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.

Until the Dawn

ACTIONS FOR THE WORK OF ADVENT

Scan to view more images of the artwork!



Bread of Tears

by Hannah Garrity
Inspired by Psalm 80:1–7, 17–19
18"x18" Paper lace and graphite overlaid acrylic on paper

O holy God almighty,
creator of heaven and earth,
with such abundance at your fingertips, why do you offer us bread and a cup overflowing with tears?

War, hate, dictatorship, authoritarianism, starvation, blockades, human rights rollbacks, environmental deregulation. How is it that you, with all your might and power, would not just fix it?

Is it that your power moves through creation? The wind and the rain, yes, but more subtly, the roots and the sun? Is your slow growth the greatest power? As we become further separated from you and from all of creation, are we harming one another because we are lost without you? Restore us, O God, to the close relationship we once had with you and creation.

The colors in this art piece are the colors of the shining sun, your fiery anger, and your dried-out soil. Our dried-out souls.

The image shows tree roots growing inward, becoming trails of our tears. As the roots arrive at your presence, your face, O God, they become shining loaves. The psalmist asks: Why do you give us only our tears to eat and drink, only our tears as our bread and wine?

Perhaps, O God, it is because your face shines on us, but not from the places and spaces where we look for your power. Perhaps your face shines on us from the surface of the deep,[1] from the dew on the petal, from the glow of the sun reflected on the river, from our very own tears falling within the creation that bears your presence.

Restore us, O God. —HANNAH GARRITY

Look: *Let your eyes follow the roots in the image. Now imagine them as tears flowing into the loaves of shining bread. What do you notice in your body as you look closely at the art?*

1 I preferred "surface" for my translation of פְּנֵיךָ (pā·ne·ḵā) in Psalm 80:19, which is the same word used in Genesis 1:2 to describe the darkness that hovers over "the surface of the deep." Instead of "Let your face shine," I prefer "Let your surface shine." Truly, translators agree that a personified use of פְּנֵיךָ (pā·ne·ḵā) would be translated in English as "your face" or as "your presence" because we are talking about God here. However, this alternate translation caught my attention. Do we see God's brilliance in the faces of others, the way we might see the reflection of sunlight on the water or on the windows of our neighbors' houses?

Scan to view more images of the artwork!



Heavens Torn & Transformed

by Lisle Gwynn Garrity

Inspired by Isaiah 64:1-9

33"x24" Oil pastel on cambric fabric, stretched on wood panel with gold leaf; framed with white oak

As soon as I read the opening line of this passage from Isaiah, a bolt of desperation surged through my body and I repeated the prophet's prayer in my own words: "Please, God, tear open the heavens and come down. End the wars. Protect those in fear. Stop the suffering. Save us!" The Hebrew word translated as "tear" *(qara`)*[2] is almost always used to describe the ancient grief practice of rending one's garments. In that sense, the prophet is pleading for God to lament with us.

I began this piece with that concept in mind. I stretched a night sky of black fabric on a wood panel, and with oil pastels I dappled the horizon with light, as if the dawn were ablaze with fire. When I finished, I admired my creation, a tribute to a world filled with couple-color and pied beauty.[3]

Then it came time to rend God's garment. I delayed and grieved this step, yet I felt the prophet's plea urging me onward. I ripped the fabric, tearing the heavens and mountains open. In the space between, I added gold leaf—a glimmer of God's presence in the gaping wound of the world. To finalize the artwork, my husband created a frame using white oak—a nod to the "oaks of righteousness," the brokenhearted who mourn yet who receive God's comfort and blessing in Isaiah 61:1-3.

As I worked on this piece, I contemplated what grief does to the body. In my experience—having lost my mom to cancer when I was a child—grief begs to be metabolized. I must find ways to acknowledge, release, and transform it; otherwise, it steeps in my body like a poison. Therefore, I came to realize that Isaiah is not calling for God to destroy the earth, but to dramatically transform it. Though we may "fade like a leaf,"[4] the prophet makes a hopeful turn: leaves decompose into the clay of the earth, which then gets reshaped in the potter's hands.

