

***Types***

*and*

***Shadows***



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Journal of the Fellowship of Quakers in the Arts



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FQA is an art ministry for Quakers and others under the care of Trenton Monthly Meeting.

**Featured Cover Art: "While Being."**  
watercolor ink on medium tooth paper, 9" x 12" © Pamela Williams (also see pages 4-5)

## **FQA is honored to have James Terrell's membership for many years**

Each time I affix the *Types and Shadows* label addressed to James Terrell in Arizona, I breathe a thanks to him for staying with FQA even with his grand international success for his unique art light creations. Several years ago I noted in *T&S* that Terrell had three exhibits at US premier venues including the Guggenheim Museum. Many of us are aware that Terrell came East to design the light exhibit, Skyspace, at Chestnut Hill Meeting House. To me, this means that despite his high profile in the world of art he has not forgotten his Quaker art friends.

Recently my wife's brother, Dan, sent us the *Smithsonian* issue of May, 2021, which illustrates James Terrell's (78 and sporting white hair, beard and mustache) massive light sculpture at an extinct volcano in Arizona's Painted Desert. *Smithsonian* calls it "one of the most ambitious artworks in American history." The structures in progress include the Alpha Tunnel leading toward the Oculus, which is cut into the crater's floor. Another area, the Yantra, has an Eyepiece in the South Space, which enables a viewer to follow the heavenly bodies as they track across the sky. Among other spaces, there is a Sun and Moon Chamber where a 6-foot diameter lens projects a moon image.

Bouyed by a \$10 million grant from Kanye West, Terrell's detailed architectural drawings guide masons and other workers. When finished Terrell's light sculptures will attract astronomers and artists worldwide.

Terrell's pioneer light works are in 31 countries; he has produced nearly 100 skyspaces. Find his mind-expanding story in the May, 2021, *Smithsonian*. Thrilled that Terrell is an FQA member.--the editor



Smithsonian May, 2021, issue cover shows *The Oculus* in James Terrell's *Roden Crater*, Painted Desert, Arizona, massive light art spaces. Photo by Michelle Groskopf



**Blair Seitz**

©Judy Ballinger

### *From the editor...*

This issue of T&S spans the far reaches of art by Quakers--from **James Terrell's** massive Arizona desert inventive light creations to the quiet, meditative journal entries of **Pamela Williams**. Remembering that we are still in the grasp of the pandemic, **Alice Gitchell's** poem speaks volumes to us. Many of us have relations with person who are not Quaker though they live their lives, sometimes unknowingly, with Quaker ideals. That's true of **Ron Crouch** who I first met as a member of his Art-Spirit group. FQA has taken a leap forward with an exciting new clerk and board. Also note on this page my tribute to our proof reader, **Maria Cattell**. Thanks Maria. Enjoy. Blair

### *FQA is energized with a new vision and a new board...*

Beginning last year, months of meetings with the intent of giving new life to FQA have resulted with fresh plans to be carried out by a board of nine members from seven states.

Chief among the objective is giving all FQA members more benefits including the opportunity to network with one another. The thrust of the efforts will be visible on a newly designed website now in preparation. Board member Jonathan Talbot, a painter and collage artist as well as experienced web user and designer, is currently enhancing and making new website functions. They include an interactive member-accessible directory with a display of art works, "Types and Shadows" presentation, and enhanced events and history pages.

Board members are: Jesse White (PA), clerk; Liz Di Giorgio (NY), recording clerk; Doris Pulone (NJ), treasurer; Keith Calmes (NJ), membership; Jonathan Talbot (MA), website; Pamela Williams (VT), Jennifer Elam (KY), Chuck Fager (NC) and Blair Seitz (PA), T&S, editor.

Many of us know Clerk **Jesse White** from the workshops she has facilitated and continues to facilitate

at Pendle Hill. Jesse White is a narrative expressionist artist and writer. She is the author of Pendle Hill Pamphlet #468: *God's Invitation to Creative Play*. Her vocational background is in teaching and in expressive arts therapy. Jesse served as the Arts and Spirituality Coordinator for Pendle Hill from 2013-2020 and currently serves as the Director and Spiritual Arts Doula for Pigeon Arts, a cathartic art-making organization. She currently serves as Clerk of Frankford Monthly Meeting of Friends (PA).

