



# *Types and Shadows*

Journal of the Fellowship of Quakers in the Arts

Issue # 60

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*"Eviseration," Oil on unstretched canvas, © Gene Hall*

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

**Art from Gene Hall, Tucson, Arizona. British, French, German and American artists meet in Congenies, France. Also, poetry by Alexander Levering Kern and photographs of Gaza by Skip Schiel, both from Massachusetts.**





Maria Cattell © Seitz

[www.fqa.quaker.org](http://www.fqa.quaker.org)

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## Our Clerk Speaks...

Good news:

\*20 artists have signed up to show their work at the FGC Gathering this year.

\* FQA memberships have been coming in steadily this year...

\*...and our bank account is healthier—not rosy, but healthier.

Thanks to all who have been renewing their memberships. And please do invite your artist friends/Friends to consider membership. Also, you don't have to practice any art to join us. We welcome as members anyone who enjoys or supports art.

At the FGC 2014 Gathering:

\* FQA will facilitate a Tuesday evening Interest Group discussion of "Is there a Quaker testimony of beauty?"

\* On Friday we'll have a reception in the Quaker Arts Center which will include display of artwork generated in various Gathering workshops.

Upcoming events are well along in planning:

\*At Mt. Holly Meeting in Mt. Holly NJ, as part of the town's annual Hollystock festival, on August 9: art show and performances. If you want to participate, contact Doris Pulone [dpulone@comcast.net](mailto:dpulone@comcast.net).

\*New Jersey Tri-Quarter Gathering of Friends, October 3-5, at Camp Ockanickon in Medford NJ. This year's gathering focuses on "Sharing our gifts and art from the heart," with FQA organizing a variety of workshops and performances that highlight the gifts and creations we each bring to our lives and share with others.

\*Year-end art show: we're looking for a venue. If you have any ideas, let me know.

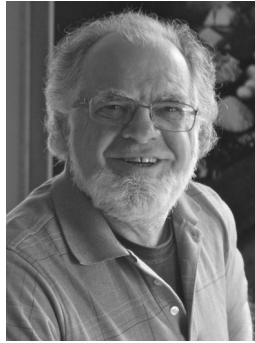
The FQA Board met recently at Chestnut Hill Meeting's lovely new meetinghouse, with thanks to Phil Anthony for his gracious hosting. Your clerk especially appreciated the comfortable new benches in the meeting room and the sense of light and openness in all the meetinghouse's spaces (but no, we did not experience James Turrell's skyspace).

\*Blair Seitz showed us slides from his and his wife Judy Ballinger's recent experience at the Quaker Center in Congenies, France. (see p. 8-9)

\*Chuck Fager showed us copies of his two new books, based on his research at Swarthmore College, research he was able to do because he was a Cadbury Scholar at Pendle Hill this past year. *Remaking Friends: How Progressive Friends Changed Quakerism and Helped Save America* is a narrative about 19th century Progressive Friends. *Angels of Progress: A Documentary History of the Progressive Friends 1822-1940* is a collection of original documents. Progressive Friends opposed having elders on facing benches and allowed that some "amusements" are okay. Learn more by checking out Chuck's books on Amazon.

Yours for the arts,  
Maria Cattell

## Editor's Comment...



B. Seitz ©J. Ballinger

Monthly Meeting. This move and accompanying life changes has allowed a 20 year dream of going back to get my MFA, which I start this summer. I have run several art programs and have 14 years K-12 teaching experience. I am now teaching adult art classes and attempting to carve out more studio time amidst family and life obligations. This year has been intense in terms of art making and my own discerning the relation to art and teaching. I am strongly committed to the idea that when we open ourselves up to the creative mind, we come closer to God. The Light as a spotlight of honest truth seems an apt way to understand.

Sincerely,

William Chambers

<http://william-chambers.com>

Lancaster, PA

### Another letter...

One of the things that happens with my creative process is how collaborations sometimes come about in completely unexpected ways...often feeling like a mystical experience.

