
Types and Shadows

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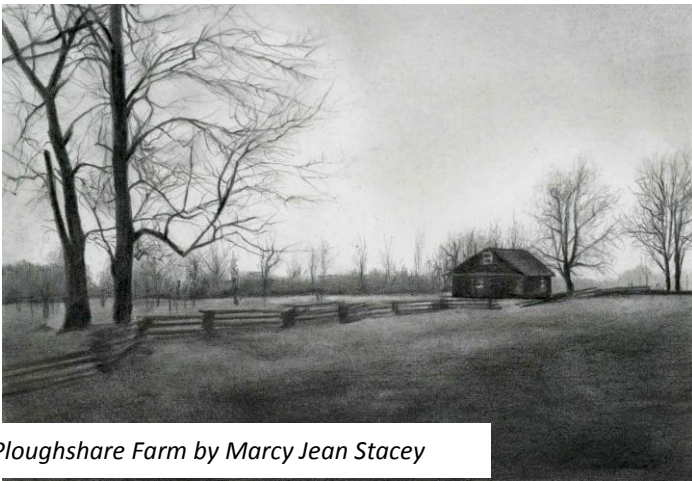
THINKING IN LINE AND FORM

Reflections on the Art and Craft of Printmaking

by Marcy Jean Stacey
York Friends Meeting

For a few years now, I have kept the Pendle Hill Pamphlet entitled *Letting That Go, Keeping This* (Pendle Hill Pamphlets 353, Philip Harnden) in my handbag. This succinct summary of late engraver and illustrator Fritz Eichenberg's primary influences also holds six amazing engravings. It has served me well—within close grasp to help pass idle moments of waiting or being in between things, or, in certain environs and moments, as an impromptu meditation support for a particular exigency of mind that responds only to art. Occasionally I find time to more fully absorb the images and words contained in this wonder of a pamphlet, allowing my “art brain” a bit of nourishment in a hectic day.

The language of printmaking—primarily here I speak of etching, linocutting and wood block engraving—is one that continually calls to me. I have long been in thrall to it. As I prepare to begin work on a series of illustrative prints depicting the fact of Quaker Worship, I consider line and tone—converting



Ploughshare Farm by Marcy Jean Stacey

tones in my newer sketches and drawings, reducing and adapting light and dark to create form and mass. I admit it is the kind of challenge that my analytic mind appreciates. As the pamphlet says, the printmaker functions to address a unique visual quandary. As he strips or carves material away from his medium, he or she also decides what to leave behind in order to produce a print that will read as a whole. Sincere analysis of the imagery is necessary, yet this analysis is the type that results in an aesthetic transformation specific to the print. In terms of reduction or addition, one has only to look at the work of Eichenberg or Barry Moser to see the immense potential of the inverted line. Some intricacies will be given up and some

print experiments will have a decidedly reductive quality, perhaps brought down to masses that must be broken up with created line of the artist's invention. Finding myself on this continuum of technique in my drawing is a worthy exercise. Being compelled toward realism, it has been beneficial for me to learn to let some things go and develop other things. Doing so allows me new visualizations and to problem-solve on a completely different plane than my multi-layered portrait work does.

Preparing to do this print project has brought to mind a Summer externship in 1990, when I studied Intaglio etching as a high school student at Mercyhurst College in Erie, Pennsylvania. The delight of pulling singular prints, each unique and lovely, from a massive press, felt at the time very magical and fittingly ritualistic—the very processes that were in use centuries ago, giving young students the thrill of participating in a very old visual tradition. Since then, my work has been primarily photorealistic. I have

enjoyed, however, making experimental drawings that reduce realistic forms to terms of line. The accompanying drawings show a recent example of a visual conversion. I began with a detailed, fairly realistic drawing of Ploughshares Farm outside Plainfield, Indiana, that I then reduced to line in order to see how my initial drawing (the realistic one) would translate into the flatter, cleaner lines that could be adapted to the medium of print. This I would then use as a sort of preparatory drawing.

