



**Shaping
Stoneware:**

**The
Ceramic
Forms of
Claude Conover**

WRIGHT

curated by Adam Edelsberg

Shaping Stoneware:

The Ceramic Forms of Claude Conover

auction 28 October 2021

Wright
1440 W Hubbard St
Chicago IL 60642
wright20.com

exhibition
21 - 28 October 2021
507 W 27th Street
New York NY 10001

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28 October 2021
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WRIGHT

Discovering Claude Conover

by Adam Edelsberg

About fifteen years ago in bucolic upstate New York on the third floor of Mark McDonald's seminal gallery, I found myself alone and surrounded by a large grouping of Claude Conover ceramic pots set on large plinths and surrounded by river stones. Silent and imposing, they hummed with presence. Their strength reminded me of images I'd seen from childhood: Easter Island, Stonehenge, and the Monolith from 2001: A Space Odyssey. At once ancient and modern, handmade and resolute, this collection was the beginning of my fascination with Claude Conover's work and hidden legacy.

I tried to learn about Conover but gleaned very little. There was virtually no historical information to be found about him save a singular (inaccurate) bio and the same few portraits. Over the next decade his story remained an enigma to me, though I continued to search for his work and the market for it evolved.

About four years ago I was fortunate to receive an email from a colleague with a (now deleted) YouTube link to an episode from a 1980s local news series about crafts in Cleveland. Entitled *The Bottle Maker*, it was a delightful five-minute film about Conover. There he was at his house in Euclid, working in a converted backyard studio. In voice-over he muses on art, nature and the beauty in found objects. At one point, he expresses his belief that "art is in nature" as he strolls through the backyard with his wife Josephine, stopping to inspect a fallen pine cone. This small film, illustrating Conover's affable demeanor and earnestness, re-ignited my curiosity about his history.

Over the next few years, I came across a few early gallerists who handled his work, some of whom led me to a handful of collectors and patrons. Occasionally, when purchasing pots from original owners who knew Conover, they reminisced fondly about his good nature, wry sense of humor and kindness. But I still knew very little about the artist. My attempts to trace his familial lineage led to nothing but dead ends. Then at last, in the early fall of 2020, I came across an obituary containing the name of a descendent who I thought might possibly be Conover's grandson.

Vintage promotional photograph, c.1980



More than just a collection of ephemera, the archive was a revealing glimpse of Conover as a person. He loved photography, took all his own promotional shots, and designed his own catalogs. He kept detailed, chronological lists, organized by year, of road trips that combined family vacations with his grandchildren and the delivery of his work to galleries along the way. He put together giant scrapbooks with every competition, show and exhibition he was included in, or rejected from. He loved found objects and saw art everywhere, in everything. What he documented was the complete “second act” of his life as an artist.

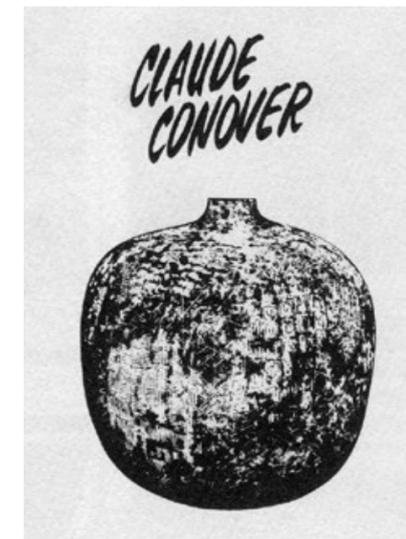
Conover worked alone in his studio, often six days a week, keeping to a rigorous schedule of production while creating his own craft methodology. Even though it wasn't until later in life that he found this passion for making his monumental hand-built pots, Conover built these unique works of art for decades—the remainder of his prolific and creative life.

To those who knew him, he was a quiet and confident man, good-humored, ingenious, with a dry wit. Family, friends, colleagues and collectors always spoke fondly of him. He seems to have been the embodiment of a “can do” spirit, the type to keep his own counsel. Gradually I realized he had been one of the hardest working craftspeople of his time. Never showy, but always with tremendous creative ambition, he possessed an almost monastic discipline as well as a sincere dedication to family and friends. Claude Conover was a gentle man and a gentleman.

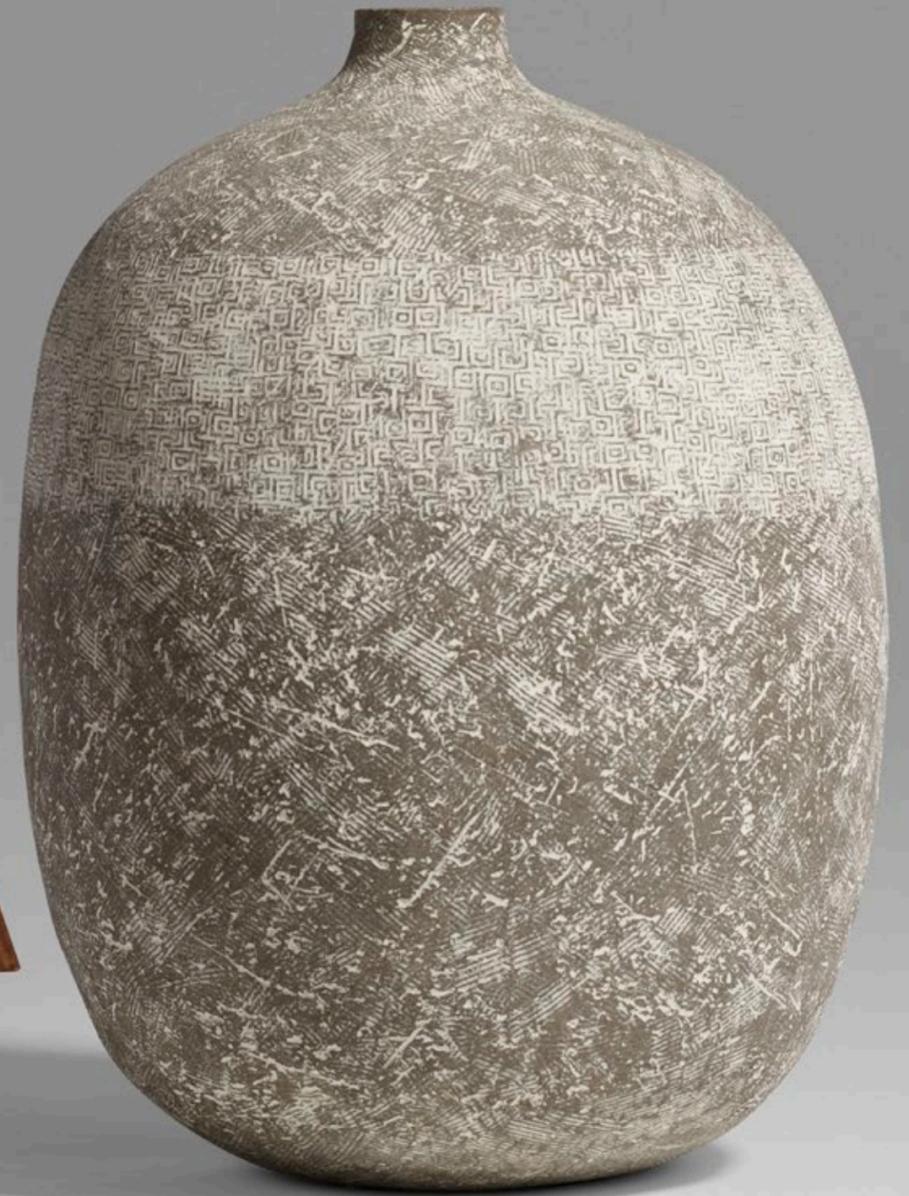
My thanks go to the family of Claude Conover—Jim Boehnlein, Mary Carr, Mary Jo Conte and Beth Ann Lehr—who were so helpful in sharing memories and helping to capture the spirit of Claude. Jim and Mary's openness and enthusiasm for this project, as well as their generosity of time in the days we spent looking through the archives, was essential to piecing together the history of this exhibition. Special thanks to Mary Carr, too, for her topnotch and tireless researching skills that allowed me many fruitful journeys tracking down gallerists, collectors and patrons. And finally, my gratitude to Glenn Adamson for his thoughtful, considered and illuminating essay.

