



FALL 2024  
**OJAC**

# C A L E N D A R

## SEP

- 21 Fall Exhibitions Open  
- A NOBLE PASTIME: Hunting Pictures from the Sarah Campbell Blaffer Foundation  
- JAY SHINN: Room With a View  
+ Focus Lecture by Dr. James Clifton
- 28 Family Festival: Mid-Autumn Moon

## OCT

- 19 Fundraiser: A {somewhat} Noble Affair

## NOV

- 2 Family Festival: Dia de Los Muertos  
8 Taco Tailgate  
18 OJAC Board Meeting  
23 Family Festival: Navajo Weaving

## DEC

- 3-17 DIY Holiday Drop-In  
21 Family Festival: Natale

## JAN

## FEB

- 1 Family Festival: Setsubun  
8 Spring Exhibitions Open  
- A FINE LINE: Drawings from the Permanent Collection  
- ANN GLAZER: A Hero's Journey

## CONNECT WITH US



theojac.org

325.762.2269



American  
Alliance of  
Museums



Recent major funding for General Operations is provided by our Members and

Anonymous  
AVJ Foundation  
T.J. Brown and C.A. Lupton Foundation  
City of Albany  
Ray Graham  
Joseph Hargrove  
The Charles E. Jacobs Foundation  
Jon Rex Jones  
Dian Graves Owen Foundation  
Glenn and Brenda Picquet  
Priddy Foundation  
Arch & Stella Rowan Foundation  
Still Water Foundation  
Sunday and Don Tidwell



Front cover:  
ANN GLAZER, *Spider*, 2022, UV cured pigment print on woven velvet, 56 1/2 x 125 1/2 in.  
Courtesy of the artist and Liliana Bloch Gallery, Dallas.

Glazer's work is featured in the Spring *Cell Series* exhibition (p. 6).

## BOARD OF TRUSTEES

Austin Sherwood, Chair  
Steve Waller, Immediate Past Chair  
Glenn A. Picquet, Vice-Chair  
Betsy Senter, Secretary  
Dan A. Neff, Treasurer  
G. Wade Caldwell  
John E. Dudley  
Louisa Musselman Fikes  
Lee Hallman  
Jay Hardaway  
Brittney Harmon  
Jennifer Marshall  
Lauren McCarthy  
Mac McGinnis  
Doris Miller  
Hank Paup  
Lynne Teinert  
Pam Tidwell  
Kate Scully Wells  
Jill Wilkinson

## TRUSTEE ADVISORS

Jay L. Clack  
James H. Cotter  
Kate Ferguson  
Jane Hooker  
Jon Rex Jones  
Pati Jones  
Patti Jones  
Stephen Jones  
Diana Nail  
Jeremy Nail  
Betsy Parsons  
Sally Blanton Porter  
Tamberley Thomas  
Tamara Trail  
James H. Waller  
William B. Wright Jr.

## TRUSTEE EMERITI

Pat L. Jones  
A. Chandler Warren Jr.

## STAFF

Patrick Kelly  
Executive Director & Curator

Amy Kelly  
Collections Manager & Associate Curator

Erin Whitmore  
Education Director

Stephanie Swaim  
Family & Public Programs Coordinator

Dylan Wells  
Student & Teacher Programs Coordinator

Molly Sauder  
Archivist & Librarian

Kellie Bellah, Administrative Assistant  
& Visitor Services Coordinator

*\*listing limited to full-time staff*

**OJAC staff is fortunate to have such depth and diversity at our fingertips to create interpretive and educational content inspired by the collection.**



The OJAC's art collection is quite diverse—including works from numerous countries and cultures that span centuries in a variety of media. Currently it holds over 2,300 works of art ranging from objects of the Ancient Americas and Chinese tomb figures, to French Impressionist paintings, to modern and contemporary paintings, drawings, and sculpture. (No small feat for a museum in a small community in rural west central Texas.) This collecting endeavor comes not only with an obligation to preserve and protect these objects we hold in public trust, but a desire to present them in a meaningful way to our audiences.