In a war-torn world filled with dappled beauty, we cry out for God to come down and radically transform us into a new creation. May it be so. —LISLE GWYNN GARRITY

Look: *Study the colors and textures within the sunrise. What do you feel? Now study the torn edges of the fabric. What do you feel? Where do you notice God's presence most—in the sunrise, in the tearing, or somewhere in between?*

2 biblehub.com/hebrew/7167.htm

3 See the poem, "Pied Beauty" by Gerard Manley Hopkins. poetryfoundation.org/poems/44399/pied-beauty

4 In the weeks I was working on this piece, I collected several decaying leaves, admiring the intricate lacework of their exposed veins, which is not so unlike the veins visible in my own skin. I experimented with adding the leaves to my artwork, but I was unsuccessful in finding a way that revealed their aesthetic appeal. However, I marveled at how something so beautiful was fading into dirt.

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At the Water's Edge

by Lauren Wright Pittman
Inspired by Mark 1:1-8
Digital drawing with collage

I had every intention of carving and block printing this image—I'd already rubbed the traced lines onto the linoleum block before realizing it was too detailed and too small to carve. I wasn't sure how to move forward.

When I shared it with colleagues[5] the next day, I was frustrated that so much effort had only produced what felt like a rough sketch. Unexpectedly, they said it was nearly finished. They felt connected to the looseness and freedom of the mark-making, finding it evocative of the text and the theme, "Start Somewhere." I wrestled with the urge to rework it, but over time, I realized they were right.

When I read the text, I was struck by the sheer mass of people trekking through the wilderness to be baptized. John must've been quite the force—inspiring an entire region to abandon comfort, endure the wilderness, and approach the unknown at the water's edge.

I wonder what they were thinking when they arrived. What circumstances would drive you through the wilderness to find some semblance of hope? Perhaps you know those circumstances well.

The people in the foreground hold different postures toward the water—unsure, pensive, excited, reflective—but each has found the courage to start somewhere. Native plants[6] of the Jordan River region frame them: the crowds come to the wilderness to find footing like wildflowers take root in the desert. The Spirit descends as golden light reflects off its feathers and dances in the ripples of the Jordan. God's presence meets the wilderness wanderers in the flowing current.

This image represents the early stages of my creative process—the moments after overcoming the fear of the blank page. In everything we do, we must overcome inertia in order to begin. That forward momentum, however it materializes, often is enough.
—LAUREN WRIGHT PITTMAN

Look: *If you could be one of the figures in this image, who would you be? What do you feel as you come to the water?*

5 During the creative phase of our resources, the artists of A Sanctified Art meet with our guest artists to share the progress of our work, ask questions, seek advice, and cross-pollinate ideas.
6 Anemones and cyclamen are native to the Jordan River region; oleander and reeds thrive along the Jordan River's edge.

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Balance

by Hannah Garrity
Inspired by Psalm 85:1-2, 8-13
18"x18" Paper lace overlaid acrylic on paper

חסד (ḥe·seḏ) is the steadfast lovingkindness of God in the Hebrew Bible. It is the form of love that God offers to us time and again throughout its pages. The type of love that abounds from God toward all of creation in the refrain, "slow to anger and abounding in steadfast love." In Psalm 85, the statements of hope are frank and clear. God's hot anger is withdrawn, faithfulness springs up, the land will yield, and justice will lay the stones for God's path.