Without delay I found a phone number for a Dr. James Boehnlein. I called a few times only to get the doctor's voicemail. Although I certainly *thought* this was an emergency, I didn't ring the number provided, instead I left a slightly rambling voicemail. Convinced I had just left the Hindenburg of phone messages I was surprised and elated when a few days later Jim called me back and confirmed his relationship: more conversations followed with all three of Conover's grandchildren. My questions were met by the family with warmth, kindness, and curiosity. It was during these discussions that a clear sense of Conover's character and personality began to emerge.

It was probably during my third Zoom call with the family that I happened to ask if Conover kept any records of his work. Jim said “I don't know, but downstairs I have a card catalog of index cards, with sizes, dates, titles, glaze numbers, pattern numbers and who each pot was sold to...would those be considered good records, Adam?” I couldn't believe my ears, realizing the magnitude of such a complete archive. Thanks to the Covid pandemic it was more than a year before I was able to make my way to see the archives and a deluge of other thoughtfully kept and extremely thorough documents. As it turns out, Conover kept his entire career in scrapbooks, lists and photos. It was a remarkable record of one man's journey through his craft, career and commercial success.



Cover and photograph from original Conover catalogs, c.1970

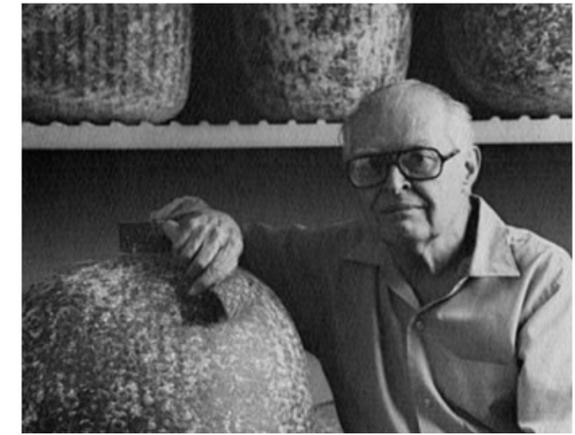




Shaping Stoneware:

by Glenn Adamson

The
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Revolution or resolution? In modern ceramics, the former gets most of the acclaim. The disciplinary rupture brought about in the 1950s by Peter Voulkos in California, and by comparable figures in other parts of the world, was a paradigm shift, to be sure.¹ But it wasn't all that was happening. There were other, equally vital currents flowing through ceramics at midcentury, less explicitly avant-garde, but equally rooted in modernism.

Claude Conover deserves recognition as one of these alternative protagonists. In many respects, he was the direct antithesis of Voulkos. Based in the Midwest rather than America's "left coast," he went about his work with quiet professionalism. Voulkos's work was disjunctive, built from typical pot-shapes like slabs and thrown cylinders but piled up in highly experimental configurations. Conover's vessels are sublime in their coherence, constructed in a totally unconventional way that somewhat disguises its own innovativeness. Even their biographies crisscross: Voulkos was a skilled potter who battered his way into sculpture through sheer force of will, while Conover initially trained as a sculptor and found himself making pots almost by chance.

Claude Conover was born in Pittsburgh, in 1907, and grew up nearby in New Castle, Pennsylvania. He attended the Cleveland School of Art, studying both painting and sculpture, and graduated in 1929. (The designer Viktor Schreckengost, whose *Jazz Bowl* of 1930 is the best-known example of American Art Deco ceramics, was a classmate.) For the next three decades, apart from a period of war work in the early 1940s, Conover had a successful but anonymous career as a commercial designer. He continued making sculpture on the side, focusing on sculptural busts in terracotta and carved stone, working in a studio behind his house in the Cleveland suburb of South Euclid.

And then, in 1959—at the age of fifty-two—he made a pot. "I really don't know why I did it," he later said. "I was wedging a large piece of clay and the shape just seemed to suggest a jug."² Ungainly but striking, the finished composition featured a roughly trapezoidal body, upright square spout, and a thick handle. It has the lines of an ancient Mediterranean ewer or, for that matter, a sculpture by Constantin Brancusi or Henry Moore. It also bears comparison to the contemporaneous work of Leza McVey, who had established a studio in Cleveland in 1953, immediately after graduating from the Cranbrook

¹ See Glenn Adamson, Barbara Paris Gifford, and Andrew Perchuk, *Voulkos: The Breakthrough Years* (New York: Black Dog, 2013). Parallel developments include the work of Yagi Kazuo and the Sodeisha group in Japan, and in France and Italy under the influence of Pablo Picasso and Lucio Fontana, respectively.

² Roger D. Bonham, "Claude Conover," *Ceramics Monthly* (May 1966), 12.

Academy of Art. (Conover was friendly with her and her husband William, a sculptor.)³

Conover called his strange and beguiling jug *Pottery Form A*, and submitted it to the May Show, the premier event for the crafts in Cleveland.⁴ Presumably to his surprise, it won a purchase award; it remains in the Cleveland Museum of Art today. He began making pottery seriously, regularly submitting his vessels to the May Show, and just as regularly winning prizes there. Even so, it took a few years for him to commit himself entirely to ceramics. As late as 1966, he was still holding down his day job in commercial design, finding time in the studio on evenings and weekends.

By this time, though, he had made huge strides in the medium. He had begun mixing his own stoneware clay, and more importantly, invented a totally unique way of constructing his pieces, informed by his work as a sculptor. “I think of it in terms of mass and volume instead of looking at it symmetrically like a potter does,” he would later say. “I never studied pottery so I didn’t start out confused.”⁵ Conover first laid strips of clay into curved plaster molds to create two matching hemispherical or semi-ovoid shapes. Then, he joined these concave halves together at their rims, creating a complete round object (though he probably was unaware of it, this part of the process was similar to that used in creating the famed “moon jars” of Choson dynasty Korea). He then covered the whole surface in a custom-made white slip, paddled the vessel into its final shape, cleaned and smoothed the interior, and added a foot, spout or a neck. Finally, he added texture, using his own handmade

tools, including altered flatware and rollers fabricated from bisque-fired clay.

