

ARTIST STATEMENTS

While we hope viewers develop their own interpretations of the art we create, we offer these artist statements as theological reflections on our process creating these works. You are welcome to share these artist statements in worship bulletins, church newsletters, or online. You can also incorporate them into sermons or worship liturgy (with credit). Additionally, you can use this document to print, mount, or frame each artist statement alongside prints of the images to create an art gallery in your space.



FOR THE BEGINNING

ADVENT REMINDERS FOR NEW SEASONS



FAVORED ONE

by Lauren Wright Pittman

Inspired by Luke 1:26-38

Digital painting

“She was much perplexed by his words and pondered what sort of greeting this might be.” (Luke 1:29) I’m certain I would have had the same reaction to being called “favored one” by God’s messenger. At an early age, I learned that because I am human, I am sinful, and by my very existence, I am unsuitable to be in God’s presence. Without Jesus to intercede on my behalf, my unworthiness was untenable to God. Needless to say, this was

not good for my self-esteem or self-image, and though I have done a lot of work to untangle these lessons from my expanding theology, there is a lot of lingering self-doubt—bordering on self-hatred—that I have yet to root out.

God chooses Mary, a young, unmarried woman—with little value as far as society is concerned—to be the conduit through which Love takes on flesh. “Why me?” I can almost hear Mary’s spiraling thoughts even before she knows the purpose of the angel’s visit. And then the angel pronounces what is to come. I imagine Mary first confused, then nearly crushed by the weight of an impossible burden. How do I square this reading with the fact that Mary is favored by God?

I originally created this image for Sojourners Magazine. I was invited to create an illustration based on Natalie Wigg Stevenson’s reflection on the Annunciation through a queer theological lens.¹ Stevenson’s writing stretched me beyond my limits, and once I got past my discomfort, I became grateful for this challenge. Her commentary broke open my perspective and rebuilt it with affirmation, agency, consent, and pleasure. She notes that Mary is affirmed by the angel: “Greetings, favored one!” (v. 28), Mary exhibits agency: “How can this be?” (v. 34), and offers consent: “Here I am . . . let it be with me according to your word” (v. 38). Stevenson’s writing introduced a question I had never considered: *What if Mary experienced pleasure?* This notion proved incompatible with my internalized shame. It challenged my deep-seated feelings of unworthiness and threatened to overturn the construct of a God who is repelled by anything human—especially the very natural human qualities of pleasure and desire. The exercise of sitting with this thought felt revolutionary.

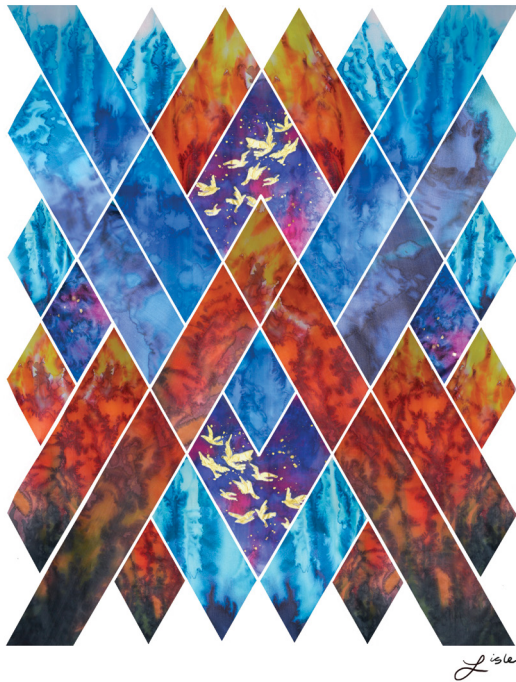
As I attempted to create imagery to accompany her work, I found myself in tears. What if my fully embodied self, including the most human parts of me, are not only acceptable but beloved by the creator of the universe? What if because of my me-ness, God couldn’t stay away, and chose to come near and take on flesh too? As I drew, I felt a few steps closer to accepting the steadfast, limitless, unconditional love of God that I claim to believe in, but have yet to fully receive.

