

STATIONS OF THE CROSS

APRIL 17-20, 2019

EXHIBIT GUIDE AND DEVOTIONAL REFLECTIONS

Village Chapel Presbyterian Church

3818 Venable Ave SE, Kanawha City 304-925-7265 www.vcpresby.org

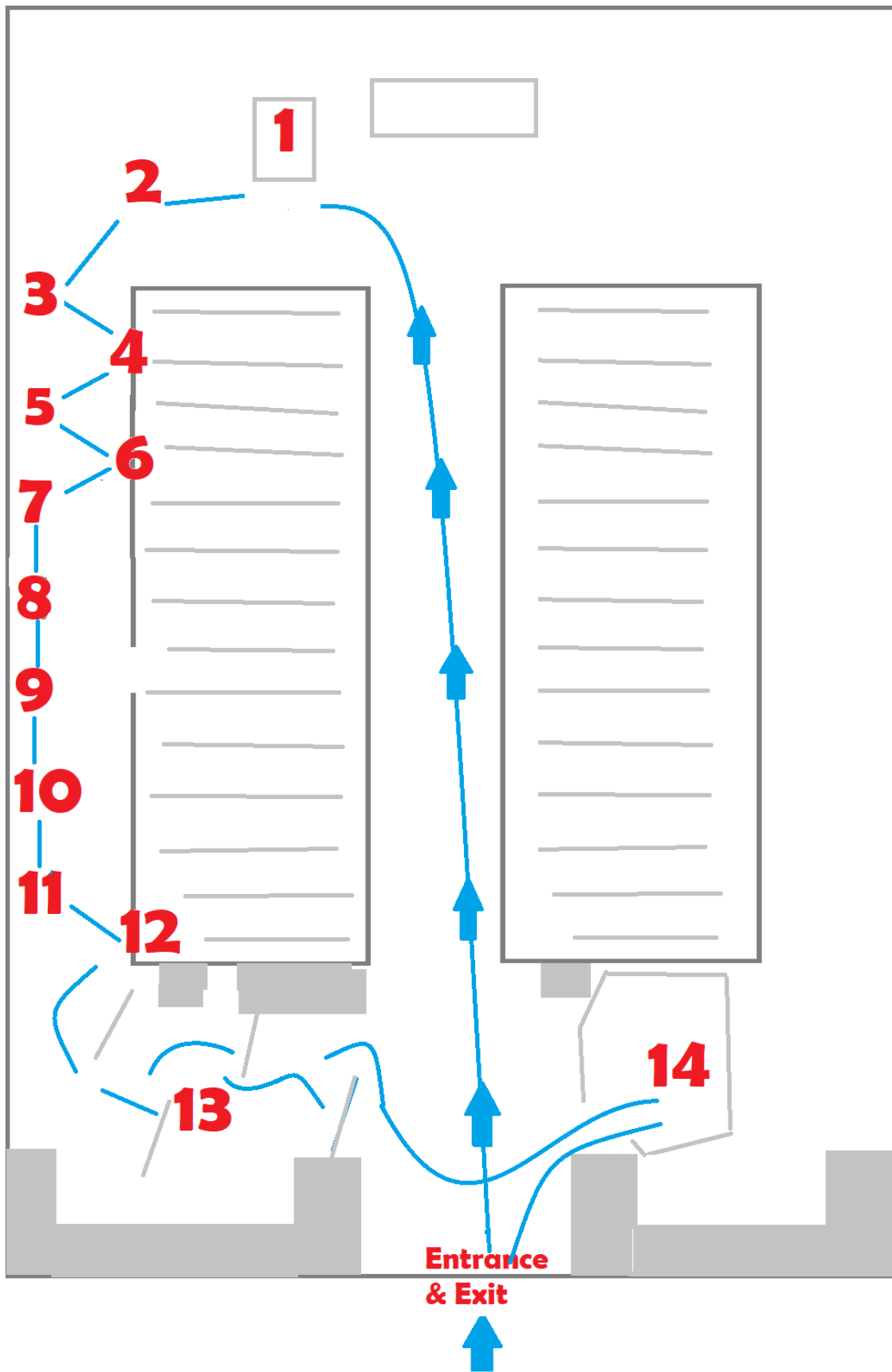
EVERYONE IS WELCOME!

ABOUT THE EXHIBIT

The Stations of the Cross refers to a series of images depicting Jesus's last day. The stations grew out of imitations of the *Via Dolorosa* in Jerusalem which is believed to be the actual path Jesus walked to Mount Calvary. The object of the stations is to help the faithful make a spiritual pilgrimage through reflection on Jesus's suffering. Within the past decade, the traditional stations of the Roman Catholic Church have made way for more ecumenical and biblically based stations. The fourteen stations of this exhibit were selected from scripture and are unique to this event.

