

# 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.





## There Is Still Room

by Lauren Wright Pittman

Inspired by Luke 14:15-24

Digital drawing with collage

This image is meant to be viewed from the center, moving outward. The host sets a table,<sup>1</sup> with arms stretched wide in welcome. Surrounding this initial invitation, the first invitees form a ring of rejection around the host—arms crossed, closed off, and distracted by their material wealth and status. One surveys their vast vineyard, another counts their livestock, and the third navigates the economics of joining two households.

Trees, rooted in the central scene of the guestless table,<sup>2</sup> break through the ring of rejection. The

next layer includes four figures—with the host's same open-armed posture—extending welcome to people in neighborhoods, markets, and communal spaces. In the parable, the initial invitation is cast more broadly; everyone is welcome despite any status or condition that might typically isolate them from community. The invited reject, but the rejected are embraced. In the art, the welcoming branches of the tree bear good fruit.<sup>3</sup> The invitation continues to grow and flourish despite all the worldly barriers that would keep us apart and isolated. In the final ring, a crowd is gathered around an even larger table, one that still has open seats.<sup>4</sup>

It can be easy to focus on what feels negative in this text, but in order for the invitation to truly be an invitation, it cannot be coercive. There must always be the option to decline the invitation, and even that is good news. Still, the deeper good news is this: the host never stops inviting, and when all is said and done, there is still room at the table. —Rev. Lauren Wright Pittman

### Look

*Look closely at all the people in the outermost ring of the image.*

*What do you notice about the empty seats?*

1 The center of the table holds Communion elements, which serve as a nod to the storyteller of the parable and an allusion to Christ's ever-expanding welcome.

2 I placed a photograph of soil as the ground upon which the central table sits. This crumbly dirt texture represents how this open invitation is fertile ground for the good news to take root.

3 The tree is also a visual reference to the *Tell Me Something Good* logo, which includes abstract people forming the branches of a tree.

4 The final green ring holds the texture of the leaves of a healthy, thriving tree.



## Messianic Secret

by T. Denise Anderson

Inspired by John 2:1-11

14"x18" Acrylic on canvas

The Wedding at Cana is my favorite text because there is a lot of humor in it. There's humor in a mother approaching her son and telling him to do something without ever actually telling him to do it. There's his pouty resistance to his mother's non-demand while she completely ignores him and paints him in a corner. There is humor in a raucous wedding reception where the people are so "lit" that the wine has run out. And, for me, it's particularly humorous that there's this huge, beautiful secret of which only a few people are aware.

Those people include Jesus' mother and the select servants who help him pull off the miracle that inaugurates his ministry. Servants are normally

meant to be inconspicuous, so I wanted to focus on the servant who goes to the chief steward<sup>5</sup> with a cup full of what, as far as he's concerned, is water.

If Jesus—whose ministry has not started, so there haven't been any wonders associated with him yet—tells you to fill jars with water and draw from the jar to give to the chief steward, what is going through your mind at that moment? I invite the viewer to focus on this servant and all his curiosity and expectation, and think of a time when you were surprised by something God did. What actions preceded the miracle? Did it make sense? What did you know, and what was hidden from you? What "secrets" might God be keeping from you now as God works clandestinely on your behalf?

—Rev. T. Denise Anderson

## Look

*Imagine you are the servant in the image.*

*How do you feel as the chief steward tastes from the cup and realizes it is wine?*

<sup>5</sup> Depending on the translation of this text, the "chief steward" could alternatively be referred to as the "master of the feast," "headwaiter," or "person in charge of the banquet."



## We Are Small, We Are Numerous, We Are Deep

by Carmelle Beaugelin Caldwell

Inspired by Matthew 13:31-32

11"x14" Acrylic, mustard seed on paper

Loose mustard seeds are nearly impossible to contain. They drift and scatter with the slightest breeze, asserting their own unruly will much like the mustard plants themselves. The mustard plant, dismissed as invasive weeds by some, is cultivated for healing and nourishment by others. Even now, after completing this piece, I am still finding stray seeds in my laundry, my car, my hair.

"They tried to bury us; they didn't know we were seeds," a line attributed to Greek poet Dinos Christianopoulos,<sup>6</sup> has become a rallying cry for separated families along the Mexican-American border. More than a century earlier, Toussaint Louverture—the formerly enslaved commander of the self-emancipated army of Black cultivators in

Saint-Domingue (colonial Haiti)—voiced a similar belief upon his deportation and imprisonment in France: "You have done no more than cut down the trunk of the tree of Black liberty. . . It will spring back from the roots, for they are numerous and deep."