What resulted was an image of Mary and Gabriel in a warm, intimate embrace. Mary has a peace to her that is like a wave of relief over her whole being. A kaleidoscope quilt pattern surrounds them and patterns Mary’s clothes. If we could open ourselves up to receive the incomprehensible love of God, maybe we would constantly feel wrapped up in a soft, cozy, lovingly-stitched-together quilt. Favored one, God delights in you—every single bit of you. Never forget: you are a blessing. —Rev. Lauren Wright Pittman

¹ sojo.net/magazine/december-2023/how-queer-theology-can-invigorate-advents-anticipation



The First Sunday of Advent | WORDS FOR THE BEGINNING
YOU ARE A BLESSING



Lisle

WHEN YOU PASS THROUGH THE WATERS

by Lisle Gwynn Garrity

Inspired by Isaiah 43:1-7

*Ink dyes and gold resist on silk,
with digital collage*

When we began working on our Advent theme, we were inspired by the storied tradition of quilting. Though I am not a textile artist—and can hardly use a sewing machine—I turned to the fabric medium I enjoy: painting with ink dyes and gold resist on silk. As I read through my assigned scriptures for this series, I created a list of the images and patterns I found in my texts: water, fire, spirit, fruit trees, mountains, stars, sky. Then, I stretched my silk and began to paint, creating a series of 6 small banners.

Next, I moved into a digital space. I photographed my silk banners and then began drawing quilt patterns with my stylus pen onto my iPad, collaging the photos

of my silk paintings into the designs. As I digitally stitched together patterns and geometric shapes, I realized I was quilting, just in my own unique way.

This piece is meant to be a visual prayer, inviting you to internalize and personalize the words of blessing from Isaiah 43. And so, I invite you to take a deep breath in, then let it out, and pray with me:

*“When you pass through the waters,
I will be with you;
and when you pass through the rivers,
they will not sweep over you.” (Is. 43:2a)*

Rest your gaze on the art, following all the shapes with water imagery. Notice the textures and the colors. Offer a prayer for all the ways you feel as if you are drowning or being overcome by forces beyond your control. Now pray for God’s waters to nourish you. Ask for a raft. Imagine you are floating gently down a river.

*“When you walk through the fire,
you will not be burned;
the flames will not set you ablaze.” (Is. 43:2b)*

Look again at the art. With your eyes, trace all the areas you see fire imagery. Offer a prayer for all the people and places in the world experiencing devastation and destruction. Now ask God to renew all the earth. Ask for healing. Ask for protection for those who are hurting.

Lastly, inhale deeply, and release. You are precious in God’s sight. Imagine God gazing upon you, delighting in all that you are. You are a blessing. Let that truth buoy you as you breathe each new breath. —Rev. Lisle Gwynn Garrity



BINDING BRAIDS

by Nicolette Peñaranda

Inspired by Ruth 1

Acrylic, markers, paper, and
mixed media collage on canvas

When I was a child, my mother used to give my older sister and I this unibraid down our backs. She was never particularly good at doing our hair. We always had

flyaways and little bits of frizz at our edges accompanied by our bright big smiles on picture day. I always wondered why my braid was never smooth and long like hers.

It wasn't long until I started braiding my own hair. At the tender age of nine I would spend hours in the bathroom staring at myself in the mirror with two hands to heaven. Braids would become a staple in my haircare routine. The more I did my own, the more I noticed others' braids as well. I would learn to appreciate our shared kinship. Our braids were our ancestors, our heritage, and our culture. Our designs were our creativity and our individuality. Braids bind us in ways that go beyond the physical—we are forever entwined.

Ruth and Naomi find themselves bound by their widowhood and familial grief. And while Orpah made the choice to return to her village, Ruth bound herself to her mother-in-law: "Where you go, I will go." They too have spiritual connections that are deeper than the surface. The two of them are connected through a simple braid; they are also reaching for each other from opposing sides of the braid (in the middle of the canvas). This piece conveys several different forms of connection over a blanket of decorative textiles quilted together. *Binding Braids* continues a whimsical fantasy I incorporated in a former work, *Lift Off*.² These are sister pieces meant to invite the audience into an otherworldly, fluid space for biblical wonderment. —Rev. Nicolette Peñaranda



