



# *Types and Shadows*



Issue 96

Summer 2023

Journal of the Fellowship of Quakers in the Arts



**Cover art: "Hold the Broken Places with Light," Acrylic, 16" x 20." © Carol Cober**

[www.fqaquaker.org](http://www.fqaquaker.org)

[facebook.com/quakersinthearts](https://facebook.com/quakersinthearts)

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*Jesse White*

*From our Clerk...*

Dear FQA Community,

The Fellowship of Quakers in the Arts has been busy and active! Spearheaded by the excellent work of Doris Pulone with support from Jonathan Talbot, The 2023 FQA online exhibit, "Out of the Silence," is now available to see! Please visit: <https://drive.google.com/drive/folders/1FJi-QNnPhUvypZrrVWcxk1tuaY6yT5JG> or view the exhibit through our website: <https://fqaquaker.org>. This exhibit features creative work from FQA members in various disciplines and will be shown at 2the 023 Gathering of Friends General Conference.

As a community we are working to connect Quaker and Quaker-friendly creatives in various ways. On July 6, FQA was host to the first of several virtual Artist Meets. We hope you will attend the next Meet. Watch for the announcement!

We invite you to join in the FQA fun with a deeper commitment to connection and creativity. Add your events and opportunities to our website, <https://fqaquaker.org>. Add to your profile and reach out to others in the community through the member directory. Submit a letter of interest for funding for your creative and spiritual projects.

Please consider if you have an interest in joining our Board for a term of two years or more. Board commitment includes supporting the work of this growing community. There is no required financial obligation, but we do hope you'll join us as an FQA member. We are especially interested in hearing from those Friends who might like to assist one or more of these areas:

- Spearheading or assisting with the work of this newsletter, "Types & Shadows."
- Facilitating online and/or in-person programs and events for our community.
- Offering project management for the many aspects of work our Board is engaged in for FQA.  Supporting the technical needs of our website.
- Offering clerking support.  Assisting with finance, fundraising, and grants-making.  Growing our membership and connecting members to one another.
- Assisting with Diversity, Equity, Inclusion, Representation, and Accessibility in our community.  Or simply wishing to become more involved in general.

In addition to seeking Friends to join our Board, we would love to welcome some Young Friends to serve on our Board for a term of at least one year as Youth Advisors. Are you, or do you know, a Young Friend who might be interested? Please let them know about this opportunity. Please reach out to me via my email if you have interest or would like to learn more about becoming more involved in the FQA at [spiritualartsdoula@gmail.com](mailto:spiritualartsdoula@gmail.com)? We would greatly value your participation and support! Thank you.

*Jesse White*

Jesse White, Clerk

**Types and Shadows** is published

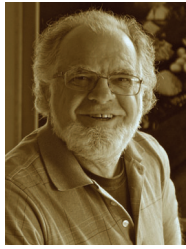
quarterly by the Fellowship of Quakers in the Arts (FQA),  
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**Membership is \$30/yr**

Membership dues payment and profile entry at [fqaquaker.org](http://fqaquaker.org) or c/o Keith Calmes, 1933 State Route 35, Ste 105, PMB 242, Wall, NJ 07719.

**T&S Submission deadlines are: Sept. 15, Dec. 15, March 15 and June 15.**

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



**Blair Seitz**

@Judy Ballinger

### *From the editor...*

As our clerk, Jesse White, notes, FQA has been busy and productive. A video of FQA artists was created for Friends General Conference and FQA's website; we had our first artMeet by Zoom; Caln Quarter art gallery with Tri-Quarter coming up in the fall; several FQA member books have been produced. All plus essays and poems inside this **T&S**. To see the video "Out of Silence" produced by member Jonathan Talbot with assistance from Doris Pulone, go to: <https://drive.google.com/drive/folders/1FJi-QNnPhUvypZrrVWcxk1tuaY6yT5JG>. Special thanks to Kindred Gutierrez who curated and organized FGC's art center. I hope you enjoy this issue—Blair

### **Alert...**

FQA's "Types and Shadows" editor of 12 years, Blair Seitz, has informed the board that he will be retiring from the volunteer position December 31, 2023. The last issue of **T&S** that Blair will edit will be the January 2024 issue.

