

Christ

IN THE

Palaces

THE ARTWORK GUIDE

2017



66

JENNIE
PITTS
Acrylic

PERSON

Jennie is originally from Austin, Texas and graduated with a BFA from Baylor University in 2011. She started her own business in 2014—“Jennie Lou Art”—and now works as a full-time artist in Denver. She specializes in “live wedding/event painting”, and custom pieces. Her studio is in the RiNo Arts District at the Globeville Riverfront Arts Center (G.R.A.Ce.). Find out more information on her website: jennielouart.com.

PROCESS

Come and see what God has done: He is awesome in his deeds toward the children of man. He turned the sea into dry land; they passed through the river on foot. There did we rejoice in Him, who rules by His might forever, whose eyes keep watch on the nations—let not the rebellious exalt themselves. (Psalm 66:5-7 ESV)

In prayer, I kept coming back to “He turned sea into dry land, they passed through the river on foot”, and then, “whose eyes keep watch on the nations”—as I painted, I focused on God’s perspective from the Heavens, as He keeps a close watch on His people. My hope is for this piece to be a visual reminder of how God brought us out of Egypt, and even still, continues to bring us out of our own slavery. I can often feel small and overwhelmed by circumstances and sin, only to remember the hope I have in Christ to help me in my weaknesses.

Psalm 66 reminds us of God’s severe mercy in choosing to save His people from destruction. Meditating on his continual faithfulness towards a faithless people changes hearts, and humbles the rebellion in all of us—“let not the rebellious exalt themselves.” This piece illustrates that despite how small we may feel in God’s presence, he hears our voices and listens to our prayers—“But truly God has listened; He has attended to the voice of my prayer” (v.19).

The painting is abstract in style, meant to loosely depict the ocean and a small sanctuary of dry land. The gold-outlined “dry land” with tiny dots of various colors represents Israel and the diversity of God’s people. The ocean surrounding it is made up of rich and powerful deep blues/turquoise/white brushstrokes and water “washes”. The rich juxtaposition of the tumultuous ocean and the quiet land are meant to point to the ever-present power and covenantal love of God towards His people.



67

JONATHAN
COMBS
Sculpture (Wood & Glue)

PERSON

I grew up in the dusty hot plains of Texas. With little beauty and adventure in the actual landscape, I was quickly drawn to photography and graphic design as an outlet. My wife and I have lived in Denver for over three years crafting branding identities and taking photographs for small businesses.

PROCESS

Psalm 67 is a short, to-the-point praise of God for bringing a harvest. I wanted the piece to reflect this simple idea of farming and working with your hands, all the while relying on God to bring the growth.

There is nothing added by me, rather I used the materials given to me create meaning. The mostly-uniform rows, cut by hand illustrate the rows of crop in a field and the pointed edges created by alternating and flipping the pieces allude to wheat and other grain crops.

“To God be all the glory” is what I wanted to display by transforming the wood panel without adding anything new. I also wanted to tie myself to the hand labor that it would have been to farm and harvest for the Israelites. I used a hand-held circular saw to cut the pieces, allowing the lines to be imperfect and chip. The only thing I added was glue to keep the pieces together.



68

KAT
ARCHULETTA
Encaustic

PERSON

Kat Archuletta was born and raised in Castle Rock, Colorado. She is a multi-faceted artist who has a passion for creating and learning new ways to express her creativity. She has spent time living in Arizona and Alaska and in a van on the road outside of Colorado, learning the ropes of being a self-sustained artist outside of the world of art degrees. A spirit for adventure, creating, and a longing for connecting to the human spirit has always been what she felt was her calling in life. That purpose has been made more clear since her true relationship with the Lord has begun—not exactly in what direction, but that it is what she’s called to. She is looking forward to the adventure the Lord is calling her into, and the depth in which the Creator facilitates her creativity through worship.

PROCESS

The medium of this art is encaustic, a ratio of beeswax and Damar resin mixed with different pigments—the building up and melting down layers of wax on a canvas. This medium was actually brought to me through studying Psalm 68, where I was attracted to the verse “as wax melts before the fire, so shall the wicked before God.” In deciding different ways to depict that, the Lord led me to a wax-based medium.

In studying and reading Psalm 68, there was an overwhelming presence of the gospel in it from start to finish; beginning to end. How perfect is that? The piece itself takes verse 4:

*Sing to God, sing praises to His name; Extol Him who rides on the clouds,
By His name YAH, And rejoice before Him. (Psalm 68:4 NKJV)*

That is the center, that is everything. It continues into verse 26, “Bless God in the congregations, the Lord, the fountain of Israel.” Christ is the unending fountain, the water of life to the world. From there, the black and brown colors represent man, wilderness, and sin; red is the blood of Christ; blue and white is the water of life; yellow, gold and anything shimmering is His glory, to which we are called in His name; in His sacrifice and resurrection.

