



Types and Shadows

Journal of the Fellowship of Quakers in the Arts

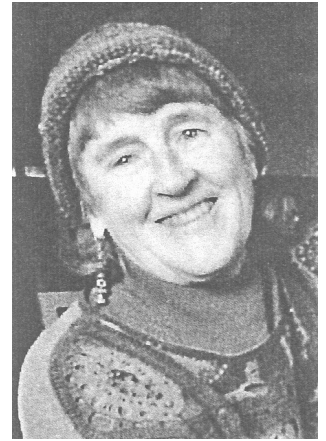
Issue # 59

Spring 2014



Oil, 16" X 16" © Roberta Foss

In this Issue... Oil paintings by Roberta Foss and photography by Terry Foss, Philadelphia; essays by Doris Pulone, New Jersey and Annie VF Storr, Maryland; Members' news from across the U.S.



Maria Cattell © B. 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 \$28 annually.

Submission deadlines are: Sept. 15, Dec. 15, March 15 and June 15.

FQA is an arts ministry for Quakers and others under the care of Trenton MM.

Our Clerk Speaks...

Lots of opportunities for FQA artists this year:

Art at the 2014 FGC Gathering June 29-July 5, in California PA (near Pittsburgh). Gathering theme: "Let Love Be the First Motion." FQA activities:

Exhibit of works by FQA artists in the Quaker Arts Center on campus. Contact Phil Furnas: pbfurnas@gmail.com for an intent to show form.

PowerPoint show of works by FQA artists. Send 5-10 low-res jpegs to Blair Seitz: blair@blairseitz.com. In the title box please write: "FGC Art Performances" (e.g., music, plays, poetry) at different times and places during the Gathering week. Contact Phil Furnas: pbfurnas@gmail.com if you are interested.

Interest group meeting for artists and art supporters, Tuesday, July 1 at 7:00 pm.

*More information on the Gathering at FGCGathering.org.

*Early registration April 2-13, closed April 14-18, then open from April 19 on.

To participate in the art show or other FQA activities at the Gathering, when you register for the Gathering, indicate your interest in the Volunteer section of the registration form—and feel free to contact the FQA board members listed above. For a checklist for art participation see **T&S p. 11.

"Awakening Your Inner Artist" program led by Judy Ballinger of Reading Meeting. Judy's FQA workshops will be also held at:

At *Caln Quarter (PYM) family retreat*, on May 3

At *Lancaster Meeting* in the fall

At *New Jersey Tri-Quarter Retreat* in October (watch for date)

Art show at Mt. Holly Meeting during the Hollystock festival, August 9. Interested? Contact [Doris Pulone dpulone@comcast.net](mailto:dpulone@comcast.net).

FQA art exhibit in the Fall. Look for more news soon.

At our board meeting on January 18, 2014, we minuted the following: Our policy for art shows is that exhibitors must be members of FQA and FQA will ask for a minimum of 10% of any sales.

And do let us know your ideas for FQA events. We'll be happy to work with you to develop them.

Yours for the arts,
Maria Cattell

Your editor comments...

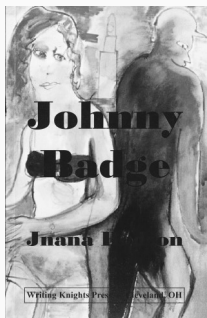
It's a pleasure to show the artwork of **Roberta Foss** who I first meet in the Philippines when she worked with American Friends Service Committee (AFSC). Recently, I visited her studio at Manayunk, Philadelphia's Mill Studios. I am impressed by her versatile skills—abstracts, floral, and figure—in oil paintings. Roberta's husband **Terry Foss** is retired from 40 years as photographer for AFSC. He is particularly drawn to experimental photography. Have you ever seen a still life like "Gumpods" (p. 9) that has sharp focus from front to back? I'm happy to share a few of Terry's photographs. Congratulations to **Annie Storr** for earning the Minnie Jane Pendle Hill Art Scholarship. Annie shares with us her essay of coming to explore the deeper inner life of artist and viewer. Many of our members have had remarkable successes as noted in **Member's News**. Enjoy!

From our board...

As this issue of *T&S* goes to print the board is holding a day-long meeting at Pendle Hill to work on upcoming FQA programming as well as strategies to increase FQA membership. **Notice:** Due to higher costs and decreased print runs (higher cost per copy) of *T&S*, FQA membership dues are now \$28, increased from \$25.