This exhibit of the Stations of the Cross grew out of similar events curated by Rev. Doug Minnerly at Grace Covenant Presbyterian Church in 2006-2008. Now retired, Doug worked with Rev. Dr. Amy Parker of Village Chapel to recruit artists and present the exhibit. Amy Parker wrote the exhibit guide and devotional responses.

We are very grateful to the artists who have created work for this exhibit without compensation. If you are interested in purchasing one of the pieces, you may contact the artist directly or through the church office.



STATION I: THE LAST SUPPER



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Luke 22: 14-22 “When the hour came, he took his place at the table, and the apostles with him. He said to them, ‘I have eagerly desired to eat this Passover with you before I suffer; for I tell you, I will not eat it until it is fulfilled in the kingdom of God.’ Then he took a cup, and after giving thanks he said, ‘Take this and divide it among yourselves; for I tell you that from now on I will not drink of the fruit of the vine until the kingdom of God comes.’ Then he took a loaf of bread, and when he had given thanks, he broke it and gave it to them, saying, ‘This is my body, which is given for you. Do this in remembrance of me.’ And he did the same with the cup after supper, saying, ‘This cup that is poured out for you is the new covenant in my blood. But see, the one who betrays me is with me, and his hand is on the table.’”

Artist: David Pushkin

Title: Passover/New Life

Medium: Charcoal on handmade paper with bench and tallit (Jewish prayer shawl)

Reflection: *While the gospels tell us that Jesus and the disciples gathered in an “upper room” for the Passover meal, this work sets the story in nature, surrounded by tall trees, a place of growth, life, spiritual creativity, and inherent transcendence. Note the faces around the table – there is a great diversity of age, attitude, possibly even race, gender, and status. Central to the table are two figures: Jesus and Judas facing off. All others are less clearly identifiable, and viewers are invited to find their own faces in the gathering. Judas is tense, grasping at Jesus; Jesus leans away from him, yet holds out the cup, offering his life’s blood to his betrayer.*

Prayer: *God, our host at the table, nourish our hearts as we begin this sacred journey. As we partake in Jesus’s brokenness, as well as his pain and suffering, may we cling to the promise of new life, and the hope of death’s passing over us. Amen.*

STATION II: GETHSEMANE



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Luke 22:39-42 “He came out and went, as was his custom, to the Mount of Olives; and the disciples followed him. When he reached the place, he said to them, ‘Pray that you may not come into the time of trial.’ Then he withdrew from them about a stone’s throw, knelt down, and prayed, ‘Father, if you are willing, remove this cup from me; yet, not my will but yours be done.’”

Artist: Bernice Deakins

Medium: Oil paint on canvas

Reflection: *Allow this painting to lead you into the garden where Jesus prays alone. The rich foliage in deep greens and blues evokes a shadowy, peaceful place. It is calm and quiet, yet also foreboding, unknowable, mysterious, illumined by just a glimmer of light.*

As we pray to God, our prayers often express our desires, as Jesus expressed his that the cup be removed from him – that he be spared the suffering that was coming. But Jesus also affirmed his commitment and concession to God’s will.

It can be a scary thing to do – surrendering our illusions of control and embracing the mysterious will of God. But peace dwells in that mystery, as in a dark, quiet garden, and the glimmer of light reminds us that darkness will never overcome it.

Prayer: *God of mystery and grace, strengthen me for all that lies ahead – suffering, grief, loneliness, pain – that I might faithfully fulfill all you have called me to be and to do. Amen.*

STATION III: BETRAYED AND ARRESTED



STATION III: BETRAYED AND ARRESTED

Mark 14: 43-46 “Immediately, while [Jesus] was still speaking, Judas, one of the twelve, arrived; and with him there was a crowd with swords and clubs, from the chief priests, the scribes, and the elders. Now the betrayer had given them a sign, saying, ‘The one I will kiss is the man; arrest him and lead him away under guard.’ So when he came, he went up to him at once and said, ‘Rabbi!’ and kissed him. Then they laid hands on him and arrested him.”