Closeup detail #1

Naomi is embodied by purples, yellows, and greens. While purple is most commonly associated with royalty, here it's meant to hold her grief. The deep color reflects her processing the loss of both of her sons and husband while the contrast of the yellows and gold represent the glimmers of hope she finds in companionship with Ruth. Rather than traditional blending, Naomi has bold streaks that emulate a harshness to her story. While she is surrounded by whimsical patterns and clouds, Naomi's portrait stands distinct from her surroundings. Her chest holds a subtle landscape detailing her and Ruth holding hands while journeying back to Naomi's native land. The image is soft like the clouds surrounding her, as if her story is suddenly easier now that Ruth is with her.

² Lift Off was originally created for the Lent series, "Wandering Heart." You can view or license that image here: sanctifiedart.org/image-licensing-library-ordinary-time/lift-off



Closeup detail #2

Ruth is filled with blues, oranges, and greens. Whereas Naomi's portrait holds grief and duality, Ruth's color palette is meant to feel more hopeful and vibrant. It feels like she puts on a brave face for Naomi when she pledges her allegiance to her mother-in-law. There is something pure about her as reflected in the pearls around her neck. However, the heavier colors reside around her heart. She too is embraced by clouds and patterns continuing the continuity of a quilted/patchwork of a background.



Closeup detail #3

"Wherever you go, I go" is reinforced across the entire piece but most certainly here. There is a trinity of bonds right at the intersection of four different patterns. Ruth and Naomi's braids that span across the canvas are woven into each other. The two of them are also portrayed on opposing sides of the braids reaching toward each other. They are stretched out seeking each other while also latching onto their bond. Ruth and Naomi are also the two hands pressed upon each other like a prayer. It feels like two worlds are colliding with the rounded waves and galactic triangles surrounding them. Above the hands is an omnipresent moon, as if God is looking over their bond.



FROM THE THREE

by Hannah Garrity

Inspired by Ecclesiastes 4:9-12

Acrylic painting with mixed media on canvas

At the end of this Ecclesiastes text, we read that the threefold cord is not easily broken. I had a piece of twine, which when I pulled it apart, broke into four sections. I sistered two into one, making three. I filmed myself pulling apart and re-weaving the twine. Then I drew this quilt square design from the still images in my video.

I dislike the final energy in the central motif of this artwork. It feels discordant. Perhaps that's the point. When I read this scripture, it seems to focus on strength—but in the rope itself, I find weakness. It was so easy to unravel the cord

and create weakness. Its strength lies in the weave, in the interwoven fibers coming together. Without that interweaving, the fibers are weak.

As I continue to watch our communities come together and splinter apart, it is always through the aspirational and the altruistic that the re-weaving begins. This discordant quilt square calls us to sit in the tension of the in-between, to weave our lives together rather than pulling them apart. And yet, I hate it, the asymmetry of it all. I want the art, the community, and the collective life to be simple, symmetrical, and full of order. But in Ecclesiastes, our practical God emphasizes that two are better than one and three are stronger than two. A three-ply cord isn't easily broken. This offers a very trinitarian way forward in the messy, interwoven, beautiful, and powerful collective.

—Hannah Garrity



THE GOOD THAT IS YOURS

by Lisle Gwynn Garrity

Inspired by Luke 3:7-16

*Ink dyes and gold resist on silk,
with digital collage*

As John the Baptist preaches about transformation, he receives the same question three times from those gathered by the river: “What, then, shall we do?”

His responses are straightforward and practical, but also particular. He tells the crowd to share any excess clothing and food with those who have none. He tells the tax collectors not to use their position of power to launder and steal money. He tells the soldiers not to coerce and threaten, and to be satisfied with their wages.

In other words, he tells them what not to do, which leads me to assume that those showing up to be baptized are carrying some things they need to atone for. And yet, they have shown up. They have journeyed into the wilderness to be baptized and transformed. They long for a new beginning.

At the center of this quilt square collage, a pinwheel of fire spins. It represents the Holy Spirit impelling the world to turn. Surrounding it are four petal shapes that bloom like a flower. They are each filled with branches of fruit. When we align ourselves with the movement of the Spirit, we can do the good that is ours to do. Our actions can bear good fruit.