OJAC staff is fortunate to have such depth and diversity at our fingertips to create interpretive and educational content inspired by the collection. The curatorial and education departments work in tandem to thoughtfully highlight and interpret these works of art both in the permanent collection and on temporary loan. Interpretation involves research and consideration of a work—exploring potential meanings and their relevance to each other and individual viewers. New works added to the collection provide additional inspiration and further expand the possibilities to enlighten young and old.

For most collecting museums, exhibiting all the art holdings at once is impossible given finite gallery spaces. This allows the opportunity for OJAC's curatorial staff to develop thematic and thoughtful permanent collection exhibitions that provide visitors context and deeper understanding of a work of art. So, too, the education department creates age-appropriate school curriculum and family events that are always tied to objects in the permanent collection. It may be the culture of origin that is represented in the work or artist, the subject of a work, a style, or a place or event that is depicted in a work from which content is derived. As a bonus for the visitor, things are always changing.

As we move into fall and next year, we hope you will take advantage of experiencing works of art curated from our eclectic permanent collection as well as new and diverse temporary exhibitions exposing you to other artists and their work. In the meantime, enjoy the previews contained in this fall iteration of our OJAC publication.

Patrick Kelly  
Executive Director

# A NOBLE PASTIME:

## Hunting Pictures from the Sarah Campbell Blaffer Foundation



ALEXANDRE-FRANÇOISE DESPORTES, *Still Life with Dog and Game*, 1710, oil on canvas, 32 ¼ x 40 3/8 in., Collection of the Sarah Campbell Blaffer Foundation, Houston. 1991.6

The hunt has been a prominent social pastime since the days of ancient Greece. It developed into a royal sport during the Middle Ages, when it was restricted to the nobility who had to obtain permission to hunt from the king. Anyone attempting to forage in royal forests was subject to strict penalties, and poaching was punishable by death. During the Renaissance, hunting was considered a salutary exercise, keeping the body fit and the soul distracted from idleness and sin. It was also promoted as a suitable surrogate for warfare during times of peace. By the seventeenth and eighteenth centuries, hunting laws had relaxed, but the sport was still largely an aristocratic one, especially in mainland Europe. In fact, the prohibition of hunting in the countryside was cited as a major grievance of peasants in revolutionary France. From recreation to ritual, throughout the centuries hunting has inspired literature, vocabulary, music, fashion, and art. For early-modern collectors, whether members of the nobility or those seeking social elevation, owning and displaying a hunting picture was a means of associating oneself with an elite class.

*A Noble Pastime* is sponsored by the Sarah Campbell Blaffer Foundation, Houston, with additional support from Jon Rex Jones in memory of A.V. Jones Jr, and Nancy and Joe Foran in honor of Doris Miller and Don Fitzgibbons.