Artist: Jeff Pierson

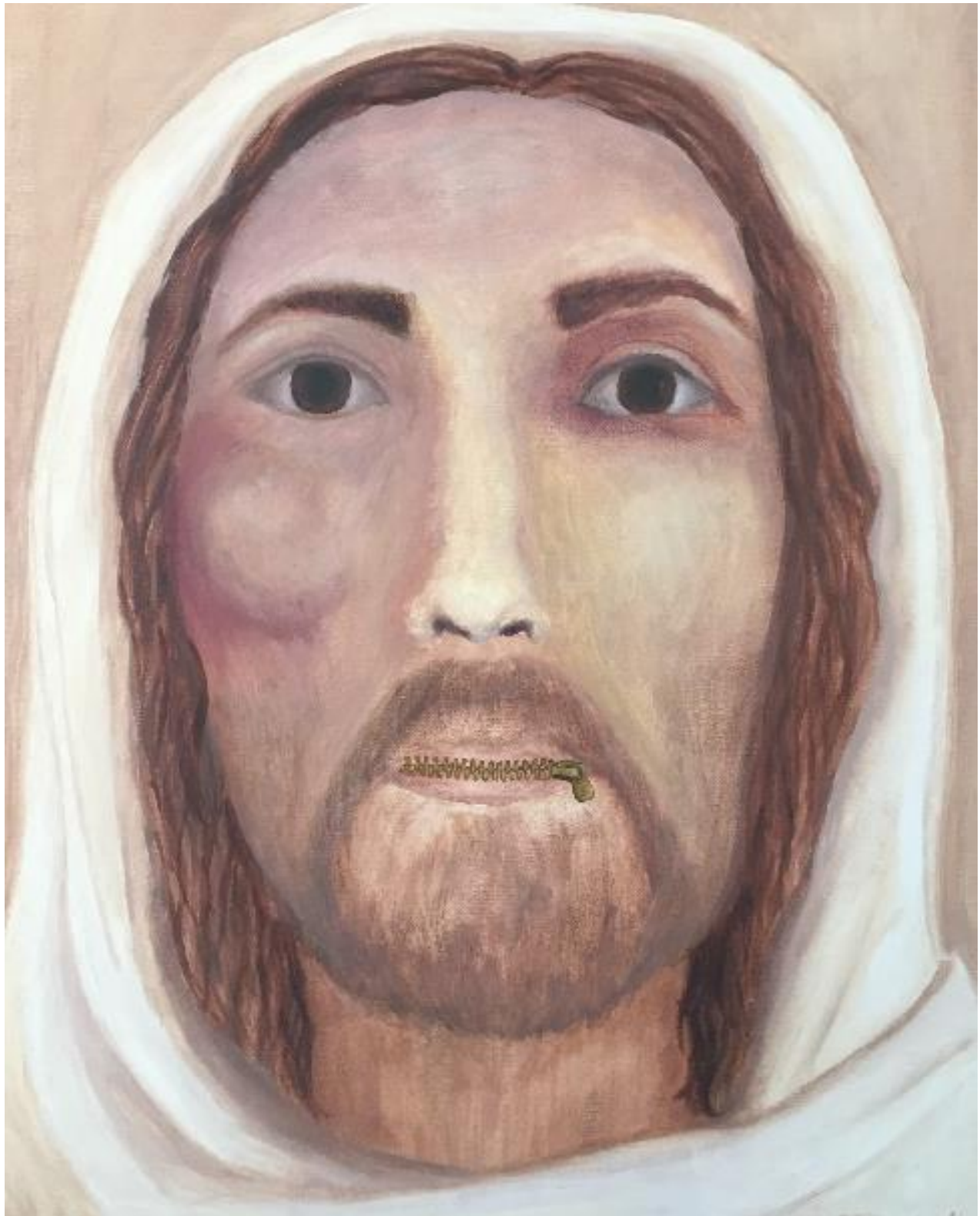
Medium: Acrylic on canvas

Reflection: *This work presents Jesus at the time of his arrest. He is calm, resigned even. Following his prayer to be spared the cup of suffering, he now appears ready to see it through. The attitude of the soldier who is arresting him is harder to discern: is he surprised at Jesus’s calm, that he is not fighting back? Has he heard about Jesus and now is awed to see him up close, to find him so ... human? Is he having second thoughts about the role he is playing this night?*

As we follow Jesus’s last hours, we too have conflicting reactions to the unfolding events. Why does the one who has healed the blind, the deaf, the lepers, who has fed the multitudes and calmed the storms, why does he now submit himself to a betrayal he knew was coming, and a system where no justice waits for him? When have we betrayed him ourselves? When have we wanted to lock him away?

Prayer: Lord, thank you for the forgiveness that encompasses the betrayer, the soldier, and even me. Help me to face each trial with the peace and calm that comes from you. Amen.

