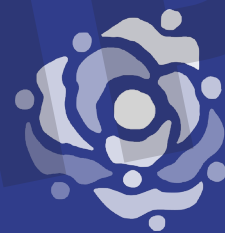


A Sanctified Art LLC is a collective of artists in ministry who create resources for worshiping communities. The Sanctified Art team works collaboratively to bring scripture and theological themes to life through film, visual art, curriculum, coloring pages, liturgy, graphic designs, and more. Their mission is to empower churches with resources to inspire creativity in worship and beyond. Driven by the connective and prophetic power of art, they believe that art helps us connect our hearts with our hands, our faith with our lives, and our mess with our God.

Learn more about their work at sanctifiedart.org.



FROM
GENERATION
TO GENERATION...
An Advent devotional

Art, Poetry, &
Reflections for the
Season of Advent



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SAMPLE

The stories, scriptures, and traditions of the Christmas season have been passed down to us throughout the generations. Many of us enter this season with a swell of memories and emotions as vast as the cultural and religious rituals this holiday holds. Like a tapestry woven throughout time, the Christmas story weaves us in—to remember how God has shown up in the past, to continue the work of collective liberation, to behold the presence of God in flesh and bone.

In this daily devotional, we invite you to take a closer look at how the Christmas story unfolds. We encourage you to pay attention to each of the characters in these familiar narratives and ask: *What did each person pass on or contribute? How did they either participate in God's liberation and love—or try to thwart God's justice? What can we learn from them and what is our role now? What will we pass on to the next generation?*

As creatives, we've contemplated these questions and themes while revisiting the stories surrounding Christ's birth. In response, we've created visual art, written reflections, poems, hymns, and journaling prompts. And, because many of us connect to our ancestors through the food they've passed down to us, we've shared family recipes for you to prepare as an act of Sabbath rest. Day by day, we invite you to journey through the reflections and prompts in this devotional with wonder and curiosity for the ways God is speaking to you.

From Generation to Generation... reminds us of the ways our lives, histories, actions, and stories are interconnected and woven together. The work of God is always unfolding—in and through us. This Advent, may you remember that you belong—to a story etched into the wrinkles of time, to generations that have come before and will come after, to a love that won't let you go.

Artfully yours,

The Sanctified Art Creative Team

Rev. Lisle Gwynn Garrity

Rev. Sarah (Are) Speed

Hannah Garrity

Rev. Lauren Wright Pittman

Rev. Anna Strickland



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REV. LISLE GWYNN GARRITY

Founder | Creative Director of SA

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

Director of Branding | Founding Creative Partner of SA

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 Founding Creative Partner of SA

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 an art teacher at a middle school in Richmond, VA, a Sunday school visual choir facilitator 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.

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Sarah (Are) Speed (*she/her*) is the Associate Pastor for Young Adults and Membership at Fifth Avenue Presbyterian Church in New York City. Sarah feels called to welcome people into the church by using her energy and passion for beautifully scripted words, raw and relevant liturgy, and hands-on worship experiences to engage our longing for God and the need for justice in this messy world.

REV. ANNA STRICKLAND

Operations Support | Content Creator

Anna Strickland (*she/her*) looks for the Divine in the everyday like treasure in clay jars, and first encountered God in the integration of her spiritual self and artistic self. She is a native Austinite and graduated from the University of Texas where she now works as a college minister, especially serving LGBTQ students.

ABOUT OUR GUEST CONTRIBUTORS



Guest Writer

Dr. Christine J. Hong

Christine J. Hong (*she/her*) is Assistant Professor of Educational Ministry at Columbia Theological Seminary in Decatur, GA. Her interests include anti-colonial and decolonial approaches to religious and interreligious education and life. Hong's interests also include Asian American spiritualities, and the spiritual and theological

formation of children and adolescents among BIPOC communities. A Teaching Elder in the Presbyterian Church (USA), she has spent time as both a religious educator and youth and young adult minister in New York and Southern California. She is the author of numerous articles, chapters in books, and two monographs, the first is, *Youth, Identity, and Gender in the Korean American Church*, published by Palgrave, and the second is, *Decolonial Futures: Intercultural and Interreligious Intelligence for Theological Education* from Lexington Press. Dr. Hong has received a BA from Univ. of Washington, a ThM and MDiv from Princeton Theological Seminary, and a PhD from Claremont School of Theology. ctsnet.edu/faculty/hong-christine-j/



Guest Artist

Carmelle Beaugelin

Carmelle Beaugelin (*she/her*) describes herself as an "Afro-Latin, West-Indian, Haitian-American, Miami-an" artist currently residing in Princeton, NJ. Her daily work swims in the waters of human flourishing and spiritual formation at the intersection of Christian Spirituality & Innovation. She strives to create work that engages some form of "God-talk." Her art moves

towards the exploration of Visio Divina (divine vision) via theological themes related to redemptive transformation, the concept of "home," hyphenated ethnic identities of diasporic communities, and human flourishing as a continued expression of divine creativity (Imago Dei). Her larger vocation is to point to the dignity, self-awareness, and spiritual connectedness of creative expression in the lives of those who carry hyphenated identities, particularly those navigating within what it means to both black and foreign in America. She is the founder of BeauFolio Studio, an art house at the intersection of sacred art, human-centered design, & restorative equity for the creatively curious. carmellebeaugelin.com

TABLE OF CONTENTS

The First Week of Advent | FROM GENERATION TO GENERATION...