Several weeks ago my wife & I went to our farmhouse in West Virginia. As we walked in the woods we saw patches of spring beauty wildflowers. I suddenly remembered a tune that I wrote 20 years ago called "Spring Beauties" and it played in my mind as we admired the flowers. When we got home I contacted the music friends in Michigan who recorded that tune in 1996 and they gave me permission to use it on my website. If Nancy & I had not walked in the woods I probably would not have remembered that tune (dust covered in my memory for many years).

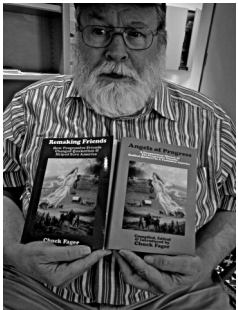
Now, it gets even more mystical...

Several hours (yes...only several hours!) after I added "Spring Beauties" to my site and posted several messages about it on FaceBook, Tom Puwalski (a fine clarinet & saxophone player in Baltimore) wrote to me about it. He said that he and his pianist were having lunch together at his house that day, they listened to the tune, liked it, and made a new recording of it right on the spot. Tom sent the recording and it's absolutely beautiful. All of this happened so quickly that I'm in a state of amazement. Here's the page on my site with both recordings:

<http://www.rogeraldridge.com/spring-beauties.html>

Regards, Roger Aldridge

## Member News...



FQA member and board member, **Chuck Fager**, holds his two new books resulting from his study as Cadbury scholar at Pendle Hill. See clerk's column for more about Chuck's books available on Amazon.

## News from the FQA Board...

Board members are excited about "looks" and "likes" FQA receives at [facebook.com/quakersinthearts](https://www.facebook.com/quakersinthearts). For up to the minute member news go to Facebook. Note the boards' actions in "Our clerk speaks" column on opposite page.



## Letters to the Editor...

I am excited to have found FQA and to be a new member. I am an artist and teacher who works primarily in oil. After many years of living in Vermont and attending Putney Friends Meeting, our family moved this year to Lancaster, PA where we attend Lancaster



"Three Burners", 26"X24". oil on canvas, 2013 © William Chambers

# **Gene Hall—Tucson, Arizona artist of “truth, beauty, reality” shares life and insights**

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

I began drawing animals from books and observation when I was around six or seven years old, and also tracing stories/panels from comic books. I used to collect caterpillars, lizards, snakes, other animals when in grade school and keep them in my bedroom, drawing pictures of them. My parents bought me a microscope when I was young and I would draw what I observed in that small world. I can probably live without a lot of things in my life, but art is not one of them.



*“Buffalo,” Oil, © Gene Hall*

**T&S** Where do you find your inspiration?

It depends on my mood, what is happening in my life, even when I'm not painting or drawing I feel inspired. My wife, Jeanie, is a constant source of support and encouragement. Our dogs, Cesar and Jimmy, also motivate me. Other artists work motivates and inspires me, too. I should be working on art every day, and when I don't it either seems like a huge hurdle to

overcome, or it will inspire me to work harder at making the time to do it. One time I told Peggy Doogan, one of my painting teachers/mentors, that I was 'thinking' about my next painting, and she was quick to point out that 'thinking' about a painting is not the same as making a painting.

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

Working a full-time job, being away from the home/studio 9-10 hours each day, five days a week, makes it challenging to have the time and energy to be creative and work on art. forcing myself to paint or draw at the end of a long workday usually results in wasting paint and time, the end result being ripped up and tossed into the trash. Then again, that is at least making the effort to be creative, and you can't be successful without some failures along the way.