STATION IV: TRIED BY THE SANHEDRIN



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Matt 26:57-63a “Those who had arrested Jesus took him to Caiaphas the high priest, in whose house the scribes and the elders had gathered. . . . Now the chief priests and the whole council were looking for false testimony against Jesus so that they might put him to death, but they found none, though many false witnesses came forward. At last two came forward and said, ‘This fellow said, ‘I am able to destroy the temple of God and to build it in three days.’ The high priest stood up and said, ‘Have you no answer? What is it that they testify against you?’ But Jesus was silent.”

Artist: Tara Cantrell

Title: Jesus Was Silent

Medium: Oil on canvas.

Reflection: *This stunning portrait of Jesus highlights the statement that Jesus remained silent before his accusers. Instead of lips, this surrealistic Jesus has a zipper, tightly zipped. No words of self-defense, explanation, or bitter response will he speak. But is he really silent? The zipper itself is gold, a classic artistic device that indicates the Holy: God is present in the silence.*

Also notice the details beyond the zipped lips – bruised cheekbone, black eye, and a look of soulful pleading in his eyes. What do you imagine he wants to say?

In the court of the Sanhedrin, the verdict against Jesus and his sentence were never in doubt. Many false witnesses were willing to give them what they needed to do what they wanted to do. But it was a true statement that finally condemned Jesus (cf. John 2:13-22).

Did Jesus realize that nothing he said would really matter in the end? Was that why he kept silent? Have you ever refused to defend yourself when falsely accused, knowing no one would hear you anyway, or wanting to minimize the damage being done? Is there power in keeping silent?

Prayer: *Help me, Lord, to know when to be silent and when to speak up, so that your truth will be heard. Be present in my speaking, that my words may be full of grace. Amen.*

STATION V: DENIED BY PETER



STATION V: DENIED BY PETER

Luke 22:54-62 “Then they seized Jesus and led him away, bringing him into the high priest’s house. But Peter was following at a distance. When they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. Then a servant-girl, seeing him in the firelight, stared at him and said, ‘This man also was with him.’ But he denied it, saying, ‘Woman, I do not know him.’ A little later someone else, on seeing him, said, ‘You also are one of them.’ But Peter said, ‘Man, I am not!’ Then about an hour later yet another kept insisting, ‘Surely this man also was with him; for he is a Galilean.’ But Peter said, ‘Man, I do not know what you are talking about!’ At that moment, while he was still speaking, the cock crowed. The Lord turned and looked at Peter. Then Peter remembered the word of the Lord, how he had said to him, ‘Before the cock crows today, you will deny me three times.’ And he went out and wept bitterly.”

Artist: Ian Bode

Medium: Acrylics on canvas

Reflection: *Peter had been warned by Jesus that he would do the unthinkable, deny that he knew Jesus, not just once but three times before the night was through. In this seriocomic image, Peter appears incognito at the fireside – wearing the classic trench, fedora, and dark glasses of a man who doesn’t want to be seen or recognized. Yet he cannot escape his guilt. I, II, III, and the rooster crows: he is surrounded by these reminders and the compass points offer him no direction to forgiveness.*

It’s a hard thing to deny a friend – hard for the one who denies; hard for the one denied. It requires a great deal of love to forgive such a betrayal, and a great deal of grace to forgive yourself.

Prayer: *Jesus, teacher, friend, Lord: It breaks my heart to recognize the many times I have denied knowing you – if not with words then with my actions. Pour your love and grace out upon me, that I may understand how deep my sin and how great your forgiveness of it. And give me courage and strength for moving on. Amen.*

STATION VI: TRIED BY PILATE



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John 19:10-11 “So Pilate said to him, ‘You will not speak to me? Do you not know that I have the authority to release you and authority to crucify you?’ Jesus answered him, ‘You would have no authority over me at all unless it had been given you from above.’”

Artist: Steve Lippitt

Title: Authority

Medium: Colored pencil on paper

Reflection: *True authority is the issue here in the text and in the artwork. Pilate wields the trappings of political authority – the scepter, the signet ring that bears the official seal of his position, the rich, gold-trimmed robe. Jesus wears an authority of a different kind – a mockery of a crown of thorns and royal purple robe, placed on him by those who believed he had overstepped the natural boundary of his station in life. His back bears the wounds of the forty lashings he received. Though brutal they reveal the past, present, and future truth of his authority. Close observation reveals the proclamation, “I AM” – reminding us of God’s response from the burning bush when Moses asked for a name, as well as Jesus’s own statements – “I am the bread of Life;” “I am the Light of the world;” “I am the resurrection and the life” – among others. There is also the word “LAMB” to remind us of the holy sacrifice being made for us. Through it all, the prophetic words of Isaiah, “By his stripes we are healed,” reverberate, creating a complete vision of Jesus as the final authority for our salvation.*