**Take a role in publishing T&S:** 1. Become curator of content for the journal. Discover FQA poetry, prose, and all other forms of art for inclusion in each issue. 2. Layout and design **T&S**. 3. Proofread the journal. 4. Distribute. Four different jobs. One to fit your talents. Please Inform Jesse White, [JesseWhite013@gmail.com](mailto:JesseWhite013@gmail.com) of your interest.

### *Letter...*

"Love the recent issue of Types and Shadows" —Mark Kaufman

### *A new book of poems...*

FQA member Paline Plum has re-assembled her poems for a book she titles, *Gossiping with God*. She would be happy for advice on cover design and publishing. Contact Paline at: [isthataone@aol.com](mailto:isthataone@aol.com)

### *Art Gallery at Caln Quarter...*



Top: Rebecca Ross, organizer of the gallery, an FQA member, and her art; Middle: Chris Field, an FQA member and her art; Bottom: Book and Paper art by Jim Barton; also, FQA member Maria Cattell showed her fabric art.

### *Cai Quirk's book is out...*



Order Cai Quirk's book, *Transcendence*, by emailing Cai at [cai@caiquirk.com](mailto:cai@caiquirk.com). You

### *Lethem book released...*



RICHARD BROWN LETHEM

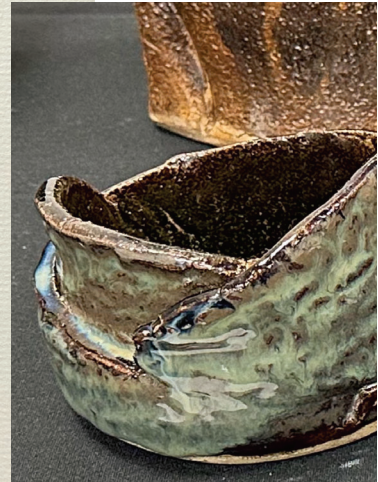
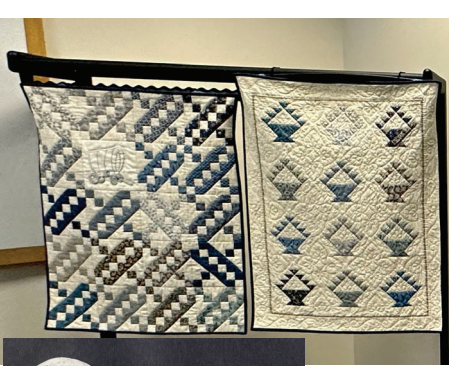
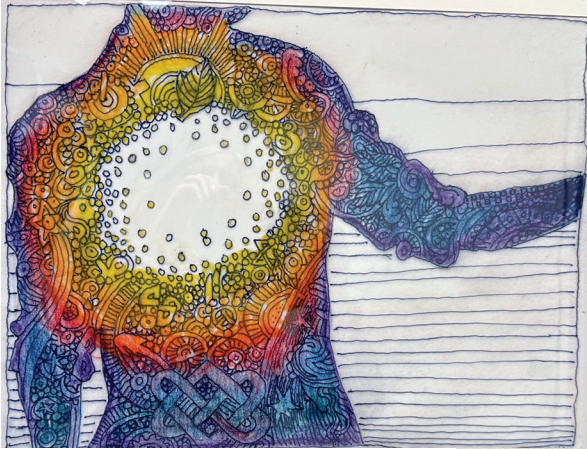


