



# Types and Shadows

Journal of the Fellowship of Quakers in the Arts

Issue # 49

Fall 2011



(c) Trudy Myrrh Reagan

## ***In this Issue...***

**View the artwork of two California artists, Trudy Myrrh Reagan (cover) and Judith Bush; also Franklin Russell, Zan Lombardo, Chuck Fager and Karen Winner**



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FQA is under the care of Trenton Monthly Meeting.

Our Clerk speaks...



Maria Cattell © Seitz

The Power of Creativity: Zan Lombardo's 30 foot long painting is finished! Zan showed it at an FQA artists' dinner a while back (see Types & Shadows Summer 2009), when it was mostly pencil sketches. In July this year, at Philadelphia Yearly Meeting's annual sessions, she displayed it in all its glorious colors. Magnificent! Zan believes deeply in the power of creativity. So here's her question for each of us to consider: "What meaningful purpose can be found in answering the creative call?"

Calling Quaker Poets: Here's a great opportunity for our scribblers. Nick McRae, a published poet, busy editor and teacher, is looking for Quaker poets to contribute to his anthology, Gathered: The Anthology of Contemporary Quaker Poetry. Nick is looking for well crafted, high quality poems written by anyone who identifies as Quaker (that is, you need not be a formal member of a Quaker meeting). Poems do not have to deal directly with spirituality, though such poems are welcome. For more details including how to submit, please go to Nick's website: quakerpoetry.com. Questions? Contact Nick at quaker.poetry@gmail.com. And isn't that a great title for a collection of Quaker poems, Gathered?

News from the FQA Board: Carol Sexton has resigned from the board, in part because of press of duties at Pendle Hill, in part because she wants to devote more time and energy to her (wonderful!) sculptures. Best wishes from all of us, Carol. Some Board members have had big changes in their lives recently. Blair Seitz and his wife Judy Ballinger have moved from Cape May NJ to West Reading PA. Blair is working hard on his book about his travel in Africa and Asia as a photojournalist. Elke Muller retired from her work at PYM and is taking drawing lessons ("It's hard," she says). In March I spent an intense two weeks in Kenya, where I've been doing research on aging, family life and social change since 1982. At the moment I am preparing a "distinguished lecture" to be given at the American Anthropological Assn. meetings in November. The title: "Gender, Generation and Time in Sub-Saharan Africa." Doris Pulone sensibly spent the summer relaxing and reading. She has had to continue doing that through September as she recovers from a wrist broken just as the school year began. As you can see in the box on the left, we have a new board member, Adrian Martinez, a painter and member of Downingtown (PA) MM. Welcome, Adrian!

Help! The ABC of what you can do for FQA

- a) Currently we have 164 members. We'd love to have many more! Be sure to encourage your artist friends (who need not formally be Friends) to join us!
b) If you have any skills in regard to website design (as a back end developer), please let me know. We really want to improve our website <fqa.quaker.org>.
c) Attend a board meeting. Contact me if you think you might be interested in serving on our board.

Yours for the arts,

Maria Cattell Lancaster (PA) MM

Clerk, FQA

## A Note from the Editor...

As your new editor, I hope you enjoy the journal's new design. More important than the appearance, I would like FQA's journal to be *interactive*. "T & S" displays art and how we respond to the art. Give us your thoughts about the art. They will encourage



Blair Seitz © J. Ballinger

the artists. Affirming each other is FQA's mission. Also, share your news—your recognition or event. Write to me at: [blair@blairseitz.com](mailto:blair@blairseitz.com)

## Response from readers...

Let's fill this column next quarter with responses from what you read and see in this issue of *T & S*. Take a moment when you finish paging through *T & S* to tell the artists how you felt about their work displayed here. Again, please e-mail: [blair@blairseitz.com](mailto:blair@blairseitz.com). Thanks much. —editor

## Artists in action...

### “THE ARTS IN THE SERVICE OF THE SOUL”

INTERMOUNTAIN YEARLY MEETING  
JOINS FQA AND GIVES A THREE DAY PRE-MEETING  
ARTS RETREAT

by Marybeth Webster

Not until well into my Art Therapy Registration training did I begin to put words to a long-time *knowing* that art is a universal up-lifter of the heart, the mind, and the spirit. This became a leading to bring the arts to Pacific Yearly Meeting (PYM) in the mid-90's. I organized art workshops and worship sharing groups which focused on the impact of the arts on our lives and spiritual growth. I also arrang-

ed an exhibit of art we'd made in many media based on themes from the new PYM Faith and Practice.

