

# *Types* and *Shadows*

*SPECIAL: Sixteen page 30th Anniversary Souvenir Edition*



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

**Cover:** artists' work or photo on cover: (top left, clockwise) "My Heart is Your Heart's Companion," photo, ©John Holliger; Rocky Wilson reads poetry at Tri-Quarter; Rebecca Ross at Caln Quarter exhibit; "Swan's Brood," photo ©Mary Waddington; Quaker Art Center, FGC, 2019; Jennifer Elam speaks at her exhibit, Pendle Hill; Liz Gates explains book art at Quaker Art Center, FGC; Bob Lowing and Larry Sexton confer at Pendle Hill; Bronwen Meyer Henry shares art at Pendle Hill; Eileen Kinch reads poetry at Burlington; painting by Bernard Winter.



Jesse White

Dear Friends in the Arts,

I want to welcome you again to the Fellowship of Quakers in the Arts! With the commitment of our nine dedicated Board members from six states, FQA has experienced renewal as an organization in the past year. It is a blessing and a joy to be a part of this creative community. We celebrate with you our 30<sup>th</sup> anniversary!

Please check out our newly revamped FQA website, <https://fqaquaker.org>, which offers us a virtual gathering place to:

- create a profile to share and promote creative work (with descriptions, images, and links to music or videos)
- network and collaborate with other Quaker-oriented creatives (artists, writers, musicians, performers, and art-lovers)
- read and contribute to FQA's gorgeous and meaningful journal, *Types & Shadows*
- apply for funding for personal creative work or creative work for social action
- learn about events, classes, exhibits, and special opportunities
- contribute to FQA in support of growing our organization

We are excited about fostering outreach to grow our membership. We encourage you to join today! Will you consider an additional contribution to help us grow? To learn more about membership or to offer a gift, please visit <https://fqaquaker.org>.

In Peace,

Jesse White  
Clerk  
Fellowship of Quakers in the Arts



**Blair Seitz**

@Judy Ballinger

### *From the editor...*

Pulling together the 30 year history of FQA for this anniversary issue has been a maximum effort. I thank those who helped by digging into their digital archives or file drawers. I enjoyed reliving our many activities through my own photographs and those of others. FQA has much to celebrate, so many successful events, so much learning to know other artists. So much joy. Now, we make a big new start with an interactive website designed by FQA member **Jonathan Talbot**. See page 11 and put up your own artwork at [www.fqaquaker.org](http://www.fqaquaker.org).

I thank **Doris Pulone** for reviewing this special edition and **Maria Cattell**, FQA's clerk for many years, for reviewing this anniversary issue and for her usual copy editing work for the *T&S*. **Except where noted, the photographs** in this *T&S* are © by editor **Blair Seitz**. Though you don't see my face in many of the FQA events, I was there, participating, just taking breaks to hide behind my Sony camera. Enjoy this special, longer issue of *T&S*. –Blair

### *New documentary film...*

**Martin Krafft** writes about his film project. "I have been the past year and a half documenting my friend Rachel's journey through cancer upon receiving a terminal diagnosis. She has been fighting for life the past year and a half and has been generous to allow me to document her journey. The film has both tested and nourished my Quaker faith, pushing me to see 'that of God' in Rachel. In the process of making a documentary about someone, you see much of a person's flaws. I have seen Rachel in some of her darkest moments. As an artist, I seek to develop a Tender, Unflinching Gaze that allows us to see the darkness and respond with understanding and love. Not a weak, feeble love, but one that sees to the core of who we are." Here is a link to the trailer: <https://www.youtube.com/watch?v=FyBSwUhVRHM&feature=youtu.be>. You can see more of Martin's artwork at [www.martinkrafft.com](http://www.martinkrafft.com).

### *Letters to the editor...*

I once was the editor of YLEM: Artists Using Science and Technology, an eight-page black-and-white zine where I got my chops as a graphic designer and editor. I too had to see to all those tasks you mention (#90 issue). It caused the crisis in the organization when after five years I wanted some relief! So I admire you for making the *T&S* the wonder that it was and is. Believe me, I know how much work it was! -Trudy Myrrh Reagan

### *A Call to Arts...*

**Announcing "A Call to Arts" from FQA** as we ask YOU to consider organizing an arts event of your choice in your location in 2022 or 2023.