ROOTS, STONES, & BAGGAGE

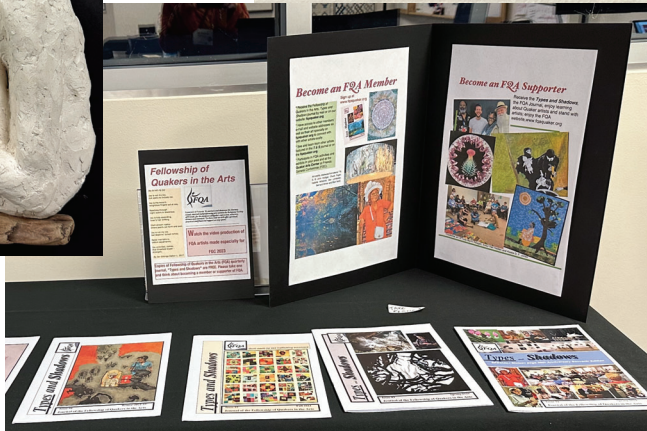
Receive a copy of FQA member Richard Lethem's book, *Roots, Stones & Baggage*, from Bamboo Dart Press 112 N. Harvard Ave #65 Claremont, CA 91711 or at: Amazon.com. Published April, 2023

# Art Center at Friends General Conference

Photos by Art Center organizer Kindred Gottlieb-Gutierrez



Right: FQA display with "Types and Shadows" and far right: Reception with FQA video at rear. Above: Kindred Gutierrez



Top: Tom and Cindy Farley perform; First row l to r: Donald W. McCormick; Kindred Gutierrez; dest/jess (i.e./etc.purvis; Theo Goodwin; next row l to r: M. Bellows; M. Woolbright; Genevieve Gutierrez, photo); Alan Mountjoy-Venning (bowls); M. Overington (elk)

# *My Body, My Divine Creative Guide*

by Jesse White

reprinted from "Friends Journal"

I'll admit it. I'm clumsy in my body, and prone to gathering little bruises from bumping into things throughout my day. I blame it on being: an Aries—often stuck in my head; an “ideas” person—a visionary big-picture thinker who can hyperfocus on details; and a person bearing the weight of autoimmune diseases and past traumas. Often in physical and emotional pain, I can dissociate from my body easily. I forget to be in my body.

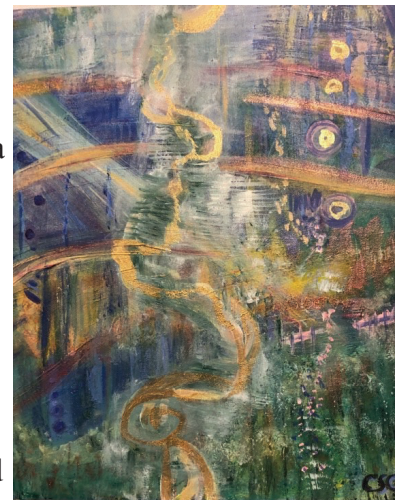
Yet to truly know Spirit—how Spirit loves me and would move me—I need to admit the physicality of divine guidance. I try to maintain a practice of listening with my entire body for God—to allow my body to be a liminal space. As I allow Spirit's love to guide and heal me, I learn what Spirit sees when seeing me—all of me, including my body. Tapping into my body's wisdom is essential to my creative and spiritual discernment practices.

When something enters our bodies that tries to harm us, antibodies form to defend our health. Fevers spontaneously arise to overcome something unwell in our bodies. In a crisis, our bodies may flood with adrenaline so we can garner the strength needed to survive. Our bodies intrinsically know how to create. We all are creative in our bodies.

Bodies accept information and either store it or express it. Several years ago I completed a course in “somatic visioning” with Lee Fogel of the Visioning Body, based in Philadelphia, Pa. Lee walked us through a meditation on our bodies, beginning with being a single cell in the womb. She explained that our first lesson as a single cell (before we became multiple cells, and then multiple organisms—before we were more than our simple biology) was to take in information and to express it. Our bodies' primordial cellular functions are to learn and to create.

Our bodies tell us when change is needed in our creative work through somatic symptoms. I get headaches, stomach aches, and fatigue. When I spiral into thoughts such as, “This piece is not working” or “I am not working/creating well” or “I'm not a ‘good’ artist/writer/creator,” I often develop a sudden onset of physical discomfort. When this happens, I want to throw down my brush or pen and take a nap, eat some chocolate, or otherwise distract myself from the “failed mess” I've been creating. For me, this kind of somatic response in my body reflects the need for a big creative change. When I discern what could be changed in my creative work and make that change, I will almost always feel well again—even renewed.

