

Types and *Shadows*



Issue 92

Summer 2022

Journal of the Fellowship of Quakers in the Arts



www.fqaquaker.org

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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.

Featured Cover Art: "Prayer Flags," printed on fabric from linoleum blocks © Nancy Marstaller

The Clerk's Column...



Jesse White

Dear Members,

You are visual artists and writers and musicians and dancers and filmmakers and educators and art therapists and creative thinkers and doers. You both participate in creative activities and admire those who do. The Fellowship of Quakers in the Arts benefits from your participation in our creative community.

Have you checked out FQA's newly revamped website, <https://fqaquaker.org>? On the website, members may:

→ **Complete a public profile** and:

- ☐ Promote creative work of individual members, families, and organizations in our network
- ☐ Post images and artwork
- ☐ Share links to music or theatrical productions
- ☐ Share links to writing or personal websites
- ☐ Promote opportunities and events

→ **Network or collaborate** with other Quaker-oriented artists, writers, musicians, performers and creative people:

- ☐ Find a photographer for your artwork
- ☐ Find an illustrator for your story
- ☐ Find a composer for your lyrics
- ☐ Find actors for your screenplay
- ☐ Find other creatives who can answer technical questions you may be having
- ☐ Learn about various creative activities members are doing across the USA and internationally
- ☐ Meet other Quakers and spiritual creatives to connect about mystical experiences in our creative processes

→ **Read and contribute** to our engaging quarterly journal, *Types and Shadows*.

→ **Apply for small grants** for personal creative work and projects related to arts for social action.

→ **Become current with opportunities** to learn, to exhibit, to share, and to gather with other Quaker-oriented artists and art lovers.

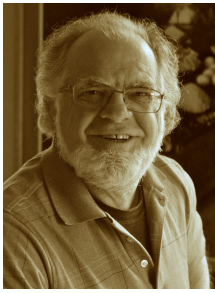
We invite you to complete your profile at <https://fqaquaker.org> today!

Light,

Jesse White

Jesse White, Clerk, Fellowship of Quakers in the Arts





Blair Seitz

©Judy Ballinger

From the editor...

This Summer, 2022, *T&S* is complete and had only four edits from copy editor, **Maria Cattell**. I feel praise for our **Jesse White**, clerk, the FQA board and the excellent work they are doing. I feel a lift from **Nancy Marstaller's** prayer flags and new knowledge from **Bernard Winter's** essay and art on Psalms 90.

The remarkable photo of **John Holliger** certainly speaks of dark times. I've enjoyed reading *Hillbilly Quaker* by **Jennifer Elam** and **Cai Quirk's** photographs are skillfully revealing of their experience. Only one last notice, if you haven't already, **please do your membership profile on the website**. Thanks. And do enjoy this issue. —Blair

F2A artist Bernard Winter...

has exhibited "Psalm 90", a retrospective on the psalm series (see a few of the works on pgs. 7-9) that he worked on off and on over the last decade. The show ran throughout June at the Shrine of Saint Frances Cabrini in Manhattan. It was an event of the NMAA.



Northern Manhattan Arts Alliance

Serving the arts community in Northern Manhattan since 2007

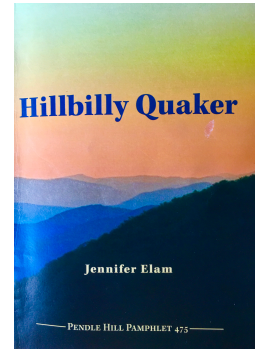
Covid Singalong by F2A members...



Meed and Bob Barnett perform a weekly online Singalong—"The Sing—" to give people some uplifting music in their COVID isolation. They do a variety of songs but end each broadcast (well over 100 done) with songs of hope and heart and open hearts. Meed's art is in background.

Book is launched...

The new Pendle Hill pamphlet, *Hillbilly Quaker*, by **Jennifer Elam** was launched on June 22, 2022, at Springfield Friends Meeting in a an event featuring folk songs and dance. Jennifer notes, "I tell my stories of embracing my Appalachian heritage after turning my back on it in order to 'succeed' in education and career."



