

Types and Shadows



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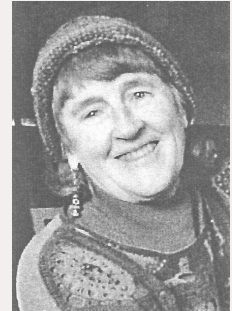
Types and Shadows is published quarterly by the Fellowship of Quakers in the Arts (FQA), c/o Membership: Phil Furnas, 119 Burnett St., Baltimore, MD 21230 FQA Membership is \$30 annually. **Join or renew at: www.fqaquaker.org.**

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 Monthly Meeting.

Featured Cover Art:

Top left: "Bus in Midlands." digital painting, 40" x 40," currently exhibited at Pendle Hill, © John Margerum; Top right: Piano Earrings © Christine Cameron; Bottom: "I Got You," Mixed media fiber art © Asake Denise Jones.



© Blair Seitz

The Clerk's column...

Dear Friendly Artists,

This year's FGC Gathering in Niagara NY was a good learning experience for FQA. Everyone at the Quaker Arts Center was invited to attend a debriefing following take-down of the art exhibit. Five people participated. They made several recommendations to the FQA board. They felt our most important goal should be inclusivity, by which they meant communicating across generations and other divides.

The group emphasized that we need more diversity among our artists: Young Friends, LGBTQ Friends, Friends of Color, Friends of different ethnicities. We need more diversity in artistic media. Some Friends (a jewelry maker, for one) feel that their work doesn't "fit" the QAC exhibit.

The debriefing group recognized that the perspectives of working artists who are trying to earn a living with their art differ from the perspectives of people who are perhaps enjoying a post-retirement discovery or are expanding an activity which had been a hobby while they were employed. They also noted that younger people do a lot of communicating via social media.

Following this report, the FQA board has been doing some soul searching about our need to re-envision FQA and transform it into the next generation. The Quaker Arts Center at the Gathering and our journal, *Types & Shadows*, are primarily showcases for current FQA members. How do we reach out to other Friends? One way is to go directly to them, which we will be doing.

We are also planning another national project, similar to 2017's "The Art of Fearlessness" project. In 2018 we will focus on "The Art of Diversity," which will include: 1) Thinking about and making art on the theme of diversity and 2) Showcasing more diverse artists, including young artists, LGBTQ artists, artists of various backgrounds, artists working in a variety of media.

"The Art of Diversity" project will be held in the month of May 2018. It can include art shows, discussions, musical and dramatic performances, poetry readings, and other artistic happenings.

This is not an official launch of the project. That will come soon. Meantime...

Yours for the arts,

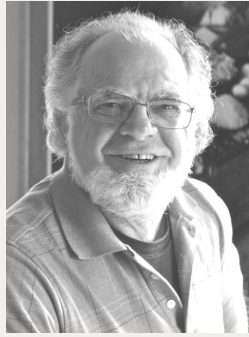
Maria Cattell

PS Have you checked out our new website at fqaquaker.org? It has all our archives and new materials too. And you can join or renew online.



From the editor. . .

It is so rewarding and fun to find talented Quaker artists. This is usually the result of networking at FGC, Quarterly meetings and, this time, at Pendle Hill. My daughter, Renee, introduced me to **Asake Denise Jones**, a fabric artist *par excellence* and very talented facilitator for mindfulness and stress reduction. Also at Pendle Hill Francisco, my son-in-law, brought **John Margerun** and me together. John is a rare artist who has brought business acumen and several art disciplines to an extraordinarily successful career. I hope you are inspired—Blair



Blair Seitz ©Ballinger

Caln Quarter meeting at Swatara. I think Van Lombar-do's incredible watercolor (reproduced in the Summer *T&S*) and her eloquent words went a long way toward defining the power of art in our lives. And the questions you raised for our discussion were so relevant right now. These are fearful times and we are called to question how we are to live rightly and creatively in them.

Thanks again,

Jen Gittings-Dalton

Editor,

So glad to be back in touch...

Glad you are continuing your own creativity while encouraging others to do the same. I just renewed my membership in Connecticut Composers. Inc. I was a founding member in 1981 - 36 years ago! My son, Brian Keane, is a member now. His website is briankeanemusic.com. Mine is winifredkeanecomposer.com.

Letters to the editor. . .

Editor,

I just wanted to thank you for the opportunity to be published in the FQA *Types and Shadows* summer issue - I just received it and it is inspiring...

It was an honor to be at the Fearlessness workshop at

Featured artists continue. . .



It would be illuminating to follow our artists to view their new work, to see their progress. As time goes on *T&S* may be able to return to some of our artists and update their artwork. We may be surprised to find that they have embarked on new media or experimental art.

Last month FQA's membership coordinator, Phil Furnas, who had a profession as an architect, was featured in *T&S*. The painting to the left is a good addition to his art classwork. The acrylic painting is titled, "Philadelphia Playground Looking toward City Hall."