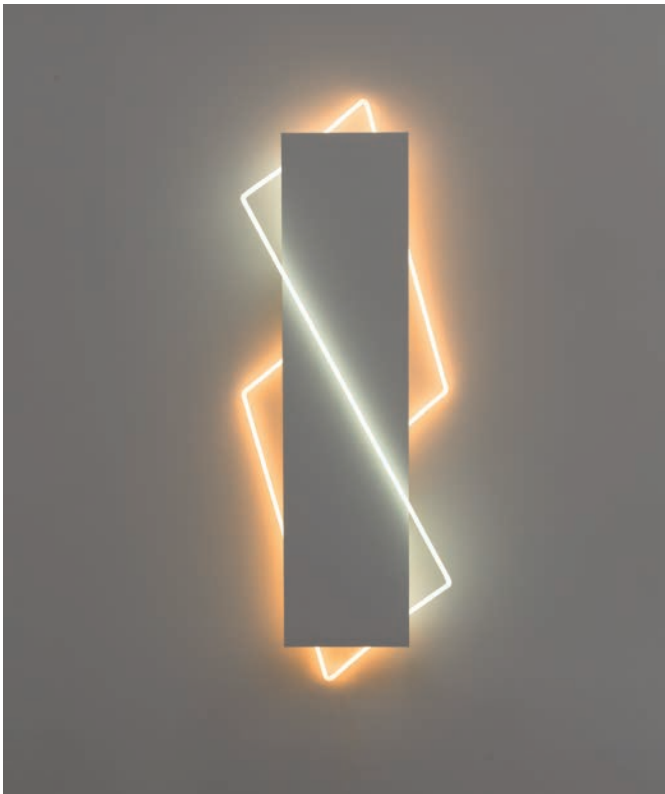
# JAY SHINN: Room With a View

## Part of the *Cell Series* of Exhibitions

Dallas-based artist Jay Shinn recognizes that “early experiences and interests circle back around and play an important part of who we are as adults, even more so through the art we make.” Shinn embraces early artistic influences of mentors, Op Art and Geometric Abstraction artists, construction, and neon signage in his current work. The fascination and incorporation of neon light, including its optical effects on the space and objects around it, guides Shinn in his creations.

Shinn’s works include constructed sculptural objects as well as shaped canvases and panels with painted surface treatments. Shinn’s incorporation of neon lights emphasizes the visual impact of light, pigment, and design. Works on paper hint of the gradations that often occur with an artificial light source that simultaneously distorts, contradicts, and enhances a physical form.

Shinn describes his installation within *Room With a View* as “the juxtaposition of a jail cell to a hotel room, so similar, yet so different. A view is important to me, either a view that inspires or simply a lifeline to the outside world. The many windows in the cells provided a place for the eyes and minds of those incarcerated to wander into new thoughts. I hope that now with the art inside these cells, the visitor has another view that allows their mind and senses to travel to a new place.”



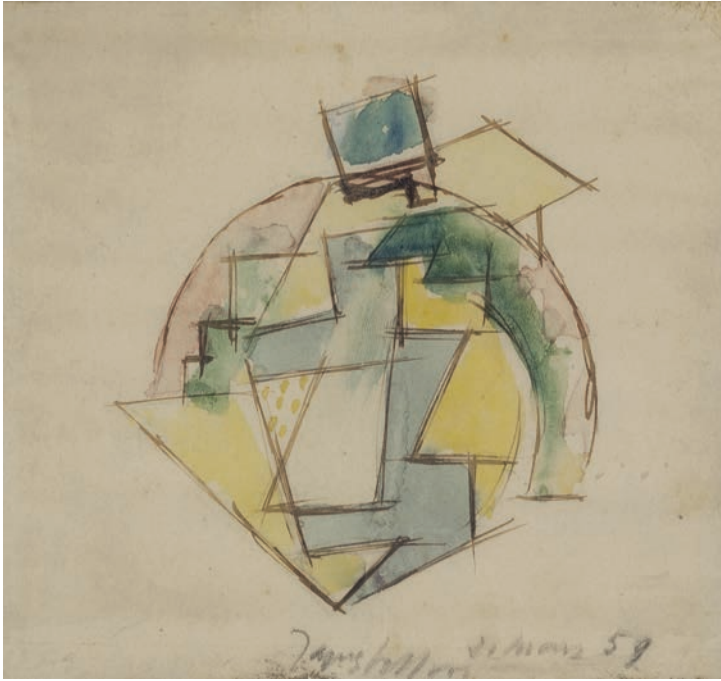
JAY SHINN, *Walker*, 2016, neon and sintra, 56 x 20 x 4 in. Courtesy of the artist and Barry Whistler Gallery, Dallas.

JAY SHINN, *Inside Voice*, 2014, painted neon on laminate form, 72 x 72 x 8 in. Courtesy of the artist and Barry Whistler Gallery, Dallas.