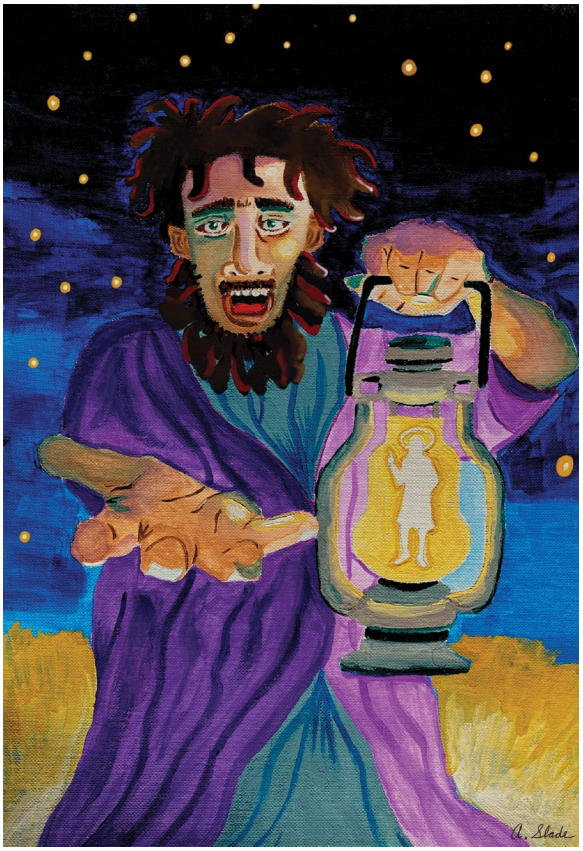
Balance is integral to this image and to this scripture. The psalmist yearns for restoration that only God can imagine, only God can create. Yet, at the end of the passage, the psalmist begins to name pairings: "Steadfast love and faithfulness will meet; righteousness and peace will kiss each other" (Psalm 80:10). Often, pairings in the Hebrew Bible set up broad chasms with much in between. This rhetorical tool, called merism, opens space for the receiver of the words to journey between these dichotomies. In contrast, steadfast love, faithfulness, righteousness, and peace are similar. The space between them is slim and their actions in verse 10 imply an even closer connection. All that space the merism usually gives is carefully honed into a streamlined vision here in God's imagined world. In this art piece, balance is achieved by holding these closely related ideals together.

God's day of restoration will feel like steadfast love, faithfulness, righteousness, and peace drawn tightly together. Like God, restoration is always arriving. It is here in the חסד (ḥe·seḏ).
—HANNAH GARRITY

Look: *What does the fire imagery symbolize for you? What other images do you see and how do they convey steadfast love, faithfulness, and righteousness?*

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Sharing the Light of Another

by Ashley Slade

Inspired by John 1:6–8; 19–28

8.3"x11.7" Gouache on canvas paper with digital illustration

What struck me about this story is John's willingness to be the one to testify to what is to come when there is so much temptation for him to claim the role of Messiah for himself. When the priests ask him who he is, he *confesses* (in the NRSVUE translation) that he is not the Messiah, nor Elijah, nor the prophet. He later explains: "…the one coming after me; I am not worthy to untie the strap of his sandal" (John 1:27). It takes a strong sense of faith and humility for John to take on the role of bearing witness to the light we come to know as Jesus, instead of claiming this light as his own. However, he knows the power of the truth, of making way, and of sharing the story—even to questioning ears.

When I completed this piece, I began to reflect: Am I willing to hear the truth of the light when it is shared, whatever the light means for me? Am I willing to speak up and share that truth? Perhaps as you sit with this artwork, you might contemplate your own answers to these questions. —ASHLEY SLADE

Look: *The Christ figure inside the lantern points to John the Baptist as he, in turn, bears witness to the light of Christ. What meaning does this hold for you?*

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Oaks of Righteousness

by Lisle Gwynn Garrity
Inspired by Isaiah 61:1–4
33"x24" Oil pastel on cambric fabric, stretched on wood panel with gold leaf; framed with white oak and live hickory branches

During the many months we were working on this Advent series, I woke up each morning with eyes ready to study the sky. I paid closer attention as the horizon moved from ink to indigo to cerulean—some days with wisps of gray, rose, or golden ocher painted into the clouds. The sun would reach me through the branches of the oak trees outside my bedroom window—the same oak trees that have grown for a hundred years and miraculously stayed upright when Helene hit.[7] Through this morning ritual, I began to envision the composition for this piece: oaks of righteousness illuminated by the dawning of God's good news.

The prophet Isaiah speaks surprising words to people whose world has been ripped into ruins. Once I finished my pastel drawing, I ripped the fabric, severing the composition into fragments. As I tore, I said a prayer for people currently living in ruins: those devastated by war in Gaza, Iran, Lebanon, and for my neighbors still rebuilding after the storm. Within the fissured fabric, I added gold leaf. I contemplated the Japanese art of *Kintsugi*—the practice of repairing shattered pottery with gold lacquer. In the same way, my art has golden scars which honor both the beauty and brokenness of "those who mourn."