My life changed. I completed my ATR and began private practice. Then the way opened for a move to Douglas, Arizona near the Mexican border where I became involved with “help grants.” I began attending

Marybeth  
Webster  
and Jill  
Powers,  
co-clerks  
for  
IMYM  
art pro-  
gram 2012,  
hold FQA  
poster dis-  
played at  
IMYM.

(Below)  
Marybeth  
poses with  
theme sign.



InterMountain Yearly Meeting (IMYM) that first June of 2004 and have attended every year since, usually deeply engrossed in migrant aide and politics, sharing the non-profit called DouglPrieta Works in which Arizonans work with people in a poor neighborhood in Agua Prieta, Sonora, on building skills, cooperation, and self-sufficiency. (continued on page 8)

## **T&S** *How did you discover your artistic skills?*

It's hard for me to frame artistic skills as a discovery. I recognize I have an eye for composition that became clear when I received my father's first 35 mm SLR from him when I was in high school. Black and white photography delighted me, but otherwise, I thought of myself as only a doodler.

My mother introduced me to craft and the belief that one could take on anything with a good instruction book. Her "anything" ranged from making the clothes I wore to school, to laying tile and finishing the interiors of the houses we lived in unfinished.

The skills to take media and bring about what I envision are earned in experimentation. I feel I haven't nearly enough time to repeat and study to truly develop skills, but I follow my enthusiasm and let the experimentation be my delight and respite.



## **T&S** *What does "being creative" mean for you?*

Creativity is a practice for me, one of opening myself to the flow of ideas and following through in some medium. I am currently wrestling with a corner of this practice: what do you do with so many ideas? There are too many to follow through in their "native" medium. Can keeping a sketchbook and "letting go" of some of the ideas help me practice letting go in other areas of my life?

## **T&S** *What role does your art play in your life?*

Following through on the practice of making things helps me be more open. Sometimes it is the expression of an insight or an emotion in a visual piece that helps me understand it well enough that I could then share with others, or, ritual-like, I free myself from wrestling with the need by manifesting it outwardly.

Sometimes it is the pursuit of my creativity into experimentation that delights me: if I mix dyes like this, if I wrap the fiber like that, will it make the pattern I want? If I knot the stitches like this, will it fall into the shape I imagine? Will this paint over that gel catch the light in a certain way? The experimentation has a meditative quality for me.

Both the expression and experimentation are ways I refresh myself. I struggle to find a balance between project size and what I can fit in the odd corners of my work days. Both my spouse and I are people with projects, so we understand work-kits left in corners, with projects in process, put down and yet waiting months for a return.

## **T&S** *How do you find time to do your art?*

Working on various projects are my vacations or my recovery after work. I become desperate to loose myself in the colors and ideas, in a way of seeing. Crochet

# **T&S** interviews Judith Bush, several media artist, from Mountain View, California

has turned out to be a medium that is very forgiving to my schedule, in some ways. I can work in small steps; it's portable to public spaces; and it can be a meditation (stitching and breathing, breathing and stitching). The very same meditative quality, though, is at odds with my need for experimentation, so I have to parcel out project bits between whimsical lace and learning new stitches, and attempts at following the rhythm of pattern over and over.

I'm trying to discipline myself to escape into photo editing after work. It's computer screen work, which is familiar and easy for me, and it exercises my

eyes. I probably have a higher standard for the photography—my creative, not documentary photography. I have to be careful that I don't carry certain demands over from work.

***T&S Do Quaker values have an impact on your art?***

I am most conscious of values of living lightly on the earth when choosing my media. I steer away from beadwork with gemstones and plastic—finding glass, shell, bone, and horn to be more renewable. Much of my dye work is with stained clothes or thrift clothes. I reflect on my dye choices and paint choices careful.

