



Types and Shadows

Journal of the Fellowship of Quakers in the Arts

Issue # 52

Summer 2012

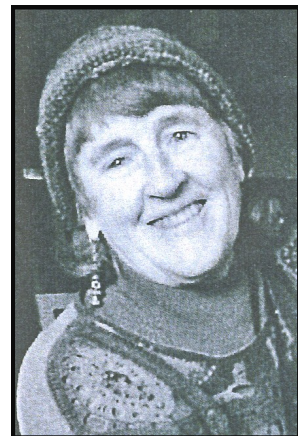


"Skip to My Lou," oil on canvas, 30" X 30" © Anne Griffith

In this Issue...

View art from artists who live in California, Kansas, Maryland and Pennsylvania: Myrrh, Anne Haehl, Anne Griffith, (front and back cover art), Keith Calmes and Maria Cattell

Our Clerk speaks...



Maria Cattell © Seitz

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Types and Shadows is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Philadelphia Yearly Meeting, 1515 Cherry St., Philadelphia, PA 19102. FQA Membership is \$25 annually. *Submission deadlines are:* Sept. 15, Dec. 15, March 15 and June 15. FQA is under the care of Trenton Monthly Meeting.

I'm sure we're all busy with summer busyness and October 19 seems far in the future. *Question:* What's October 19? Oh yes, and the 20th too? *Answer:* the dates of FQA's 2012 Arts Conference, to be held at Burlington Meetinghouse. And yes, it will be at Burlington. You may have heard that Burlington is closing, and that's mostly true. But it's still open for the Burlington Worship Group. And it will be open for the FQA conference. So fill out the registration form, choose your workshops, and plan to be in Burlington on **October 19 and 20**.

Conference theme: ART AS PROCESS

4:30 Friday: doors open. Bring your artwork for the show!

6:30 Dinner

7:30 **Adrian Martinez:** "Where Two Worlds Meet: Quakers and Native Americans," on his paintings about historical relationships among Quakers & Native Americans (exhibit at West Chester U, 2005).

9:00 **Marianne and Tom Tucker:** folk music performance.

9:30 Open mike: your chance to share a poem, song or other art with us.

Saturday's activities include meeting for worship, membership meeting, morning and afternoon workshops, and closing reception with the music of Marti Rogers, singer, and Tom Levy, bass fiddle. We'll finish at 5:00 pm. Here are the workshops:

Jack & Sharon Fanning: "Become One with Your Digital Camera"—Bring your digital camera and learn how to get the best results. (2 sessions, AM & PM)

Jules: "What Would George Fox Say? An Improv Theater Experience"—Improv based on considering the relevance today of the words of Fox & other early Quakers (2 sessions, AM & PM)

Liz Gates: "Working with Paper: Beyond a Simple Accordion"—Make a small photo album using a variation on the accordion fold to hold in the pages: no sewing, only simple tools. (AM)

Pat Reed & Marilyn Morrison: "Clay: Naturally!"—Participants will hand build individual pieces (which can be bisqued and returned) and a group piece. (AM)

Jennifer Elam: "Writing and Spirituality"—Participants will share experiences of identifying spiritual urges to write and following leadings to write and publish. (PM)

Marti Rogers: "Working with a Microphone"—For musicians, poets, speakers: become familiar with sound equipment, learn microphone technique and practice using a mike for best sound quality. Bring instrument or just your voice to try out. (PM)

The registration and intent-to-show forms are included with this **T&S**, so you can **sign up today!** Come just for Friday's special events (with or without dinner), for Saturday only, or for everything! Have fun and creativity with other Quaker artists.

Yours for the arts,

Maria Cattell (Lancaster MM)

A note from the Editor...

Do you remember the letter to the editor asking how we might hear and experience the music of FQA musicians? Note **FQA artists in action** with the YouTube URLs for **Keith Calmes'** recent recordings. This month **Anne Griffith** gives us new insights into an artist's path of creativity. Frequent contributor **Myrrh** puts on her provocative cartoon hat. Our clerk **Maria Cattell** has presented at anthropological conferences from extensive studies in East Africa. She shares with us a poem of an evening of quietness in Kenya. And **Anne Haehl** gives us a new take on...*Dancing Sarah's Circle*. **Enjoy the Journal!** -Blair



B. Seitz © J. Ballinger

News from the F2A Board...