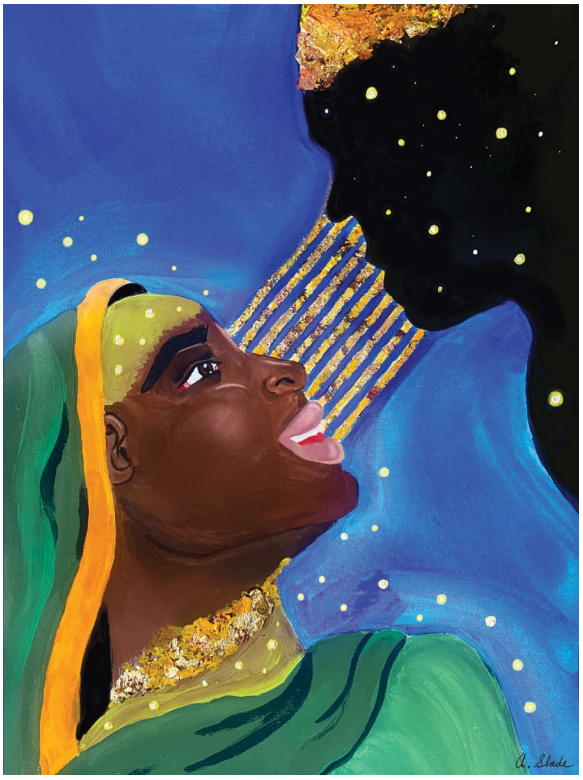
To finalize the piece, my husband created a frame from white oak—a hardwood known for its durability and strength. While we waited for the frame's wood glue to dry, we took our young daughters on a hike to a nearby trail. We soon discovered the trail was a graveyard of trees—an area hit particularly hard by wind and rain eighteen months earlier during Helene. As we followed a path weaving through the ruins, the forces of destruction from months past were still palpable. Yet, on that day in early spring, shoots and leaf buds pushed forth from fallen limbs. Trees with their roots facing the sky had branches filled with green. I couldn't make sense of it—the astonishing force of regeneration. I clipped a few budding branches from a hickory tree and took them home, later attaching them to the frame of my pastel piece like a garland.

For the oppressed and brokenhearted, this piece speaks of good news—through cracks lined with gold, through branches that burst forth from ruins, through dawn that breaks on a weary world. —LISLE GWYNN GARRITY

Look: *Notice the interplay between the leafless branches drawn into the composition and the budding hickory branches attached to the frame. What meaning do you glean from these elements?*

7 On September 27, 2024, hurricane Helene devastated much of Western North Carolina.

Scan to view more images of the artwork!



Choosing the Courageous One

by Ashley Slade

Inspired by Luke 1:26-38

8.3"x11.7" Gouache on canvas paper with variegated metal leaf & digital illustration

I was anxious when tasked with depicting Mary at the moment she was contacted by the angel Gabriel. Mary is one of the most painted figures in the history of art. How could I look at her story with fresh eyes? I began looking through artistic depictions of Mary over the centuries. One valuable source was Vanderbilt University's Art in the Christian Tradition (ACT) Database.[8] I noted how many artworks have shown Mary as a soft, demure figure, often with her eyes cast down. Is this the Mary that God found favor with and chose for such a heroic endeavor? Perhaps. But I decided to think about her differently. What if the reason God chose Mary was because she was confident, her shoulders rolled back and her head held high? What if she was already known for her courageous nature? I love the idea of Mary walking through her village and the neighbors whispering, "There goes that girl with all the attitude!"

There's a hint in the text that might support my version of Mary. When Gabriel tells her not to be afraid and explains that she will carry a holy child, Mary doesn't exclaim: "Why me? Choose another!" She simply asks: "How?"

Mary is bold enough to ask for the facts, which leads me to believe she was bold in all aspects of her life.

Another moment that caught my attention in the text is when Gabriel first speaks to Mary. She is perplexed and wonders what kind of greeting this might be. I wondered that myself. How would an angel speak to a person? With words, thoughts, or something else we can't quite articulate?

