



# *Types and Shadows*

Journal of the Fellowship of Quakers in the Arts

Issue # 64

Summer 2015



*"Devotee at Buddhist Temple," Myanmar, photograph © Joanna Patterson*

***In this Issue...*** Photographs and essay from tour of Myanmar by Joanna Patterson, Mt. Laurel, NJ; Paintings by R. Brown Lethem, Dover, NH and poetry by Rebekah Miller, Harrisburg, PA



[www.facebook.com/quakersinthearts](http://www.facebook.com/quakersinthearts)



Maria Cattell © Seitz

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## Our Clerk speaks...

### Here's a fun project you can do...

Something you can do at your meeting: have an art show where artists talk briefly about their art, how they came to their art, what it means to them, or whatever they'd like to say about it. That's what FQA did at Caln Quarterly Meeting's recent family retreat.

\*Nan Morrissey told us about her "Hand Work" project involving various ceramic pieces with hands, such as hands holding a globe. "Think of the many things we do with our hands," said Nan, "such as applause, holding things, communication."

\*Becky Ross showed her "spiritually oriented art," modernistic reinterpretations of Old Masters.

\*Cindy Hummel got into making big necklaces to cover her scar from heart surgery and hopes to establish a nonprofit which would give big necklaces to girls with scars.

\*For Martha Bryans, her story quilts in mixed media (such as fabrics, wool roving, embroidery) are landscapes which represent "an outpouring of spirit."

\*Judy Ballinger described creating her painted-on-silk scarves as meditation.

\*Blair Seitz showed some of his photography which he said involved having a good sense of light.

\*Maria Cattell showed a variety of her knitted items, which she designs herself.

It was fascinating to hear these various artists talk about their work. Why not try this in your meeting? Our experience was a fun way to connect with other artists and to see their art in a new way.

**FGC Gathering:** If you'll be at the FGC Gathering in Cullowhee NC in July, look for the FQA Interest Group discussion on Tuesday night. Topic: "Art: What does it mean to us? What is the importance or meaning of your art to you, as an artist? Where is the spirituality in your art? What does your art mean to your Meeting community?"

We plan to publish something on this topic in *Types & Shadows*.

Won't be at the Gathering? Let me know your thoughts on the meaning of art for you: [mgcattell@aol.com](mailto:mgcattell@aol.com).

Yours for the arts,

Maria Cattell

PS: Other activities at the Gathering will include an Interest Group discussion of the meaning of art in your life, as an artist or art appreciator; a Friday afternoon Reception which will include showing of things created in art-related workshops; reading of a play by Sandra Johnson; and a session for Quaker fiction writers led by Chuck Fager. Let us know your interests and talents if you would like to participate.

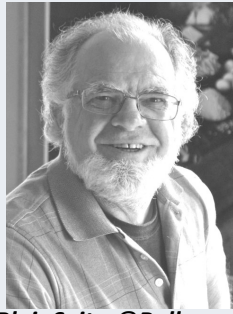
**Types and Shadows** is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Philadelphia Yearly Meeting, 1515 Cherry St., Philadelphia, PA 19102. FQA Membership is \$30 annually.

**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.**

## From the Editor...

It's very satisfying to me that accomplished Quaker artists continue to come forward to share their art with us. This month **FQA member Joanne Patterson**, who I first met at New Jersey's Tri-Quarter retreat, has traveled to many countries and her photography has been featured widely. Her work in Myanmar reminds me of my own work in Laos, another isolated Southeast Asian country, years ago. **FQA member R. Brown Lethem** makes that bridge many of us find difficult between our activism and our art. His artwork "speaks." I am so pleased to publish multi-talented Rebekah Miller's poetry. She is a student at Kutztown University. Enjoy! Blair



Blair Seitz ©Ballinger

## Upcoming in T&S...

FQA members may anticipate the celebrated collage art of **FQA member Jonathan Talbot**, Warwick, New York, in our Fall issue of *T&S*. Last month in Members' News, *T&S* mistakenly noted that Jonathan had published a book of his collage art. That note implied that he had self-published, which upon viewing a copy of the book, the editor learned was incorrect. Jonathan's artworks were chosen by Deborah K. Snider, Assistant Professor of Art Education of Southern Utah State University, to honor Talbot's art. The book includes commentary by Deborah and Jonathan as well as an interview with the artist by Snider. The book is published by Royal Fireworks Press, Unionville, New York, and the first edition is in its fourth printing. Talbot's works have been exhibited at The National Academy and the Museum of Modern Art in New York as well as by the Smithsonian Institution. Look for Jonathan's collage art in the Fall 2015 issue of *T&S* with commentary on each work by him.

