



Types and Shadows

Journal of the Fellowship of Quakers in the Arts

Issue # 70

Winter 2016-17



"Jar," Ongi, Sancheong clay, cotton, silk, Ramie, wood, 18 X 130, 20 X 130 cm, 2014 © Jaie Paik

In this Issue...

Mixed media art by Jiae Paik, Jai Soul, Korea; also mixed media by James Andrew Ham, Cape Cod, Mass.; poetry by Michael J. Edwards, Philadelphia, PA; Quaker artists by Gary Sandman, Roanoke, VA



Maria Cattell © Seitz

T & S Editor

Blair Seitz

blairseitzphotos@gmail.com

109 N 3rd Avenue

West Reading PA 19611

610-223-5240

FQA Board Members

Maria Cattell

Clerk

mgcattell@aol.com

Doris Pulone

Treasurer

dpulone@comcast.net

Chuck Fager

chuckfager@aol.com

Phil Furnas

Membership

pbfurnas@gmail.com

Sandra Cade

sandralcadephd@yahoo.com

Paul Somers

South Jersey FQA Chapter

composer.lecturer@gmail.com

Our clerk speaks...

Dear Friendly Artists,

Have you thought about being fearless? Have you asked yourself:

What would I do if I had no fears?

How can I stand up for fearlessness in these difficult times, so troubled by terror and oppression?

Who are my role models for fearlessness?

Can my art help me and others?

FQA is sponsoring **THE ART OF FEARLESSNESS**, a project with the goal of using art to inspire ourselves and others to ponder and discuss the role of fearlessness in our own lives and in the world.

We are asking FQA members all over the US to organize local art events which inspire participants to think about how they can act fearlessly and encourage others to be fearless. Events should occur during the week of May 13-20, 2017. We anticipate many will happen on Saturday the 20th.

What kind of event? Any visual and performance art, whatever suits you and your community: shows, festivals, concerts, dramatic productions, poetry readings, lectures, roundtable discussions, workshops, book readings/signings...

What you will need to do:

*Decide on the type of event and whether you want to ask a few people to serve as a coordinating committee.

*Decide date, time and place, and make necessary reservations.

*Send an intent to show form to Doris Pulone. Please contact Doris if you have questions: dpulone@comcast.net or 1-609-801-1126.

*Ask people you know to participate. Personal contacts often work best. Ask your artists to ponder the questions and be inspired by their thoughts about them.

*Advertise to get more participants. Advertising can include signs in public places, flyers, online advertising, ads in local newspapers. Get newspapers folks interested; maybe they'll do an article on your event.

FQA is offering a small number of grants of up to \$100 to help with your costs. Contact Doris Pulone to apply: dpulone@comcast.net or 1-609-801-1126.

Yours for the arts—and for fearlessness,

Maria Cattell

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.

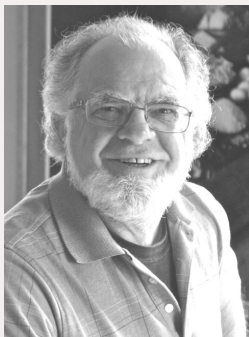
From the editor. . .

I can't wait 'til you receive this issue of *T&S* in your mailbox. It is art at its best and Quakerism at its most provocative. The art of Korean **Jaie Paik** and **Jamie Ham**, son of **Minnie Jane**, stretches our thoughts. The women's appreciation, femininity expressed by **Jaie** and the social issues issues we

can discover in Jamie's powerful images are worth returning to many times. I'm also happy to publish **Michael Edwards'** thoughtful, reflective poetry.

Do not miss reading the clerk's column about **FQA's Fearlessness project**. Join in with your own exhibit..

FQA founder, Minnie Jane (the name she preferred in her later years), inspired persons close to her, including her son. On this page Jamie shares art remembering his mother who passed away in 2006. I met Jamie and his father, Clifford Ham, at Friends General Conference and Clifford helped to bring together Jamie's art on pages 8-11. I asked Clifford how he works with Jamie, who has Down's Syndrome. He responded, "My relationship with Jamie and his art is that I am his encourager, media provider, sometime critic (doesn't pay much attention), his best work selector and promoter....we've talked about his talents as a gift with his responsibility to honor and apply his skills." Read more on page 8. So, finally, the *T&S* issue has arrived and you've pulled it from you mailbox. Do enjoy! Blair



Blair Seitz @Ballinger

Two retreats in South France. .