Again, "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 of making art together, grants of up to \$100 will be given in support of Quaker art events. Please email Doris at dpulone@comcast.net for more info or to apply.

F2A member's advance book notice...

Cai Quirk has a book coming out this winter to be published by Skylark Editions. The book will include their photographs and writings on the same themes as their recent talks—"Myths of Gender," "The Power of Restoryation," "Gender Diversity and Spirituality,"—given in conferences across Northeast America. They received bachelor's degrees in music and photography from Indiana University.



"Emerging Tendrils," photograph, © Cai Quirk

Nancy Marstaller sends out her prayer flags for a world of hope and peace



prayer flags printed on fabric from linoleum blocks © Nancy Marstaller

Nancy Marstaller is an FQA artist living in Harpswell, Maine. She tells us how she turned to prayer flags:

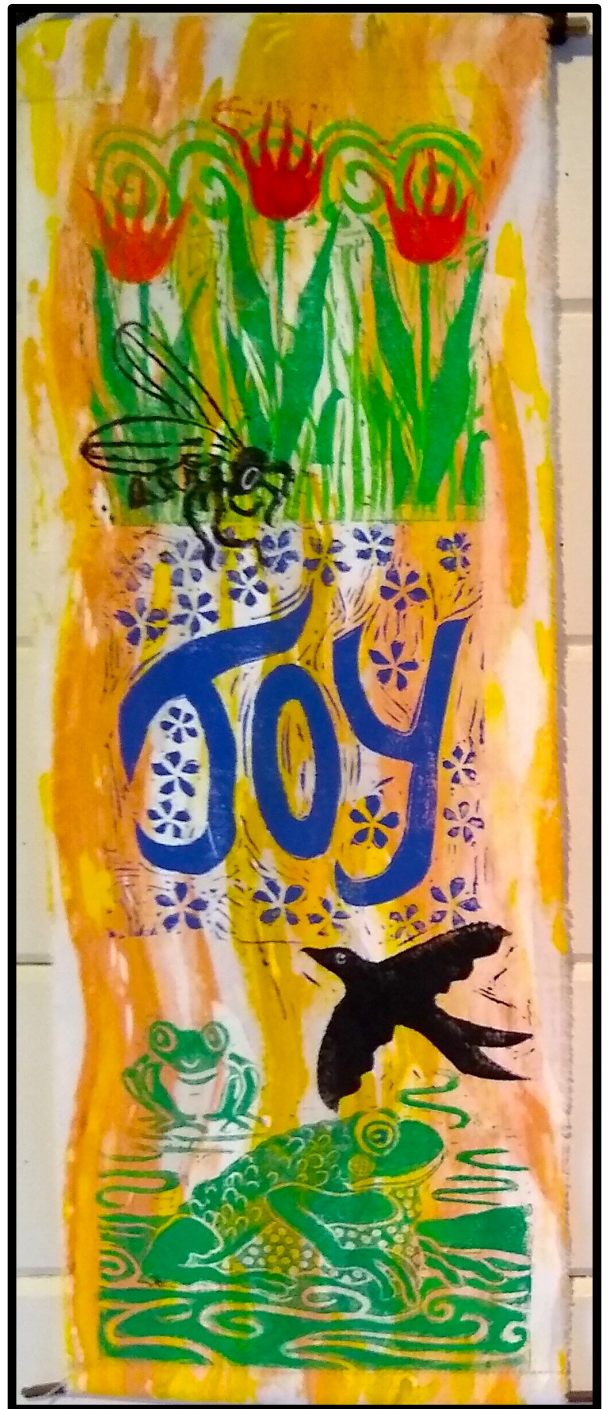
For many years I mainly drew and painted flowers and landscapes, but during Obama's time as our President I became even more concerned about the increasingly disrespectful ways people were speaking about and treating each other. I observed that people were more willing to openly speak and act in racist ways, even as they said that racism was no longer an issue. While these were always problems in our society, it seemed they were gaining more power.



