

# Frederick Mulder Ltd

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## Price list - IFPDA 2022

All prices quoted below are inclusive of Artist's Resale Rights, when applicable

Please contact [anne-francoise@frederickmulder.com](mailto:anne-francoise@frederickmulder.com) for request



### John Baldessari (1931 - 2020)

#### ***Cliche: North American Indian (Red)***

Lithograph and screenprint printed in colours, 1995

Signed in pencil.

Numbered '20/50' in pencil; there were also 12 artist's proofs.

Printed on Coventry Smooth paper, and published by Cirrus Editions, Los Angeles.

Image Size : 88.8 x 90.8cm (35 x 35.8in)

Sheet Size : 101.5 x 99.2cm (40 x 39.1in)

#### **Provenance**

Cirrus, Publishers of Fine Art Graphics, Los Angeles, U.S.A.

Private Collection, U.K. (bought from above in August 1995)

Stock No. 14061



### John Baldessari (1931 - 2020)

#### ***Cliche: Eskimo (Blue)***

Lithograph and screenprint printed in colours, 1995

Signed in pencil.

Numbered '20/50' in pencil; there were also 12 artist's proofs.

Printed on Coventry Smooth paper, and published by Cirrus Editions, Los Angeles.

Image Size : 88.8 x 90.8cm (35 x 35.8in)

Sheet Size : 99.2 x 101.5cm (39.1 x 40in)

#### **Provenance**

Cirrus, Publishers of Fine Art Graphics, Los Angeles, U.S.A.

Private Collection, U.K. (bought from above in August 1995)

Stock No. 14062



**John Baldessari (1931 - 2020)**

***Cliche: Japanese (Yellow)***

Lithograph and screenprint printed in colours, 1995

Signed in pencil.

Numbered '20/50' in pencil; there were also 12 artist's proofs.

Printed on Coventry Smooth paper, and published by Cirrus Editions, Los Angeles.

Image Size : 88.8 x 90.8cm (35 x 35.8in)  
Sheet Size : 101.5 x 99.2cm (40 x 39.1in)

**Provenance**

Cirrus, Publishers of Fine Art Graphics, Los Angeles, U.S.A.

Private Collection, U.K. (bought from above in August 1995)

Stock No. 14063



**Stephen Chambers (b. 1960)**

***The Occupants***

Etchings printed in colours, 2017

A complete set from the edition of 30.

Signed in pencil.

Numbered 'A/P 1/3' in pencil.

Printed and published by Paupers Press.

Sheet Size : (22.2 x 29.9in)

**Provenance**

Stephen Chambers Studio

Stock No. 14071



**Stephen Chambers (b. 1960)**

***I Bite & Sting... (and You'd Better Believe it)***

Etchings printed in colours, 2020

A complete set from the edition of 25.

Signed in pencil.

Numbered '14/25' in pencil.

Printed by Nutmeg Editions and published by the artist.

Image Size : 28 x 29.5cm (11 x 11.6in)

**Provenance**

Stephen Chambers Studio

Stock No. 14072



**Christo and Jeanne-Claude (1935 - 2009/2020)**

***Wrapped Monument to Leonardo***

Photolithograph with collage of fabric and thread, 1971

Schellman-Benecke 40

Signed in pencil.

Numbered '46/99' in pencil, and titled in the plate 'Wrapped Monument to Leonardo (Project for Piazza della Scala, Milano)'.

Published by Edition 999, Zurich, and printed on wove paper by Rives Couronnes mounted on cardboard.

Image Size : 68.5 x 55.4cm (27 x 21.8in)  
Sheet Size : 74.6 x 55.4cm (29.4 x 21.8in)

**Provenance**

Private Collection, U.K.

Stock No. 14058



**Christo and Jeanne-Claude (1935 - 2009/2020)**

***Wrapped Monument to Leonardo***

Lithograph printed in colours, 1971

Schellmann-Benecke 41

Signed in pencil.