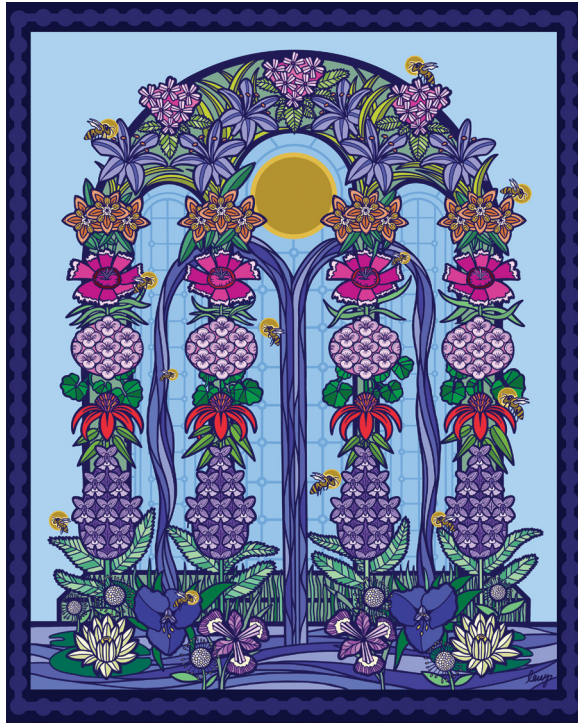
The petals and pinwheel are encapsulated by the outline of a blue cross. Four walls of the cross contain broken fragments. In stark contrast to the lush fruit, the fragments are like shards of glass. They symbolize the sins John the Baptist sees present amongst the crowds: extortion, coercion, and the hoarding of power and resources. And yet, these fragments are linked together by blue arrows filled with the waters of baptism. There is a way to begin again.

From each cardinal direction, a triangle of Holy Spirit fire faces inward, pointing us to baptism and transformation. When we do the good that is ours to do, we bear good fruit—fruit that repairs and nourishes, fruit that grows into the four corners of the earth. —Rev. Lisle Gwynn Garrity



The Third Sunday of Advent | WORDS FOR THE BEGINNING

DO THE GOOD THAT IS YOURS TO DO



FULL LIFE IN THE EMPTIEST OF PLACES

by Lauren Wright Pittman

Inspired by Isaiah 58:9b-12

Digital painting

After repeated readings of this text, I began to see a garden bursting out of a spring. I imagined the flowers working together to build a beautiful arched structure in a parched place. For me, the structure came to represent the rebuilt ruins in the text which create a safe space for restored communities to thrive. I began creating the piece by finding both drought-resistant and water-emergent plants to create the structure. The water-emergent plants lay the foundation in the midst of the gurgling spring: lotuses, birdbill dayflowers, blue flags, and buttonbush flowers. Building from there, drought-resistant plants craft the strong bones and arches of this rebuilt ruin; from the base to the top of the shelter are: catmint, coneflower, geraniums, dianthus, butterfly weeds,

agapanthus, and verbena. Metaphorically speaking, the health of the garden depends on the hard work of gardeners culling weeds (which in the Isaiah passage could be represented by removing the yoke, the pointing of fingers, and the speaking of evil). The garden also depends on adding necessary nutrients to the soil (offering food to the hungry and satisfying the needs of the afflicted). This is the good that is ours to do.

I have a difficult time considering an image complete without a person as the focal point. As I worked on this piece, the flowers and structure alone felt insufficient to represent the fullness of life I was hoping for, so I decided to add bees floating and fluttering throughout this restored flower sanctuary. The community garden shelter provides nourishment for the twelve bees, which in turn provide for the whole ecosystem. When we do the good that is ours to do, our work in discipleship raises up the foundations of many generations. The whole community is uplifted when we lean into God's will in our life and share that goodness with others.

—Rev. Lauren Wright Pittman



JOSEPH'S DREAM

by Lauren Wright Pittman

Inspired by Matthew 1:18-25

Hand-carved block printed with oil-based ink on patterned paper

The angel holds Joseph as his dream unfolds in quilted vignettes. At the top, Mary gazes ahead, pondering her role in welcoming the Son of God into the world. Below, a squishy baby Jesus peacefully rests as his glory shines on a longing world eager to soak up the light of Emmanuel. Just as a dream holds layers of meaning, this image reflects more than the sum of its parts.