In this piece, I attempted to show both Mary's courageous nature and the otherworldliness of her "conversation" with Gabriel. I used bits of variegated metal flakes and paint to symbolize the light of Gabriel's message as it traveled from the celestial being into Mary through her mind, down her throat—becoming part of her voice—and eventually into her heart as she accepted her assignment from God. —ASHLEY SLADE

Look: *Why do you think the artist chose to portray the angel with the darkness of the night sky? What meaning do you glean from this choice?*

8 act.library.vanderbilt.edu/search

Scan to view more images of the artwork!



Liberation Song

by Lauren Wright Pittman

Inspired by Luke 1:46b–55

11"x14" Gouache, acrylic marker, latex paint, colored pencil, and block printing on paper

"For God has looked[9] with favor on the lowly[10] state of his servant" (Luke 1:46).

Mary is not speaking in hyperbole or false humility. She is a poor, young, unmarried Jewish woman living under Roman occupation in first-century Palestine, who is now with child. In just about every category, she is at the bottom of society.[11] The implications of God's promises realized would mean everything to her.

This song is an act of radical trust and audacious hope. She cannot afford to wait around to find courage, so she takes it. She sings as though her life—and the lives of her people—depend on it, because they do. Mary sings of the overturning of injustice: the lowly are lifted up, the proud scattered, the powerful brought down, the hungry filled, and the rich sent away empty.

For me, the boldness of Mary's song echoes Miriam's in Exodus.[12] Miriam sang at the water's edge, reveling in the tangible, dramatic, miraculous liberation of her people from the bonds of slavery. She had witnessed the impossible become real, and her body could not contain it. Mary sings with that same fervor and full-bodied conviction—as though she has already stood at that water's edge herself, already witnessed God's victory, and is singing from the other side of it.

I have imaged the Magnificat before, portraying Mary as overjoyed, thoughtful, unsure, even aggrieved. In this reading, I found her resolute. In this painting, an upside-down landscape representing God's desired reality urgently presses in around her, refusing to wait.[13] She sings through the night[14] and boldly dances across the golden edges of her desired future, where the sun is already rising in a new way.[15]

What would it look like to stop waiting, and to take courage this Advent? How might we make confident progress toward realizing God's desired reality for all of creation?

—LAUREN WRIGHT PITTMAN

Look: *Focus on Mary's posture. As she dances forward, where is she headed? What does she leave behind?*

9 This is represented in the painting by the eye in the tambourine. The three primary colored ribbons represent the Triune God, for all colors can be realized through red, yellow, and blue.

10 STRONGS G5014: Definition of tapeinósis: depression (in rank or feeling):—humiliation, be made low, low estate, vile.

11 To learn more about Mary's societal status, read "Mary, Mary, quite contrary," by Elizabeth Johnson. *U.S. Catholic*. January 27, 2011. uscatholic.org/articles/201101/mary-mary-quite-contrary

12 In my artwork, Mary dances with a tambourine inspired by Miriam. The curved shape around Mary mirrors the parting of the Red Sea to further reference Miriam's song. See Exodus 15:20-21.

13 This visual metaphor was inspired by Dr. Melva Sampson's lecture titled: "Digital Insurgent Homiletics—Afro-Womanist Futurist Methodologies for Preaching" at the Columbia Theological Seminary (Decatur, GA) 2026 Alumni Reunion.

14 The night contains 6 stars. The number 6 represents incompletion or imperfection.

15 Her clothing holds the colors of the sunrise, patterned with lilies which represent blessedness. The tassels are the same primary colors of the Trinitarian tambourine ribbons.

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Scan to view more images of the artwork!



Sing Love

by Hannah Garrity
Inspired by Luke 2:1-20 and Psalm 96
18"x24" Paper lace and graphite overlaid acrylic on paper

"Hark! the herald angels sing..." In this work of paper lace over acrylic, singing angels (inspired by images of clouds) appear four times within the cut-out border of circular motion. Woven around the outside border, doves fly upward, imagining the presence of the Holy Spirit. A musical staff with notes of the hymn, "Hark! The Herald Angels Sing,"[16] dances around a central image of Madonna and child.

