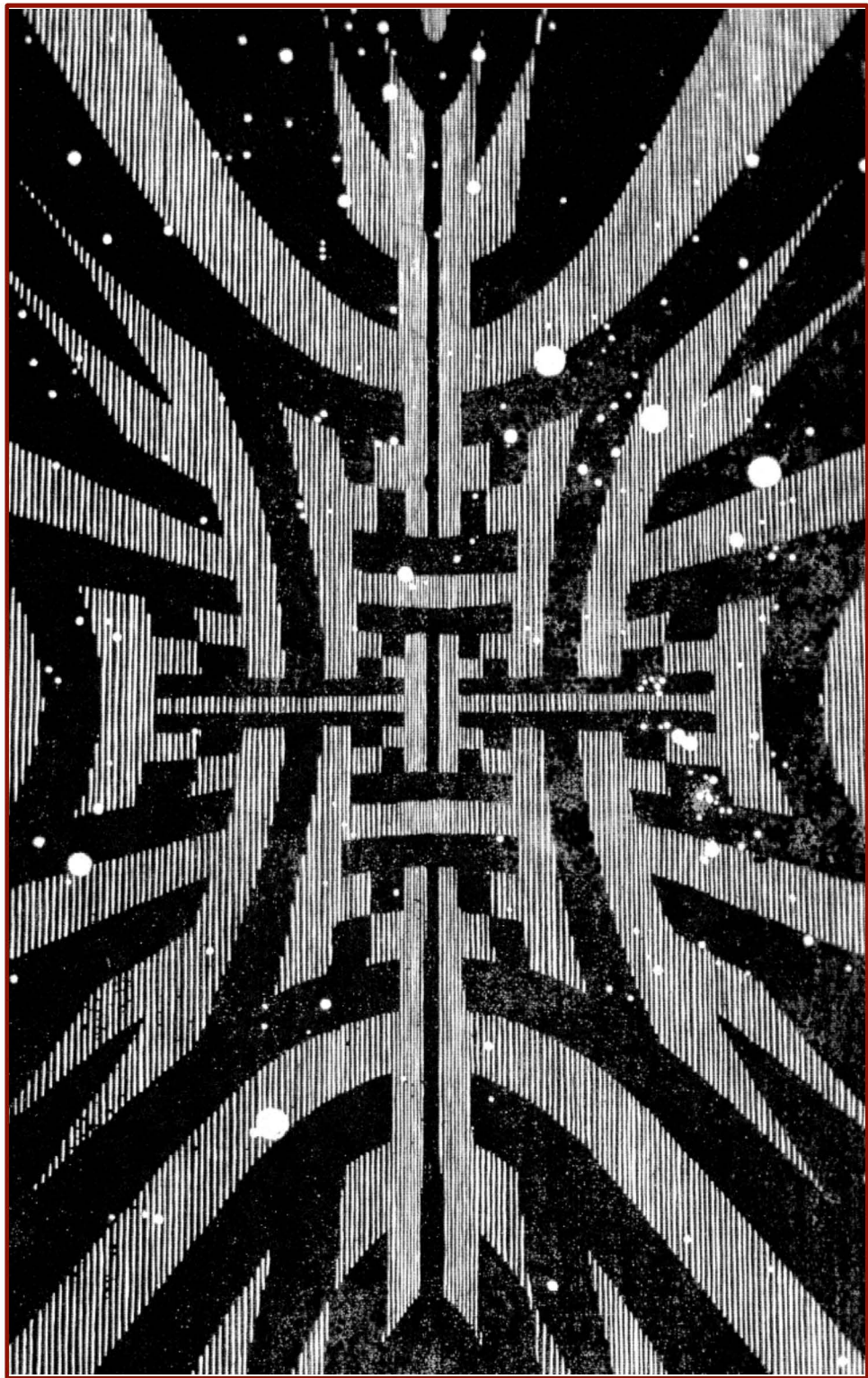




Types and Shadows



Issue 98 Winter 2023-24
Journal of the Fellowship of Quakers in the Arts



www.fqaquaker.org

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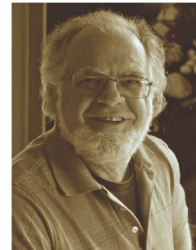
FQA is an art ministry for Quakers and others under the care of Trenton Monthly Meeting.