The 2024 *Cell Series* is generously supported by the National Endowment for the Arts, Paula & Parker Jameson, and the McGinnis Family Fund of Communities Foundation of Texas, with additional funding from Barbra & Jay Clack, Kathy Webster in memory of Charles H. Webster, and Dr. Larry Wolz.



# A FINE LINE: Drawings from the Permanent Collection

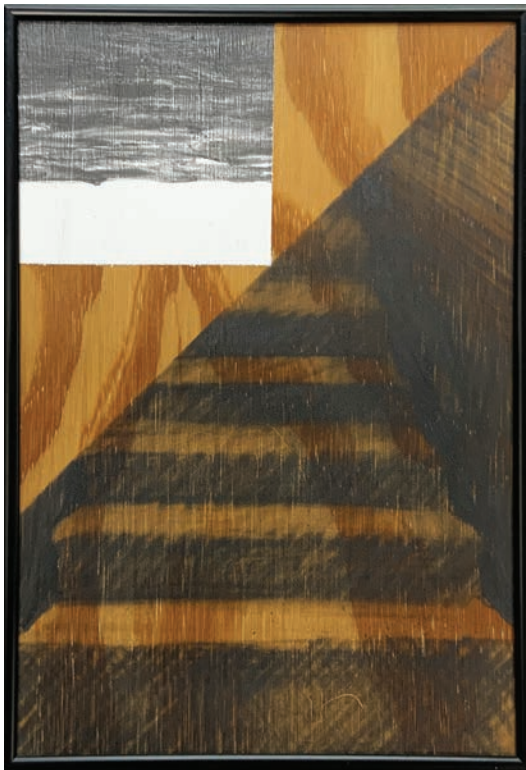


JACQUES VILLON, *Composition*, 1959, ink and watercolor on paper, 14 1/8 x 12 1/8 in. Gift of Bill Bomar. 1981.214

Historically, artists used drawing exclusively for preparatory studies or visual notations; drawing as a medium was often designated as a minor art form compared to painting and sculpture. However, beginning in the 20th century the medium began to be recognized as an equal means of expression. In more recent history, artists have “mixed” media in their work—blurring the lines of categorization that have traditionally been used for Paintings, Sculpture, Prints, Drawings, etc.

With *A Fine Line*, the OJAC presents a selection of drawings from its holdings of some 280 works that fall in the category of “drawing.” *A Fine Line* not only provides a wide scope of works associated with the designation of drawing, but also poses questions for the viewer of what might constitute a personal or institutional definition of a drawing.

There are no right or wrong answers. Creating categories is often subjective and can be distracting. Simply experiencing and enjoying an aspect of the museum’s collection is a much higher priority.



DAVID A. COOK, *Postcard*, 1988, graphite and gesso on plywood, 7 x 5 in. Gift of Reilly Nail. 2007.002



ROBERT HERMAN STERL, *Anton Rudig*, 1912, charcoal on paper, 14 x 17 1/2 in. Gift of Gus and Sharon Kopriva. 2006.065

# ANN GLAZER: A Hero's Journey

Part of the *Cell Series* of Exhibitions

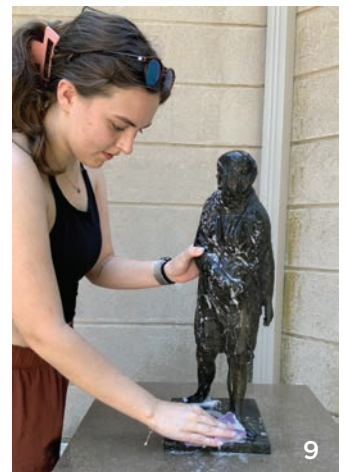


ANN GLAZER, installation at Salón Acme, Mexico City, 2022

Ann Glazer considers the ideas and techniques associated with the centuries-old craft of embroidery while employing modern technology and research to create “textiles of our time.” The results are large-scale tapestries containing ancestral symbols and iconography. Often details appear to have disintegrated due to age and wear, yet on closer examination the anticipated traditional stitches have been replaced by digital pixel images printed or collaged directly onto large swaths of velvet. While animal, insect, and plant motifs are often identifiable; at other times, Glazer combines or morphs them into abstract shapes and designs. New work for the *Cell Series* gleans inspiration from beetle larvae that survive for years within the inside of an oak tree, then emerge transformed—for Glazer, an allegory for incarceration.

