

SPRING 2025
OJAC

Michael Park

C A L E N D A R

MAR

15 Family Festival: Holi
29 Student Art Show Opens

APR

5 Slow Art Day @OJAC
26 Family Festival: Saint Jordi's Day

MAY

12 OJAC Board meeting
24 Family Festival: Burmese Heritage

JUN

7 Summer Exhibitions Open
- BOB STUTH-WADE: Captured Landscapes
- SABA BESIER: Deep Resilience
21 Tonkawa Dance Performance
28 Family Festival: Fandangle Critter Corral

JUL

9 Teacher-In-Service: Lessons in Abstraction
18 Teacher-In-Service: Art of Reading

AUG

1 Daycamp: Cultural Connections: InnuIt
5 DayCamp: Sculpt OJAC
8 Daycamp: Under the Sea
25 OJAC Board meeting

SEP

27 Fall Exhibitions Open
- Texas Moderns: DICKSON REEDER
- TIMOTHY HARDING

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theojac.org

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American
Alliance of
Museums



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

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Front cover:
META VAUX WARRICK
FULLER, *Woman and
Window*, c. 1940, ink on
paper, 16 x 13 3/8 in. OJAC
Collection, Gift of Bill Bomar
1987.045.



Fuller's work is featured in *A Fine Line: Drawings from the Permanent Collection* (p. 3). Want to learn more about this artist? Scan the QR code to watch the OJAC tiny tour.

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**listing limited to full-time staff*

**When acquiring works
for the collection,
questions include:
Will the work help tell
a story about our time
for future generations?**



The object of the “Six Degrees of Kevin Bacon” parlor game is to first select the name of a seemingly arbitrary film actor, then connect that actor to another actor via shared film appearances, repeating this process to try to find the shortest path that ultimately leads to prolific American actor Kevin Bacon. An example would be to start with Paul Newman. 1. Newman was in *Butch Cassidy and the Sundance Kid* with Robert Redford. 2. Redford was in *The Natural* with Glenn Close. 3. Close was in *Dangerous Liaisons* with Keanu Reeves. 4. Reeves was in *Chain Reaction* with Fred Ward. 5. Ward was in *Tremors* with Kevin Bacon. Five steps!

Making a pivot to fine art, the six-degrees challenge can also be applicable when curating permanent collection exhibits and acquiring works for the collection, though it’s not a policy to do so. Since the core of our collection is the Fort Worth Circle of artists that began their careers in the mid-twentieth century, it’s not hard to connect a contemporary artist to a member of the Circle via one or two steps. Most often the connection is through teachers, mentors, schools, or peers.

However, our Collection Policy does have specific guidelines, and the decision to acquire a work involves multiple considerations. Though not all works have to pass all criteria, numerous things are taken into account. The curatorial staff and acquisitions committee first weigh the quality and uniqueness of the work compared to others in the artist’s oeuvre (total body of work). Second, we ask, will the work help tell a story about our time for future generations? Does the work fill a void in telling the story of Texas art? Third, how can the work be utilized by the current and future education and curatorial departments to teach about other topics or other works of art? And finally, is there a tangible connection with other artists or works in the collection?

The OJAC currently has a significant number of works from the permanent collection on view. Along with some of the signature pieces in the Matthews Gallery, *A Fine Line* and *Funhouse* are thematic exhibitions that have obvious and subtle connections throughout. We hope you will find your own associations—perhaps ones we have not yet discovered—when you experience the many works from the museum’s outstanding collection that fill the OJAC’s galleries this spring.

Patrick Kelly
Executive Director

A FINE LINE: Drawings from the Permanent Collection



TERRI THORNTON, *Pears*, 1996, ink on paper mounted on painted wood, 14 1/2 x 11 1/2 in. OJAC Collection, Gift of Reilly Nail 2007.038

A Fine Line features approximately one-third of the 300 drawings in the Old Jail Art Center's permanent collection. Spanning the seventeenth to twenty-first centuries, this exhibition showcases a broad range of both artists and media.

Works by 71 artists, from internationally recognized Amedeo Modigliani, John Sloan, and Andy Warhol to the talented artists of the Fort Worth Circle, are brought together to underscore the diversity of the collection. *A Fine Line* also highlights the OJAC's impressive holdings of works by contemporary artists, alongside those underappreciated in the artistic canon.