Prayer: *Almighty Lord, we kneel before you in awe of your glory. Remind us to seek only the power you yourself would wield – the power of giving, of healing, of loving with the greatest of loves. Amen.*

STATION VII: MOCKED BY SOLDIERS



STATION VII: MOCKED BY SOLDIERS

Matt 27:27-31 Then the soldiers of the governor took Jesus into the governor's headquarters, and they gathered the whole cohort around him. They stripped him and put a scarlet robe on him, and after twisting some thorns into a crown, they put it on his head. They put a reed in his right hand and knelt before him and mocked him, saying, 'Hail, King of the Jews!' They spat on him, and took the reed and struck him on the head. After mocking him, they stripped him of the robe and put his own clothes on him. Then they led him away to crucify him.

Artist: Jeff Pierson

Medium: Acrylic on canvas

Reflection: *Is there anything that destroys one's soul as mocking does? Jesus's utter humiliation is nowhere more vividly real to us than in this text and accompanying artwork. The crown of thorns becomes the perfect image of the sharp, twisted mocking the soldiers throw at Jesus. Here the bloodied, wearied Jesus lifts his face up, perhaps praying for strength and perseverance.*

Have you ever experienced the pain of being mocked? The twisting of our own understanding of ourselves, the ridicule of how we show love or express joy, the desecration of our most cherished beliefs – this is violation at the deepest emotional, psychological and spiritual level.

Jesus knew that deepest pain, and comes alongside us in our darkest moments to help us pick up the pieces.

Prayer: *Jesus, my heart grieves to remember how you must have suffered as they mocked you. Thank you for standing alongside those who are broken by the cruel actions of others. Amen.*

STATION VIII: HELPED BY A STRANGER



STATION VIII: HELPED BY A STRANGER

Luke 23:26 “As they led him away, they seized a man, Simon of Cyrene, who was coming from the country, and they laid the cross on him, and made him carry it behind Jesus.”

Artist: Emma M. Rickard

Medium: Acrylic on Canvas

Reflection: Little is known of Simon the Cyrene. The fact that he is named in the gospels of Matthew, Mark, and Luke may indicate that he became a prominent member the early Church. Mark mentions that he was the father of Alexander and Rufus – and though those were common names, there is a tradition that the Rufus mentioned by Paul in Romans 16:13 is the son of Simon.

This intriguing painting of the scene invites questions of perspective and reality. The framing image of a face is painted in grayscale, giving it a distance from our vivid, colorful world: is this scene being reflected in the cold, marble eye of a statue, or is it a scene from the past viewed through an old photograph, or is the artist inviting us to look with a new perspective, to see the scene reflected in her own eye or ours?

Depicting the biblical scene in vivid color not only puts the visual emphasis there, it also locates the meaning in that scene, filling the eye (not just the iris) with the two central figures.

Together, this story from Jesus’s last day and this depiction of it challenge us to play the role of bystander as well as the one coerced into action. We are left with questions: Are we content to stand by the way and watch suffering? Do we need to be coerced into bearing others’ burdens? What questions are you left asking?

Prayer: Lord of mercy, who bore our sins on the cross, may our eyes be open to the suffering and heavy burdens of those around us, and may we be moved by your Spirit to do what we can to walk with them and ease their way. Amen.

STATION IX: CRUCIFIED



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Luke 23:33a “When they came to the place that is called The Skull, they crucified Jesus there...”

Artist: Amy Wallace Parker

Medium: Copper, twine, wax, wood.

Reflection: *This abstract version of a classic crucifix uses the simple lines and color to convey the visceral reality of the crucifixion. Bare copper wire has been bent to create a skeletal form. Red-waxed strings of twine illustrate the blood of wounds in wrists, feet, side, and beneath the crown of thorns. The reduction of Jesus’s body to blood and bone reminds us that his essential humanity was no different than our own.*

What complex emotions and thoughts can such a simple form generate?

Crucifixes are not generally found in protestant churches. Reformers felt the empty cross made a clearer proclamation of the risen Christ’s victory over death. Yet in Holy Week, we pause at the foot of the cross to remember the very real, very human suffering and death of Jesus – his body broken for us; his blood shed for the forgiveness of our sins.

Prayer: *As I stand at the cross, suffering Savior, hear my prayer of gratitude for the life laid down for my salvation. Amen.*

STATION X: ONE ON EACH SIDE



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Luke 23: 33b, 39-43 “When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left.

One of the criminals who were hanged there kept deriding him and saying, ‘Are you not the Messiah? Save yourself and us!’ But the other rebuked him, saying, ‘Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong.’ Then he said, ‘Jesus, remember me when you come into your kingdom.’ He replied, ‘Truly I tell you, today you will be with me in Paradise.’”