There is that of God in each of us, and there is that of you in you and that of me in me. This deeply rooted Quaker understanding that we are both uniquely ourselves and simultaneously connected to everything is essential to practicing embodiment in our creative work. To recognize God's nudgings in our creative work and in our life, we must become familiar with where we sense God in our bodies. Those Quaker shakes in worship are a physical response to mysticism. I test them by seeing if what is rising from my gut to my heart to my throat in turn settles (as in messages only for me) or if it



*"Choosing Surrender," acrylic, 20" x 20," © Carol Cober*

bubbles over, into my mouth, into my pen, onto the canvas or the page—into ministry. Knowing where Spirit lives and moves in our bodies helps us to hear where God is leading us in every aspect of our lives.

I have also learned that emotions are physical and can be our spiritual allies.

*Anger.* Anger makes my body rigid. When I remember to move my body, or to laugh, or otherwise express my anger, I find that it can be a great teacher. Anger always points me in a direction: toward justice. Creativity is essential in dismantling oppression and living into a healthy and just society. Creativity allows us to lament, to express anger, and to envision a better existence.

*Pain.* Pain exists to remind me that I must bear witness to my own life journey and to practice resiliency. Our bodies insist on living. The blessing of pain is that it alerts me when something is off and I need healing. Pain can be a physical mentor. Often, creating provides vital healing for my emotional woes. I dialogue with Spirit through my poetry. Painting provides consistent healing for me. Regardless of if I like what I paint, I almost always have more energy at the end of a painting session than when I began. Creativity learns from pain. It names the pain, releases it, and contains it in the art.

*Fear.* Fear inspires self-protection. It begins in the body, in the limbic system, and does not need to move to the brain first for us to react. Our physical reactions are personal: fighting, running away, freezing in place, fainting or disassociating, or fawning or placating. Fear can awaken the inner critic, which tries to protect us from our fears, especially those that are rooted in old wounds and toxic shame. I have practiced getting to know my inner critic. She begs for perfection and efficiency. Sometimes I need her help and sometimes I need her to go on vacation. The secret is curiosity: I have found that I cannot be curious and afraid at the same time. When I am afraid, I practice asking myself a question and allowing myself to daydream in response. When fear and anxiety invoke my inner critic, curiosity lulls her to rest.

*Forgiveness.* I am practicing gentleness and forgiveness with myself when my creative experiments or life choices don't pan out as expected. I am practicing kindness when I forget the importance of being connected to my body—when I gather those clumsy bruises, or simply get stuck in my thoughts or emotions. Forgiving myself is a healing superpower.

*Gratitude.* We are most happy when we are grateful. I try to regularly practice thanksgiving. I laugh from my belly and hug from my heart, holding on to my loved one until it feels wonderfully awkward, on purpose. I practice breathing into my abdomen. I lovingly notice the texture of my skin, and the strength in my hands. It is a blessing to be both God's creations and God's creators. I am so grateful that we were created to create.

God asks me to remain spiritually open, and to stay vulnerable to the Word. When



*"When Joy Overcomes Sorrow,"*  
Acrylic, 20" x 16." © Carol Cober



*"The Storm of Grace,"* Acrylic, 20 " x 20." © Carol Cober

I succeed, I experience mystical revelation through my creative practices and in my daily living. God asks me to feel divine physicality so I might better discern divine guidance. My body is a spiritual frontier that I'm continually exploring, a practice that brings me closer to God and to myself. I am called to allow my body and my creativity to be the reeds through which God, and I, might sing. –Jesse White

Jesse White is the author of the Pendle Hill pamphlet *God's Invitation to Creative Play*. A former arts and spirituality coordinator for Pendle Hill, she is the spiritual arts doula for Pigeon Arts; clerk of Frankford Meeting in Philadelphia, PA.; and clerk of the board for the Fellowship of Quakers in the Arts.

**Carol Cober tells us...**

I paint simple, abstract moments of awareness and the spiritual expression of deep joy and of loss in humanity and nature. I am an intuitive, process painter and collage maker who works in watercolor, oil, acrylic and with photographs. In creating I work with color, symbols, patterns, and felt experiences. The process of observing the environment, seeing tenderly, using soft, non-judgmental eyes, brings reverence and offers insights.

