

 UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY State University of New York

2012  
ARTISTS  
OF THE  
MOHAWK  
HUDSON  
REGION

JUNE 28 - SEPTEMBER 8

UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY  
STATE UNIVERSITY OF NEW YORK

JUROR: NATO THOMPSON

# 2012 ARTISTS OF THE MOHAWK HUDSON REGION

Amanda Bengle  
Colin Boyd  
Allen Bryan  
Bennett Campbell  
Paul Chapman  
Yaminay Nasir Chaudhri  
Mandi Coburn  
Peter Crabtree  
Chris DeMarco  
Abraham Ferraro  
Sarah Fuhrman  
Mimi Czajka Graminski  
Sarah Haze  
David Hopkins  
William Jaeger  
Pooh Kaye  
Tatana Kellner  
Ingrid Ludt  
Warren MacMillan  
Mark McCarty  
Nathan Meltz  
Sanford Mirling  
Gina Occhiogrosso  
Philip J. Palmieri  
Penny Perkins  
Linda Pinkans  
Alana Sparrow  
Pamela Wallace  
Sandra Wimer  
Allen Yates

**Exhibition and Publication Sponsors**

Accent Commercial Furniture, Inc.  
Carol F. Bullard  
The Community Foundation for the Greater Capital  
Region's Nancy Hyatt Liddle Fund for the Arts  
Ellsworth Kelly Foundation  
Stevi and William H. Swire  
The University at Albany Alumni Association  
through the Grandma Moses Fund  
University at Albany Auxiliary Services

**Juror's Award Sponsors**

Albany Center Gallery Board of Directors  
Alvarez Dental  
Anonymous Donor  
Austin & Co., Inc.  
Carrie Haddad Gallery  
Marijo Dougherty and Norman Bauman  
Ann Marie Franke  
Mayor Gerald D. Jennings  
JKDorgan Arts  
Renaissance Corporation of Albany  
Picotte Companies  
Spectrum 8 Theatres/New World Bistro Bar  
The Swyer Companies  
*Times Union*

**Purchase Award Sponsors**

Albany Institute of History & Art  
The Hyde Collection  
Arthur Collins '48 Purchase Award, supported  
by the UAlbany Alumni Association for the  
University Art Museum

**Gift Certificate Sponsors**

A. Grindle Custom Framing  
Arlene's Artist Materials  
Clement Frame Shop & Art Gallery  
McGreevy ProLab

**In-Kind Support**

Gary David Gold Photography  
New York Press & Graphics

# 2012 ARTISTS OF THE MOHAWK HUDSON REGION

**JUNE 28 - SEPTEMBER 8, 2012**

**JUROR: NATO THOMPSON**

**UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY  
STATE UNIVERSITY OF NEW YORK**



The University at Albany Art Museum is delighted to present the *2012 Artists of the Mohawk Hudson Region*, an exhibition that reflects the socially engaged perspective of this year's juror, Nato Thompson. Recognized as one of today's leading young curators, Thompson's thoughtful and dynamic selections reflect his abiding interest in the intersection of art, politics, and space. It is no small feat to review over 300 entries and 1,400 images, videotapes, and installation proposals, and we are grateful to him for his insights and efforts. He joins a distinguished roster of artists, critics, and curators who have juried the Regional in its seventy-six years, one of the longest-running regional exhibitions in the country; they include Edward Hopper (1941), John Yau (1987), Dan Cameron (1997), Xu Bing (2000), Lilly Wei (2006), Joel Shapiro (2008), Matthew Higgs (2009), and Charles Desmarais (2010).

We are grateful for major support of the exhibition and this catalogue to Charles M. Liddle III and The Community Foundation for the Greater Capital Region's Nancy Hyatt Liddle Fund for the Arts; the University at Albany Alumni Association through the Grandma Moses Fund; University Auxiliary Services; and the Ellsworth Kelly Foundation. In addition, over twenty businesses, individuals, and organizations contributed exhibition support, juror's and purchase awards, gift certificates, and in-kind services, demonstrating their appreciation of how artists enrich life in our community.

Responsibility for the Regional is shared among the University at Albany Art Museum, the Albany Institute of History & Art, and The Hyde Collection in Glens Falls. We are grateful to Executive Director David Carroll and Deputy Director and Chief Curator Tammis K. Groft at the Albany Institute of History & Art, and to Executive Director David F. Setford and Chief Curator Erin B. Coe at The Hyde Collection.

Thanks also go to every artist who submitted work for consideration; the strength of individual entries is critical to the creation of an exciting exhibition. We are delighted that Albany Center Gallery and the Art & Culture program at Albany International Airport will present invitational exhibitions from the work of artists who submitted to this year's Regional. In addition, I encourage you to visit Upstate Artists' Guild, which is hosting a Salon de Refuse. These different lenses on the many strong submissions to the regional process provide meaningful opportunities for artists

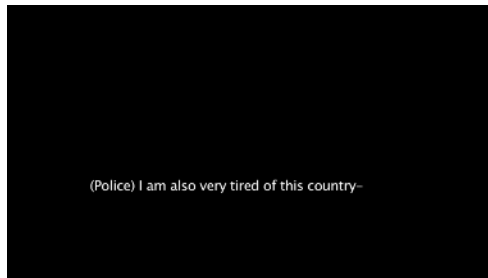
and audiences in the Capital Region. The larger the pool of artists whose work is presented, and the louder the dialogue about contemporary art, the stronger and more vibrant our regional arts community will be.