Jesse received her BA in Creative and Spiritual Process from Guildford College, her MBA in Health Care Administration and, in 2015, completed *Portrait Painting for Art Educators*, Studio Incamminati, Philadelphia, PA.

### *Behind the scenes...*

For many years, **Maria Cattell** served as FQA's clerk. Unknown to most, she had another role as proofreader for *Types and Shadows*. I also depended on Maria to catch anything on the pages, which she didn't feel was right for FQA. She did not stop anything from an artist that I offered for publication. Maria takes a dim view of censorship.

When Maria stepped down as clerk, she continued to proofread *T&S*. With a couple days notice, she is always available for me just when I need her. On average Maria finds 15 errors in the text I give her. When it comes to poetry we pass on incorrect periods, commas and caps as these "mistakes" may be the poet's style.

Maria is an anthropologist, researcher and writer who is finalizing a family food memoir about her family and life on their farm in York County, PA, and beyond, up to the present. The book is in honor of her daughter Kharran, who died in 2013. Maria is in the process of a final edit of *In Grandma's Kitchen: Food and Family in Olden Times*.

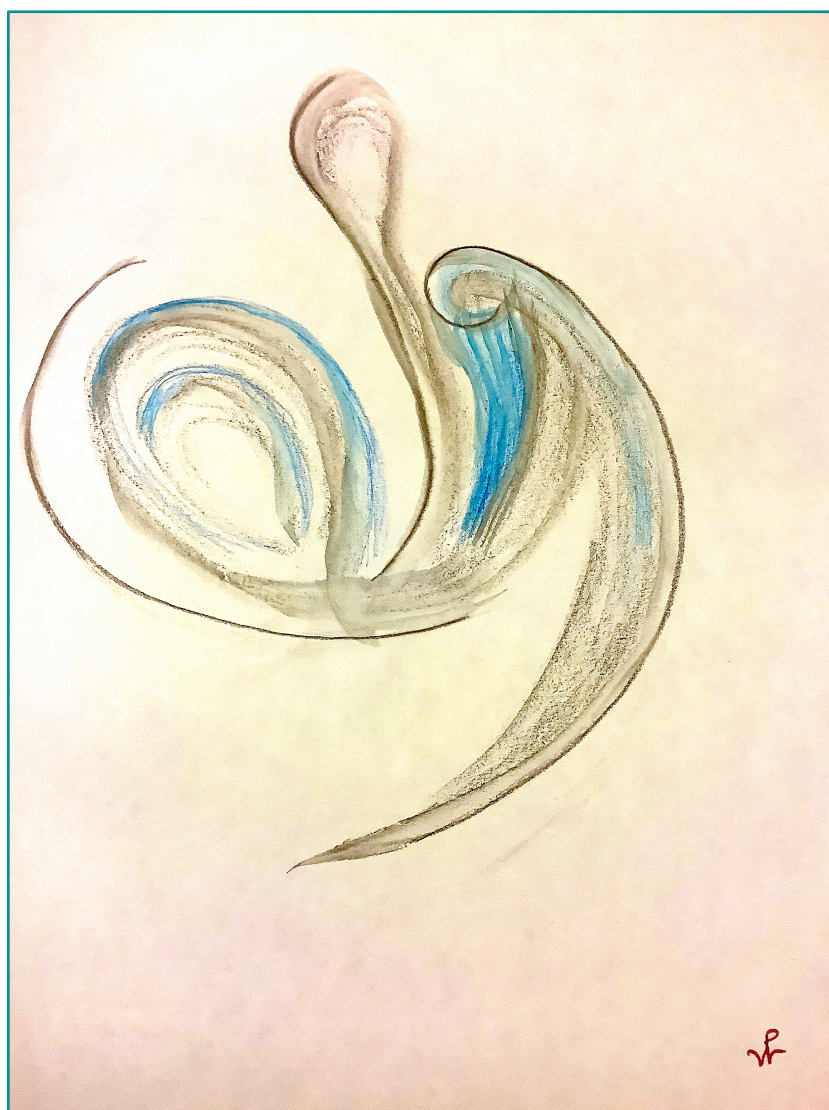
I am (and you can also be) grateful to Maria for her excellent proofreading. --the editor