Art is needed more than ever to respond to, spark conversation, express not only the tragedies and concerns we live with, but the beauty and imagination that is also all around us.

In celebration of FQA's thirtieth year making art together, grants of up to \$100 will be given in support of Quaker art events. Please email Doris at [dpulone@comcast.net](mailto:dpulone@comcast.net) for more info or to apply.

### *Quaker books from UK Friend...*

Author Stephen Cox writes: *Our Child of the Stars* began as a short story I wrote for Halloween in 2013. I became obsessed with Gene and Molly, and Cory, the little boy they adopt, under such challenging circumstances. It was published in the UK end of 2019, got some lovely reviews, and was out in the States and Canada in March 2020. It got less traction as this was peak pandemic and when I got Covid-19 as well. The knockout sequel, *Our Child of Two Worlds*, will be published 31 March 2022. I'm interested in strong, believable characters and their relationships.





# Thank You, FQA

By Doris Pulone

*I did not imagine*, sitting around that old wooden table at Trenton Friends Meetinghouse, that it was the beginning of thirty years of a relationship with this fellowship of Quaker artists.

In Spring of 1992, working as Coordinator of Burlington Quarter, I was asked by a Trenton Friend, Jane Ham (now recognized as Minnie Jane Ham, founder of FQA), to attend a meeting to discuss how art might be used as Quaker outreach. At the table that afternoon, besides Jane and me sat Mary DeAngelis, Louis LeFevre, Joe Taylor, Sue Hillman, and one or two other Trenton Friends. As the passion, ideas and energy flowed, I was surprised at the intensity of the excitement I felt. By the closing silence, we had agreed that a Quaker Arts group was essential and were committed to our first project.

That winter, at Burlington Quarterly Meeting at Princeton Meetinghouse, Jane and others spoke of their dream for this group and invited those interested to sign our sheet. We were thrilled when over thirty persons did so on the spot. Although there were many mediums represented, the group at first was focused on drama. Minnie Jane was a visual artist, but she and many in the original Board (Minnie Jane Hamm, Mary DeAngelis, Louis LeFevre, Andrew Mills, Doris Pulone) had an interest in theatre. In 1993, under the initiation and direction of Mary DeAngelis, we mounted our first project: a production of "A Child's Christmas in Wales" which played in over a dozen Meetinghouses and other venues. This play was followed later that year by "The Tryal of William Penn & William Meade". The play told the story of the historic trial which had the result of protecting the rights of jurors to vote their conscience without fear of punishment. This monumental endeavor had a cast of fourteen (including professional actors) and was performed in schools, State Houses, museums and meetinghouses through 1997. What kept this project going for so long was the commitment of the cast, the full houses (200 people filled Crosswicks Meetinghouse and tickets were sold out two weeks in advance), and positive feedback. "From writer to director, cast to supporting staff, you have attained a marked success in fulfilling your hope to enrich at least this community...thanks for the encouragement of FQA.



Doris Pulone



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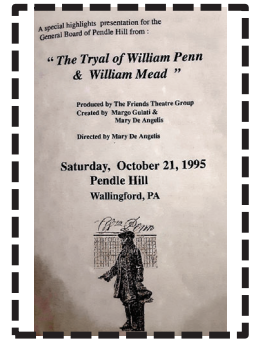


Fearlessness art events: from far left: Kalamazoo, MI, Florida, North Carolina. Top: "Fear" © Bonnie Zimmer

1992	1993	1994-97	1995	1996	1997-99	1998
Quaker arts group idea hatched and organized at Trenton (NJ) Monthly Meeting	Produced "A Child's Christmas in Wales"	Produced drama, "The Tryal of Wm Penn & Wm Meade"	Final name, Fellowship of Quakers in the Arts. Ministry of Trenton MM	First issue of "Types and Shadows" and start of exhibits at many venues	Dramatic production of "The Night They Burned Phila City Hall" & "Fronting Slopes: 1861"	Opening of Lemonade Gallery at Friends General Conference (FGC)



(from previous page) "Thank you- profoundly- for that" wrote Robert McKim from the Dover State House Museum. Obtaining a generous grant from the National Endowment of the Arts and the Delaware Heritage Commission helped to make the project feasible. It truly was a highlight of our fellowship. Throughout the beginning of the twenty-first century, along with the dramas, members were also curating local art shows and performances. At Trenton, Princeton, Mount Holly, Bristol and other Meetings, Pendle Hill, Camp Swatara, Burlington Center and elsewhere, artists brought out their art, their poems, their music- to the community and to each other.