“Let God arise, Let His enemies be scattered” (v. 1). Comparing this to what Moses said every time they set out with the ark in the wilderness (Num. 10:35), we’re encouraged to die daily and “Let God arise” and be first in our hearts, carrying Him with us in our lives through our sin and through our struggle. Overall, Psalm 68 reminded me of God’s heart, His love, and His unending trials in letting us know His heart and His love for us.



69

EB
COMBS
Photography

PERSON

I am Elizabeth (EB) Combs, a Texas native who, through God’s good graces, met my husband Jonathan Combs before making my way up to Colorado with him. We’ve now been based out of Denver for three plus years, enjoying rich blessings and working alongside our good friend, Rachel Nichols. Our work focuses on identity design via *The Whistler & The Well*, and photography via *The Great Northern*.

PROCESS

I photographed the lovely Preethi Rajaratnam for my response to Psalm 69.

Save me, O God! For the waters have come up to my neck. I sink in deep mire, where there is no foothold; I have come into deep waters, and the flood sweeps over me. I am weary with my crying out; my throat is parched. My eyes grow dim with waiting for my God. (Psalm 69:1–3 ESV)

The visual of these deep waters in the beginning of Psalm 69 struck a chord within me. The Psalmist’s relationship with water is not a positive one—it expresses a sense of hopelessness. While water can be extremely powerful and overwhelming, our God, can change the waters—whether calming a storm or parting a sea—He quite literally can put an end to water’s daunting power. This relationship led me to focus on the element of water for this piece, specifically dark water, due to the brooding tone in this Psalm.



70

WILL
WHITTINGTON
Photography

PERSON

My name is Will Whittington. I am currently based out of Denver working as a freelance photographer while a college student. I got started about eight years ago when I wanted to capture images of my friends skateboarding one night. I had a small digital camera that I had found in a drawer at home. I have always felt that I had a message to convey. I wanted people to experience the joy I felt from skateboarding and, eventually, from the world around me. Photography gave me the outlet and ability to make this possible. I had begun to beg my parents for a real DSLR camera, and after learning how to develop film at a school summer camp, I was just hooked. The process of creating something that could evoke feeling in a person was the most incredible experience. My school used to have offices to run for, like president, vice president, etc. In 6th grade, they ran out of offices, so the admin decided to create a school historian. This was my shot. I made a deal with my mom that if I could win, she would give me her old Canon Rebel XTI DSLR from 2001. She accepted the deal and it was on! I whipped up an incredible speech, proposed it to my class and ended up winning by one vote! My mom agreed to give me the camera and every single day after school I went to the skate park to capture my friends skating. I eventually took my camera everywhere I went to be able to capture life itself. Since then I have progressively been shooting more and have also trickled over to a little bit of design. Everyone is an artist, and everyone is creative. From the outfits we choose to the captions we write to the food that we cook, art is among us. I hope that my images will allow you to think and interpret your own thoughts and motivate you to see the world around you in a more creative manner.

PROCESS

I created the image from a waterfall that I shot in the mountains.

Psalm 70 is a short and simple Psalm but is powerful in that God reveals His power and our need for deliverance. The image I kept seeing in my mind throughout this Psalm was that of “outpouring.” The black around the fall is meant to symbolize the enemy that surrounds us—those who seek to devour us. Our days easily start out with the stresses of life and anxieties of the world and it so easily consumes us. For me, it often feels like I will never get out alive, but God’s great deliverance and outpouring of love never ever ceases to be faithful. God prevailed mightily through the cross, and the outpouring of Jesus Christ’s blood on our behalf is the source of my rejoicing and life, like water pouring forth from darkness into my dry soul that’s thirsty, needy and desperate for His grace.



71

LANE
GEURKINK
Acrylic & Charcoal

PERSON

I am a local graphic designer and painter. Originally from Oklahoma with a BFA from Baylor, I have been living/working in Denver the past six years. I love to paint as an expression of the things I’ve seen, places I have traveled, and my journey with Christ.

PROCESS

I made this piece with acrylic and charcoal pencil.

The abstract is a recreation of the things I feel when reading the Psalm. The colors are intended to give a sense of peace as well as the motion/rhythm of the composition.