There's room for every story

SUNDAY... Poetry Prayer "Room" by Sarah Speed	1
MONDAY... Commentary Matthew 1:1-17 by Christine J. Hong	2
TUESDAY... Art & Reflection Matthew 1:1-17 by Lauren Wright Pittman	3
WEDNESDAY... Journaling There's room for every story	5
THURSDAY... Art & Reflection Isaiah 2:1-5 by Lisle Gwynn Garrity	7
FRIDAY... Hymn "Through the Ages" by Anna Strickland	9
SATURDAY... Sabbath in the Kitchen	10

The Second Week of Advent | FROM GENERATION TO GENERATION...

God meets us in our fear

SUNDAY... Poetry Prayer "Love Comes Running" by Sarah Speed	11
MONDAY... Commentary Luke 1:26-38 by Christine J. Hong	12
TUESDAY... Art & Reflection Luke 1:26-38 by Carmelle Beaugelin	13
WEDNESDAY... Journaling God meets us in our fear	15
THURSDAY... Art & Reflection Isaiah 11:1-10 by Hannah Garrity	17
FRIDAY... Hymn "Here I Am" by Anna Strickland	19
SATURDAY... Sabbath in the Kitchen	20

The Third Week of Advent | FROM GENERATION TO GENERATION...

We can choose a better way

SUNDAY... Poetry Prayer "Instructions For a Hard Choice" by Sarah Speed	21
MONDAY... Commentary Matthew 1:18-25 by Christine J. Hong	22
TUESDAY... Art & Reflection Matthew 1:18-25 by Lisle Gwynn Garrity	23
WEDNESDAY... Journaling We can choose a better way	25
THURSDAY... Art & Reflection Isaiah 35:1-10 by Lauren Wright Pittman	27
FRIDAY... Hymn "A Better Way" by Anna Strickland	29
SATURDAY... Sabbath in the Kitchen	30

The Fourth Week of Advent | FROM GENERATION TO GENERATION...



We see God in each other

SUNDAY... Poetry Prayer "Where I Saw God Last" by Sarah Speed	31
MONDAY... Commentary Luke 1:39-58 by Christine J. Hong	32
TUESDAY... Art & Reflection Luke 1:39-45; 56-58 by Carmelle Beaugelin	33
WEDNESDAY... Art & Reflection Luke 1:46-55 by Hannah Garrity	35

Christmas Eve | FROM GENERATION TO GENERATION...

We tell this story

THURSDAY... Poetry Prayer "Every Year" by Sarah Speed	37
FRIDAY... Commentary Luke 2:1-20 by Christine J. Hong	38
SATURDAY... Art & Reflection Luke 2:1-20 by Lisle Gwynn Garrity	39

Christmastide | FROM GENERATION TO GENERATION...

God dwells with us

SUNDAY... Poetry Prayer "Everywhere and Always" by Sarah Speed	41
MONDAY... Commentary John 1:1-14 by Christine J. Hong	42
TUESDAY... Art & Reflection John 1:1-14 by Lauren Wright Pittman	43
WEDNESDAY... Journaling God dwells with us	45
THURSDAY... Art & Reflection Luke 2:15-21 by Hannah Garrity	47
FRIDAY... Hymn "God Became Flesh With Us to Dwell" by Anna Strickland	49
SATURDAY... Sabbath in the Kitchen	50

Epiphany | FROM GENERATION TO GENERATION...

We keep seeking

SUNDAY... Poetry Prayer "A Blessing for The Seekers" by Sarah Speed	51
MONDAY... Commentary Matthew 2:1-23 by Christine J. Hong	52
TUESDAY... Art & Reflection Matthew 2:1-12 by Carmelle Beaugelin	53
WEDNESDAY... Journaling We keep seeking	55
THURSDAY... Art & Reflection Matthew 2:13-23 by Lauren Wright Pittman	57
FRIDAY... Hymn "Always Seeking" by Anna Strickland	59
SATURDAY... Sabbath in the Kitchen	60



ROOM

I asked God—
what about my
fingernail-biting habit
or the way I leave all
the cabinets
open in the kitchen?