Cover Art: "Science is System Searching for System, Inoleum block print, 20 x 30," © Trudy Myrrh Reagan

from the editor...

Fellowship of Quakers in the Arts (FQA) is in an exciting transition--change of clerk and editor of **T&S**.

I have enjoyed editing FQA's "Types and Shadows" for 12 years.



The first T&S edited by Blair in the fall of 2011 included a cover story by Trudy Myrrh Reagan.

As grace would have it, the first cover story I edited was by Trudy Myrrh Reagan in the Fall of 2011. Late last year Myrrh sent me an article with illustrations which I am featuring in this my last issue as editor of **T&S**. Myrrh, a California artist, has been a faithful member of FQA for more than the 12 years that I have been editor. It seems appropriate that Myrrh would "bookend" my tenure as editor.

After two years of excellent leadership, giving us a review of our by-laws as well as diversifying the board's responsibilities into committees of membership, publications, finance, etc, Jesse White, our clerk, will be taking up new art challenges when she moves from the Philadelphia area to Los Angeles, California.

FQA grows with our new website, new members, artists' sharing sessions by Zoom, a new video representing our artists, and a new team to publish **T&S** (see page 3).

So I request that members send their art--poetry, short stories, dramas, photographs, paintings or other art to our new editor, Chuck Fager at chuckfager@aol.com.

I have learned so much about art and so many of you through these 12 years. I thank you very much for that. --Blair PS: **Breaking news, Last night, January 21, the board selected Jeanmarie Simpson to be FQA's board clerk.**

T&S TEAMWORK: EDITOR FAGER AND LAYOUT DESIGNER PARKER AND MORE

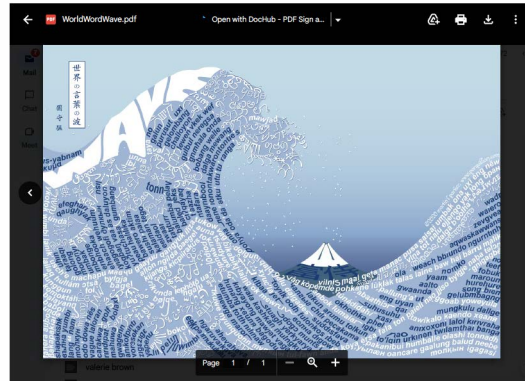


Chuck Fager has been involved with FQA since 1996. He is a writer, and more recently on the side he takes photos with his iPhone. In FQA he's been Clerk, Curator for several early FQA Lemonade Galleries at the FGC Gathering, and even filled in as T&S editor for a couple years before Blair took it on. As a writer, he's had a special interest in Quakers, past & present, doing journalism, historical research, fiction (two Quaker Mysteries), humor, etc.

Since the Quaker “market” is tiny, Chuck had a series of day jobs while writing & publishing on the side. Now that he's eleven years into Social Security, he writes & edits full time and take naps. He doesn't have a Quaker pedigree (raised Catholic and has some Quaker descendants, but no Quaker ancestors), so it's been a learning process all the way. He found Friends in 1966, and is now a member of Spring Friends Meeting in Snow Camp, North Carolina.

In his photography, Chuck mostly sticks close to home. He tries to catch striking moments, especially flowers & plants. He also blogs frequently (including photos) at <http://www.afriendlyletter.com>.

While remembering that for the first two Quaker centuries, what FQA does would have gotten us all disowned, Chuck thinks FQA (and T&S) have a bright creative future as Quakers get more at ease with the arts among us.



Martin Parker is a drafter, poet and graphic artist who has worked in a wide range of media, from AutoCAD and Adobe Creative Suite, to painting, prints, wood carving, and handmade wedding certificates. He has been fascinated by many aspects of language since childhood, including linguistics and the intersection of language and art as expressed through poetry and calligraphy traditions from around the world.

Martin studied linguistics in college, but didn't seem to fit into a traditional academic career path and eventually shifted to working with visual expression through drafting and graphic design while creating calligraphic card designs to send to Friends and family for the holidays. This hobby has evolved into creating multilingual calligrams, or images made from words in many languages, like those featured above.