I have attempted to express spiritual insights through symbolic representation in paint as part of that expressive part of creativity. Often my skills are not developed well enough to really carry the image I see in my mind's eye and I return to sheer experimentation, hoping to develop the skills and techniques with time.

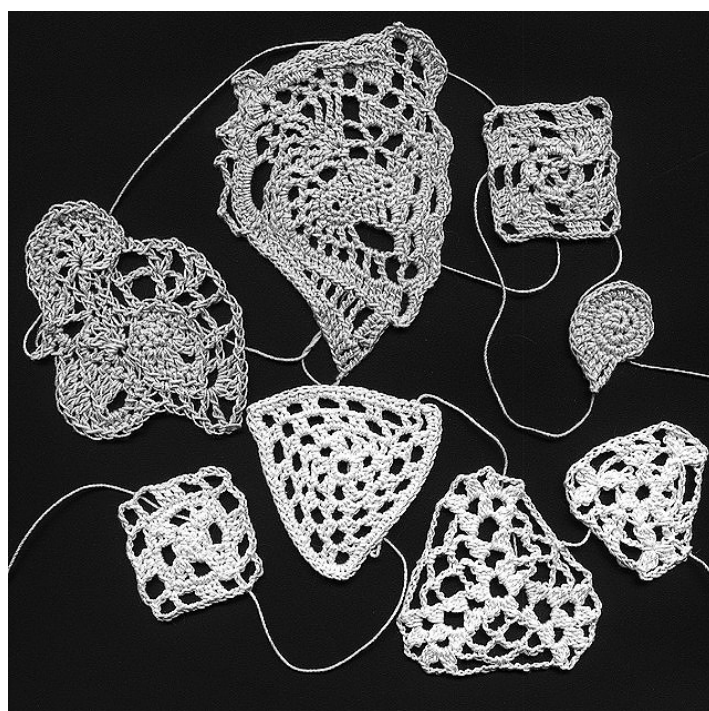


***"Mohops" by Judith Bush***

***Judith Bush lives with her spouse Christine and three cats (currently, only one is grey). She is a member of Palo Alto Friends Meeting and during the work week is a software development manager for OCLC. The firm produces software that allows librarians and library patrons to log in to the library catalogs. Judith also works on other software that OCLC develops. Learn more at: <http://www.grey-cat.com/curious/?pageid=4>***



***"AdHoc" sculpture and photograph by Judith Bush***



***"Motif," crochet art by Judith Bush from Beyond the Square Crochet Motifs by Edie Eckman***

# Everything is Indeed Reaching

By Zan Lombardo

Spring Equinox 2011

Downingtown (PA) MM

*An arc of arms are reaching out from distant*

*Suns whose gestures stir the life of seeds.*

*To be here, now, requires our hearts to listen,*

*Watch, and know that Light fulfills our needs.*

*When gripped by stagnant vines of fear, relief*

*Springs from the pulsing center of our chests.*

*False boundaries dissolve in prayer; peace weaves*

*The seeming chaos into something blessed.*

**editor's note:** Zan lived for a term at Pendle Hill as a Minnie Jane Scholarship recipient.



“Everything is Indeed Reaching Out to Everything Else” Thirty foot long mural © Zan Lombardo