The FQA board has continued to meet regularly from its inception to today. I recall warmly one early meeting held at the Holiday Inn in Philadelphia during PYM's Annual Sessions. As we met, a bouquet of flowers appeared at the door "For FQA with love and good wishes" from James Turrell of California. So special and unexpected was this gesture of support by a Quaker artist we did not know then, but who knew of us. Later that night, some of us went to a midnight showing of the Rocky Horror Picture Show. In front of the screen, four Quaker artists with others acted out the movie in real time. Community outreach.

In 1998, our drama group was renamed The George Fox Players and produced "On Fronting Slopes: 1861", a piece using actual letters, news reports and music of the first battle of the Civil War. I found an artistic side of myself I hadn't known, writing and directing the piece. This would not have been possible without the talent and guidance of amazing Quaker artists- thank you, Steve Gulick, Sheila and Gene Truncellito, David Wilder, Rocky Wilson, Margo Gulati and many others. Most precious to me is that I was able to work with my own family. My husband, Harry, played guitar and sang, my son ran sound effects and even my nine year old daughter played a part. Burning the midnight oil sewing costumes and Sunday afternoon rehearsals were a small price to pay for the joy of that work.



There are so many good memories of FQA over these past thirty years. Our annual FQA Art Show at beautiful Camp Ockanickon in the Pines and "The Art of Fearlessness" project (2017) were highlights personally. Creating, playing, singing, dancing our fears away after the 2016 election in over a dozen nationwide Quaker arts events was the medicine we needed. I doubt I would have ever thought to write a play, curate an art show, learn the piano or pay much attention at all to my artistic side were it not for my involvement with FQA. Even more valuable are the many talented and delightful friends I've made in this journey. I am so grateful that I said "yes" to that meeting long ago. *Thank you, FQA.*



Top: Playbill, *Tryal of William Penn and William Meade*;  
Middle: Rocky Wilson dramatizes his poetry as Keith Calmes plays;  
Above: artists share at Caln Quarter art exhibit.

*Editors note: Doris, one of the founders of FQA, is the lone continuing member still active. She is our current board treasurer. She holds FQA close to her heart and we are grateful for her 30 years of service.*

1998	2000	2006-2012	2010	2013	2014	2016
FQA produces the "Best of Friends" anthology	Esther Mürer edits the FQA book <i>Beyond Uneasy Tolerance</i>	FQA art conferences are held at Pendle Hill and the Burlington Meetinghouse	FQA creates two local chapters	Lemonade Gallery, the yearly FQA/FGC art gallery at FGC transitions to the Quaker Art Center (QAC)	Annual art show at Tri-Quarter, Medford, NY begins	Annual art show begins at Caln Quarter's Camp Swatara, PA

# Why "Types & Shadows"?

by Esther Greenleaf Mürer, *writer and*

*editor of the first years of T&S. This article is excerpted from the first issue published in 1996.*

Quaker lore does not exactly teem with pithy phrases about the arts--at least not the sort calculated to encourage artists. Our title--more fully "Types, figures and shadows" is perhaps the kindest term our ancestors might have used. It comes from the Epistle to the Hebrews, a book beloved of early Friends.

The idea was borrowed from Platonic philosophy, which posits a realm where the ideal forms of everything that exists are kept. Somewhere there is, say, an ideal balloon of which all earthly balloons are but pale copies or shadows. (At the age of two my daughter Phoebe really began to believe this.)

The writer of Hebrews gives the Platonic idea a Jewish twist. For him the forms, events and institutions of the Old Testament are antitypes which prefigure or foreshadow the coming of Christ, the true Substance which makes the types and shadows obsolete.

For early Friends the idea of the primacy of "Christ the Substance" came to mean a near-total rejection of sensory means of grace, and of symbolism. The immediate experience of God was the goal, and symbols were felt as obstructions.

And yet, as Thomas Kelly writes in his essay "Quakers and Symbolism", immediacy cannot be communicated to others except through the mediation of symbols. A symbol by definition points to something beyond itself. If I point to the sunrise, I mean you to look at the sunrise, not at my finger.