Art expression is my spiritual practice for listening within—as a meditation or like waiting for a message in a silent Meeting for Worship. Just as in daily life, surrendering to the

unknown in a sort of conversation when the ineffable Presence emerges.

Sometimes the waiting is long, and there are simple actions with brush and paint, awareness of a felt sense of experience – that help me relax to listen more deeply. I have explored visual images to reveal inner stories and experiences with nature since childhood. Creative visual expression often supports a deepening and healing. I found that creative expression fostered the recovery of joy and delight after losses. I find nourishment in silence and contemplative art making, which supports healing from grief and loss. I lead workshops about this process.

My hope is that my creations illuminate examples of hope, connection, and the recovery of joy after losses.

I am a member of Sandy Spring Monthly Meeting in Maryland and I also practice meditation and Centering Prayer.

In addition to pages 5 and 6, see Carol's art on the cover and last page. Learn more about her work at: [www.carolcoberart.com](http://www.carolcoberart.com)

## ***FQA's first Zoom art sharing is a big success***



Above: Some of the participants in the July 6, '23 art sharing. Far Left: Photograph © Cai Quirk and Left: Bowl, '23. © Liz Di Georgio. Two works of art that were shared at the session.

Watch for notice of next art sharing and join in the fun.

# Poems by Jo Ann Lordahl

## *The Happy Paradox*

**N**ow I become myself, May Sarton says,  
It's taken time, many years and places.  
Now I become myself, I say, and see  
a self firm and amorphous at once. Sure  
and unsure, even after blue years of  
nightly journeys made alone, and some not  
alone, breathing heavy. Young within  
a pleating body. Beyond the budding edge  
of change and still a self-deluded prisoner  
of family blood and habit. Towers  
I labored in following my art with  
Millay, long years unfolding artlessly.  
Now I become myself: loving old friends,  
those darting angularities of close  
sharing, a hostage to each cardinal.  
This group of life's problems solved,  
new ones of skulls not yet arrived.  
Now I become myself, a happy paradox.

## Collected Poems



Jo Ann Lordahl

### One

On a pale moon  
deep in night  
stars too many for numbers  
mock me.  
On a live autumn Saturday  
cattail seeds  
in my awed incomprehension  
parachute in milky white droves  
on Payne's Prairie  
never ceasing.  
For bass fishing  
in Lake Orange  
Minnows from the hatchery  
are sold by the drained bucket  
weighed in their shimmering  
thousands to die.  
One, as I watch  
slips off the pouring to dirt.  
I borrow God's eye.  
Place it back in water.



## No Right

An old young dirty woman  
crouches on a Mexico City street  
with two filthy quiet urchins  
half belonging to her and a  
half naked baby with bird opened  
mouth and bloated stomach  
for rice she feeds by hand  
from a tin can too grimy for my cat.

An old woman in red rags  
on a city bus going  
to the Guadalupe Shrine  
plays an out-of-tune Jew's harp,  
sings off key for centavos  
veins black in her legs, mud-red  
dotted eyes no one can meet.

I am guilty for breathing.  
I have no right to cry.

## Futility

A dragonfly is caught in the skylight.  
High above pine trees sing.  
The dragonfly beats its wings against  
futility insisting clear plastic  
change into freedom when all that's  
required is retracing its flight.  
On a more clever morning  
analogies for myself would come clear.  
But on this day I wave my arms like wings  
and my hands are tiny propellers.

## CENTER

To assume a life.  
To dance a life.  
To methodically  
solve your problems  
Take up your tasks  
with cheer.  
Dissipate fear  
Play joy.  
Visit your extremes.  
Stay in your center.  
Construct a safe place  
to be crazy.