A printmaker that I know well has a more organic approach involving carbon paper and the reference drawing with no modifications—little conversion beyond the spontaneous lines that transfer to the (linoleum) block through the layers of carbon and original, the reversals and lines rendered as he works.

Regardless of method, in simple graphic terms, the result of the work of printmaking is always interesting — even ‘mistakes’ have in themselves a certain primitive charm.

As I take inspiration from my worn copy of my pamphlet, I find myself prompted aesthetically and spiritually toward the artful task before me — converting the nuances of Quaker Worship into a sequence of prints that read as a whole and will perhaps minister Light to their beholder.



FQA HAPPENINGS

by Maria Cattell, Clerk of FQA



“THE POWER OF THE ARTS”

Wow!

What a conference! Our best ever!

Such energy! Such fun!

And some serious thinking too.

Our half-weekend at the Burlington Conference Center on February 18 and 19 was a wonderful mix of fun, fellowship and some serious thinking about the power of the arts.

Over 50 people sang along with Annie Patterson and Peter Blood during their Friday evening concert, which included a rousing rendition of that Quaker favorite, “This Little Light of Mine.” At the open mike Marti Rogers, Tom Levy and Marianne Tucker gave us more songs, as did Annabella Wood, the “Truck Drivin’ Mama!” Adele Bourne and Eileen Kinch shared some of their poems, and Phoebe Murer read us one of her stories. To close, Meed Barnett led us in a round which was a lot of fun and had all of us up and singing.

We also had FQA’s first ever (that we can recall) membership business meeting, from which came many excellent ideas for FQA to move forward in its mission to further the arts among Quakers.

The Saturday workshops were both fun and stimulating. One person was pleased because “I wrote a poem during my workshop with Adele Bourne.” Some, with Jules’ tutelage, made woodcuts and printed their designs on prayer flags. Others enjoyed painting with pudding (a mixture of cornstarch, flour and water) with Sherry McVickar, journaling with Stephen Dotson, and panorama photography with Terry Foss. Elsewhere in this *T&S* you’ll find Blair Seitz’s report on another group’s discussion of the conference theme, “the power of the arts.” Thanks to all these workshop leaders!

And thanks to all the others who helped make this event a success:

Conference coordinator Carol Sexton
 Doris Pulone, who coordinated the food and spent a lot of time in the kitchen
 Elke Muller, who handled the registration table
 Blair Seitz, Chris Fowler and Phil Furnas, who hung the art show
 Tom & Marianne Tucker, who provided sound equipment for Friday night
 Marti Rogers & Tom Levy, who sang and played during the artists’ reception
 Ida Donegan, Elke’s sister, who helped in so many ways

And thanks to *everyone* who participated!

You all helped make it a great conference.

Chestnut Hill Meeting to Have New Skyspace

by Jean Warrington, Clerk of Chestnut Hill Friends Meeting

Already known for its quaint main street and proximity to Fairmount Park, the leafy Philadelphia neighborhood of Chestnut Hill will soon be on the map for a new reason: as the location of the Greater Philadelphia region's only Skyspace by James Turrell, a world-famous Quaker artist who has pioneered the use of light as his medium.

In a Skyspace, Turrell constructs a chamber containing simple seating, lighting, and an opening in the ceiling. This Skyspace will be located in the planned new Chestnut Hill Friends Meetinghouse and will be open to the public at regular times during the week. "In the new meetinghouse, we're creating a uniquely Quaker spiritual space, a place of simplicity and silence, where people outside our faith are welcome," said Chestnut Hill Friends' member Ginny Christensen. "Turrell's Skyspace will help us pause, reflect, and listen."

Having outgrown the tight quarters of their 79-year-old meetinghouse and after many years of discussion and careful consideration, the 200-strong Chestnut Hill Friends Meeting (CHFM) plans to build a new environmentally friendly building adjacent to its current location. The Meeting plans to break ground in 2012 and open its doors in 2013.