### *Keith Calmes composes music for students...*

Recently, FQA member **Keith Calmes** invited us to a Watch Party to listen to his compositions of music for duo, trio and quartet guitars played by himself and two colleagues, Mark Farley and Ryan Johnson. The program was sponsored by Acoustic Library. Anyone can listen to the quiet, restful music anytime on YouTube at: <https://mail.google.com/mail/u/0/#inbox?projector=1>. --the editor

# *Pamela Williams joins mind, body and awareness from meditation's stillness in her journal art*

**T**hese selected art journal images are formed with the intention of giving a window to reflect the connection of mind, body and awareness; and how gesture becomes represented following meditation practice and worship, during several months of the pandemic. This practice was an extension of participation in Simple Morning Meditation, Beacon Hill Friends House and Pendle Hill worship. It is my aim to share the power of embodied arts practice that represents the beauty of our true nature that is formed in the collective stillness. --Pamela Williams

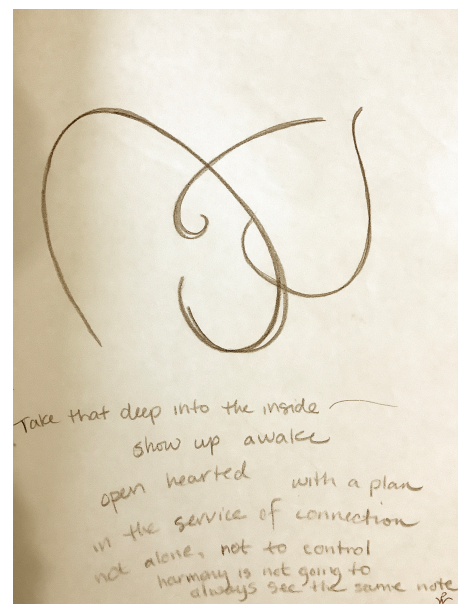


*Pamela Williams*



*Right: "A Sense of Vessel," brush, pen and watercolor pencil; Above: "Surrounding," water color pencil, both on medium tooth paper, acid free, 9" x 12" © Pamela Williams*

**Pamela Williams is an educator and clinician, a member of Germantown Monthly Meeting** and currently residing in Vermont. She holds a BA with concentrations in writing, dance and social science, a MSS from Bryn Mawr College, and a post masters certificate in Independent School Leadership from Johns Hopkins University. Her teaching focuses on humanities and social science--diversity, equity and inclusion programming, diverse learning styles and student leadership. She was the recipient of the Helen Hole Scholarship as a resident student at Pendle Hill, 2002-2003, where Alan Quilley and Sally Palmer were her consultants, This experience led to the development of arts and spirituality practice in clay and book arts, and study of relational leadership in education. Pamela serves as a member of the Corporation of Haverford College. She received the Lucy Morgan scholarship for a summer program, Book Arts for Teachers, at Penland School of Crafts, 2004, taught by Beth Grabowski. Pamela has trained in dharma arts and meditation in Shambhala and Zen traditions, and has studied and staffed programs with other teachers including Steven Saitzyk and Elaine Yuen. The practice includes brush work, movement, writing, ikebana and sitting practice. She taught a middle school ceramics camp at Sandy Spring Friends School. During the past year, she participated in virtual arts programs led by **Jesse White at Pendle Hill** and LJ Boswell through Beacon Hill Friends House.



*Clockwise, above: "Within Centering;" "Enter Open," both water color pencil; "Grounding," water color ink; all medium tooth paper, acid free 9 "x 12," all © Pamela Williams*

# Chuck Fager, author and FQA board member, offers us an amusing escape story

publishing of Chuck's grandchildren's photos approved by their mother.

Two emissaries from America's future came to visit us in Durham and delivered a stern warning:



**"Grandpa, Nana — y'all & your friends gotta fix up the mess this country's in!"**

I started to answer, then they added, "But can we go to the Park first?"



**It was a narrow escape.**



**(After that we distracted them with blueberries & whipped cream.)**



# FQA member Ron Crouch bridges faith and artistry

*It has always* fascinated me that even from the very beginning of art and religion in pre-historic times, the first shamens (priests) were artists. These painters and sculptors were not just decorating the cave walls, they were intuiting a spiritual reality that lies beyond our physical world. And the very process of painting and sculpting were laden with ritual and reverence—they were religious acts. That connection between creativity and spirituality lies at the heart of my art making. Sculpting for me is a way of praying. This prayer form is not about talking to God, but experiencing the innate, mystical connection we all have with the divine.

