



# *Types and Shadows*

Journal of the Fellowship of Quakers in the Arts

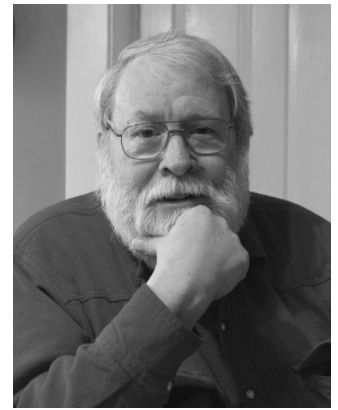
Issue # 54

Winter 2012-13



"Coral Vase" Ceramic, 12 x 6 x 13" high © Carol Sexton

***In this Issue...*** View art from artists who live in Indiana, North Carolina, California, Massachusetts and Pennsylvania: Carol Sexton, (front and back cover art), Chuck Fager, Marian Kaplun Shapiro and others.



Chuck Fager © Seitz

## Edward Hicks: Citizen of an “Un-Peaceable Kingdom”

by Chuck Fager (guest clerk’s column)

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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.

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FQA is under the care of Trenton Monthly Meeting.

Testimony and temperament: what if they conflict? Especially in a Quaker artist? Edward Hicks (1780-1849), the Quaker painter of the renowned Peaceable Kingdom paintings, is a prime example of such conflict. Although he was trained and earned his living as a painter, on few subjects was he more strongly opinionated – not to say prejudiced--than, well, painting. He says this himself in his Memoirs:

“If the Christian world was in the real spirit of Christ, I do not believe there would be such a thing as a fine painter in Christendom. It appears clearly to me to be one of those trifling, insignificant arts, which has never been of any substantial advantage to mankind. But as the inseparable companion of voluptuousness and pride, it has presaged the downfall of empires and kingdoms; and in my view stands now enrolled among the premonitory symptoms of the rapid decline of the American Republic.”

Yet, by the apparently perverse grace of God, painting was all that Edward Hicks was ever really good at. He tried his best to be “consistent.” In fact, in

his zeal as a newly-converted Friend, Hicks gave up painting in 1815 to be a farmer, which he felt was a more appropriately humble occupation for a Christian Friend. As he put it, “I quit the only business I understood, and for which I had a capacity, viz., painting, for the business of a farmer, which I did not understand and for which I had no qualifications whatever.” At the time, Hicks had a wife and four children, with a fifth on the way.

The result was predictable: disaster, debt, and the spectre of bankruptcy, which for a Quaker in those days was a one-way ticket to



Self-portrait, Edward Hicks

disownment. Hicks was rescued by the quiet intervention of John Comly, a prominent Friend who raised funds to **(continued on page 7)**

## *A note from the Editor...*

I am pleased to display art from FQA artists who live across the U.S. Our featured artist **Carol Sexton** returned to her home in the U.S. heartland—Indiana. Carol’s versatility is demonstrated by the several forms of expression shown on *T & S* cover and the art with her essay. The California art of **David Reese** has the scent of prison life. I honor David for his courage. From Massachusetts **Marian Shapiro** brings us music composition. To stimulate our historic senses, **Chuck Fager** tells of Edward Hick’s quarrel with art as legitimate Quaker practice. **Phil Furnas** reflects on our lively 2012 conference. And I announce my new book. Enjoy. [blair@blairseitz.com](mailto:blair@blairseitz.com).



B. Seitz ©J. Ballinger

## *News from the FQA Board...*



### **FQA’s Facebook page**

([www.facebook.com/quakersinthearts](http://www.facebook.com/quakersinthearts)) has become a meeting place of many Quakers—artists and Quakers who do not call themselves artists but who are interested in art and Quakers. Nearly everyday the site receives several “likes” which add up to much exposure for members of FQA.

**Please send your art or art announcement** to the Facebook coordinator at [blair@blairseitz.com](mailto:blair@blairseitz.com) or give it to one of the site’s administrators who are also board participants—Maria Cattell, Chuck Fager, Phil Furnas, Doris Pulone or Judith Weiss. Submissions (with discretion of administrators) will be placed on Facebook and select works will also be published in the *Types and Shadows* journal.