Yes, FQA is now up-to-date. We have entered modernity! **FQA is on FACEBOOK.** Find us at www.facebookquakersinthearts. Please find us and **LIKE** us. Go there now and you will see the board in action, photos of Lemonade Gallery at Friends General

Conference (FGC) as well as photos of our past FQA conference. You will find a link to the latest **Types and Shadows** as well as information on our upcoming FQA conference October 19 and 20 at Burlington Conference Center (yes, it will be opened for us.) Most importantly we will post announcements we receive from FQA members.

Meet the newest member of the FQA

Board: Phil Furnas, a member of Central Philadelphia MM. Phil is a retired architect. Recently he and his wife Carol moved from State College to South Philadelphia, where he has been building a trellis for a very big wisteria—his personal statement about greening the environment. In retirement, Phil has returned to painting and drawing, which he did a lot of in college. Art runs in the family: Phil's son Barnaby Furnas is also an artist. Living in New York City he works mostly in acrylics and with historical themes.

Carol Sexton, former FQA Board member and Assistant Clerk, has moved back to Richmond, Indiana, with her husband, **Larry**. Both were working

at Pendle Hill, Carol as teacher of arts and spirituality, Larry as registrar. Carol is looking for parttime work so she will have more time for her own artwork: ceramics and sculptures. Her new email: artspiritstudio@gmail.com. Our best wishes go with you, Carol and Larry.

F2A artists in action...

FQA member Keith Calmes writes to T&S:

"Composer Chiel Meijering and I have been *very* busy this year. I thought that I'd share some of the fruits of our labor:" Two new clips are on YouTube, *Gymnopedie #3* by Satie: <http://www.youtube.com/watch?v=THhwTmKp7j4>

and *Leyenda/Asturias* by Albeniz:

<http://www.youtube.com/watch?v=DDc2C881VhM>.

Put the links into your web browser and enjoy! "

Keith also has four recent recordings to share with us. The first three recordings are *Asbury Lanes*, *Tell Me a Line I Can Use In My Life*, *Classical Stiffs*. Find them at the following link:

<http://www.cdbaby.com/Artist/ChielMeijeringandKeithCalmes1>

The fourth recording is *Classical Stiffs II*. Find it at: <http://www.cdbaby.com/cd/chielmeijeringandkeithca2>

If you wish to contact Keith he can be reached on his cell at 732-688-7861 or at his e-mail, keithcalmes@rocketmail.com or at keith@keithcalmes.com. His website is www.keithcalmes.com.

FQA member Sherry McVickar, "American Literalist and the Barn Lady," exhibited her mixed media paintings at the West Campus Gallery in Pottstown, PA this past month.

Adrian Martinez wel-

comed guests for two days in June during the Open Studio weekend in the Chester County, PA. Adrian displayed a new large oil painting titled "Abundance," a portrait of his wife Leah embellished with fruits and wildlife. Leah and Adrian also gave tours of their 19th century home which includes furnishings made by Adrian.

Leah Martine greets Open Studio travelers.



T&S When did you first discover your artistic skills? How did that occur?

Interesting question. What really was a magic moment in time was the first day I went to a Saturday morning class at the Baltimore Museum of Art at the age of 5 or 6. They gave us large, sumptuous, good quality white paper and paint. From the first stroke I felt at home and in a sort of zone. The teachers were great because they were from fine arts fields so they gave us space and materials but didn't push us in any particular direction so we were free to find ourselves within the confines of the paper.

T&S Where do you find your inspiration? What motivates you?

It comes by way of my love of the natural world, observation of light, color and visual phenomena. I came to the natural world late. I grew up indoors in a densely populated suburb and went to the city for outings. We didn't camp or go hiking. Later I discovered these things. This was a revelation. I found a peace I had not known as a city kid.

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

That is a question we often ask each other as artists because it can be such a struggle.



 "Tugs," 22" X 28," oil, original in color © Anne Griffith

I worked at regular jobs for many years, and then quit to just paint, only I never could "just paint." I find it helpful to have a time of day which is my time to work. For me it is the afternoon when I like the light in my studio and feel most ready. I take care of business in the morning, visit, run errands, take long walks, and then paint after those things are done. This doesn't always work but it's my pattern.

