



SPRING/SUMMER 2026

|||| OJAC

CALENDAR

MAR

21 Family Festival: Helidonismata
Arrival of Spring in Greece

APR

11 Slow Art Day

MAY

2 Family Festival: Kodomo No Hi
Children's Day in Japan
11 OJAC Board Meeting

JUN

6 Family Festival: Matariki
13 Summer Exhibitions Open

- MEL ZIEGLER: Clear Skies
- WILLIE BINNIE: Wishing Well (Cell Series)

JUL

8 Teacher-In-Service: ¡Fiesta!
14 Teacher-In-Service: The Art of Reading
31 Daycamp: Cultural Connections - PERU!

AUG

5 Daycamp: STEAM
7 Daycamp: Dino Discovery!

SEP

26 Fall Exhibitions Open

- LARRY SMITH
- MCKEE FRAZIOR (Cell Series)

CONNECT WITH US

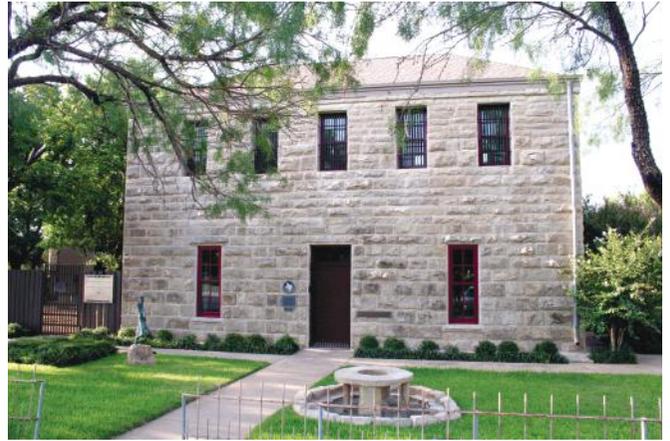


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American
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Recent major funding for OJAC Operational Support is provided by its Members and

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Front cover:

JACK BOYNTON, *Windmill Tree*, 1952

oil on canvas, 33 1/2 in. x 24 3/4 in.

OJAC Collection, Gift of Boynton-Jones, Ltd. 1986.007

Boynton's painting, a gift to the OJAC's permanent collection in 1986, illustrates an early source of wind energy. Here, Boynton deconstructs the ubiquitous windmill transforming it into a natural form in true modernist style.

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**listing limited to full-time staff*



Historical Markers

Albany, like many other towns, likes to celebrate success and anniversaries of historical events. We will soon mark our nation's 250th birthday. Not long ago it was 150 years of our own Shackelford County. In February, we were reminded it has now been 100 years since discovery of the famous Cook Oil Field. We celebrate these events because of the magnitude of their positive impact on our lives.

Our Albany history is decorated with stories of hard work and success, coupled with generosity and a desire to make life better for everyone—stories deserving of celebration! OJAC's own story is one of the best. Built in 1877 and decades later purchased by Bobby Nail for less than \$100 to save it from destruction, it was passed down to art collecting cousins Reilly Nail and Bill Bomar. They had a vision, and in the 1970s Reilly assembled a team of locals with a purpose—a new art museum to house the cousins' collections, with room to grow. A Board of Trustees was formed, by-laws were written, money was raised, repairs were made, and the Old Jail Art Center opened in December 1980. This was not easy, but as usual, Albany folks pitched in to produce a masterpiece with a widespread positive impact.

So, now we approach yet another "historical marker"—the 50th birthday of OJAC. To celebrate the occasion, plans are already underway for significant improvements to the museum and to guarantee its future. Appropriately, we will honor those who came before us—our Founders and the long list of friends of the museum who have given their time and resources over the past decades by continuing to deliver their dream—a comprehensive art experience, free of charge to the public, through exhibitions and programs designed to educate all ages. In doing so, we will "preserve, protect, and defend" this legacy gift that we call the Old Jail Art Center.

Please take a few minutes to learn what we are planning—visit with OJAC staff and board members to find a way to be part of our team. Meeting our goals with this campaign would sustain us for decades. We need and appreciate your support for our coming Capital Campaign!