Thanks go to members of the University Art Museum staff: Corinna Ripps Schaming for curatorial oversight; Zheng Hu for superb exhibition and catalogue design; preparator Jeffrey Wright-Sedam and registrar Darcie Abbatiello for skillful installation; Ryan Parr for his tireless efforts on our first-time online submission process; Naomi Lewis, for exhibition coordination, and with administrative assistant Joanne Lue, for securing over \$5,000 in artists' awards; and Chloe Pfendler, the museum's Milton and Sally Avery Arts Foundation intern, who assisted throughout.

We are deeply grateful to UAlbany President George M. Philip and to Provost and Vice President for Academic Affairs Susan D. Phillips for their ongoing support of the museum, and to Senior Vice Provost and Associate Vice President for Academic Affairs William B. Hedberg for his guidance and confidence in our mission and programs.

The University at Albany, the exhibition and artists' awards sponsors, the museum staff, and our colleagues at the Albany Institute of History & Art and The Hyde Collection join me in congratulating all of the artists of the *2012 Artists of the Mohawk Hudson Region*. We would not even want to imagine a world without your creative ideas, your depth of thought, and your mind-bending perspectives on every aspect of contemporary life!

Janet Riker  
Director  
June 2012



Since January 2007, Nato Thompson has organized major projects for Creative Time such as *Democracy in America: The National Campaign* (2008), Paul Chan's acclaimed *Waiting for Godot* in New Orleans (2007), and Mike Nelson's *A Psychic Vacuum* (2007). Previous to Creative Time, he worked as Curator at MASS MoCA where he completed numerous large-scale exhibitions such as *The Interventionists: Art in the Social Sphere* (2004), a survey of political art of the 1990s with a catalogue distributed by MIT Press. His writings have appeared in numerous publications including *BookForum*, *Art Journal*, *tema celeste*, *Parkett*, *Cabinet*, and *The Journal of Aesthetics and Protest*. The College Art Association awarded him for distinguished writing in *Art Journal* in 2004. He recently edited *Living as Form: Socially Engaged Art from 1991-2011* (Creative Time and MIT Press 2012), which provides the first global portrait of a complex and not easily defined genre of cultural production. His new book *Seeing Power: Art and Activism in the Age of Cultural Production* is forthcoming from Melville House in summer 2012. Thompson holds a B.A. in Political Theory from the University of California at Berkeley and an M.A. in Arts Administration from the School of the Art Institute of Chicago.

**Yaminay Nasir Chaudhri**  
*A Pakhtun Memory*, 2011  
 Video stills

The Swyer Companies \$1,000 Juror's Award



**Tatana Kellner**

*Blue Line in Winter, 2011*  
Archival inkjet print  
60 x 40 inches

*Blue Line in Washington, DC, 2011*  
Archival inkjet print  
60 x 40 inches

*Times Union \$500 Juror's Award*

## Occupy Everything

“You can’t do that here,” says a police officer during the re-enactment of a local dance in a town square. “Did you ask the authorities? Where is your permit? Is this a wedding? You can’t do that here.” So goes the film of Yaminay Chaudhri, a captivating performance/intervention caught on video that brings the joys of the village into deep contestation at the urban center. Pleasure comes to find its opposition in the form of permits and police authority. After much cajoling, the officer relents and says, “I am tired of the government as well.” So the dance begins.

When can the dance begin again?

Here we sit in our private villages. We have our dances, sometimes shared on the Internet, sometimes forwarded as tweets. Sometimes we laugh at them on cable television or play them on our home gaming system, or sometimes we see them out of the corner of our eye drunk in the corners of the city. We are furtive creatures in a digital age, ever creeping into ourselves hoping to find the kinds of freedom we dream of in the crevices of our scattered minds. But the world outside is a monster. It is corralled, policed, seen from a distance, like the photos by Allen Bryan of the backs of trucks driving by on the freeway. It is on the go. Slipping past us. On the move and without much time to stop, to chat, to dream with us and gossip. It is just on the go.



**Chris DeMarco**

LEFT TO RIGHT  
*Sandy Hook 1 - 5*, 2012  
C-print from film  
12 x 18 inches each

Picotte Companies \$500 Juror's Award





**Abraham Ferraro**  
*Signature Piece*, 2008  
Installation, performance  
Dimensions variable  
Ann Marie Franke \$500 Juror's Award

And the public realm remains elusive. A phantom. The world outside our doors a mystery. The conspiracy must remain a theory because the world outside eludes us. We can't stop long enough to truly look. We distract ourselves with jittery phone service. We stopped believing A.D.D. was an ailment as it became the global behavior. Can an ailment consume the majority? Chris DeMarco photographs crop circles. No wait, she doesn't. She photographs what appear to be crop circles, but they have been left behind by the military. Strange rusted circles rusted in the earth and concrete reminding us of missions, maneuvers, and powers that we have little access to. What are they up to? We do not know. A lion sits supine on display glass, its body rendered inert under the eyes of a disengaged public. Linda Pinkans's photo doesn't just ask "what is nature?" but instead what is it to want to watch nature. And even hints at a sort of exhaustion by the lion. The watching of nature itself loses meaning as nature becomes a stand-in for a lost longing.