From the Corn Mother of Indigenous myth to African women braiding okra seeds into their hair as they were forced from their homelands, many of our ancestors understood the power of carrying life in its smallest form. Seed-carrying is an act of faith. These tiny, unassuming specks hold the audacious hope that wherever we go, we already have what we need to take root and flourish in strange and foreign soils. May our faith and our hopes be just as audacious, resilient, and uncontainable as the seeds which hold the fruits of our faith. —Carmelle Beaugelin Caldwell

### Look

*Pay attention to the textures in the artwork. Notice everywhere you see mustard seeds.*

<sup>6</sup> Dinos Christianopoulos (1931-2020) wrote the couplet in 1978 (published in his book, *The Body and the Wormwood*) as a defiant statement against the Greek literary establishment, which had ostracized him due to his homosexuality.



## LL Cool J

by Nicolette Faison

Inspired by Luke 7:36-50

12"x24" Acrylic, marker, paper collage on canvas

Ladies love Cool Jesus. For real. Women absolutely loved Jesus, and the woman with the alabaster jar is a great example of that. Who else shows up to an event unannounced with expensive oils to not only anoint someone's feet but to then offer their tears and use their hair to wipe the feet clean? I don't think people comprehend the drama within that part of the story. This was an act of love, admiration, and prophecy. To me, this interpretation of the story gives the woman the attention she deserves.

When I thought about the theme, *Tell Me Something Good*, I realized I had spent much of my year guest preaching at classic church buildings with stained glass windows which told the parishioners the good news of Jesus. It felt most appropriate to bring the concept of stained glass into my art. Instead of the maximalist collage approach that I often use, I chose to let the paint tell the story. The color choice is both bright and vibrant yet softer than other pieces. I selected the yellow purposely to contrast the purple hair. In an attempt to clearly separate the blue sky glass from the rest of the piece, I layered patterns with a red/pink color scale to make the art pop, emphasizing the distinct glass shapes one could find on a church window.

Several aspects of the piece are deconstructed, such as the woman's head and the foot of Jesus, both detached from bodies. I intentionally emphasize these elements to not distract us from the core of the story. The woman was intimately entwined with the feet of Jesus, her hair entangled with his leg. She released tears that would nourish his toes as the rich oil replenished his skin. To be cared for, to be seen, to be loved, that is something good. —Rev. Nicolette Faison

## Look

*In the artwork, notice how deconstructed details are entwined together. What parts of the image draw your attention the most?*



## See You

by T. Denise Anderson

Inspired by Matthew 25:35-40

14"x18" Acrylic on canvas

Throughout Matthew's Gospel, Jesus uses diminutive language to refer to people of importance<sup>7</sup> and describes small, humble things (like sheep, lilies, and sparrows) as precious. He uses a mustard seed in a parable about faith,<sup>8</sup> and tells his disciples to be like children.<sup>9</sup> For Matthew's Jesus, little is a big deal!

For that reason, we should pay attention to Jesus' use of the word "least" in this text. In a book where Jesus talks about little things being loved, the word "least" here takes on new meaning: most loved. Indeed, God loves everyone, but there are certainly those for whom God has a special affinity. As the Confession of Belhar states, "God is in a special way the God of the destitute, the poor, and the wronged."<sup>10</sup>

As I meditated on this scripture, the image of a doorway kept emerging, perhaps because the text wrestles with the notion of who is in and who is out. This piece shows an excerpt of the text and the word "least" is, ironically, the largest. Next to it is a door that is partially open, and there is some ambiguity intended in that. Is the door being opened or closed? For whom is the door opening or closing? From the viewer's perspective, on what "side" of the door do they find themselves? Are they being invited in or kept out? Are they doing the inviting or the excluding? In the same way Jesus asks the nations to consider where they will be in his eschatological vision, I invite the viewer to consider where they are relative to where God is. Where does the Savior see you? Where does your neighbor see you? —Rev. T. Denise Anderson

## Look

*Contemplate the paint drips in the artwork. What meaning or feelings do the words convey to you?*