Recycled Melodies

South Jersey FQA chapter art project

photos and essay by J. Valdez

When I visited the *Recycled Melodies* exhibit I was immediately drawn in to helping lurch the heavy old piano soundboard into the center of the room. Why? There were sticks with whiffle balls dangling from them which Quakers began arming themselves with and whipping at the strings of the soundboard. The gleeful cacophony set an appropriate background to the wildly diverse exhibits which lined the walls of the meetinghouse annex: a fish made from sheets of music, a choir of singing dampers, jewelry from sundry parts and many other beautiful pieces. The artists were there chatting amongst themselves and explaining their work to visitors. There was a sense that piano may have died but, like the slain buffalo whose carcass was fully utilized by the Native Americans, it was an honorable and meaningful death.

I took photos of the event and put them online in various places and the response was as positive as it was at the exhibit. It was called “just wonderful,” “amazing,” and “fantastic!” This project was also an example of leading by example rather than by preaching -- a way of being that Quaker artists are particularly suited to. How many people exposed to these works will think twice before tossing something of possible upcycling value into the garbage bin? Whether it was intentional or not, *Recycled Melodies* turned out to be a brilliant challenge to a culture of disposability and waste.



Top right: “Ode to a Piano” © Dana Gayner;
Right: The discarded piano; Below left:
“Concert” © Mary Waddington; Below right:
Gail Scurteri with “Fantasia” © Gail Scurteri



Art that inspires—Asake Denise Jones



"Channeling Peace," Mixed media fabric, © Asake Denise Jones

Asake Denise Jones' sewing skills were honed while assisting her mother, Dorothy Foye – professionally known as “Miss D” in her Philadelphia dressmaking business. In her artist's statement she notes, “These skills coupled with my insatiable love of art morphed to the creation of art quilts.”



Asake Denise Jones

Recently, she has explored incorporating metal, wood and found objects into her art practice. Her art-making is a spiritual practice of allowing, trusting and letting go. It is a visual journal of her passions, reflections, opinions, observations and feelings.

Asake is a multi-skilled artist who holds masters degrees in the arts and education. She has taught entrepreneurship, consumer economics, computer technology and textile design and construction in Philadelphia schools.

She is certified as a life coach as well as a transformative arts facilitator. She works with individuals, groups and organizations to create action plans for transforming stress. With more than 20 years experience facilitating workshops and retreats using art, spirituality, mindfulness, science and evidence-based practices, Asake was a natural choice to lead the Pendle Hill Contemplative Quilting Retreat in July this year. During the four day workshop she invited participants to focus mindfully on piecing and stitching, finding a natural rhythm to free the mind for insights and a deeper soul connection. —editor from Pendle Hill brochure and Asake



Right: “Leap of Faith,” Mixed media fabric, Above: “Untitled,” Both © Asake Denise Jones



Above left: "Profile Privilege," mixed media fabric, 5' X 5'; Above right: "Oney quilt," mixed media fabric, ; Right: "SNCC" (close-up), mixed media fabric all © Asake Denise Jones.

Types and Shadows history of Quaker artists feature:

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

Bernard Barton: A poet, a contemporary of Whittier and Hicks, Bernard Barton (!784-1849) worked most of his life as a bank clerk at Woodbridge, Suffolk, in the east of England. He was inspired by another Quaker poet, Thomas Wilkinson, to begin writing poetry. The verse he wrote (11 books in all) was admired by many of the Romantic poets, such as Wordsworth, Byron and Coleridge, who were also his friends, and was quite popular with the reading public of the day, particularly *Household Verses* and *The Convict's Appeal*. He carried on a wide correspondence with many leading poets, collected in *Literary Correspondence of Bernard Barton*. He also owned many paintings, feeling there was no conflict between visual art and Friends.

Known as the "The Quaker Artist," Barton is considered the best of the several British Quaker poets at work in this period. Many of his poems became Friendly hymns. After Charles Lamb criticized Quakers in his *Essays of Elia*, Barton wrote him and eventually became his friend. He attempted to formulate a Quaker aesthetic in a letter to Luke Barton. In admiration of Barton's poetry, when he retired, several Friends raised 200 pounds for him, and the English government awarded him a Civil List pension of 100 pounds annually. Generally, his poetry is good and sensible, if a bit tame.

Baron, as usual, experienced a missed reaction from Friends about his work. Most did not approve. One, upon being introduced to him, responded, "Barton, Barton, that's a name I don't recollect," and then wonderingly, "What, art thou the ver-sifying man? That is a thing quite out of my way."



FQA Exhibits Art at South Jersey's Tri-Quarter Retreat, YMCA Ockanickon Camp, Medford, NJ. Twelve artists participated as many of the over 60 retreat attendees viewed the artworks in the spacious art room. Left photo: Art Gallery organizer Doris Pulone sells Joanna Patterson's photo art cards.