Glazer lives and works in Dallas and New York City. She received a BA from Brown University and an MFA from the Art Institute of Chicago and has been awarded fellowships from the Dallas Museum of Art and the Art Institute of Chicago. Her work has been exhibited at numerous institutions and galleries across North and Central America.

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. Students at Cultural Connections: Thailand paint Guiro instruments inspired by tree frogs. 2. Cell Series artist Eric Schnell (center) is joined by friends Jean Shon and Dekker Boulay at the opening of *The Island of The Umbrellifers (Part II)*. 3. Facilities Intern Kolton Koemel inflates giant elephant for OJAC Songkran Festival. 4. Houston artist Mitch Pengra shares his unique “manvas” with the OJAC. 5. 4th Graders from Bowie Elementary display tooled Inti Raymi pendants following their final Art-to-GO program of the semester. 6. Art and parks enthusiasts attend the reception for *The Art of Texas State Parks: A Centennial Celebration*. 7. Sybil crafts jelly-soaps at STEAM Daycamp. 8. K-2nd graders display their flying comets at OJAC Galaxy! Daycamp. 9. Museum Studies Intern Jane Carroll cleans sculptures in the OJAC courtyard.





1. Co-author Kevin Good signs the companion catalogue to *The Art of Texas State Parks* exhibition. Good was among a dozen artists and authors at the June opening that included a lecture and book signing. 2. Myra Hise crafts stained glass plant-stakes at Third Thursday Studio. 3. Gannon Rankin creates geometric bubbles at STEAM Daycamp 4. STEAM Daycampers test their DIY Clay Machines. 5. Gabriel McGregor displays his 3D Painted Elephant Portrait at Cultural Connections: Thailand. 6. Artist Lee Jamison shares insights with OJAC Docents Betty Jones and Dorothy Adkins. 7. Kathy Bales displays her trio of Botanical Gel Prints at Third Thursday Studio. 8. Tamberley and Lance Thomas enjoy touring *The Art of Texas State Parks* exhibition. 9. TLCA Abilene JH students investigate a golden frog vessel with Education Director Erin Whitmore.

# A New Crew: OJAC Teen Council

Did you know? The OJAC has hosted a teen volunteer corps for over 20 years!

With the recent addition of Student & Teacher Programs staff, the OJAC Education Department took the opportunity to “re-boot and re-fresh” this longstanding program for area youth.

The OJAC Teen Council is a museum training program for students ages 13-18 which provides area students more opportunities to plug-in to their museum and its collections.



Participating students receive training in art and museum education including how to:

- Write and facilitate mini-tours for museum visitors
- Engage family audiences at museum programs and events
- Create gallery activities for International *Slow Art Day*
- Prepare materials and resources for school outreach programs
- Jury our annual teen art exhibit, *Talking Back*

Additionally, participating students are rewarded:

- One free, day field trip at the conclusion of each school-year to various Texas museums
- A paid department internship during their Junior and Senior year of high school
- Eligibility for the OJAC Iron Bars College Scholarship



Teen Council is a wonderful volunteer opportunity for area teens to learn about career paths in the visual arts, build confidence and presentation skills, and enhance college applications.

Area students who would like to register and join may apply via the OJAC website under Education/Teen Programs.

1. Enjoying their end of year field trip to DFW museums
2. Learning to work with student and family audiences at museum programs
3. Creating and facilitating activities for visitors on *Slow Art Day*



Student and Adult Outreach Programs are generously supported by Marcia Jacobs, American Electric Power Foundation, and Texas Commission on the Arts, with additional funding from Ray Caldwell, Lynne & Cliff Teinert, and Pam & Bob Tidwell.