<sup>7</sup> For example: Matthew 11:11, 11:25

<sup>8</sup> Matthew 13:31-32

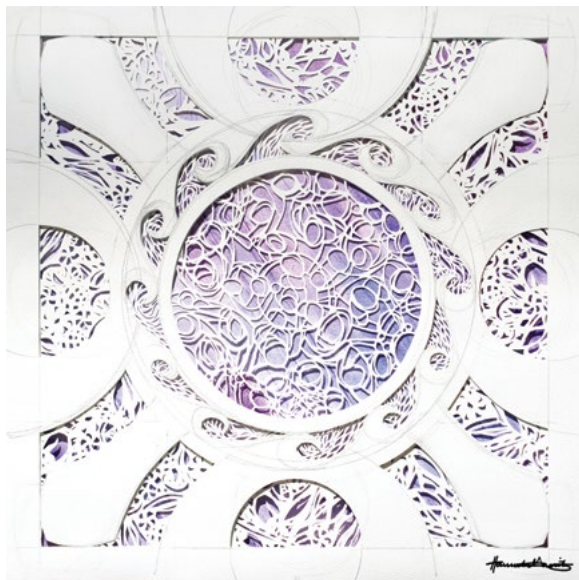
<sup>9</sup> Matthew 18:1-14

<sup>10</sup> The Belhar Confession is a statement of faith originally professed by the Dutch Reformed Mission Church in South Africa in 1986 during the struggle against apartheid. It has since been adopted by several churches and denominations globally. Read the confession here: [pcusa.org/resource/belhar-confession](http://pcusa.org/resource/belhar-confession)



Third Sunday in Lent

the good news is... together, the impossible is possible



## Scarce Abundance

by Hannah Garrity

Inspired by Mark 6:32-44

18"x18" Paper lace with watercolor

In this account from Mark, Jesus had compassion.<sup>11</sup> This word, *splagchnizomai* in Greek, comes from the root *splagchnon* (meaning "bowels") which has a sense of a visceral, gut-level form of compassion. It intrigues me that this deep, embodied compassion prompted Jesus to teach.

Leading up to this moment, Jesus is trying to get away, to rest. His disciples row him toward the people; however, he is compelled by compassion to teach. As he is teaching, I imagine the crowd turning to one another—*What did he say?*—

repeating his words, passing them along.

In this artwork, the elements of the story are framed in a stained glass window design. Centered, the people gather in circles, passing the scarcely abundant food to one another. Waves encircle the crowd, representing the twelve disciples. The outer architectural elements portray the twelve baskets full of pieces of bread and fish—a representation of abundance from scarcity, powered by collective belief.

Jesus did not have a microphone. It was the people in the front who passed the still, small voice of God back to those behind them. It was the people in the front who passed more than enough food back to those who were hungry. In our propaganda-filled global information system, we must remember: God is not holding the mic. God is present in the still, small voice and in the smallest offerings, multiplying one by one. The message, the compassion, the corners of bread, and the pieces of fish all return in abundance. —Hannah Garrity

## Look

*In the artwork, waves represent the twelve disciples.*

*Why do you think the artist rendered the disciples this way?*

<sup>11</sup> Mark 6:34



## Far More Abundantly

by Lauren Wright Pittman

Inspired by Ephesians 3:20-21

11"x14" Hand-carved block printed with oil-based ink on paper, with gold leaf detail

I read this Ephesians text alongside the feeding of the five thousand. I placed Jesus at the center of the image,<sup>12</sup> but he did not feed the crowds alone. He asked his disciples to offer what they had. They responded with meager resources, yet those small gifts were enough.

Through the lens of Ephesians, if Jesus were to ask us today what we have to give, our answer would be:

*We have the power you have given us to do the impossible. The same power that turned five loaves and two fish into a feast for thousands—with leftovers—empowers us “to accomplish far more abundantly than all we can ask or imagine.”*

Do we allow this truth to settle into our bones and animate our actions?

I’ll admit, I tried to avoid this passage because it felt overly optimistic in light of today’s world. People still go hungry. Wars rage. The earth groans under our misuse. Yet if we reimagine the systems we created, studies show it is possible for every human being to have what they need.<sup>13</sup> That would require massive restructuring, international cooperation, and the reallocation of resources—but not more than we already possess. We don’t need a miracle of multiplication. We simply need to use what we’ve been given.