This winter when we need a lift from the cold weather, look for macro photographs of flowers in *T&S* from award-winning nature photographer and **FQA member David Foster**. The editor met David at Pendle Hill where he is a student while making a new set of magnificent floral photographs. *T&S* has the jpegs of a fine selection, which will be printed in the upcoming Winter issue. You can look forward to David's re-

markable photographic artwork.

## Did You Know....

- \*that Judi Dench, Anne Tyler and James Michener were Quakers?
- \*that Joan Baez, Ben Kingsley and F. Murray Abrahams have attended Friends Meeting?
- \*that Dave Matthews, Bonnie Raitt and James Dean were raised Quakers?
- \*that Popeye the Quaker Man, a Quaker Tapestry and Quaker stained glass exists?
- \*that Bolivian Friends, Rwandan Friends and Chinese Friends art exists?
- \*that Ben Franklin and Walt Whitman were influenced by Friends?
- \*that William Penn and Margaret Fell wrote poetry?

## QUAKER ARTISTS



by Gary Sandman

The second edition of the book *Quaker Artists* contains the stories of the above artists and more: 286 reviews in all, a history of Friends, a history of Quaker art, study questions, artist's queries, 44 reproductions of the artists' works, 51 illustrations, a bibliography, an alphabetical index and an artist's index. The period covered is 1659 to 2015. Friends from 18 different countries are included. Poets, painters, dancers, musicians, films and 13 other categories are included. (It is three times the size of the first edition!)

*Quaker Artists* is an entertaining and celebratory read in itself but it has other uses, too: as a resource for study groups, a reference for libraries and a curriculum for First Day Schools.

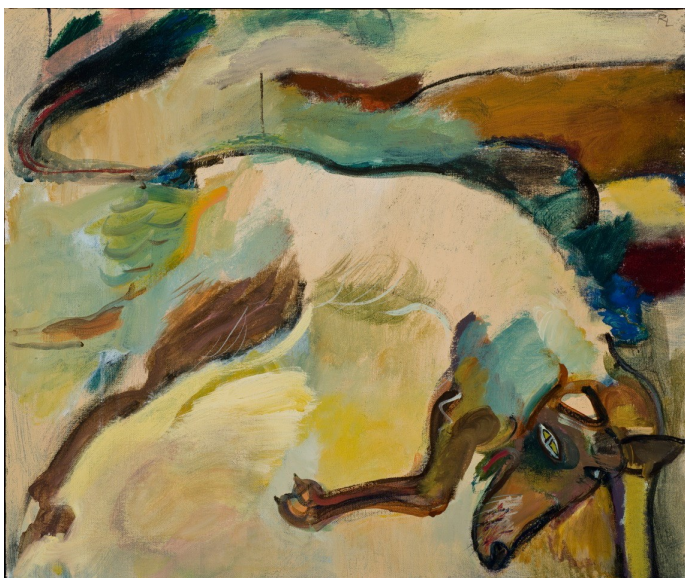
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**Gary Sandman**, a member of Roanoke Meeting in Roanoke, Virginia, is the author of the second edition of *Quaker Artists*. To purchase, send check or money order to 214 Summit Way SW, Roanoke VA 24014, [www.garysandman@cox.net](mailto:www.garysandman@cox.net). For updates on new *Quaker Artist* writings, please check his website at [www.garysandmanartist.com](http://www.garysandmanartist.com). Paperback, 287 pages. Price: \$20.