The objects resulting from this ingenious process have an austere beauty that transcends place and time. They are chalky and weathered-looking, suggesting some archaic, perhaps archaeological point of origin—an association that Conover encouraged by giving his pieces Mayan names, from *Aaltan* to *Zopotec*. (This practice began in 1964 with a work called *Mitla*, shown at an exhibition in Columbus sponsored by the Beaux Arts Club and the Columbus Gallery of Fine Arts.) He chose the titles out of a dictionary of about 800 Mayan words and, when he ran out, simply used them again, so that the same titles recur four or five times over the course of his career. Conover’s only known trip outside of the United States, besides Canada, was to Mexico, to view pre-Columbian ruins and museum collections. This interest, which may have initially been prompted by a visit to the 1959 exhibition *Art of the Ancient Maya* at the Detroit Institute of Art, was unusual among American ceramic artists at the time. Their peers in weaving (figures like Anni Albers and Lenore Tawney) studied ancient Peruvian textiles and more recent Mexican serapes, but potters were far more likely to adopt Japanese ceramics as a useful model.⁶

Conover’s attraction to culturally distant artifacts (which, to his credit, never verged on problematic appropriation) says a lot about his aesthetic sensibility. He himself said little about this—he was a man of few words, as far as his own art was concerned. “I do not believe the artist should try to make a profound statement

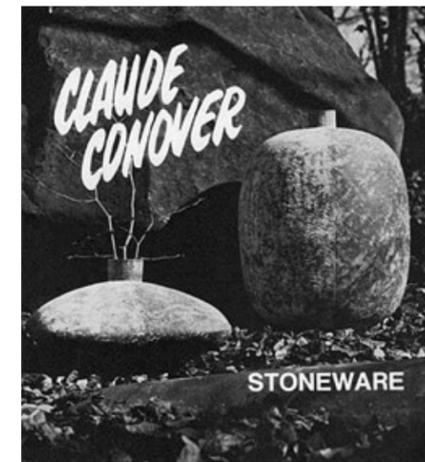


Images from a slide presentation titled: *A visit to the studio of Claude Conover*. Courtesy of the Claude Conover Archive.

³ Leza McVey had also studied at the Cleveland School of Art—her time there overlapped with Conover’s. See Martin Eidelberg, *The Ceramic Forms of Leza McVey* (Hudson, NY: Philmark, 2003).
⁴ Conover also seems to have made two related pieces in stoneware, *Pottery Form B* and *Pottery Form C*, and submitted these to the May Show along with three figural sculptures in terracotta. Entry card for the 1959 May Show, Cleveland Museum of Art.
⁵ Filmed interview, ca. 1981, *The Ross C. Purdy Museum of Ceramics* presented by the American Ceramic Society.
⁶ Nicholas Fox Weber, *Anni & Josef Albers: Equal and Unequal* (New York: Phaidon, 2020); Karen Patterson, ed., *Lenore Tawney: Mirror of the Universe* (Chicago: University of Chicago Press/John Michael Kohler Art Center, 2019). Latin American ceramics were featured in exhibitions like *Ceramics of the Western Hemisphere* at the Syracuse Art Museum (1941) and *Venezuelan Pottery* (Museum of Contemporary Crafts, 1963), but seem to have had relatively little impact on American ceramic artists.



Conover promotional photograph; Conover's studio in Euclid, Ohio.



or explain his work," he said. "The object must speak for itself."⁷ Of course, this itself is a statement, and potentially a profound one. What may seem like Midwestern reticence on his part happened to coincide with the dominant position among modern abstractionists, including in ceramics. Many, like Conover, were drawn to ancient and so-called "primitive" art—not for its cultural content, but purely for its form. A good example is Hans Coper, the revered British ceramic artist, who was far younger than Conover but worked concurrently with him. It was ancient Mediterranean vessels and sculptures that captured Coper's imagination; he too invented novel means of hand-building and altering his work, which was sheathed in subtle texture and monochrome slip. And he professed a similar distrust of interpretation: "One is apt to take refuge in pseudo-principles which crumble. Still, the routine of work remains. One deals with facts."⁸

This comparison may startle, given the difference between Coper and Conover's milieus. And indeed, there was a world of difference between Coper's London—where he worked alongside the refined and cosmopolitan Lucie Rie, like him an *émigré* from Central Europe—and Conover's suburban studio, an altogether more prosaic setting. Yet it would be a mistake to underrate the vitality of Cleveland's craft scene. Though it has received far less scholarly attention than Voulkos's circle in California, this context was arguably just as dynamic and innovative, especially in the 1960s. In addition to the aforementioned Leza McVey, the city was then home to Toshiko Takaezu, another recent graduate of the Cranbrook program, and arguably the greatest exponent of Abstract Expressionism in postwar ceramics. It was in Cleveland, in 1958, that Takaezu created her first "closed forms," which have parallels to Conover's work in

⁷ Claude Conover Archives, audio recording. In keeping with this view, Conover stayed aloof from the debates that rocked the craft world during his career. An exception that proves the rule occurred in 1965, when the countercultural weaver Dorian Zachai published a lengthy account in *Craft Horizons* about her experiences trying to jury the most recent iteration of the important exhibition series *Fiber Clay Metal*, at the St. Paul Art Center. Zachai complained that it was impossible to compare functional handmade items with abstract sculpture, resulting in a total mess of a show. Conover, who had not been selected, wrote to the magazine in approving terms—"I enjoyed the article by Dorian Zachai, and I am pleased that *Craft Horizons* published it"—then noted that his pieces had been acquired by the Art Center and the museum's director anyway. "This would indicate," he concluded with calm satisfaction, "that even those who sponsor juried shows do not agree with the result." Letter to the editor, *Craft Horizons* 25/3 (May/June 1965).

⁸ Quoted in *Coper/Collingwood* (London: Victoria and Albert Museum, 1969). See Tanya Harrod, *The Crafts in Britain in the 20th Century* (New Haven: Yale University Press, 1999), 273.

their assured enveloping of space.⁹ The city was also a center for metalwork and jewelry—the leading exponents being John Paul Miller, Frederick Miller (no relation), and the enamellist Kenneth Bates—and the studio glass movement was born in 1964 in nearby Toledo, and pioneered locally by Edris Eckhardt.

Just as important as Cleveland's extraordinary talent were its superior opportunities for exhibition, a legacy of the Arts and Crafts era. In addition to Conover's annual award-winning presentations at the May Show, he exhibited his work at Potter & Mellen, which was in its day a peer of Gump's in San Francisco or Tiffany's in New York City. Founded in 1899 as a venue for fine jewelry and metalsmithing, by the postwar era it had branched into other wares, including ceramics. Conover was able to show and sell his work there regularly. This was a typical venue for him; at a time in history when craft was mostly sold in stores, not art galleries, he presented his work mainly at regional exhibitions and retail establishments across the Midwest: towns like Akron, Canton, Detroit, St. Paul, Wichita, and Youngstown. He was quite literally a journeyman, whenever possible delivering his work in person, in the back of his Ford. Conover did have some presence in museum exhibitions, too, showing in the important Ceramic Nationals in Syracuse, and at university art galleries. He also had relationships with a few of the ambitious

craft galleries that emerged in the 1970s, like the Hand and the Spirit in Scottsdale, Arizona, and Fairtree Gallery, in New York.

As all this suggests, Conover was definitely no elitist. He was also incredibly prolific. Working entirely by himself, he made as many as eight pieces a week at the height of his production in the 1970s. (He deserves to be remembered, among other things, as the hardest working man in American ceramics.) They were priced relatively affordably, too, \$150 or so each. This populist approach, in combination with the sheer monumental presence of his work—its “stony surfaces and calm symmetry,” as one reviewer aptly put it—gave Conover an interesting position within the studio craft movement.¹⁰ In 1964 the magazine *Craft Horizons*, under the editorship of the redoubtable Rose Slivka, published a “pictorial compendium” of 327 of the nation's leading makers. (This was timed to coincide with the first conference of the World's Craft Council, held in New York City.) Slivka explained that the American craft movement was divided into two groups: artist craftsmen, “those make one-of-a-kind objects of superb aesthetic quality—who produce objects first to please themselves,” and production craftsmen, “engaged in the design and execution of each object in volume,” for a widespread market. Conover, who was included in the survey, fit both descriptions perfectly.¹¹



⁹ Takaazu was in Cleveland, teaching at the Institute of Art, from 1955 to 1964, when she relocated to New Jersey.

¹⁰ Katherine White, exhibition review of “Exhibition ‘68,” at the Columbus Gallery of Fine Arts, *Craft Horizons* 28/4 (July/August 1968), 38. Conover, predictably, won Best in Show.

