# Types and Shadows

FQA

Celebrating the 100th issue of ***Types & Shadows***

# Fellowship of Quakers in the Arts

*Masikuna Huñunakunku Artekunapi*
**Baráti Társaság a Művészetekben**
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Persekutuan Teman dalam Seni
***Frăția Prietenilor în Domeniul Artelor***
শিল্পকলায় বন্ধুদের ফেলোশিপ
Shoqëria e Miqve në Arte
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Issue ***#100***
Summer 2024

Journal of the *Fellowship of Quakers in the Arts*

Types and Shadows
Issue #100

Cover Design created by Martin L Parker ©2024
For more information on this design see the back page.

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**Membership is $30/yr**
Membership dues payment and profile entry at 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*.

## *The Clerk's Column:*

*Dear Friends,*

The FGC Gathering at Haverford College in early July was a vibrant celebration of Quaker faith and community, rooted in the stories we share and the art that gives them life. It also marked the 25th anniversary of FQA's original Lemonade art Gallery at the 1998 Gathering in Wisconsin.

The Fellowship of Quakers in the Arts joyfully organized and hosted the Lemonade Art Center, a haven of creativity and connection where these stories unfolded. Filled with a diverse array of visual, digital, and literary art, the center buzzed with energy and inspiration. Visitors were drawn into a world of color, texture, and sound, as artists shared their unique perspectives and stories.

### *Celebration of Creativity*

The Lemonade Art Center not only showcased visual and digital art from 13 participating artists, a reception, and Open Mic performances, but also hosted two book launches highlighting written artistry within our community. These new works added another dimension to the artistic landscape, demonstrating how our stories can inspire, challenge, and connect us.

### *Community and Connection*

The Lemonade Art Center fostered a sense of community and connection among Quakers in the Arts in several ways. It also provided a platform for emerging artists to showcase their work, some for the first time.

### *Witness to Quaker Values*

The Lemonade Art Center was just a glimpse of the vibrant creativity in our Quaker community. Let's continue to nurture this spirit of artistic expression and connection, rooted in the stories we share, and the new ones we plant. Share your own artistic creations, support fellow Quaker artists, and explore new ways to weave art into the fabric of our shared faith. Let us embrace the potential of art to inspire, heal, and connect us more deeply to ourselves, each other, and the Divine.

Special thanks are due to Becky Ross, artist and liaison between FQA and FGC; Keith Calmes, guitar virtuoso and emcee of the open mic, Blair Seitz and Jennifer Elam for getting the exhibit hung and shepherding the book launches, and Jonathan Talbot for producing the ***"Rooted in Story"*** artist's video for visitors.

### *Connect with the Fellowship*

To stay connected with FQA and learn more about upcoming events and opportunities, please visit our website at fqaquaker.org. And remember, your membership dues help support our mission to foster Quaker art and artists (not to mention ***Types & Shadows***!). If you haven't renewed yet, please consider doing so today. And if you know other Quaker artists who might be interested in joining our community, please invite them to visit our website and learn more about our work.

*In F/friendly Solidarity, Jeanmarie Simpson, Clerk, FQA*

PS - My most recent work is a play, ***When Churchyards Yawn***, on YouTube here: ***https://tinyurl.com/2s4m8nc9***

***Jeanmarie as Anne Hathaway in Shakespeare's Will, 2005. Photo Credit: Leonard Nimoy***

## *Looking Back, Looking Ahead*

Spring 1996: The first issue of a newsletter for FQA was prepared by a founding member, Esther Mürer of Philadelphia.

What was it to be called? She chose Types & Shadows. In Issue #1, she explained, and reflected on what brought the name to mind. Her thoughts (and the name) seem relevant still, 28 years and 99 issues later:

# *COUNTERPOINT*

***by Esther Mürer***

## *Types & Shadows #1 – Spring 1996*

### *Why "Types & Shadows"?*

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 [the New Testament Letter to The 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. The danger is ever-present that I may become obsessed with "My Ministry" not because it heals, not because it speaks truth, but because it's mine.

This is a pitfall for any ministry. Are artists more prone than others to fall into it? Certainly it's harder to avoid the trap when the possibility that one's art might be ministry is not acknowledged in the first place.

What if early Friends, instead of shunning the arts, had recognized art's healing and prophetic powers and had sought ways to help artists grow in the spirit?

The realm of sense and symbol--of "types, figures and shadows"--is where we, as artists, live. This is as it should be. The Truth which we as Friends are called to publish can never be anything but fragmentary, for we cannot publish Truth-in-general any more than we can speak language-in-general. We must speak a specific language, work in a specific medium. And however great our skill, the nature of the medium will set bounds to our ability to convey our vision.

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.