Family Programs are funded in part by Ray Caldwell, Nancy Law Hallman, Doris Miller & Don Fitzgibbons, and Pam & Bob Tidwell.





## ART@HOME ACTIVITY KITS

Daily  
ages 6 - 12

## MUSEUM MIXTAPE

1st Monday  
all ages



## OJAC TINY-TOURS

1st Thursday  
teen & adult

## TEEN TUESDAY STUDIO

2nd Tuesday  
ages 13-16

## OUTREACH SNAPSHOTS



## 3RD THURSDAY STUDIO

3rd Thursday  
adults 21+

## FAMILY FESTIVALS

Monthly  
all ages

1. Area classroom teachers make visual and language art connections at summer In-Service Workshop
2. 7th-10th graders enjoy neon blacklight-painting at *Teen Tuesdays*
3. OJAC *Galaxy* day-campers create clay Solar System Necklaces
4. Campers at *Cultural Connections: Thailand* paint Guiro instruments inspired by tree frogs
5. Adult audiences explore the process of stained glass soldering at *Third Thursday Studio*
6. Campers test their balance in a Painted Elephant foot-race at *Cultural Connections: Thailand*



# SPOTLIGHT ON PEELER-ROSE

This fall, the OJAC honors **Dan Peeler** and **Charlie Rose**, two (much beloved) Artists in Residence who have shared their skill and passion with our visitors for 40 years!

Since their first performance invitation by OJAC founder Reilly Nail in 1984, the Dallas-based artists have worked to create meaningful visual and performance art experiences in our galleries.

In addition to holiday marionette shows, the puppeteers have crafted live and virtual workshops for K-6th audiences each school year, which connect global puppetry traditions to the art and artifacts of our museum collections.

Multiple generations of our community have cherished their magnetic personalities, magical marionettes, and skillful instruction in kinetic sculpture. We are incredibly grateful for their skill and service to our community.

In celebration of this special milestone, we encourage you to explore their body of work online via their web and YouTube pages, which includes decades of children's edutainment such as animated cartoon television specials, animatronic works, and a children's marionette opera (just to name a few!) The artists have published hundreds of print and digital educational materials and are currently publishing a variety of children's books and videos.



## MARIONETTE SHOWS

1. 1984 holiday performance by Peeler-Rose in OJAC galleries
2. Flying "Spirits of Christmas" soar over students
3. The infamous "Mrs. Kitty" performs her rendition of *Santa Baby*
4. Charlie Rose leads exploration of shadow puppetry traditions in India



5



7



8



6

## PUPPETRY WORKSHOPS

5. Students create Italian puppet theaters at *Things on Strings* workshop
6. Dan Peeler assists students in building Inuit spirit puppets
7. At *Things on Strings*, students create marionettes of the pre-Columbian deity Quetzalcoatl
8. Charlie Rose instructs students on the manipulation of marionette strings

# Committed to Scholarship & Support

The OJAC is proud to host two annual scholarship programs for area teens. Available to graduating high school seniors in our region of west Texas, these programs serve to further the museum's mission of accessibility to visual art and visual art education in our community.

### OJAC IRON BARS SCHOLARSHIP PROGRAM

For the past two decades, the OJAC has awarded a college scholarship to all graduating seniors from its own High School Internship program. Students who have participated in our Teen Council between the ages of 13-16 graduate to our paid High School Internship program their Junior year. Funded by annual donors of the museum Board, all high school interns are automatically awarded the Iron Bars scholarship at graduation.

2024 recipients were Kolton Koemel, Ayana Cisneros, and Ashley Sanchez. The 2024 Iron Bars Scholarship was funded by OJAC board members Louisa Musselman Fikes and Mac McGinnis.