Symbols, of course, easily become idols--ends in themselves. Our gestures become ever more mannered, the sunrise is forgotten. I may become obsessed with "My ministry" not because it heals, not because it speaks truth, but because

This is a pitfall for any ministry. to fall into it? Certainly it's harder possibility that one's art might be first place. What if early Friends, recognized art's healing and ways to help artists grow in the

The realm of sense and symbol--of where we, as artists, live. This is as Friends are called to publish can for we cannot publish Truth-in-language-in-general. We must specific medium. And

however great our skill, the nature our ability to convey our vision.



"Balance" © Carol Sexton

The danger is ever-present that I Ministry" not because it heals, not it's mine.

Are artists more prone than others to avoid the trap when the ministry is not acknowledged in the instead of shunning the arts, had prophetic powers and had sought spirit?

"types, figures and shadows"--is it should be. The Truth which we as never be anything but fragmentary, general any more than we can speak speak a specific language, work in a

of the medium will set bounds to

And yet we must go on trying to convey it. For as Thomas Kelly said, "Where there is no impulse to communicate the good news, there it is doubtful whether there is any living good news to share."

Our types and shadows are needed. If we are faithful, they may provide islands of unity and meaning in the jangling sea of cynicism and discord which surrounds us. If we can point others to the sunrise, we do not labor in vain. *Editor's Note: Esther Greenleaf Mürer is also editor of Beyond Uneasy Tolerance*

2017	2020	2020-21	2021	2022	2022
FQA's national project, "The Art of Fearlessness"  (Quaker Art Center continues until 2020 Covid interruption)	With the Covid interruption FQA's first online art show is held for the Tri-Quarter event.	FQA/FGC art exhibits by Zoom technology in 4 segments—visual, music, writing and photography	"Types and Shadows" celebrates 25 years—90 issues of production	FQA celebrates its 30th year with souvenir issue of <b>T&amp;S</b>	FQA introduces a new interactive website (see page 11)



# FQA in the "Good Old Days" by Chuck Fager

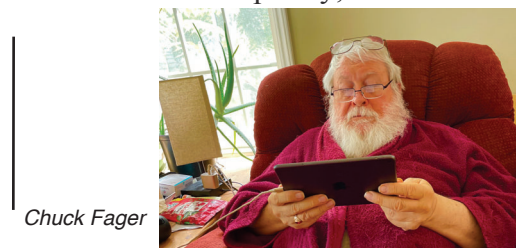
I was thrilled to be invited to join the FQA Board – it was in Philly, though I can't remember exactly when it happened; in 1995? 1996? You'll have to bear with an elderly Friend's spotty memory.

By then I knew a bit about the career of Edward Hicks and his long private agonies over painting the Peaceable Kingdom scene – he did it more than sixty times, couldn't quit, yet all the way he believed that being an artist was a sin and unworthy of a Quaker – a recorded minister Quaker to boot. And he wasn't wrong; in a more hard-core local meeting he would have been in trouble. After all, George Fox wasn't kidding when he called in 1670 for: all friends and people, pluck down your images; I say, pluck them out of your houses, walls, and signs, or other places, that none of you be found imitators of his Creator, whom you should serve and worship; and not observe the idle lazy mind, that would go invent and make things like a Creator and Maker. . .

Not to mention the notice I found with historical papers that in 1854, New York Yearly Meeting formally noted with regret that "This meeting has been brought under exercise by learning that some of our members have introduced Piano-Fortes into their families and that the children of some Friends are being instructed in the art of music. It is the judgment of this meeting that these practices are contrary to our Discipline, and are calculated to draw the mind away from an attention to matters pertaining to our highest interests, and to lead into other indulgences that are contrary to the spirit of our Christian profession . . ."

I had noticed that about the only exceptions to the early Quaker ban on the arts were for flower gardens (presumably because GOD, not sinful people, made the pretty blossoms), some expensive handmade furniture (not sure why they were exempted), and, of course, sentimental didactic poetry, such as this stanza from the eminent Joseph John Gurney:

Let deepest silence all around  
Its peaceful shelter spread;  
So shall that living word abound  
The word that wakes the dead. . . .