Nancy Marstaller

So I decided to make prayer flags. Inspired by the idea behind Tibetan flags, the hope is that every time someone views one of these flags, they feel positive energy (and perhaps make a prayer) that is sent out into the world. I make linoleum blocks and print them on fabric for flag strings and vertical banners. Most of the blocks are of birds or animals; some have the peace sign or words like peace, love, wonder, grateful, and hope.

With hope and prayers for peace to increase and gratitude for all the wonders of the world.



Above and top: prayer flags printed on fabric from linoleum blocks © Nancy Marstaller

John Holliger's **Half Page**

Photograph © John Holliger



The Darkness around us is very deep. William Stafford

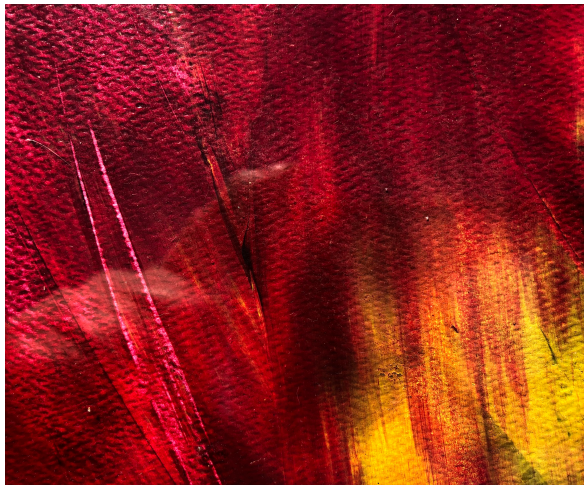
Roses, Thorns and more Roses by Jennifer Elam

We stand in the field of roses
taking in the beauty, the
many colors,

Mother Nature all around us,
God's Love for all revealed.
Roses of many colors,
as far as the eye can see.

We start to pick them,
to share with others, others
we know who will love
the roses, and gain strength
from their many colors, their beauty.

One finger goes into a large thorn
and our life's blood starts oozing.
We no longer see the roses,
only our life's blood leaving our
body, and the pain goes to our core.
We scream.



© Jennifer Elam

A field of roses as far
as the eye can see.
And suddenly we cannot
see them, only feel the pain, again.

The pain goes so deep;
eventually we cannot feel it.
Mother Nature protects us,
protects our finger, our heart;
even our hurting heart goes numb.

Our soul reminds us to
see the beauty, God's Love,
and look beyond the pain of the thorn.
Know the thorn is a thorn
and does what thorns do.

Our hearts, minds, bodies and souls
join to transcend this moment.
The field of roses still
stands before us.

Jennifer Elam's

Half Page



Psalms 90: Art and Comment by New Yorker, Bernard Winter

Left: Bernard Winter

Note: Bernard's article is reprinted from **Guideposts**

This psalm is unique in that it is the only one attributed to Moses. It is also an astounding, monumental meditation upon time itself, our mortality, and the eternity that is God.

The psalmist is like a person who is trying to describe the vastness of space but fails, and by way of comparison can only describe his own smallness. "Before the mountains were born," is a stunning phrase; how can mountains be born, and what being could bear them? Compare that verse of superhuman poetry to the ordinariness of mankind: "we are like the new grass of the morning, that by evening has dried and withered." How very small and fragile we are as human beings. Yet even before the mountains were born, beyond all markers, boundaries, definitions, beyond all human comprehension, there is only: "You are God." We stop trying to make definitions of mysteries. We are silenced by being allowed a glimpse into the miracle.

Daily we are reminded of our mortality by way of the mortality of others. We are sometimes aware of the passage of time, of our personal time, how much we have lived, how much time we might have left. Most days we are so busy we are not aware of time until something jolts us and fixes a moment in memory. Our vision expands in such moments; we become aware not only of our time passing but also to include our awareness of time passing in the consciousness of others. In these moments we identify with others in our common humanity, our common fragility and our destiny.