Glenn Picquet
OJAC Trustee and Capital Campaign Chair

WILL ROTHFUSS: Texas Church Project

Pennsylvania-based artist Will Rothfuss' *Texas Church Project* began with an exhaustive survey of the more than 15,000 churches in Texas. With a long-standing interest in appropriation, Rothfuss employed Google Street View to virtually navigate and search for distinct vernacular examples.

Once a church structure was located via the Google platform, Rothfuss captured screenshots, carefully considering various perspectives while making sure the compositions included not only the church building but the surrounding landscape and sky. He then made large-scale paintings rendering a verbatim digital record of a specific time and place, including web page keys, maps, and watermarks.



Using his knowledge and skills as a cabinet maker and stage designer, Rothfuss transformed the digital images into three-dimensional objects. Unlike his paintings, these works concentrate specifically on the structures. The surrounding landscapes and expansive skies are omitted, leaving intimate and concentrated “architectural” spaces to consider.

Beyond the evident craftsmanship and formal qualities of the work, Rothfuss seeks to convey the humble virtues of vernacular architecture amidst the immensity and beauty of nature, with an emphasis on the vast skies and spaces of the Texas landscape. This leads to consideration of the ways in which “the physical manifestation of religion through its buildings fits into, and is subsumed by, the landscape.” Ultimately though, Rothfuss describes his work as simply landscapes of a contemporary subject, no different than any other landscapes in the history of art.



WILL ROTHFUSS: Texas Church Project is supported by OJAC Members.

Will Rothfuss hangs screenshot images from Google Streetview for *Texas Church Project* installation.

WILL ROTHFUSS, *Pleasant Ridge*, 2022-23, GPS coordinates: 32.67861, -97.20231, oil on canvas. Courtesy of the artist.



WILL ROTHFUSS, *600 US-180, Albany, TX*, 2025, GPS coordinates: 32.73101, -99.28539, mixed media, scale 1:12. Courtesy of the artist.

DAN JIAN: Passing Through

Part of the *Cell Series* of Exhibitions

Dan Jian's drawings in *Passing Through* convey "what is imaginable while in restraint." Jian shares her process in the exhibition's accompanying interview: "In hindsight, the cell room has served as a metaphor for the drawing marks and the paper, or the freedom that can exist within an enclosure. My early thinking leaned toward direct reference and research. I collected old documentation of John Hayden, read about the history of the Texas frontier, and made drawings to include visual references from the museum's permanent collection. I attempted to make a conceptual connection between OJAC and Italo Calvino's book, *The Invisible City*, and reflected on whether my immigrant background could inform a narrative about the space. In all of these readings and free association, I was waiting for an "Aha!" moment, but nothing convinced me.

As time passed, I started to question whether making work about the history was the most attuned way to engage. In the Fall, I abandoned historical research and just started drawing with no direction or agenda. I trust that my early experience during the site visit and all the reading conditioned me to make intuitive connections. I know I am still responding to the site, just indirectly."



DAN JIAN: Passing Through is generously sponsored by The Andy Warhol Foundation for the Visual Arts and the Helen Frankenthaler Foundation, McGinnis Family Fund of Communities Foundation of Texas, and Kathy Webster in memory of Charles H. Webster, with additional support from Jay & Barbra Clack, Joe & Susie Clack, Jenny & Rob Dupree, and Dr. Larry Wolz.



**Helen
Frankenthaler
Foundation**

DAN JIAN: Passing Through installation. Works courtesy of the artist and Cris Worley Fine Arts, Dallas.

An acclaimed exhibition series, the *Cell Series* presents living artists and their work. It offers a rare opportunity to encounter work that interprets and translates the world we universally experience in unique and surprising ways. The founders of the OJAC were passionate about supporting and showing living artists and their work—the museum continues this important mission with the *Cell Series*.