What about the way I can
be dramatic,
drumming up a fight, only to
hand out apologies like
souvenirs?

What about the way I
second-guess myself,
let shame drive,
or stay quiet when I
have something to say?

What about the way I
chase accomplishments
like a dog with a bone?

What about the doubt,
or the fact
that I'm terrible at prayer and
cannot help but yawn
during church?

What about
What about
What about?

My baggage might be too
big for the van.

But then
God called me by my first
and middle name,
which always means
business,
and said:

Who told you that you
were too much?
Sugar, there is so much
room for you here.

So that's when I grabbed
a seat
and we hit the road
and I knew right then
that the rumors were true.

There is room.
There is room.
There is room.

Poem by
Rev. Sarah (Are) Speed

READ Matthew 1:1-17

COMMENTARY | Dr. Christine J. Hong

Just as Christ's genealogy reveals the relationships across time and space in his life, many of our names also tie us to the generations who come before us and those who will come after us. Matthew lists the names of Jesus' forebearers as a marker of hope finally realized. Even today, names are the seeded hope of one generation planted in another. They are the thread that connects our histories, stories, and futures. We are the hopes of those who've come before, and we live in hope for those who will come after us.

In the Korean tradition, male babies are named by the oldest patriarch on the father's side of a family. My paternal grandfather died before I was born, so it was my maternal grandfather who built my name. Even before I was born, he declared he would build a meaningful name for me (even though I was not a boy). I would receive a name with intention from the oldest living generation to the newest. He gave me the name *Jin*, which when paired with my surname, becomes *Hong Jin*, meaning "something precious in the wide expanse." When I was born, he was not sure when he would get to meet his granddaughter with the vast ocean separating South Korea from California. In those days, it was not so easy or affordable to fly internationally. The name represented the connection he felt to me and my parents, despite what felt like an insurmountable distance between us. What is the Spirit of God if not the hope against hope in our lives?

My grandfather knew about hope against hope; he died at 101 years old, a survivor of war and displacement, excruciating trauma and loss. Yet, I knew him as a loving human with a joyful disposition, a spiritual and humble man, my biggest fan, the person who left me the gift of my name—connecting me through that name to the hope he bore through so much tragedy. Three years ago, I passed the gift of the name *Jin* to my daughter, *Tae-Jin*, giving her the part of the name my grandfather built for me. Her name means "precious light." Through her name, she is connected to her great-grandfather, to his stories, his hopes, his spiritual presence. As she grows, she will become part of a larger story by weaving in her own stories as seeds of hope against hope for someone new.

There's room for every story

READ Matthew 1:1-17

FROM THE ARTIST | Rev. Lauren Wright Pittman

As I began this piece, I was inspired by the composition and movement of the *From Generation to Generation...* logo. In this image, I chose to represent Christ using a rose at the center of the composition. The women mentioned in the genealogy are imaged as foundational leaves building and upholding Christ. All of the women are looking at the viewer and holding objects to represent the fact that they took their life and survival into their own hands. They were catalysts who propelled the lineage forward. In the bottom left, Tamar holds her father-in-law's insignia, which represents how she assumes his role as the leader of the tribe of Judah and continues its lineage.¹ Moving counterclockwise, Rahab holds the red cord which she lowered to ensure the safety of her family after supplying Israelite spies enough information to achieve victory in Jericho. Next, Ruth holds the wheat that she gleaned from the field. She knows that she must marry again in order to be protected, and so she takes initiative with Boaz. Bathsheba's name isn't even mentioned in Christ's genealogy; she is referred to as the "wife of Uriah." She withstands abuse from King David, survives the murder of her husband, and ensures that her son Solomon takes the throne. She takes matters into her own hands, becoming, as scholar Dr. Wil Gafney writes, "the queen mother of the united monarchy of Israel."² Finally, there is Mary who looks adoringly at the rose which represents her son. Here she holds the love and pride of a beautiful lineage that leads to the birth of her son, the Messiah.

These women only wanted to ensure safety for themselves and for their children; in the process they ensured the continuation of the lineage of Christ. Without their brilliance, passion, ingenuity, resourcefulness, creativity, and sacrifice, the lineage would have ended.

PRAY

Breathe deeply as you gaze upon the image on the left. Imagine placing yourself in this scene. What do you see? How do you feel? Get quiet and still, offering a silent or spoken prayer to God.

¹ Attridge, Harold W. From the footnote for Genesis 38:15-19. *The HarperCollins Study Bible: New Revised Standard Version*. (San Francisco, CA: Zondervan, 2006). 62-3.
² Gafney, Wilda C. *Womanist Midrash: A Reintroduction to the Women of the Torah and the Throne*. (Louisville, KY: Westminster John Knox Press, 2017). 220.