Artist: Michael Taylor

Medium: Oil on canvas

Reflection: *The three abstracted crosses in this piece stand out in dark shades of phthalo blue and black against a warm background of red and orange. Notice particularly the gold leaf on the crosses. Traditionally, gold in artwork connotes the presence of God.*

Unsurprisingly, the most gold is present on the center cross where Jesus was hung between the two thieves. Equally understandable is gold on one of the other crosses – after all, Jesus promised that one of the thieves would be with him in Paradise.

But what about the third cross? It too bears the touch of gold leaf – the presence of the Holy One.

The repentant thief speaks of justice – getting what one deserves. But the presence of God with all three who are crucified speaks of grace – getting what one doesn’t deserve. Even the unrepentant thief is one of God’s beloved children, bearing God’s own holy image. The grace of the Cross of Jesus Christ is amazing grace – a gift undeserved but given to all.

Prayer: *Lord, thank you for claiming me as you’re your own beloved child, even on those days when I am unrepentant and lost. Amen.*

STATION XI: LOTS CAST FOR JESUS'S GARMENTS



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John 19:23-25a “When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top. So they said to one another, ‘Let us not tear it, but cast lots for it to see who will get it.’ This was to fulfill what the scripture says,
‘They divided my clothes among themselves,
and for my clothing they cast lots.’
And that is what the soldiers did.”

Artist: Chris Dutch

Medium: Stained glass

Reflection: *The mix of story and medium in this Station's piece of art is intriguing: the sharp, hard, yet fragile glass tells the story of Jesus's soft, worn, homespun tunic. The contrasts are exaggerated in the vivid colors and random shapes that frame the central image. Unlike the tunic, the glass has been cut, broken, colored, and fashioned together with metal and heat. The tunic was all of one piece – and that was the reason they did not wish to cut it.*

This story of the fate of Jesus's clothes is told because it was the fulfillment of a scripture: Psalm 22:18. This psalm of David, (which is followed by the best known psalm of all, Psalm 23), is a lament of danger and desperation. Jesus's cry to God, “My God, my God, why have you forsaken me?” also comes from this Psalm, doubly connecting it to Jesus's final day.

Prayer: *Lord, as we remember your sufferings on that final day, help us to always be mindful of those around us who also suffer great indignities, and lead us to ways of justice and peace. Amen.*

STATION XII: THE WOMEN



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John 19:25b-27 Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene.

Artist: Terry Parsons Hickernell

Title: Mary Magdalene

Medium: Sculpty clay and bronze paint

Reflection: *Brought to her knees and doubled over with grief, Mary Magdalene holds in her hands the crown of thorns.*

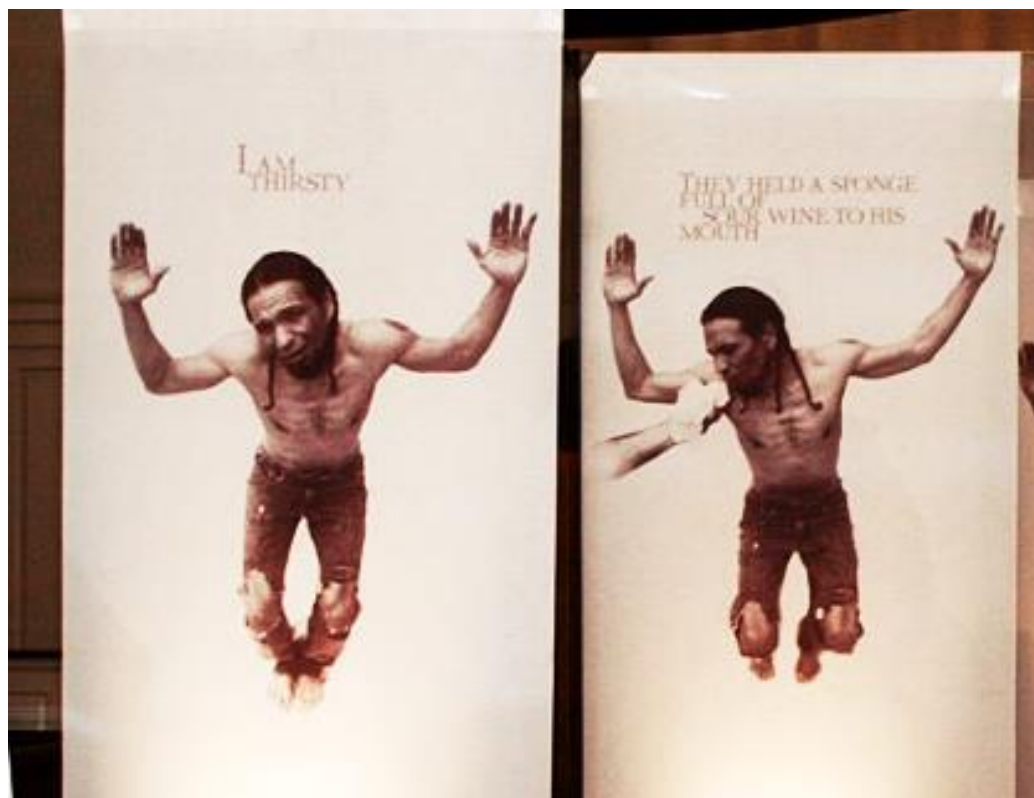
Some grief is more powerful than a punch in the gut, eliciting sobs and moaning beyond words, folding us in on ourselves both literally and figuratively. Surely Mary Magdalene's grief was of this magnitude.