While the majority of works are on paper, novel substrates of wax, plywood, cloth, and faux ivory are also introduced. Mark making ranges from conventional graphite, ink, and pastel to the use of copper, soot, and even flames. As such, this exhibition challenges long-held hierarchies and expands our understanding of what constitutes a drawing.

Certainly, drawing is no longer just a precursor to other types of visual art. The singular works in this exhibition offer not only compelling images but creative entry points into meaningful conversations. Drawing's ability to transcend a fixed set of materials and conventions has ensured the art form's vitality and power to stimulate change.

FUNHOUSE

Funhouse, curated from the museum's permanent collection, celebrates the use of humor or levity in art—a much-needed diversion in our lives. Through humor, artists provide a comfortable entry point for viewers to perceive ideas, perspectives, and topics that we typically avoid or may never consider. In other cases, works are non-sensical—much like our “normal” realities or unexpected events can be. Works in this concentrated exhibition require the engagement of the viewer. The interaction between object and viewer completes a work, often with surprising, thoughtful, and enlightening results.



HOLLY MOE, *Flying Carpet*, 1991, mixed media on carpet, 42 x 70 in. OJAC Collection, Gift of Karol Howard and George Morton 2012.009.

Permanent Collection exhibitions are sponsored by OJAC Members.

ANN GLAZER: A Hero's Journey

Part of the *Cell Series* of Exhibitions

Ann Glazer is a multi-media artist widely recognized for her large-scale tapestries depicting ancestral symbols and iconography. Installed in non-traditional “art” spaces, including a 17th century Italian winery, a barn in Vermont, and a ruin in Mexico City, the work often takes on additional levels of meaning.

When considering the OJAC’s 1877 jail cells, Glazer notes the weight of the walls, the masonry of the floors, and the heavy metal doors. “Old places matter. They help us understand the present. Creating art in that context inspires me.”

For her site-specific installation in the *Cell Series*, Glazer looked to the Capricorn Beetle as inspiration. In her interview with Patrick Kelly, she offers further explanation:

“I recently re-read Robert Ardrey’s *The Territorial Imperative*, a book about instinct, and was very moved by how the larva of the Capricorn Beetle spends three years journeying through the center of an oak tree to then emerge transformed. Around the same time, I heard the Japanese director Hirokazu Kore-eda talking about a recent project. He said that all of the characters in the film, to some degree, are imprisoned by invisible walls—social norms, manhood, other confines. Collaged together, it became the idea for the exhibition: the larva tunnels through the oak tree to escape the incarceration of his mind. It’s a hero’s journey.”

The 2025 *Cell Series* is generously supported by National Endowment for the Arts - Challenge America, McGinnis Family Fund of Communities Foundation of Texas, and The Charles E. Jacobs Foundation with additional funding from Jay & Barbra Clack, Joe & Susie Clack, Jenny & Rob Dupree, Kathy Webster in memory of Charles H. Webster, and Dr. Larry Wolz.

ANN GLAZER, *I Am What I Become*, 2025, papier-mâché, dimensions vary.

ANN GLAZER, *The Great Capricorn Beetle's Journey*, 2025, UV printed woven velvet with coffee-stained fringe, 119 x 108 in.

Works courtesy of the artist and Liliana Bloch Gallery, Dallas,



8 FEBRUARY - 17 MAY 2025

SPRING EXHIBITIONS

4

BOB STUTH-WADE: Capturing Landscapes



Bob Stuth-Wade in his studio, Dublin, TX, 2024.

Bob Stuth-Wade travels the state of Texas to find unique landscapes that he captures *en plein air*, often taking these “captured” visions to his Dublin, Texas studio to create larger and more involved compositions in a variety of media. Stuth-Wade paints luminous Texas landscapes every day, weather permitting, that convey his emotional connection to the land. The artist’s favorite Texas locations include the areas around his home in central west Texas, Big Bend National Park, or the Colorado River near San Saba. His drawings and paintings convey his deep reverence and connection to natural settings.

Stuth-Wade’s interest in art began at age five in Corpus Christi on the Texas coast. His art education has been self-directed and experimental since he was a student at Jesuit College Preparatory School in Dallas when he was mentored by Dallas artist Perry Nichols. He has exhibited continuously for over five decades, since his first solo gallery exhibition at age 18.

The OJAC exhibition will provide viewers the opportunity to visualize the process of this prolific artist. A slight diversion from typical installations, this exhibition will include over-occupied storage shelves from the artist’s studio holding smaller works for visual inspiration and reference, loose sketches torn from sketchbooks, and large scale “finished” paintings. Rather than suggesting a hierarchy of his mediums, *Capturing Landscapes* offers insight into the artist’s creative process.



