

# Flourishing



Featuring artwork  
by Mandy Gregory, Jimmie Hudson  
& Betsy Murphy



ALL SAINTS PRESBYTERIAN CHURCH

Gallery • Ordinary Time 2025

## Curator Statement

The season between Pentecost Sunday and Advent is known as Ordinary Time. This term comes from the word "ordinal," which means "counted" or "ordered" and is a period where we, as a church and individuals, settle into the rhythms of discipleship. The color for this season is traditionally green, symbolizing growth. At the beginning of Ordinary Time this year in the gallery, we saw exuberant flowers of spring bursting with gemstone colors and vibrant greens. In the middle of Ordinary Times, we literally examined God's word, often enshrined with gold in the gallery. Now, as we come to the end of the Ordinary, we bookend the time by again seeing growth and fortitude in plants and flowers, but in quite a different way, brought to us by three different Texas artists.

This three person exhibit reveals the extraordinary within the ordinary, in diverse views and hints of the natural world. If we allow it, enjoying art can facilitate, with focus, our ability to slow down and notice. You are invited to notice details and consider unusual perspectives that each of these artists provide.

Mandy Gregory's work can be characterized as abstract, with the subject matter essentially being shapes. Yet the fluidity and unusual combination of both geometric and organic undulating shapes lead to references of delicate flower petals. The color palettes further confirm the complexity of creation as in *Tangled Breeze*. Of her own work, she says that themes of renewal, regeneration and rebirth prompt her work. Mandy's paintings metaphorically allow for various considerations of interwovenness and connection throughout the world and within our lives.

Jimmie Hudson's paintings instantly capture the eye. Her graphic approach reduces visual information of the image into abstraction, where we focus on intense color and crisp edges. She recalls as a child being amazed by the magic of it; seemingly random shapes of color coming together to create a complete and whole image. Throughout Jimmie's paintings, strongly described edges both define specific details of each organic form and also re-describe the totality of each object, as we see in *Still Life with Ohia Lehua*. The simplification of common forms announce themselves with unexpected colors in a combination that can leave us wondering if we have ever really seen this fruit or flower.

Betsy Murphy's paintings often focus our attention on one specific plant or flower. She says of her work, each painting, through a combination of realism and abstraction, is a celebration of the natural world. Some of Betsy's plants are familiar to us Texans, such as the yucca and agave. When an artist paints what seems like an ordinary subject, focusing on that one thing, thousands of little decisions are actually being made. What to capture, what not to? What exact colors and their mixes? How to portray the light and shadow? All of these things must be sorted so that the viewer can behold this one thing and see the extraordinary in the ordinary, as the artist does. Each one acts as a meditation on the specific beauty found in every aspect of creation.

*Laura Jennings, All Saints Gallery Curator*



**Jimmie Hudson**

*Anole with Fruit*

2023

Acrylic on board

20 x 16 in.

\$2000



**Mandy Gregory**  
*Enjoy the Spring*  
Acrylic on canvas  
24 x 36 in.  
\$850



**Betsy Murphy**  
*Spanish Daggers*  
Acrylic on wood panel  
24 x 18 x 1.5 in.  
\$800



**Mandy Gregory**  
*Interwoven*  
Acrylic on canvas  
20 x 30 in.  
\$600



**Betsy Murphy**

*Whale's Tongue Agave*

Acrylic on wood panel

16 x 16 x 1.5 inches

\$650



**Betsy Murphy**

*Echeveria Hookerii*

Acrylic on wood panel

16 x 16 x 1.5 in

\$650



**Betsy Murphy**  
*Sunflowers & Adobe*  
Acrylic on wood panel  
20 x 10 x 1.5 in.  
\$550



**Betsy Murphy**  
*Santa Fe Hollyhock*  
Acrylic on wood panel  
20 x 10 x 1.5 in.  
\$550



**Mandy Gregory**

*Flourishing*

Acrylic on canvas

18 x 24 in.

\$400



**Jimmie Hudson**

*Command the Dawn*

Acrylic and Flash on board

2020

36 x 48 in.

\$3000



**Jimmie Hudson**

*Cause the Dusk*

Acrylic and Flash on board

2020

36 x 48 in.

\$3000



**Jimmie Hudson**

*Still Life with Ohia Lehua*

2024

Acrylic on board

30 x 20 in.

\$2500



**Mandy Gregory**  
*Tangled Breeze*  
Acrylic on canvas  
32 x 48 in.  
\$1800

## **Mandy Gregory**



Mandy Gregory has spent her entire life creating art. From a young age, Gregory was compelled to draw and paint. She found early success as a teen exhibiting in Austin galleries, and she has built on that success to be included in professional shows and private collections in Texas and California.

Gregory, a native Texan, completed her BFA in studio art at The University of Texas at Austin in 2005. Currently residing near Austin, her abstract acrylics explore renewal, regeneration and rebirth through natural forms and plant structures.

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## Jimmie Hudson



My first experience with painting came with a kit, the paint-by-number kits from the Palmer Paint Company called Craft Master. Canvases came with small pots of paint, a blue-lined drawing, and a color-coded system that instructed the painter where to place the individual colors. As a child, I was amazed by the magic of it; seemingly random shapes of color coming together to create a complete and whole image. It was a perfect gestalt, though I didn't know this word at the time. I was hooked. I've been making artworks ever since.

Today, my preliminary process involves reducing values and colors of photographs to flat shapes while incorporating the use of photo collage and Photoshop. From there, I transfer the image to canvas or board and begin the painting.

I began my professional life in advertising and graphic design. Since completing my MFA in Drawing and Painting, I have taught Design, Drawing, and Life Drawing as an adjunct faculty member at a community college and university level; worked as a residential mural painter; and taught Middle School and Upper School Art at Trinity Christian Academy in Addison, Texas. I also served as the Gallery Director and curator for Trinity Art Gallery at TCA.

I am now retired and enjoy my days painting in my home studio, watching birds in my backyard, practicing yoga, and traveling with my husband of 40 years. Recently, I became a cancer survivor. Only with the love of family and friends and the grace of God was I able to survive this particular kind of suffering. I am a member of All Saints Anglican Church in Dallas, Texas.

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## **Betsy Murphy**



I am a creative and have been since I was old enough to pick up a pencil or paintbrush. Painting and drawing have been part of my life for as long as I can remember. My parents valued the arts and encouraged me to pursue a career in visual art. I graduated with a BFA in Art Education from The University of Texas and a master's degree in art education from Texas Tech University. In addition to my own artistic practice, I taught art in Texas public schools for 30 years. More recently, I worked as an Assistant Professor of Instruction and Field Supervisor at UT Austin. In 2019, I was honored to receive the Texas Art Education Association's award of Art Educator of the Year for Higher Education, and in 2021 was named a TAEA Distinguished Fellow.

Beyond my career as an art educator, I cultivated an interest in environmental stewardship and in 2016, was certified as a Texas Master Naturalist. In 2021, I became a backyard beekeeper in my own little pocket of nature outside of Austin. My architect husband and I are both avid gardeners. My interest in restoring nature and supporting pollinators in my home landscape dovetails wonderfully with my artwork, as these efforts inspire my paintings. Through a personal relationship with the natural world, I continue to develop my curiosity as well as my powers of observation, and in turn, my appreciation of the beauty and peace I find spending time there. As a creative, I use color and pattern to connect viewers with the splendor of a simple encounter with nature and to experience our environment in a deeper way.

My work can be found in the permanent collections of the Encaustic Art Institute in Santa Fe, NM, and the Human Rights Art Exhibition in Visalia, CA, as well as numerous private collections around the US.

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