The mirrored base on which the sculpture rests allows the viewer to see Mary Magdalen's face, tormented and twisted with her grief. Otherwise, it would be hidden from us.

Grief is at once a universal experience and an individual one. Each loss is unique and each griever experiences that pain uniquely. While some people find comfort in sharing their grief, some find it easier to cope by hiding their grief from others. Hidden grief will often manifest itself in unproductive ways – in bitterness, anger, withdrawal, hyperactivity, or depression, to name a few. When we encounter someone who seems burdened in such a way, it might be useful to consider that it may be a reflection of a hidden grief.

Prayer: Lord, when we love deeply, we grieve deeply. Help us to be brave and love anyway. And show us those who are hiding their grief, and need a companion to walk with them through their time of loss. Amen.

STATION XIII: IT IS FINISHED



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John 19:28-30 “After this, when Jesus knew that all was now finished, he said (in order to fulfil the scripture), ‘I am thirsty.’ A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received the wine, he said, ‘It is finished.’ Then he bowed his head and gave up his spirit.”

Artists:

Concept/Design/Execution:

Doug Minnerly

Photography: Mark Wolfe

Model: Will Taylor

Medium: Photography and text on vinyl banners

Reflection: *These powerful banners present the final words and moments of Jesus’s life. Here Jesus is a modern man – dressed in thread-worn jeans with braided hair, his face reflects many ethnic groups and defies any one label. He hangs unfettered against a blank background, defying gravity as well.*

This scene reminds us again of Jesus’s humanity – he was thirsty. It is also a reminder of the humanity of some who were watching –they engineered a way to offer him a drink.

And then Jesus said, “It is finished.” Have you ever wondered what “it” was? His life? His work? From this side of the resurrection, those answers don’t seem quite right. As finished as one part of his story was at that moment, his story was not ended, has not ended still!

Prayer: *Lord, give me eyes to see your work continuing in my life, my church, my home. Amen.*

STATION XIV: THE BURIAL



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Luke 23:50-55 “Now there was a good and righteous man named Joseph, who, though a member of the council, had not agreed to their plan and action. He came from the Jewish town of Arimathea, and he was waiting expectantly for the kingdom of God. This man went to Pilate and asked for the body of Jesus. Then he took it down, wrapped it in a linen cloth, and laid it in a rock-hewn tomb where no one had ever been laid. It was the day of Preparation, and the sabbath was beginning. The women who had come with him from Galilee followed, and they saw the tomb and how his body was laid.”

Artist: Amy Wallace Parker

Medium: Installation

Reflection: *The final stop on this part of the journey is here in the darkness. The rock-hewn tomb would not have allowed any light in. It was not a cave with possible ways through. It was a dead end.*

It has been said that God is most present where God seems most absent – and the best example of that is the empty tomb. But perhaps the Saturday tomb where Jesus’s lifeless body waited is also a good example. The human body of Jesus was no less God.

One of the traditions surrounding the birth of Jesus was that it happened in a cave, as they were often used as shelter for animals. The natal cave, snug and warm, smelling of animals and childbirth, provides an intriguing contrast to the tomb at the end – man-made and empty, smelling of death, not new life. And yet...

Prayer: *Here in the tomb, we pause to allow the reality of your death to soak in. Before we move into the joy of resurrection, comfort us in the face of that reality which awaits us all, even as we proclaim that in life and in death, we belong to you. Amen.*

THE ARTISTS:

Ian Bode was born and raised in Charleston, WV. After leaving WV in his late teens and traveling around the country, he returned to become a self-taught, full-time artist. His work is displayed in galleries, public buildings, and private collections across the country. He was named WV Artist of the Year 2018 by *WV Living* magazine and his work is available at The Art Emporium and The Bluegrass Kitchen in downtown Charleston.