QFQA

# Out to Everything Else

*Stay rooted. Stand witness. Be upholding.*

*Guidance from great Mother Oak whose limbs will*

*Move ours to join the sacred dance, singing*

*Around that work is love made visible.*

*Roused by poetic muse of rainbow voice,*

*What stirs us also presses us against*

*The tide of thick embranglement of choice*

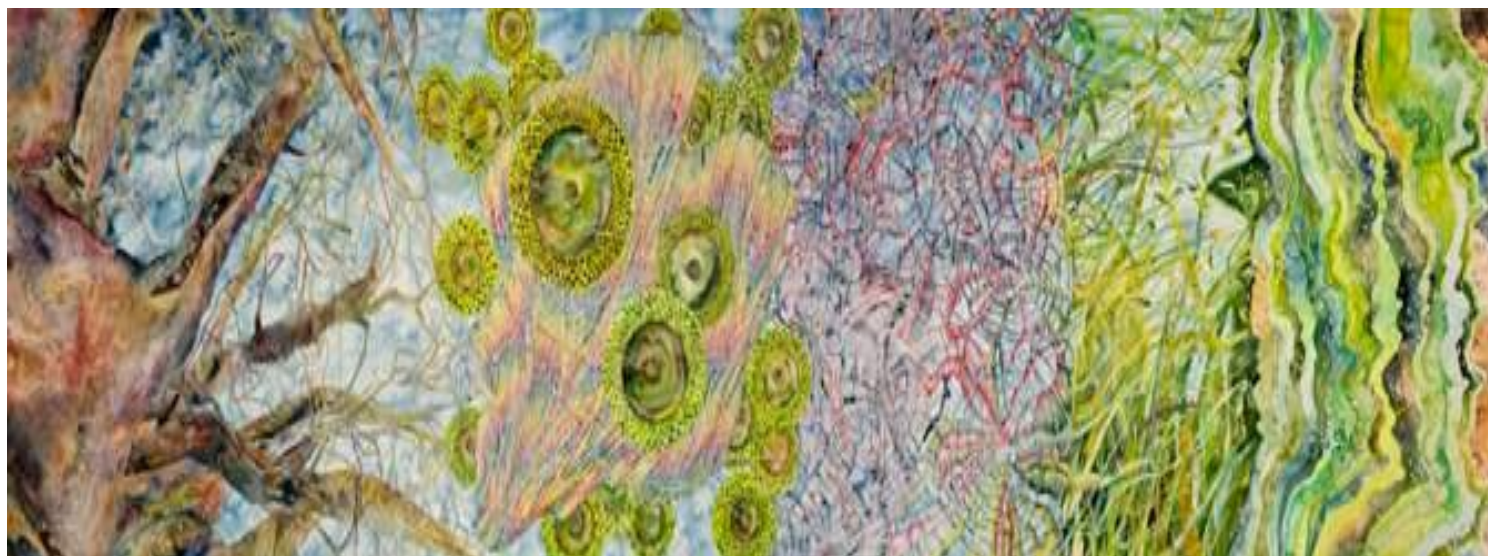
*In which our spirits rise and fall, unfenced.*

*One truth: that drawn by gravity and awe*

*The world is in relationship with all.*

*In the upcoming Winter Issue of T & S look for art by Seth Barth, Harrisonburg VA , and Adrian Martinez, Downingtown PA.*

*Send your artwork to the editor of T and S . Please include your bio information, your e-mail contact and a title for the artwork.*



**Editor's note:** In order to print Zan's mural I have needed to separate it at the center and change the proportions slightly. The original is one continuous mural.

(continued from Page 3) Every year the co-founder of DPW, José Ramirez, went with me, and every year more Mexican citizens joined IMYM.

Two Friends who had attended the art program at PYM were at IMYM in 2010 and urged me to do the PYM arts program here at IMYM. That felt just right, and so Fellowship of Quakers in the Arts was born at IMYM, Ghost Ranch, New Mexico. Eight persons representing many art mediums responded to our announcement of a lunch meeting. All were eager to ask Continuing Committee for use of the wonderful arts building at Ghost Ranch for the 2011 Early Days and for the rest of the week during regular IMYM business. Volunteers planned an exciting and full three-day program which included interest groups. An art exhibit would be up all week. Continuing Committee seasoned and approved the request. About 20 people pre-registered for each event. More than that actually attended.

The following IMYM program may have ideas in it for art programs at other Yearly Meetings:

**Monday, June 6, 2011 Morning: Welcome, introduction to FQA by Marybeth Webster** (Cochise Worship Group, (McNeal AZ), artist and registered art therapist.

**Afternoon: “Duet: A Meditative Blend of Art and Music” by Carolyn Kuban** (Boulder, CO), music therapist, and **Jill Powers** (Boulder CO), lifelong artist & teacher.

