



FALL 2025

|||| OJAC

CALENDAR

SEP

- 27 Fall Exhibitions Open
 - Texas Moderns: DICKSON REEDER
 - TIMOTHY HARDING (Cell Series)
 - CURIOUS - Short Films by LENKA CLAYTON and LILIANA PORTER

OCT

- 17 Taco Tailgate
 25 Family Festival: Diwali
Festival of Lights in India

NOV

- 17 OJAC Board meeting

DEC

- 6 Family Festival: Jul
Christmas Celebration in Sweden
 13 Family Genealogy Lecture

JAN

- 17 OJAC Inmates Mixer

FEB

- 7 Spring Exhibitions Open
 - WILL ROTHFUS: Texas Church Project
 - DAN JIAN (Cell Series)
 21 Family Festival: Lunar New Year
New Year Celebration in China
 28 Student Art Show Opens

MAR

- 21 Family Festival: Helidonismata
Arrival of Spring in Greece

APR

- TBD OJAC Inmates Brunch

MAY

- 2 Kodomo No Hi
Children's Day in Japan

CONNECT WITH US



theojac.org

325.762.2269



American
Alliance of
Museums



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

Ray Graham

Charles E. Jacobs Foundation

Anonymous

Glenn and Brenda Picquet

The Albany Foundation

Still Water Foundation

Fikes Family

Jon Rex Jones

T.J. Brown and C.A. Lupton Foundation

Dian Graves Owen Foundation

Pam and Bob Tidwell

Jill and Stephen Wilkinson

AVJ Foundation

Clear Fork Bank

Hendrick Ranch Ltd.

Marcia Jacobs

Paula and Parker Jameson

Pati and K.C. Jones

Christopher and Lauren McCarthy

Mac McGinnis

Ronnie and Becky Nail

Anne S. and Henry B. Paup

Bob and Jan Scully

Lynne and Clifford Teinert



Front cover:
DICKSON REEDER, *Stephanie*, 1941
oil on canvas, 28 1/2 x 23 3/4 in.
OJAC Collection, Bequest of Larry
Kleinschmidt. 2016.017

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.

STAFF

Patrick Kelly
Executive Director & Curator

Amy Kelly
Collections Manager & Associate Curator

Molly Sauder
Archivist & Librarian

Dylan Wells
Student & Teacher Programs Coordinator

Stephanie Swaim
Family & Public Programs Coordinator

Jordan Ray
Development & Membership Coordinator

Kellie Bellah, Administrative Assistant
& Visitor Services Coordinator

**listing limited to full-time staff*

Preserving the Past. Sustaining the Future.



The Old Jail Art Center has an enduring legacy of excellence in providing art and education programming for 45 years. The OJAC preserves an enviable art collection; provides robust outreach programming for students and adults; and maintains professional staff that is upheld by generations of devoted supporters. The number of museums that can do all this while operating in a rural community of less than 2,000 residents is a very exclusive group. In fact, I can think of very few institutions in Texas, or the entire nation, that can compare.

Albany has a rich history of supporting cultural endeavors that sets it apart from many other towns and even some cities. It's hard to imagine our community without the Fandangle, the Aztec Theater, and the Old Jail Art Center—organizations that enrich lives through providing different forms of art. Each not only ensure a better quality of life for residents and visitors, but positively stimulate the local economy as well. These creative endeavors have their origins in a small group of individuals whose dreams and talents were championed by generous supporters. For decades their visions and creations have been embraced by successive generations and continue to thrive.

Financial resources are required to sustain the legacy that honors our past founders and supporters. The Old Jail Art Center seeks to continue being a cultural anchor and a source of pride for West Texas through an upcoming capital campaign. We are thrilled to share a hint of what this vision for the OJAC's future will entail within this publication. A few of these campaign projects include enhancing collection care of 2,400 works of art, improving our facilities and campus, and ensuring long-term support for future programs, staffing, and operations.