Without the public, our minds lose juice. They become dried figs, *raisons* in the sun. They become enamored with oxygen because they can't breathe. Opinion polls gain in urgency as the country realizes it really doesn't care. Opinion polls make us believe that we all truly have an opinion, that there is a public. The Situationists critiqued the Surrealists for believing that the infinite imagination remained in the dark corners of our cortex. They said, in essence, that if you want to change how you think, don't see a therapist but instead change the city. But we can't change the city. The city won't let us. It's in

our way. It won't let us occupy the squares. It wants us always moving. We can't sleep in front of the banks. We can't challenge the rich where they live. We can't dance in public.

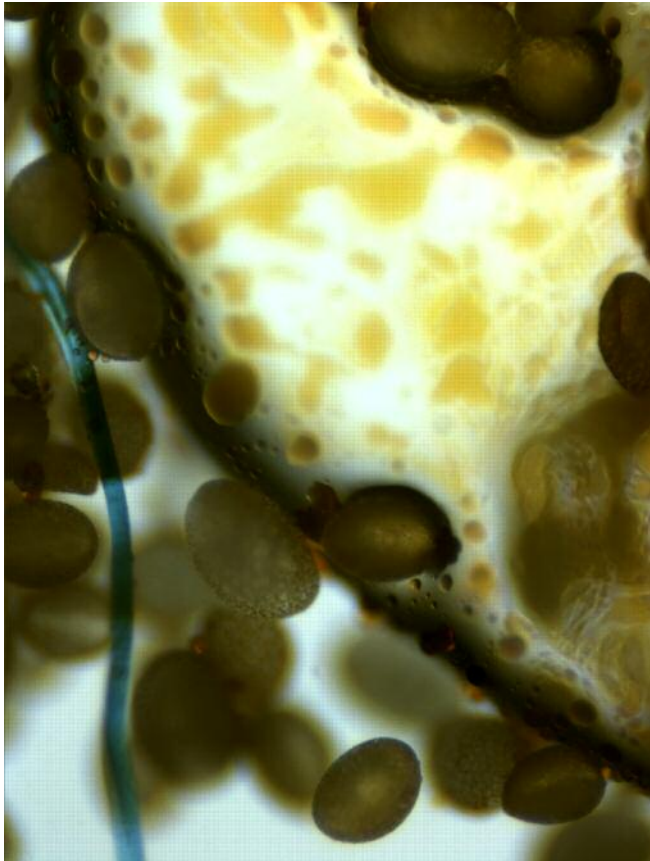
So we hide in our homes. Nurturing our dreams on energy drinks, booze, and yoga. Hoping that the mind will unleash itself and make the day-to-day something uncanny. We become Ralph Ellison's invisible man, hiding in our hearts. We take the intimate and make it perverse. Mimi Graminski crochets chess pieces. Mark McCarty photographs his wife in the shower. Her skin becomes a textural landscape, hypnotic and strange. Sanford Mirling twists objects into sexualized lugubrious acid trips, the velvet ropes of the elite turned into William Burroughs's inspired orifices. Or the spectacle of Disney becomes a stand-in for past haunted memories in Amanda Bengle's subtly terrifying paintings. As Thomas Kincaid passes away, we find his legacy in the haunting images of a supersaturated body politic unable to tear the fantasy from memory. The memory of mother is not like Dumbo's mother but, in fact, is Dumbo's mother. We are the lost children of a fabricated dream.

And the body becomes vulnerable and strange, a more captivating outdoors than the outdoors. Inside it is less watched. Warren MacMillan has the sexual fantasies of sado-masochist joy, pain, and wildness leaving the front door of the suburb. Women screw men with a soccer ball under the bed. Abraham Ferraro signs the dotted line with an analogue machine, the identity of the signer superseded by the mechanistic virtuosity of a Doctor Who-inspired robot. Philip