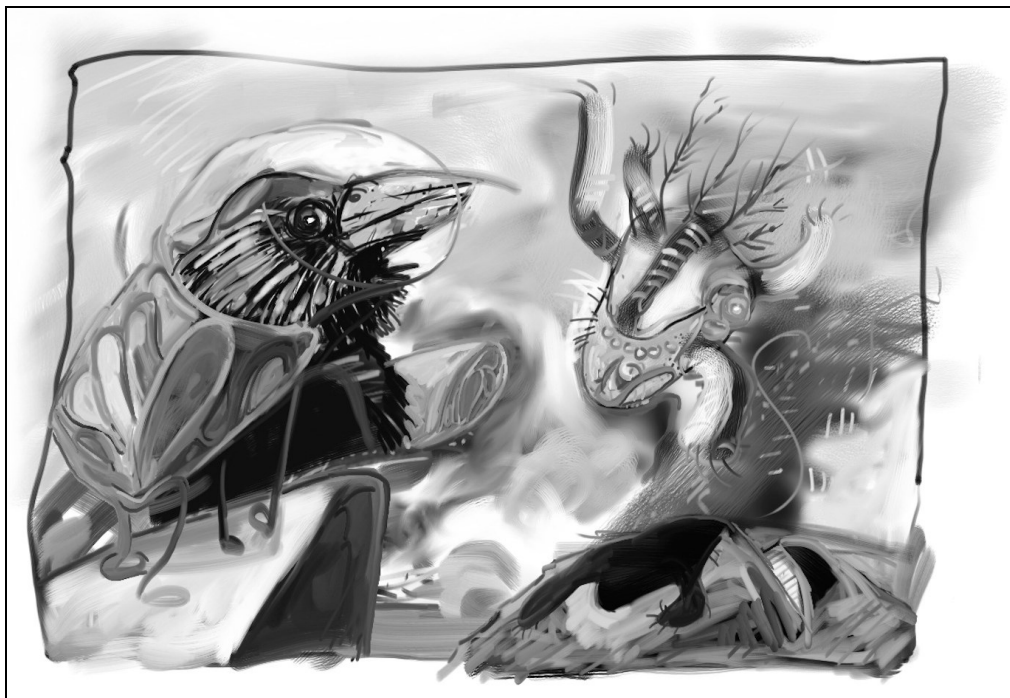
*Gene Hall paints in his studio.*

There were times when I was living on my own with no TV, no internet, no phone, and each night after work all I would do was paint, draw and read. The challenge these days is to balance out life as a husband/partner and still make art. I am very lucky to have a wife who is also an artist and supportive of my creative efforts.

**T&S** Do you have venues to show your art?

I have shown my art in Tucson, and currently, I'm working on a series of a paintings and drawings so I have a new/recent body of work to submit to local galleries. Along the way I am posting old and new work online since that is one of the quickest ways to expose people to your art, there is no 'middleman' involved, and people can view your work worldwide. But, nothing beats having work in a gallery, meeting people at an opening, catching up with other artists. I am also working on producing a couple comic books. Making independent mini-comics is one way to get your work out to the masses. Luckily, I'm in a position that what I do professionally provides me with a regular paycheck and benefits. I'd rather be making a liv-

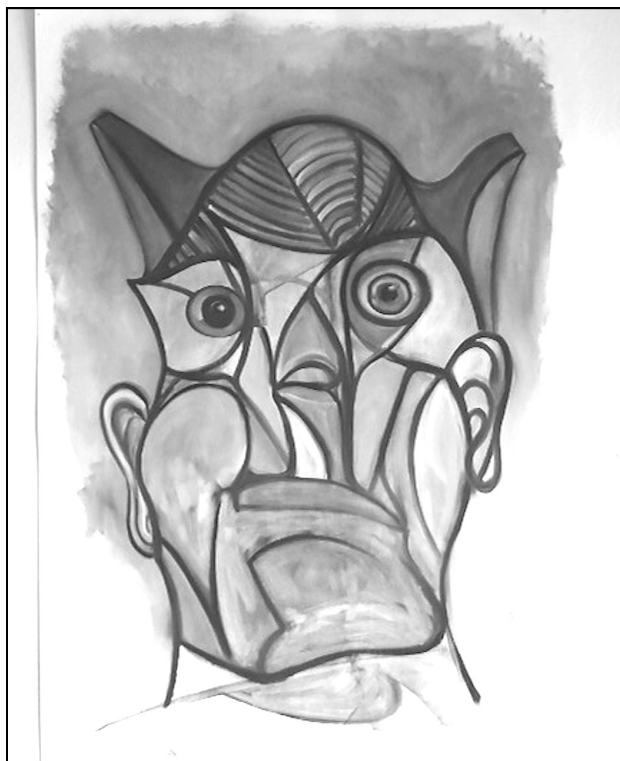
ing as an artist and do my work in the biological sciences on my own time.