Besides other natural images such as his World Word Wave (above) and World Word Peace Dove, many of these images feature animals created from the words for that animal from languages spoken in areas where that animal lives, like his World Word Giraffe.

Martin has been a member of London Grove Monthly Meeting, which he joined with his family when he was 9, since 1973, and currently lives in Washington DC where he attended Georgetown University.

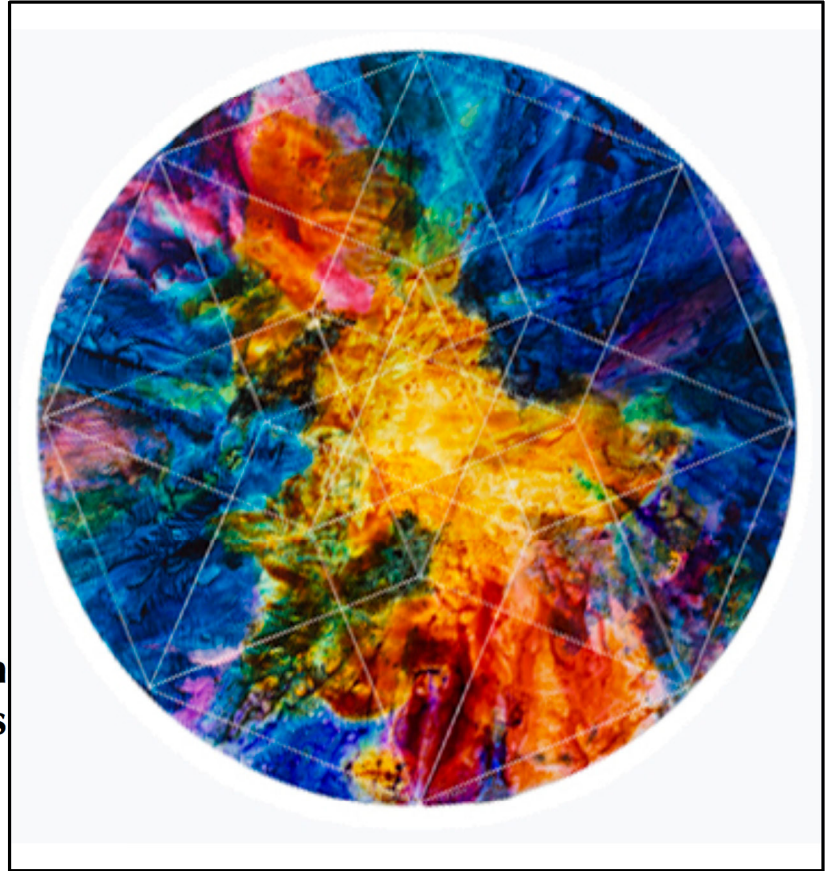
(continued on page 7)