¹¹ Rose Slivka, “The American Craftsman/1964,” *Craft Horizons* 24/3 (May/June 1964), 30.

For the next twenty-five years, until he finally retired in 1990 at the age of 83, Conover stayed this complex course, making it look entirely straightforward. While vessels of near-spherical and ovoid shapes continued to make up the vast majority of his output, he did innovate new forms, including totemic stacks, in which multiple volumes are vertically superimposed (a compositional format that Voulkos too explored in these years, interestingly), and what he called “bottles,” upright vessels with gracefully tapering necks. To surface the pieces, he devised a panoply of subtle nuanced textures, sometimes unifying them with an all-over treatment, at other times articulating their amplitude through horizontal scoring. A career high came in 1969, when he was included in the seminal exhibition and catalogue *Objects: USA*, the definitive survey of the American craft scene. A low came a few years later, when he lost his whole studio to a kiln fire. His grandson, Jim Boehnlein, recalls the scene: “I remember standing next to my grandfather gazing with him at the smoldering wreckage. I could tell that he was devastated by the loss, but I don’t remember him saying

a word. Knowing him, he likely was already starting to think about how he would rebuild, which he did during a short period of time.”

That seems a quintessential picture of this outwardly unambitious, incredibly accomplished man. Claude Conover quietly went about his business for decades, creating some of the century’s best ceramic artworks, and never making a fuss about it. That he was so unassuming should take nothing away from his achievement. Indeed, it should probably enhance his stature in our eyes. Today, many in the art world — an art world, incidentally, in which ceramic is at last being accorded a status equal to other disciplines — are looking for ways to democratize. To abandon pretention and exclusivity. To reach a broader public. Conover may seem an unlikely role model in this context, but that is exactly how we should see him. Revolutionary breakthroughs, self-consciously radical and purposefully disruptive, do much to shape the course of art history. More often than not, though, it’s people like Conover who give it substance.



opposite: Various tools, glaze and pattern samples used by Claude Conover









100

Claude Conover
Civiltuk vessel

USA, 1983
glazed stoneware with engobe decoration
16 dia × 23 h in (41 × 58 cm)

Signed and titled to underside 'Claude Conover Civiltuk'.
Sold with a digital copy of the original inventory card
no. 3115 from the Claude Conover Archives.

Provenance
Sheila Nussbaum Gallery, Millburn, NJ
Private Collection

\$6,000–8,000





IOI

Claude Conover

Hoplac vessel

USA, 1974

glazed stoneware with engobe decoration

10½ w × 10½ d × 23 h in (27 × 27 × 58 cm)

Signed and titled to underside 'Claude Conover Hoplac'.
Sold with a digital copy of the original inventory card
no. 952 from the Claude Conover Archives.

Provenance

Perimetric Designs, Cleveland

Private Collection

\$6,000–8,000





102

**Claude Conover
Tonala vessel**

USA, 1976

glazed stoneware with engobe decoration
15 dia × 17 h in (38 × 43 cm)

Signed and titled to underside 'Claude Conover Tonala'.
Sold with a digital copy of the original inventory card
no. 1553 from the Claude Conover Archives.

Provenance
The Upper Story, Boston
Private Collection

\$6,000 - 8,000

103

**Claude Conover
Vaay vessel**

USA, 1971

glazed stoneware with engobe decoration
14 w × 6 d × 14 1/2 h in (36 × 15 × 37 cm)

Signed and titled to underside 'Claude Conover Vaay'.
Sold with a digital copy of the original inventory card
no. 442 from the Claude Conover Archives.

Provenance
Helen Winnemore's, Columbus
Private Collection

\$6,000 - 8,000





104

**Claude Conover
Balche vessel**

USA, 1984
glazed stoneware with engobe decoration
14½ w × 14½ d × 11 h in (37 × 37 × 28 cm)

Signed and titled to underside 'Claude Conover Balche'.
Sold with a digital copy of the original inventory card
no. 3359 from the Claude Conover Archives.

Provenance
Potter & Mellen, Inc., Cleveland
Private Collection

\$4,000–6,000



105

**Claude Conover
Chanac vessel**

USA, 1985
glazed stoneware with engobe decoration
17 dia × 19 h in (43 × 48 cm)

Signed and titled to underside 'Claude Conover Chanac'.
Sold with a digital copy of the original inventory card
no. 3405 from the Claude Conover Archives.

Provenance
The Signature Shop and Gallery, Atlanta
Private Collection

\$6,000–8,000





106

Claude Conover

Okot vessel

USA, 1974

glazed stoneware with engobe decoration

12 w × 12 d × 23 h in (30 × 30 × 58 cm)

Signed and titled to underside 'Claude Conover Okot'.
Sold with a digital copy of the original inventory card
no. 1037 from the Claude Conover Archives.

Provenance

Malvina J. Freedson Gallery, Lakewood, OH

Private Collection

\$5,000–7,000





Double stack forms, such as the present lot, are rare making up less than 2% of Conover's production throughout his career.

107

Claude Conover
Rare Oltah vessel

USA, 1977
glazed stoneware with engobe decoration
15 w × 15 d × 19 h in (38 × 38 × 48 cm)

Signed and titled to underside 'Claude Conover Oltah'.
Sold with a digital copy of the original inventory card
no. 3667 from the Claude Conover Archives.

Provenance
Potter & Mellen, Inc., Cleveland
Private Collection

\$12,000–16,000



108

Claude Conover
Teocalli vessel

USA, c. 1985

glazed stoneware with engobe decoration

15½ w × 14½ d × 23 h in (39 × 37 × 58 cm)

Signed and titled to underside 'Claude Conover Teocalli'.

Provenance

Estate of the Artist

Thence by descent

\$6,000 - 8,000



109

Claude Conover
Tollan vessel

USA, 1971

glazed stoneware with engobe decoration

13½ dia × 14½ h in (34 × 37 cm)

Signed and titled to underside 'Claude Conover Tollan'.

Sold with a digital copy of the original inventory card no. 384 from the Claude Conover Archives.

Provenance

J.L. Hudson Company, Detroit

Private Collection

\$5,000 - 7,000

110

Claude Conover

Taxco vessel

USA, 1970

glazed stoneware with engobe decoration

15½ w × 15 d × 23 h in (39 × 38 × 58 cm)

Signed and titled to underside 'Claude Conover Taxco'.
Sold with a digital copy of the original inventory card
no. 260 from the Claude Conover Archives.

Provenance

Potter & Mellen, Inc., Cleveland

Private Collection

\$6,000–8,000



**I do not believe the artist should try to
make a profound statement or explain his
work. The object must speak for itself.**



III

Claude Conover

Taatz vessel

USA, 1981

glazed stoneware with engobe decoration

12½ dia × 21½ h in (32 × 55 cm)

Signed and titled to underside 'Claude Conover Taatz'.
Sold with a digital copy of the original inventory card
no. 2764 from the Claude Conover Archives.

Provenance

Great Things!, Costa Mesa, CA

Private Collection

\$6,000–8,000





112

Claude Conover

Hocah vessel

USA, 1971

glazed stoneware with engobe decoration

8 dia × 19 h in (20 × 48 cm)

Signed and titled to underside 'Claude Conover Hocah'.

Sold with a digital copy of the original inventory card

no. 341 from the Claude Conover Archives.

Provenance

Potter & Mellen, Inc., Cleveland

Private Collection

\$6,000 - 8,000

113

Claude Conover

Nahuatl vessel

USA, 1970

glazed stoneware with engobe decoration

13½ w × 9 d × 9 h in (34 × 23 × 23 cm)

Signed and titled to underside 'Claude Conover Nahuatl'.

Sold with a digital copy of the original inventory card

no. 323 from the Claude Conover Archives.