Tara Cantrell is a West Virginia native. She works in the medical field as a Specialty Pharmacist servicing people with special and/or financial needs. Her artwork encompasses a variety of mediums and styles, and she is grateful to be a part of this project.

Bernice Deakins has been an artist all her life. She enjoys working in a variety of mediums, is a doll maker and a seamstress. She is the Resident Artist for the GRID in Montgomery, a Maker's Space run by Bridgevalley. She was born in Newfoundland, Canada, and has lived in the US for 35 years, since she married Jim Deakins. They have three sons and four grandkids.

Chris Dutch is a Charleston resident and stained-glass, mosaic, and mixed media artist. He has a Bachelor of Science Degree in Civil Engineering from Rensselaer Polytechnic Institute. His work is part of the West Virginia Permanent Collection at the WV Division of Culture and History, and the Avampato Discovery Museum of Charleston, WV.

Terry Parsons Hickernell is a native West Virginian and resident of Charleston. She has a Bachelor of Fine Arts degree from Marshall University, and creates art in various media, including mixed-media collage, painting, sculpture, and graphic arts. Terry is a juried artist of Tamarack and The National Association of Women Artists in New York City. Her work is part of the West Virginia Permanent Collection at the WV Division of Culture and History. She is married to Scott Hickernell and has two adult daughters.

Steve Lippitt was born and raised in Charleston, WV. He graduated from WVU and is a Doctor of Medicine and specialty shoulder surgeon in Akron, OH. He is married and has two boys. Steve has been doing art since he was five years old, but more seriously tackling biblical projects in the past 15 years with the “guidance of God.” Steve strictly considers his art a gift from God and only uses it to further other people’s faith in God.

Doug Minnerly is an honorably retired Minister member of the Presbytery of West Virginia. Prior to entering ordained ministry, Doug taught and practiced the art of theatre at Queens University, Charlotte, NC, and with various professional theatre companies. Doug initiated ‘Stations of the Cross: A Devotional Art Installation’ in 2006 while serving as pastor of a Charleston congregation.

Jeff Pierson is the Director of the Office of Public Art for the City of Charleston is a graduate of the Columbus College of Art and Design where he studied Illustration. He has done several children’s books, advertising concepts, editorial work, and murals around the state. For three years Jeff taught art in public schools and ran Doodle Studios where kids could explore new techniques and learn about famous artists. He lives in Charleston with his wife Kara, his daughter Sylvia, and their dogs Harley and Cheddar.

Amy Parker is a native Charlestonian, the Minister of Education and the Arts at Village Chapel, and a Minister of Word and Sacrament in the Presbytery of West Virginia. In 2018 she received the Doctor of Ministry degree in Theology and the Arts from Wesley Theological Seminary. She has always been artsy and is particularly fond of visual arts as both creator and consumer. She’s married to Don, has one grown daughter, Tory, and has an adorable French bulldog named Gatsby.

David Pushkin is a diverse visual artist whose professional practice includes drawing, painting, printmaking and experimental film. His academic credentials include Design Foundation at Rhode Island School of Design, a Bachelor of Fine Arts degree from the San Francisco Art Institute, a Master of Fine Arts degree from Columbia University and post-graduate research at Anglia Ruskin University. He has taught at Columbia University, American University, Shepherd University and Hofstra University, and was Artist in Residence at Wesley Theological Seminary in Washington, DC. A native of Charleston, David returned in 2012 to teach at Mountaineer Montessori. He is currently teaching art at Sherman High School in Seth, WV.

Emma M. Rickard is a junior at Parkersburg High School and lives in Williamstown, WV. She is a Color Guard Commander and Master Chief Petty Officer in the Navy JROTC at PHS. Emma has always showed an artistic flare through drawing, painting, and dance. She is currently focused on drawing and painting to help her through a life-changing medical diagnosis.

Michael Taylor is a member of the Elk City school of painters. He enjoys painting various subjects, typically in an impressionistic manner, but has ventured outside his normal for this semi-abstract piece. He is from Sissonville, WV, and served in the Marine Corps. He works as a landman for an oil and gas company.

Mark Wolfe is the entrepreneur of Mark Wolfe Design, a Tamarak artisan, published photographer, and active member of the Charleston community. He was named the 2008 West Virginia Main Street Business Person of the Year and 2012 Charleston East End Main Street Volunteer of the Year. His work has been displayed in London, UK and many galleries throughout the United States.