Preserving the Past. Sustaining the Future. That's the heart of our campaign. Its success will not only improve and strengthen what we provide, but will ensure that we will be able to do so for at least another half century.

Patrick Kelly
Executive Director

Texas Moderns: DICKSON REEDER



DICKSON REEDER, *Changes (self portrait)*, c. 1933-34, oil on canvas, 26 3/4 x 21 1/2 in. OJAC Collection, Bequest of Flora Blanc Reeder 2001.005

Dickson and Flora Blanc Reeder married in 1937 in New York City, returning to Fort Worth in 1940 where they were active in the contemporary art community and became associated with the Fort Worth Circle. After World War II, they established the Reeder Children's School of Theatre and Design in Fort Worth, recruiting artists and musicians to collaborate and assist in producing the school's plays. Over the next 12 years, Reeder designed all the stage sets, along with hundreds of elaborate costumes and props.

In 1959, Reeder returned to Paris for further study with Stanley William Hayter. During this period, he was developing and creating new work for his 1960 retrospective at the Fort Worth Art Center that would demonstrate the diversity of his artistic skills and interests. He continued to work and exhibit his work throughout the US and Europe until his death in 1970.

Texas Moderns: DICKSON REEDER is sponsored by The Charles E. Jacobs Foundation, Doris Miller & Don Fitzgibbons, Scott Chase & Debra Witter, John & Ginger Dudley, and Margaret & Jim Dudley.

The Old Jail Art Center resumes its *Texas Moderns* series, highlighting creative mid-twentieth century visual artists whose works were often inventive or experimental, yet not fully accepted by the general population in Texas more accustomed to traditional forms or styles of art. This fall, the OJAC presents over 75 paintings by Fort Worth artist Dickson Reeder (1912-1970).

Shortly after graduating from Fort Worth Central (now Pascal) High School, Dickson Reeder traveled to New York City to study with several artists known for their work in portraiture. By 1934 he had established his own portrait studio back in his hometown. In 1936, he moved to Paris and worked with the Russian theatrical designer Alexandra Exter, where he was exposed to non-objective abstract forms in her innovative sets and costumes. While working with Exter, Reeder met artist and future spouse, Flora Blanc. Flora introduced him to the master printmaker Stanley William Hayter. At Hayter's Atelier 17 print studio, Reeder discovered his passion for experimental printmaking, creating non-objective abstract prints. From that point on, he developed work in abstraction alongside his more formal and traditional portraiture.



DICKSON REEDER, *Lemuroids*, 1960, color viscosity etching on paper, image: 2 3/4 x 2 1/4 in. OJAC Collection, Bequest of Larry Kleinschmidt. 2016.020

TIMOTHY HARDING: Strange Expanses

Part of the *Cell Series* of Exhibitions

Timothy Harding makes sculptural paintings and installations that meld traditional painting and drawing practices with technology. Harding's artistic practice begins on the computer; here, he draws the individual lines, squiggles, and shapes. He then utilizes these shapes to create vinyl stencils while translating his digitally created drawing onto a canvas, applying layer upon layer of paint until a fully realized pattern emerges.

Harding's works merge the gestural nature of Abstract Expressionism with the flatness of Minimalist painting to explore how a traditionally two-dimensional object can visually and physically occupy a three-dimensional space. He purposefully stretches his finished paintings across ill-fitting supports or builds a substructure under the canvas to make the surface fold, buckle, or protrude, "sculpting" the painting into a unique shape. Harding disrupts our understanding of painting — as he makes the once two-dimensional canvas into a three-dimensional object.

Timothy Harding lives and works in Fort Worth, Texas. He is currently an Associate Professor of Art at Tarleton State University.

The 2025 Cell Series 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

TIMOTHY HARDING
Polyptych in 31 Parts (Emplaced), 2025
acrylic on canvas over panel
variable dimensions
Courtesy of Timothy Harding
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*.