2024 Scholarship recipients: Ayana Cisneros, Kolton Koemel, and Ashley Sanchez



Grace Leech (1922-2015)

### GRACE LEECH FINE ARTS SCHOLARSHIP PROGRAM

The Grace Leech Family Art Scholarship was established in 2010 by educator and philanthropic leader Valleau Wilkie, Jr. in honor of Grace Leech, a long time resident of Albany and avid supporter of the Old Jail Art Center. Grace, a talented painter and founding member of the Albany Art Club, was a passionate advocate of art education for rural students. Her namesake scholarship, now funded by the Leech family, is awarded to regional students of rural high schools with graduating classes of 150 or less, who plan to attend college to pursue studies in art or art history.

2024 recipient was Ayana Cisneros (pictured above), an Albany graduate majoring in Visual Art at Texas Woman's University.

# Shackelford County Celebrates 150 Years 1874-2024



Shackelford County Courthouse and View of Albany in 1885

The area of West Texas that would become known as Shackelford County was originally inhabited by Athabascan Apaches, and then later Comanches. Smaller Native American tribes that also lived in the area included the Tonkawa, Lipan Apaches, Kickapoo, Caddos, and others.

The first recorded white explorer to venture into the region was Captain Randolph B. Macy, who investigated the area on behalf of the United States Army in 1849.

Not long after came the first white settler, Jesse Stem. He had joined the United States Indian Service as an agent and established a farm on the Clear Fork of the Brazos in 1852. Stem was killed two years later by Kickapoo Indians near Fort Belknap. Later that same year, the US War Department established the Comanche reservation of Camp Cooper.

Around this same time the first settler families started to arrive in the area. The Greers, Jacksons, Jacobs, Ledbetters, Lynches, Matthews, Reynolds, and Striblings were some of the first pioneer families.

After the end of the Civil War, the US Army established the frontier post of Fort Griffin in 1867 to help protect these settlers from Indian raids. It wasn't long before a town of the same name (also known as 'The Flat') grew up beside it. In the following decade the soldiers, cattle trade cowboys, and buffalo hunters would turn the tiny frontier town into a wild and sometimes volatile location.

Prior to 1874, the area had been attached to three other counties for judicial purposes, with Jack County being the primary place to go for legal services. Given the hazardous travel conditions and the population growth, later that year 174 of the area pioneers signed a petition to organize the county.

The new county was named in honor of Dr. Jack Shackelford, a Texas Revolutionary War hero who survived the Goliad Massacre. Fort Griffin was initially chosen as the temporary county seat. However, an election in November of 1874 selected the more centrally located town of Albany as the official county seat. Although the small town was sparsely populated at first, the early citizens had lofty ambitions.



**Henry Carter Jacobs** came to Fort Griffin in the early 1870s, and after the county was organized, he was elected the first Sheriff. Jacobs built the first permanent residential structure in Albany. When Albany was later chosen for the permanent County Seat, Sheriff Jacobs donated the land for a log cabin courthouse.



**John Cornelius Lynch** and his wife Fannie Jane were also early settlers who arrived to the area before the establishment of Fort Griffin. Originally from Ireland, Lynch was a successful rancher who would also later become county judge. In 1883-84, county citizens built the native limestone courthouse by selling bonds and money borrowed from J. C. Lynch.

# NEW TO THE COLLECTION



**KRIS PIERCE, American, b. 1978**  
***Cosmic Rerun, 2024***

Acrylic on MDF, print on acrylic, walnut, tolex, grill cloth, clear casters, speakers, Baltic birch, arcade buttons, amplifier, custom cabling, custom power cable, black light, HD video on commercial display  
54 x 18 x 32 in.  
Museum purchase. 2024.01