**FQA’s board met for a five-hour session** in West Reading, PA on January 6, 2013. Members discussed ways to provide encouragement to artists in our Meetings as well as gaining more of our artists as FQA members. It was decided that board members would seek to work with artists in Meetings toward programs to “explore and bring out our inner artist, our creativity.” The workshops would include persons who do not consider themselves artists as we feel that every person has an inner creativity to honor and release. The board will be seeking leaders for these programs as well as Meetings that have adequate facilities for workshops. We welcome your ideas. Please address them to Maria Cattell at [mgcattell@aol.com](mailto:mgcattell@aol.com).

## *FQA artists in action...*

**FQA member Roberta Foss** and her resident artist colleagues at the Mill Studios in Manayunk (north Philadelphia) held their 20th Annual Open House in November last year. The event included an auction to benefit Philabundance and the North Light Community Center.

***FQA 2012 Conference enlivens Burlington Center with song, theatre, pottery, photography and much more. Phil Furnas recalls the experience with a twist***

Attending the annual conference of the Fellowship of Quakers in the Arts seems to always awaken new insights and personal discoveries. We had concluded Friday evening’s program: Adrian Martinez, a painter from Downingtown, shared his process of creating remarkable historical works which recall the technique of 17<sup>th</sup> century masters; listening to the rich melodies of several traditional folk songs played by Marianne and Tom Tucker; an open mike session in which attendees displayed their considerable skills in drama, poetry, and instrumental music.



**Family of leaves made by the clay workshop at FQA conference.**

The evening had been enlivening and drew us together in our collective love for and participation in the Arts.

With the close of the evening’s festivities I found myself wishing to continue the fun – prolonging a conversation with Keith Calmes about the similarities between his guitar pieces and jazz cadences I have loved over the years. We left the Conference Center and walked along the bustling traffic on High Street, taking in the fresh air of a fall evening. As Keith and his wife chose to return to the conference center, I looked around for a diversion which would be a fitting end to a delightful day before returning to the Friendly confines of the Burlington Conference Center to sleep.

I found a cozy bar where the atmosphere was cordial and the lager tasted good to my (Continued on page 8)

I am a sculptor working primarily in clay and stone. I especially love the look and feel of stone, its weight and hardness, its subtle color variations. I work mostly with Indiana limestone, and occasionally with marble. Working in the demanding medium of stone keeps me always at the edge of my abilities, requiring me to utilize everything that I have ever learned about drawing, design, three dimensional form, the complexities of the human figure, and the handling of tools. And there is always more to learn. I am drawn to sculpture because I love working with

***Carol Sexton of  
Richmond, IN,  
discusses  
art and Spirit***

my hands and I don't mind doing heavy, dusty, messy work. I work outside whenever the weather cooperates, and that is an added pleasure for me. I can easily lose myself in the work, entering a different sense of time and engaging with the material in a very intimate way. I experience the hands-on process to be healing and very soul satisfying.



"Sweet Repose" Limestone 12 x 36 x 10" high © Carol Sexton

As an undergraduate art student, I took a little bit of everything – drawing, painting, printmaking, photography, weaving, graphic design – but ceramics was by far my favorite during those years. There is something very satisfying about working with clay, that most basic and accessible of earth's raw materials. I also enjoy the challenge of thinking and working three-dimensionally, creating something that has real weight and volume and presence in the world.

I entered an MFA graduate program with the intention to pursue ceramics, but soon thereafter shifted my focus to sculpture with the lure of working from the human figure.

After graduate school, sculpture took a back burner for a

while as I raised young children and found graphic design to be a more practical way to earn money as a freelance artist.

Later, while working on an M.Div. degree at Earlham School of Religion, I spent several years exploring the connections between art and spirituality and for the first time understood art as both a spiritual calling and an important form of ministry in the world.

When I started working in stone several years ago, I began with very simple forms, such as the egg and some of its variations that can be seen in the plant world, such as the fruit, the nut, and the seed pod. Then I took a figure carving course and reconnected with my interest in working from the figure. I have also fallen in love with coral during several recent trips to St. Croix in the Virgin Islands, and have been incorporating coral patterns and textures into my clay work during the past year (see cover).



Carol Sexton

I move from one project to another, following my interests and trusting that they are all leading me towards some greater work that I am meant to do. Perhaps eventually I will discover a way to integrate these diverse subjects, but for now I am content to juggle them as separate projects.

In recent years I have been exploring the boundary between realism and abstraction, and working on both sides of that continuum. For a sculptor it is important to see beyond surface appearances, and to comprehend the basic underlying structure of forms, as well as how one form relates to another in space.