Numbered '895/999', and titled in the plate 'Wrapped Monument to Leonardo (project for piazza della scala, Milano)'

Image Size : 68.4 x 55.4cm (26.9 x 21.8in)  
Sheet Size : 74.5 x 55.4cm (29.3 x 21.8in)

**Provenance**

Private Collection, U.K.

Stock No. 14059



**Anthony Gross (1905 - 1984)**

***Village Musicians Charivari***

Etching, 1960

Signed in pencil.

Inscribed 'Village Musicians Charivari' and, numbered '28/50', in pencil

Image Size : 40 x 46cm (15.8 x 18.1in)

**Provenance**

Private Collection, U.K.

Stock No. 14074



**Jasper Johns (b. 1930)**

***0 Through 9***

Lithograph, 1976

Signed in pencil.

Numbered '58/63' in pencil, and printed from two plates.

Printed by Gemini G.E.L. for the Showhegan School of Painting and Sculpture.

Image Size : 7.6 x 6.4cm (3 x 2.5in)  
Sheet Size : 25.1 x 19.1cm (9.9 x 7.5in)

**Provenance**

Margo Leavin Gallery, Los Angeles, U.S.A.

Private Collection, U.K. (bought from above in March 1979)

Stock No. 14065



**Edward Kienholz (1927 - 1994)**

***For \$256.00***

Watercolour over stamping ink with fingerprint on cardboard, 1972

Signed in pencil.

In its original, artist's metal constructed frame.

Image Size : 32.3 x 41cm (12.7 x 16.1in)

**Provenance**

Jack Rutberg Fine Arts Inc., U.S.A.

Private Collection, U.K. (bought from above in September 1994)

Stock No. 14052



**Richard McLean (b. 1934)**

***'Greentree's Sloe Gin' from 'Documenta: The Super Realists'***

Lithograph printed in black, 1972

Signed numbered '214/300' in pencil.

Numbered '214/300' in pencil.

With the embossed stamp 'BSA', and published by Shorewood Atelier, New York, NY.

Included in a portfolio of 10 lithograph by ten super-realists that was commissioned by Documenta in Kassel, Germany, 1972

Image Size : 55.6 x 75.1cm (21.9 x 29.6in)  
Sheet Size : 60.1 x 78.4cm (23.7 x 30.9in)

**Provenance**

Private Collection, U.K.

Stock No. 14064



**Pablo Picasso (1881-1973)**

***Le Repas frugal***

Etching and scraper, 1904

Bloch 001; Baer 002 second state of two, II.b.1. (of II.c.)

An impression from the unsigned and unnumbered edition of 27 or 29 printed on Japan paper. There was also an edition of 250 on van Gelder paper.

Inscribed "Le repas frugal" in pencil in the lower middle margin, and inscribed "G.2b" in pencil in the lower left margin

Image Size : 46.2 x 37.8cm (18.2 x 14.9in)  
Sheet Size : 59.9 x 50.8cm (23.6 x 20in)

**Provenance**

Private Collection, North America

Stock No. 14008



**Pablo Picasso (1881-1973)**

***Portrait de jeune Fille, d'après Cranach le Jeune. II***

Linocuts printed in colours, 1958

Bloch 0859, Baer 1053

An exceptional group of 11 working proofs and a final image of 'Portrait de jeune Fille, d'après Cranach le Jeune. II', Picasso's most sought-after linocut. This ensemble is particularly interesting because it is Picasso's most complex use of multiple linocut blocks, one for each colour, in contrast to the 'reductionist' method of making linocuts in several colours from a single block, which the artist later adopted.

According to Roland Penrose, a British art historian and close friend of Picasso, this linocut subject was inspired by 'Portrait of a young Lady', a 1564 panel by Cranach le Jeune in the Kunsthistorisches Museum in Vienna. Picasso never went to Austria but was sent a postcard of the panel by Daniel-Henry Kahnweiler, his dealer, which triggered his creativity.