CURIOUS

Curious showcases two short films on loan from the Blanton Museum of Art in Austin, TX. The pairing includes *The Distance I Can Be From My Son* (2013) by Lenka Clayton and *Drum Solo/Solo de Tambor* (2000) by Liliana Porter. Though their approach to film making is far from similar, both artists utilize what's at hand to make truly curious works that incite a gamut of emotions for viewers—ranging from joy to angst. Both films will be aired in the OJAC's Project Gallery throughout the museum's open hours.

LENKA CLAYTON is an interdisciplinary artist whose work considers, exaggerates, and alters the accepted rules of everyday life, extending the familiar into the realms of the poetic and absurd. In 2013, Clayton attempted to objectively measure the furthest distance she could be from her toddler son in three environments: a city park, the alley behind their Pittsburgh home, and in the aisles of a local supermarket. The trio of videos humorously underlines the challenging judgment calls that parents make about how much autonomy to give their children.

Lenka Clayton (born 1977 Cornwall, England) is a British-American conceptual artist and educator based in Pittsburgh. Clayton's work is held in the permanent collections of The Metropolitan Museum of Art in New York, SFMoMA in California, Hamburger Kunsthalle in Germany, Mount Holyoke College Art Museum in Massachusetts, The Carnegie Museum of Art, The Pennsylvania Academy of Fine Art and The Philadelphia Museum of Art in Pennsylvania.



LENKA CLAYTON, *The Distance I Can Be From My Son*, (still), 2013, edition 2 of 5, digitized single channel video, 4 minutes, 35 seconds. Blanton Museum of Art, The University of Texas at Austin, Gift of Lora Reynolds and Quincy Lee. 2018.40

LILIANA PORTER has often explored the use of everyday objects in her prints, paintings, and conceptual installations. Over time, Porter began to favor readymades with a toy-like appearance, which she represented isolated or in groups in the midst of the empty, undefined background that has characterized much of her work. Porter's photographs and assemblages shifted from still-life arrangements to miniature portraits that endow the depicted figurines, knick-knacks, and vintage toys with a sense of inner life. Through straight-forward animation, this cast of recurrent characters comes to life in videos such as *Solo de Tambor*, where they perform in humorous, absurd, and sometimes moving vignettes.

Liliana Porter (b. Argentina, 1941, resides in New York since 1964) works across mediums with printmaking, painting, drawing, photography, video, installation, theater, and public art. Porter began showing her work in 1959 and has since been in over 450 exhibitions in 40 countries.



LILIANA PORTER, *Drum Solo [Solo de Tambor]*, (still), 2000, edition 53 of 100, 16 mm film transferred to digital video, 19 minutes, 6 seconds. Blanton Museum of Art, The University of Texas at Austin, Archer M. Huntington Museum Fund, 2003.106

WILL ROTHFUSS: Texas Church Project

The *Texas Church Project* began as an exhaustive survey of all the churches in Texas—approx. 15,000—that took a year and a half to complete. At the heart of the project are Rothfuss' photographs, taken from 2011 to 2021. Utilizing the *Google Street View* camera, Rothfuss composed the images emphasizing the relationship between the building and landscape. No attempt has been made to hide the source of the images, and in fact the keys, maps, and watermarks of the original screen save are included in the final work.

The photos record a vanishing culture, unique to the American experience. Rothfuss states, "Many of the buildings are dramatically altered or have disappeared altogether in the intervening years since the Google car last visited. But the images are more than the churches. They are often dominated by the landscape and in particular the skies, inviting the viewer to reflect on the relationship of nature to organized religion."

In addition to the photographs, the installation includes large scale paintings, and a number of photorealistic models of churches that project from the wall as reliefs.

Originally trained as an actor, Rothfuss transitioned to fine art in his early 20's. From 1973-1974 he studied drawing and painting at the Art Students' League in New York City where he was a Merit Scholar. Rothfuss received his BA from Cornell University in 1975. He currently makes art full time in his studio at his home near Delaware Water Gap, PA.