MEL ZIEGLER: Clear Skies

MEL ZIEGLER: Clear Skies offers equal representation of Ziegler's current solo practice alongside his decade-long creative partnership with Kate Ericson (1955-1995). This is the first exhibition juxtaposing Ziegler's work with projects from the Kate Ericson and Mel Ziegler Foundation archive.

As a collaborative duo, Ericson | Ziegler created a substantial body of public projects, site-specific installations, and mixed-media sculptures, all marked by a keen social conscience and understated humor. Ziegler continues to progress and evolve in his individual practice highlighting the importance of collaboration between artist and the broader community, resulting in works of art that employ collective observations and experiences rather than a singular perspective.

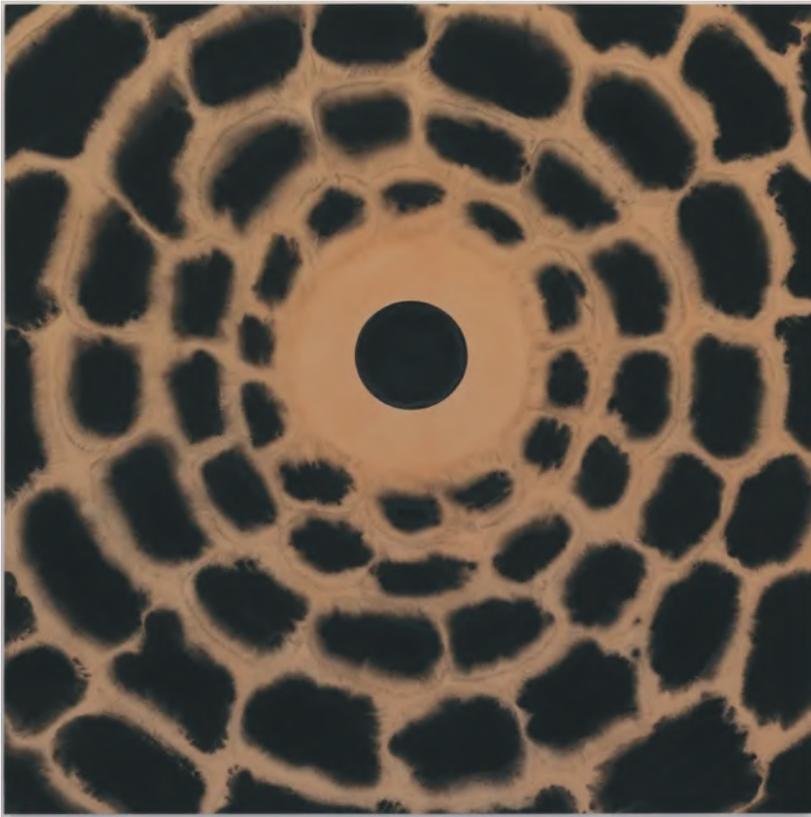
Mel Ziegler began his undergraduate studies at the Rhode Island School of Design, later transferring to the Kansas City Art Institute to complete his BFA in 1978 and earning an MFA from the California Institute of the Arts in 1982. From the mid-1980s until her death in 1995, Ziegler collaborated with his partner, Kate Ericson. In addition to his ongoing studio practice, Ziegler has served as Professor of Sculpture at the University of Texas in Austin, and Chair of the Art Department at Vanderbilt University in Nashville, TN. In 2014, Ziegler established the Sandhills Institute—a civically-engaged art program and residency integrated in and around the agricultural community of Rushville, NE. Ziegler currently divides his time between Santa Fe, NM and Rushville.

MEL ZIEGLER: Clear Skies is sponsored by OJAC Members.

MEL ZIEGLER, *Untitled (Grandfather Clock)*, 2015, antique grandfather clock, straw. Courtesy of Mel Ziegler.

KATE ERICSON | MEL ZIEGLER
A Long Line, 1995
Text from used history books sandblasted on black marble, used toy dump trucks, overall dimensions variable. Courtesy of Kate Ericson and Mel Ziegler Foundation.





WILLIE BINNIE, *Black Sun (Pink)*, 2024, black gesso and acrylic stain on canvas, 87 × 87 in. Courtesy of the artist and Keijsers Koning, Dallas.