*"Crow" © Gene Hall*

**T&S Do you have an artists' group, coop, friends or a partner that you work with?**

One thing I do miss about being an art student is interacting with other students, faculty, spending days and nights looking at art, having critiques, getting constant



*"Birdface" © Gene Hall*

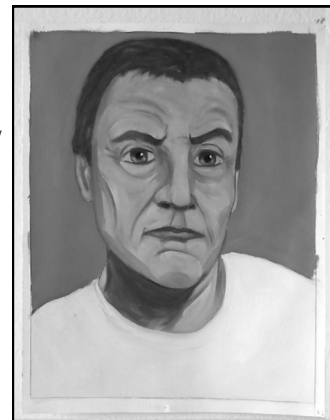
feedback, seeing what other students are creating, continually making art in and outside of class, living and breathing art on a daily basis. But, I also like having my own space and time to make art without interruptions, no deadlines, doing it for myself because in the end that is really the main purpose to making art, it's a very personal experience.

My wife, Jeanmarie Simpson, is a theater artist and activist (=artist). I'm looking forward to working more with Jeanie, we do share on common vision on many things. I am also working on a couple comic books that involve other people writing the stories. I would love to have a year, a month or a week of doing nothing

but drawing and painting, no other obligations

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

'Being creative' means endless possibilities, the chance to express one's own artistic and personal vision, to think/create/produce, the choices are infinite. Creativity evolves with time, one is constantly trying new things, branching out, exploring uncharted ways and techniques to express ones self. Art is not static. If you look at Picasso's work from 1907, 1917, 1927, 1937, etc., the style is always different. He kept pushing himself creatively.



*Self-portrait © Gene Hall*

**T&S What have been your most satisfying moments?**

The most satisfying moments are when I'm making art and feeling the creative energy flowing, whether it comes easy or takes a lot of work. I enjoy feeling exhausted after working on a painting or drawing. I know I'm in a groove when I can't walk away from it



and have to keep going, but also knowing when to stop. The end-result is never what is initially in my head; it constantly evolves on the canvas or paper. I only recently started to loosen up more during the creative process. In the past I was too rigid and tight, but now my work is more open to changes and experimentation.

### **Do Quaker values of peace, simplicity and integrity have relevance for your artistic expression?**

I would like my work to bring beauty and pleasure to this world in a simplistic way, even if the work itself doesn't appear 'beautiful' or without effort. Sometimes one has to work hard at simplicity, taking something complicated and stripping it down to its essential, barest elements. That can take a lot of adding and subtracting, putting on and scraping off a lot of paint on the canvas, or editing and rewriting texts. Integrity comes from honest effort, applying oneself fully and honestly to the task at hand, standing firm, no shortcuts or sacrificing principles and morals to satisfy others. I can fully appreciate the Quaker values of peace, simplicity and integrity, and I think to live a life otherwise is not healthy, both physically and spiritually. My art is a reflection of me, informed by my surroundings, my relationships, where I live geographically, being a husband and partner, and sticking to my own moral code. I would like my art to reflect truth, beauty, reality. You have to have integrity to be an honest, truthful artist, otherwise what you produce is hollow, a lie without true meaning.