**Monday evening: “Out of the silence” led by Patricia Morrison** (Pima, Tucson AZ), musical performer, teacher, composer and poet.

**Tuesday, all day workshop: “Finding the Source, My Light, and the Witness” by Marybeth Webster.** A collage workshop using the process from Seena Frost's book, *SoulCollage<sup>(tm)</sup> Evolving*, presented with Dr. Frost's permission. The workshop was a preparation for facilitator training in September.

**Afternoon: continue transpersonal cards** from morning or do a community card of a significant per-

**Do you have an art project that needs “seed money”? FQA may be able to give limited assistance. Ask Elke Muller at [maureenelke@verizon.net](mailto:maureenelke@verizon.net) for an application.**

son in your past. Clean-up and intimate sharing. **Evening: “Sacred Stories, Sacred Lives” a storytelling workshop led by Roxanne Seagraves** (Santa Fe NM), professional storyteller and teacher.

**Wednesday, Morning: “Growing a Poem from the Spirit” led by Phyllis Hoge** (Albuquerque NM), poet, teacher, author of *The Painted Clock, Memoirs of a New Mexico Ghost Town Bride*.

**Afternoon: evaluation and business.** We passed a Minute to join FQA as a Yearly Meeting to be paid from donations from the floor; also, a Minute of request to Continuing Committee for the arts program to return next year with the use of the Ghost Ranch art building and one interest group per time slot during regular Yearly Meeting 2012. Jill Powers volunteered to co-facilitate next year's Early Days and Interest Groups. Before we could include a request for \$300 funding for materials, a participant came forth with a check for \$600 for two years expenses which will include our annual renewal with FQA. Written evaluations were shared.

Volunteers began planning a “stunt” for Family Creativity Night, and we decided to ask for a wall in the plenary room for a “suddenly wonderful” exhibit. Many contributed images, sculptures, poems and stories. Banners saying “The Arts in the Service of the Soul” and “Fellowship of Quakers in the Arts” highlighted the wall. (see photos on page 3)

During the week, Phyllis Hoge and Patricia Morrison gave one-hour well-attended interest groups. Very positive feedback and expressions of gratitude convinced us that the arts fill an important role in the spiritual practice of IMYM.

**Join FQA today! Receive the “T & S Journal” for one year and a directory of FQA artists. Send \$25 (or as you can afford) to Elke Muller, FQA, c/o PYM, 1515 Cherry Street, Philadelphia, PA 19102**

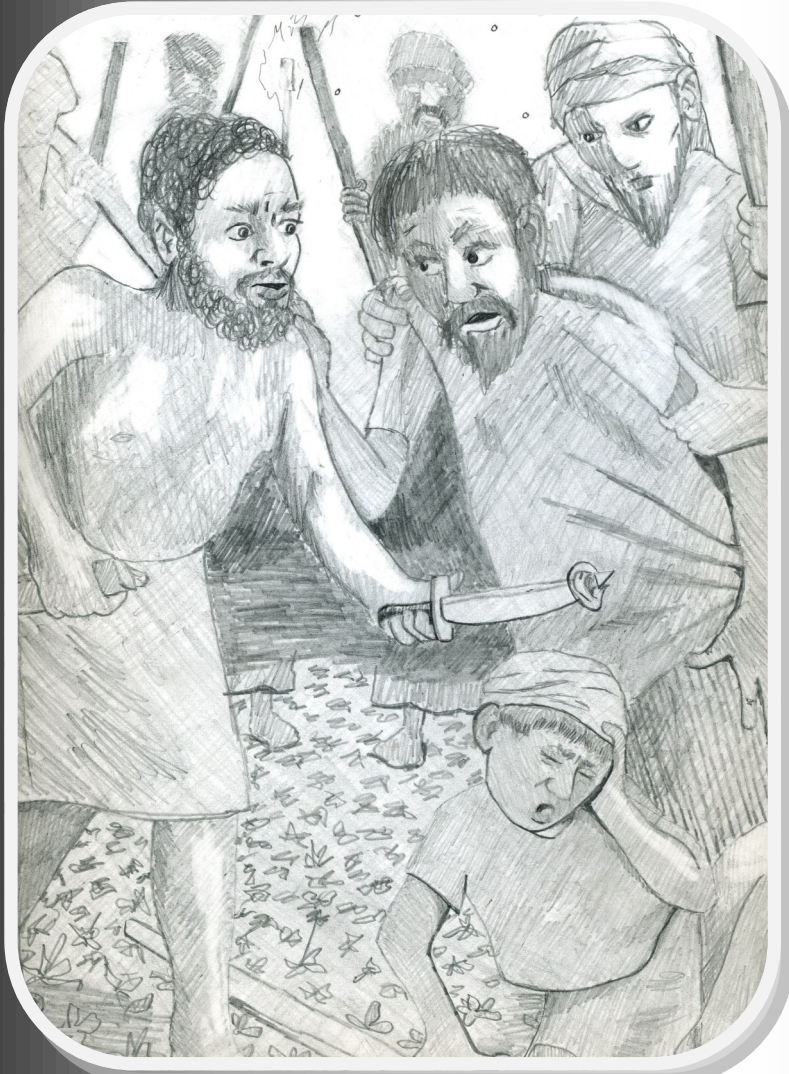
**Have you considered taking time out to focus on your art? The Minnie Jane Scholarship of FQA and Pendle Hill may be your perfect opportunity! The Scholarship provides full registration, room and board for one term at Pendle Hill. Ask now for an application. E-mail: [registrar@PendleHill.org](mailto:registrar@PendleHill.org)**



