is organic, shifting, and paced. Shadow and form are sensual, ephemeral, and simultaneously solid, allowing both imminent movement and protected stillness. I desire both a visual and internal balance, one which includes opposition but elevates peace.

Imagery begins simply from the people and things I know well. The work expands from the desire to share visually open ended stories which come from my life, but could as easily come from yours.

Within a large scale space surrounds, edges blur, and form extends. The images are close to the surface, touchable, and beneath the surface; also layered. They demand a greater effort and care on our part. Form, then, becomes a vehicle for expressing the beauty and complexity of instances which might be forgotten or ignored.

Usually towards the end of my painting process I seek other images, cutting and redistributing portions of other artists' work, their memories and choices, into my own. They act formally through color, shape, and pattern; and expressively through idea. I wish to merge cultures, genders, and histories, one with the other.

Life feels collective, an adding of experience and hope, a dynamic force that swells and shrinks based on our attention to nuance. The collages suggest some of these other pathways and experiences, glitches on the brain that puzzle and encourage curiosity, wanting intimacy. A dialogue grows both from the titles and imagery of these collaged bits as they merge with my own work, circling around and requesting attention. Shapes that have been carefully cut away leave a beautiful emptiness, while serving also to fill space and garner thought. I would draw you back to what you have just left, to whisper again and ask you to stay.

Marks and patterns order the total, and there grows this idea of home and belief, the perennial hope that something which rises and dies, will rise again. Time compresses and seems not so strange, but willing and accessible, convoluted and complex. The paintings are invitations to the viewer to come closer, to let go of one thing for another.



Patricia Schappler Elán acrylic and collage on canvas

**PATRICIA SCHAPPLER** is Senior Lecturer in Art in the Department of Art at Rivier College. She holds B.F.A. from University of New Hampshire and M.F.A. from Brooklyn College. Patricia finds the extraordinary in the mundane through her willingness to search deeply within external appearances for "something closer to truth." She works in acrylic, pastel, and charcoal, trying to recognize and expand experience as it is reflected back through the subtracting and adding that is painting. Patricia teaches painting and drawing.