Picasso cut five separate linocut blocks for this subject. Brigitte Baer, author of the 'catalogue raisonné' of Picasso graphic works, claims that Picasso first cut the black block and that to print the final image, the blocks were printed in the following order: bistre, yellow, red, blue and black. This information is correct but does not tell the whole story, which we do below.

The artist did indeed cut first the black plate, i.e. the registration plate, which creates the basic structure as shown by the first print of our group, then the bistre, yellow and red plates as illustrated by the second, third and fourth prints. Then the artist asked Hidalgo Arnéra, his printer, to print the black plate with other colour blocks to create two-colour variations as shown by the fifth, sixth and seventh prints of our group, and finally a four-colour combination as in the eighth. This intermediary state is in fact the most faithful interpretation of the Cranach panel with the bodice and the apron, both white like the original.

However something is wrong; the arms are too prominent. It is at this point that the artist decides to add the colour blue, as illustrated by the ninth linocut, and which is a departure from the Cranach portrait that does not include blue. By cutting the new lino block, Picasso not only unifies the middle of the composition but also creates some lines of force that echo the woman's mask-like face. This way he directs the viewer's gaze on the upper and lower areas of the linocut, hence on the woman's sphinx like expression and the explosion of red in her skirt. This departure of colour from the panel also demonstrates how Picasso takes inspiration from an Old Master but also refused to be cowed by him.

Picasso's reinterpretation of Cranach's 'Portrait of a Young Lady' is equally faithful and personal. He adds the colour blue and forgoes all the intricate details. Gone are the contrasts of the multiple fabrics and laces as well as the profusion of jewellery and precious stones while the details of the curtain and the young girl's shadow are carefully retained. Positioned in the background, the shadow and curtain echo and simultaneously help to frame the woman's body, with the shadow of particular interest to Picasso, who said 'it would have pleased Gris so much'.

In this wonderful reinterpretation one sees Picasso's need to confront the Old Masters, to submit the past to his modernity. Standing between the 'Variations sur Les Ménines d'après Velazquez' of 1957 and the series of 'Déjeuner sur l'herbe d'après Manet' of 1959-62, this subject, in linocut rather than in oil, is in its way a technical tour de force in interpreting the art of the Renaissance

Our group has impressions in a single colour from all five blocks, out of which the black and 'bistre' blocks, are the most important in defining the image. The group also includes various combinations of two and four colours, together with an impression of the definitive combination in all five colours. The group includes 12 impressions in all.

The group is comprised of:

1. Baer's second state of two of 'Cinquième plateau : le Noir'

An impression printed on thick offset paper.

Baer records only one such impression; most certainly our impression.

Inscribed by the printer in pencil 'No. 10 5eme tirage = Noir Décembre 58'

Image: 63.7 x 52.4 cm

Sheet: 76.9 x 57 cm

2. Baer's second state of two of 'Premier plateau: le Bistre'

An impression printed on thick wove paper.

Baer records only one such impression, which is our impression since the inscription mentioned by Baer is similar to that of our print.

Inscribed by the printer in pencil 'No. 1 1er tirage BRUN NOVEMBRE 58'

Image: 64 x 52.6 cm

Sheet: 76.5 x 57 cm

3. Baer's only state of 'Deuxième plateau: le Jaune'

An impression printed on thick offset paper.

Baer records only one such impression; most certainly our impression.

Inscribed by the printer in pencil 'No. 4 2ème tirage = JAUNE NOVEMBRE 58'

Image: 64.5 x 53.2 cm

Sheet: 76.9 x 57 cm

4. Baer's only state of 'Troisième plateau: le Rouge'

An impression printed on thick offset paper.

Baer records only one such impression; most certainly our impression.

Inscribed by the printer in pencil 'No. 6 3ème tirage = ROUGE NOVEMBRE 58'

Image: 64 x 53 cm

Sheet: 76.9 x 57 cm

5. Baer's 'Superposition des plateaux, B.e (of C.b.)'. Printed in two colours.



An impression printed on thick offset paper from the second state of 'Premier plateau : le Bistre' and from the second state of 'Cinquième plateau : le Noir'.