Well, by the 1990s, no Quakers I knew of were being disowned for such doggerel. That was the good news. But after almost forty years among Friends, it was clear to me that, while permitting the arts, Quakers as a community didn't really know what to do with them. Unprogrammed meetinghouses were still quite plain, the walls mostly bare, singing was unusual, mostly tacked on at one end or the other, and typically dreadful.

Actually I preferred that, especially contrasted with the few evangelical Friends churches I had visited, where as likely as not behind the big pulpit, next to the drum set, a picture of Nordic Jesus was boxed in between two gold-tipped poles, one bearing Old Glory and the other what was called the "Christian" flag. Yes, this could be called art, but . . . Yet the arts among liberal Friends, even while marginalized, clearly persisted. So FQA had been started to at least encourage them. I was all in with that, and wanted first and foremost to extend FQA's reach beyond the Delaware Valley. To do that, I pressed for organizing arts activity at the summer Gatherings of Friends General Conference: that's when lots of Quakers from hither and yon gathered, so we could hopefully reach and encourage them, and showcase some of them & their work too.

The big opening for that came in 1998, when several of us made it to FGC at River Falls, in western Wisconsin. We came a couple days early, in the middle of a summer heat wave, bringing with us lots of

(continued next page)

(continued from p. 7) enthusiasm and permission to create an art exhibit in a dedicated gallery space. But we found that the gallery space had been pre-empted by another campus group, and was filled with theater set castoffs. We were shown to another big room, in which the walls were mostly torn out, the floor was littered with dirt and junk, no windows opened, and the A/C didn't work.

We wept and wailed and gnashed our teeth for a day or so, then were given a special burst of inner energy: they gave us lemons, but by god, we'd make lemonade. And a gallery! We did too, cleaning and rigging up hand-made decorations, and turning it into a real creative space. And just in the nick of time for our big opening, the A/C blessedly came on (those of you who don't believe in miracles would feel different if you had been there, wiping the sweat off your brows!)

We called it the Lemonade Gallery and poured the stuff cold to a big crowd. The Lemonade Gallery was a smash, and it became an annual Gathering event for more than another decade. It's still remembered with love and pride by those who made it happen. But FGC, like other Quaker groups, continues to struggle with how to incorporate the arts as a full productive part of Quaker community life.

Another project in that good year of 1998 was the publication of a book of new Quaker writing, Forty of us contributed prose, poetry, sketches, memoirs and stories to *The Best of Friends, Volume One*. As Editor, I insisted on the "Volume One" designation, as a sign and a promise to all Friendly scribblers that Volume Two and more would soon be forthcoming, after a short wait.



We had a grant from a large meeting to help with that first one; FQA in turn made numerous small grants to several Friends for creative projects, and figured more would be forthcoming. Also, our membership was growing; I think it reached almost 200 in those years. Well, I'm still waiting for Volume Two of *The Best of Friends*, and it's still a good idea. But with the coming of a new millennium, there also came a whole lot of unexpected history that bollixed up big parts of the world at large, and our Quaker artistic world at small, and we haven't got the aftermath sorted out yet.

I won't try to repeat the long string of disasters. But one can't be entirely avoided: the richest yearly meeting, the font of so many of those generous grants, saw its endowment mangled in the big economic crash of 2006-8. The YM survived, but its budget shrank dramatically, and the era of Quaker grants from above was over. Stuff happens.

Then there were the wars. I was honored to serve as Clerk of FQA for seven years (1998-2005) years, followed by a stint as Editor of "Types & Shadows." But not long after September 11, 2001, I left central Pennsylvania and ended up tending a Quaker peace project in North Carolina. As we used to say there, "War (ending it) is our business. And business (unfortunately) is good." Or at least plentiful. Such that I couldn't juggle its work with the FQA Clerkship, and in 2005 gratefully passed it on to Maria Cattell.

Since then I finished regular working in 2012 and turned to my craft of writing and blogging and photography, and am still on the FQA Board, and happy to see the group still here, head above water through all these tempests! And in keeping with that old Quaker tradition of putting up with lame poetry, I'll close with a Quake-ish limerick:

A very small group is FQA.  
We put Friendly artists on display.  
We've had some long slogs,  
From galleries to blogs,  
But by golly we're still Opening the Way!