WILL ROTHFUSS, studio installation of four maquettes, 2025, mixed media, dimensions vary.
Courtesy of the artist

DAN JIAN

Part of the *Cell Series* of Exhibitions



DAN JIAN, *Winter's Falling*, 2025, liquid graphite on Xuan paper, 30 1/4 x 42 1/4 in.
Courtesy of the artist and Cris Worley Fine Arts, Dallas.

Dan Jian works across painting, drawing, and animation. In 2021, she moved away from figurative-abstract painting to focus exclusively on the medium of collage where every component of the image becomes part of a meditative, very detailed process. Inspired by the format of personal scroll paintings, where the movement of time is compressed without the feeling of an end, Jian's collage works highlight ephemerality, using more permanent and long-lasting terms.

Originally from the mountain region of Hubei, China, Dan Jian came to the United States at the age of nineteen. She received her BFA from Tyler School of Art and Architecture at Temple University and an MFA from The Ohio State University in 2016. Dan is an assistant professor of Art at Texas Christian University while maintaining an ongoing studio practice in Fort Worth, Texas.



1. Members and guests visit with artist Bob Stuth-Wade at the June opening. 2. OJAC Education staff gather at going away party for Education Director, Erin Whitmore. 3. Hannah Rankin paints faces at Critter Corral Family Festival during Fandangle. 4. Festival-goer shows off Critter Corral treasures including a longhorn wristband and rattlesnake face paint. 5. Sybil Glover fashions a stupa headdress at Myanmar Family Festival. 6. Art-To-Go instructor Lisa Patten quizzes elementary students during end-of-school-year tours. 7. Wanda Wade visits with friends from Dublin, TX at June opening. 8. Myra Hise explores Basketry Basics at Third Thursday Studio.



1. Artist Bob Stuth-Wade and gallerist Cheryl Vogel share a hug at OJAC. 2. OJAC intern Macie Breeden offers instructions for making Legend Lollipops at St.Jordi's Day Family Festival. 3. Education Department Assistant Summer Rektenwald leads end-of-school-year tours. 4. OJAC Docent Kathy Bales assists with Peacock Magnets at Myanmar Family Festival. 5. Future *Cell Series* artist and professor Dan Jian brings Texas Christian University graduate students to tour OJAC. 6. Karen Hubbard of Dublin joins the party of over 100 guests at the opening of summer exhibitions. 7. Quenton Wells views Saba Besier's porcelain sculptures in the *Cell Series*. 8. *Cell Series* artist Saba Besier shares stories with OJAC board members Lauren McCarthy and Steve Waller.

STORYTIME STUDIO

OJAC PARTNERS WITH SHACKELFORD COUNTY LIBRARY

The Old Jail Art Center is thrilled to partner with the Shackelford County Library for **Storytime Studio**—a program that brings stories, creativity, and community connection to local families! OJAC staff have joined forces with the library's dedicated team, the Study Club, and other community members and volunteers to bring each month's theme to life.

Each month, preschool and early elementary-aged children gather to hear stories tied to a specific theme. Whenever possible, the stories are paired with real-life encounters, like meeting a local ranch animal or learning directly from a community expert. These experiences give children a chance to make real-life connections with the stories they are reading. After story time, OJAC staff lead a coordinating art activity where kids create fun and engaging projects inspired by each month's theme. From *funky feathered chicken eggs* to festive *fall foliage printmaking*, each craft gives young participants a chance to take home a piece of the day's adventure.

The partnership has created a program that encourages children to read, imagine, and create all year long. We're looking forward to the next season of Storytime Studio and can't wait to see what discoveries await!



1. Storytime Studio participant shows off her funky feathered Chicken egg.
2. Skye Sherwood proudly shares her candy necklace Horse puppet.
3. Library staff Janna Ledbetter reads thematic books to eager listeners during *Barney Animals* month.
4. Longhorn headbands bring big smiles to preschoolers.
5. OJAC staff Hannah Rankin crafts Billy Goats with Reign Garcia.

Art-To-Go is supported by Texas Commission on the Arts and Betsy & Mike Parsons.