This year (Hooray) I'm hoping you'll help me celebrate *Collected Poems*. Took over 40 years to put this collection together—talk about persistence! Receive your *Collected Poems* copy from Amazon.com. —Jo Ann [jlordahl@mindspring.com](mailto:jlordahl@mindspring.com)

[JoAnnLordahl.com](http://JoAnnLordahl.com)

Jo Ann Lordahl is the author of 30 books of fiction, non-fiction and poetry. Her website (worth a look) headline says, "***The right words at the right time will soothe the soul.***" She introduces herself as the writer who lived in Hawaii, but has transferred to Gainesville, Florida. The history and culture of Hawaii was the inspiration for her novel, *Princess Ruth: Love and Tragedy in Hawaii*. —the editor

John Holliger

## HALF PAGE



### Walking the Cobalt Path

Walking the stream path at dawn (when the sun was scheduled to rise) was still dark. The Gorge is 60 feet below the surface, between limestone and dolomite cliffs. The sun had to rise much higher than the horizon, above the tall cliffs so that the deepest path in the Gorge would be showered with the new light.

On this day in April the white Dutchman Breeches were scattered in clusters beside the Little Miami River, racing through the Narrows created 10,000 years ago by the glaciers. In the dark blue shadows, the white flowers were waving brightly above their fresh new leaves. The sun sparkled at last above the cliffs, casting vivid spotlights here and there. The new lights moved quickly across the Gorge into full light, but not before dancing on these stone steps, rising as if to the sky, steps that only a moment before I had walked down in cobalt darkness.

Such wonder and love, hints of the Presence embracing all creatures, lightly giving each of us the blessing of Light, the squirrels, leaping waters, wild birds singing their hearts just for the joy of this new day. —John Holliger

Jennifer Elam

## HALF PAGE

### Circling of Life, Unfolding

(poem shortened for space)



Put yourself first, he says.  
What does that mean? I ask.

I want to love and be loved.  
I want community again. I want  
connections to Life.

Move into the problems, he says.  
I am there already, I say.

I feel the pain I can hardly bear,  
then wonder brings the joy again.  
Thank you, lightning bug.

Unfolding, she says repeatedly.  
Unfolding,  
I dance that dance of Unfolding.

Stay the course, he says? But I get lonely. My mind starts thinking thoughts I do not recognize as mine. Drink from the fountain of me? Not us?

## *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).

### **A LUCRETIA MOTT PHOTOGRAPH**

A photograph of Lucretia Mott was taken around 1875. It depicts her in a traditional Quaker bonnet and dress with a shawl, seated. The photographer was Frederick Gutekunst, the “dean of American photographers”, who took the pictures of many celebrated personages, including Lincoln, Whitman, Longfellow and Grant. In addition, he was known for his photographs of the Pennsylvania Railroad and the Gettysburg battlefield. The original photograph rests now in the Library of Congress. Three other photographs and two paintings also show Mott, either as an individual or in a group.



Lucretia Mott (1793-1880) was a member of Abington (PYM) Meeting. Raised a Nantucket Quaker, she attended the Nine Partners Friends School. In 1821 she became a Quaker minister, and in 1827 she joined with other Friends to form the Hicksite branch of Quakers. She was also a clerk of the Philadelphia Women's Yearly Meeting and helped found Swarthmore College. Mott was a prominent abolitionist and feminist, participating in the American Anti-Slavery Society and the Equal Rights Association. During the 1838 Pennsylvania Hall riot she was threatened with violence by a pro-slavery mob. She was also active in the Underground Railroad. A pacifist, Mott was a leader in the Universal Peace Union. The Portrait Monument in the United States Capitol Rotunda commemorates her, along with Elizabeth Cady Stanton and Susan B. Anthony.

The Lucretia Mott photograph is striking, a clear picture of Lucretia Mott's indomitable spirit.

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...*

*Acrylics and Watercolor by Carol Cober, MD; Caln Quarter Art  
Exhibit, Curator Rebecca Ross, PA; Friends General Conference  
art center, Curator Kindred Gottlieb-Gutierrez, CA; Poetry by Jo  
Ann Lordahl, FL and Jennifer Elam, KY; Prose by John Holliger,  
OH; Gary Sandman, VA*



*"Winds of Unknown Change," Watercolor, 18 "x 12," © Carol Cober*