*"Slave Ship," 72" X 90" Oil on Canvas, 1991 © R. Brown Lethem*

## **R. Brown Lethem of Dover, New Hampshire, affirms life, protests violence in America**



*"Leaping Coyote" 24" X 28" Acrylic on linen, 2014  
© R. Brown Lethem*

*In his own words Brown says,* "Firstly, I am a painter concerned with life affirming and questioning images many of them in recent years depicting the mutual interdependence of humans and animals but an ongoing theme in my most ambitious paintings is a dark and probing (I hope) look at the corrosive streak of violence in American life, past and present. "Slave Ship," 1991, was my reaction to reading in a 17th century Quaker journal that a floor plan of a Quaker school and the interior of a slave ship depicting the horrors of slavery, were among the few images appropriate for a Friends Meeting House. In the late 80's and early 90's I was opposed to the

**Notice: Join FQA members in HollyStock Music and Arts Festival, Mt. Holly, New Jersey, on August 8, 2015, 12 noon to 6 pm. Show your art, perform music or read poetry at the FQA event at Mt. Holly Friends Meeting during HollyStock. FQA artists are invited to bring 1 to 4 artworks to Mt. Holly MM between 10 am and 6 pm on Friday the 7th for the Saturday event. Contact Doris Pulone, FQA coordinator for the event, at [dpulone@comcast.net](mailto:dpulone@comcast.net).**

Industrial Prisons and the Death Penalty which so impacted people of color. "The Broken Axe" (next page) was the result of reading the history of John Brown and the raid on Harpers Ferry. "Leaping Coyote" (previous page) is part of a recent study of animals in the natural environment.

"Anti-War activism during the Vietnam War brought me to Quaker Meeting and Friends peace testimony.

The Quaker method of truth seeking and non-violent

dissent hooked me. At that time, 1965-68, I was teaching at an art school in the Midwest where I was the SDS faculty advisor. Questioning authority and resistance to the war on moral grounds was in the air. In 1971 I became a member of the Brooklyn Monthly Meeting and have been an active Friend ever since. Dover NH Monthly is my current Meeting."

—R. Brown Lethem



*"The Greenhouse" 44" X 54" acrylic and oil on canvas, 2010 © R. Brown Lethem*



*"The Good Vet" 20" X 24" acrylic on canvas © R Brown Lethem*



*"Red Belly" 11" X 10" © R. Brown Lethem*



*"The Broken Axe" Oil on Linen, 40" X 50," 2015 © R. Brown Lethem*

**Joanna Patterson  
Photographs...**

# **Myanmar at a crossroads in time**

I traveled to Burma/Myanmar in December 2013 with a photography group to capture images of the people and their culture. In the past I have mostly



*"Twilight at Shwedagon Pagoda" © Joanna Patterson*

taken photographs of nature, so this was a whole new experience for me.

Unaccustomed to taking pictures of people, I was shy at first, but soon found the people to be very open and friendly and I was captivated. Being there was like stepping back in time, as so many things are still done by hand in a time-honored way.

Ninety-five percent of the population is Buddhist, which I think accounts for the attitude of respect and patience that I observed throughout our visit. I never

once heard a raised voice toward another person or even an animal.

In Yangon (formerly Rangoon) at the holiest sight in Burma, we visited the Shwedagon Pagoda just before sundown. The site consists of a shrine 300 feet high gilded with 60 tons of gold and culminates with a spire bejeweled with thousands of diamonds and other gemstones. In



*"Fishermen Plying Their Trade at Sunrise" © Joanna Patterson*

the evening many Burmese gather here in a quiet respectful manner as they pray and walk bare-footed (required in holy places) clockwise around the pagoda and among the 64 stupas, each of which shelters a Buddha statue also beautifully gilded.

As the sun descended then disappeared the whole atmosphere transformed from pristine gold and white gleaming from the afternoon sun, to a magical or mystical glow created by the pink clouds in a deep blue sky lighting up the whole religious complex. I experienced such a wonderful feeling of peace and safety as I focused on trying to capture the seemingly heavenly feeling created there.