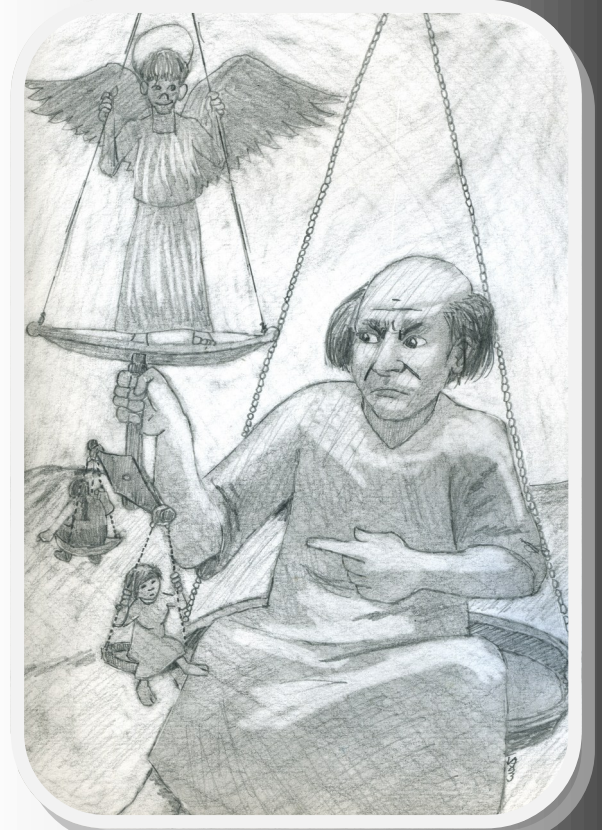


# Art as text illustration...

Pencil drawings by Franklin Russell



**Don't live by the sword.**  
Matthew 26: 51-52



**Judge not.** Matthew 7: 1-2

**With his submission Franklin wrote:** "I have noticed that a great deal of religious teaching deals with being saved. If people read the gospels, they might learn that we should love God and, as part of that, love our neighbors and enemies."



**Wise virgins** Matthew 25: 1-14

## FQA poetry...

*Easy* by Karen Winner (Central Philadelphia MM)

*E*asy as pie.  
She'll write her poem this evening.  
Settling with pen and paper, her mind  
disappeared. Her eyes hurt.  
She could see them.  
Classmates singing out their poems.  
Determination straightened her spine.  
She vowed. Early morning.

Clean paper flat.  
Pen straight and ready to go.  
Omigod! Empty mind. Maybe never.  
Teeth ached. Maybe at noon.