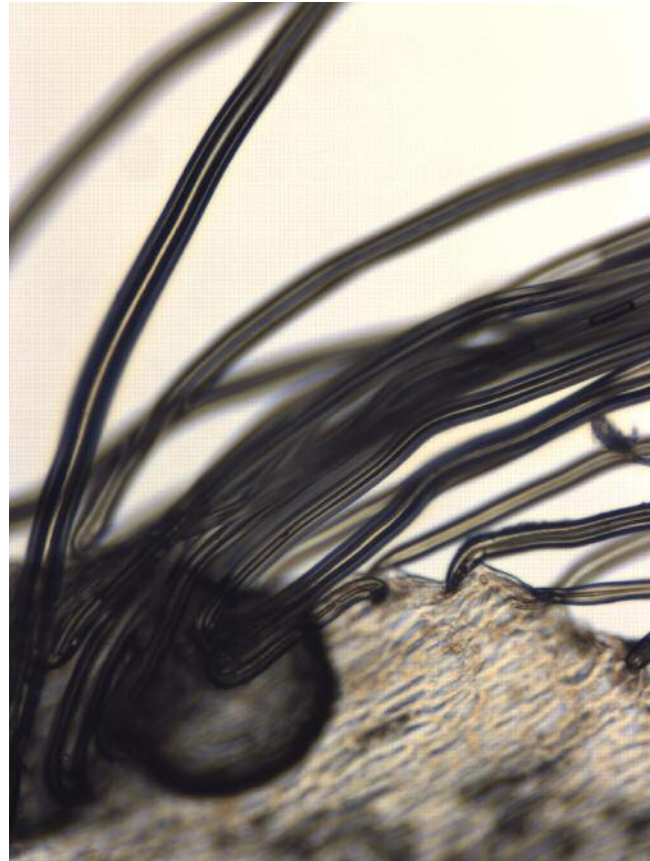
**Sanford Mirling**  
*He loved her like he knew her, 2011*  
Plastic, velvet, steel, rubber vagina  
49 x 32 x 13 inches

\$500 Juror's Award by an anonymous donor



**Sarah Haze**  
*Microscape - Lillium pollen I, 2012*  
Digital c-print from microscope image  
20 x 15 inches

Marijo Dougherty and Norman Bauman \$500 Juror's Award  
in memory of Nancy Hyatt Liddle



**Microscape – Catkin, 2012**  
Digital c-print from microscope image  
20 x 15 inches

Palmieri paints bodies with bandages, the wounded trying to look A-OK. The beat-up body that is the public comes to say hello. And Sara Haze goes deeper still to the cellular level to witness the abstraction of forms that are the material culture of our bodies themselves. Strange to think we are made of small circular cells, when we feel we are made of fabricated dreams.

We are dreamers, but we can't dream alone. We must escape the confines of our interior lives. Tatana Kellner makes a road that heads through nature. Out there. Through the mire of masked medical men and authorities, it is out there. In the uncharted terrain of the lived public. Bodies in space. Being together. Occupying together. Refusing the cranked-out dreams of a dying country whose only product is the manipulation of its people. Occupy. Occupy their lobbies. Occupy their offices. Occupy your office. Occupy your body. Occupy everything, because while dreams can save us, we can only have them together in public. We can only dance together with each other, our bodies, in public. Occupy everything.

Nato Thompson  
Juror  
May 2012



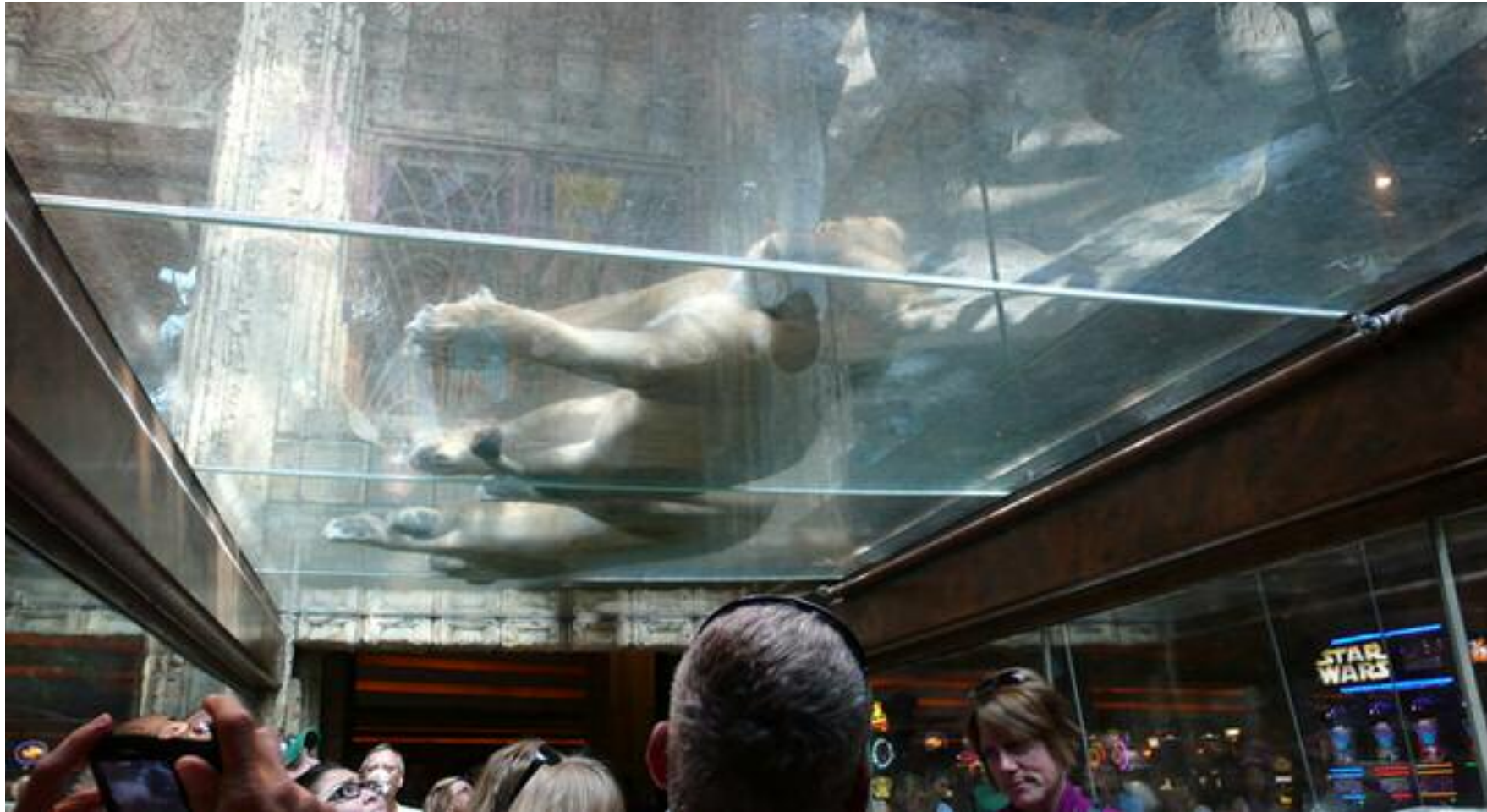
**Allen Yates**  
*Bang, Crash, Clap; Beachhead, Lanyard; Treadmill; Trippy Spin, 2012*  
Video stills