BOB STUTH-WADE, Casa Grande, 2025, watercolor on treated paper, 13 1/4 x 19 1/4 in. Courtesy of the artist and Valley House Gallery, Dallas.

SABA BESIER: Deep Resilience

Part of the *Cell Series* of Exhibitions

Saba Besier's sculptural formations are both a celebration of oceanic organisms as well as an acknowledgment of the ecological trauma that is disrupting ecosystems as they disappear. Recent work draws attention to the ocean as a system at risk, struggling to keep pace with human-caused conditions of climate change.

Besier subscribes to the Bauhaus sensibility of combining intense relationship with the process of craft and Fine Art. Each work draws on a hard-earned expertise in the techniques of slab building, throwing, hand sculpting, metallurgy, and alchemy.

Besier is a Pakistani-born, American artist and holds an MFA from Pratt Institute in New York. She is currently based in Dallas, TX and has been an exhibiting artist for 25 years; showing her work both nationally and internationally. Besier offers a preview of her upcoming *Cell Series* installation below:



SABA BESIER, *Silent Sustenance*, 2024, porcelain and fiberglass, 37 x 40 x 40 in. Courtesy of the artist.



SABA BESIER, *Bugeoning Domicile*, 2025, 48 x 26 x 26 in., porcelain and fiberglass. Courtesy of the artist.

This exhibition celebrates the strange and mysterious beauty of oceanic organisms while highlighting the challenges they face. The depletion of color draws viewers in, inviting them to confront the subject and experience the essence of the ocean's mystery and struggles through imaginative, ocean-inspired textures. These sculptural forms represent what could exist in unexplored areas, reflect mutations, or showcase the thriving biodiversity on manmade structures. This adds an element of hope to the despondency of my subject.

Each of the two rooms will feature a large central installation on geometric shapes, indicating manmade structures, with oceanic-like sculptural growth, thriving as a new form of bio-diverse habitats. Supporting work on the walls will echo this growth. –SB

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. Festival-goers create Befana Canary Puppets at Natale Family Festival. 2. Visitors discuss and place hearts at exhibition favorites during Hearts-For-Art Week. 3. Families display their "Bad-Luck Troll" Hats at Setsubun Family Festival. 4. Dallas guests view Cell Series installation by Ann Glazer. 5. Participants tool clay slabs during Third Thursday Studio. 6. High school Intern Hope McBee runs piñata at Natale Family Festival. 7. Elliot Pacanins at Día de los Muertos Family Festival. 8. Trace Rankin admires neon work by artist Jay Shinn. 9. Mirko Degli Esposti, Giulia Sabbadini and daughter Agata attend Spring Opening of Ann Glazer's installation in the *Cell Series*.



1. Book Conservator Sydney Schaffer assists with installation of *A Noble Pastime: Hunting Pictures from the Sarah Campbell Blaffer Foundation*. 2. Visitors frame and post their collection faves during Hearts-For-Art Week. 3. Education Department Assistant Summer Rektenwald paints faces at Setsubun Family Festival. 4. Dr. James Clifton, Director of the Sarah Campbell Blaffer Foundation leads gallery talk of *A Noble Pastime*. 5. Luke Waller at DDLM Festival Photobooth. 6. Adalyn Kirby poses with Setsubun "Bad-Luck Troll." 7. Students display their Thai Shadow Puppets at *Things on Strings* Daycamp. 8. Josey Stuart and Dr. Howard Weiner view *A Fine Line: Drawings from the Permanent Collection* at the Spring Opening.

Creative Casual: OJAC Studio Workshops

OJAC Art Educators are dedicated to providing unique, entry-level workshop experiences for all ages. Our evening programs are an opportunity to discover a new media, or arts and craft process, in a fun and relaxed atmosphere!



Teen Tuesday: Alcohol-ink Galaxies

TEEN TUESDAY is a new (FREE!) drop-in program for ages 13-16. Monthly events (including music, snacks, and a photo-booth) allow area students to unplug from their day with an unusual studio process and fun project.

This school year, area students have created:

- Neon Blacklight Paintings
- Ceramic Polaroid Holders
- Saltwater & Battery Etched Tumblers
- Cereal-Bowl Candles
- Alcohol-ink Galaxies (and MORE!)