Further north our approach to Inle Lake was exhilarating. We sped along in a fuel-powered dugout canoe for a 45-minute ride heading to where the Intha people have made a life for themselves on the water. Their bamboo houses are built on stilts right on the lake where they also get their sustenance by fishing and growing hydroponic vegetables.

We visited many market places throughout our stay. The informal stalls were lined up in great long rows under large expanses of tarps, which protected them from the weather. There was only a narrow pathway wide enough between the rows for two people to squeeze past each other.

In spite of that, everybody was patient and respectful of everyone else.

These markets are a bustling place of activity. Besides seeing local shoppers one could see monks and nuns with their alms bowls giving the vendors an opportunity to gain merit (by placing items in their bowls.) We visited oth-



*"Five Siblings Dressed for Novitiation" © Joanna Patterson*

er markets held in the open air where there was more room to move about making it easier to purchase or photograph.



*"Proud Calf Guardian" photos © Joanna Patterson*

*"Harvesting Toddy Palm Sap"*



So many things are still done by hand in Burma just as they have been for generations. We were shown cheroot (cigar) making, dying, spinning and weaving of silk thread, making Sa paper from Mulberry bark, parasol making, pounding gold nuggets into gold leaf, as well as wood and marble carving.

Traveling the countryside, we had the good fortune of stopping at many of the more significant places of worship including caves in Pindaya with 8000-9000 Buddha statues having been placed there over several centuries; temples housing 60 feet long reclining Buddhas, some with ancient frescos; many monasteries where as many as 1000 monks live and study tradi-





*“Laughing Novice Nuns at Aung My oO Monastery School “ © Joanna Patterson*

tional Buddhist teachings and finally perhaps the most impressive religious area was in Bagan where 10,000 pagodas were built during the 11<sup>th</sup> – 13<sup>th</sup> centuries, with 2,200 still standing.

At various monasteries we got a peek into regular activities including eating the second and last meal of the day at 11:30 am. The first is at 2:30 am, which is too early even for early-rising photographers like us.

I felt privileged to witness the delightful children at an orphanage and get some sense of how different their simple, disciplined lives were from ours here in the US. They, like their hard-working parents, seem to happily accept their simple lifestyle. There was no complaining and no sense of entitlement. How different!

Some of my favorite experiences were unplanned. Twice, once in the morning and once in the evening, as we were driving along we stopped to photograph the people with their ox carts as they went to work and then again as a long ox cart procession headed home after a long day’s work in the fields.

The most fantastic and exciting discovery on our travels from one place to another occurred on two occasions when we happened upon a celebration. The day before the young boys go into a monastery there is a big celebration including a parade with the young boys from the surrounding villages all dressed up as Sidhartha princes wearing makeup, earrings and fancy cos-

tumes.

Everybody gets appropriately dressed including the single girls who dress in their best. They are arranged from the oldest most eligible all the way down to the little ones. Even the horses and bullocks are all decked out for the occasion. All of this is accompanied by music and it culminates with everybody joining in a feast. I found myself wishing for more time to photograph this very important event.

My trip to Burma was a wonderful and amazing experience.

I had the great opportunity to see first-hand a beautiful, gentle people and some of their traditions. I came away with a whole treasure trove of fascinating photographs and many stories to go with them.

**Born in Mt Laurel, New Jersey, Joanna Patterson studied Landscape Design at Temple University as well as art in California and New Jersey. Joanna has spent a lifetime exploring many aspects of the natural world. Her love of the animal and plant kingdoms is reflected in her life style, which has included, camping, gardening and traveling to all seven continents. These experiences have culminated in expressing her impressions of these diverse kingdoms (including people and their cultures) through her photography.**



*Joanna Patterson*

Joanna is an award-winning photographer who has her work hanging in both private and corporate collections including AtlantiCare in Atlantic City, NJ; the Temenos offices in Moorestown, NJ and an 8’x12’ mural in a large massage studio in Philadelphia. Her work appears on several websites and in the book entitled *Bears, the Last Frontier* by PBS’s “Nature” narrator, Chris Morgan.