Alvarez Dental \$300 Juror's Award in honor of Marijo Dougherty  
Arthur Collins '48 Purchase Award, supported by the UAlbany  
Alumni Association for the University Art Museum



**Pooh Kaye**  
*Spring Cleaning, 2011*  
Video still

JKDorgan Arts \$250 Juror's Award  
The Hyde Collection Purchase Award



**Linda Pinkans**  
*Lion 2*, 2009  
Digital photograph  
11 x 20 inches

Austin & Co., Inc. \$250 Juror's Award



**Warren MacMillan**

*House, Red Car, 2012*  
Digital drawing  
5 x 7 inches

*House with yellow fish, 2012*  
Digital drawing  
5 x 7 inches

*House, peeling wallpaper, 2012*  
Digital drawing  
5 x 7 inches

Spectrum 8 Theatres/New World Bistro Bar \$250 Juror's Award



**Colin Boyd**

*American Bison, 2012*  
Wood, rope, foam, motor, screen, lamps  
8 x 8 x 8 feet

Mayor Gerald D. Jennings \$250 Juror's Award  
Albany Institute of History & Art Purchase Award



**Bennett Campbell**

*Tulip Festival*, Albany NY, 2011  
Photograph  
10 x 15 inches

*St. Patrick's Day*, Albany NY, 2012  
Photograph  
10 x 15 inches

Albany Center Gallery Board of Directors \$200 Juror's Award in memory of Les Urbach