T&S interviews

artist Anne Griffith from

Baltimore, Maryland



T&S Do you have an artists' group, co-op, friends or a partner that you work with?

No, nothing formal, but I do have several key relationships with other artists. One very important one is someone I have been getting together with monthly, at her studio one month, mine the next, to discuss our current work. We discovered we had a lot of artistic influences and philosophies in common. Also, I have one or two artists in town I keep in regular contact with just to talk about how our work is going, or is not. There

are others out of town I talk to regularly too. One particularly important one is another Quaker artist I met when I was living and worshipping in upstate NY. Though I am not in frequent contact I find her work inspiring. She is mother and active in her community, yet she keeps centered and focused and has a sense of humor.

T&S What does being creative mean to you?

Making stuff that did not exist before that communicates something unique to another soul.

T&S Tell us about your most satisfying moments?

I try to have one solo exhibition every year or two. This pushes me to do new work, explore new ideas and formats. It is satisfying to get the work out there. I love the opportunity to get feedback, maybe even a review, or an interview. All this feels like communication with the external world--a major purpose



"Skeleton Key Marsh," 10"X10", oil, original in color © Anne Griffith

in doing the work. Then there is the other world of satisfying moments--alone in the studio, feeling the richness of losing myself in the work itself, the smell of the paints, the sensual feel of the paint pressed on canvas.

T&S Does your art have a message?

No message. Interestingly though, people almost always find my work "peaceful." This makes me laugh because it is not in keeping with the meaning of contemporary art which is often intended to unsettle. I cannot help what comes thru. I am not a particularly peaceful person inside. I don't try to explain this anomaly, whatever it is. My work is simple in the very fact that it vaguely represents the natural world and its phenomena rather than deep intellectual ideas or emotional states, though I do think of the landscape as often illustrative of a story, saga or feeling.

Integrity to me is being as honest and truthful in all I do and say as I possibly know how to be. Being consistent, responsible and sticking with things. I believe the heart and soul of a person can be seen in the artistic world that he or she creates.

T&S How does your art play in your life?

Art making and its presentation is what I live for, I cannot imagine living without it.

T&S Is there an artist who has been a mentor to you?

Most of the teachers I have had through the years have lovingly guided me in my development; I cannot name one only. Going out regularly to see major artists at museums and galleries has mentored me without the artist themselves being present. The people I admire the most are not necessarily working as fine artists but I admire them for living their lives creatively and authentically, aware maybe that we are all constantly acting as role models to each other, good or bad, like it or not.

Anne was educated at the Academia di Belle Arti Rome, the School of the Art Institute and the University of Chicago. Her website, www.annegriffith.com/griffith.htm, notes her landscape and animal paintings as "lively and meditative, serene and disturbing." Anne's last exhibit titled *"In Time of the Ice Moon"* was at the Towson Unitarian Universalist Church. Anne attends Homewood Monthly Meeting. Her email is akgriffith@earthlink.net.

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EVER TRY TO
SLEEP IN ONE
?