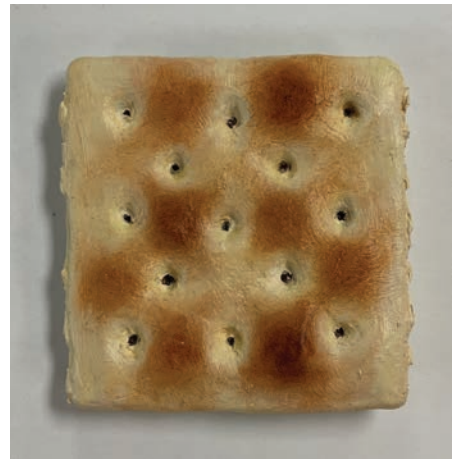
*Cosmic Rerun* is a hybrid of sculpture, animation, video, and artificial intelligence. The work can be appreciated cross-generationally, with visual references ranging from 1920s folk music, “Mad Men” era, the Hippie culture, 80’s punk movement, arcadia, to the future. The work serves to present a cross-cut of America, encouraging us to consider the complex layers of our culture. Pierce’s work investigates the “Modern Man” and its effect on the American ethos and friction of the I and the We culture. Pierce describes “Cosmic Rerun” as a video sculpture, broadcasting moments in time when these two collided; 60s suburbia vs hippiedom; 80s yuppie culture vs punk. The work’s narrator acts as a futuristic all seeing eye;

**TAMARA JOHNSON, American, b. 1984**  
***Cracker #2, 2023***

cast pewter and oil-based paint, edition 9 of 30  
2 x 2 x 1/2 in.

Gift of Rodney & Stacey Rogers and the Carter/Wynne Family. 2024.02

Dallas-based artist Tamara Johnson is known for her witty, hypernaturalistic sculptures depicting ubiquitous household objects. The Saltine has a deep connection to the American experience and has healed many upset stomachs. It can be seen as an American style Eucharist—offering sustenance that represents something greater than itself.



**EDMOND MARIE PETTIJEAN, French 1844-1925**  
***Village Normand, 19th century***

oil on board  
19 1/4 x 22 7/8 in.  
Gift of Joseph Hargrove. 2024.03

Pettijean was a self-taught French painter, known for landscapes and seascapes along the whole of the Atlantic coastline. Influenced by the Impressionist movement, Pettijean painted with a lightness of touch and clarity of palette. Pettijean described his artistic goal as “a search for perfection, delicacy, tenderness of expression, and tone.” His admiration for the peace of rural surroundings is exemplified in this idyllic scene in Normandy.



201 SOUTH 2ND ST.  
ALBANY, TX 76430

## MUSEUM HOURS

Tuesday - Saturday

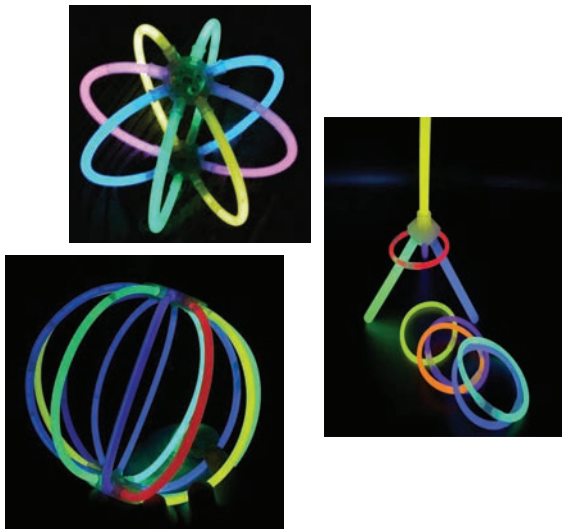
11 am - 5 pm

Closed Major Holidays

ALWAYS FREE!

---

# SHOPOJAC



Inspired by the neon work of *Cell Series* artist Jay Shinn, design glowing sculptures as a family with our **Glow Stick Engineering Kits**.



Create then decorate with our **3D Stag Puzzles** inspired by the fall exhibition, *A Noble Pastime: Hunting Pictures from the Sarah Campbell Blaffer Foundation*.