Two artists' retreats at Centre Quaker Congenies will be held **Friday, 28 April to Monday 8 May** and **Friday 22 September to Monday 2 October**. Maison Congenies invites professional and amateur artists to six to ten days of creating and camaraderie in the south of France. Cost: 695 Euro (560 Euro shared room). Additional days are 90 Euro (65 shared). For -more information e-mail: Centre.quaker.congenies@gmail.com.

The editor and FQA member Judy Ballinger have enjoyed the retreat. E-mail: judyballinger@hotmail.com



Far left: "Remembering Mother," acrylic wash June, 2006; Above: "Pictures of Mother," acrylic wash, circa 2006; Left: "Me," acrylic wash, March 2006, all © James Ham

Korean Jiae Paik crosses cultures to share art about women

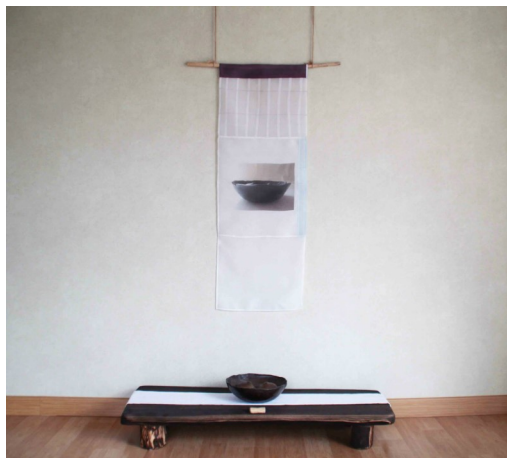
by Jiae Paik

In patriarchal society and in this culture of distorted consumerism, women's bodies

have been abused and tortured as sexual objects and subjected to sexual violence. The suppression of this "Femininity," however, also means that the feminine tendency--*Anima*--present deep inside all men, is also oppressed and wounded. Thus, our collective soul is



Above: "Birth," American dark red clay, white Buncheong clay, twine, cotton, silk, Ramie, bead, wire, cotton, 150 X 150 X 22 cm, 2015; **Right:** "Milk," Indian red clay, Moshi sculpture, 24 X 23 X 7 cm, 2010, Banner, 36.5 X 103 cm, 2015; **Far right:** "Baby Stone," White Ongi clay, diaper, silk, cotton, straw, wood, 17 X 28 cm each piece, 2014. all © Jiae Paik





divided and distressed. To observe and nurture the inner world, to become one with the source and origin of Life within us, and eventually to restore our being and become whole, is all part of a spiritual process to regain and maintain a healthy soul. I seek to restore feminine brokenness in both men and women, and

mend the division and damage of our soul as I create female body parts, such as breast, womb, pregnant belly, using clay, wood, fiber materials. As I address suffering, contempt, and pain experienced by women and their bodies, I also hope to offer celebration and splendor of the Feminine in my work.

Above: "Bosom," American red clay, Ongi, Sancheong, cotton, straw, ribbon, 230 X 200 cm, 2015; Below left: "Mom's Pouch," Mixed media, 55 X 165cm, 2015; Right: "Bells of Breast," American Red Clay and Straw, 51.5 X 5 cm, 2011, all © by Jiae Paik



Right "Mothering;" American red clay, 15 X27.5 X9 cm, 2011; Below: "Vagina," white clay, 23 X 8 cm, 2015 both © Jiae Paik



Jiae Paik, a Quaker from Jai Soul, Korea, graduated from Bethany Theological Seminary, receiving her MA degree. She studied spiritual theology and theopoetics. Her personal interests are in Christian mysticism (often Catholic martyrs), the intersection of art and spirituality, and theopoetics. In 2005, she attended Pendle Hill in Wallingford, PA. At the Quaker retreat center, Jiae took a ceramic course taught by Sally Palmer, which inspired her later in her studies of spirituality at Earlham School of Religion from 2006 to 2010. She combined her studies with creative process to develop her own ministry form. Jiae currently works in Korea as a spiritual director using art. She shares her understanding of spirituality through workshop and art exhibition.