If a three-dimensional piece does not work well as an abstract composition, then adding realistic details to the surface, no matter how well they are sculpted, will not improve it or give it life. But again and again I discover that there is really no difference between realism and abstraction. Simple egg forms stacked in a particular way create a gesture and suggest a human figure.

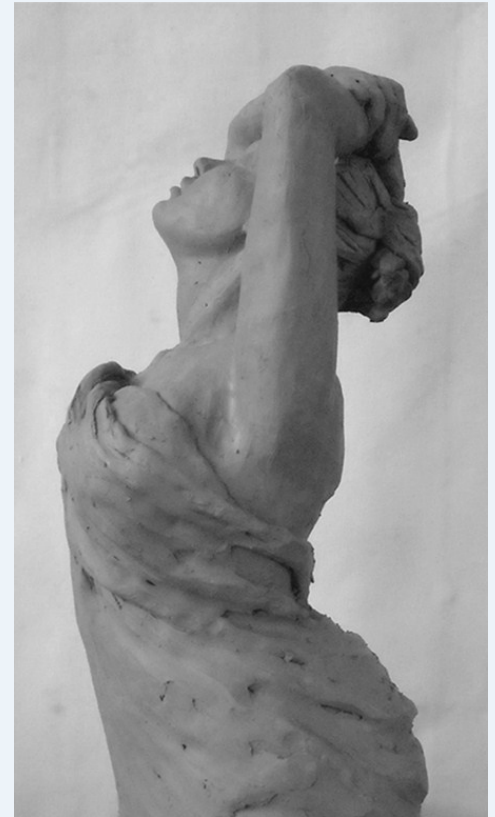
Close observations of plant forms in nature reveal the ab-



"Balancing Act I" Limestone 10 x 10 x 20" high © Carol Sexton

stract patterns of sacred geometry. Working strictly from observation and carefully following the rotation of an arm, the growth of a vine around a tree trunk, or the twisted strands of a rope, I am taken to the same place of pure form spiraling in three-dimensional space (see back cover). At various times in my life I have used mandala drawing as a spiritual practice, and spiraling forms have often shown up in those drawings as well. They are images that draw me in to the center, providing focus and a sense of well being while also suggesting movement and growth.

imagine life without it. It is the activity that brings me close to God and makes me feel most alive. I feel grateful for the creative flow of ideas and inspiration that Spirit so abundantly provides. This vast and infinite creative flow is always available and it has never failed me. As an artist, my task is to step into that flow with an openness to all of the ideas and possibilities that are given to me, and then to discern how best to use my finite supply of time and energy. It is truly the work of a lifetime. end