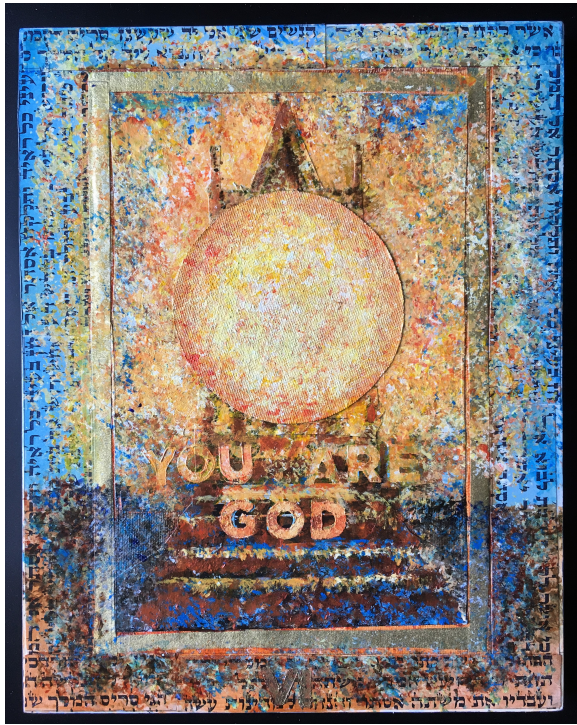
This artwork was begun in April 2020 in response to the Covid 19 pandemic which was ravaging New York City. It felt like the psalm I needed to work with, it spoke to me urgently. Deaths were over five hundred people a day. There was no vaccine, we did not know much about this disease, or how it was transmitted. Lying awake at night in bed I would wonder if I too would become sick, if so, how much longer would I have to live?



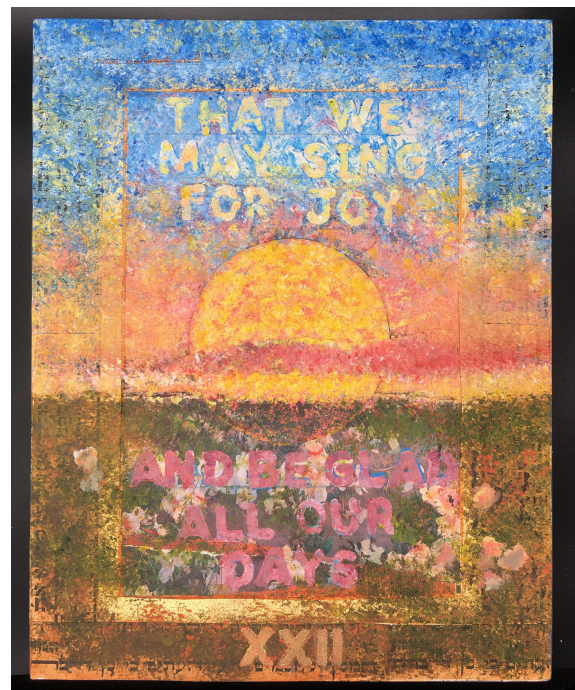
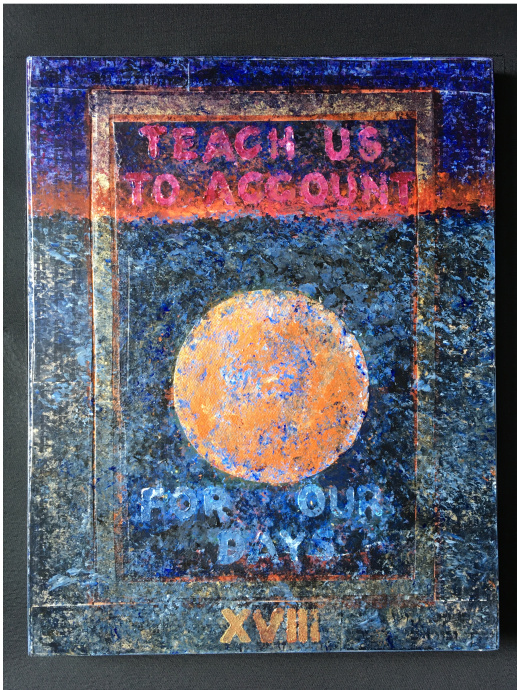
"Psalm 90," mixed media, acrylic on canvas © Bernard Winter

Would I be alive three weeks from now? The question seemed valid. Nobody likes having their mortality shoved in their face but that was exactly the situation we all found ourselves in. We went to bed at night wondering why and awoke to a new day wondering how we could continue. We sought guidance, something to believe in, something to hang on to.