Art is my Way of Thinking

By Trudy Myrrh Reagan

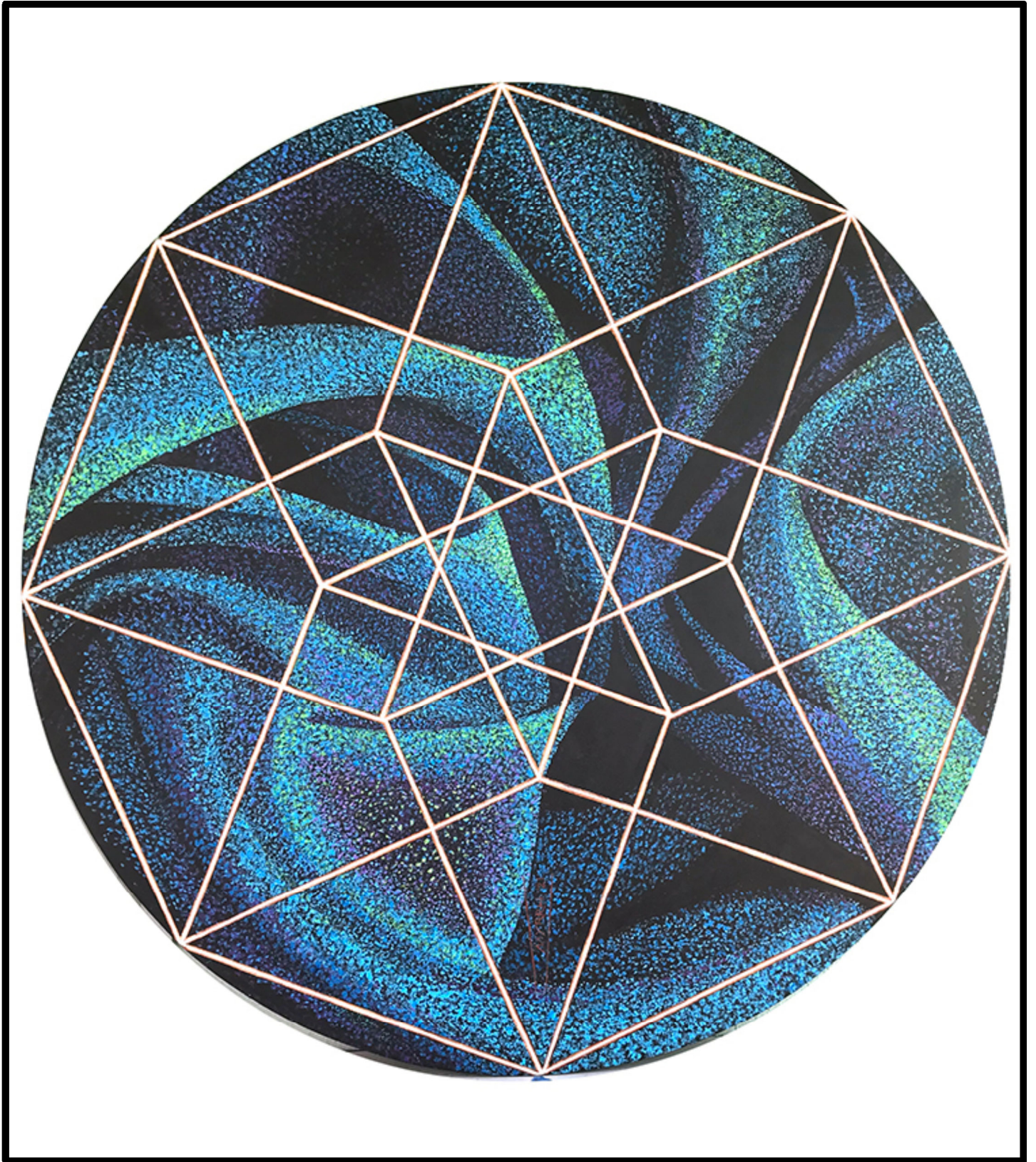
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hat George Fox learned on Pendle Hill, amid all the competing religious doctrines, imbues me with a deep Quaker skepticism about many religions I've encountered. Neither theology, mathematics, nor other explanations can encompass the actual world. I have pondered this question for over 50 years, using art as the vehicle as these four works show.



"Paradox: Dynamism," 30" circle of plexiglass, © Myrrh Reagan

Science is System Searching for System. (see cover art) A physics lecturer challenged us with "our mathematics may seem to show the Universe has an underlying mathematical structure. But what if we have only chanced upon phenomena that fit the mathematics that we happen to have?" In 1971 I carved this linoleum block print, 20 x 30", by contrasting stars actually observed, using a star chart, with the Chinese key design. Usually this design is plotted on a square grid. I created a warped grid for this one. (continued on page 6)