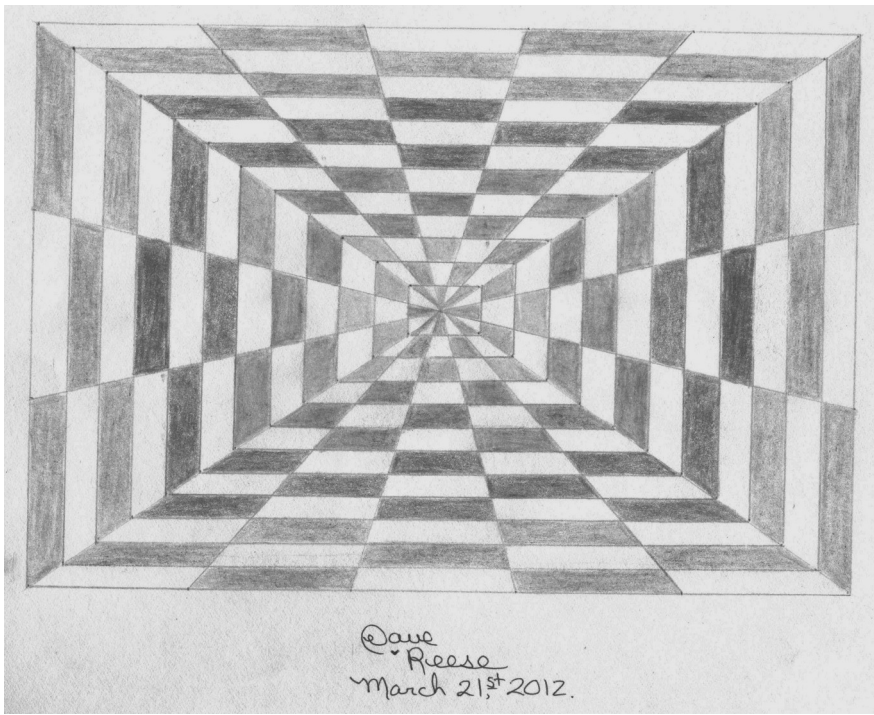


"Spiraling Growth," Colored Pencil, 9" x 9" (left); "Morning Stretch," Clay, 10 x 16 x 28" high (above); "Walnut," Marble, 10 x 10 x 18" high (below) all © Carol Sexton

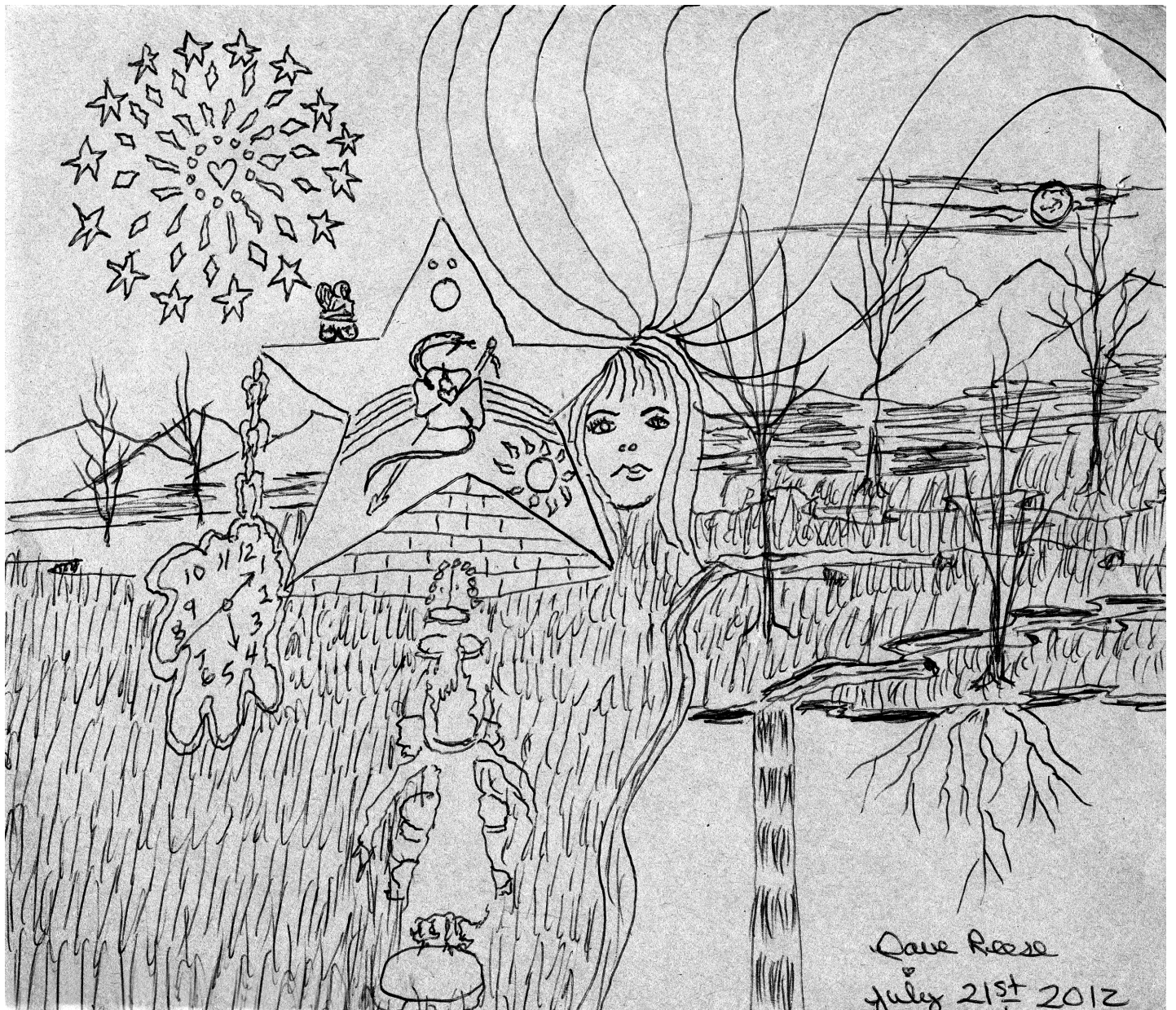
When I was on the resident faculty at Pendle Hill I taught a clay course called "Spirit Taking Form." I encouraged my students to find inspiration for their art in the natural world as well as from the ideas that come to them in the midst of their work, when they are fully engaged and open to possibility and challenge. It is so important to pay attention to those places where ideas come from, the creative source that operates within each of us and that also manifests itself abundantly in nature. To create art is to respond to one's inner and outer experience, shaping the material with skill and intention and intuition all working together to produce something that has meaning for oneself and others.