I conceived the psalm as a series of twenty-four paintings, chronicling the passage of one day, and matching the passage of the day to the developments of the text. This analogy is derived directly from the text, where in poetical images one entire life may be reduced to the span of one day. "A thousand directly from the text, where in poetical images one entire life may be reduced to



All "Psalm 90," mixed media, stamping, acrylic on canvas © Bernard Winter



the span of one day. "A thousand years in your eyes are like a yesterday gone." I was struck by the two different time scales here in this sentence, a vast scale and a fleeting one. At age sixty-three I have more yesterdays than tomorrows, but that's okay, that's just a fact. I can choose how I want to respond to my being alive today.

The first six panels focus on the theme of continuity. God has been our abode, our shelter, for generations. Earth was spawned, there was God. These panels take place in daylight. This is our productive, conscious time, we work, we take care of our families, we take care of our corner of the world. These panels come to rest upon a meditation on the enthronement:

God is, and rules.

The following panels, beginning with number seven, "You turn your servants back to dust," begins a long meditation upon our mortality and our limits. The sun sets. As the sun passes across the horizon, it continues to be visible, and takes on new context. I conceived of the circle not as the moon but as our unconsciousness, the counterpart to our conscious efforts of the day. We go to sleep, and we dream. We lose our conscious control; we open ourselves to doubts and fears that arise. I experienced disturbed sleep patterns, some nightmares and insomnia for months during 2020, and I know many others did as well.

At some point in our darkness, we reach our breaking point and we cry out. The death toll of friends, family and neighbors from the pandemic has become too much to bear. “Relent Lord! How long will our afflictions last?” (Panel 16) is followed by the plea, “Have pity on us, your servants.”

The psalm turns to its third and final theme. It opens upon this theme with “Teach us to account for our days,” (panel 18) “That we may gain a heart of wisdom.” In our despair we ask for guidance, and we open ourselves to enlightenment. In the panels, this is the reemergence of the dawn. We learn that while we cannot overcome our destiny as mortals, we can take on our humanity, accept responsibility for our actions, and choose our attitude and responses. This theme of our own accountability is a guidepost by which to live.

The dawn increases in the panels. Knowing what we know, what are we to do with this awareness? We realize that we are all in the same boat. We can respond with compassion to the struggles and angers of people around us who are confused and dismayed. We are not really any different. So, we put on our masks, we step out of our homes, we go to work. We give up trying to control that which we cannot and focus on taking care of what we can with love. Whether you have an avowed religious path or not, these simple acts are indeed works of faith, done every day by countless billions of human beings.

It is amazing to me that this psalm, which is so dark for so long, ends with loving images and celebration. “May Your sweetness rest upon us (panel 21), “That we may sing for joy and be glad all of our days.” The psalm ends with a complete trust and reliance upon God to “establish the works of our hands for us” (panel 23) which is resoundingly echoed in the final panel.

The painting cycle has come full circle, and if I were to display the panels it would be done so that panel 24 comes back next to panel number one. Just as there is no break in the cycle of the transition of daylight and nighttime, there is no break in the cycle of this psalm. We will encounter our old fears again, they may return strongly and frighten us. We will pass through darkness again to face a new dawn, and in that moment, we recommit ourselves to doing our best, to gathering our courage, to once again stepping out in faith. We commit to being guided by a loving power as we understand it in our lives....