### *Queries:*

*Is there any living good news?*

*If so, can I put it into words? Can I express it symbolically? Can I share it by nonverbal means?*

*How do I as an artist let my life speak?*

*How do I discern when I am falling into idolatry? What do I do about it?*

***An FQA logo, from 2002***

# *Minute of Appreciation for Blair Seitz*

***On this day, April 21, 2024, The Fellowship of Quakers in the Arts would like to minute their utmost appreciation for our long time Board Member and supporter, Blair Seitz.***

With a short hiatus, Blair has been an active and consistent member of the FQA Board for over two decades. Even in the few years when he was not a Board Member, Blair remained active in FQA, freely sharing his ideas, energy and works at FQA Art Shows, workshops and other events at Friends General Conference, South Jersey TriQuarter Gathering, Caln Quarter's Swatara Annual Retreats, Pendle Hill Retreat Center, Burlington Meeting House Conference Center, online shows and more.

Also very much appreciated was his help in reviving the organization during the years when his interest and efforts made all the difference in keeping FQA alive.

Most notably, we are thankful to Blair for his remarkable job as Editor of Types & Shadows, the FQA art journal. Blair has gone out of his way to find and bring FQA and other artists to a new audience while keeping the journal always professional, enticing and consistent, four times a year, since 2011.

We are confident that although he is leaving his official status as Board member, Blair will also remain active in the projects of FQA, and remain a lifelong friend to FQA and those of us who have been blessed by his help and spirit.

*Blair has had a distinguished career as a photographer and journalist. He has published numerous books of photos, specializing in places and subjects in his home state of Pennsylvania.*

*In 2013 he published a memoir called,*

***Turn the World Around: A Photojournalist Discovers Paths to Peace Traveling a War-torn Planet.***

***Blair Seitz, with his photograph, at the Lemonade Art Center, July 2024.***

# *Highlights from the Lemonade Art Center*

*Clifford Ham speaks about his work in the exhibit gallery.*

*Kindred Gottlieb with her small sculptures*

***All can now enjoy two free YouTube videos shown at the Lemonade Center:***

Several FQA Artists,
***"Rooted in Story, a video by Jonathan Talbot"***:
*https://youtu.be/dy2aa-EPkGY?*

Chuck Fager talks about the new biography,
***Tell It Slant***:
*https://youtu.be/bB2lxw1gdP4*

*Becky Ross and her paintings*

# More Highlights from the Lemonade Art Center

*Margin Zheng, a young Friend and recent Haverford graduate, read poems at the open mic, including the one below.*

## Kinship

As I walked at night
to the subway station,
I saw a man
wandering about the road.
I did not know him, and nor did he me.
I don't even know if he registered my presence.

But I noticed him and noted his meandering gait
criss-crossing the asphalt and concrete.
Perhaps he was drunk, or on drugs,
or off of drugs, or Mad.

I could not know his circumstance,
but I felt for him deeply.
I felt that he was kin to me,
Mad in a saneful world.

I worried for him, and sent him silent prayer:
please be you safe tonight;
please stay alive;
please, may the police
and the policing public
not strangle your body or spirit.

Brother, I could not know you that night,
but on another day, I will, I hope.

### *A song by Cincinnati Friend Paulette Meier:*

## I Want to Know

Sitting in the kitchen of her daughter's suburban home,
Tears pouring down her cheeks, Reema tells me her heart's woes.
She aches with longing for the life she'd left in Iran,
The connecting ways of her village life seem forever gone.

### *Chorus:*

I want to know where all the things that I use come from.
I want to know whose hands produced them all and brought them.
I want to see the faces of the ones who labored,
So I can know to whom I owe my gratitude.

*Paulette Meier*

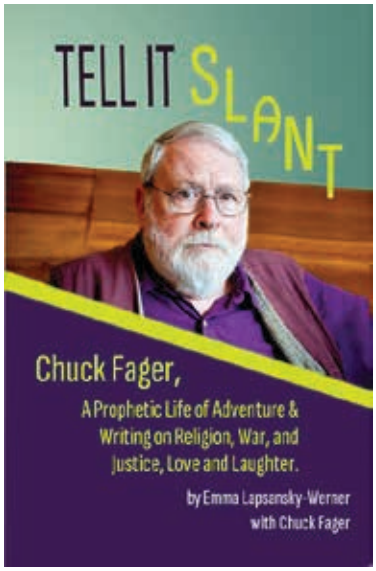
Now stranded in the U.S.A., where her children want to be,
The neighbors all stay locked inside; are they really free?
No outdoor markets filled with food,
the farmers brought with pride,
No people gathered trading goods,
With hearts all open wide.

### *Bridge:*

Sometimes in life you meet someone who opens up your eyes.
Now I see how much we've lost by severing the ties,
That link us to the source and truth of everything we use.
Instead we live in veiled deceit; is this the world we choose?