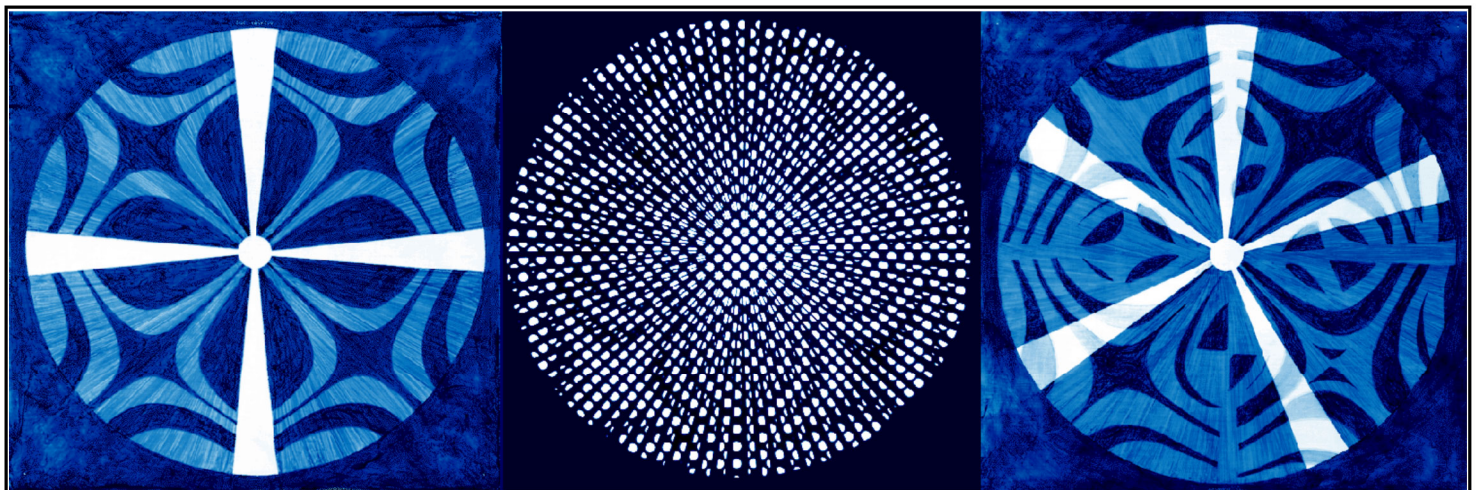


"Paradox: he Depth of Being." 45" circle of plywood, dot by dot © Trudy Myrrh Reagan

Divinity. (see art below) As a metaphor for differing religions, in 1990 I used “complementarity” in physics. This word expresses the paradox that some experiments definitively show that light exists as a wave. Just as definitively, other experiments show it to be particles, which physicists named photons. The centerpiece is a moiré. Moiré patterns occur when two grids like window screens are one behind the other and a third pattern emerges. Using two sheets of clear Plexiglas, I made a dot pattern on one of them and radiating lines on the other. It was magical. The pattern that emerged appeared to be the vision of a cross. Moving to the right or left, it became a pattern as elusive as the Tao. The cross was a metaphor for the peoples of the book whose quest was certainty. The Tao is how to flow with uncertainty. Both are true. To express each, I did a pair of paintings on Plexiglas using translucent acrylics on 30-inch square panels.

Paradox: Dynamism. (see art page 4) “Original Peoples” have a robust sense of where they are in relation to the universe. How does the new information we have about the cosmos, colorful and dynamic, help us know our place in the scheme of things? This 2006 painting on a 30-inch circle of Plexiglas contrasts a supernova with a frail mathematical figure.

Paradox: The Depth of Being. (see art page 5) This acrylic painting, painted dot by dot on a 45-inch circle of plywood in 2022, contrasts a landscape of deep folds with a very paradoxical geometric figure, in which shapes pop in and out. It is a diagram of a four-dimensional cube. Even the best minds cannot formulate explanations of what exists in nature or God. In their formulations, paradoxes exist.



"Divinity," 2 sheets of clear plexiglass, one dots, the other radiating lines, moving left or right © Trudy Myrrh Reagan



Above: "In the Yard," Photograph, ©Chuck Fager; Right: "World Giraffe," ©Martin Parker

A special "shoutout" to Blair's proofreader, Maria Cattell. Maria has been indispensable during Blair's 12 years as editor. She usually finds about 12 errors, but on this issue 30. Thanks Maria.



Two more FQA members join the team to proofread and mail the new Types and Shadows

Jeanmarie Simpson is Actor, Director, Choreographer and Playwright. In her membership notes on FQA's website one can listen to her production of "Heretic: the story of Mary Dyer." Jeanmarie will assist in the proofreading and increasing the circulation of **T&S**.