—Chuck Fager





## ***FQA Arts Conferences*** by Maria G. Cattell, clerk of FQA 2005-2019

Between 2006 and 2012, FQA held six arts conferences at either the Burlington Meetinghouse Conference Center on the Delaware River in Burlington NJ or at Pendle Hill, the Quaker study, retreat and conference center in Wallingford PA. Pendle Hill has a beautiful 24 acre campus, a mile-long walking trail among trees, an art studio, and delicious meals made in part from foods grown organically on the campus.

Each conference involved an art show which was open to the public (and some community people did come by to see the art), a variety of arts-related workshops, discussions, musical performances, poetry readings, and the opportunity for Quaker artists to spend a day among Friends enjoying each other's artwork, talking about art, taking workshops, learning new techniques, and discussing the significance of art in our lives, including our spiritual lives.

The first conference, held at Burlington on September 16, 2006, featured workshops on watercolors and charcoal, photography, knitting, historical impersonation, autoharp and more. It was a bargain: \$10 for FQA members plus \$5 to exhibit your art and the price included lunch!

For the third conference in 2008 we had a wonderful day at Pendle Hill, with the art show held in "The Barn" where Pendle Hill's daily meeting for worship is held and where its bookstore is located. Workshops included painting, historical impersonation, historical fiction writing and more. The next year we were at Pendle Hill again, with that conference featuring workshops on mixed media journaling, photography, plein air painting with watercolors or landscape sketching, and journaling. A clay workshop explored ideas about creation, brokenness, wholeness and creativity.

For conference number five, in February 2011, we expanded the program from one day to a "half-weekend" Friday night through Saturday at Burlington. Some of us who lived too far away to go home stayed overnight and had an adult pajama party in the meetinghouse (at an adult pajama party the partygoers actually get some sleep).

This time the conference had a theme, "The Power of the Arts," with Blair Seitz leading a discussion on that subject.

We opened on Friday evening with a 90 minute concert by Annie Patterson and Peter Blood (authors of the *Rise Up Singing* songbooks), with over 50 people singing along with Peter and Annie. During open mike time we had more songs from Marti Rogers, accompanied by Tom Levy on his bass fiddle, Marianne and Tom Tucker, and Annabella Wood, the "Truck Drivin' Mama." Adele Bourne and Eileen Kinch shared their poems and Phoebe Murer read one of her stories. To close, Meed Barnett led us in a round which was a lot of fun and had all of us up and singing.

Saturday's workshops were fun and stimulating. Some Friends wrote poems during Adele Bourne's workshop. Some, with Jules' tutelage, made woodcuts and printed their designs on prayer flags. Others enjoyed painting with pudding (a mixture of cornstarch, flour and water) with Sherry McVickar, journaling with Stephen Dotson, and panorama photography with Terry Foss.

And we had bountiful meals, with Doris Pulone presiding in the kitchen. Many of us went home with "doggy bags."



Maria Cattell



Above: Jules Burrows, FQA Burlington Workshop; Marti Rogers and Tom Levy perform concert at FQA Pendle Hill conference



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(from previous page) The last conference, in 2012, was again a half-weekend at Burlington. "Art as Process" was the conference theme, reflected in Adrian Martinez's discussion of how he prepared artifacts and costumes and chose models for his paintings of Quakers and American Indians. During the open mike I read some of my African poems, written in Kenya while I was doing research there, and others also participated with music and readings of their own works. Saturday's workshops included working with paper, working with clay, using a digital camera, a discussion of writing and spirituality, and an improv theater experience.

Those conferences were a lot of fun and also led us to do some serious thinking about art in our lives. They were also a lot of work for the FQA Board to plan and make arrangements for. So, like other good things, those wonderful conferences ended, and we moved on to other things, including a couple of national arts projects and working with Friends General Conference with art shows in the Lemonade Gallery as it evolved into what is now the Quaker Art Center at FGC Gatherings.

*Below, clockwise: FQA art show at Pendle Hill © Chuck Fager; Maria Cattell leads business at Burlington; Asake Denise Jones, Pendle Hill; Jennifer Elam hugs mentor Sally Palmer both © Jesse White; Susan Chast and Pat Reed at Burlington; Dinner at Jules Burrows workshop arranged by Elke Muller; Keith Calmes' concert at Tri-Quarter; Carol Sexton at Pendle Hill, maker of FQA logo; Elke Muller, a T&S editor.*







## Pamela Williams

My work involves the integration of mindful awareness, practicing to deepen...



