

The Second Sunday of Advent | How does a weary world rejoice?
We find joy in connection



Two Mothers

by Nicolette Peñaranda

Inspired by Luke 1:24-45

Acrylic, ink, and mixed media collage on canvas

A couple of months before I took on this project, I was forced into early labor and birthed our second child. Needless to say, I was still pretty raw with emotions and was processing the trauma. During that time, I found myself in isolation. Our days were spent driving back and forth to the NICU to check on our 3 lb. infant. It was terrifying and tiresome. But during that time, so many wonderful people sought us out. We were gifted food, baby clothes, childcare, and rest. But the greatest gift was the comfort I received from other people who had given birth. There was this sacred sharing of birth stories and postpartum depression. Parents passed on beautiful garments that they, too, received after birthing a preemie. Some of these pieces looked like they had been

passed down many times before, like each thread held a memory from a different family.

We were connected.

It is because of this connection that parents share that I felt instantly connected to paying homage to Frida Kahlo's *Two Fridas*.² Rather than being connected from veins of the heart, Mary and Elizabeth would be connected through the uterus.

Nearly a quarter of Black women between ages 18 and 30 have fibroids while also being the racial demographic with the highest maternal death rate in the United States. More than 100,000 women undergo some form of mastectomy each year. Globally, an estimated 14% of girls give birth before the age of 18. Where do these realities meet the heart of scripture? How do we see the struggles of infertility or empathize with the vulnerability that comes with not being a socially-accepted pregnant person?

While Elizabeth is crowned with holy gray hair and a dress marked with the blood of previous miscarriages, Mary sits next to her holding a childhood doll, draped in the jewelry, flowers, and silks of a traditional Middle Eastern Jewish bride. Their stories and experiences are vastly different. But Mary sought out her kin. This reminds me that we do not need to do the hard things alone. There is power in connection.

With you, there is joy. —Rev. Nicolette Peñaranda

² *Two Fridas* (Frida Kahlo, 1939) is considered to be a self-portrait in which one Frida is wearing European clothes and the other is in a traditional Mexican dress. The two women are connected by their anatomical hearts.

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Comfort, O Comfort

by Lauren Wright Pittman

Inspired by Isaiah 40:1-11

Digital painting

I wanted to create an image that spoke tenderly to the viewer as this text does to the reader. “Comfort, O comfort my people” (Isaiah 40:1). When I’ve read this text before, the shepherding metaphor has only yielded masculine imagery in my mind. It makes sense with the text’s pronouns that I would imagine a masculine figure. It was also ingrained in me— through translations, biblical art, movies, children’s pageants, etc.—that shepherds were always men. I learned recently, however, that women were shepherds too. Some young women were trained and worked as shepherds before they were married; this notion completely added new dimension and depth to the shepherding metaphor. I decided to use imagery of modern-day shepherds to inspire this image.

A shepherd is at once fierce and tender, willing to face the most dangerous of predators in the dead of night while warmly cradling the most vulnerable of the flock.

In this image, the shepherd nurtures a lamb while leading the flock through fields of tall grasses and flowers. The fuschia flowers in the foreground are marjoram flowers that represent comfort and the steadfastness of God’s word even in the midst of the leveling of the land. The shepherd’s clothes have repeated medallions with simplified imagery of a straight highway in the wilderness. Within the stylized landscape, a voice proclaims the coming glory of the Lord. —Rev. Lauren Wright Pittman



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: livinglutheran.org/2022/02/a-love-letter-to-african-descent-communities.

She is passionate about queer Black liberation, cultivating diverse leadership in faith spaces, and the art of creation. She is also the illustrator of *God’s Holy Darkness*, written by Sharei Green and Beckah Selnick (Beaming Books, 2022). The book deconstructs anti-Blackness in Christian theology by celebrating instances in the story of God’s people when darkness, blackness, and night are beautiful, good, and holy.



Rev. Lisle Gwynn Garrity

Lisle Gwynn Garrity (*she/her*) is a Pastorist (pastor + artist), retreat leader, and creative entrepreneur seeking to fill the church with more color, paint, mystery, and creativity. She founded A Sanctified Art with the conviction that, in order to thrive, the church needs more creative expression and art-filled freedom.



Rev. Lauren Wright Pittman

Lauren (*she/her*) is an artist, graphic designer, and theologian. She uses paint, metallic inks, and Apple pencil to image the layered complexity she experiences in scripture texts. She also helps faith communities share their vibrant stories through branding & design services.



Hannah Garrity

Hannah (*she/her*) is an artist and an athlete, a daughter and a mother, a facilitator and a producer, a leader and a teammate. She is the Director of Christian Faith, Life, and Arts at Second Presbyterian Church in Richmond, Va, an art in worship workshop leader wherever she is called, and a liturgical installation artist at the Montreat Conference Center, Montreat, NC.