Family Programs are supported by Kate & Charles Ferguson and Betsy Senter.

Take Home Activity Trunk is supported by Albany Main Street Players and Betsy & Mike Parsons.

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 TUESDAY

Every Wednesday
grades 7 - 12



3RD THURSDAY STUDIO

3rd Thursday
adults 21+

CAMP OJAC

Four unique camps offered a wide variety of experiences to over 30 kids in July. All camps center around works in the permanent collection or current exhibitions.

Under the Sea (ages 6-8)

Inuit (ages 6-12)

OJAC Sculpt (ages 9-12)

Frontier Friends (ages 9-12)



FAMILY FESTIVALS

Monthly
families + all ages

TRAVELING HISTORY TRUNK

Monthly
grades 4-8

1. Lennon Lucas utilizes wax resist method to create Northern Lights Watercolor at Inuit Camp.
2. Hunter Waddell poses with photo booth props at Frontier Friends Camp.
3. Gemma Walser and Lynli Ruiz draw Aquatic Silhouettes at Under the Sea Camp.
4. Brynlee Bailey and Ivy Lowe play water games at Under the Sea Camp.
5. Gabriel McGregor, Lily Bell, and Griffin Balliew create Bug Mobiles at Sculpt Camp.

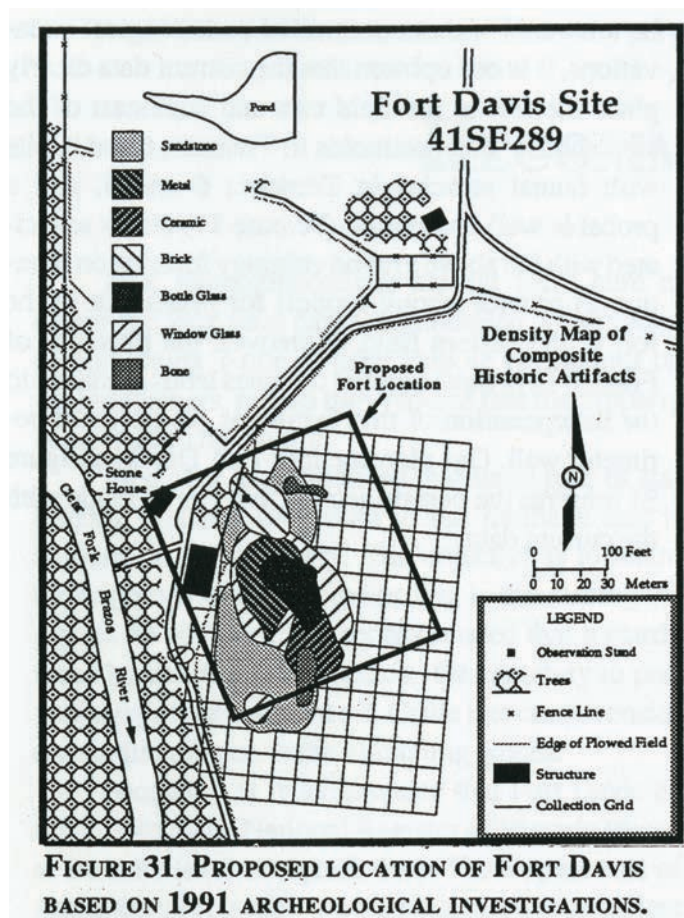
FAMILY FORTS: Fort Davis (1864-1867)

Regional History from the Robert E. Nail Jr. Archives

The first military installation in this region was called Camp Cooper, which was established in early 1856 to protect the frontier settlers as well as monitor the Comanche reservation nearby. However, with the onset of the Civil War, the camp was closed in February of 1861 and the soldiers left to fight in battles back east.

This lack of military protection made life out on the open Texas prairies more hazardous for settlers. Over three years later, on October 13, 1864, several hundred Kiowa and Comanche warriors banded together in a raid on Elm Creek valley. In total, 13 homes were burned, 12 people were killed, and two women and five children were kidnapped.