Jiae's facebook name is: **JIAE PAIK**

The editor recommends as "must see" the video of Jiae's exhibition in Seoul, "Art exhibition: Spirituality Series 1: Woman," which can be viewed on Facebook: at: <https://www.facebook.com/jiae.paik/videos/vb.1308415148/10208869736163200/?type=2&theater>.

They are open to the public, so anyone who has a Facebook ID can visit her site without becoming a friend. Jiae's current mailing address is: Eeungil 31- 3, Jipyeong-myeon, Yangpyeong-gun, Gyeonggi-do, Korea. Her e-mail is: paikji@earlham.edu.



Types and Shadows history of Quaker artists feature:

With permission from author Gary Sandman, each T&S will present a vignette of an historic Quaker artist from Sandman's book, Quaker Artists. Each entry is researched and written by Gary Sandman. Check out www.garysandmanartist.com.

Sok-Hon Ham (1902-1989) was regarded by many as the Gandhi of Korea. Known and revered by Koreans as Teacher Ham, or the Albatross, whose character in Korean also mean "god-fearing man," he was at various times a history teacher, philosopher, poet, essayist farmer and political activist. As an activist, he was beaten and jailed by Japanese and Russian occupation governments for his non-violent struggle for independence, and later imprisoned by South Korean government for his equally non-violent work against corruption and dictatorship. Twice he was nominated for the Nobel Prize for Peace. He made a memorable appearance with his traditional white costume and silvery beard.

Sok-Hon's poetry was collected in *Beyond the Horizon* and he continued to compose his delicate, evocative verse throughout his life. His writings, which totaled twenty volumes, also included a *Korean History from a Biblical Standpoint* and *The Albatross*, a series of philosophical essays. His books generated many editions.

Raised a Presbyterian, Sok-Hon first encountered Friends through American Quaker Arthur Mitchel in Seoul just after WWII. Later he studied at Pendle Hill and Woodbrooke. And in 1967 at the Friends World Conference at Guilford College, North Carolina, he joined the Religious Society of Friends. He had been drawn by Friends dedication to religious seeking and their testimony of the Inner Light. His beliefs attempted to meld Taoism and Quakerism. As Arthur Mitchell put it, though, "He was already a Quaker before he actually became one. —Gary Sandman

SOME THOUGHTS ON REALITY

and nostalgia that one
looks at what happened
twenty years ago.

Just as,

So,

The secret of perception
is to realize that
what is being perceived depends
just as much on what
is doing the perceiving
as on what is being perceived,

Another secret of perception
is to realize that just
as the stars are still in the sky
during the day but are just obscured
by the sun and day's light
so the realm of nighttime's dreams
are always there but are just
obscured by awakenings and daytime's consciousness.

So,

The secret of happiness
is to look at what happened
one second ago
with the same sentiment

Michael J. Edwards

THE MIRAGE

Las Vegas

The place with no middle.

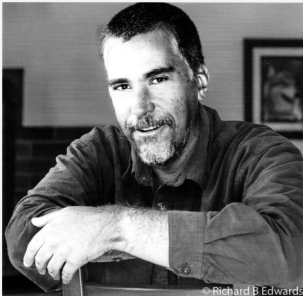
The place of only extremes.

The place that really is only,
only only a dream.

It's balancing on a precipice,
and has been all its life.

And when it finally does go,
the method of its madness will be,
as always,
very very precise.

Michael J. Edwards



© Richard B. Edwards **Michael J. Edwards** is a resident of Philadelphia, PA. Besides enjoying city life, he also treasures the frequent times he spends at Lake Tahoe. His poems tend to be philosophical and address the nature of reality. His musical side is often expressed on the guitar. He is member of Central Philadelphia Monthly Meeting.