Some days I get lost in the mundane, but necessary work itself: the tools, the stone/wood/clay, problem solving and frustration that goes into making art. And those days are painful because they are without soul. But on a good day, when I am clicking with the muse, my spirit is filled with a joyful song that celebrates the eternal beauty and holiness of life. And I join with our Creator in humbly saying with a smile, “yes, this is very good, indeed.”

What inspires the creative process is, of course, an untethered imagination. So, listening to some good jazz or classical music, while carving and modeling, keeps the juices flowing, my imagination loose. I have to keep working on staying loose to imagine what next the spirit is calling forth to be born in me. I don’t tend to enjoy sculpting alone but realize my “best” work is always done in community. Imagine that! --Ron Crouch



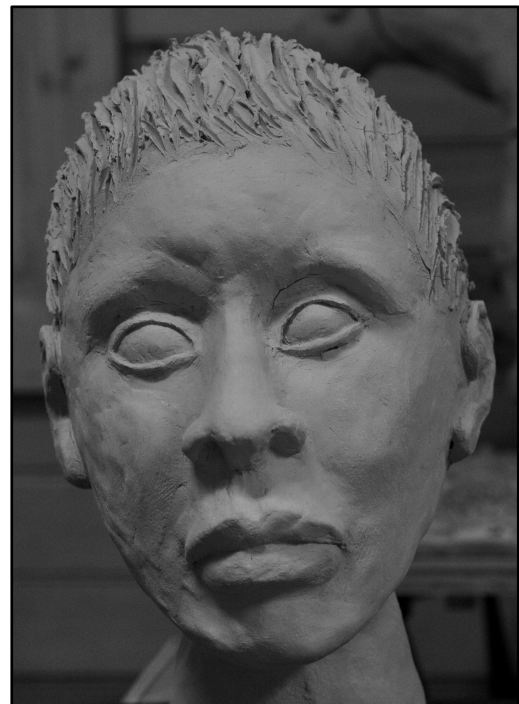
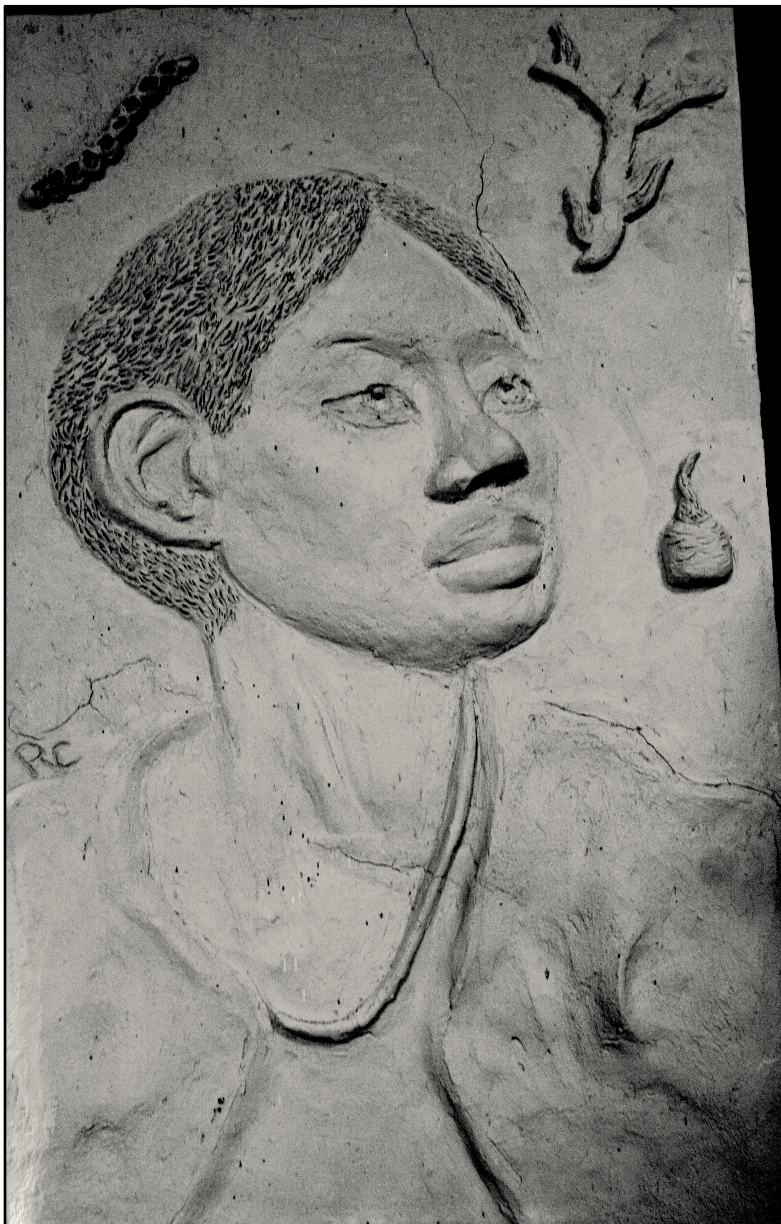
*Above right: Ron Crouch carves a Native American mask, "Tribal Spirit," from butternut wood in his studio; Right: "Dancer," Indiana limestone, about 14" tall. Both © Ron Crouch.*