In response to the violence of this raid, some pioneer settlers decided to 'fort up', gathering together and creating mostly temporary communities along the frontier. These became known as "family forts." Only a week after the Elm Creek attack, a stronghold named Fort Davis was established in Stephens County just east of what would become the Shackelford County line. Some of the families at this fort included Sam and Susan Newcomb, the Barber Watkins Reynolds family, the Matthews family, T.E. Jackson and family, J.G. Irwin and family, the Sutherlin family, Jim Thorpe, Mich and Marion McCarty, and several others.



Reconstruction Sketch of Fort Davis, undated.

This sketch of Fort Davis was done by local historians Robert E. Nail, Jr. and Joan Farmer, based on information found in the Newcomb diaries, as well as from a later oral history given by P.W. Reynolds. The archeological report states that while the stone house was more likely in the northwest corner of the fort, their map still provides a good general sense of how Fort Davis may have looked.

The boundaries of the fort measured about 300 by 325 feet, with a street that ran through the center east to west. A picket stockade fence surrounding the fort was started and mostly built, but never fully completed. Additionally, the fort incorporated a previously built stone ranch house to anchor one of the corners of the stockade. This provided not only a lookout post, but served as stronger protection for women and children in the event of an attack.

The settlers at Fort Davis never experienced a direct attack, likely because of their numbers and defenses. It is estimated that as many as 120 people lived at Fort Davis. Despite the lack of luxuries, the pioneers made the most of what they had, hosting dances, weddings, feasts, Sunday school, and other community gatherings.

With the end of the Civil War in 1865, families slowly started to leave the fort and return to their former homes. It was fully abandoned by 1867, when a military presence returned to the region with the establishment of Fort Griffin that same year.

Over 120 years later, in 1991, the former site of Fort Davis hosted an archeological dig funded by property owners Harold and Betty Law, A.V. and Pat Jones, and Jon Rex and Ann Jones. It was conducted by staff of the Department of Antiquities Protection of the Texas Historical Commission, with the goal of discovering artifacts and potentially plotting the exact borders of the original Fort Davis community.



OJAC Teen Council visits the Modern Art Museum and Amon Carter Museum in Fort Worth on their annual fieldtrip. Front row, L-R: Macie Breeden, Madelynn Daugherty, Hope McBee. Back row, L-R: Kim Howe, Carly Kreidler, Keira Caudel, Mason Cradduck, Parker Rose, Landon Picquet

Iron Bars SCHOLARSHIPS

For the past two decades, the OJAC has awarded college scholarships in the amount of \$1,000 to each graduating senior from our high school Internship program. Students 13-16 years old, who have participated in Teen Council, may transition into our paid High School Intern program their junior year. Funded by donors of the museum Board, high school interns are awarded the Iron Bars Scholarship at graduation.

2025 Recipients: **Macie Breeden**
Madelynn Daugherty
Keira Caudel

Scholarships sponsored by the following OJAC Trustees: Louisa Musselman Fikes, Jay Hardaway, and Mac McGinnis in honor of Erin Whitmore

NEW BRANDING for OJAC

The simple vertical line motif is based on the original barred windows found throughout the repurposed jail, turned museum. It is also a simplified evolution of our previous logomark.

The logo is designed to emphasize the positive space; the openings of these barred windows. The negative space between those vertical “openings” are the bars that were once used to constrain. These openings represent the ability to see something new out of the old.



OJAC welcomes JORDAN RAY

Development and Membership Coordinator

Jordan is responsible for growing and strengthening the organization's membership base using member engagement, retention, and database management. In addition to supporting the organization's membership base, she oversees fundraising initiatives such as grant writing, special events, and donor stewardship.

Jordan is a native of Georgia with a B.A. in Sociology and Anthropology from Valdosta State University. She earned an M.A. in Museum Studies from University College Cork, Ireland in May of this year and joined the OJAC staff in July.