Art is so much a part of my spirituality that I can hardly





Art from a  
California  
prison by  
David Reese



**(Continued from page 2)** pay off Hicks's debts. Comly was not simply being charitable. As he wrote to one of the benefactors, Hicks had "a genius and a taste for imitation, which, if the Divine Law had not prohibited [it], might have rivaled [the renowned colonial painter Charles Willson] Peale or [or the famous Philadelphia-born painter Benjamin] West."

Yet, had the "Divine Law" really prohibited a Quaker from being a painter? Certainly in the 1830s "Plainness" was still the official policy. Yet this was not as strict a rule as it might seem: the Philadelphia Quaker culture of Hicks's day included many wealthy families, whose houses and furnishings were characterized as "of the best sort, but plain." And the enforcement of plain dress and avoidance of ornamentation was, at least in the upper reaches, becoming somewhat, er, flexible.

Thus, as Eleanore Price Mather, one of Hicks's biographers notes, in his Quaker culture two "somewhat contradictory facts" coexisted: "one, that Quakers did not approve of pictorial art; two, that they did not forbid it." But she hastens to add that "This ambiguity did not extend to the other arts. Had Hicks chosen to become a fiddler or a dancing master he would not long have retained his seat in the minister's gallery of his own or other meetings." Hicks had to contend with his own hyper-vigilant notions about art, which was torment enough; but he was never "dealt with" by the elders about it.

So Edward Hicks settled down to his painting. Or rather, mostly settled down. His other "calling," that of a Quaker preacher, he also followed extensively. He took numerous preaching journeys, on which he was mostly well-received.

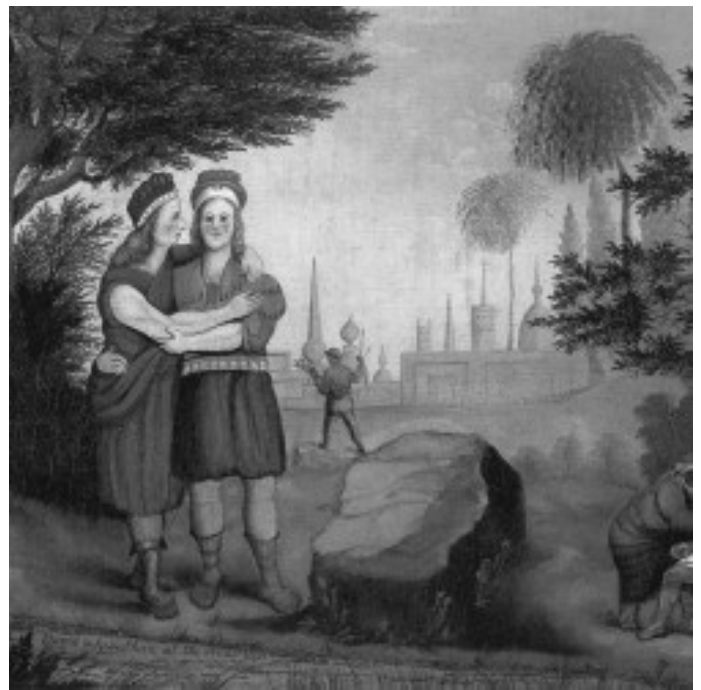
But as we know, such Quaker "ministers" as Hicks preached gratis, and his travelling exploits did not pay his bills. So whatever his lingering doubts (which appeared to be many), Hicks kept turning out "easel paintings," which paid well; not that he ever became well off. Or "comfortable" with his lot. He admitted as much, late in life: "My constitutional nature has presented formidable obstacles to the attainment of that truly desirable character, a consistent and exemplary member of the Religious Society of Friends; one of which is an excessive fondness for painting, a trade to which I was brought up."