In a world convinced of scarcity, this is astonishingly good news. We already have enough. And as my mentor used to say, “*Enough is abundance.*” What will we do with this abundance? Is it too lofty to dream of a world that sustains all of life? Perhaps. Yet I believe it is God’s own desire that all may have life, and have it abundantly.<sup>14</sup> This is the work before us, accomplished through the power at work within us, through Jesus Christ. Amen. —Rev. Lauren Wright Pittman

## Look

**Consider the archway and what it could symbolize. Do you see a table, a tablet, a boat, a door, a tomb—or all of these things or something else?**

<sup>12</sup> In the center of the image, Jesus raises his arms and breaks bread. Above Jesus’ hands is a mustard seed. Surrounding the baskets are thin line carvings of mustard flowers. Like the seed, we may be small, but we hold so much potential inside of us. Surrounding the archway are twelve baskets of seven loaves or fish which take on the shape of flowers. The number twelve represents community, and seven represents wholeness. When everyone has what they need, the community is whole.

<sup>13</sup> [globalcommonsalliance.org/news/new-research-reveals-path-to-prosperity-for-planet-and-people-if-earths-critical-resources-are-better-shared/](https://globalcommonsalliance.org/news/new-research-reveals-path-to-prosperity-for-planet-and-people-if-earths-critical-resources-are-better-shared/)

<sup>14</sup> John 10:9-11



## Let the Little Children Come

by Carmelle Beaugelin Caldwell

Inspired by Matthew 19:13-15

11"x14" Acrylic, gold leaf, pen on paper

*For my little niece, Angelina, whose art rests at the heart of this composition, and in whose joy we glimpse the Kingdom of God—alongside her sisters, Angelika and Ariana.*

At the center of this work is a drawing made by my five-year-old niece, Angelina. I watched her joyfully scribble it in under three minutes, churning out drawing after drawing and handing each one to me with an eager smile. In this piece, she first drew a self-portrait (her wearing a crown), then graciously decided to include me (taking some creative liberties in giving me a third arm!).

I imagine the scene in Matthew 19: toddlers wailing, little ones slipping from their parents' arms, parents offering apologetic glances toward

the frowning disciples as the scene around Jesus grows increasingly disorderly and loud. Those of us who've participated in group infant baptisms and baby dedications (when one cries, the chain reaction begins!), have led children's sermon moments with restless kids squirming about, or had the joy of watching our little ones participate in a kids' choir performance that goes delightfully rogue, can easily relate.

The disciples, feeling the weight of being seen as serious leaders alongside their rabbi, Jesus, may have tried to preserve a sense of reverence by shooing away the parents bringing their children to him. Yet here, Jesus reorients his disciples (and us) away from the illusion of control and reminds us that it is the joyful, unruly, sincere presence of a child to whom the kingdom truly belongs. Just a chapter earlier, in Matthew 18, Jesus tells his followers that unless they become like little children, they will not even enter the kingdom. Surely the disciples thought Jesus couldn't mean that literally—right?

While I've been busy making art, Angelina has been busy *being* an artist. I surely could learn a thing or two from her about inheriting the kingdom. —Carmelle Beaugelin Caldwell

## Look

*Contemplate the gold shapes in the image. What do they represent to you?*



## Fuera ICE<sup>15</sup>

by Nicolette Faison

Inspired by Deuteronomy 24:17-22

16"x20" Acrylic, marker, paper on canvas

They keep taking my neighbors. Chicago and other cities associated with the Democratic party are going through a humanitarian crisis under a fascist regime. Cars are being left vacant on random blocks and parking lots. People are being disappeared while their children are being zip-tied at 3 a.m. We clergy and religious leaders have been shot with pepper spray and rubber bullets while demanding the freedom of our neighbors. No one deserves to live like this. This piece does not truly capture the pain I hold every day, between keeping track of what is happening in Gaza, resisting fascism, and dealing with yet another economic collapse under capitalism.

But let me tell you something good. . . I still believe in humanity. When I watched people in Gaza prepare basic meals to break their fast during Ramadan during a genocide, I saw something good. When local neighbors saw our public vigil for disappeared people and chose to join us for a time of lament, I saw something good. When Colin Kaepernick paid for the independent autopsy of one of the Black men recently lynched,<sup>16</sup> I saw something good. The good is people still choosing to be empathetic and compassionate in times of crisis. That is what Christ calls us to be.