72

BRUCE
BUTLER
Mixed Medium

PERSON

I am a graphic designer and musician from the East Coast. In 2012, I moved to Denver from Buffalo, New York to be closer to family and began designing for WorldVenture, a missions organization in Littleton. I'm currently designing for Olsson Associates, a civil engineering consulting firm in Golden. I co-lead a Gospel Community in the Sloans Lake neighborhood and, in my free time, I enjoy playing music, cooking with friends, and spending time with my nieces and nephew. You can see more of my work on Instagram at [@madebybruce](#) or by visiting [madebybruce.com](#).

PROCESS

Psalm 72 is a beautiful psalm of God's triumph. Imagery like "Let the mountains bear prosperity for the people, and the hills, in righteousness!" and "May they fear you while the sun endures, and as long as the moon, throughout all generations! May he be like rain that falls on the mown grass, like showers that water the earth! In his days may the righteous flourish, and peace abound, till the moon be no more," paint a vivid picture of God prospering His people. However, those who are in Christ yet are not experiencing God's earthly providence are not excluded from the blessing: "For he delivers the needy when he calls, the poor and him who has no helper. He has pity on the weak and the needy, and saves the lives of the needy. From oppression and violence he redeems their life, and precious is their blood in his sight."

In this piece, I added the sun above all, breaking frame, depicting how, through night and day (times of prosperity and adversity), His light shines over all. The rain is a mirror of His showers that water the earth. Though I usually do digital art, I enjoy woodworking and wanted to attempt some new techniques. I started by using a propane torch to bring out the grain. Next, I masked off those areas and applied a stain. Unfortunately the stain bled, so I masked off the stained part and applied spray-paint to the alternating strips. I then masked off the edge and painted it black. Because I wanted a rough cut, I used a screwdriver to add definition to the mountains. I added the trees afterward with a Sharpie and chipped away for the grass effect with a razor blade. To add contrast to the grass, I applied a quick stain. For the rain, I used a hot glue gun and a hand drill for a raised and recessed perspective. Lastly, I spray-painted the sun and touched-up some lines with a Sharpie. It definitely wasn't the vision I started with, but that's how most physical artwork goes.



73

KELI
HOGSETT
Sculpture (Wood & Glue)

PERSON

Keli Hogsett is originally from Austin, Texas and moved to Denver in 2013. Her husband and her have a 1.5 year old son and live in the Highlands. Keli is a Creative Director at Made Movement, an advertising agency in Boulder, Colorado.

PROCESS

When reading Psalm 73, I related to being distracted by envy towards unbelievers who seem not to have a care in the world. In moments where I catch myself putting God's presence aside, following unbelievers' ways can seem like the path of least resistance. However, this Psalm is a good reminder to me to always focus on God's end promise, both now and in the afterlife.

This piece is made entirely of "ends." The wood colored ends represent nearness to God, where the darker pieces represent the opposite. The darker ends can attract and manipulate the wooden ends, but the darker they get, they turn downward and are swallowed by the wooden ends.



74

BENJAMIN
ROGERS
Oil

PERSON

Benjamin is an art instructor at Red Rocks Community College in Lakewood, Colorado. His work has been exhibited across the country and been featured on the covers of *New American Paintings*, *Fresh Paint Magazine* and *ArtVoices Magazine*. He studied painting at Northern Kentucky University, Louisiana State University and finally Arizona State University, where he received his MFA. He lives in Arvada with his wife Emma and son Everett.

PROCESS

Psalm 74 is a cry of anguish that questions why God would allow His enemies to destroy the sanctuary and His people's home. To communicate this, I made a copy of Thomas Cole's "Destruction of the Empire," which I obfuscated through transparent layers of paint. Then I painted a toy hippopotamus as a "viewer," examining the destruction depicted in the painting. The hippopotamus is representative of God's people lamenting His once great empire, though distinctly separated from it.

This painting was created using an indirect oil painting method, which begins with a burnt umber value painting and gradually builds up color through transparent glazes of paint.



75

LOU ANN
SUMMERS
Watercolor

PERSON

My name is LouAnn Summers. I grew up in Littleton, Colorado and have since lived in Missouri, Texas, New Mexico, and Utah. I have now been in Arvada, Colorado for five years. I've been married to Brent going on 38 years and am a mother of four and a grandmother of six. I come from a very artistic family, a few of whom are professionals. It was not until adulthood that I discovered a knack for painting. I am an amateur artist and make art for the sheer joy of it. I was fortunate to have the chance to teach art to 6th graders for five years in public school.