Provenance

The Artist

Private Collection

\$6,000 - 8,000





114

Claude Conover

Rare sculpture

USA, 1965

glazed stoneware with engobe decoration

20 1/2 w x 21 d x 21 h in (52 x 53 x 53 cm)

This one-of-a-kind sculptural form is unique among Conover's oeuvre. Sold with a digital copy of a photograph from the Claude Conover Archives.

Provenance

Estate of the Artist

Thence by descent

\$15,000–20,000



115

Claude Conover
Ticomán vessel

USA, 1973
glazed stoneware with engobe decoration
14 1/2 w × 10 d × 18 1/2 h in (36 × 25 × 47 cm)

Signed and titled to underside 'Claude Conover Ticomán'.
Sold with a digital copy of the original inventory card no. 727
from the Claude Conover Archives.

Provenance
American Crafts, Cleveland
Private Collection

\$6,000–8,000





116

Claude Conover

Cenah vessel

USA, c. 1980

glazed stoneware with engobe decoration

12½ w × 12½ d × 22½ h in (32 × 32 × 57 cm)

Signed and titled to underside 'Claude Conover Cenah'.

Provenance

Estate of the Artist

Thence by descent

\$6,000–8,000



117

Claude Conover
Voooh vessel

USA, 1979

glazed stoneware with engobe decoration
17 dia × 19 h in (43 × 48 cm)

Signed and titled to underside 'Claude Conover Voooh'.
Sold with a digital copy of the original inventory card
no. 2207 from the Claude Conover Archives.

Provenance

Lawrence Minnix Interior Designs, Ohio
Private Collection

\$6,000 - 8,000







118

Claude Conover
Nicnac vessel
USA, 1981
glazed stoneware with engobe decoration
15 dia × 23 h in (38 × 58 cm)

Signed and titled to underside 'Claude Conover Nicnac'.
Sold with a digital copy of the original inventory card
no. 2675 from the Claude Conover Archives.

Provenance
Great Things!, Costa Mesa, CA
Private Collection

\$6,000–8,000

119

Claude Conover
Kaat vessel
USA, 1982
glazed stoneware with engobe decoration
15½ w × 15½ d × 12 h in (39 × 39 × 30 cm)

Signed and titled to underside 'Claude Conover Kaat'.
Sold with a digital copy of the original inventory card
no. 2968 from the Claude Conover Archives.

Provenance
Sheila Nussbaum Gallery, Millburn, NJ
Private Collection

\$4,000–6,000





This exceptional early vessel, created before Conover started titling his works, features thicker walls and is much heavier than later vessels.

I20

Claude Conover

Early Vessel

USA, 1961

glazed stoneware with engobe decoration

11 w × 11 d × 14 h in (28 × 29 × 36 cm)

Signed to underside 'Claude Conover'. Sold with a digital copy of a photograph from the Claude Conover Archives.

Provenance

Private Collection

\$6,000–8,000



121

Claude Conover
Rare Uchben vessel

USA, 1986
glazed stoneware with engobe decoration
12½ w × 13 d × 21½ h in (32 × 33 × 55 cm)

Signed and titled to underside 'Claude Conover Uchben'.
Sold with a digital copy of the original inventory card
no. 3598 from the Claude Conover Archives.

Provenance
Sheila Nussbaum Gallery, Millburn, NJ
Private Collection

\$8,000–10,000





I22

**Claude Conover
Bubesah vessel**

USA, 1975

glazed stoneware with engobe decoration
15 dia × 17 h in (38 × 43 cm)

Signed and titled to underside 'Claude Conover Bubesah'.
Sold with a digital copy of the original inventory card no. 1251
from the Claude Conover Archives.

Provenance

Insight, Highland Park, IL
Private Collection

\$6,000–8,000

123

Claude Conover

Tlaloc vessel

USA, 1976

glazed stoneware with engobe decoration

12 w × 12 d × 22 h in (30 × 30 × 56 cm)

Signed and titled to underside 'Claude Conover Tlaloc'.
Sold with a digital copy of the original inventory card
no. 1580 from the Claude Conover Archives.

Provenance

Private Collection

\$6,000–8,000





124

Claude Conover

Tlaloc vessel

USA, 1973

glazed stoneware with engobe decoration

14 w × 14½ d × 20 h in (36 × 37 × 51 cm)

Signed and titled to underside 'Claude Conover Tlaloc'.
Sold with a digital copy of the original inventory card
no. 751 from the Claude Conover Archives.

Provenance

Garth Andrew Company, Bath, OH

Private Collection

\$6,000–8,000





125

**Claude Conover
Calumkin vessel**

USA, 1983

glazed stoneware with engobe decoration

12½ w × 12½ d × 24 h in (32 × 32 × 61 cm)

Signed and titled to underside 'Claude Conover Calumkin'.
Sold with a digital copy of the original inventory card
no. 3154 from the Claude Conover Archives.

Provenance

Potter & Mellen, Inc., Cleveland
Private Collection

\$6,000 - 8,000

126

**Claude Conover
Tuus vessel**

USA, 1981

glazed stoneware with engobe decoration

16 dia × 19 h in (41 × 48 cm)

Signed and titled to the underside 'Claude Conover Tuus'.
Sold with a digital copy of the original inventory
card no. 2768 from the Claude Conover Archives.

Provenance

Great Things!, Costa Mesa, CA
Private Collection

\$6,000 - 8,000







127

Claude Conover
Tzuutz vessel

USA, 1974

glazed stoneware with engobe decoration
13½ w × 10½ d × 18½ h in (34 × 27 × 47 cm)

Signed and titled to underside 'Claude Conover Tzuutz'.
Sold with a digital copy of the original inventory card
no. 11019 from the Claude Conover Archives.

Provenance

The Hand and the Spirit Crafts Gallery, Scottsdale
Private Collection

\$6,000 - 8,000



128

Claude Conover
Tizoc vessel

USA, 1971

glazed stoneware with engobe decoration
15½ w × 15½ d × 12½ h in (39 × 39 × 32 cm)

Signed and titled to underside 'Claude Conover Tizoc'.
Sold with a digital copy of the original inventory card
no. 389 from the Claude Conover Archives.

Provenance

The Artist
Private Collection

\$5,000 - 7,000

129

Claude Conover

Amantla vessel

USA, 1977

glazed stoneware with engobe decoration

12 w × 12 d × 22½ h in (30 × 30 × 57 cm)

Signed and titled to underside 'Claude Conover Amantla'.
Sold with a digital copy of the original inventory card
no. 1608 from the Claude Conover Archives.

Provenance

The Hand and the Spirit Crafts Gallery, Scottsdale
Private Collection

\$6,000–8,000





I think of it in terms of mass and volume instead of looking at it symmetrically like a potter does. I never studied pottery so I didn't start out confused.

130

Claude Conover
Taan vessel

USA, 1983
glazed stoneware with engobe decoration
17½ dia × 23 h in (44 × 58 cm)

Signed and titled to underside 'Claude Conover Taan'.
Sold with a digital copy of the original inventory card
no. 3025 from the Claude Conover Archives.

Provenance
Sheila Nussbaum Gallery, Millburn, NJ
Private Collection

\$6,000–8,000





131

**Claude Conover
Chachac vessel**

USA, 1977

glazed stoneware with engobe decoration

14 w × 14 d × 19 h in (36 × 36 × 48 cm)

Signed and titled to underside 'Claude Conover Chachac'.

Sold with a digital copy of the original inventory card

no. 1721 from the Claude Conover Archives.