We're re-launching OJAC INMATES!

OJAC Inmates are a new generation of Albany and OJAC supporters in their 20s, 30s, and 40s—Albany natives, new residents, anyone with ties to Albany's heritage, and art lovers all over the world!

If you're not one already, become a member at the Inmate Level to attend exclusive events tailored to Gen Z and Millennials. Then be sure to join us on January 17, 2026 for an informal Mixer offering community, connections, and creativity.



Preserving the Past. Sustaining the Future.

A campaign to sustain and grow artistic excellence in West Texas.

For more than forty years, the Old Jail Art Center has been a cultural anchor and a source of pride for West Texas. Born from the vision and generosity of a small group of founders, this museum has grown into a true jewel—home to an extraordinary collection, meaningful programs, and a deep sense of community. That legacy has been carefully preserved over the decades, and today, it continues to inspire all who walk through our doors.

Now, we have the opportunity, and the responsibility, to build on that foundation.

Preserving the past. Sustaining the future. That's the heart of this campaign. 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.

This is more than a building project, it is a commitment to legacy. A way of ensuring that the vision that built the Old Jail continues to thrive. Because here, in every gallery and gathering space, **art carries the legacy forward.**

We will soon be inviting you to join us in shaping the OJAC's future for generations. Together, we can protect what has always made the OJAC special while opening new doors for what it can become.

Our vision of growth includes improving our existing facilities and expanding our campus along with long-term sustainability—meeting our practical and creative needs:

CAPITAL PROJECTS

These funds will be utilized to:

Upgrade our aging art storage systems to double capacity, improve collections care, and increase efficiency.

Build a multi-purpose pavilion for OJAC programs, fundraisers, community events, and rental income.

Construct two modest residences to help attract and retain professional staff.

Create curbside galleries visible 24/7 from the street, expanding access, exhibition programming, and engagement.