Today many Chestnut Hill Friends are inspired by the potential the new building offers for creating a new worship space, expanding social programming, and demonstrating environmental consciousness. They're also intrigued by the unusual potential for outreach provided by a Skyspace, which has been donated to the project by Turrell.

What is a Skyspace? It's a large opening in the ceiling of a room, revealed by a retractable segment in a roof. Through the opening of the Skyspace, usually at dawn or at dusk, one views the sky as the day's natural tableau unfolds: gentle variations of shifting clouds, the arc of a bird, and the delicate gradations of color as the sun rises or falls. When Houston's Live Oak Meeting built a new meetinghouse with a Skyspace in 2001, non-Quakers interested in spirituality and meditation began to visit regularly for meditation, retreat, and renewal. Chestnut Hill Friends anticipate that the experience of visiting their Skyspace will be spiritually powerful for Quakers; in addition, it's hoped that non-Quakers will find meaning, perhaps even a connection with Quakerism, in the peacefulness of the experience.



Turrell, 67, identifies the inspiration for his work in his Quaker faith, saying, "We use the vocabulary of light to describe a spiritual experience. One of the tenets in Quaker meditation is that you 'go inside to greet the Light.' I am interested in this Light that's inside greeting the light that's outside." Turrell continued, " ... It is not dissimilar from going inside in terms of meditation... shutting off other influences to find this very fine thread, to find this dim light that is so powerful."

Because the Skyspace in Chestnut Hill will be in a Quaker meeting room, visitors will sit in silence. However, most people who enter a Turrell Skyspace naturally fall quiet as they look up at the sky, particularly at dawn and dusk. In

Skyspaces around the world – in the Israel Museum in Jerusalem, the Yorkshire Sculpture Park in England, and the Museum of Modern Art's PS1 in Brooklyn – the contrast between the internal light of the room and the altering outdoor natural light intensifies viewers' perception of the changing light and deepens reflection.

Like early Quakers, modern-day Chestnut Hill Friends Meeting Quakers share reverence for the divine in nature and see their covenant as stewards of the earth as a growing commitment. Thus the building's design has been driven by the needs of the Meeting – more space for worship, classrooms, and community outreach activities – not by the Turrell Skyspace.

The Meeting wanted to create an inviting green space bordering Fairmount Park at the entrance to Chestnut Hill and is replacing most of the asphalt-covered former quarry on the building site with grass, native plants, and trees to create a peaceful setting open to the public. The building will be situated to collect solar energy and will meet 21st-century LEED (Leadership in Energy and Environmental Design) specifications.

Ann Temkin, the chief curator of painting and sculpture at New York's Museum of Modern Art, the former curator of modern and contemporary art at the Philadelphia Museum of Art, and a supporter of the new meetinghouse project, reflects on the future Skyspace in Philadelphia: "There is no question that this will become a credit to the community in every way, especially artistically and spiritually. . . In the artistic sense, a James Turrell Skyspace available to the public is of major importance. On the spiritual side . . . great art and architecture can change the lives of those who view it."

For more information on the project, go to www.chfmnewmeetinghouse.org, e-mail campaign@chestnuthillquakers.org, or call 215-247-3553.



FQA ANNUAL CONFERENCE FEBRUARY 18-19, 2011 BURLINGTON CONFERENCE CENTER BURLINGTON, NEW JERSEY



Photo credits from left to right:

Annabella Wood, Peter Blood and Annie Patterson,
Printmaking with Jules, Eileen Kinch, Lee Garner and Jeanne
Angell, Ida Donegan, Phoebe Murer, and Meed Barnett on
bass. All photos by Blair Seitz, except the last three by Elke
Muller.

The Power of the Arts

A Discussion at the FQA Conference

By Blair Seitz

In this brief essay I will report a few of the statements made by participants in “The Power of the Arts” workshop during the recent FQA artists’ conference. All sixteen members contributed meaningfully.