**William Jaeger**

*Waves over Amalfi sidewalk*, 2012  
Video still

Renaissance Corporation of Albany \$200 Juror's Award



**Mimi Czajka Graminski**  
*Conversation, Game*, 2012  
 Installation, crocheted cotton  
 Dimensions variable

Carrie Haddad Gallery \$100 Juror's Award

**Alana Sparrow**  
*Identity Politics*, 2009  
 Digital collage, archival digital print  
 8 x 8 inches

Clement Frame Shop & Art Gallery \$100 Gift Certificate



**Allen Bryan**

*Wanted 5792*, 2011  
 Pigment print  
 16 x 24 inches

*Tanker 1230*, 2011  
 Pigment print  
 16 x 24 inches

A. Grindle Custom Framing \$100 Gift Certificate



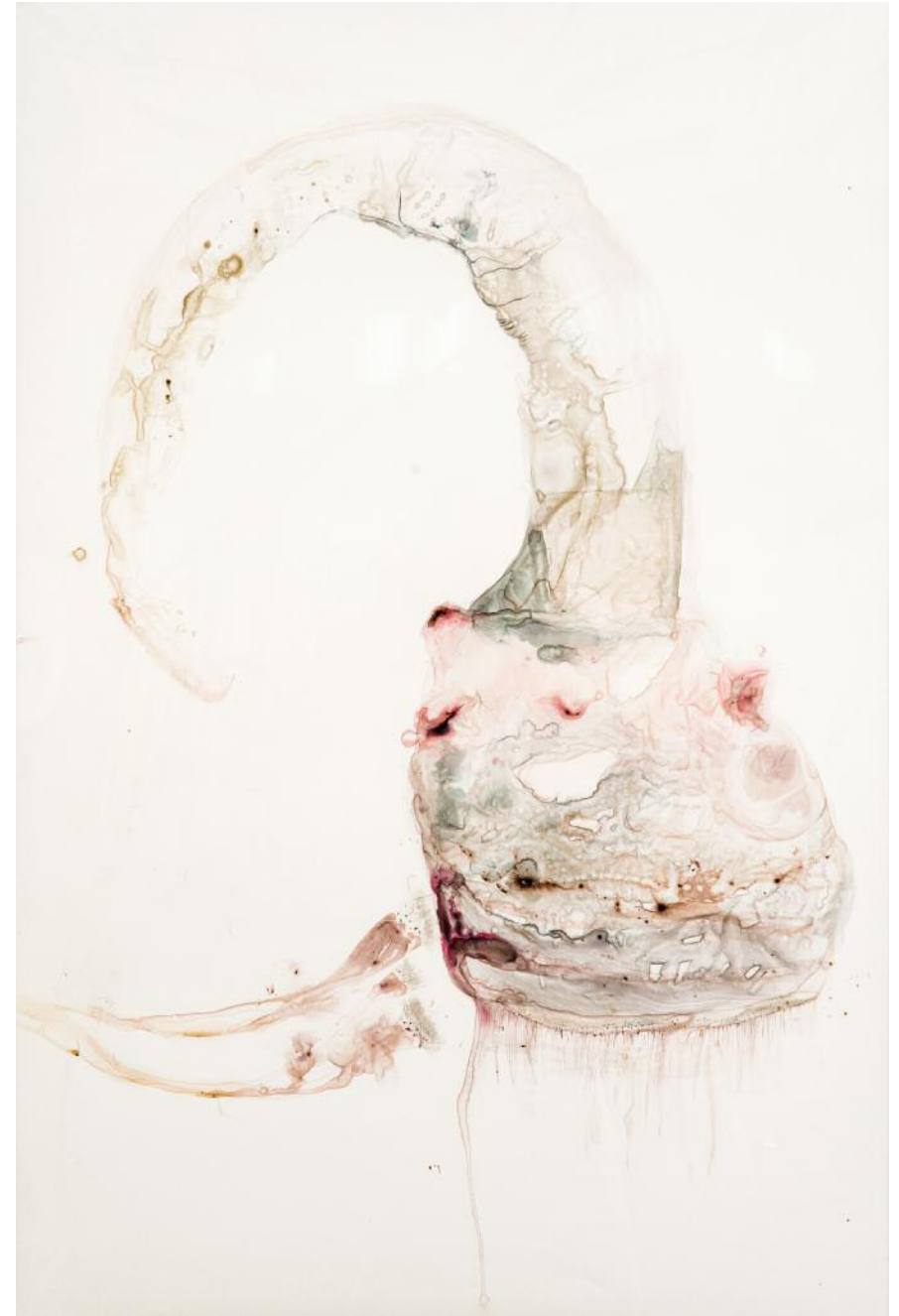


**Mark McCarty**

*MK #3755, March 9, 2011 1:40 PM, 2012*

Inkjet print  
24 x 24 inches

Arlene's Artist Materials \$200 Gift Certificate

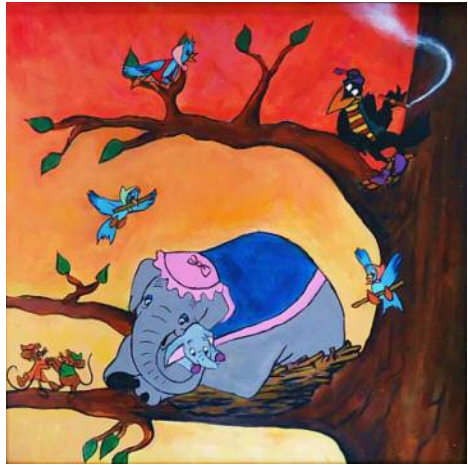


**Mandi Coburn**

*Untitled, 2011*

Ink on Yupo  
40 x 26 inches

McGreevy ProLab \$150  
Gift Certificate



Ingrid Ludt

Nathan Meltz

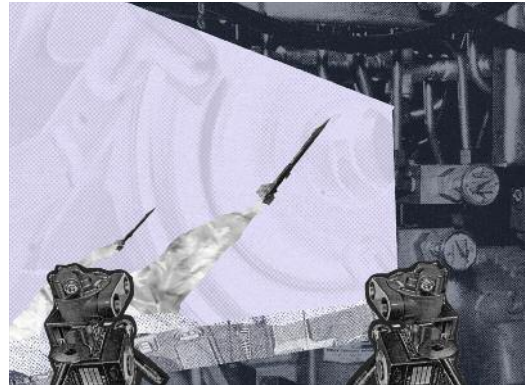
Philip J. Palmieri

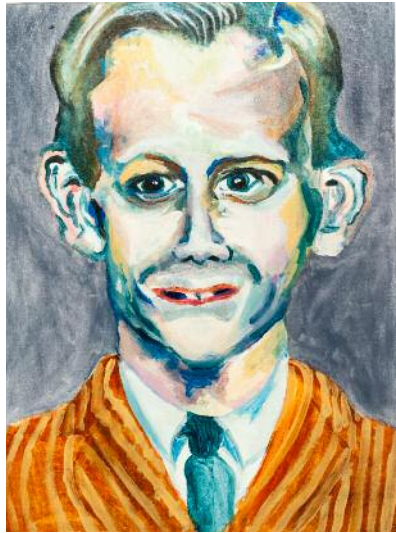


Amanda Bengle

Peter Crabtree

Paul Chapman





Sarah Fuhrman

David Hopkins

Penny Perkins



Pamela Wallace

Sandra Wimer

Gina Occhiogrosso

## exhibition checklist

	<p><b>Mandi Coburn</b> Rotterdam, NY</p> <p><i>Untitled</i>, 2011 Ink on Yupo 40 x 26 inches</p> <p><i>Untitled</i>, 2011 Ink on Yupo 26 x 20 inches</p> <p><i>Untitled</i>, 2011 Ink on Yupo 40 x 26 inches</p> <p><i>Untitled</i>, 2011 Ink on Yupo 40 x 26 inches</p>	<p><b>Abraham Ferraro</b> Albany, NY</p> <p><i>Signature Piece</i>, 2008 Installation, performance Dimensions variable</p> <p><b>Sarah Fuhrman</b> Latham, NY</p> <p><i>Child Suitor</i>, 2011 Acrylic on canvas 31 x 22¾ inches</p> <p><b>Mimi Czajka Graminski</b> Red Hook, NY</p> <p><i>Conversation, Game</i>, 2012 Installation, crocheted cotton Dimensions variable</p>	<p><b>William Jaeger</b> Albany, NY</p> <p><i>Waves over Amalfi sidewalk</i>, 2012 Video, (color, no sound), 1:40 minutes (loop)</p> <p><b>Pooh Kaye</b> Worcester, NY</p> <p><i>Spring Cleaning</i>, 2011 Video, (color, sound), 7:30 minutes (loop)</p>	<p><b>Mark McCarty</b> Troy, NY</p> <p><i>MK #3755, March 9, 2011 1:40 PM</i>, 2012 Inkjet print 24 x 24 inches</p> <p><i>MK #7044, May 18, 2011 8:47 AM</i>, 2012 Inkjet print 24 x 24 inches</p> <p><i>MK #7697, March 12, 2012 10:10 AM</i>, 2012 Inkjet print 24 x 24 inches</p>	<p><b>Philip J. Palmieri</b> Loudonville, NY</p> <p><i>Ma</i>, 2012 Oil on canvas 16 x 20 inches</p> <p><i>Michelle</i>, 2012 Oil on canvas 16 x 20 inches</p> <p><i>Phil</i>, 2012 Oil on canvas 16 x 20 inches</p> <p><i>Tia</i>, 2012 Oil on canvas 16 x 20 inches</p> <p><i>Alexandra</i>, 2011 Oil on canvas 16 x 20 inches</p>	<p><b>Pamela Wallace</b> Germantown, NY</p> <p><i>No sound, clustered notes unravel</i>, 2010–2011 Iron, plaster, beeswax, graphite, pigment, wire, sewing pins, string 9 x 13 x 1 foot</p> <p><b>Sandra Wimer</b> Delmar, NY</p> <p><i>Morning Exercise: A Facebook Diary</i>, 2009–2012 Single channel video on LCD screen</p>