This program is additionally unique as its activities and projects are suggested and researched by the OJAC Teen Council!

Spring classes will conclude with Essential Oil Scent-Sculptures and Stamped Leather Cord-Keepers.



Third Thursday Studio: Suminagashi Silk Prints

THIRD THURSDAY STUDIO is a pre-registered monthly program for adults 21+. These workshops offer area adults the opportunity to try their hand at a new medium in a fun and laid-back environment. Visiting Texas artists provide step-by-step guided studio instruction in the creation of a display-worthy (often giftable) keepsake.

Workshops convene September through May, with museum members receiving a 20% registration discount!

This semester, participants have explored and crafted:

- Birch Batik Totes
- Ceramic Wall Pockets
- Winter Weavings
- Suminagashi Silk Prints
- Pysanky Egg Painting
- Stained Glass Garden Stakes

Spring classes will conclude with an exploration of reed-basketry techniques and Tataki-zomé—a traditional printing process created through pressed and hammered florals.

Interested in joining one of our workshops?

Monthly information and registration for these programs can be found at theojac.org and OJAC Facebook.

Education programs are supported by OJAC Members and the following:

Art-To-Go is supported by Texas Commission on the Arts.

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





ART@HOME ACTIVITY KITS

Daily
ages 6 - 12

TEEN TUESDAY

2nd Tuesday
ages 13 - 16

3RD THURSDAY STUDIO

3rd Thursday
adults 21+



SEASONAL SNAPSHOTS

CULTURAL FESTIVALS

Monthly
families + all ages



OJAC TINY-TOURS

Monthly
teen & adult

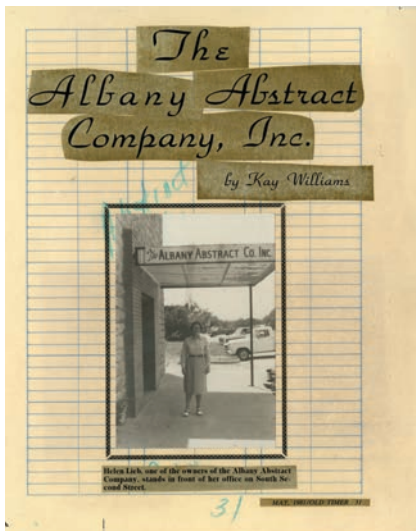
MUSEUM MIXTAPE

Monthly
all ages

1. 4th Graders at Oliver Elementary create clay Incensarios.
2. First Graders decorate Painted Elephants for Songkran.
3. Participants create watercolor memories at Senior Adult Art-to-Heart program.
4. Students at Siebert Elementary in Eastland create Papel Picado Luminarias.
5. Students at ICS in Ghana explore the history of Adinkra Stamps via OJAC Distance Learning Program.
6. Sophie Jean Tabor crafts marshmallow snowflake from OJAC Take-Home Activity-Trunk.

Old Timer Magazine and Junior Historians

The Robert E. Nail Jr. Archives



The *Old Timer* magazine started in 1975 as an extracurricular bicentennial activity for Albany High School students. The magazine, named for a character in the Fort Griffin Fandangle, documented local Shackelford County history. Created and sponsored by an extraordinary young woman named Barney Nelson, the *Old Timer* was an immediate success.

The students researched, interviewed, wrote text, did their own layouts, photography, and much of the publishing work at the local newspaper office under the direction of the editor of *The Albany News*. All financing was managed by the students with loans from the First National Bank of Albany. The *Old Timer* operated on a shoestring budget. It owned absolutely nothing except the enthusiasm and cooperation of the Albany community.



Later that inaugural year, Barney Nelson moved and Winifred Waller took over as sponsor. In 1977, *Old Timer* staff gained the support of Albany I.S.D. and the *Old Timer* became an Albany High School project.

In 1978, *Old Timer* staff affiliated itself with the Texas Junior Historian organization. The students began submitting articles to the Junior Historian Writing Contest where the top six articles are published in *Texas Historian*, a state-wide publication.



Clockwise:
Old Timer galley page 31, 1981
 Barney Nelson (seated 3rd from right) with Albany Students, Going Away Party, c. 1975
Old Timer staff look over layout sheet, as published in the Albany News, May 1, 1980.
 Winifred Waller with Student, n.d.

Additionally, a regional history publication called *Big Country, Places, Events, and People* was started by the Texas Bureau of Economic Understanding as part of the West Texas Schools American Heritage Project.