Artists related heartfelt times when their art healed grief and sadness and served as a transition to move on with their lives. Others noted art’s role in translating their crisis experiences. The arts also served as a refuge during difficult times of change. A member of the group noted an art colleague’s work drawing her into a transformative experience. While we may pass by some art quickly, a particular work (in song, writing or visual art) may hit upon a chord of resonance with the receiver, drawing him or her into the art. The response may come from our subconscious, inviting us to explore our inner selves.

“In God’s hands the power of art takes on its own life,” said another participant.

It was noted that each art form had its own language. Whether the receiver hears the “voice” of the art depends upon the state of the recipient at that moment. The “light” in music, writing, drama, a photo or painting is a connecting point as the receiver experiences “light.”

What about art that expresses the dark side? Some choose not to participate in “dark art” (art of misery, tragedy, war and injustice). Others felt that art reminding us of dark periods of history or of personal conflict could be beneficial.

Community building in many towns and cities has been enhanced, even driven, by art. The renaissance of blighted areas is often built around artists and the arts. Artists enter “bad” neighborhoods to share/teach art, to enliven “at risk” children. We are now in an era which suppresses the arts. “Arts have become politicized,” some noted. Still we related studies showing art’s role in healing. A few hospitals are now paying artists to contribute sculpture, mosaics, photographs and paintings to new facilities.

Art is the vanguard of creativity in a society. It is non-judgmental. It is spiritually rooted, but not propaganda for religion. The Quaker artists represented wanted their art to come from their “universal” spirituality, not from promotion of Quaker values. Artists did feel that the arts were a means of finding “truth.” “Art is a form of ministry,” said some participants.

Art helps the artist as well as viewer to slow down, to live “mindfully.” The group acknowledged that meaning in the visual arts is derived from a complex relationship of color (or lack of it), line, texture, composition, subject, light, media, movement, shapes, perspective etc. It was suggested that when we show art, or at other opportunities, we may need to interpret some of these elements to our viewers.

Suggestions were given for how visual artists can approach art galleries for “showings.” For more information about galleries, please email blair@blairseitz.com. Some participants voiced hope that “Power of the Arts” discussions would continue in other venues.

[Untitled]*

By Sandra Rae Johnson

Sweet, gentle spring
How my body longs for you
How I ache to feel sun on my skin
To smell hyacinths at my door
To feel joints loosening, loosening.

Winter holds on with an icy grasp
It does not leave easily.
But nature cannot be stopped
The flowers come through the snow
and struggle through cracked cement.

** Written during Adele Bourne's
"The Power of Poetry" workshop
at the FQA Conference, Feb. 19, 2011*



Photo by Elke Muller



Photo by Ida Donegan

einstein's compass

by Trevor Barton

einstein's compass -

experiencing a miracle
trembling with excitement
sparking genius
creating a world of thought
flying certainly away from the
miraculous
a small book of Euclidian
Geometry
seeking the miraculous in clarity
and certainty
gravity

$$\rho(v, T) = \frac{8\pi hv^3}{c^3} \frac{1}{\exp(hv/kT) - 1}$$

$$E = hv - P$$

$$C_v = 3R \left(\frac{hv}{kT} \right)^2 \frac{\exp(hv/kT)}{[\exp(hv/kT) - 1]^2}$$

$$\text{Rydberg's Constant} = \frac{2\pi^2 e^4 m}{h^3 c}$$

landing fearfully in chaos
wandering and wondering and
in the quantum universe
seeing God playing symphonies
on strings

2. justice
3. kindness
4. light
5. peace

Peace Is The Way *

by Marian Kaplun Shapiro,

Piano

Let us walk the road of peace every day, Let us walk the road of peace every

day, day, day, Let us walk the road of peace, let us walk the road of peace, Let us

walk the road of peace For peace is the way!