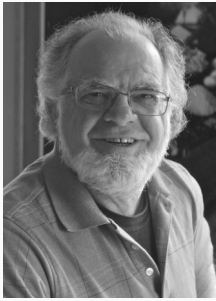
Our members' news...

A poetry chapbook by **FQA member Jnana Hodson** has just been released by Cleveland-based Writing Knights Press.



The 32-page *Johnny Badge* arises in a gritty investigation of love gone wrong and its ultimate conviction. Its 27 poems hit the road in pursuit of uncovering the fuller story but find something quite different and eventually healing in the end.

The book is available at Amazon.com http://www.amazon.com/s?ie=UTF8&field-author=Jnana%20Hodson&page=1&rh=n%3A283155%2Cp_27%3AJnana%20Hodson) and Barnesandnoble.com



B. Seitz ©J. Ballinger

Notice: Send your events and art for publication in Types and Shadows and on Facebook. Email to blair@blairseitz.com.

(www.barnesandnoble.com/w/johnny-badge-jnana-hodson/1118732923?ean=9781496016935) .The cover painting, "Summer Street Passing," is by fellow Dover (NH) Meeting and **FQA member Richard Brown Lethem**. Jnana is also the author of five novels available at Smashwords.com ebooks.

FQA Member Roger Aldridge's composition "Salt Marsh Rag" has a publisher -- ArtifexMusic. ArtifexMusic focuses on new music for wind ensembles. It is based in the Netherlands and has worldwide distribution. "Salt Marsh Rag" was also recently added to the score library at Composers & Schools in Concert. The CSIC score library is by invitation only. Here's a link to Roger's "Salt Marsh Rag" page on his website: <http://www.rogeraldrige.com/salt-marsh-rag-at-csic.html>

FQA member and classical guitarist Keith Calmes participated in the NJMEA Classical Guitar Festival on April 5th at Wall High School in Wall Township, New Jersey.

FQA Member Elke H. Muller's photograph "Bicycle" was recently reviewed in Brewer Multimedia as "a complex composition with information rich shapes and planes. The vivid cyan blue print is artisanal and thought provoking, the composition is a deceptively simple descriptive urban landscape. This photo was made with tungsten film in daylight, hence the blue color. <http://brewermultimedia.com/plastic-club/>

Annabella Wood, FQA member, has recently performed at the Coffee Beanery in Media, PA. Her albums, "Truck Drivin Mama" and "Always With You" have gained fan and media acclaims: "Your CD needs a warning label - This music is addictive!" - Cheryl B, fan; "I loved it... Your work is terrific" - Shelley Stockwell-Nicholas, PhD, fan: "...Annabella Wood, the chart-climbing 'Truck Driving Mama' has led a very interesting life, even by today's standards..." Stacey Briggs, *The Intelligencer*

Roberta Foss—AFSC to versatile painter with oils

Chestnut Hill Monthly Meeting in
Philadelphia www.millstudios.org

Even though I took my first drawing lesson a bit over 20 years ago, over the course of my life, I have enjoyed sketching. In fact, recently I found a number of old sketchbooks from the time when I lived in Japan in the 1970s. My mother started to paint in her 60s, so I wasn't totally surprised that I wanted to pursue art later in life. That first drawing lesson, with an instructor at Tyler School of Art, evolved into several years of classes at the Pennsylvania Academy of the Fine Arts (PAFA) in the Continuing Education Program.

Finding time and a place to make art was a consideration from the beginning. I took early retirement from the American Friends Service Committee and found a studio at The Mill Artist Studios in the Manayunk section of Philadelphia. Despite being retired, life offers many opportunities and in order to keep art in a prominent place, and in order to hone my skills and interact with other artists, I participate in workshops and classes from time to time, frequently at PAFA, Woodmere Art Museum or the Main Line Art Center. I engage models for a monthly life drawing session in my studio and have just “retired” from organizing annual art shows for members and attendees at Chestnut Hill Meeting.

There are some 50 studios at the Mill representing a variety of art forms from painting to photography to jewelry. Every November we have an open studios weekend when our work is on display in our studios and for sale. It's a time when the Mill community comes together to organize the event and assess it on the Monday following. It is also a time of interaction with visitors, interesting feedback on my work and usually a number of sales.