The stranger who enters foreign land is often forced to flee their own home. It is rare for people to risk their entire livelihood and their family for anything other than necessity. For that reason, each portrait has a halo deeming them holy, sacred, and divine. I used sparkling gold paper to break up each distinct image. Look deeply at these portraits. The top left is inspired by the Maasai people, a nomadic group that dwells across borders. The top right image is an indigenous woman and her child, a nod to Mary and Jesus. She has a red palm across her mouth which is a tribute to Missing and Murdered Indigenous Women and "Two-Spirit" people. The bottom left is a slightly aging man from Mesoamerica. The bottom right is a woman in hijab, which is commonly targeted in Islamophobic spaces. Look at the people some consider to be a threat. Look at our neighbors. Migrants are sacred. Fuera ICE.<sup>17</sup> —Rev. Nicolette Faison

## Look

*Look deeply at each portrait. What do you feel as you study each face?*

<sup>15</sup> The artist originally titled this piece, "F\*\*k ICE," conveying the pain and emotions behind this work of art.

<sup>16</sup> [usatoday.com/story/sports/nfl/2025/09/19/colin-kaepernick-independent-autopsy-trey-reed/86244594007](https://usatoday.com/story/sports/nfl/2025/09/19/colin-kaepernick-independent-autopsy-trey-reed/86244594007)

<sup>17</sup> "Fuera" can be translated to "out" or "away." ICE is an acronym for the US Immigration and Customs Enforcement agency, which began enacting raids in US cities at the time these resources were created (2025).



Fifth Sunday in Lent

the good news is... rooted in justice, mercy, and faithfulness



## Epilogue

by T. Denise Anderson

Inspired by John 8:2-11

14"x18" Acrylic on canvas

I often wonder about the backstory of the woman from John 8:2-11. What were her circumstances? How did they “catch” her in the act of adultery? *In flagrante delicto*?<sup>18</sup> Was it less graphic than that? Was she allowed to explain herself? Did she protest? If she was about to be stoned, what happened to the person with whom she was accused? Was this a loving relationship? Was it even consensual?

Whatever her story, the Pharisees bring her to Jesus expecting him to uphold the law’s punitive prescription. Jesus knows it’s a trap. If he concurs with the law, he initiates and must bear witness to an act of extreme brutality that would traumatize anyone who had to watch. If he counters the law,

he’s a heretic and should probably be stoned himself. But he outsmarts them and turns their self-righteousness and rage back onto them.

In what should have been the end of her life’s story, this woman now finds herself standing. Whole. Alive. Freed to a new future. And through it all, Jesus is just drawing on the ground—like you do!

I wanted to show this woman standing in her wholeness, right after the crowds have dispersed and right before Jesus rises to meet her as an equal. She’s backlit in a way that suggests the sun has set, indicating the end of a saga. What will she do at the end of a nightmare with a new life ahead of her? What decisions do we face at the dawn of a second chance? —Rev. T. Denise Anderson

## Look

*Contemplate the woman in the image. What do you imagine is her backstory?  
What do you dream for her future?*

<sup>18</sup> This is a Latin phrase often used in legal contexts that can be translated to: “in the very act of committing an offense.”



## There Is Good

by Hannah Garrity

Inspired by Matthew 23:23

*18"x18" Hand-dyed and collaged newspaper with paper lace overlay*

In this series of scriptures, gathered crowds drew my attention.<sup>19</sup> Jesus always drew a crowd, but so did the voices of hate in his time. In our current historic moment, this dichotomy of crowds for justice and crowds for injustice confounds me. Are all crowds worthy of joining? In the background of this piece, I dyed and collaged together torn newspaper, representing the fabric of the world, to portray the cacophony of crowds gathering. What is drawing them in? Is everything that compels us to gather right and good? No.

The clarity comes in this scripture: "For you tithe mint, dill, and cumin and have neglected the weightier matters of the law: justice and mercy and faith" (Matthew 23:23). Most especially, in the context of Jesus denouncing the scribes and Pharisees, the crucial point is that gathering to enact justice *is* good and gathering to enact injustice *is not*.

The crowd depicted in this artwork is inspired by the 100,000 who gathered strong in Budapest, Hungary, in June, 2025. The Hungarian parliament had outlawed Pride as part of a larger systemic effort to take away the rights of the LGBTQIA+ community in Hungary, and a "wider effort to curb democratic freedoms ahead of a hotly contested national election next year."<sup>20</sup>

In the four corners of the artwork, symbols of justice, mercy, and faithfulness echo the clarity of Jesus. Gathering for justice is the work of the gospel. —Hannah Garrity

## Look

*If you could place yourself in this image, where would you be and why?*

<sup>19</sup> In Matthew 23, Jesus is preaching to the crowds and disciples, denouncing the hypocrisy of many religious leaders.