Old cat retches.  
Damn phone rings. Pen out of ink.  
Stomach roils. Write! Write any damn thing!  
One word stomps out. The shy scent of another tiptoes...

## IN THE WOODS

by Trudy Myrrh Reagan

**T**rees  
in fading light.  
Mother and small girl,  
hands held,  
move as one  
Without words  
both beg,  
Not yet  
Go slow  
Wait.  
Each lingers  
for the other's sake,  
Feeling  
Woods at Dusk  
With no spoken way  
to tell the other  
what moves her so.

## IN THE WOODS II

by Trudy Myrrh Reagan (Palo Alto CA MM)

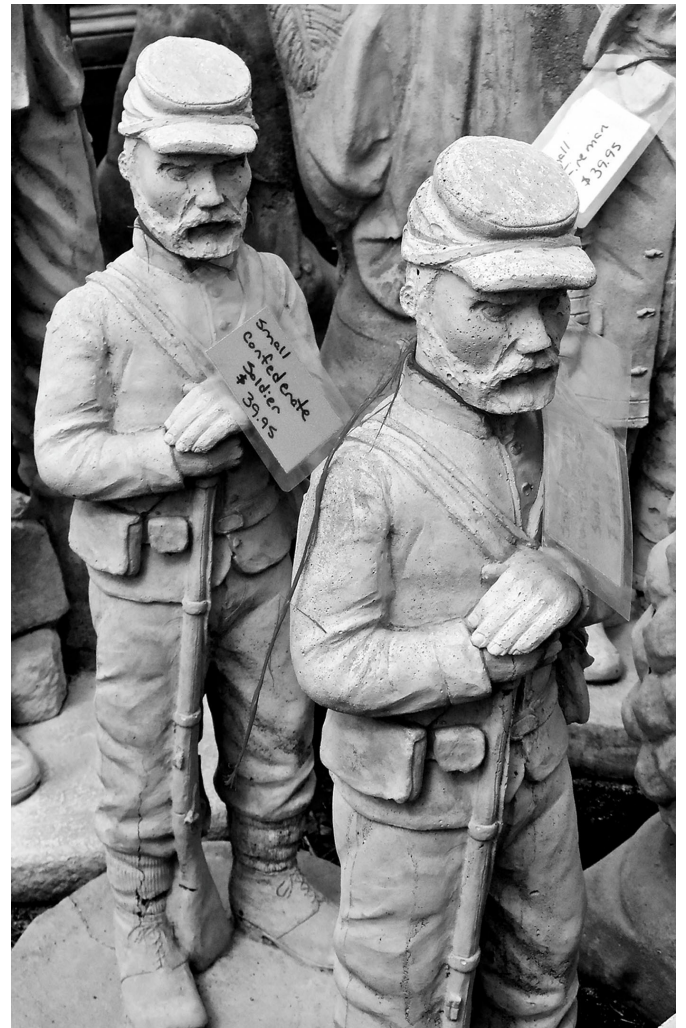
*Far off, two figures move in the late afternoon shade, a mother and small girl. Why does this sight touch me so?*

*Do I put myself in the shoes of the mother or the child? Neither and both. I have been both.*

*Each knows the other often darts off before she is ready, expects it, knows that when this happens she must follow. But she wants to stay: She feels a little anxious. Yet each notices that the other is subdued by the almost-evening light, the high, over-arching trees. A sense of the other partner, a bond not to break the mood forms, and restless impulses are brushed away.*

*Neither says much about where they find themselves. What would be the use? One partner has too few words to tell it, the other too many, too nuanced.*

*Each only knows what she herself is feeling. Having felt both, I witness the harmony in this counterpoint.*



**Chuck Fager's eyes are wide open for humor and signs of the times as he roams his community. These photos are some of his discoveries—including angels and soldiers for sale. Chuck is director of the Quaker peace center in Fayetteville, North Carolina.**





*Types and Shadows*, Journal of  
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**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.

*\*See featured artist interview and artwork, pages 4 and 5.*



"California Redwoods, Portola Redwoods State Park" © Photograph by featured artist Judith Bush