Over the past year, I've had two joint exhibitions with my husband, Terry Foss, staff photographer for the AFSC for 40 years. Although our mediums are different, in many cases the photos and paintings show similar inspiration from Maine



Top: Roberta Foss poses at Mill Studio. Above: Roberta meets her art fans at her studio in Manayunk, Philadelphia. (photos by editor) Left: Oil on board, 24" X 12," Inspired by Asia, original in color © Roberta Foss

and areas around Philadelphia. Terry and I also meet once a month with an artists' group, hosted by FQA member Elke Muller. (continued p. 5)

Nature is a great inspiration for me, especially water. I benefit from time spent annually on the coast of Maine and year round in the Wissahickon Park in Philadelphia. I'm also motivated by the paints on the palette and where the colors will take me once I start applying them to the canvas, especially when painting abstracts. My work is a combination of abstract, representational and pieces that are somewhere in between. I enjoy experimenting with various methods and supports. A number of pieces are on relatively small boards of fine plywood on which the paint has been applied to emphasize some of the grain of the wood, producing an organic work that can have various interpretations. Visitors to my studio often express surprise at the diversity of my work; often the expectation is that each painter develops one style that is his or her own. I've become comfortable with the fact that my inspiration is expressed in a variety of ways.

I think that creativity can be expressed in many of the things we do, not just the arts. It's like cooking without a recipe once basic techniques are understood. Education and training provide the fundamentals; creativity brings inspiration to them to produce something new and, hopefully, unexpected. Learning to *see* in a new way is part of the process; I try to interpret in paint whatever moves me in what I see, or remember seeing.

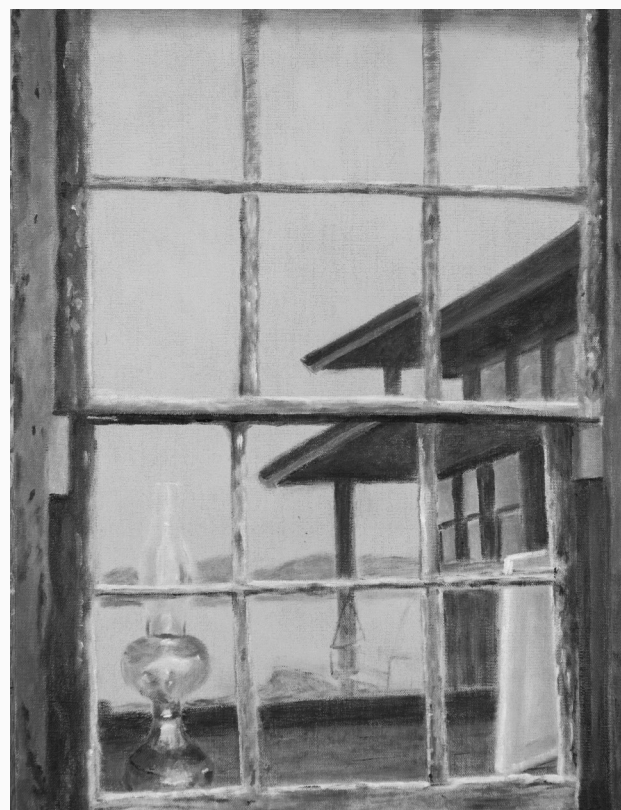
Painting, like all the arts, can be hard work, often frustrating and seemingly going nowhere. Then there are the moments of great satisfaction when perseverance pays off and a piece begins to almost take on a life of its own. I've often thought that the Quaker concept of continuing revelation is relevant both in finding how a specific painting, especially an abstract, will develop and in considering my path as an artist. Of course, it can be an excuse for not planning anything, but I hope it's more a recognition of the benefits of both spontaneity and hard work.

My work has been in a variety of juried exhibitions, including those at the Woodmere Art Museum, Fellowship of the Pennsylvania Academy of Fine Arts, the Philadelphia Sketch Club and the former Artists League of Mt. Airy. I have participated in invitational and group exhibitions at, among others, ArtForms Gallery, Krasdale Gallery in New York, Seitz Gallery in Harrisburg and White Swan Gallery in Elverson, PA. My work is in collections in the US and Europe.

