



13th Annual Contemporary Art Acquisition Celebration Saturday, November 4 | 6-9pm

At the UMFA, you have a voice! Join us for a night of delicious hors d'oeuvres and amazing art. Art Lovers: don't miss your chance to cast a vote for the Museum's next art acquisition.

UMFA Art Lovers attend and vote for free. Non-members are encouraged to join the party, too. Buy tickets [here](#). Voting privileges are reserved for Art Lovers members only.

Our annual contemporary acquisition is made possible by a generous endowment from Phyllis Cannon Wattis.

Nominated Artworks

Katie Paterson (Scottish, born 1981)

Ideas, 2014 - ongoing

Micro water-jet cut sterling

Dimensions vary, approx 7 x 11 inches

Editions of 5

On loan from the artist and James Cohan Gallery, New York

Katie Paterson creates these concise, poetic phrases to describe artworks that exist, that are yet to exist, or that only exist in the mind. Indebted to the history of Conceptual art and continuing the philosophical practice of thought experiments, the *Ideas* take shape in the imagination of the viewer. Yet, many of her seemingly impossible Ideas have in fact been realized.

A group of three *Ideas*, all on view in the exhibition *salt 13: Katie Paterson*, will be considered.



Malick Sidibé (Malian, 1936–2016)

***Bamako (1967), Le Deux Amies, (1971) Soirée (1974),
Untitled (1982)***

Vintage gelatin silver prints

Dimensions vary, image size approximately 5 x 3 inches

On loan from Jack Shainman Gallery, New York

Often referred to as the Eye of Bamako, Malick Sidibé captured dynamic black-and-white images of youth culture in the capital of Bamako after Malian independence in 1960. His photographs of Bamako's burgeoning middle class, taken in the artist's studio, in the city streets, and at private parties, are filled with energy and hope as they chronicle the city's changing post-colonial landscape. Sidibé changed the way Westerners look at Africa. His photographs document a transitional moment as Mali transformed from a French colony steeped in tradition to a more modern, independent country looking toward the West. His candid photographs depict evolving fashion trends, relaxing gender norms, and the dissolution of old social formalities.



Four photographs, two of which are on view in the *Arts of Africa* exhibition, will be considered.

Lucy Raven (American, born 1977)

China Town, 2000

Photographic animation

51 minutes, 30 seconds

Edition of 5

On loan from the artist

China Town follows the path of copper ore from an open pit mine in eastern Nevada to China, where it was eventually processed into copper wire. The ore was first taken on trucks to Wendover, a city on the Nevada-Utah border and then sent on railroad cars to Vancouver, Canada. Next, it was shipped to Nanjing, China, and it was finally transported to a plant in China's interior where it was smelted, refined, and extruded into copper wire. To capture the journey, Lucy Raven took more than 60,000 digital photographs, which she then narrowed to 7,000 and edited into an animated sequence that comprises the video. Raven also recorded ambient sounds along the way to form the soundtrack for the film.



Short sections of the video will be presented on November 4.