* A. J. Muste: "There is no way to peace. Peace is the way."

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12/1/10

NEWS FROM OUR ARTISTS & ART COMMUNITIES

ROGER ALDRIDGE of Sandy Spring Meeting in Baltimore has placed his recordings on the Reverbnation website. Here's a link – <http://www.reverbnation.com/#/rogeraldridge> .

Roger says, "Please give a listen when you have a chance. You'll hear a wide range of things from contemporary jazz all the way back to tunes that draw upon Appalachian fiddle styles. The ones that are especially fun are where aspects of jazz are mixed in with old fiddle music."

CALL FOR SUBMISSIONS

Currently seeking contributors for a new book project entitled ***Gathered: The Anthology of Contemporary Quaker Poetry***. Many anthologies of writing from other spiritual traditions have been published in recent years, and this Quaker anthology will be an important addition to the conversation. Formal membership in any branch of the Religious Society of Friends is not a prerequisite for inclusion. Contributors should, however, identify as Quaker.

Please refrain from submitting light verse or poetry written with purely devotional or inspirational purposes in mind. Submitted work should be well crafted, rigorous in its approach to language, and of the high quality expected for publication in the best secular literary journals. Previously published material is welcome provided the author retains the right to republish their work. The poems for the anthology do not necessarily have to deal directly with spirituality, though high-quality work of that variety is of course welcome.

Submissions should be in MS Word (.doc or .docx) or RTF format, along with a cover letter containing contact information, an author bio, and a little something about your connection to Quakerism. E-mail your submission to: [**quaker.poetry@gmail.com**](mailto:quaker.poetry@gmail.com)

Please forward this announcement to any friends, colleagues, or students that may be interested. Comments, questions, and tips are also welcome at the above e-mail address.

Albuquerque Monthly Meeting has begun an Art & Spirituality group which is evolving as it goes. We've had three meetings so far. The first gathered folks together to brainstorm a beginning; the second, a potluck cum show-and-tell; and a third in which we brought things we're working on and talked about our process. All have been beautiful ways for us to get to know each other in a new and different way. Our fourth will be worship sharing around Quaker quotes on art from Fox to the present as gleaned by the Fellowship of Quakers in the Arts. We're wondering whether there are other Art & Spirituality groups out there - we'd love to connect! Contact Mikki Aronoff, ochoyluna@yahoo.com or 505-243-4747.

The following FQA members currently serve on the Board of the Fellowship of Quakers in the Arts:

- * Maria Cattell, Clerk
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- * Carol Sexton, Assistant Clerk
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- * Doris Pulone, Treasurer
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- * Elke Muller, Editor T&S and Membership Care
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- * Chuck Fager
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- * Blair Seitz
blair@blairseitz.com

If you are interested in taking a more active role in FQA, please send an e-mail to Maria Cattell at:
mgcattell@aol.com

FQA Statement of Purpose

To nurture and showcase the literary, visual, musical and performing arts within the Religious Society of Friends, for purposes of Quaker expression, ministry, witness and outreach.

To these ends, we will offer spiritual, practical and financial support as way opens

The *Fellowship of Quakers in the Arts* is an arts ministry of Trenton Monthly Meeting and is under the care of Trenton Meeting Meeting.

Send a story, poem, photo or other artwork to
Elke Muller at:
maureenelke@verizon.net
or to the FQA address below.

If you have an arts conference, play, gallery opening, et cetera, send the information to me for publication in our journal,
Types & Shadows

Please note: Entries will not be returned and will be published at the Editor's discretion

Join FQA!

\$25 per year for individuals;
\$50 per year for groups.
Send membership dues & your postal address to:

FQA c/o PYM
1515 Cherry Street
Philadelphia, PA 19102

Please make checks out to Fellowship of Quakers in the Arts. Thank you.

If you wish to receive *Types and Shadows* online, please let Elke know at
maureenelke@verizon.net

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