*Join us at the newly redesigned  
www.fqaquaker.org*

Would you like to know more about Pamela?  
Would you like to know more about Jennifer?  
We would like to know more about you!  
*Now we can get to know about one another and  
see each other's creative works at FQA's newly  
redesigned website.*

Just click on "Directory of Members" to see  
Pamela and Jennifer's works and learn how you  
can upload your information, images, & videos.  
*Join us in making FQA's new website a viable  
internet resource.*

## Jennifer Elam

How does one integrate the pieces of this amazing life except through...



# *A Plea to Walt Whitman for Mother Earth*

By Sandra Rae Johnson [Srjohn3@verizon.net](mailto:Srjohn3@verizon.net)

**W**alt Whitman, I am your daughter! Do you not know me?

I too sing the body. My body, at age seventy-seven, muscles, sinews, tendons, bones. My body, healthy, strong. Walking, dancing, celebrating life.

I fell in love with you the summer I became a woman. All of you---the “barbaric yawp”, the energy, the immense torrent of words, flowing, cascading, falling, like a rushing stream. Would that I could do the same.

Walt Whitman, come back to us! I beg you. I implore you. We need your barbaric yawp. We need your song.

We need you to sing the majesty of the oceans; they are dying. Thousands of fish have died. Beautiful coral reefs are dying and with them all the marine life dependent on them.

We need you to sing the sparkling rivers back to life. They must not dry up. We need their waters; water of life for millions.

Glaciers may be gone, gone forever by the end of this century and with them life-saving water. Already billions of birds have vanished. Butterflies are losing habitat. Species are going extinct.

Our planet Earth is dying. Our Mother Earth. How is it possible? We are destroying our home. It’s beyond belief, yet it is happening.

Your Mannahatta flooded, more than once. It may be lost, forever. The oceans are warming. More storms threaten the shores. My beloved Manasquan, will it be swallowed up? Will Montauk disappear?

The Native peoples who lived here respected the Earth. Long gone, most of them. The white people have not respected, revered nor cared for the Earth, Mother Earth.

Since you have let us, factories, once admired now spewing pollution. Industry, progress, Yankee ingenuity, you lauded all of them. But now, illnesses, cancers, asthma, death. People are living on land despoiled by toxic chemicals. People don’t have safe water to drink.

People migrating because they can’t live on the land. The land cannot produce crops. The land, our Mother Earth, cannot provide for her children. People flee, against their will, to start over in a new land, new language, new skills.

Can you stop this, my beloved Walt Whitman? Are you strong enough? Is your voice fierce enough? Do you have a solution? Your energy was powerful. Your love for all people intense. You loved women, men, white, black and brown.

Infuse me with your energy and love. One woman cannot solve this---this desecration, despoiling, destruction of our Mother Earth. But all of us together----all colors, all races, women, men, Gay, straight, non-binary, able-bodied, disabled. All of us together can stop the death of Mother Earth if we stop polluting and trashing her.

She can regenerate herself.

She can heal herself.

She can survive!

For Mother Earth



*Sandra Johnson (standing in back) narrates an improvisation at Burlington FQA*



# What do FQA artists do in addition to FQA? A lot.

FQA members mounted many exhibits, videos and published many books and booklets over the life of FQA. Here are some of them as noted in 90 issues of "Types and Shadows." **Solo Exhibits**, More than 30 of us held exhibits:



**Books and booklets**, Jonathan Talbot, *The Collages of Jonathan Talbot*; Arla Patch, *A Heart Story*; Chuck Fager, *Passing the Torch, Hilarious Quakers; Remaking Friends, Angels of Progress; Murder at Quaker Lake*; Trudy Myrrh Reagan, *Essential Mysteries in Art and Science*; Blair Seitz, *Turn the World Around, Pa Yesterday and Today*, Jnana Hodson, *Daffadil Uprising, The Making of a Hippie, Hometown News, Reports from Trump Country*; Jeanmarie Bishop, *The Mary Dyer Story*; Eileen Kinch, *Gathering the Silence, Harbor of Grace*; Jesse White, *God's Invitation to Creative Play*; Jennifer Gittings-Dalton, *Bird in the Overhang* Edith Maxwell, *24 mystery novels*; Gary Sandman, *Quaker Artists*; Jennifer Elam, *Art as Soul's Sanctuary, Dancing With God through the Storm*. Skip Schiel, *Eyewitness Gaza* **CDs and Videos**, Keith Calmes, Anabell Wood, Laura Dungan and Aaron Fowler, Winifred Keane. Bob Barnett.