WILLIE BINNIE, *Astronaut*, 2024, black gesso on canvas, 40 × 40 in. Courtesy of the artist and Keijsers Koning, Dallas



WILLIE BINNIE: Wishing Well

Part of the *Cell Series* of Exhibitions

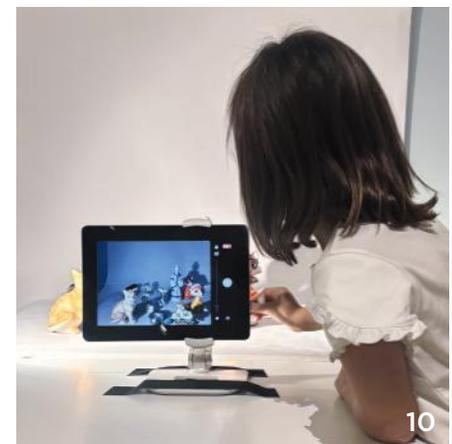
The subjects of Willie Binnie’s paintings and objects are familiar to us and often unremarkable. Yet the manner in which the artist depicts them makes the mundane mysterious, encouraging us to re-evaluate them while engaging our curiosity. In short, Binnie has a knack for making the familiar, unfamiliar. Using a limited or monochromatic palette and source images derived from films, photography, and historical imagery, he provides an enigmatic narrative simply by isolating a single object in his compositions—a fully-suited astronaut lounges in a lawn chair, an entrance to a brutalist-style bank facade beckons us, a depiction of a snowman innocently smiles back at us.

For his *Cell Series* exhibition, Binnie constructs a life-size wishing well in one gallery, standing in stark contrast to the former jail cell that likely heard a fair share of wishes and regrets. Within the other cell gallery, a series of his signature black and white paintings depict “objects of desire” that a past inmate might wish for—a plate of enchiladas, the shade of palm trees near a beach, and other objects we routinely take for granted in our lives.

Willie Binnie was born in Dallas, TX in 1985, and lives and works in Brooklyn, NY and Williamstown, MA. He has had solo exhibitions at LMAKgallery, NY; Paul Loya Gallery, LA; Greg Kucera Gallery, Seattle, WA; as well as participated in numerous group exhibitions at MASS MoCA, North Adams, MA; Wilding Crane Gallery, LA; HVW8 Gallery, LA; the Rachofsky House, Dallas; The Public Trust, Dallas; and Dallas Contemporary, Dallas.

The 2026 *Cell Series* is generously sponsored by the Charles E. Jacobs Foundation, McGinnis Family Fund of Communities Foundation of Texas, and Dr. Larry Wolz.

An acclaimed exhibition series, the *Cell Series* presents living artists and their work. It offers a rare opportunity to encounter work that interprets and translates the world we universally experience in unique and surprising ways. The founders of the OJAC were passionate about supporting and showing living artists and their work—the museum continues this important mission with the *Cell Series*.



1. Shannon Steel, co-curator of *Texas Moderns: DICKSON REEDER*, attends the exhibition's opening. 2. Modern Art Museum of Fort Worth Education Staff select stop motion film props in OJAC's Family Studio Zone. 3. Jonathan and Jenny Scott enjoy meeting the artist Dan Jian while viewing her work in the *Cell Series*. 4. Luke Waller shows his team spirit with lion face paint and a round of bingo at Taco Tailgate. 5. Harrison Elliott is all smiles with dragon headband and face paint at Lunar New Year family festival. 6. Local friends gather to celebrate the opening of spring exhibitions. 7. Marie Tennison and her mother share Encaustic Collages made at Third Thursday Studio. 8. Artist Timothy Harding in his fall *Cell Series*. 9. Visitors watch short films on loan from the Blanton Museum of Art, Austin in *Curious*. 10. Young visitor responds to *Curious* exhibition by adding new footage to community stop motion film.