"Mild [Christ] lays his glory by, born that we no more may die, born to raise us from the earth, born to give us second birth."

Sing to God a new song.

Most years, we return to the same Luke text during Christmastide. This year, Psalm 96 poses the reminder that God yearns to be among us. They are born this day because they want to be close to humanity. God wants to be one with humanity.

As we continue in our present day toward greater and greater economic disparity due to unbridled capitalism,[17] it is all too obvious that God chose the antithesis of worldly wealth and power: an impoverished, unwed teenage mother. Mary and Joseph endured economic hardship similar to a vast majority of the world today.

Why would God yearn for such pain, for such hardship, and to experience the human condition? Why would they wish to live a fully human life?

Sing to the divine a new song. It is holy to do what is right, to live a life modeled after God's incarnate life. Glory to the newborn Christ, born this day. —HANNAH GARRITY

Look: *Focus on the graphite drawing in the center of the piece. How does the paper lace border change the way you experience the portrait of mother and child?*

16 Author: Charles Wesley (1739). Tune: MENDELSSOHN. hymnary.org/text/hark_the_herald_angels_sing_glory_to
17 In his book, *Caring for Souls in a Neoliberal Age* (Palgrave Macmillan, 2016), Bruce Rogers-Vaughn argues that the global expansion of capitalism has negatively impacted social, psychological, and interpersonal health.

Scan to view more images of the artwork!



Anna the Prophet

by Lauren Wright Pittman

Inspired by Luke 2:22–40

11"x14" Gouache, acrylic paint pens, and colored pencils on paper

For this painting of the prophet Anna, I referenced my grandmother, Reba Ann Love. One of my favorite photographs is of her at 83, when she first met my son.[18] As I studied her face and considered Anna, the parallels overwhelmed me.[19]

My Nanny always builds me up.[20] She gets genuinely enthused about my artwork and shares it any chance she gets—even with complete strangers. She is a prolific watercolor artist, painting primarily in sizes she can easily mail to someone she loves. Every time my son receives one of her paintings, I can tell it feels like magic.

She works diligently on our family genealogy, bringing our ancestors' stories forward. She's quietly, fiercely faithful. My Poppa died almost four years ago, and instead of letting the impossible weight of his absence slow her life to a stop, she continues leading with courage and curiosity—finding steady purpose through remembering her people and spreading beauty in the world.

Simeon receives the Messiah as an end to his journey. Having met salvation, he is ready to die. He can serve as an archetype for a faith understood as individual pursuit—once personal salvation is achieved, nothing else matters. He endured a long life of waiting, but when the moment arrived, instead of joining the work, he finished his pursuit.

Anna, however, comes with eager anticipation. At 84,[21] after years of praying and fasting in the temple, she does not receive Jesus' arrival as a signal to throw in the towel. She immediately begins to share the good news—sending beauty outward, finding renewed purpose.[22]

When the world might count you out, keep pressing forward. You have so much yet to give. Share beauty. Build up the beloved community. Keep moving toward the dawn, and one day you may look back upon the landscape of a life well-lived. —LAUREN WRIGHT PITTMAN

Look: *Notice the sunrise (or sunset) in the windows behind Anna and compare it to the background in the artist's other piece, Liberation Song. In this piece, what does the sky signify to you?*

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18 My Nanny does this game with my son where she touches different parts of his face while speaking a rhyme. She did this to me as a child as well. In this image, she is about to do this, but her finger points to the hand of God speaking in the top right corner, like any good prophet would do.

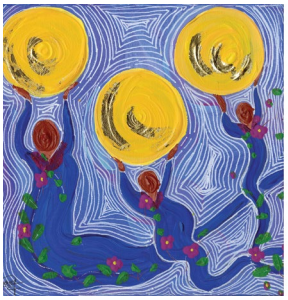
19 My Nanny always wears a brooch. In the image, Anna wears a pink rose which can represent grace, the meaning of the name Anna. The red head covering represents the Holy Spirit, prophecy, and ardent devotion. The covering matches the vivid red lipstick my Nanny always wears.

20 The pattern in the background represents people holding one another up. The people are modeled after a drawing my son drew on his feet, which we fondly call his "feet people."