A current challenge for me is that we are moving to Medford Leas in Medford, New Jersey, in June and I will want to find a new studio and community of artists. Anyone in New Jersey who has ideas, please let me know! Email: mizbert@aol



"An Abstract," Oil, 14" X 16," original in color © Roberta Foss



Above: "The Surf in Maine," Oil, 24" X 12" Above right: "A Maine Window Reflection," Oil, "20 X 16," Right: "My Paint Brush," Oil, 7" X 5." All originals in color; all © Roberta Foss

FQA member and featured artist, Roberta Foss, was born in southern Illinois. She graduated from the University of Michigan and lived in Japan on three separate occasions. Her last assignment was in Tokyo with the American Friends Service Committee (AFSC). On return to the US, Roberta served as co-director of AFSC's Asia Programs until retirement. She took early retirement from AFSC to pursue painting. After lessons in drawing, Roberta took classes in the Continuing Education Program at the Pennsylvania Academy of the Fine Arts (PAFA) for several years. At the Mill Studios (see Roberta's article), she hosts a monthly life drawing session in her studio. Among her many activities, she has organized an annual art show at her Friends Meeting, Chestnut Hill Monthly Meeting, Philadelphia. In the last year her husband, Terry Foss, (see Terry's photographs on pp. 9 and 10) and Roberta have had two joint exhibitions, the first at Wesley Enhanced Living at Stapeley in the Germantown section of Philadelphia. Roberta welcomes sharing with FQA artists. Her phone number is 215-760-0204; her e-mail, mizbert@aol.com. See her website at www.millstudios.org

ON AWAKENING MY INNER ARTIST

by Doris Pulone Mt. Holly (NJ) Monthly Meeting

Walking in the door fresh from enjoying the music of the 2013 Philadelphia Folk Festival, I gasped at what I saw sitting in the corner of the living room.

A keyboard ! A KEYBOARD? For whom? From whom Did someone want to get rid of one and my husband obliged? But there—an envelope addressed to ME!

“Happy Early Birthday. Love, Har.” What fun! What a surprise! What an awesome gift! I was used to nice presents from my great-gift-giver of a husband, but this took the cake. I had not even realized how much I had really wanted one. No one was home, so I let loose with some hootin’ and hollerin.’

The next day reality hit. This was not a cheap keyboard that could just sit there right in the middle of our house looking neglected and unappreciated. Oh, my. I had to learn to play!

It wasn’t like I didn’t want to make music. I loved the instrument and many, many years ago I had fun fooling around on a kids’ organ. And God knows that I love music—didn’t I just come home from camping for a week in the hot sun and rain to hear it played by others? But the truth is, with 9 -10 hour workdays, lesson plans on weekends and other commitments... you know the story.

So I had a choice to make. Let my gift sit, used as a mantle for family photos and played occasionally at special events, or, actually learn to play.

Hadn’t love of melody, tone, lyrical sentiment always been there as a major joy in my life? What can make you cry or dance or just relax better than a great song?

Wasn’t “make more time for music” on my critical To-Do List? The decision was a no-brainer.

I began watching TV, logging into Facebook, napping and even reading less. I stole time I hadn’t known I had. I purchased a chord book, downloaded a dozen of my favorite songs, put on my headphones and taught myself the keyboard. It was slow-going at first, and still is. At times, there’s a disheartening disconnect between brain and fingers, but the satisfaction far outweighs the frustrations. It’s added new energy and beauty to my life. I’m even allowing my inner artist out a little more; taking off those headphones.

And a funny thing has happened now that I am learning the piano—I find myself taking more photos, putting together my clarinet, writing in my journal, jewelry-making—for the first time in a while. Music seems to be pulling me back to other artistic realms. I wonder if others have had this experience.

It’s like playing the keyboard has awakened the *whole* artist in me and it feels a little like starting over again.

This year the programs of FQA—at Reading, Pennsylvania, Friends Meeting, at Caln Quarter (PYM) Retreat at Swatara, PA, Lancaster, PA, Meeting and the Tri-Quarter (PYM) Retreat at Medford Lakes, New Jersey, are centered on the theme, “Awakening Your Inner Artist.”

Would you share with **T&S** readers your experience of discovering your inner artist? Please write of your awakening briefly (500-800 words) and send it for publication to blair@blairseitz.com. We will love you for that.