and clay modeling at Fleisher Art Memorial in Philadelphia.

**Ron Crouch** is a retired United Methodist clergyman, currently living with his wife Yvonne in Stow Creek, NJ. While serving his last church in Cape May, Ron created His ministry included serving a number of churches across the state as well as developing a pastoral care department at a general hospital. He also worked as a psychiatric social worker in an adult acute care mental health unit. He is also a Marriage and Family Therapist.

His interest in art was nurtured by his father who taught him as a child to carve peach seed monkeys biting their tails and how to whittle wooden animals. He studied stone carving with Gerald Lynch, Malcomb Harlow and Steve Shaheen. He studied woodcarving with Elanore Bruggle

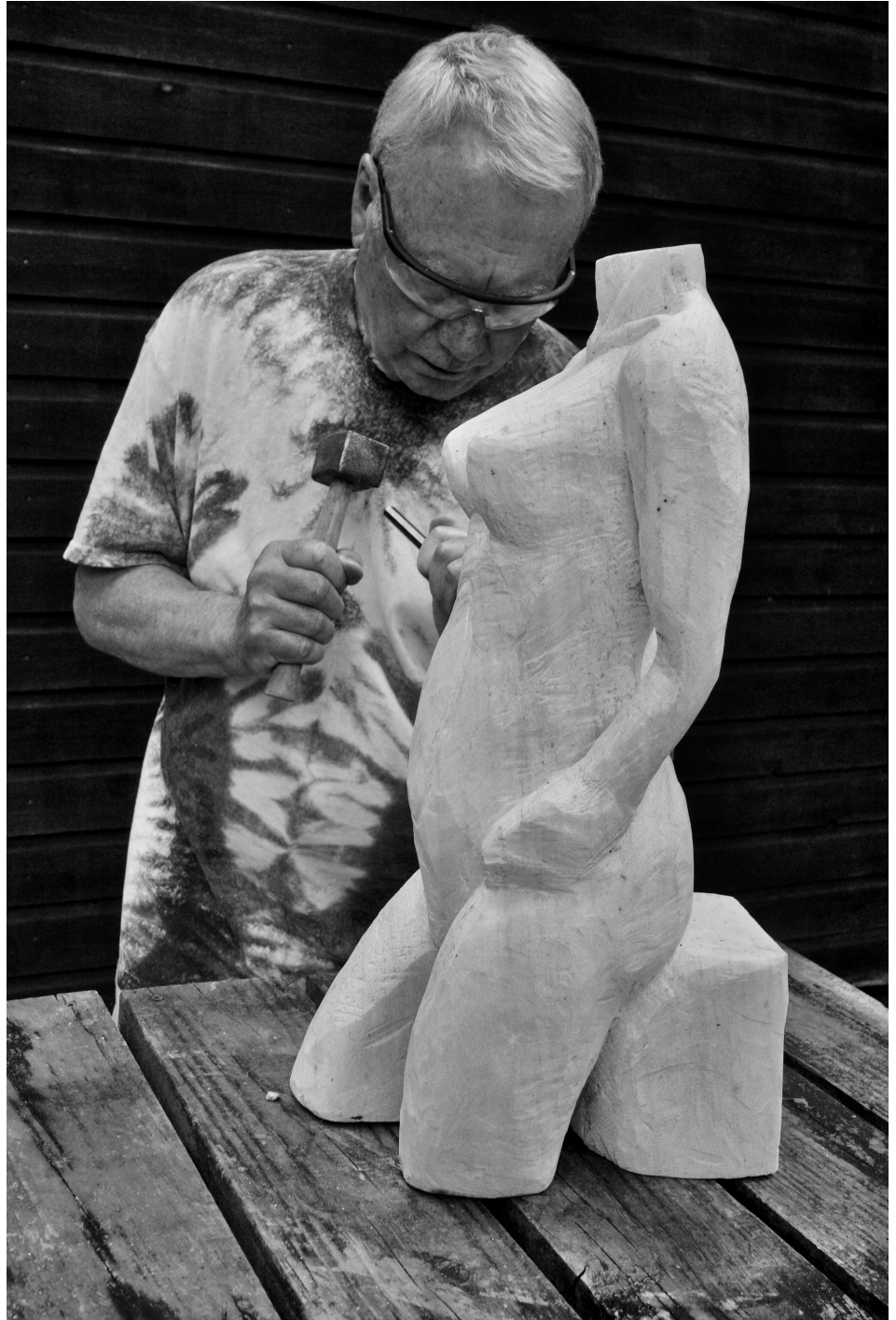
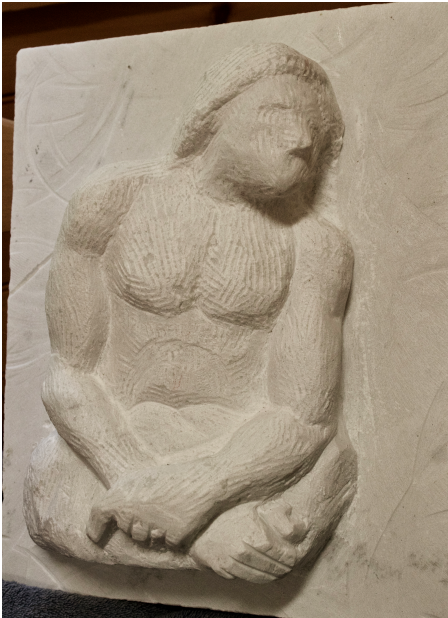
His B.A. is in philosophy. He earned an M.Div. at Drew Theological School in NJ and a Th.M. in Pastoral Theology from Princeton Seminary. He completed his doctoral studies at Drew with a dissertation on developing a social club with a congregation for people suffering with chronic mental illness..



*Clockwise: Above, "Imagining Freedom," fired clay relief sculpture, about 16" X 20;" "Both And," Vermont dandy marble, about 12" tall; "Black Beauty," fired red ceramic clay. all © Ron Crouch*



*Bottom left: Ron collects stones for carving of varied shapes and materials. Middle Left: "Man of Sorrows," Carrara statuario marble, about 16" tall; Top left: "Offertory," Vermont dandy marble, about 12" diameter; Below: Ron works at carving fullsized figure, "Standing Torso," Vermont dandy marble. all © Ron Crouch*



*Notice: Photographs for the Ron Crouch essay were made by the editor.*

# **PANDEMIC WINTER – WALKING BETWEEN JANUARY AND FEBRUARY**

a poem by Alice Gitchell

**I** used to complain about careless language...nothing happens  
“between” January and February. But pandemic time is distorted... I don’t  
know how to use it.

I used to walk freely. Now I’m careful. I carefully try to walk two miles each  
day.

One mile south takes me across one dangerous road, to the corner of a  
large blueberry field.

One mile north takes me past a cemetery, across one dangerous road, to  
the corner of a vineyard. If I enter the cemetery, I can walk 2 miles without  
crossing a dangerous road.

In the cemetery, I see an open grave. With today’s cold, rain and sleet, the  
burial is probably postponed. I see plywood, slush, mud. There’s nothing to  
tell me who died.