This "excessive fondness" left many remarkable land-

scapes, and of course, his famous series of "Peaceable Kingdom" paintings, of which more than sixty have been traced.

The "Peaceable Kingdoms" started spontaneously, and bring together elements of psychology, mythology, biblical, Quaker and U.S. History, and seem to be Hicks's way of imagining some kind of synthesis, or reconciliation, of the many cross-currents of his life and thought.

The result? Edward Hicks left today's Quaker artists not only a feast for the eye, but also much food for thought. **End** (Maria Cattell's Clerk's Column will return next issue)



**"David and Jonathan at the Stone Ezel" (original in color) by Edward Hicks**

#### **About Edward Hicks:**

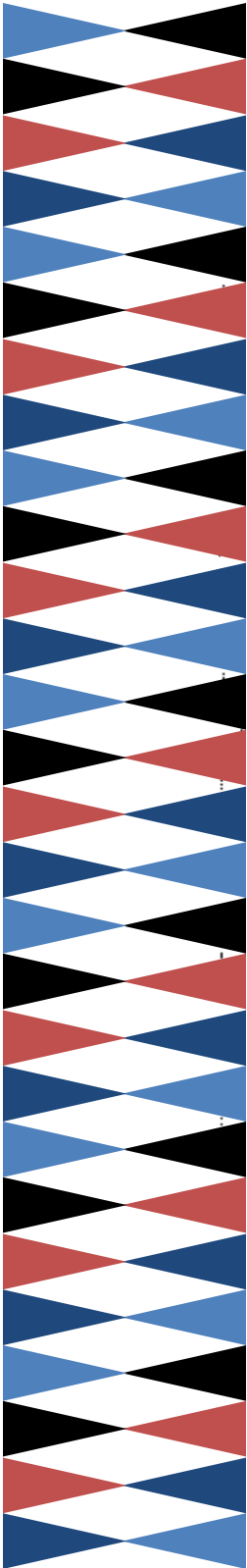
Ford, Alice. "Edward Hicks – Painter of the Peaceable Kingdom." University of Pennsylvania Press, 1998 (1952).

Mather, Eleanore Price, "Edward Hicks: His Peaceable Kingdoms and Other Paintings." University of Delaware Press, 1983.

Weekley, Caroline. "The Kingdoms of Edward Hicks." Colonial Williamsburg Foundation, 1999.

*Add to your personal song sheets. Try singing in your meeting...*

# MUSIC BY MARIAN KAPLUN SHAPIRO FOR "PEACE IS THE WAY" Cambridge (MA) Friends Meeting



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

Peace Is The Way \*  
by  
Marian Kaplun Shapiro,

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

Piano

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."