“Awakening Your Inner Artist” exercise at Reading Friends Meeting

Annie VF Storr (Adelphi Friends Meeting) shares her life-long academic and practical quest

Editor's note: The following is a condensation of Annie's essay for her application to Pendle Hill for the Minnie Jane art scholarship, which she was awarded for the Winter term of 2014. I



have attempted to stay true to Annie's theme and life experience. Where (...) occur segments of her text are omitted. My apologies to Annie for any errors in my effort to have her important words fit our T&S format.

In my childhood, one of my most exultant pleasures was to visit art museums with my parents, and to be allowed eventually to wander the galleries on my own, thinking, discovering a world of human stories and emotions, expressed in visual form. Artistic language, of all sorts, representational and abstract, beautiful and fearsome, has always spoken to me. During college, as a religion major, and a Quaker, seeking a way to shape a life around the shared experience of art, I had made a strange decision... What felt right, and joyful, was to make my own way of being an art historian, without being a library-bound scholar or a desk-bound curator, and to do so working with people, teaching informally....

...I was also aware, uncomfortably, that my gifts and motivating perceptions were both spiritual and religious, requiring that I not "impose" these on the people with whom I worked. It makes me smile today, that both one of my college classmates and I remember her saying, during a hot July rest hour in the Israeli desert, "But, Annie, isn't it obvious that being a religion student, a Quaker with no clergy, you are going to find

some way to be a minister by teaching art???" Until the last few years, my work and my 'personal beliefs' seemed compatible, mutually supportive, but separate, except in my own heart.

Because of my central interest in personal experiences of art, not despite it, in my 30s, I went back to graduate classes...(to pursue why) concerns of ethics and values have always been remarkably present in the arts... The only way to figure out why was to go back to study the history of aesthetics and social values, learning as much philosophy along the way as I could.

...Eventually, these two threads of philosophy and practice, ethics and art came together. As a museum educator, advocating the exploration and careful experimental practice of values clarification education through open-ended interpretation of art work... has become my distinctive work among colleagues and with the public, for about 20 years.

Then, two years ago, during a summer Fellowship at the Clark Institute, an art museum in Williamstown, MA, the rare opportunity came to present parts of my project, in the form of academic talks on the one hand, and public walk-in workshops on the other... I decided to focus on demonstrating in practice, how re-uniting ethical and aesthetic thought in the reading of pictures, can lead to a deep and rich self-reflective inquiry in the viewer...

My career as a public art educator, and my experience as a reflective Friend believing deeply in continuous revelation and the Light of personal experience, challenged the intellectual assumptions and social expectations of scholarly authority...

At the same time that summer, another deep, increasingly spiritual "conversation" began... Despite distinctly different life experiences, attitudes to artistic and spiritual life, many of my companions in these discussions turned toward the inner life discovered in art... it is now clear to me that in order to reach deeply into the spiritual mine of art, it is essential to hold at the same time the Light of the artist's consciousness and the Light of the viewer's reflection and discovery.



Left: "Wissahickon Forest" B & W photograph; Below Left: "My cut, Stacked Wood, Maine," B & W photograph; "GumPods" (stacked focus for more depth of field), B & W photograph, all © Terry Foss





"Early Morning Bread Rollers, Guinea Bissau," B & W photograph © Terry Foss

Artist's Statement: Terry Foss

I started photographing and developing my own photos when I was 12. I am mostly self-taught, but learned a great deal working on yearbooks at Westtown School and Dartmouth College. At Dartmouth I worked with a photographer who had shot professionally for the Milwaukee Journal. I became a professional quality darkroom technician as well as an accomplished photographer.

When I started working for the American Friends Service Committee (initially organizing their photo archives) I also took photos of projects I visited and worked on. This eventually led to my becoming the official photographer for AFSC, traveling to projects around the world to document AFSC's work. I approached this as a photojournalist, trying to visually explain the work communities were doing, and the conditions in which the work was being done.

In my spare time I took photographs of places I went to relax, often woodsy and somewhat isolated, and often near water. Many of these, especially the Maine Coast provide wide vistas, so naturally I started making panoramic photographs among others.

The advent of digital photography quickly brought affordable photo editing software and high quality printers to the average photographer. Much of my recent work is in color, although some subjects still work better in Black and White.

I enjoy pushing technical boundaries in my work and keep looking for new ways to be visually creative. Some of these approaches exist only in cyber-space. Examples can be seen on-line at: <http://www.gigapan.org/profiles/TFoss> and at <http://photosynth.net/userprofilepage.aspx?user=TFoss>.