Provenance

Insight, Highland Park, IL

Private Collection

\$6,000 - 8,000

132

**Claude Conover
Calpulli vessel**

USA, 1971

glazed stoneware with engobe decoration

15 w × 10 d × 12 h in (38 × 27 × 30 cm)

Signed and titled to underside 'Claude Conover Calpulli'.

Sold with a digital copy of the original inventory card

no. 337 from the Claude Conover Archives.

Provenance

The Artist

Private Collection

\$5,000 - 7,000





133

Claude Conover

Piedras vessel

USA, 1973

glazed stoneware with engobe decoration

10½ w × 10 d × 17½ h in (26 × 25 × 44 cm)

Signed and titled to underside 'Claude Conover Piedras'.

Sold with a digital copy of the original inventory card
no. 2764 from the Claude Conover Archives.

Provenance

Helen Winnemore's, Columbus

Private Collection

\$5,000–7,000

134

Claude Conover

Rare vessel

USA

glazed stoneware with engobe decoration

7½ w × 7 d × 19 h in (19 × 18 × 48 cm)

Double stack forms, such as the present lot, are rare making up less than 2% of Conover's production throughout his career. Signed to underside 'Claude Conover'.

Provenance

Estate of the Artist

Thence by descent

\$8,000–10,000



135

**Claude Conover
Tucub vessel**

USA, 1987
glazed stoneware with engobe decoration
16 dia × 15 h in (41 × 38 cm)

Signed and titled to underside 'Claude Conover Tucub'.
Sold with a digital copy of the original inventory card
no. 3571 from the Claude Conover Archives.

Provenance
The Signature Shop and Gallery, Atlanta
Private Collection

\$8,000–10,000



136

**Claude Conover
Nienac vessel**

USA, 1986
glazed stoneware with engobe decoration
16 w × 16 d × 16 h in (41 × 41 × 41 cm)

Signed and titled to underside 'Claude Conover Nienac'.
Sold with a digital copy of the original inventory card
no. 3497 from the Claude Conover Archives.

Provenance
Swan Galleries & Sign of the Swan, Philadelphia
Private Collection

\$9,000–12,000



137

Claude Conover

Keban vessel

USA, 1978

glazed stoneware with engobe decoration

16 dia × 18½ h in (41 × 47 cm)

Signed and titled to underside 'Claude Conover Keban'.
Sold with a digital copy of the original inventory card
no. 2177 from the Claude Conover Archives.

Provenance

The Hand and Spirit Crafts Gallery, Scottsdale
Private Collection

\$6,000–8,000





138

Claude Conover
Hayal vessel
USA, 1973
glazed stoneware with engobe decoration
10 w × 10 d × 19 h in (25 × 25 × 48 cm)

Signed and titled to underside 'Claude Conover Hayal'.
Sold with a digital copy of the original inventory card
no. 914 from the Claude Conover Archives.

Provenance
The Signature Shop and Gallery, Atlanta
Private Collection

\$5,000–7,000

139

Claude Conover

Hogzah and Pekcah table lamps, pair

USA, 1975

glazed stoneware with engobe decoration, wood, brass, steel
18 dia × 37 h in (46 × 94 cm)

This rare pair of matched lamps is unique among Conover's oeuvre. Sold with a digital copy of the original inventory cards no. 1181 and no. 1207 from the Claude Conover Archives.

Provenance
Potter & Mellen, Inc., Cleveland
Private Collection

\$12,000–18,000





140

Claude Conover

Tzatz vessel

USA, 1976

glazed stoneware with engobe decoration

16 dia × 18 h in (41 × 46 cm)

Signed and titled to underside 'Claude Conover Tzatz'.
Sold with a digital copy of the original inventory card
no. 1425 from the Claude Conover Archives.

Provenance

Insight, Highland Park, IL

Private Collection

\$6,000–8,000

141

Claude Conover

Chay vessel

USA, 1978

glazed stoneware with engobe decoration

11½ dia × 21½ h in (29 × 55 cm)

Signed and titled to underside 'Claude Conover Chay'.
Sold with a digital copy of the original inventory card
no. 2074 from the Claude Conover Archives.

Provenance

Potter & Mellen, Inc., Cleveland

Private Collection

\$6,000–8,000



142

Claude Conover
Tanam vessel

USA, 1987
glazed stoneware with engobe decoration
12 w × 12 d × 22½ h in (30 × 30 × 57 cm)

Signed and titled to underside 'Claude Conover Tanam'.
Sold with a digital copy of the original inventory card
no. 3581 from the Claude Conover Archives.

Provenance
The Signature Shop and Gallery, Atlanta
Private Collection

\$6,000–8,000





Inventory Cards Records from the Claude Conover Archive

When Adam Edelsberg connected with Dr. Jim Boehnlein, he was surprised to learn that Claude Conover kept a very thorough record of his production over the years and that these records remained in the family's possession. Conover photographed his work, tracked the titles, dimensions, patterns and glazes along with the venue where each piece sold. With the exception of a few pieces that he created for himself and family members, he documented all his work, which exhibitions and shows he participated in, and where his work was published. Together, these records form the basis for the Claude Conover Archive.



3115
 NAME CIVILTUK
 PATTERN 43A
 COLOR 35 FIRED Sept 4 1983
 SIZE 22 3/4 hi x 16 5/8 dia
 POLAROID 1 SLIDES
 SELLING PRICE 575
 DISPOSITION
 44# *Museum Gallery*
 SEP 26 1983

lot IO0 CIVILTUK

pg 29



3485
 NAME CHANAC
 PATTERN 63A
 COLOR 35 FIRED 3/24/85
 SIZE 20 1/2 x 18 1/2 dia
 POLAROID 3 SLIDES
 SELLING PRICE 700
 DISPOSITION C. Davis, Jacksonville AL
 38 *Siguelius 2007*
 JUN 28 1985

lot IO5 CHANAC

pg 39



932
 NAME HOPLAC Spanish
 PATTERN STRIPES & CUTTER
 COLOR 14 FIRED 12/26/74 ND
 SIZE 23 1/2 hi x 11 3/4 dia
 POLAROID SLIDES
 SELLING PRICE 150
 DISPOSITION
Parsons Gallery 4/1/85

lot IO1 HOPLAC

pg 30



1037
 NAME OKOT (SERBIAN)
 PATTERN TAPE STRIPES
 COLOR 175 28 FIRED 7/9/74
 SIZE 23 1/4 x 13 3/4 dia
 POLAROID SLIDES
 SELLING PRICE 150
 DISPOSITION
Parsons Gallery

lot IO6 OKOT

pg 43



1553
 NAME TONALA
 PATTERN 15
 COLOR 10 FIRED 11/23/76
 SIZE 17 1/2 hi x 15 3/4
 POLAROID SLIDES
 SELLING PRICE 125
 DISPOSITION
 30# *Upper Store*
 DEC 6 1976

lot IO2 TONALA

pg 34



3667
 NAME OLTAH 2TIER
 PATTERN 25B
 COLOR 6 FIRED 11/12/69/1988
 SIZE 19 3/4 hi x 16 x 16
 POLAROID 2-3 SLIDES
 SELLING PRICE 1200
 DISPOSITION
Potter + Miller
Barbara Mitchell, Charleston DEC 0 1 1988

lot IO7 OLTAH

pg 44



0442
 NAME VAAY
 PATTERN TAPE STRIPES
 COLOR 13
 FIRED 11/28/71
 SIZE 14 3/4 hi x 14 x 6 1/2
 POLAROID SLIDES
 COST 75
 DISPOSITION *Wannamaker*

lot IO3 VAAY

pg 35



0354
 NAME TOLLAN
 PATTERN 43
 COLOR 10
 FIRED 7/11/71
 SIZE 14 1/2 hi x 14 dia
 POLAROID SLIDES
 COST 75
 DISPOSITION *3rd Parsons Co*
Woodland