John Margerum pushes the boundaries



John Margerum is an unusually successful Quaker digital master, instructor and artist, expressive and skillful in at least six mediums of 2-dimensional as well as 3-D ceramic art. John says, “My life has always been a following of Spirit. By trusting in leadings toward new media adventures, I have had a successful career.” John hails from Florida where he has owned two art galleries. He exhibits his works at

major juried art festivals across the US and has sold many thousands of his artworks worldwide. He has garnered over 300 awards.

All art shown here is large, between 24” and 40” on one side. John is currently Friend in Residence at Pendle Hill. See John’s notes on three of his mediums and his pottery art on the back cover. —editor

Digital Painting

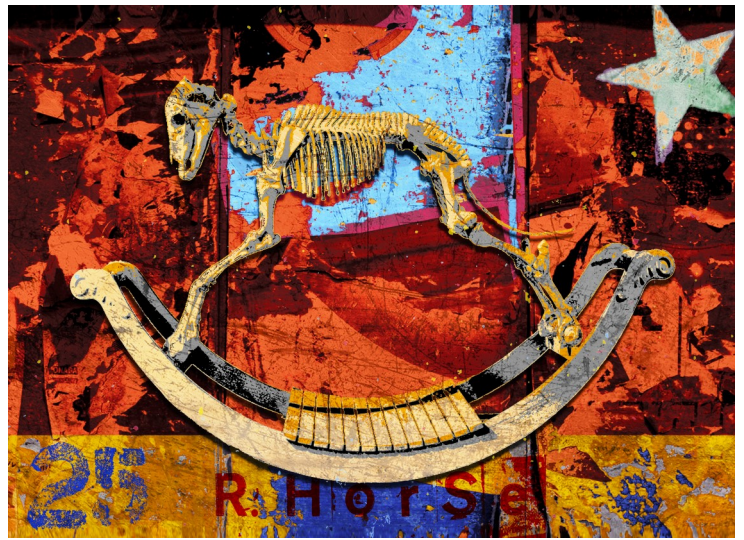
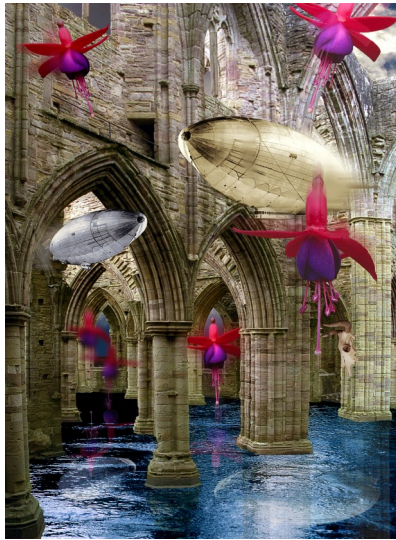
Media: Images are drawn and painted on a Wacom Cintiq using a digital media brush and pen. I print the finished work on Arches watercolor paper using archival inks.

Subject: I have chosen personally Iconic subjects, drawing them in the manner of charcoal and digitally painting colorful backgrounds to emphasize light, mood and position in their environment.



Above: John Margerum explains his digital painting process used on his artwork, “Cows at Stonor Farm,” to Judy Ballinger at his Pendle Hill art exhibit. Below: “Flying Crow at Bix,” Digital painting. © John Margerum

Near right: "Quakers Drop Flowers," Digital photo collage, Far right: "Horse," Digital photo collage, Below right: "Susquehanna Bullscape," Digital Photo Collage, all © John Margerum



Digital Photo Collage

Media: Original Digital Photographs cut and reassembled in Photoshop to form a new cohesive idea.

Subject: My Prints mix photo imagery from different places and times with playful improvisation. They are an uncommon marriage of photo reality and ambiguity with intended and sometimes unintended symbolism and dash of harmless satire.

My camera helps tell a story. "...it was a common saying in our country that there were none of the Grogans but could sing a good song, or of Margerums but could tell a good story."
(Vicar of Wakefield, pg.71)



Right: "White Iris," digital photograph; Below: "Lisbon Trolley," mixed media; Bottom: "Rhino Airship," mixed media. All © John Margerum



Mixed Media

Media: In this series, I used acrylic paints to create colorful backgrounds to emphasize light, mood and position of the subjects in their environment. The subjects were drawn in grey tones using charcoal, conte pencils, and china markers.

Subject: This body of work reflects personally iconic black and white images projected into a colorful and sometimes playful environment.

I have also incorporated endangered species being rescued by steam punk air ships into this body.





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119 Burnett Street
Baltimore, MD 21230

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.

In this Issue...

Fabric art by Asake Denise Jones, Philadelphia; Making art from a throwaway piano, South Jersey FQA chapter, essay by J. Valdez; Digital painting, photographs, digital mixed media photographs and ceramic by John Margerum, Florida artist currently resident at Pendle Hill, Wallingford, PA; Tri-Quarter art exhibit, Medford, NJ.



Ceramic bowl © John Margerum