Member's News... (continued from P. 3)

FQA member **Trudy Myrrh Reagan**, Palo Alto, California has published an extensive, illustrated essay "Can Personal Meaning be Derived from Science?" in the current issue of *Leonardo*, a journal of Art, Science and Technology. Her art and comments of her relationship to science are well worth searching for *Leonardo* on the web.

The article, Myrrh notes, "represents my nearly 20 years of work on the big round paintings that I call my "Essential Mysteries" series, about the great questions that science weighs in on but never gives a final answer. It gives the impression that science is the be-all and end-all.

"I've thought long and hard how much the religious life means to me. It seemed appropriate to make another two page document, 'Personal Meaning—My Religious Life.'" **In our next issue, T&S will print this essay by Myrrh. It's a meaningful writing.**

Myrrh also reports that she has revamped her website, which will be rebuilt soon. www.myrrh-art.com.

Myrrh plans to offer limited edition 24" round prints of her work online.

FQA member **Anne Griffith** mounted two February and March, 2014, exhibitions at the Artique Underground Gallery, Frederick, Maryland, and at the Adkins Arboretum, Ridgely, MD. The shows were a solo exhibit and a juried show which related to Maryland's Eastern Shore. Anne says, "My paintings come out of a passion for the earth and its wild inhabitants, plant and animal, mixed up with equal parts love of space, color and the sensual feel of oil paints."

And there is lots of music in Wallingford, Connecticut! Award-winning composer, FQA member **Winifred Keane** has new compositions which have been

performed at Choate Rosemary Hall, a high end music performance hall. Winifred's two piano solos—"23rd Psalm" and "Love Prevails" as well as "Bowman Lake Suite" for flute, viola and cello and "Pastorale" for clarinet, viola, cello and piano were performed. See many more of Winifred's accomplishments at her new website: www.winifredkeanecomposer.com. One can listen to her music on the website links.

Remarkably, Winifred's son, **Brian Keane**, a composer and producer, is a multi-Emmy and Grammy award winner. View his website at: www.briankeanemusic.com

T&S editor **Blair Seitz** showed 13 of his large aerial photographs at the Art Association of Harrisburg in March.

For more about FQA member successes visit the FQA Facebook page: www.facebook.com/quakersinthearts.

Notice: Here is your bold 1, 2, 3 checklist for your participation in FQA's art venues at Friends General Conference (FGC):

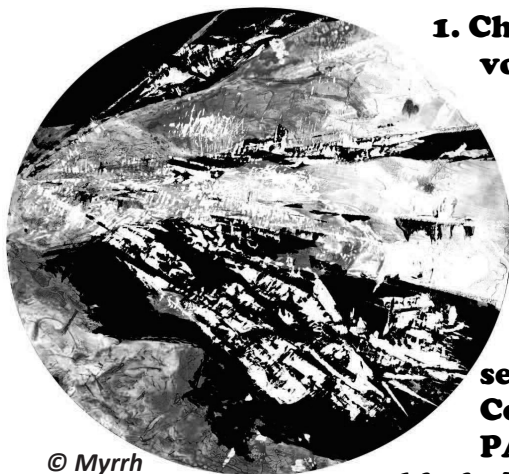
1. Check "artist" in the volunteer section of the FGC registration form.

2. Click the link in the on-line registration form for the "intent to show form" or email **Phil Furnas: pbfurnas@gmail.com for the form. Showing artwork is free to FQA members. Nonmembers send \$28 to Phil Furnas, c/o Friends Center, 1515 Cherry St. Philadelphia, PA 19102. Payment gives membership in FQA for one year.**

3. Bring artwork or ask a friend to bring your artwork to the FGC.

4. In addition to showing "physical" art in the Quaker Center for Art or if you are unable to bring art, you may still be included in a digital show of art. To participate send 5-10 lo-res jpegs to blair@blairseitz.com. In the subject box write: "FGC art." There is no fee for FQA members or non-members to show digital art.

5. Performance art is welcome. Just indicate your performance on the "intent to show form." You will be contacted regarding location and time.



© Myrrh



© Anne Griffith



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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.

Cover and inside: See oil paintings and interview with Roberta Foss



"Ocean Impressions," Oil, 16"X20" © Roberta Foss