1. Steve Waller and Dan McGregor link to *Google Street View* images paired with *Texas Church Project* exhibition. 2. OJAC staff Hannah Rankin forms clay bowl for *Empty Bowls* auction. 3. John and Ginger Dudley welcome the Cantey family at opening party for *Texas Moderns: DICKSON REEDER*. 4. Beatrix Elliott stamps a Hongbao Gift Envelope at Lunar New Year family festival. 5. Members, lenders and artists celebrate the opening of fall exhibitions. 6. Pati and K.C. Jones explore works from the permanent collection. 7. Graduate students from Abilene Christian University meet for a private tour with artist Will Rothfuss prior to the opening. 8. OJAC members Lynne and Cliff Teinert, Margaret Blagg, and Scott and Linda Jo Barker enjoy catching up at the spring exhibitions opening.

TEEN COUNCIL A New Generation of Art Ambassadors



For more than a decade, the Teen Council at the Old Jail Art Center has given local middle and high school students a meaningful way to engage with art, leadership, and their community. Open to 6th-12th graders, this program has grown significantly over the past year, allowing us to expand the scope of projects and opportunities available to these dedicated students.

During their weekly meetings, Teen Council members play an important role in supporting the museum's educational mission. They prepare supplies for upcoming programs, as well as volunteer at Family Festivals and other museum events, serving as community ambassadors for the museum.



Art education and creativity are central to the Teen Council experience. Most recently, members had the opportunity to judge submissions for our Student Art Show. After studying selected works from the OJAC Collections, they analyzed student artwork based on its connection to the collection, artistic quality, and craftsmanship. Their thoughtful discussions and evaluations brought a valuable peer perspective to the exhibition.

Each summer, the program culminates in a field trip to tour museums throughout the Dallas-Fort Worth area, broadening their exposure to art and cultural institutions beyond our region.



Teen Council members, Kim Howe, Landon Picquet, Parker Rose, and Mason Craddock, volunteer at December Family Festival.

Teen Council fieldtrip to Amon Carter Museum in Fort Worth, TX.

We are incredibly proud of the growth and enthusiasm of our Teen Council members. Their leadership, creativity, and service continue to strengthen the Old Jail Art Center and our community.



Art-To-Go is supported by Marianne Wood and Joy Roberts.

Family Festivals are supported by Vero Fiber, Eastland, TX.

Take Home Activity Trunk is supported by OJAC Members.

Traveling History Trunk is supported by the Summerlee Foundation and the Doris Miller & Don Fitzgibbons Donor Advised Fund at the Community Foundation of Abilene.



**ART@HOME
ACTIVITY KITS**

Daily
ages 6 - 12

TEEN COUNCIL

Every Wednesday
grades 6 - 12

OUTREACH SNAPSHOTS



**3RD THURSDAY
STUDIO**

3rd Thursday
adults 21+



**FAMILY
FESTIVALS**

Monthly
families + all ages

**TRAVELING
HISTORY TRUNK**

Monthly
grades 4 - 8

1. Albany elementary student shows off his Casas Grandes-inspired animal effigy pinch pot.
2. Jim Ned Lawn elementary student with a Swedish Christmas jullock.
3. Sydney ISD student using sand to test their kolam stencil in celebration of Diwali in India.
4. Cisco High School student constructs a Casas Grandes-inspired paper vessel.
5. Cisco Elementary 1st graders light the room with St. Lucia's Day candles in celebration of Swedish Jul.

EDGAR RYE (1848-1920)