Rashid Darden is an award-winning, best-selling novelist of the urban LGBTQ experience, a seasoned leader of Black fraternal movements and nonprofit organizations, and a professional educator in alternative schools. He is local to the District of Columbia and Conway, North Carolina. Rashid will work with the fulfillment of **T&S**.

NOTICE: FQA will hold the quarterly FQA Artists' Meets on Zoom in order to get to know each other better and share information on **Thursday, Feb. 22, 2024 at 6:00 pm EST**. The Meets are about 2 hours or less, this one to include discussion about creating, editing and distributing videos. We will also have time to hear from members on the call - what you are up to, events coming up, questions, etc.

The zoom link is: <https://us06web.zoom.us/j/88396577677> but you can email Doris Pulone at dpulone@comcast.net if you have not received, but would like the link sent to your email address.

Conversation: The Core of Revolution

by Susan Chast

Revolution is turning
Turning from old practices that no longer work
Turning to other ideas, old or new.

Like “seeing no stranger,”
and instead, seeing people we do not yet know
and wondering about them.*

Older and braver than before
we ease toward neighbor trees
close enough to learn.

We show our wounds
and ask to see theirs, learning
what limbs the scars replaced.

We decide to fight
our instincts to freeze
flee, fawn, or flop.

Faith shields our roots
as we let rage rise up like fireflies
signaling its truths.

And those of us who can
read fireflies, welcome their sparks
and take detailed notes.

From the dark we imagine,
not alone, but in collective creation:
What turning could change everything?

We breathe together,
exhaling as if we were trees with roots
touching and nearly entwined.

Failing at first, we try again.
Forgiving failure in them and in ourselves,
we try again with a lighter load.

We are not alone.
Pain sears temporarily, and then
roots touch roots.

Turning, we are in relationship
Turning, we feel joy that change is possible,
Turning, we share grief that it takes so long.

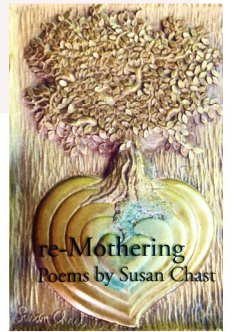
Note from Susan Chast: In See No Stranger: A Memoir and Manifesto of Revolutionary Love (Random House, 2020), Valarie Kaur lays out her experience/discovery of revolutionary love in 9 steps: fight, grieve, wonder, reimagine, listen, rage, breathe, push, transition. My poem accepts her model for living revolutionary love.

Companion Trees: A Sonnet

by Susan Chast

*Have we ever loved more, we two, than now
when we're no longer each other's object
but friends journeying to our separate
wholeness just as companion trees allow.
They may touch limbs and roots to somehow
help when they feel imbalances, detect
danger, or want to reassure, project
love and trust without stopping the flow.
I've noticed we mostly meet where two trees
form backrests and support as we connect,
rooted and near, aware, full of respect,
and enjoying each other's sense of ease.
I love you like a god must love a tree
I love you enough to let you be.*

Susan Chast's books of poetry are *reMothering*, *Grieving into Love*, and *Taking a Walk with God*. She lives and writes in Philadelphia, PA, and blogs her poems at <https://susanspoetry.blogspot.com/>



*I entreat you, valued reader, to pause now and take a look at our new FQA members on our website, www.fqaquaker.org. Click on "membership." We have new members— **Rebecca Jane Hoenig, Roxan McKinnon, Emily Pierce Edwards, Peterson Toscano, Margo Lehman** and more. They have shared with us their art. Let's honor them by taking a look at their works.*

And, have you viewed FQA's video, "Out of the Silence," also on our website? Treat yourself to it. It's rather short. —editor

John Holliger

HALF PAGE

"The eyes of the future are looking back at us and they are praying for us to see beyond our own time. They are kneeling with hands clasped that we might act with restraint, that we might leave room for the life that is destined to come. To protect what is wild is to protect what is gentle. Perhaps the wilderness we fear is the pause between our own heartbeats, the silent space that says we live only by grace. Wilderness lives by this same grace. Wild mercy is in our hands."