We worked with new media © Chuck Fager... We invited guest artists—Diane Gordon (c)... We encouraged our children and grandchildren



We published many books and booklets (see listing above)... We mounted many exhibits, Blair Seitz (l) and friends...



We created more art © Di Georgio... We shared digital art © Holliger... We shared Africa, Ballinger... We work Native Am issues © Patch



We helped arrange for Cuban artist's visit and show...

We encouraged Meeting activities for youth...

We worked for years to mount giant art exhibits on Quaker themes i.e.: Wm Penn & Indians or Humphrey Marshall (r) is explored in 12 life sized paintings by Adrian Martinez



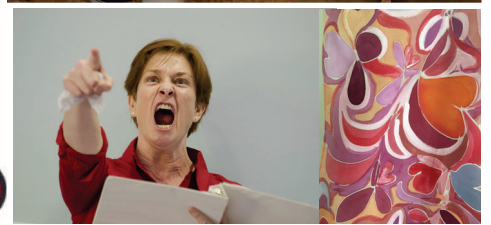
**FQA members participate in Lemonade Gallery and the Quaker Art Center at Friends General Conference as well as the Zoom technology of 2020-22 during COVID. FQA individuals also created their own exhibits.**

Clockwise from right: Judy Ballinger talks of Africa with Rebecca Barger QAC; QAC reception, 2017; Lemonade Gallery art; Jeanmarie Bishop performs "Mary Dyer," Lemonade Gallery © Fager; Silk painting, J. Ballinger; QAC activists: (l to r) Quirk, Sommersmith, Cook, Hasbrook, Zimmer © Hasbrook; Maria Cattell and Kathy Ossmann at QAC; Jonathan Talbot, collage art; Kindred Gottlieb art, Lemonade Gallery © Fager; Asake Denise Jones, Pendle Hill show; Zan Lombardo show © Lombardo; Minnie Jane Hamm works on making Lemonade Gallery © Fager.



**YES TO THE ARTS  
NO TO THE WAR**

**LEMONADE ART GALLERY FGC 1998-2022  
FELLOWSHIP OF QUAKERS IN THE ARTS**

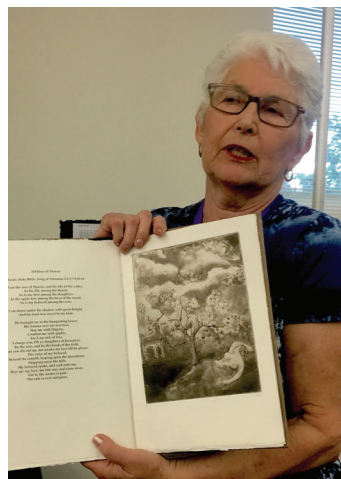




Top, right, clockwise: Zan Lombardo and her workshop group present at Quaker Art Gallery QAC at Niagara U.; Mey Hasbrook leads QAC Niagara; Lemonade Art, Jamie Hamm; music at QAC by Laura Dungan and Aaron Fowler; QAC at Grinnell College, IA © Hasbrook; Richard Edwards (l) looks on as Judy Ballinger holds up one of his photographs at QAC, Niagara University.



Amazing fabric art, Denise Webster; The FQA promotion tri-fold and free T&S at QAC; lounge display QAC; Phil Furnas a QAC organizer; Peter West Nutting shows surprise at QAC; Clare Simon, engraved book, QAC; "Eyes Wide Open," QAC; "Godbody," clay coil © Arla Patch







*Types and Shadows*, Journal of the Fellowship of Quakers in the Arts  
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Ocean Grove, NJ 07756

### 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...*

*Celebrate the many artists who have made the Fellowship of Quaker Artists (FQA) successful over 30 years since its founding in 1962.*



Quaker artists meet to discuss the state of their art community at Friends General Conference 2017. photo © Blair Seitz