The work does not give equal distance to the hours of the day, as the time of transitions in dawn and dusk happen over several panels each. It seemed to me that the transitions from light to dark, and back to light, offered dramatic possibilities for the text to speak and I extended those moments. In arranging the composition, I tried to create some dynamism by varying the sizes of the circles, so they grew and diminished, and in raising and lowering



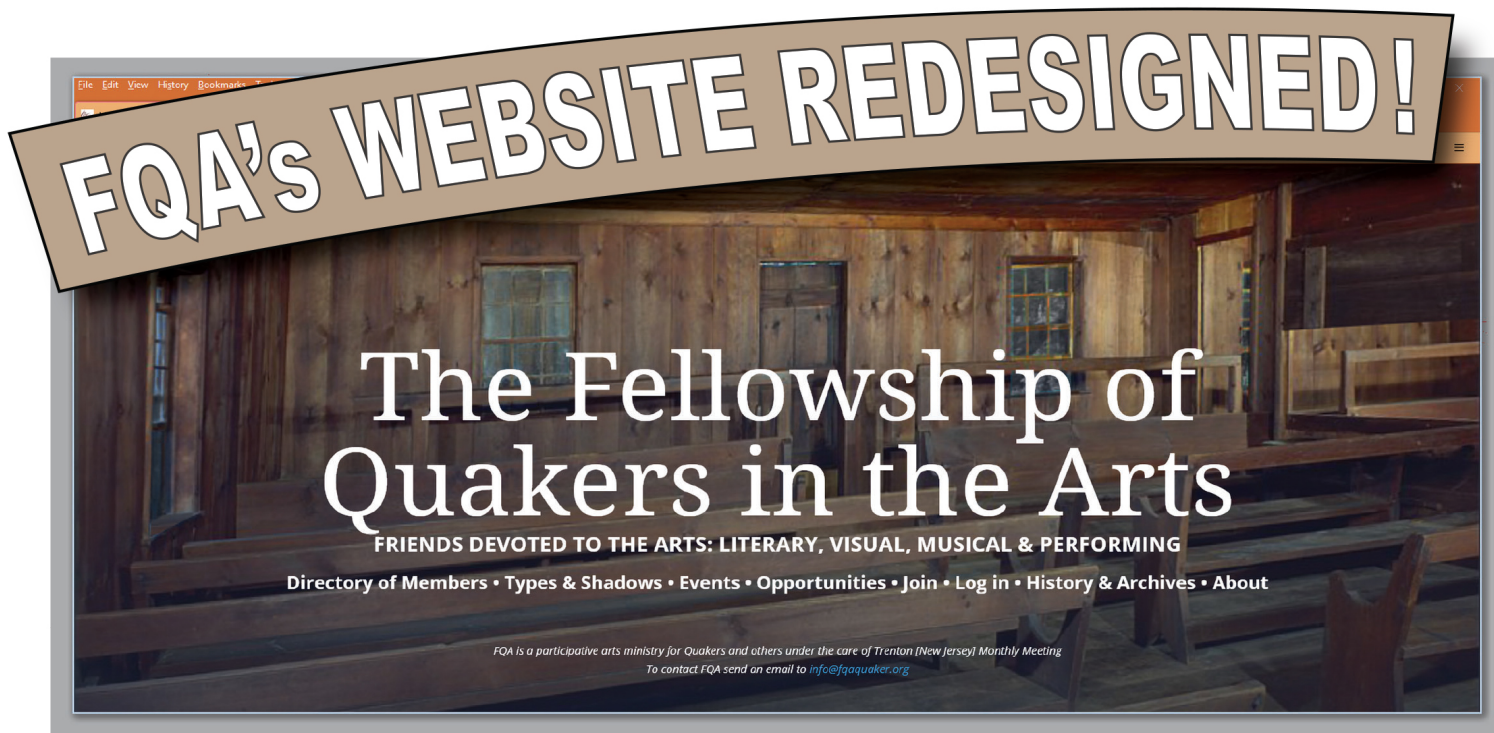
"Psalm 90," mixed media, acrylic on canvas © Bernard Winter

the horizon line to create movement. The inspiration for the composition was my bedroom window: for forty years I have looked out over the same scene....