In addition to selling note cards, calendars and framed images out of her massage office in Mt. Laurel, NJ, she has presented educational slide programs on Alaska, Africa, Antarctica, China and Burma. She is looking forward to her next scheduled photography trip in August, which will be to the Pantanal in Brazil (the largest freshwater wetlands ecosystem in the world) to photograph the abundant wildlife there. *Joanna attends Moorestown Monthly Meeting. Her photo studio is Essence of Life Photography and e-mail address is jopat700@verizon.net*

# Covered Bridge

By Rebekah Miller

By multiplicity like circuits  
Spiritual Artistic Thinking Physical Acting Scientific

I enter here and I release.  
The wind convincing  
Invasive penetrates every nuance  
And like a paper cut slips into the crevice of my eye  
And the crevices between the boards  
And beyond the crevices, outside this sanctuary  
Rips through miles of forest.

It turns arborous heads  
And ends change.

“Work,” they say  
“Drain yourself” they mean  
“Be singular”  
“Be two dimensional”

Moving like a hand it propels the leaves  
Along the pavement scraping  
Like scribes writing and I want them  
Into my skin with their  
Powerful unknown words  
To penetrate  
My skin, like layers of thickly plastered paint  
Makes me deaf to the world.  
But a voice inside screams for release!

“Work,” they say  
“Drain yourself” they mean  
“Be singular”  
“Be two dimensional”

Am I not whole?  
Am I not a full being possessed

I crouch within the shoulder of the bridge  
Light pours in from the openings above  
They like clearstory windows  
This a humble hiding place a Sanctuary  
Where I hold and protect the sacred  
The ritual here preserved.

A foundation  
Roots that suckle from nourished Earth  
And Time

There abandoned for haste and ego's sake

“Work,” they say  
“Drain yourself” they mean  
“Be singular”  
“Be two dimensional”

I had forgotten time  
I had forgotten rhythm  
Moving and doing without respect to place  
Or the cyclic day - bleeding into night and I  
Unceremonious toiling all consuming  
Bloodshot eyes on computer forward fixed -  
Or time, times established to lack time  
Like the Shaker's Sabbath.  
Time may be human illusion  
But on it we for consistency depend

To be content.  
To be contrary wind.  
To honor my physical symmetry  
In balance of internal being.  
A suspended foundation  
Whose crevices still leak with the wind.

# The Market

by Rebekah Miller

Soft smelling herbs  
Partition three generations.  
A child's hand suddenly in mine whispers  
There, she placed a few flower petals  
And spearmint, a bitter sweet song on my tongue  
Simple Fascination.

Trunks full of pimpled pumpkins  
Storm and frost and rain they weathered  
Experienced exteriors encompass  
Centers ripe and sweet

The knife cuts  
The shell open, cracks  
Spilling flesh

Him sitting there, grayed  
Muscles slowed and routine  
His face hardened and creased by time  
But his soul formed and wise; ripened.  
Hers green and tangy and new.

Later

I am partitioned by books  
Experiences and livings recorded  
Now memories  
Bound, now a history  
Is this time?

The sun illumines  
The fields of gold  
The soybeans,  
Unlike lettuce, hearty green  
We harvest when they are brittle brown  
And when in wind they quiver.  
My mother,  
Her lips perfect gold sun illumined  
As she drives and tells me this  
Knowledge of her childhood farm days.  
The ticking clock partitions  
The space into segments of time  
But the space is infinite  
And our interpretations inadequate,  
No matter how hard we try, partitioned not  
Three generations walk side by side on a single tether  
Equally to learn from each other  
Sorrow slices and carves a space we can but cover  
And fill not however  
I realize human life is so short  
That I may learn these sister necessities  
Sorrow and Maturity  
While he idles and  
While she so green  
Plucks the soft smelling herbs and her mother scolds.

Rebekah Miller, from Harrisburg, PA, currently attends Reading Friends Meeting while she is a student at Kutztown University, Kutztown, PA. Talented in art, music and writing, she plays in a marimba orchestra and is entering her senior year as an art education major.



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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.

*Inside: Photographs by Joanna Patterson and Oils by R. Lethem*



*"Ox Cart Going Home with Harvested Hay, Myanmar, © Joanna Patterson*