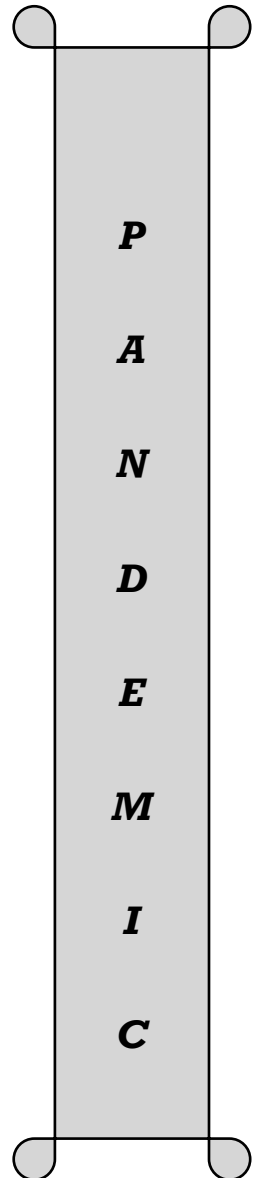
I stop at a familiar gravesite, where a neighbor’s family rests. It looks  
unkempt, but I don’t attempt to tidy it. I speak, passing along news. Why?  
No one is there to listen.

I nod to my favorite statue, a graceful angel. She looks her best in the  
snow. Her extended hand offers a candle holder, but there’s no candle.  
What is she seeking?

My parents are buried far away. I don’t visit graves, don’t sense presence  
in cemeteries. I don’t feel certain that well-tended graves reflect more love  
than those left alone.

Most of my living loved ones are far away, too. Fear and danger fill the  
distance between us. I feel cold.

I walk home, carefully.



## Types and Shadows history of Quaker Artists feature

With permission of author Gary Sandman, T&S shares vignettes of artists from his book, *Quaker Artists*. These essays are sometimes surprising as the artists date back to the era when artwork was condemned by Quakers. Sandman's book can be ordered from [garysandman@cox.net](mailto:garysandman@cox.net).

### ANTOINETTE STERLING

Antoinette Sterling (1841-1904) was a British/American singer famed for her rich contralto. Her repertoire consisted mainly of oratorios, ballads and lieder, with Arthur Sullivan's "The Lost Chord" her best-known song. She toured extensively in Europe, America and Australia, including an appearance before Queen Victoria.

Sterling was raised a Quaker in upstate New York. She noted that, as a child, she was "taught to believe anything but that God is in the poet and singer", but nevertheless she felt compelled to sing. Early in her career, instead of Quaker gray, she wore nothing but red. (She said that it was symbolic of her "fighting mood"). Claiming a Quaker modesty, she declined to sing before Queen Victoria in a low-cut dress as was the custom of the day. (The Queen graciously allowed her to wear whatever she wanted). Sterling sang as she was inspired to by God, trying to move her audience spiritually. With that in mind, for free, she often sang to the poor and to prisoners. She also supported the Women's Christian Temperance Union and the Salvation Army. Sterling was a close friend of Quaker Hannah Pearsall Smith and was involved in Pearsall Smith's Holiness Movement. A spiritual pilgrim, she explored various churches before ending up as a Christian Scientist.

At St. Martin Lane's Meeting in London, about 1890, Sterling was moved to sing during Meeting for Worship. (She had long felt that music belonged in Quaker Meeting). She sang "O Rest in the Lord," the aria from Felix Mendelsohn's *Elijah*, acapella. Afterward, most Friends wept at the beauty and power of her voice. The Clerk approached her and said, "Thee knowest, sister, it's against the rules but if the Lord telleth thee to sing, thee must!" Because singing was not traditionally allowed, it was one of the first times that music was heard in a modern Friends Meeting for Worship.

I was unable to find any recordings of Antoinette Sterling. But here is a link to Marian Anderson, another contralto, singing "O Rest in the Lord" [https://www.youtube.com/watch?v=w5nrxl\\_v0Oc](https://www.youtube.com/watch?v=w5nrxl_v0Oc). The lyrics about waiting for and listening to God were very apropos of Friends. I was terribly moved, imagining Sterling rising out of the silence of a Friends Meeting to offer this music as ministry. –Gary Sandman



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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.

***In this Issue...*** | *Pamela Williams, journal art. (VT); Chuck Fager, picture cartoon. (NC); Alice Gitchell, poem. (NY); James Terrell, Desert Vision (AZ); Ron Crouch, carving. (NY)*



"Time to Rest," fired ceramic clay, about 16," © Ron Crouch