The painting was done in acrylic paint over the photographs, and the letters stamped with acrylic paint. I used sea sponges to create the fractured light and impressionistic surfaces. The original paintings were done on canvas transferred onto wooden panels.... Around each panel are collaged prayers in Hebrew.... Taking time with this piece, meditating upon it, returning to rework it and re-imagining it, has given me purpose and focus and joy. –Bernard Winter

Editor's note: where there are (...) the writing is shortened for space.

Bernard Winter is an attender and recording clerk for the Morningside Monthly Meeting in Manhattan. He is now semi-retired, lives with his wife Sandra, and he enjoys teaching an art after school program. Bernard's interest in art making includes portraiture, landscape and works on spiritual themes. His psalm series has been an ongoing concern since 2013. You can see and learn more about his work at his website: www.bernardcwinterart.com



Thanks to all who have put up their profile--a brief statement, a photo of yourself and a few of your artworks. Now to make our new website truly interactive we need everyone to do their profile. We might beg you but we don't want to do that. Please take 15 minutes to share your profile. Thank you!

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

Would you like to know more about Zan?

Would you like to know more about Rashid?

We would like to know more about you!

Now we can see one another's creative works at FQA's membership profiles. Just click on membership. See other profiles and, please, add yours. You can make us truly interactive.

Zan Lombardo

"I share my paintings and the stories, poems and

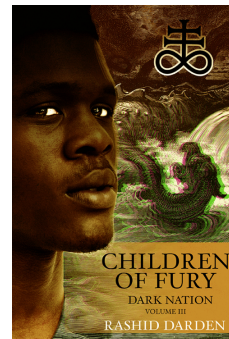
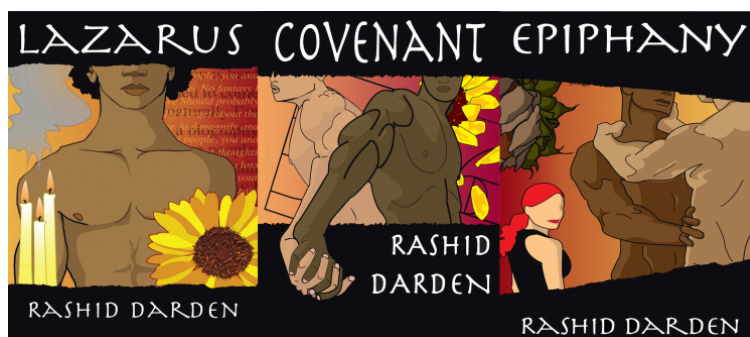


songs that go with them..."



Rashid Darden

...an award-winning, best-selling novelist of the urban LGBT experience, a seasoned leader...



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.

THE UNDERGROUND RAILROAD PAINTING

The Underground Railroad painting (1893) was painted by Charles Webber. It shows abolitionists helping slaves escape to Canada. The abolitionists are Levi Coffin, Catherine Coffin and Hannah Haydock; the other abolitionists and the slaves are unnamed. The scene takes place at Levi Coffin's farm outside Cincinnati in mid-winter. The work was first exhibited at the Chicago World's Fair and created a sensation. Inspired by the painting, Wilbur Henry Siebert wrote *The Underground Railroad from Slavery to Freedom*, the earliest scholarly book on the subject. The painting is in oil. It hangs now in the Cincinnati Art Museum.

Levi Coffin, a Friend, was known as the "President of the Underground Railroad" and assisted over 3000 slaves to escape. Catherine Coffin and Hannah Haydock, also Friends, were active in the Underground Railroad, too.

The Underground Railroad painting is a stirring, epic work. As well, it could almost be a photograph of an actual escape. Charles Webber, a friend of the Coffins, also participated in the Underground Railroad. Fascinatingly, the man holding the horses' reins resembles a self-portrait of Webber. He may have painted himself into the picture. —Gary Sandman



Cincinnati Art Museum, "The Underground Railroad" by Charles Webber



Types and Shadows, Journal of the
Fellowship of Quakers in the Arts

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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...

Art by Nancy Marstaller, Bernard Winter, Cai Quirk, Charles Webber, Jennifer Elam, Rashid Darden, John Holliger, Charles Webber and Zan Lombardo.



"In Place," photograph © Cai Quirk