I'm fascinated by symbology. Stars have come to represent both Mary and Jesus in liturgical art, so I decided to research stars in quilting. It turns out that quilting holds its own wealth of symbology through choices in color, shapes, patterns, etc. A star quilt holds significance in a number of different cultures, including the Lakota. Star quilts are given at important moments throughout one's life, including birth, and the eight-pointed morning star "represents fulfillment, the release from darkness, [and] ushering in a new day."³

This brings me to another fascination of mine, Biblical numerology. One of my most well-worn resources is a glossary of common liturgical symbols in European Christian art called, *Symbolism in Liturgical Art*. In it, the writers describe that the eight-pointed star is often used in imagery of Christ as an allusion to the eighth day of creation when Christ rose from the dead, "a beginning of days outside of time."⁴ It delights me that this eight-pointed star is made up of triangles with three sides. The number three references the Trinity, and therefore, the communal fullness of the Divine.

In researching imagery for Mary, I realized that both stars and lilies are often used in European art to celebrate Mary's purity. My glossary reads: "Her bearing of Christ without loss of her virginity is seen as similar to stars sending out their light without loss of brightness."⁵ Of all the things we can lift up about Mary, such as her courage, strength, or steadfast love, why emphasize her virginity? This feels incredibly limiting and dismissive and misses how incredible and multifaceted Mary is. In my image, I want to reclaim the imagery of stars and lilies to represent how Mary is a brilliant, shining example of radical faithfulness in the face of every possible earthly fear. Lilies are resourceful, hearty plants which represent rebirth across cultures. I would argue that Mary is resilient in the face of an impossible task, and in many ways, the entire story of the people of God is reborn through Mary's bravery. —Rev. Lauren Wright Pittman

³ A quote from Kevin Locke, Lakota Sioux. nmaahc.si.edu/explore/stories/evolution-expression

⁴ Appleton, LeRoy H. and Stephen Bridges. *Symbolism in Liturgical Art*. (New York: Charles Scribner, 1959). 97.

⁵ Ibid. 96.



MAGNIFY

by Hannah Garrity

Inspired by Luke 1:46-55

Acrylic painting with mixed media on canvas

The central image in this quilt square design is of Mary's soul, an abstract and concentric shape that begins to look like an eye. It originates as an outward spiraling abstraction of the soul magnifying God. For Mary's soul magnifies her creator. In her song, Mary honors her God who mirrors the life her son will live: lifting up the lowly, filling the hungry, coming to the aid of God's people, bringing down the powerful, sending the rich away empty, and scattering the proud.

One Advent, the art team at my church created a set of banners based on the story of Elizabeth and

Zechariah in Luke 1. In the design, Elizabeth (Mary's cousin) stood, full with child. Surrounding her were patterns of tablets and writing tools (representing muted Zechariah's need to communicate through writing) and patterns of hands (representing Elizabeth's caretaking in raising up her son, John). The banners hung in the sanctuary throughout the whole Advent season. On December 24th, the pastor told me, "It's Christmas eve; I have to preach the Magnificat. Elizabeth will have to be Mary today."

It occurs to me that we are all Mary today, dreaming of a better world and working toward it through right relationships and healthy communities. So why does it seem that the world keeps falling apart? Where is the "arc of justice" of which Martin Luther King, Jr. spoke?⁶ Can you see it? Can you feel it? Why does it seem so far out of reach? Like Moses on the mountaintop, can you see the promised land? As global politics heat up, it feels so far away.

Mary is on the verge of delivering God's depth and beauty into the world; God will be embodied by a child. Mary, the earthly mother of our incarnate God, can see it. She can see hope, justice, and right relationships. In the Magnificat, she speaks the way of God into being, just before Jesus is born. Like my mother whispering in my ear when I was a child, calling forth whom I shall become, Mary speaks her dreams into existence. —**Hannah Garrity**

⁶ "We shall overcome because the arc of the moral universe is long but it bends toward justice." —Dr. Martin Luther King Jr., from his speech, "Remaining Awake Through a Great Revolution," delivered at the National Cathedral, March 31st, 1968.