A Reading from *Red: Passion and Patience in the Desert* by Terry Tempest Williams

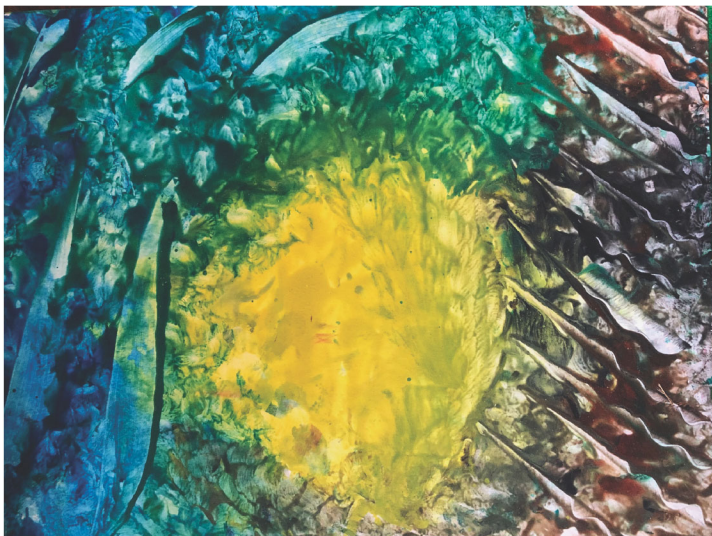


"Wild" Photograph © John Holliger

Jennifer Elam

HALF PAGE

"Light Bombarded with Spears"



"Light Amidst the Destruction" both © Jennifer Elam



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 MARY DYER ICON

An icon of Mary Dyer has been painted by William Hart McNichols. It shows Dyer in plain dress, a thin red cross clutched in her right hand, a halo surrounding her head, sunlight bursting through the clouds above. At the top appear the words, "Hagia Maria" (Holy Mary). Dyer's face is imaginary; it is unknown what she looked like. The painting is acrylic on wood.

Mary Dyer (c. 1611-1660) was a Quaker who was hung in Boston. The Massachusetts Bay Colony authorities killed her because Quakers were not allowed in the colony. A statue of her rests now in front of the Massachusetts state capitol building.

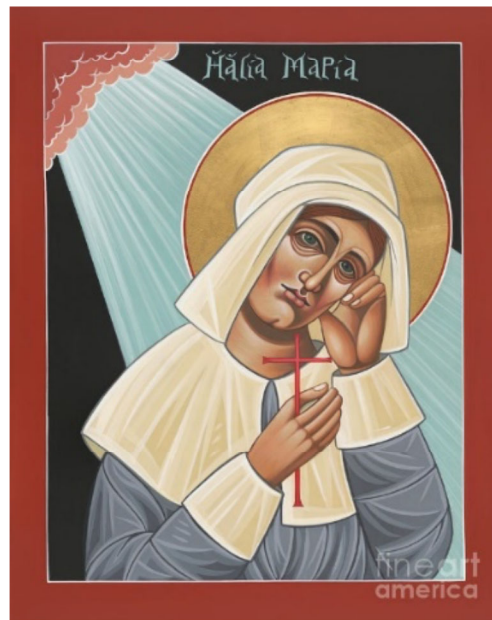
William Hart McNichols (b. 1949) is a prolific painter of icons and children's book illustrations. He is also a poet and writer. His books of icons include *The Bride: Images of the Church*, *Christ All Merciful*, *You Will Be My Witnesses* and *Mother of God Similar To Fire*. As a Jesuit priest, he was active in the Vietnam antiwar movement and in AIDS hospice work. He left the Society of Jesus after he spoke out as a gay man, though he remains a priest in the Archdiocese of New Mexico.

The Mary Dyer icon is a poignant depiction. Icons are not meant to be worshipped. They are like snapshots in scrapbooks, remembrances of people who are important to us. This icon does that. I felt I was in Dyer's presence. Spending time with the painting is a tender experience.

A quote from McNichols:

"You gaze on the icon, but it gazes on you, too".

