

\$1.1 million total.

“We’re obviously excited to sell a daguerreotype for \$324,500, but what I’m most proud of is seeing so much success across a broad spectrum of categories,” said Katie Horstman, Cowan’s director of American history. “This sale proved that not only can we sell the blockbuster photography lots, but manuscripts, archives, relics and ephemera from throughout American history.”

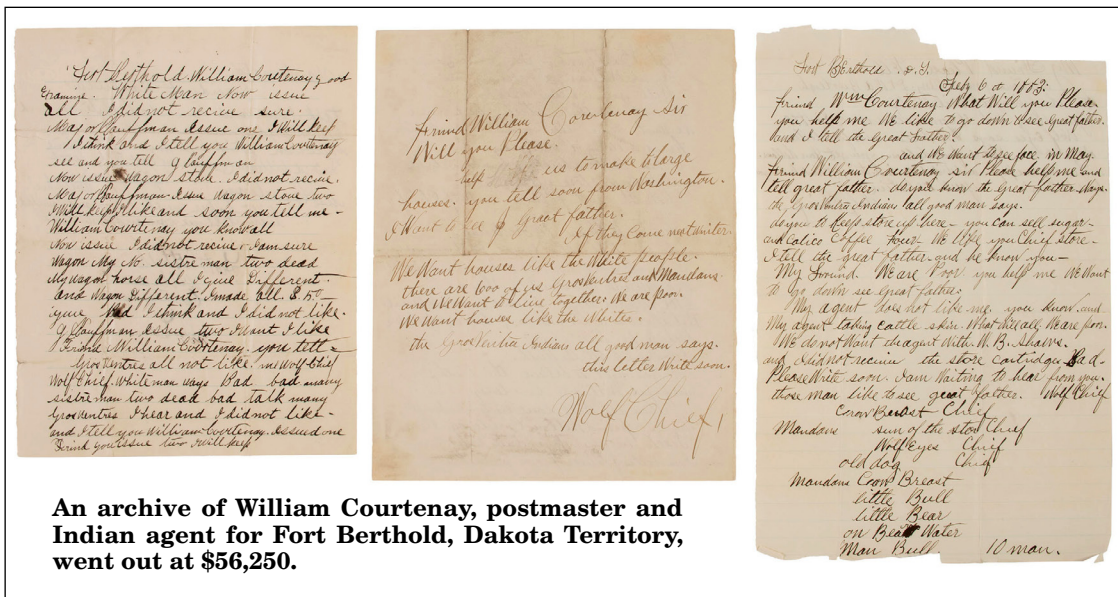
Photography of Native American subjects was the single hottest category of sale with four lots topping \$30,000. The top lot of the category, and the second highest sales price of the day, was a William S. Soule album of Southern Plains Native Americans, which sold for \$57,500. The album contained 40 albumen photographs of members of the Kiowa, Cheyenne, Comanche, Kiowa-Apache, Arapaho and Wichita tribes, many identified.

Other highlights in the category included an album of Kiowa

and Comanche Native Americans by George W. Bretz that sold for \$43,750; an Irwin & Mankins album of Kiowa and Comanche Indians, including Quanah Parker for \$37,500; and three photographs taken by Mathew Brady of the Sioux Delegation visiting Washington, DC, in 1877 for \$32,500.

Archives were another key driving force for the auction. An archive of the postmaster and Indian agent of Fort Berthold in the Dakota Territory was the top lot of the category, selling for \$56,250. The archive spanned roughly 1865-95 and provided enormous insight into the daily happenings and ongoing issues at Fort Berthold Indian Agency during a critical period.

Other archives of note included an extensive South Carolina family archive from the Civil War, including correspondence from five of six brothers fighting in the war that sold for \$15,000; a San Francisco Gold Rush era letter archive for \$11,875; and a



An archive of William Courtenay, postmaster and Indian agent for Fort Berthold, Dakota Territory, went out at \$56,250.

West Virginia family archive from the Civil War for \$9,375.

Miscellaneous highlights from the auction included a rare Dr W.F. Carver As He Appeared Before the Emperor of Germany poster that sold for \$12,500; a

John C. Fremont Freedom’s Candidate campaign flag for \$10,625; an original manuscript treaty between the Sisseton Sioux and Arikara, Hidatsa and Mandan in 1870 for \$10,625; and a “respectfully forwarded”

original manuscript of the same 1870 treaty that sold for \$10,000.

Prices given include the buyer’s premium, as stated by the auction house. For information, 513-871-1670 or www.cowan.com.

28th Annual NYC Outsider Art Fair Takes Place January 16-19

NEW YORK CITY — The Outsider Art Fair (OAF) has announced its list of exhibitors for the 2020 New York edition, along with new features, including a redesigned floor plan and revamped café, three curated projects, special programs and first-time exhibitors from Japan, India and various US cities.

Participating galleries in the 28th edition of the fair include 61 exhibitors, representing 34 cities, from nine countries, with seven first-time galleries. The fair takes place January 16-19 at the Metropolitan Pavilion.