<sup>20</sup> Rutai, Lili. "Tens of thousands defy Hungary's ban on Pride in protest against Orbán." The Guardian. June 28, 2025. [theguardian.com/world/2025/jun/28/tens-of-thousands-defy-hungarys-ban-on-pride-in-protest-against-orban](https://www.theguardian.com/world/2025/jun/28/tens-of-thousands-defy-hungarys-ban-on-pride-in-protest-against-orban).



## Palm Sunday Was a Protest

by Nicolette Faison

Inspired by Mark 11:1-11

12"x24" Acrylic, marker, paper collage on canvas

*Palm Sunday Was a Protest* is a sister piece to *LL Cool J* in that the inspiration was also stained glass. Unlike *LL Cool J*, *Palm Sunday Was a Protest* contains a bit more detail emphasizing the hectic energy that is found in movements. Each segment is meant to capture the eye but the central subjects are in black and white, contrasting the brilliant color palette.

The order of colors is intentionally a rainbow as a nod to the Queer community. The piece contains a sunrise behind the iconic Palm Sunday donkey, which is an ode to the Sunrise Movement.<sup>21</sup> Accompanying the donkey are crowds of people with fists raised in the air, a common sight at any protest. The phrase, "No Justice, No Peace" sits around a "power to the people fist" symbolizing resistance. This symbol was first utilized by labor and liberation movements in the early 1900s. I personally associate the fist with the Black Power movement of the 1960s. Along the bottom of the piece, the grassroots of the image, are palms, a nod to the biblical story.

*Palm Sunday Was a Protest* is an ode to modern movements. This piece visually aligns how Palm Sunday is talked about with the active work

happening today. Resist fascism. Resist occupation. Do justice. —Rev. Nicolette Faison

### Look

*As you scan the image, notice the contrast between vibrant colors and black and white. What does this contrast convey to you?*

<sup>21</sup> The Sunrise Movement received increased attention at the end of the 2010s into the 2020s as a movement for young people committed to stopping climate change. [sunrisemovement.org](https://sunrisemovement.org)

Maundy Thursday  
the good news is... even Judas gets his feet washed



## Flow

by Carmelle Beaugelin Caldwell

Inspired by John 13:1-35

11"x14" Acrylic on paper

The last time I washed another person's feet was ten years ago while interning at First United Methodist Church of Miami. For more than thirty years, First Church has hosted the Breakfast Club—a ministry of shared meals, fellowship, and worship with the unhoused community in downtown Miami. One of its most meaningful traditions is the Breakfast Club's annual foot washing event, a practice that has become a radical act of faith and service. It has drawn local attention, not for its novelty but for its reciprocity—modeling a kind of fellowship that resists the tendency to “other” those who express need.

Knowing what would come next, I often wondered what it must have been like for the disciples to watch Jesus wash Judas's feet. None of us is too great or too small to receive grace. Even the water—swirling with dust and surrender—becomes a witness to transformation.

To wash one another's feet—even those whom society deems “untouchable”—is an act of profound grace. There is deep vulnerability and intimacy in holding someone's feet in your hands, and in allowing another to hold yours. The practice of foot washing remains, for me, one of the most meaningful expressions of Christian faith I have ever participated in. —Carmelle Beaugelin Caldwell

## Look

*What do the red lines in the image represent to you? How do you feel seeing the water flow over them?*



## Revealed through Nonviolence

by Lauren Wright Pittman

Inspired by Luke 22:47-53; Luke 23:33-38, 44-46  
11"x14" Gouache & colored pencils on paper

Creating this image<sup>22</sup> was overwhelming. I sought to capture Jesus' nonviolent response to relentless violence. As I considered each moment of his journey to the cross, I felt despondent. I know how hard it is to resist the reactive urge that courses through me even experiencing mild forms of violence. How much more difficult then for Jesus to endure such dehumanizing acts? Was he stripped so completely of his humanity that only divinity remained—and even that restrained from retribution?

Begin at the center with Judas's kiss—intimate, subversively violent. Follow the sword behind Judas<sup>23</sup> to the top left: a disciple fiercely defends Jesus, while to his right, the high priest's slave

screams after his ear is cut. Jesus reproves the violence and heals the servant.