### **What role does your art play in your life?**

Art plays a major role in my life. I can't imagine not having a life with art in it, whether it's my own work or that of others. I have always been drawn to both the arts & sciences, and to a large degree they are rather inseparable, or at the least feed each other. It's interesting the feelings I have when making painting or drawing, most of the time it feels like I'm not thinking about the content of the piece, but rather how a stroke of color will interact with other surrounding colors, or the composition of shapes and forms with each other, or the proper placement of light and shadows. It amazes me how one can make a

work of art out of placing a stick with hairs at the end of it into a glob of oily pigment, place it on a canvas and in the end you will have created a beautiful painting.



*Self portrait, © Gene Hall*

There are some pieces I make with the intention of being meditative. I have to get these things out, generally via paint or pencil, it's something I do and can't turn off, nor do I want to.

**Gene notes that his lifelong interest in the arts and sciences compliments his work in each of those fields. Gene received his degrees in 1995, a BFA Studio Art: Painting, University of Arizona, Tucson, AZ. And in 1998 MSci Entomology, University of Arizona, Tucson, AZ. See more of Gene's art and comment at: [eugeniusblog.blogspot.com](http://eugeniusblog.blogspot.com) and [www.saatchionline.com/GeneHall](http://www.saatchionline.com/GeneHall).**

# Poems by Alexander Levering Kern

## In Defense of the Marginal

**Way** at Pendle Hill Quaker Study Center, 2004

Woodsmoke thick in the autumn air,  
shards of evening like stained glass splashed  
across the rambling leaf-strewn path.  
Woodchips welcome your falling feet.  
You're home now, they say, you're home.

The ring path remembers how ten years ago  
you dug in the garden for who you might be.  
A decade has passed, heroic dreams dim.  
Your prayer now attends to the marginal gaze  
of maples on fire, the whisper of elm,  
magnolias waving goodbye to the dusk.

Your prayer is the practice of simple things,  
cast anew in the light of day.  
Here the familiar assumes new meaning:  
a spare room becomes an empty temple,  
the gray heads glimmer like mendicant saints.

Here dwells the old burn of a love that risks all:  
audacity's desire, to know as we're known,  
to lay down the old yoke, to yield now at long last  
to a God who dares to yield for us.

The forest path passes the place of remembering  
where a Zen monk once sat to scare off the crows.  
It circles the spot where he fixed an umbrella  
to protect lost sparrows from autumn's rain.

In the valley below, the train trembles at nightfall  
present reminder of the power of God:  
nothing less than the love that loves to love.  
Avert your ears, or be still to hear it,  
it matters not, for the grape arbor before you  
is a garment of healing, the fern by the meadow,  
a delicate hand.

Ten years gone by, and the garden tools still work.  
Bamboo plays windchimes beneath the stars.  
The flowering plum will always remember  
the day of your birth, the day you came home.

*Note from Alexander:* the image of the train near Pendle Hill as symbolic of the power of God is drawn from the Quaker writer and teacher, Charlotte Fardelmann.

## PLUM TREE

**You, who would save this life from the Pit.  
You whom I bless and ever embrace  
with every silent breath. You gathered  
here  
beneath the plum tree, beside the river.  
Beloveds, arise, awake**

Alexander lives in Somerville, Massachusetts. Her e-mail address is [alekern@gmail.com](mailto:alekern@gmail.com).

# Quaker painters, writers and a photographer and from France, Germany, Great Britain and the United States met at Maison Quaker de Congenies for an art retreat.

Reported by English artist, Caroline Goode and U.S. FQA member Judy Ballinger

## From FQA member Judy Ballinger...

When an announcement of a Quaker art event in the south of France appeared in Blair's FQA emails last fall, I was immediately curious. Is Quaker art really happening in France? Or was it a place where Quaker artists could hold a workshop?

Yes to both questions; only two openings remained, so I decided we should check it out to tell others. It was wonderful! - for both the people and place in Congenies, and for the quality of our workshop.

Maison Quaker began in 1788 when French pacifists



*Medieval hinges hold the Maison de Quaker door.* meeting in France.