Gary Sandman





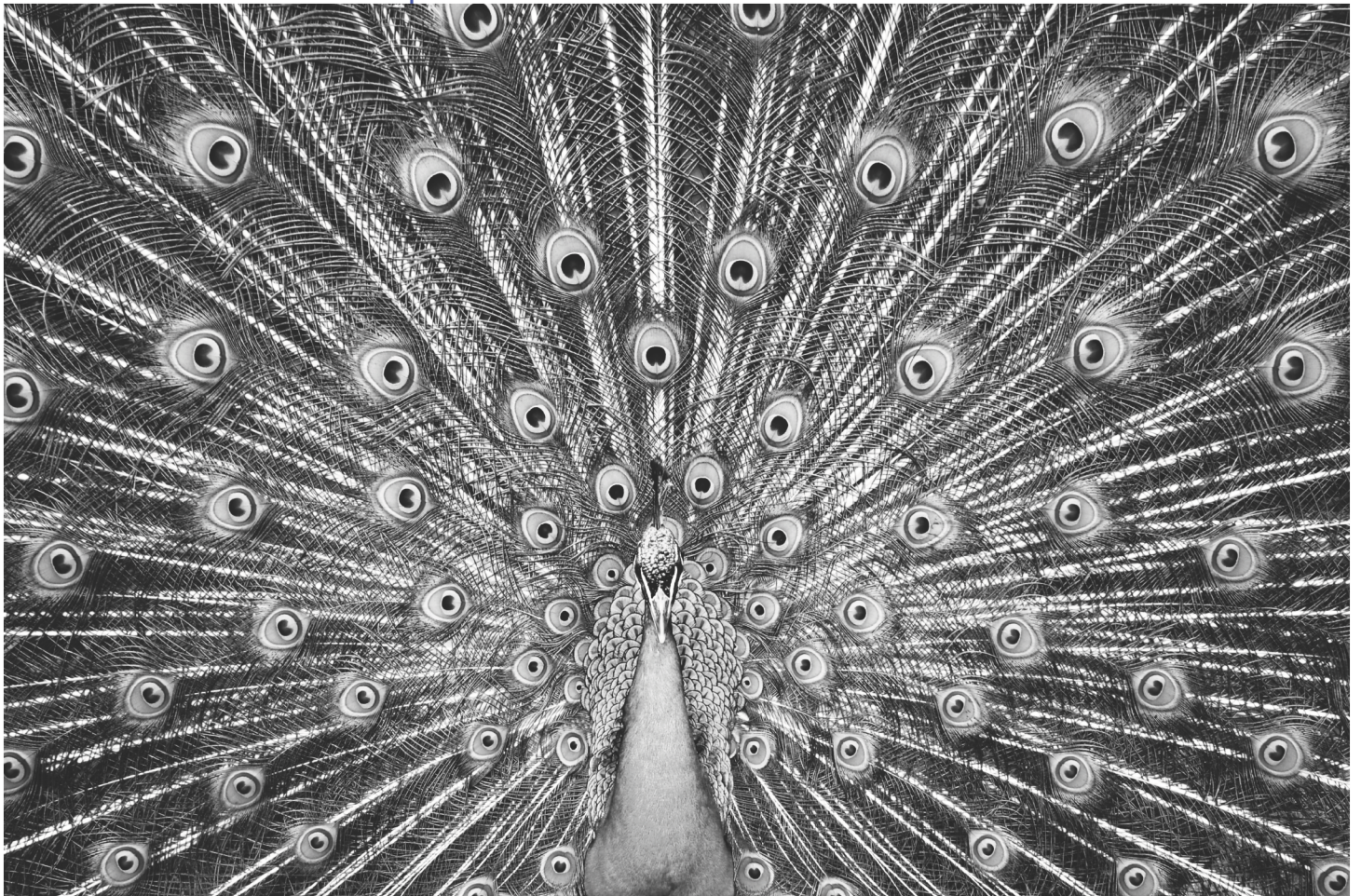
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FQA Statement of Purpose

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...

Enjoy the art of Trudy Myrrh Reagan, CA; Chuck Fager, PA; Martin Parker MD; John Holliger, OH; Jennifer Elam KY and Susan Chast, PA



Peacock Struts, Photograph, ©Blair Seitz