Genealogy of Christ | Lauren Wright Pittman
 Digital Painting



Wednesday | Journal Prompt

FROM GENERATION TO GENERATION...

There's room for every story

In Matthew's genealogy (Matt. 1:1-17), each name contains a story, threading together a lineage that leads to Christ. In the space below, record the story of someone who came before you—a relative or friend—who changed your life.



SAMPLE

There's room for every story

READ Isaiah 2:1-5

FROM THE ARTIST | Rev. Lisle Gwynn Garrity

When I started this art series, I returned to a familiar medium: silk painting with gold resist and ink dyes. I photographed my creative process, capturing the wrinkled fabric, the wet lines of gold, the inks bleeding into one another. I've collaged photographs of my silk painting into the backdrops of these digital drawings. The silk background represents a tapestry of time, like an interconnected web of beauty and story traced through the generations.

As I reread this familiar passage in Isaiah, I paused at my favorite line about swords that become plowshares and spears that transform into pruning shears. In the past, I've marveled at the poetry of tools for destruction becoming instruments for cultivation. This year, I contemplated the ways these tools are used and realized that this vision holds gritty promise. Iron plows, mattocks tools, adzes—these are used to break apart rock-hard (often long-neglected) soil so it might receive water, nutrients, and roots. Plowing the earth is a physically intensive process of deconstruction that gives way for seeds to be planted, to be nurtured, and—with all the right elements and some luck—to grow into something worth harvesting.

Pruning is a seasonal act of trust; it feels so risky, especially when it takes months for that new life to begin to appear. But pruning away what is dead or in excess allows the plant to direct its energy into growing new shoots and branches once spring comes.

In other words, I realized that both of these tools are used in the process of regeneration, but they are not in themselves symbols of a bountiful harvest. Like gardening, “learning war no more” is a daily practice requiring dedication and lots of trust that we are truly cultivating an environment for God’s peace to one day bloom. And so, in this Advent season, what needs to be plowed or pruned? What daily acts of regeneration will provide for you and the generations who come after you?

PRAY

Breathe deeply as you gaze upon the image on the left. Imagine placing yourself in this scene. What do you see? How do you feel? Get quiet and still, offering a silent or spoken prayer to God.



War No More | Lisle Gwynn Garrity
Silk painting with digital drawing and collage

There's room for every story



Scan to hear the tune!

Through the Ages

Away in a Manger

Text: Anna Strickland (2022)

Music: James R. Murray (1887)



Oh down through the a - ges and gen - er - a -
From A - bra - ham, ls - aac, and ls - ra - el's
And still through the a - ges our sto - ries will



- tions From God in the gar - den to
line How Ra - hab and Ruth and Bath -
find Be - long - ing in God's sto - ry



Je - sus the son Each sto - ry was wo - ven, each
- she - ba sur - vived From ex - ile in E - gypt to
of hu - man - kind From God in the gar - den to



one has a place With - in the great
Bab - y - lon far Christ's lin - e - age
e - ter - ni - ty We're wo - ven to -



tap - es - try tell - ing God's grace
shows how com - plex sto - ries are
- geth - er as one tap - es - try

Saturday | *There's room for every story*

FROM GENERATION TO GENERATION...

SABBATH IN THE KITCHEN

As a Sabbath activity, follow this family recipe or prepare another favorite dish.

NANA'S VINAIGRETTE

A family recipe shared by Hannah Garrity

There are many versions of this dressing, including the simple olive oil and salt version with which Nana (my grandmother) dressed up our salads when she and I visited France in the autumn of 1999. Her first time there, in the 1950's when my mother was young, became the inspiration for many of the recipes that we then inherited. Perhaps this dressing is such one. My memories of our salad dressing span decades and are drenched in joy. I was finally old enough to sit with the older cousins and adults. With thirty people surrounding the table, the salad was always already dressed. It was my favorite part of the meal. The dressing would slide under the rice on my plate, creating a unique delicacy that I would recreate in my college dining hall as comfort food years later. Sounds of laughter and repeated stories, feelings of love and warmth would flood back at the first taste. No one in my family makes the dressing just like anyone else. Every time it is a little bit different for everyone. So, as a snapshot of a moment in a long and fluid span of time, here's the recipe Nana made, as I remember it, on that distant day when I thought to take note.

INGREDIENTS

- ½ cup olive oil
- ⅓ cup balsamic vinegar
- 2 tablespoons dijon mustard
- 1 teaspoon basil
- ½ teaspoon of salt
- A pinch of pepper

INSTRUCTIONS

Shake or stir the dressing. Dip a piece of lettuce in it. Taste it. Add salt if needed. Dress and toss the whole salad. Serve with any meal. Enjoy.