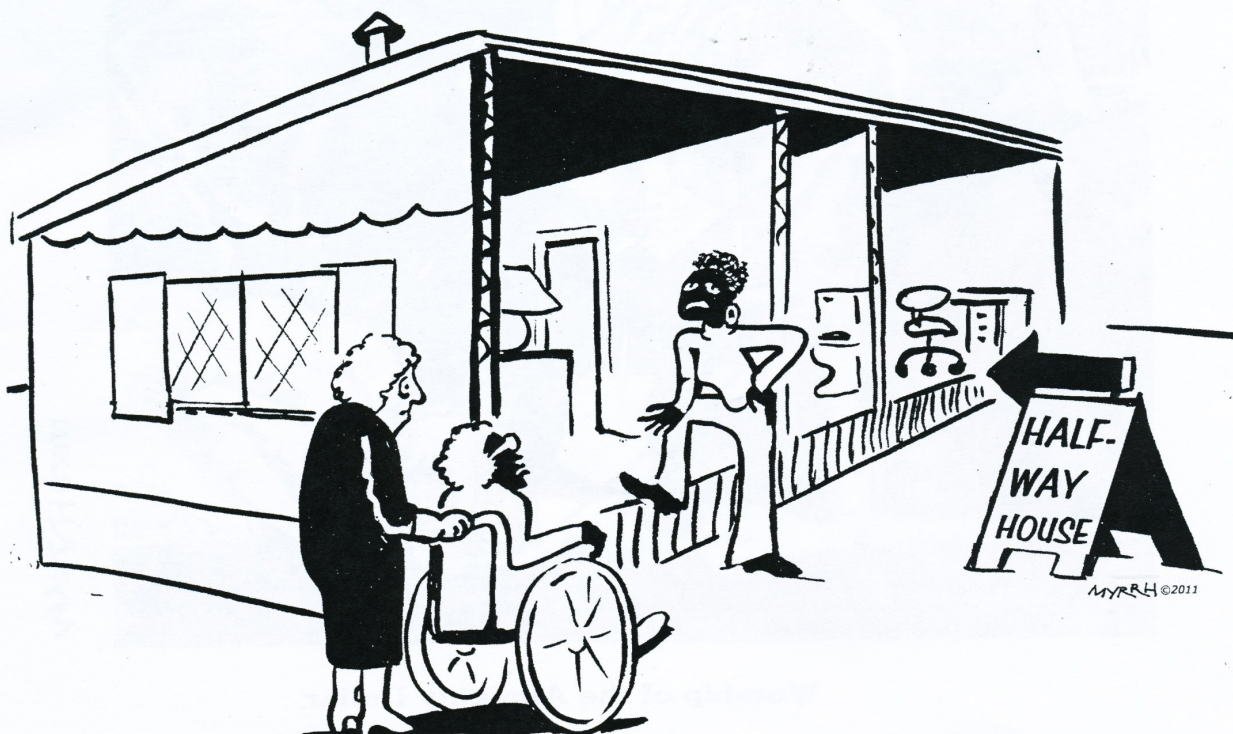


MYRRH ©2011



"Market Forces made me do it."

Cartoons by Myrrh, Palo Alto (CA) Monthly Meeting



We can't give complete care anymore. They halved our budget.

Notice: Are there artists in your Monthly Meeting who are not members of FQA? Please share this journal with them and suggest that they might want to become members. Membership is only \$25 annually (or what the artists can afford). Send to Elke Muller, FQA, 1515 Cherry St. Philadelphia 19102. Thank you.

In 1985 I was living at Nangina mission in rural western Kenya. Often, after a busy day of anthropological research, I'd take a quiet walk. Sometimes I paused near the church, standing under sweet-smelling frangipani trees to watch the evening sky darken over Uganda. Then, suddenly, the quiet dark disappeared as the hospital's generators roared to life and lights came on. I viewed this through one of my research lenses: social change. Those diesel generators, which unreliably provided electricity to Nangina Hospital 30 years ago, have long since been replaced by power lines delivering reliable electricity not only to institutions like the hospital, but even to modest rural homes. Social change gallops on, and, though Nangina is still there, and even the frangipani trees, the inspiration for this poem no longer exists. —Maria Cattell

AFRICAN MOONSHINE

by Maria G. Cattell

Lancaster (PA) Monthly Meeting

Here in Nangina, under the hill,
alone in the quiet time
when only insects have anything to say,
alone in perfumed shadows,
I look up to frangipani leaves
pointing a quartered moon.

West of the moon
twinned stars stride
and west of west
and westward still
Uganda extends orange afterglow
and shadowed clouds leap and dance
in the disco light of many lightnings.

Dark silence. And light—
light enough for safari home.

But here in Nangina, under the hill,
generators cough and roar,
alien animals eating silences
lions with diesel breath
brought by strangers to capture the sun
and hold it hostage to the night:
a world view
enlightened,
electrified,
blinded to moonshine.

In *Worship in Song: A Friends Hymnal* #276 is “We are Dancing Sarah's Circle” to the tune of “We are Climbing Jacob's Ladder.” The same song is in *Rise up Singing*, though that version is a little longer. *Rise up Singing* lists the lyricist as unknown, but the Quaker hymnal #276 lists the author as Carole Ann Etzler. The circle is a feminist symbol, as compared to the ladder which give the image of some climbing over others.