21 Some argue Anna was 105 years old: biblicalarchaeology.org/daily/people-cultures-in-the-bible/people-in-the-bible/anna-in-the-bible

22 This article prompted me to look more closely at the differences between Simeon and Anna's actions after meeting Jesus: biblicalarchaeology.org/daily/biblical-topics/new-testament/mary-simeon-or-anna-who-first-recognized-jesus-as-messiah/

Scan to view more images of the artwork!




Mère De Jardin et Twa Solèy
(Garden Mother and Three Suns)

by Carmelle Beaugelin Caldwell
Inspired by Matthew 2:1–12
10"x10" Acrylic and gold leaf on canvas (diptych)

In Haiti, bringing new mothers *fèy*—the gift of herbs for teas and postpartum baths—is a tradition rooted in generations of Indigenous Caribbean and Vodou healing practices. A grandmother or elder woman carries on these traditions by teaching new mothers this healing wisdom, serving as a kind of "garden mother" at birth. As they journeyed from the East, I imagine the Magi carrying a similar sacred wisdom in their gifts to the newborn Christ.

Magos/Magoi, often translated as 'wise men' in Matthew, are terms more closely associated with 'magicians' or 'sorcerers' across scripture. While the Magi are traditionally assumed to be men, scholars trace them to the Persian priestly caste, which included both women and men practitioners.

Rev. Dr. Boyung Lee offers a feminist reading of Matthew 2,[23] which helps us imagine what it would mean to Mary if women were among these traveling diviners. Under Levitical law, Mary was now ceremonially unclean from childbirth, and it would be forbidden for men in her culture to come near her. But what about women from the East bearing gifts of gold, frankincense, and myrrh—like garden mothers in the night? Imagine these Magi kneeling beside and tending to a young mother still recovering from the holy, exhausting work of bearing God's light into the world.

Mère De Jardin et Twa Solèy (Garden Mother and Three Suns) imagines both that act of care and the cosmic announcement in the night sky, borrowing dramatic imagery from the Apostle John's vision of a cosmic woman giving birth to a child who will rule the nations in Revelation 12.

Christ's in-breaking into human history allowed the Magi to become among the first to recognize the cosmic shift of all shifts. God's willingness to reveal Christ to us, even in the unlikeliest of ways, is an extension of grace far more expansive than our ability to comprehend. May we journey by faith, as the Magi did, through the darkness as we seek the newborn king with joy, until dawn.

Praise be to God.

Look: *Contemplate all of the figures in this piece—the Magi and the Garden Mother. What story do you imagine for them?*

23 "The Magi, A Feminist Lens (A Bonus Commentary by Boyung Lee). *A Sanctified Art*. August 14, 2025. sanctifiedart.org/blog/the-magi-a-feminist-lens-a-bonus-commentary-by-boyung-lee

About the artists



Carmelle Beaugelin Caldwell

Carmelle *(she/her)* is a Haitian-American multi-disciplinary 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). **beaufoliostudio.com** | **@beaufoliostudio**



Ashley Slade

Ashley *(she/her)* is a painter, illustrator, and collage artist based in Pasadena, California. She is interested in the use of various materials to examine the difference between her interior world and the reality in which we live. She is inspired by afro and retrofuturism, solarpunk, surrealism, midcentury illustration, and her rural upbringing in Virginia. By day, Ashley serves as Communications Director for First United Methodist Church of Pasadena, California. She holds a Master's Degree in Communications from Johns Hopkins University and has experience in editorial work and publishing. **@ashleysladeart**



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. She founded A Sanctified Art in 2016 with the dream that art could be used for spiritual formation and nourishment. 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. Lisle primarily creates art through acrylic painting on canvas, photography, silk painting, and digital drawing using her iPad and stylus pen.



Rev. Lauren Wright Pittman

Lauren *(she/her)* is an artist, graphic designer, and theologian. She studied Media Design at Middle Tennessee State University, worked as a wetlands advocate in Southern Louisiana, and went to seminary to piece together her passions for artistic expression, design, and Creation Care. 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 Art Ministry Director 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. In her artwork, she explores the intersection between theology, race, and the image of God.