ABOLITION BABY

by Nicolette Peñaranda

Inspired by Luke 2:1-20, Isaiah 9:6

Paper collage on canvas

Before I started this piece, I went to the Harvey B. Gantt Center for African-American Arts and Culture in Charlotte, North Carolina.⁷ As our guide explained some of the architectural features of the building, I learned that abolitionists used to hang quilts outside of their homes to signal safety for those on the underground railroad. A few minutes later, I walked into an exhibit of large quilts draping the vibrant exhibit hall with explicit stories from slavery, 1990s ballroom culture, and an interpretation of Greek mythology. I was mesmerized by the manipulation of fabric and the storytelling that took place within each stitch. Are quilts symbols of resistance?

This trip inspired me to take a different approach to creating art for the Christmas story. While I typically produce maximalist canvases with overwhelming details, this piece is toned down and more precision-oriented. As someone who has never been able to draw a straight line, creating this quilt design out of paper was a discipline in and of itself. Creating it made me think of the kind of diligence and patience needed to sew a fabric quilt. These are projects made with love. The hands that sew them should never be taken for granted.

It is for this reason that I titled this piece, *Abolition Baby*. Even though we are over 150 years removed from the Civil War, abolitionism is still relevant today. The United States is only 4% of the world population, but it contains nearly 25% of the world's incarcerated population.⁸ According to the 13th amendment, slavery is illegal in the U.S. with the exception of incarcerated individuals. Some of the largest prisons in states such as Louisiana and Georgia are former plantations.⁹ Prison labor is used by major corporations where they pay Black and Brown people pennies on the dollar.¹⁰

I will not declare Jesus an abolitionist, but I will note that Jesus would grow up to call out any society that created environments where people are forced to commit crimes or work in unprecedented fields in order to survive. Mary was excited to bring Jesus into the world because she believed in the promise of liberation for her people. Jesus' birth was a symbol of hope for the future, for a freed people. Love knows his name. And it is freedom. —Rev. Nicolette Peñaranda

⁷ ganttcenter.org

⁸ [washingtonpost.com/news/fact-checker/wp/2015/04/30/does-the-united-states-really-have-five-percent-of-worlds-population-and-one-quarter-of-the-worlds-prisoners](https://www.washingtonpost.com/news/fact-checker/wp/2015/04/30/does-the-united-states-really-have-five-percent-of-worlds-population-and-one-quarter-of-the-worlds-prisoners/)

⁹ [dailijstor.org/slavery-and-the-modern-day-prison-plantation](https://www.dailijstor.org/slavery-and-the-modern-day-prison-plantation)

¹⁰ news.uchicago.edu/story/us-prison-labor-programs-violate-fundamental-human-rights-new-report-finds



LET ALL CREATION DANCE

by Lisle Gwynn Garrity

Inspired by Luke 2:10, Matthew 2:10, Isaiah 9:2-3,
Psalm 148, Isaiah 55:12-13

*Ink dyes and gold resist on silk,
with digital collage*

This quilt square collage shows the ripple effect of joy dancing throughout all creation.

In the nativity story, the birth of Christ is meant to bring universal joy and good news to all people, especially those like the shepherds who might be estranged, undervalued, or marginalized (Luke 2:10). Joy greets the Magi during their long and arduous journey; when the star stops, they know they are close (Matthew 2:10).

In addition to the Christmas story, this piece is also inspired by the rich poetry of praise found throughout many Hebrew scriptures. For those enduring exile, God brings exaltation that multiplies (Isaiah 9:2-3). The psalmist sings praise for the God of the mountains and hills as well as the highest heavens and starry skies (Psalm 148). The prophet Isaiah casts a new vision of people returning home as the trees clap their hands and the mountains and hills sing shouts of praise (Isaiah 55:12-13).

For the focal point of this design, I chose an eight-pointed star, which is symbolic in many cultures and religious traditions.¹¹ In Judeo-Christian traditions, the number eight symbolizes new beginnings, as seven is the number of completion. The eight points can also represent the four cardinal directions combined with the four elements: fire, air, water, and earth. For many, an eight-pointed star means harmony and balance.