lot IO9 TOLLAN

pg 47



3359
 NAME BALCHE
 PATTERN *Scratched lines*
 COLOR 35 FIRED 4/10/84
 SIZE 11 1/4 hi x 15 1/2 x 15
 POLAROID 3 SLIDES
 SELLING PRICE 400
 DISPOSITION *PHM*
 OCT 0 6 1984

lot IO4 BALCHE

pg 38



0260
 NAME TAXCO
 PATTERN 35
 COLOR 30
 FIRED 7/19/70
 SIZE 22 3/4 x 16 1/4 dia
 POLAROID SLIDES
 COST 200
 DISPOSITION *Potter + Miller*

lot IO0 TAXCO

pg 49



NAME TAATZ
 PATTERN TAPE STRIPES
 COLOR 26/30 FIRED 4/10/81
 SIZE 22 1/2 x 14 1/2 dia
 POLAROID P1 SLIDES
 SELLING PRICE 305
 DISPOSITION
 36# *Lead Things* AUG 14 1981

lot **II1** TAATZ

pg 53



NAME VOOH
 PATTERN 45
 COLOR 36 FIRED 6/9/79
 SIZE 19 1/8 dia x 17 3/8 dia
 POLAROID P1 SLIDES
 SELLING PRICE 300
 DISPOSITION *Lead Things*

lot **II7** VOOH

pg 65



NAME HOCAN
 PATTERN LINES
 COLOR 29
 FIRED 3/21/71
 SIZE 19" high x 8 1/4 dia
 POLAROID P1 SLIDES
 SELLING PRICE 85
 DISPOSITION *Richard Nelson*

lot **II2** HOCAN

pg 54



NAME NICNAC
 PATTERN 48
 COLOR 24 FIRED 4/25/81
 SIZE 23 1/2 dia x 16 1/8 dia
 POLAROID P1 SLIDES
 SELLING PRICE
 DISPOSITION
 43# *Lead Things* JUN 05 1981

lot **II8** NICNAC

pg 68



NAME NAHUATL
 PATTERN 51
 COLOR 18
 FIRED 12/20/70
 SIZE 12" high x 14 x 9 1/2
 POLAROID P1 SLIDES
 SELLING PRICE 45
 DISPOSITION *Betty Nelson*

lot **II3** NAHUATL

pg 55



NAME KAAT
 PATTERN 548
 COLOR 32 FIRED 8/10/82
 SIZE 10 1/2 dia x 15 1/8 x 15 3/8
 POLAROID P1 SLIDES
 SELLING PRICE 250
 DISPOSITION
 25# *Museum Nelson* JAN 24 1983

lot **II9** KAAT

pg 69



NAME
 PATTERN
 COLOR
 FIRED
 SIZE
 POLAROID P1 SLIDES
 SELLING PRICE
 DISPOSITION

lot **II4** UNTITLED

pg 59



NAME
 PATTERN
 COLOR
 FIRED
 SIZE
 POLAROID P1 SLIDES
 SELLING PRICE
 DISPOSITION

lot **II0** UNTITLED

pg 70



NAME TICOMAN
 PATTERN 61
 COLOR 27 FIRED 9/12/73
 SIZE 18 1/2 dia x 15 x 10 1/2
 POLAROID P1 SLIDES
 SELLING PRICE 135
 DISPOSITION *Ann Kraft*

lot **II5** TICOMAN

pg 61



NAME UCHBEN
 PATTERN Sculptured
 COLOR 23 FIRED 9/11/86
 SIZE 21 3/4 dia x 14 3/4
 POLAROID P1 SLIDES
 SELLING PRICE 775
 DISPOSITION
 31# *Sheldon Hauskorn Gallery* 1/24/86

lot **II1** UCHBEN

pg 73



1251
 NAME BUCBE SAH
 PATTERN 20
 COLOR 22 FIRED 7/14/75
 SIZE 17 3/4 hi x 15 1/2 dia
 POLAROID SLIDES
 SELLING PRICE 150
 DISPOSITION
Insight 7/75

lot **122** BUCBESAH



1119
 NAME TZUUTZ
 PATTERN CIRCLE CUTTER
 COLOR 17 FIRED 7/16/74
 SIZE 18 1/2 hi x 14 1/2 x 11 1/4
 POLAROID SLIDES
 SELLING PRICE 150
 DISPOSITION
Wanda Spunt 4/75

lot **127** TZUUTZ



1580
 NAME TLALOC
 PATTERN TAPE LINES
 COLOR 15+11 FIRED 12/12/74
 SIZE 22 1/2 hi x 12 3/4 dia
 POLAROID SLIDES
 SELLING PRICE 175
 DISPOSITION
Inez Tognuchi 12/12/74

lot **123** TLALOC



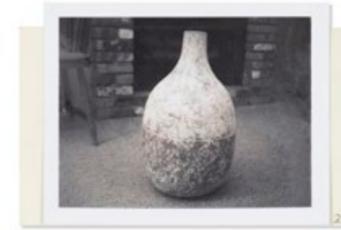
0859
 NAME TIZOC
 PATTERN SCULPTURED SQUARES
 COLOR 7
 FIRED 7/23/71
 SIZE 12 3/4 hi x 17" dia
 POLAROID SLIDES
 COST 100
 DISPOSITION
*C.D. Campfield
 Bowdoin, Me.*

lot **128** TIZOC



751
 NAME TLALOC
 PATTERN 5
 COLOR 24 FIRED 4/25/73
 SIZE 19 1/4 hi x 15 1/2 dia
 POLAROID SLIDES
 SELLING PRICE 150
 DISPOSITION
North Andover

lot **124** TLALOC



1608
 NAME AMANTLA
 PATTERN 10
 COLOR 11 FIRED 1/30/77
 SIZE 22 1/2 hi x 12 7/8 dia
 POLAROID SLIDES
 SELLING PRICE 175
 DISPOSITION
 29# 445 FEB 11 1977

lot **129** AMANTLA



3154
 NAME CALUMKIN
 PATTERN Scratched lines
 COLOR 34 FIRED 9/18/83
 SIZE 24 1/2 hi x 14 1/2 dia
 POLAROID SLIDES
 SELLING PRICE 575
 DISPOSITION
P.M.
 OCT 26 1983

lot **125** CALUMKIN



3025
 NAME TAAN
 PATTERN 66B
 COLOR 6 FIRED 2/26/83
 SIZE 23 1/2 x 16 1/2 dia
 POLAROID SLIDES
 SELLING PRICE 525
 DISPOSITION
 45# *Wichita Gallery*
 SEP 26 1983

lot **130** TAAN



2768
 NAME TUUS
 PATTERN 17A
 COLOR 22 FIRED 7/30/81
 SIZE 19 1/2 hi x 17 1/4 dia
 POLAROID R3 SLIDES
 SELLING PRICE 200
 DISPOSITION
 40# *Inez Tognuchi*
 JAN 4 1982

lot **126** TUUS



1721
 NAME CHACHAC
 PATTERN 12
 COLOR 19 FIRED 6/27/77
 SIZE 19 1/4 hi x 15 1/4
 POLAROID SLIDES
 SELLING PRICE 200
 DISPOSITION
 33# *Inez Tognuchi*
 JUL 8 1977

lot **131** CHACHAC



6337
 NAME CALPULLI (PLANTER)
 PATTERN 47
 COLOR 13
 FIRED 2/28/71
 SIZE 12 1/4 dia x 15 1/2 x 11 oval
 POLAROID SLIDES
 COST
 DISPOSITION *Suzzy Regg*