<p><b>Amanda Bengle</b> Queensbury, NY</p> <p><i>Family Dinner</i>, 2010 Acrylic on cardboard, recycled frame 18½ x 18½ inches</p> <p><i>Home Sweet Home</i>, 2010 Acrylic on mirror, recycled frame 16¼ x 16 inches</p> <p><i>Once Upon a Time</i>, 2010 Acrylic on cardboard, recycled frame 12 x 15¼ inches</p>	<p><b>Bennett Campbell</b> Albany, NY</p> <p><i>St. Patrick's Day</i>, Albany NY, 2012 Photograph 10 x 15 inches</p> <p><i>River Festival</i>, Troy, NY, 2011 Photograph 10 x 15 inches</p> <p><i>Tulip Festival</i>, Albany NY, 2011 Photograph 10 x 15 inches</p>	<p><b>Peter Crabtree</b> North Bennington, VT</p> <p><i>Cheerleaders</i>, 2011 Inkjet print 20 x 14 inches</p> <p><i>Harvey "Skip" Baker</i>, 2010 Inkjet print 14 x 20 inches</p> <p><i>Table</i>, 2010 Inkjet print 14 x 20 inches</p>	<p><b>Tatana Kellner</b> Kingston, NY</p> <p><i>Blue Line</i>, 2012 Crocheted New York Times bags 6 inches x 350 feet</p> <p><i>Blue Line in Washington, DC</i>, 2011 Archival inkjet print 60 x 40 inches</p> <p><i>Blue Line in Winter</i>, 2011 Archival inkjet print 60 x 40 inches</p>	<p><b>Nathan Meltz</b> Troy, NY</p> <p><i>After the Day After</i>, 2011 Digital video, (color, sound), 5:45 minutes (loop)</p> <p><b>Sanford Mirling</b> Troy, NY</p> <p><i>He loved her like he knew her</i>, 2011 Plastic, velvet, steel, rubber vagina 49 x 32 x 13 inches</p> <p><i>Night Light</i>, 2009 Night light, vacuum formed plastic 5 ½ x 2 ½ x 1 inch</p>	<p><b>Penny Perkins</b> Delmar, NY</p> <p><i>Occupy Jacksonville 10/8/11: Shake Off Fear</i>, 2011 Digital photograph: iPhone 4, Hipstamatic App 10 x 20 inches</p>	<p><b>Allen Yates</b> Greenwich, NY</p> <p><i>Bang, Crash, Clap; Beachhead, Lanyard; Treadmill; Trippy Spin</i>; 2012 Video installation, (color, sound) loop</p>
<p><b>Colin Boyd</b> Troy, NY</p> <p><i>American Bison</i>, 2012 Wood, rope, foam, motor, screen, lamps 8 x 8 x 8 feet</p> <p><i>Mysticeti</i>, 2010 Felt, fiberglass, silicon, foam, wood 5 x 6 x 3 feet</p>	<p><b>Paul Chapman</b> Hudson Falls, NY</p> <p><i>Emerging Product</i>, 2011 Acrylic on canvas 30 x 24 inches</p> <p><i>Input</i>, 2011 Acrylic on canvas 30 x 24 inches</p> <p><i>Pulp River</i>, 2010 Acrylic on canvas 28 x 42 inches</p>	<p><b>Chris DeMarco</b> Albany, NY</p> <p><i>Sandy Hook 1</i>, 2012 C-print from film 12 x 18 inches</p> <p><i>Sandy Hook 2</i>, 2012 C-print from film 12 x 18 inches</p> <p><i>Sandy Hook 3</i>, 2012 C-print from film 12 x 18 inches</p> <p><i>Sandy Hook 4</i>, 2012 C-print from film 12 x 18 inches</p> <p><i>Sandy Hook 5</i>, 2012 C-print from