"Taken Away." archival fiber pen, before 2010 © James Ham

* **"Neither More Nor Less, But Exceptionally Different!"**

Art by James Andrew Ham

Article by Clifford Ham

James Andrew Ham, a person with Down's Syndrome, was born in Lancaster, Pennsylvania, in 1970, then moved with his mother, Minnie Jane, to her hometown of Trenton, New Jersey. Jane later founded the **Fellowship of Quakers in the Arts**. Jamie lived with her until he was 13, then moved to Nigeria with me, his father, a preservation oriented urban planner. We later settled in Berkeley, California, where Jamie was introduced to making his own

art circa 1991 through a summer scholarship at Creative Growth, in Oakland. After all of his work sold, father and son began to understand that James had a special gift as an artist. His work later continued at NIAD in Richmond, California, another pioneering studio for special needs individuals. *(continued next page)*

**Minnie Jane, used this phrase to promote James' art.*

Though Jamie's work might be superficially characterized as primitive, his best pictures display a sophisticated, expressive line, dramatic visual composition, and vibrant, informative color. He cares deeply regarding political and social issues and the afflictions of the disregarded. These concerns underlie much of Jamie's work, though the particular perspective may range from the deeply serious to the hilarious. The strongest pictures tend to focus on a powerful image of a single individual or a coherent small group, offering evidence of such a situation. Trenchant titles taken from Jamie's own descriptive comments often complete the impact.

His work typically starts with stories or images clipped from newspapers. Jamie generally prefers the New York Times, because "they have best pictures, Dad!" His own interests and artistic habits will rework the original material into an image that stands on its own. Relatively little analytical thought or conscious discipline seems to go into Jamie's creative process, so the results can vary widely. He does feel, however, that he pays attention to shapes and colors that he likes, that "look nice." And he will improvise stylistic modifications on his own, as with the monochromatic background washes he used for all his pictures following his mother's passing.

Jamie will work with whatever materials are available, though he prefers the Faber-Castell archival fiber pens and heavy Stonehenge paper originally discovered and suggested by his father. Golden fluid acrylics on Fabriano cold-pressed, bright-white watercolor paper introduce an imprecise, dynamic quality to some of his other work.

To date James has sold roughly forty works. Of these, about twenty sold for comparatively significant prices of 175 to 275 dollars. His most successful show was mounted at the end of 2010, in an art store in Berkeley. Six pieces were sold, for a total of about 1,350 dollars. On walking into the exhibition, a mainstream artist remarked: "This is an art emergency! He [James] should be in a gallery right now!"

From 1999 to last fall, Jamie resided in the anthroposophically based Lukas Community in southern New Hampshire. His artwork continued during his spare time and on vacations with his father. But James and his family have recently decided that he should move to Cape Cod, to live with his artistic sister Ailie. This

new stage in his life may offer more opportunities for creativity.

James is a deeply connected Quaker, with strong ties to Strawberry Creek Meeting in Berkeley and also with Friends' General Conference's Gathering. Hopefully he will find new friends at South Yarmouth Meeting on the Cape. He looks forward to continued and new friendships with other Quaker artists. He and his father will also shortly correct a longstanding omission and finally become paying participants in the Fellowship of Quakers in the Arts.



**Above: "Long Ago America Person," 1998, fiber pen, 17 by 22 15/16 inches-
Left: Three People," 1993, synthetic block print, 8 1/2 by 10 1/2 inches, both © James Ham**



Above: "The Last Supper," archival fiber pen, before 2010; "Below: Too Many People Killed," archival fiber pen, before 2016, both © James Ham





Above: "President Obama Like [As] a Young Child," circa 2009, fluid acrylic, 15 by 21 7/8 inches ; Below: "We've Never Had a First Lady Quite Like Michelle Obama," circa 2009, archival fiber pen, 14 3/4 by 21 3/4 inches, both © James Ham





Types and Shadows, Journal of
Fellowship of Quakers in the Arts
Philadelphia Yearly Meeting
1515 Cherry Street
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.

Inside: Mixed Media artists Jiae Paik and James Ham



"Police Always Arrest too Many People," Archival fiber pen, 2006, © James Ham