© Marian Shapiro  
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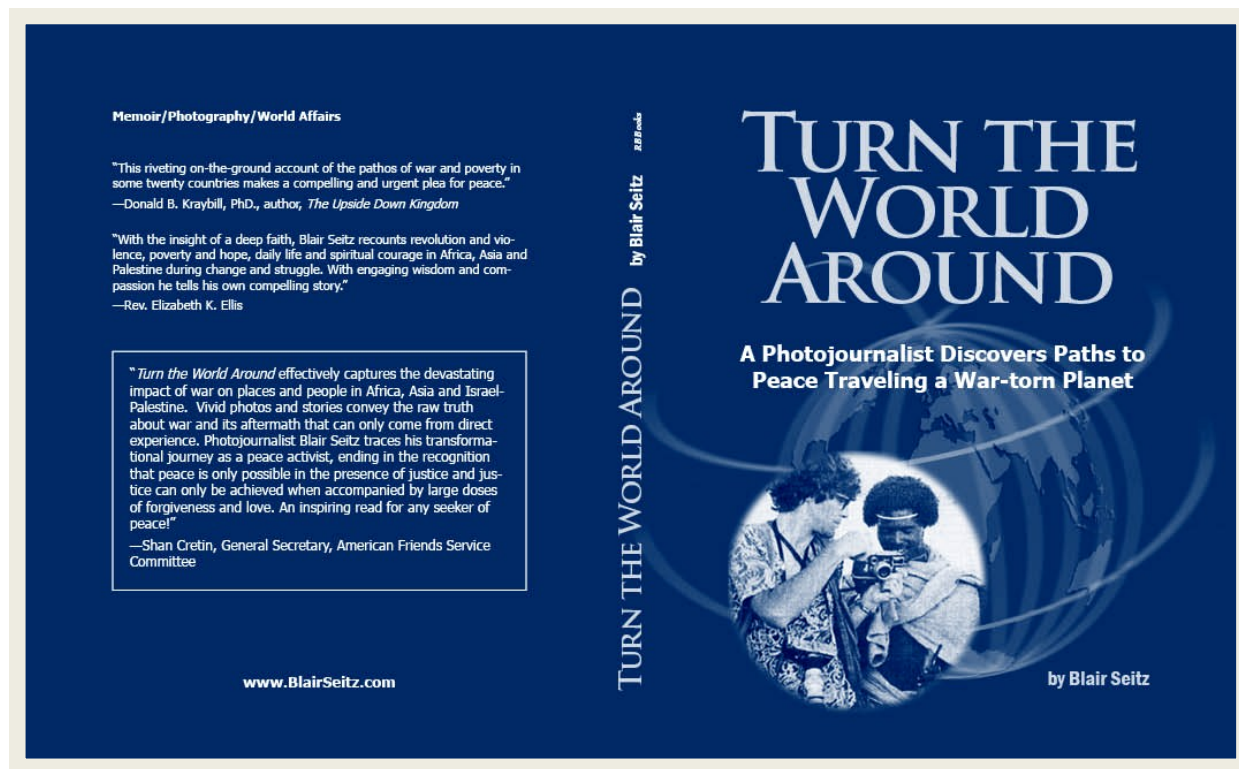


(continued from page 4) palate. Rather than muse quietly about the day's activities and the adventure of driving from Philadelphia to Burlington, I struck up a conversation with Karen, an advocate for renewal and development of town centers like Burlington, NJ. We agreed that it would be a shame if the Center could not continue to function as a magnet for social and educational gatherings in this once vibrant small town. The Conference Center has provided a perfect setting for weddings, religious gatherings, conferences, and instructive workshops over its ten year history and it was clear that the downtown benefitted from this unique resource as well. I realized that the Conference facility was a wonderful reuse of the Friends Meeting which had flourished in Burlington for hundreds of years since its founding in 1668. Yes, I thought to myself, it had been a great evening and I was now feeling tired and ready to turn in. I said my farewells to the bar patrons and headed back to the Conference Center a few store fronts away.

Having been assured that the Center would be open after the evening program, I opened the cast iron gate and crossed the ancient brick courtyard and entered the vestibule. Confident

that someone would open the locked front door, I pressed the doorbell for the first floor, then getting no response, pressed the bell for the 2<sup>nd</sup> and 3<sup>rd</sup> floors – no answer! Could I be locked out of the building which had provided such a warm and welcoming experience just a few hours before? In dismay, I pondered the possibility of spending the night at some cheap impersonal motel in the area without my belongings which were locked in the building. What was I to do?

I stopped obsessing about my predicament for a moment and, for once, became circumspect – don't panic I said to myself. Perhaps there was another way to get inside and be reunited with my possessions and finally get a good night's sleep. I left the vestibule and followed the surrounding porch to the rear of the building where a door had been prudently propped open allowing me to go up the fire stair to my dormitory bed and to sleep. It felt good to conclude such an exciting day on a positive note! —**Philip Furnas, Central Philadelphia MM**— an essay from the workshop in creative writing at the 2012 FQA Conference. See more photos on from the conference on FQA's Facebook page.



***A Long Time in Coming*** T & S Editor Blair Seitz wrote his book *Turn the World Around* while he was a Minnie Jane grant recipient at Pendle Hill in 2003-04; however, in the eight years that have followed the book has taken many twists and turns. After dialogues with Quaker reviewers, acquisition editors, literary agents and two years of intense work with his Cape May Writers' group, the book (ISBN #978-879441-46-0; 375 pp.; 320 photographs; \$19.95) has been shaped into an exciting journey of Blair's transformations as he traveled through war and peace in Africa, Asia, Palestine and the U.S.. As one reviewer said, "I couldn't put the book down." Shan Cretin of AFSC says, "An inspiring read..." **Order from Amazon.com.**



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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 art of Carol Sexton. Read about her art and spirituality.*



"Entwined" Limestone, 8 x 8 x 18" high ©Carol Sexton