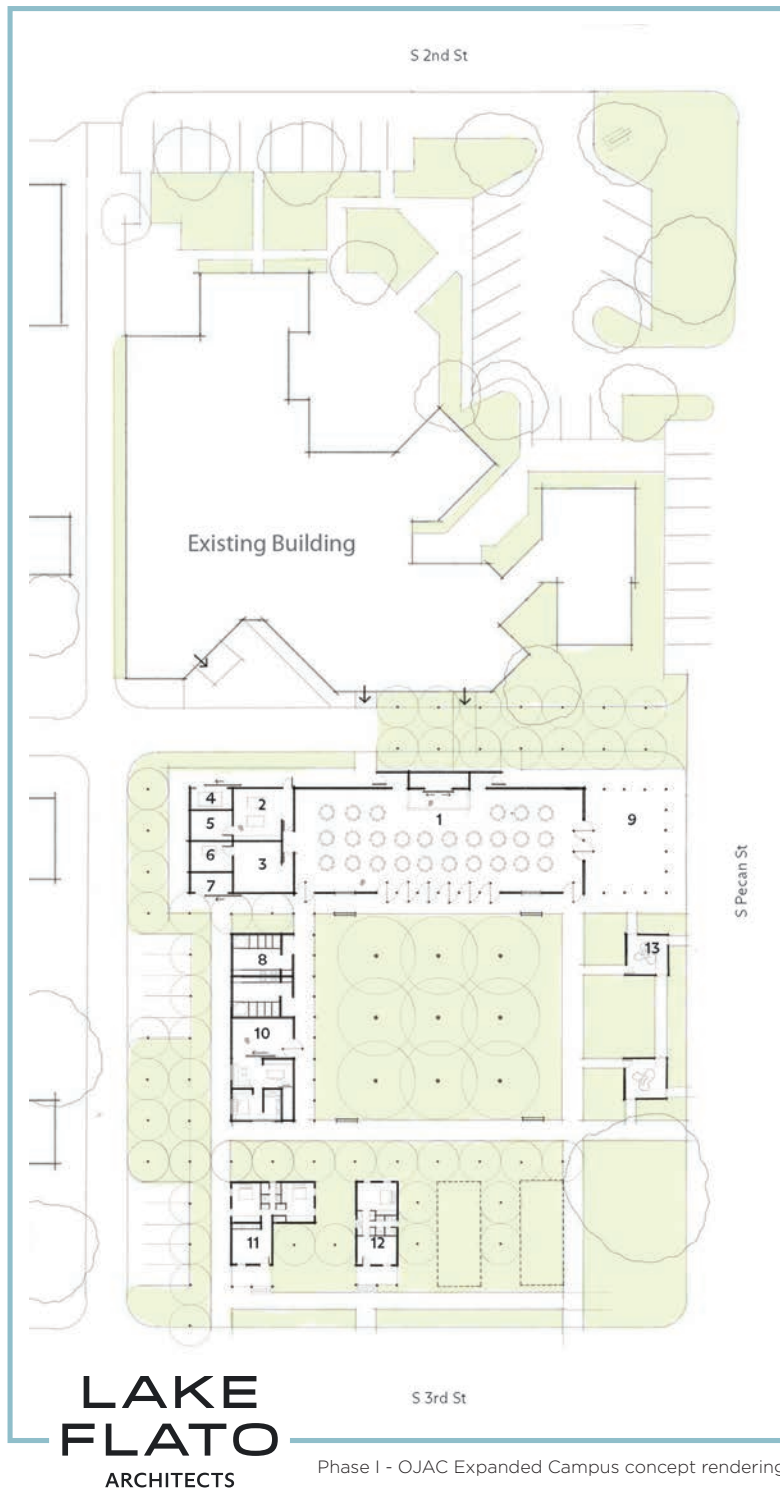
ENDOWMENT

This fund will provide long-term, reliable support for:

Ongoing collection care and growth—conservation and preservation expenses, fine art insurance, climate control, and strengthening the collection.

Salary and benefits for the Collections Manager—ensuring professional and consistent stewardship.

Maintenance, insurance, staffing, and utility costs for a newly constructed Pavilion and campus.



CAMPUS EXPANSION

The OJAC is proud to partner with Texas-based Lake Flato Architects to create concept designs for potential future growth of the OJAC campus on property donated by the A.V. Jones Family and Jean Jones Tucker Family in 2024.

Lake Flato was awarded the 2024 American Institute of Architects (AIA) Gold Medal, which is considered one of the most prestigious awards to be given to architects. Co-founders David Lake and Ted Flato were cited by the award's jury for their ability to make "sustainability exciting in a way few other architects have accomplished."

Lake Flato Architects was established in San Antonio, Texas, in 1984. Their studio has expanded over the years, opening up offices in Austin and creating projects internationally, while always focusing on Texas' built environment.

As a collective of architects, interior designers, sustainability leaders, and urban designers, we create designs that are intrinsically rooted in place and responsive to local conditions and traditions. This place-based approach guides us in our quest to build responsibly, design artfully, and harness that which is eternal: climate, context, and nature's patterns and rhythms. Equal parts pragmatic and poetic, our work intentionally complements the diversity of our landscapes and the richness of our daily lives.

LAKE | FLATO

Where Art carries the Legacy forward.

MUSEUM
HOURS

Tuesday - Saturday

11 am - 5 pm

Closed Major Holidays

ALWAYS FREE!

WATCHOJAC



Daytripper host Chet Garner views *The Chisos Ridge* by Dennis Blagg at OJAC.

The Daytripper features Albany!



The Daytripper: ALBANY, TX
will air on PBS in Austin on
Thursday, Oct 16, and on
all other TX PBS channels
on Saturday, Oct 18.

It can also be viewed on The Daytripper
YouTube channel on Monday, Oct 20.

This 18-time Emmy Award-winning travel series centers on one-day adventures exploring the food, culture and history of Texas towns. From Abilene to Wimberley, host Chet Garner covers well-known landmarks as well as obscure dives and hideaways all throughout the Lone Star state.