Here's the short form from *Rise up Singing*:

Chorus: Sisters, one and all

***Alt. chorus: Sisters, brothers, all
are weaving Sarah's circle (3x)***

1. We are dancing Sarah's circle (3x)

2. We will all do our own naming

3. Every round a generation

4. Here we seek and find our history [future]

5. On and on the circle's moving

6. We are open, we are shining

FQA member Anne L. Haehl offers us a new interpretation of “We are Dancing Sarah's Circle.” She writes from Oread Monthly Meeting, Lawrence, Kansas. Anne's e-mail address is ahaeh777@yahoo.com

I question whether Sarah is worthy of such adoration. After all, she had her rival, Hagar, and Hagar's son, Ishmael, kicked out into the desert to die. She is not a model of feminine solidarity. Indeed, there are some other distasteful episodes in Sarah's history that eliminate her as a model of anything except maybe that the Lord can work with the least promising material. The song says “we find our history.” It's history all right, but it's not much herstory when it focuses on one of the Biblical stars and doesn't tell the truth about her. Here's my proposed verse:

We are dancing Sarah's circle

We are dancing Hagar's circle

We are dancing Keturah's circle

Sisters, one and all.

Keturah? How did she get in there?

I'd never heard of Keturah until a few years ago. After Sarah's death, Abraham married again. (Hagar was never a wife.) While Sarah had called him “half dead,” he produced six sons by Keturah (another of God's little jokes). The sons went off to form the Midianites.

Since the original tune is *Jacob's Ladder*, I thought we ought to mention Jacob's wives, Rachel and Leah. The sisters cooperated and competed--as sisters do. One Midrash (story) has it that they switched places in bed so Jacob did not know which sister he was having sex with. Eventually they competed by offering Jacob their maids, Bilha and Zilpa to produce sons.

Here's a verse for them:

We are dancing Rachel's circle,

Leah's, Bilha's, Zilpa's circle,

Dancing all our mothers' circle

Sisters, one and all.

Feel free to use these at your Meeting or elsewhere. Enjoy. —Anne L. Haehl

Ashes

by Anne Haehl

Oread (KS) Monthly Meeting

**On the Ameriyah shelter there
the walls are full of ashes
They show the patterns of the dead
where the bombs they were a-falling.**

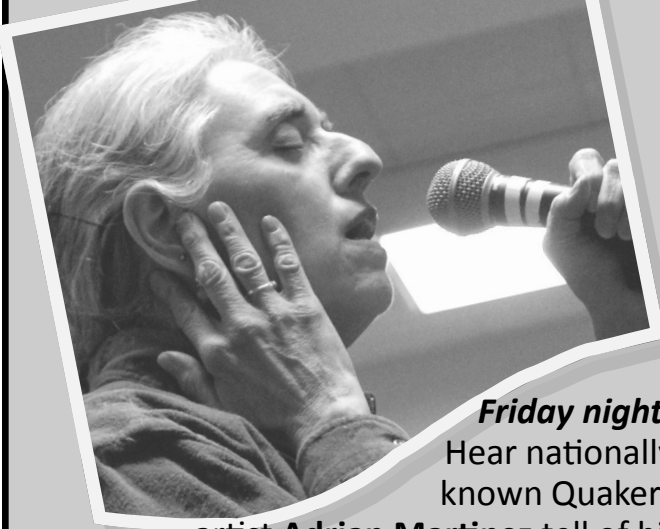
**Listen carefully with your heart
you can hear the children crying.
“Shock and awe” is death and maiming
Smart bombs bring destruction.**

**Drop bombs enough on those we fear
Sure we’ll destroy our terror.
We’ll seek them out, both far and near,
and the bombs we will keep dropping.**

to the tune of Barbara Allen

Enjoy the Soul of Quaker Art

Marti Rogers



Friday night:

Hear nationally
known Quaker

artist **Adrian Martinez** tell of his
process with artifacts, costumes & models
for his incredible paintings of Native Amer-
icans & Quakers including **John Woolman**.

**at the FQA
annual art conference**

Burlington Conference Center
340 High St. , Burlington, New Jersey
October 19-20 (register 4:30-6:30pm)

Discuss your art with other artists.

Display your art in the art show.

Hear talented musicians.

Perform at Open Mike.

Learn at workshops on drama, photography,
writing, bookmaking, using a microphone and
clay work. (see T&S page two for details)



***Types and Shadows, Journal of
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Philadelphia, PA 19102***

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, Anne Griffith, interview pages 4 and 5.***



"Forest Remembered," oil on canvas, 30" X 40" © Anne Griffith