In this image, I wanted the landscape to feel refracted, perhaps like a prism, or even a broken mirror. The land rejoices despite forces that try to break it. The horizon expands into all directions. There is no east or west, north or south—the arms of creation reach into the cosmos. In between stars and moons, fruit trees bear their harvest and clap their hands.

In many ways, this piece is a song of praise as well as a song of resistance. Creation cannot be quieted. If praise is not on your lips this day, do not fear, for we can trust that all of creation is dancing on our behalf. —Rev. Lisle Gwynn Garrity

¹¹ In the process of creating this piece, I learned that the eight-pointed star quilt is integral to many Native people of North America. Learn more from Dakota quilter Gwen Westerman by watching this video: youtube.com/watch?v=_4WYiLZOPlo



Epiphany | WORDS FOR THE BEGINNING
THE ROAD ISN'T STRAIGHT



STAR OF BETHLEHEM

by Hannah Garrity

Inspired by Matthew 2:1-12

Acrylic painting with mixed media on canvas

They come from afar. I imagine the Magi as queens of wisdom, wealth, and power, bringing their entourage, a vast number of people, to care for them. They protect the Magi on their journey over the dunes and around the twists and turns, ensuring they arrive safely.

They come to pay homage to the baby, the holy child. In this *Words for the Beginning* series, I began each painting with a circular energy. There is a central focus to each design. Each painting has an original quilt square pattern which repeats as the border. The center design is a different

iteration of the same idea. For this design, the main motif is the star of Bethlehem. The Bible pages of Matthew 2 are torn apart and glued as a texture within the star points, representing our need to constantly break down fear in service to the God who calls us into a fearless life of love. The star pattern is overlaid in chalk and soft pastel, reiterating the power of God as our guide—who, in this text, is showing the way home by another road.

In our own lives and communities, each of us is vulnerable to political corruption. How are we responding? Whom do we follow as our guide? God calls the Magi home by another road, and their choice to heed the call opens space for Jesus' ministry within the community, which will demonstrate the power of steadfast love. Shortly thereafter, God calls Mary and Joseph to journey to another land, to protect the Messiah until they are safe to return home. What parallels do we see in our own systems, and in our own lives?

In this text, the Magi are dreaming my dreams. The imperial power threatens to kill the long-awaited Messiah. These kinds of threats exist in our own lives too. The Magi seek another way home. I dream of the winding road that is God's call. The road isn't straight. Can you see your next bend?

—Hannah Garrity

ABOUT THE ARTISTS



REV. NICOLETTE (FAISON) PEÑARANDA

Rev. Nicolette “Nic” (*she/her*) is a pastor in the Evangelical Lutheran Church in America serving as the Program Director for African Descent Ministries. Nic is the creator of MONadvocacy, a racial justice resource grounded in play, as well as the “Talks at the Desk” series which celebrates the voices of leaders in the ELCA African descent community. She is passionate about queer Black liberation, cultivating diverse leadership in faith spaces, and the art of creation.



REV. LISLE GWYNN GARRITY

Lisle Gwynn Garrity (*she/her*) is a Pastorist (pastor + artist) and creative entrepreneur seeking to fill the church with more color, paint, mystery, and creativity. Her faith is rooted in creative practices that help her break free from perfectionism and control and participate in creating a more whole, just world.



REV. LAUREN WRIGHT PITTMAN

Lauren (*she/her*) is an artist, graphic designer, and theologian. She uses paint, metallic inks, linoleum carving tools, and her trusty Apple pencil to image the layered complexity she experiences in scripture texts. Visual exploration offers her a holy space to ask questions, find her voice, take risks, and make bold statements.



HANNAH GARRITY

Hannah (*she/her*) is the Director of Christian Faith, Life, and Arts at the wonderful Second Presbyterian Church in Richmond, VA. She also serves as liturgical artist for the Summer Worship Series at Montreat Conference Center (Montreat, NC). Hannah is currently pursuing a Master’s of Divinity and Master’s of Christian Education at Union Presbyterian Seminary in Richmond, VA.