Elizabeth Fry and London Quakers continued regular visits; funds from a Philadelphia Quaker helped build the meeting house in 1822. The majestic cypress trees that shade us today were planted at that time in the cemetery. But participation declined when compulsory military service led to the emigration of young men and the closure of the meeting in 1905.

In 1995, Quaker meetings for worship began again in Congenies. France Yearly Meeting acquired the venue in 2003 and began to turn it into a center for peace retreats, international and interfaith gatherings and art workshops. The remodeled building includes modern guest house bedrooms as well as the communal meeting room and gracious garden dining and work space. The current live-in residents, Judy & Dave, just happen to be from Buckingham Meeting, PYM., and can answer all American questions! They

would love to host small groups (or individuals) from the U.S. for spiritual, art, music etc retreats.

Just ask them: [centre.quaker.congenies@gmail.com](mailto:centre.quaker.congenies@gmail.com) or ask me for more at [judyballinger@hotmail.com](mailto:judyballinger@hotmail.com)



*Artists sketch a portrait as Katrina Knight checks progress.*

## And from British artist Caroline Coode...

We were drawn together by the desire to explore, extend or develop our individual disciplines and, of course, we couldn't wait to see the south of France wine country.

We met the 'amis residents' Judy and Dave who were welcoming, friendly and immensely helpful.

Every morning Dave cycled to the nearest boulangerie to bring us our breakfast baguettes and—for a special treat—croissants! Perfection!

Judy seemed always on her feet bringing piles of plates and our food to the summer kitchen, making coffee and generally attending to our every need!

On opening night, our facilitator, Karina Knight, an English artist living in France, asked us to think about how we want to express ourselves in our art or writing; how we might link our art to our spirituality. She asked us to write our personal statement during the retreat. She offered instruction then we worked.



We made good use of bikes going out to the nearby medieval villages—Aubais, Calvisson, Sommieres, Aujargus. There is a smoothly surfaced ‘voie verte’ along old railway tracks for biking or walking.

All our meals were provided by the exuberant Michaela and her husband - from number 10 avenue de Quakers - about 50 yards along our road. Three colours of local wine completed the delight.

We started each day with 15 minutes of silence then did an exercise set by Karina. The exercises included drawing by feel of an object only, eyes closed, then with eyes open drawing beside or over top of the eyes closed version. The next morning, we expressed our feelings, responding to music with pencils on a large group paper.

We had a choice of taking lunch to local venues or working in the maison’s beautiful garden. One more Karina suggested that we focus on what we were intending to portray, emphasizing tone/contrast, color, detail or pattern, not trying to include all in one piece. The hope was to preclude the potential of producing a muddle! YES – very important to avoid.

Each late afternoon we shared results before some pre-dinner relaxation.

In the evenings we sang along with host Dave’s lively piano playing, read poetry or played CD’s and the last evening we had some circle dancing guided by a local French Friend.

Another evening we enjoyed an informal – and very funny French lesson led by a lively French lady, Roll, who also spoke English and German. Terms of endearment = *tu es chouette mon petit chou* (you are lovely my little cabbage).

In our last sharing about our experiences one Friend spoke my mind saying that in the course of the retreat, she had found nourishing friendship, gentleness, kindness, beauty and lovely food.

To that I add my appreciation for expert facilitation by Karina who combined encouragement, gentle challenge, flexible activities - “it’s YOUR retreat” - superb timekeeping and communication!



Sketch of Maison de Quaker garden and outdoor kitchen by Caroline Coode.

**Notice: FQA has established a corresponding relationship with the Quaker Arts Network (QAN), Great Britain. Check out the QAN website at [www.quakerarts.net](http://www.quakerarts.net)**

*FQA is seeking your art...*



This will be an ad with details given to me by tri-quarter.



# **Faces of Gaza**

**Photographs  
by  
Skip  
Schiel**

Learn more about FQA member and Quaker, Skip Schiel, and purchase her remarkable book, *Eyewitness Gaza*, at <http://www.blurb.com/bookstore/detail/2902195>.



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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.

*Featured artist is Gene Hall. Read his informative interview.*



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