Among the first-timers are ACM Gallery (Tokyo, Japan); Arushi Arts (New Delhi, India); bG Gallery (Santa Monica, Calif.); Howard Greenberg Gallery (New York City); Koelsch Gallery (Houston, Texas); Kushino Terrace (Hiroshima, Japan); and Stephen Score Antiques (Beacon, Mass).

The 2020 fair’s Curated Spaces include a project by Brett Littman (director of the Isamu

Noguchi Foundation and Garden Museum in Long Island City, N.Y.), who is the co-curator, with the Shipibo Conibo Center in West Harlem, N.Y., of an exhibition of the Shipibo artists Sara Flores and Clica Vasquez Yui. Both artists live and work in a region of the Peruvian Amazon where indigenous peoples are struggling for their cultural and social survival against deforestation and oil and palm interests, which brutally encroach on collective land and lifeways.

Also, Paul Laster (writer, editor, independent curator, artist and lecturer), will curate “Relishing the Raw: Contemporary Artists Collecting Outsider Art,” an exhibition of Outsider Art collected by contemporary artists, who are embracing the work of self-taught artists beyond the levels that they have in the past. Exhibiting the works that attract them and telling the stories of why they find it appealing, “Relishing the Raw” offers a fresh point of

view on collecting Outsider Art, from the perspective of other artists.

A special project wall organized by Laura Steward (curator of public art at the University of Chicago) presents 500 “bogus cinderella” postage stamps — stamps created for fictitious states to declare their existence, but which hold no postage value. They offer a unique glimpse into an alternative United Nations of 25 “bogus” states. They are largely drawn from the former collection of Jim Czyl (1947-2014), who wrote the “Cinderella Scene” column in *Linn’s Stamp News* from 1982 until his death.

OAF Talks continue in 2020 with a program organized by Bill Arning (curator and contemporary art advisor), which deals with the professionalization of art and its ramifications for our culture. Participants include Marilyn Minter (artist) and Laura Hoptman (executive director, the Drawing Center).

The Outsider Art Fair will



Atmosphere at the 2019 New York edition of the Outsider Art Fair. —Olya Vysotskaya, Wide Open Arts photo

continue special programming with the Ace Hotel in relation to the 2020 fair, program details to be announced.

VIP early access preview is 2 to 6 pm on Thursday, January 16, with vernissage, 6 to 9 pm.

The fair opens to the public on

Friday and Saturday, January 17-18, 11 am to 8 pm, and Sunday, January 19, 11 am to 6 pm.

Metropolitan Pavilion is at 125 West 18th Street (between 6th and 7th Avenues). For more information, 212-337-3338 or www.outsiderartfair.com.

Dallas Museum Debuts New Works By International Designers

DALLAS — The Dallas Museum of Art (DMA) and the High Museum of Art in Atlanta, have announced the co-organization of “speechless: different by design,” an exhibition that merges research, aesthetics and innovative new design to explore the vast spectrum of sensory experiences and new approaches to accessibility and modes of communication in the museum setting. The exhibition will debut new work by six leading and emerging international designers and design teams — Ini Archibong, Matt Checkowski, Misha Kahn, Steven and William Ladd, Laurie Haycock Makela and Yuri Suzuki — whose projects were informed by conversations with specialists from prominent academic and medical institutions. Their site-specific installations and new commissions will create participatory environments and distinct situations in which senses merge or are substituted for one another.

Curated by Sarah Schleunig, the Margot B. Perot senior curator of decorative arts and design and interim chief curator at the DMA, “speechless: different by design” will remain on view

through March 22. The High will present the exhibition in Atlanta from April 25 through September 6.

“This exhibition is about blurring the boundaries between senses, media, disciplines, and environments to encourage visitors to interact and communicate through design,” said Schleunig. “Speechless: different by design’ is about what makes us as individuals unique — the challenges we experience through ourselves and others — ultimately defining the interconnections among all of us. Our perceptions, experiences and differences should unite us instead of divide us, heightening our understandings and creating a greater sense of empathy in ourselves and our community.”

Harnessing the power and impact of design, “speechless: different by design” offers audiences unconventional multisensory experiences that foster understanding of the varied ways in which we experience the world through our senses. The exhibition presents opportunities for new modes of communicating ideas beyond speech and words. Organized in six major sections, the exhibition will devote dis-

tinct spaces to each designer or design team. Four of the spaces will feature new installations that fuse multiple sensory experiences — for instance, rendering sound visible or language tactile. Two dedicated spaces will give the visitor insight into the creative process of the exhibition.


The Dallas Art Museum is at 1717 North Harwood Street. For information, 214-922-1200 or www.dma.org.

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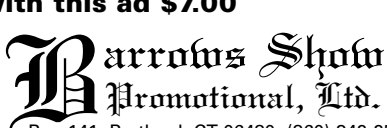
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Rt 2 West to Exit 8, turn left, go to end of street, look for signs.
I-84 to Rt 2 East to Exit 7, turn left on New London Turnpike, look for signs.



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