Regional History from the Robert E. Nail Jr. Archives

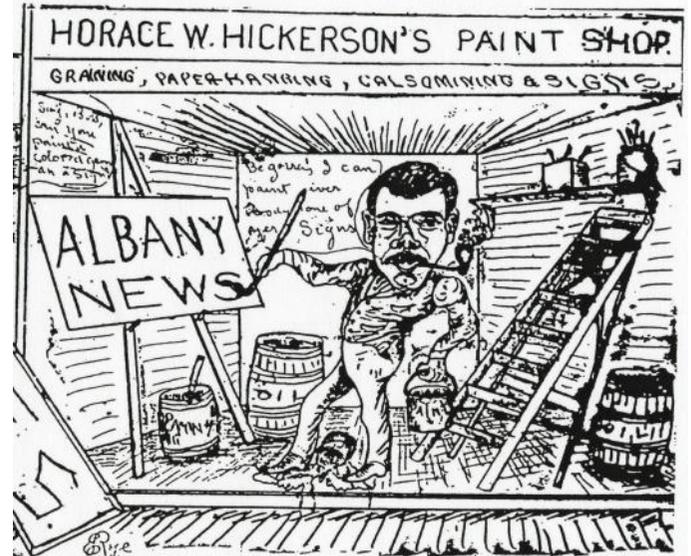


Edgar Rye

Edgar Rye, c. 1909

Born in Kentucky, Edgar Rye came to Fort Griffin, TX in 1876 at the age of 28. He went to work for newspaper editor George W. Robson, who printed and published the local *Fort Griffin Echo*. Rye started out by writing news items and editorials commenting on Fort Griffin and Albany people, places, and events. However, he also had a talent for writing poetry and making woodcut cartoons of townspeople that were not always flattering. Robson was a strongly opinionated journalist himself, and their future rivalry had its roots in this early collaboration. In 1879, Rye broke out on his own and founded a competing newspaper, called the *Tomahawk*.

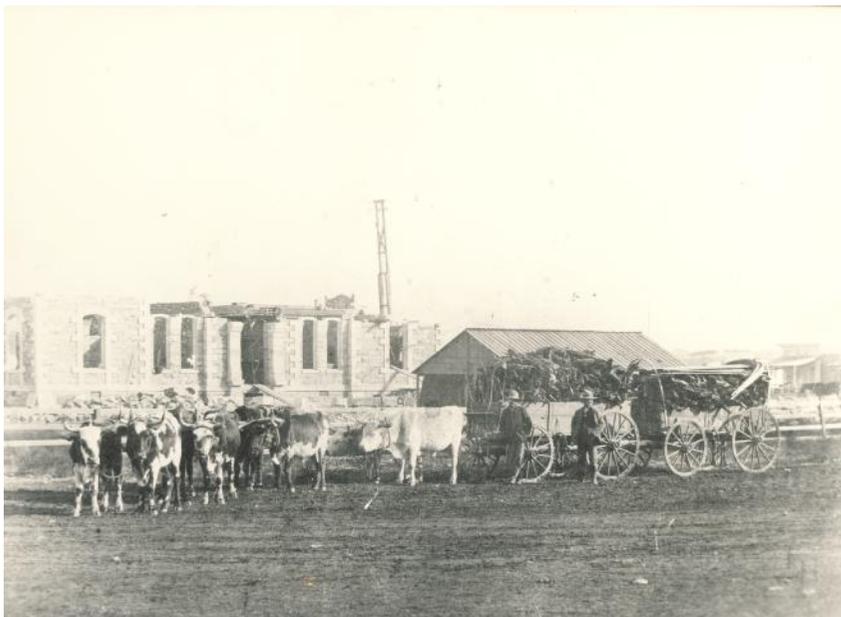
In the following years, Rye continued to work for multiple newspapers in Shackelford County. *The Western Sun* and the *Albany Sun* were successors to the *Tomahawk* from 1880 to 1882. Rye also put his talents as a cartoonist to work for the *Albany Star* in 1883.



EDGAR RYE, possible self-portrait, woodcut, n.d.

In addition to all of his newspaper work, Rye practiced law and advertised his services as a lawyer. He was actively involved in the community and served as a Justice of the Peace before later serving as county attorney for Shackelford County. Rye would regularly advocate for the construction of a new limestone Shackelford County courthouse in Albany.

In March of 1883, following much persuasive writing by Rye and Robson, along with a successful petition circulated to the citizenry, the court selected the building plans drafted by Dallas architect J.E. Flanders. County Commissioners then asked Rye to serve as building superintendent and later foreman of the project, which was completed in 1884.