film 12 x 18 inches</p>	<p><b>Ingrid Ludt</b> Clifton Park, NY</p> <p><i>Drawing from Root Structures</i>, 2012 Pen, ink, marker, pencil on paper 24 x 18 inches</p> <p><b>Warren MacMillan</b> Albany, NY</p> <p><i>House, peeling wallpaper</i>, 2012 Digital drawing 5 x 7 inches</p> <p><i>House, Red Car</i>, 2012 Digital drawing 5 x 7 inches</p> <p><i>House with yellow fish</i>, 2012 Digital drawing 5 x 7 inches</p>	<p><b>Gina Occhiogrosso</b> Troy, NY</p> <p><i>It can't last forever</i>, 2011 Gouache on paper 22 x 30 inches</p> <p><i>Slump</i>, 2011 Gouache on paper 44 x 59½ inches</p>	<p><b>Linda Pinkans</b> Niskayuna, NY</p> <p><i>Lion 2</i>, 2009 Digital photograph 11 x 20 inches</p>	<p><b>Alana Sparrow</b> Cohoes, NY</p> <p><i>Identity Politics</i>, 2009 Digital collage, archival digital print 8 x 8 inches</p> <p><i>Essentialism</i>, 2009 Digital collage, archival digital print 8 x 8 inches</p> <p><i>NOTES, A Pleasure Exertion, All His Own Rules for Living</i>, 2009 Mixed media collage book (32 pages), found ephemera 8¾ x 5¾ x 1 inch</p>
<p><b>Allen Bryan</b> Saugerties, NY</p> <p><i>Perdue 19143</i>, 2011 Pigment print 16 x 24 inches</p> <p><i>Tanker 1230</i>, 2011 Pigment print 16 x 24 inches</p> <p><i>Wanted 5792</i>, 2011 Pigment print 16 x 24 inches</p>	<p><b>Yaminay Nasir Chaudhri</b> Niskayuna, NY</p> <p><i>A Pakhtun Memory</i>, 2011 Video, (color, sound), 14:34 minutes</p>	<p><b>David Hopkins</b> Albany, NY</p> <p><i>Hatt #3</i>, 2009-2012 Papier-mâché, paint, nails 8 x 9½ inches</p> <p><i>Mike's Hatt</i>, 2009-2012 Papier-mâché, paint, nails 5 x 8½ inches</p> <p><i>Hatt Rack #5</i>, 2010-2011 Wood, nails, paint 73 x 3½ x 5 inches</p> <p><i>Hatt Rack #6</i>, 2010-2011 Wood, nails, paint 56½ x 1½ x 3½ inches</p>				

**2012 Artists of the Mohawk Hudson Region**

June 28 – September 8, 2012

University Art Museum  
University at Albany  
State University of New York

Copyright 2012 by University at Albany  
ISBN: 9780910763431

Catalogue Design: Zheng Hu

Editor: Jeanne Finley

Photography: Gary David Gold Photography, Ryan Parr

Printer: New York Press & Graphics, Albany, New York

Edition: 1000

Text set in ITC Franklin Gothic® on Endurance Silk

100lb text and the cover on Endurance

100lb cover recycled papers

Museum Staff:

Darcie Abbatiello, Registrar

Zheng Hu, Exhibition Designer

Naomi Lewis, Exhibition and Outreach Coordinator

Joanne Lue, Administrative Assistant

Ryan Parr, Collections Production Coordinator

Chloe Pfendler, Milton and Sally Avery Arts Foundation Intern

Janet Riker, Director

Corinna Ripps Schaming, Associate Director/Curator

Jeffrey Wright-Sedam, Preparator

The Museum is grateful for ongoing support of its exhibitions and programs to the Office of the President, Office of the Provost, and The University at Albany Foundation.