lot 132 CALPULLI

pg 95



911
 NAME HAYAL 3SIDE
 PATTERN 138B
 COLOR 1 FIRED 11/20/73
 SIZE 17 1/2 x 10
 POLAROID SLIDES
 SELLING PRICE 100
 DISPOSITION *Signature Shop*

lot 138 HAYAL

pg 104



673
 NAME PIEDRAS
 PATTERN LINES
 COLOR 6 FIRED 1/11/73
 SIZE 17 1/2 dia x 11 3/4
 POLAROID SLIDES
 SELLING PRICE 100
 DISPOSITION *blues... after*

lot 133 PIEDRAS

pg 96



1181
 NAME HOGZAH (SQUARISH)
 PATTERN 37
 COLOR 16 FIRED 4/30/75
 SIZE 20 1/2 dia x 13 5/8
 POLAROID SLIDES
 SELLING PRICE 175
 DISPOSITION *See PEKCAH*

lot 139 HOGZAH

pg 107



3571
 NAME TUCUB
 PATTERN *Stripes*
 COLOR 3 1/4 FIRED 5/9/67
 SIZE 16 dia x 17 1/4 dia
 POLAROID 13 SLIDES
 SELLING PRICE 450
 DISPOSITION *The Signature Shop*

lot 135 TUCUB

pg 100



1207
 NAME PEKCAH (SQUARISH)
 PATTERN 44
 COLOR 16 FIRED 4/30/75
 SIZE 20 1/2 dia x 13 5/8 dia
 POLAROID SLIDES
 SELLING PRICE 175
 DISPOSITION *See HOGZAH*

lot 139 PEKCAH

pg 107



3497
 NAME NICNAC
 PATTERN 144
 COLOR 22 FIRED 7/23/76
 SIZE 16 1/2 dia x 17 dia
 POLAROID 13 SLIDES
 SELLING PRICE 475
 DISPOSITION
 33# *Susan Mallerig*
 AUG 10 1977

lot 136 NICNAC

pg 101



1425
 NAME TZATZ
 PATTERN TAPE LINES
 COLOR 8K+12 FIRED 4/23/76
 SIZE 17 1/2 dia x 10 7/8 dia
 POLAROID SLIDES
 SELLING PRICE 175
 DISPOSITION *Suzzy Regg*

lot 140 TZATZ

pg 108



2177
 NAME KEBAN
 PATTERN 62
 COLOR 5 FIRED 11/11/78
 SIZE 19 1/4 dia x 17 1/2 dia
 POLAROID 13 SLIDES
 SELLING PRICE 275
 DISPOSITION
 37# *H+S*
 FEB 01 1979

lot 137 KEBAN

pg 103



2074
 NAME CHAY
 PATTERN 24
 COLOR 14 FIRED 6/23/78
 SIZE 21 3/4 dia x 11 3/8 dia
 POLAROID 11 SLIDES
 SELLING PRICE 475
 DISPOSITION
 NOV 17 1978

lot 141 CHAY

pg 111



NAME	TANAM	N°	3551
PATTERN	Tapestry		
COLOR	3/4 FIRED		2/1/87
SIZE	7 3/4" dia		12 1/2" dia
POLAROID	B4 SLIDES		
SELLING PRICE			575
DISPOSITION			625
		AUG 29 1987	

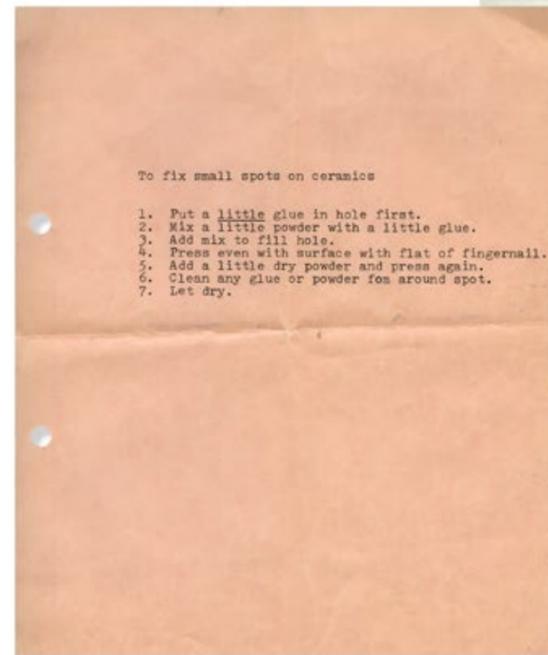
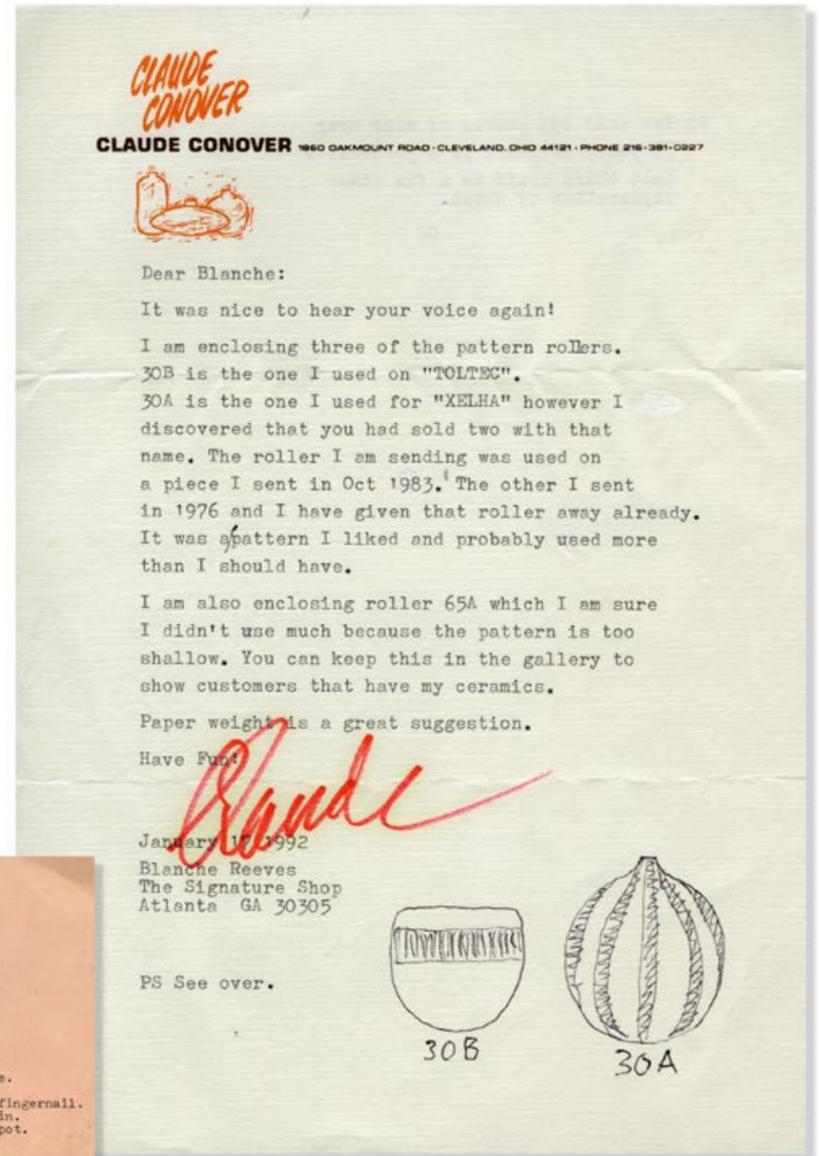
lot **142** TANAM

pg 113





Original correspondence and care instructions by Claude Conover





auction
28 October 2021
11 am est

exhibition
21 - 28 October 2021
507 W 27th Street
New York NY 10001

WRIGHT

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