Moving clockwise, a man—representing the chief priests and temple police—points an accusatory finger, wielding the authority to kill an innocent man. To his right, a man crafts Jesus' cross, quietly sustaining the violence of the status quo. Below him, an opportunist casts lots for Jesus' clothes, while a leader laughs at the impossibility that the Messiah will save himself. Finally, in the bottom left, a man offers Jesus sour wine in a moment of deep thirst—physical and spiritual.

At the heart of it all is Jesus, tearful, looking at us. His halo shines, revealing the many faces of violence around him. From the foundation of his steady posture grows an olive tree. Its branches extend beyond his clothing, reaching out to embrace those around him.

Through his nonviolent stance, the truth of a violent world is revealed. And in that truth, the good news of peace finds soil in which to take root, to grow, and to flourish. —Rev. Lauren Wright Pittman

## Look

*Allow your eyes to follow the olive tree as it weaves through the composition and touches each figure. What meaning do you glean from the olive tree?*

22 This composition is inspired by *Vivir en Comunión* ("Living in Communion") by Maximino Cerezo Barredo (1932-), a mural in La Paz, Granada, Spain. View the art here: [instagram.com/p/DLFqUWgxx-i/](https://www.instagram.com/p/DLFqUWgxx-i/)

23 The sword references Judas's backstabbing act of betrayal.



## Meet Me in Galilee

by Hannah Garrity

Inspired by Matthew 28:1-10

*18x18" Hand-dyed and collaged newspaper with paper lace overlay*

The good news is alive in the world. Do not be afraid. Go back to Galilee. Go back to Galilee where it all started. Go back to Galilee and celebrate like we did at the beginning when we were not afraid, when these words of liberation had not yet drawn the trappings of imperial execution.

Here in this artwork, the crowd is celebrating. Figures are dancing and dancing and dancing. Doves fly among the dancers, breaking borders, Holy Spirit. This throng is in the vacant space of the

empty cross. The cross here is mirroring the traditional, four-petaled, stained-glass window design element, which has long represented the cross in European architecture.

The crowd dancing within the cross celebrates the resurrection of Jesus, fearlessly awaiting his arrival in Galilee. The Roman weapon of oppression, the cross, inflicts but a pause in the steadfast and abiding ministry of revolutionary love offered by Jesus in his public ministry. It is fitting then that we should go back to the place it began, when fear was not such a lethal factor. God has overcome death. Hallelujah!

Around the dancing figures in Galilee, patterns of doves disperse outward. The good news, the *euaggelion*, is alive in the world. Do you remember? The cross is empty, yet full. Overcome. Go and you will find Jesus, free in the world in the faces of strangers and neighbors. —Hannah Garrity

## Look

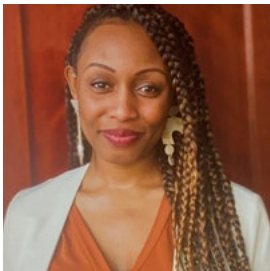
*Study the figures in the crowd. What postures and expressions do you see?  
What emotions do you feel?*

# About the artists



## Rev. T. Denise Anderson

Denise (*she/her*) is a minister in the Presbyterian Church (USA) and the Director for Compassion, Peace, and Justice Ministries at the Presbyterian Mission Agency. A graduate of Howard University School of Divinity, she is the former Co-Moderator of the 222nd General Assembly (2016) of the Presbyterian Church (USA). As a gifted visual artist and photographer, she creates art that explores themes of spirituality, history, religion, and race. [tdandersonart.com](http://tdandersonart.com) | [@tdandersonart](https://www.instagram.com/tdandersonart)



## Carmelle Beaugelin Caldwell

Carmelle (*she/her*) is a Haitian-American multidisciplinary artist whose visual lexicon fuses gestural abstraction and theology to explore themes of diaspora, faith, and cultural memory. Borrowing her use of color from the vibrancy of Haitian artistic traditions, Carmelle's art pulses with movement and mysticism. Beyond her studio practice, Carmelle serves as Associate Director of the Missing Voices Project at Flagler College's Center for Religion and Culture and serves on the board of Artworks Trenton ([artworkstrenton.org](http://artworkstrenton.org)). [beaufoliostudio.com](http://beaufoliostudio.com) | [@beaufoliostudio](https://www.instagram.com/beaufoliostudio)



## Rev. Nicolette Faison

Rev. Nicolette "Nic" (*she/her*) is a pastor in the Evangelical Lutheran Church in America serving as the Illinois Outreach Director for Faith in Place. 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. 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.