### *Chorus*

# From the Lemonade Art Center Two-Book Launch




## *Tell It Slant:*

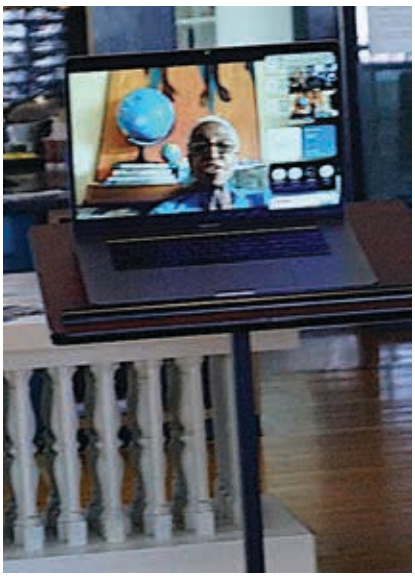
***Chuck Fager, A Prophetic Life of Adventure & Writing on Religion, War, and Justice, Love and Laughter, by Emma Lapsansky-Werner, with Chuck Fager.***

*Emma:* "In 2020, when I was invited to write Chuck's biography, I was honored, humbled, amused, intrigued - and challenged: how to do fair justice to Chuck's circuitous and adventurous path through life?

By that time, I had already decided that Chuck was among the most interesting Quakers alive in the twenty-first century. Investigative journalist, essayist, novelist, resolute pursuer-of-history, independent publisher, provocateur, activist, "whistle-blower"; teacher, father, F/friend, community-organizer, theological "seeker" (and self-defined finder) — and more.

How would I invite them to share my conviction that "the chronicles of Chuck Fager" are noteworthy, thought-provoking, inspiring — in short, worth the read? After three years work with Chuck, here is the answer. The book is available in paperback & Kindle/E-book formats.

Details here: ***https://tinyurl.com/3y3tawe8***



*Emma Lapsansky-Werner zooming into the Launch to talk about her biography of Chuck Fager.*

## *Dancing Through The Fires*

Dr. Jennifer Elam

Dancing Through the Fires is a personal narrative of using creativity to move trauma stories that are stuck. Grief and trauma are among the root causes of illness, polarization between and among families, faith communities, many organizations, and even between nations.

The book contains my own story and those of others working through this process. A workbook for use with groups is forthcoming with the book.

Pre-order information here: ***https://tinyurl.com/y5z59h3d***

***Jennifer Elam and her book***

***L-R: Becky Ross (exhibit), Keith Calmes (open mic) & Jennifer Elam: Lemonade Art Center stalwarts.***

***Types and Shadows***, Journal of
the Fellowship of Quakers in the Arts
**FQA** c/o Keith Calmes
700 Central Ave.
Lindenwold, NJ 08021

### *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

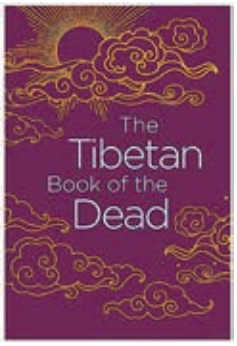
# *In this issue...*

***Enjoy Highlights from the Lemonade Art Center at FGC and learn the history of our newsletter's name.***

## *A Poem by Marian Kaplun Shapiro*

*of Cambridge (MA) Friends Meeting*
*after reading The Tibetan Book of the Dead*

### The First Lesson In Being Dead




is that you are dead. You think, well, that's obvious. The sun is out, the sun has set. It's light. It's dark. It's warm. It's cold. Simple. But I tell you, attend to your lessons. You must rehearse them now, while you have time to practice them, for just as the pilot has a checklist for the moment of a great emergency, so must you learn ahead of time to recognize when you are dead, as everyone will be.

1. Look in a mirror or in a pool of water.
If you have no reflection, you are dead.

2. Walk in sand or snow.
If you leave no footprint, you are dead.

3. Walk in sunlight.
If you have no shadow, you are dead.

Because you have no body, your friends and family can't see you. They are not ignoring you. They are not passing you the platter out of rudeness or neglect. You have no body to be seen by them. You are dead.

When you go home today, perform the tests that I have mentioned. Look in the mirror. Walk in the sand. Walk in sunlight. And remember:
there will be a time when you will see that you are gone. Gone on the greatest trip of all, the greatest peace you cannot know until you get there. I have been there, so you can abandon doubt.

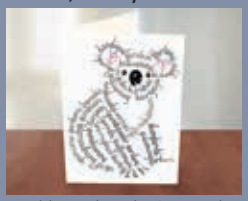
## *Cover Design for our 100th issue*

The design on the cover of this, our 100th issue, created by our Layout Designer, Martin L Parker, includes the number 100 made from the numerals/symbols for "100" in 67 writing systems from around the world and through history.

The words beneath "Fellowship of Quakers in the Arts" are translations of that phrase into 21 languages spoken by Quakers around the world.

Martin, a member of London Grove Meeting, has been fascinated by many aspects of language since childhood, including the intersection of language and art as expressed through poetry, calligraphy and writing traditions from around the world.

These interests have evolved into a passion for creating multilingual calligrams, or images made from words in many languages. These designs, available though his website below, often feature endangered animals and other elements of nature. One of his goals in creating these designs is to draw attention to the fact there are over 7000 languages and close to 300 writing systems in the world, many of which are almost unknown and in danger of dying out soon.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