Eight *Old Timers* were published between 1975 and 1981, with many articles going on to be published both in *Texas Historian* and *Big Country, Places, Events, and People*. After 1981, local history articles continued to appear in *Big Country*, but by 1986, the enthusiasm sparked by the 1976 Bicentennial had all but dissipated.

Test Your OJAC IQ!

The Old Jail Art Center has a unique history that dates back decades. As a means to inform, or remind, members of the Board of Trustees of institutional history and forgotten facts, Executive Director Patrick Kelly often composes and provides short quizzes. The questions range in subject matter and are geared to those who have been involved with the institution from the beginning to those recently joining the board—reflective of the tenure of our members. We thought our readers would enjoy a go at one. For Kelly, the quizzes serve more as an educational tool versus a pass/fail test...so no need to report to anyone how you did. Have fun, do your best, and check your answers below.



BILL DAVENPORT, *Yarn Brain Replica*, 1999, crocheted yarn over two Pepsi cans. 5 x 6 x 6 in. OJAC Collection, Gift of Rodney and Stacey Rogers 2013.011. *This work is featured in the Funhouse exhibition.*

1. What nationality were the stone masons that constructed the OJAC's jail structure and carved their letters/symbols in the stones?

Italian / Scottish / Irish / Mexican

2. What year did the playwright Robert Nail purchase the museum's jail building and for how much?

1877 - \$2 / 1940 - \$25 / 1960 - \$250 / 1970 - \$1,877

3. What month and year did the OJAC open to the public?

June-1975 / December-1980 / January-1985 / October-2005

4. Approximately, how many works of art are in the museum's permanent collection?

350 / 1,500 / 2,300 / 5,750

5. What group of artists, most active in the mid-twentieth century, represent the "core" of the OJAC's permanent collection?

Fort Worth Circle / Dallas Nine / Hudson River School / Taos Moderns

6. What are the two current collection focuses for the OJAC's Robert Nail Jr. Archives?

Agricultural and Ranching Tools / Civil and WWI History / Prehistoric Fossils / Regional History and Artists' Papers

7. How many square feet is the entire OJAC building?

900 / 8,000 / 17,000 / 25,000

8. What media platforms does the OJAC NOT currently utilize?

Facebook / Instagram / X / Vimeo / Pinterest

9. How many paid high school and college interns does the OJAC normally employ at any given time?

one / two / three / six

10. A recent study determined that the Texas Arts & Culture Industry contributes how many dollars to the state's economy each year?

25 million / 250 million / 850 million / 7.3 billion

How'd you fare?

(1) 25 million (2) 250 million (3) 850 million (4) 7.3 billion (5) 900 (6) 8,000 (7) 17,000 (8) 25,000 (9) six (10) three



Over 200 guests gathered at *A {somewhat} Noble Affair* to support future acquisitions and ongoing conservation and preservation of the OJAC's permanent collections. Kudos and thanks to our outstanding Events Committee: Kate Scully Wells (chair), Katherine Allen, Louisa Fikes, Lee Hallman, Amy Kelly (staff), Jennifer Marshall, Melanie McCarthy, Rachel Nash, Betsy Senter, Michaela Smith, Lynne Teinert, and Tamara Trail for organizing such a lively and successful fundraiser.



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Larry Wolz

THANK YOU!

It is with great appreciation that the Old Jail Art Center recognizes **Pat Lidia Jones** (1933-2024) for her dedication and lifelong support. Working alongside Reilly Nail, Pat's enthusiasm was instrumental in the creation of the OJAC. She was a founding member of the Board of Trustees and served on the board until 2006. The OJAC is honored to be a memorial beneficiary, and we express our gratitude to her family and all those who honor her through their generous memorial donations.





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MUSEUM HOURS

Tuesday - Saturday

11 am - 5 pm

Closed Major Holidays

ALWAYS FREE!

SHOPOJAC

Don't miss these fun "mini" items from the OJAC gift shop!
Use member promo code to receive 10% discount.



OJAC Baby Onesie

Dress your littlest art lovers
in style!

Color: white

3 Sizes: newborn, 6 mos. & 12 mos.



Buddha Board Mini

Encourage mindfulness and
meditation. Simply paint on the
board's special surface with
water; the image darkens and
then slowly fades away.

Size: 5.5h x 6w in.



OJAC Juice Glass

Start your day with a nod
to the OJAC!

Color: purple on clear glass

Size: 4h x 2.5w in.