Walls up at Shackelford County courthouse, 1883

Rye continued to contribute articles and editorials for a variety of newspapers across the country. Eventually, some of those writings, remembrances, and memoirs were incorporated into his fictional novel *The Quirt and the Spur*, which was published in 1909.

Tracking Rye's footsteps after he left Albany means following an incredibly varied life path. Rye would at one time manage an oil and soap factory in Mexico, participate in the opening of the Oklahoma Territory, and then manage a lumber yard in the same state. He later served as city clerk, recorder, and police court judge in Wichita Falls, TX between 1911-16. By 1917 he was in Hollywood, CA, with unfulfilled dreams of writing for Western movies. He died there on June 6, 1920.

COLLECTION GROWTH

The Robert E. Nail Jr. Archives is honored to receive the **Scott Barker Collection**, which contains hundreds of documents, materials, photographs, video and audio files, scrapbooks, and other ephemera, documenting the lives and works of all of the Fort Worth Circle artists. The Old Jail Art Center's fine art collection has a strong representation of these artists, including Bill Bomar, one of the museum's founders.

Mr. Barker has been researching, studying, writing, collecting, and curating exhibits on the artists of the Fort Worth Circle for over 30 years. The collection totals over 20 boxes of materials, which the Archivist is beginning to process and rehouse before they will be made available to visiting researchers.

Scott Barker in his home office surrounded by volumes of research on Fort Worth Circle artists that were recently donated to OJAC.



The OJAC's permanent collection began with 325 works of art, and now includes over 2,400 ancient, modern, and contemporary works in various media. Over the last year, the OJAC accessioned 26 works through gifts and purchases, just a few of which are shared here.



clockwise from left:
 ALEXANDRE HOGUE (American, 1898-1994), *Liberators*, 1943, lithograph on paper, 11 1/2 x 15 in., Gift of Mark and Gerylyn Kever. 2026.001
 BOB STUTH-WADE (American, b. 1952), *Casa Grande, Backside*, 2015, oil on panel, 8 x 12 in. Museum purchase. 2025.010.
 DAVID EVERETT (American, b. 1950), *Along the Marsh*, 1993, woodcut on paper, 1/20, 19 3/8 x 29 3/4 in. Gift of Claude C. Albritton, 2025.005
 VERNON FISHER (American, 1943-2023), *Untitled*, n.d., oil and acrylic on paper, 30 x 38 in. Gift of Hiram Butler. 2025.015

OJAC CAPITAL CAMPAIGN

Preserving the Past. Sustaining the Future.



An expansion rooted in art, place, and community.



With your support, we will expand and modernize our facilities, enhance how we care for and share the collection, and create space for new generations of artists, learners, and visitors. To learn more, make a gift, or speak with someone about your involvement, contact:
Patrick Kelly, Executive Director / Curator
Glenn Picquet, Trustee / Campaign Chair

Concept drawings by Jeff Garnett Architect, Albany, TX

2025 ANNUAL APPEAL CONTRIBUTORS

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in memory of Alfred Whitby George
Anonymous
Anonymous
Anonymous
in honor of Bob Stuth-Wade
Leta and Larry Bell
in honor of Ellis and Myra Hise
Kellie and Kolton Bellah
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in memory of Jean and Bill Tucker
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in honor of Steve Waller
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Barbra and Jay Clack
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McGinnis Family Fund of Communities
Foundation of Texas
Don Fitzgibbons and Doris Miller
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Ronnie and Becky Nail
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Dan and Lynn Neff
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Texas Prairieland Foundation
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Tamara Trail
Steve and Susan Waller
Kate and Brice Wells
Dr. Larry Wolz
Bill Wright

Thank You!

MUSEUM
HOURS

Tuesday - Saturday

11 am - 5 pm

Closed Major Holidays

ALWAYS FREE!

SAVE THE DATE



**11.14.26
ART HEIST!**

**AUCTION PARTY
BENEFITING OJAC
ACQUISITIONS AND
COLLECTION CARE**

Join us at the Old Jail Art Center for an evening of lively auction banter, enticing hors d'oeuvres, premium cocktails, and a unique opportunity to enhance your personal art collection or begin a new one!