PROCESS

This piece was inspired by Psalm 75:8 (NIV):

In the hand of the Lord is a cup full of foaming wine mixed with spices; He pours it out, and all the wicked of the earth drink it down to its very dregs. (Psalm 75:8 NIV)

Upon my first reading of this scripture, I immediately saw an image of this foaming cup of wine spilling over the earth—liquid and crimson like blood. I imagined God "lavishing" grace upon us (Ephesians 1:8) because "He so loved the world..." (John 3:16). These images reminded me of Jesus saying about the cup of wine, "This is my blood...which is poured out for many..." (Matt 26:28). I then imagined this precious, crimson flow and its effects on our world. I see in this picture the blood cleansing the earth (turning from red to yellow) and from that cleansing life grows (green and blue).

Let anyone who is thirsty come to me and drink. Whoever believes in me, as Scripture has said, rivers of living water will flow from within them. (From John 7:37–38 NIV)

As I formed the stars I was reminded of Psalm 8:3–4 (NIV):

When I consider Your heavens, the work of Your fingers, the moon and the stars, which You have set in place, what is mankind that You are mindful of them, human beings that You care for them? (Psalm 8:3–4 NIV)

I experienced a most awesome time of worship feeling God's joy as He created the heavens! Praise be to the majesty and glory of His name!

This project is watercolor on Yupo, a special kind of paper that is synthetic and does not absorb liquid. This is what enabled such a glowing effect. It also came with great challenges which emphasized my tendencies to struggle. God graciously saw me through with the patience to continue. Then He did this most surprising thing! This "lightning burst" was a completely unintended surprise. I watched wide eyed as the paint and paper formed this awesome display of its own accord! I now view it as God's motion.



76

TAYLOR
POWERS
Photography

PERSON

I'm a portrait photographer who grew up in Colorado. I live in Denver with my husband Alex.

PROCESS

As I read through Psalm 76, two words stuck with me every time: humbled and stunned. The people mentioned in the Psalm seem to be the greatest of mankind: kings, princes, and men of war. The greatest of men, the greatest of us, were humbled and stunned, unable to stand in the presence of God. I really wanted to create an image that captured the feeling of being both fearful and reverent at once. I could relate to being humbled and stunned, because it reminded me of spending time in prayer while in the mountains. Whenever I spend time in the mountains, I feel small. Not small in a bad or insignificant way, but in a way that puts me in my place, so to speak. It's scary and comforting. It reminds me of how incredible and wonderful God's creation is, and it's always given me clarity and perspective.

The title of Psalm 76, "Who Can Stand Before You," became the literal idea behind this image. With my image, I wanted to capture that feeling of being stunned and humbled by something much greater than yourself, to the point that you can't even stand before it. I wanted to capture a surrender. My goal was to put a physical sense of scale of the mountains being that much greater than man, and God being that much greater than "the mountains of prey". I hope that this image is seen as a man not praying to or worshipping a mountain, but instead being overcome by his smallness in its midst. If the mountains are this much greater than the greatest of mankind, and God is that much greater than the mountains, how can we not be humbled? How can we even stand before Him?

I knew I wanted to get as close to the mountains as possible, preferably at sunrise. My husband (the man in the photo, who was a trooper) and I camped in Rocky Mountain National Park so we would get to this spot for the sunrise. The color and the light of sunrise in the mountains always seems much more jarring and harsh than the softness of a sunset. We hiked around and tried a few different spots, which didn't work as well. On our way back to the car I found this spot and this was the last photo I took of the series.



77

JEREMY
GRANT
Collage

PERSON

Jeremy Grant is an emerging artist and award-winning graphic designer. He was born in California in 1985. He studied Graphic Design and Illustration at John Brown University. Grant has exhibited his collage and assemblage work regularly across Colorado since 2008. An active member of local arts communities, Jeremy has been invited to participate in numerous group shows, donated art to charity, and been awarded a PPAC micro-grant. His work explores themes of destruction and creation, death and resurrection, and chaos and familiarity. Jeremy Grant currently lives and works in Denver, Colorado.

PROCESS

You will drown. Fall headlong into the tempest. Arms reach, strain. There is nothing to grasp. You will drown. Your last sputtering breaths will be witnessed by no one. Your eyes water against the rush of wind. And pain. Drown.

Hot crackle of lightening snakes around your body.

A cradle of fire that stunts your fall.

Return the embrace of pain. Your salvation.

Feeling abandoned by God, and achingly alone, the writer of the 77th Psalm is lead to consider God's "miracles of long ago." Israel was pursued by Pharaoh, and their slaughter was eminent, when God performed a dramatic miracle and parted the sea, unveiling an unlikely escape route.

And yet that provision was immensely terrifying—the sea a symbol of chaos and terror in the ancient world. "Walk through the terror," it seems God told them. But where was God in the middle, when the sea could, seemingly, crash down at any moment, crushing all beneath? God's footprints were not seen, yet it was His hand at work.