Baer records only one such impression, which is our impression since the inscription mentioned by Baer is similar to that of our print.

Inscribed by the printer in pencil 'No. 11 BE 5eme tirage = Position du Noir sur le fond Décembre 58'

Image: 64 x 53 cm

Sheet: 76.9 x 57 cm

6. Baer's 'Superposition des plateaux', B.b (of C.b.). Printed in two colours.

An impression printed on thick wove paper from the second state of 'Premier plateau : le bistre' and from the only state of 'Deuxième plateau : le Jaune'.

Baer records two impressions of this combination of states and colours albeit on thick offset paper. Since our impression is on thick wove paper, an additional impression must have been printed and not seen by Baer.

Inscribed by the printer in pencil 'No. 2 Bb 1ere pose du Jaune NOVEMBRE 58'

Annotated in pencil with what appear to be printing measurements "12 points".

Image: 64.2 x 53 cm

Sheet: 76.5 x 57 cm

7. Baer's 'Superposition des plateaux', B.c (of C.b.). Printed in two colours.

An impression printed on thick offset paper from the second state of 'Premier plateau : le bistre' and from the only state of 'Troisième plateau : le Rouge'.

Baer records only one such impression; most certainly our impression.

Inscribed by the printer in pencil 'No. 5 Bc Placement du rouge NOVEMBRE 58'

Image: 64.7 x 53 cm

Sheet: 76.9 x 57 cm

8. Baer's 'Superposition des plateaux', B.h (of C.b.). Printed in four colours.

An impression printed on thick offset paper from the second state of 'Premier plateau : le Bistre', from the only state of 'Deuxième plateau : le Jaune', from the only state of 'Troisième plateau : le Rouge', and from the second state of 'Cinquième plateau : le Noir'.

Baer records three such impressions, one of them almost certainly ours.

Inscribed by the printer in pencil 'No. 13 BH Position 4 couleurs sans le bleu Décembre 58'

Image: 64 x 53.4 cm

Sheet: 76.9 x 57 cm

9. Baer's first state of two of 'Quatrième plateau : le Bleu'

An impression printed on thick offset paper. Someone, most possibly the artist, has striken out in pencil some areas of the face to indicate the remains of linoleum, which need to be cut out.

Baer records only one such impression; our impression.

Inscribed by the printer in pencil 'No. 8 4ème tirage = Bleu Décembre 58'

Image: 63.4 x 53 cm

Sheet: 76.9 x 57 cm

10. Baer's 'Superposition des plateaux', B.d (of C.b.). Printed in two colours.

An impression printed on thick offset paper from the second state of 'Premier plateau : le bistre' and from the first state of 'Quatrième plateau : le Bleu'.

Baer records only one such impression, which is our impression since the inscription mentioned by Baer is similar to that of our print.

Inscribed by the printer in pencil 'No. 9 Bj 4eme tirage = position du Bleu sur le fond Décembre 58'

Image: 64 x 53 cm

Sheet: 76.9 x 57 cm

11. Baer's 'Superposition des plateaux', B.g (of C.b.). Printed in four colours.

An impression printed on thick offset paper from the second state of 'Premier plateau : le Bistre', from the only state of 'Deuxième plateau : le Jaune', from the only state of 'Troisième plateau : le Rouge', and from the second state of 'Quatrième plateau : le Bleu'.

Baer records only one such impression; most certainly our impression.

Inscribed by the printer in pencil 'No. 7 BG 4eme tirage = Bleu Décembre 58'

Image: 64 x 53.4 cm

Sheet: 76.9 x 57 cm

12. Baer's 'Superposition des plateaux', B.i (of C.b.). Printed in five colours.

Signed in pencil, outside the edition of 50, printed by Imprimerie Arnéra and published by Galerie Louise Leiris.

With an impression of the second state of 'Premier Plateau: le Bistre' on the verso.

Image: 64 x 53.4 cm

Sheet: 76.5 x 57 cm

**Provenance**

Archives of Imprimerie Arnéra

Private Collection, Switzerland

Stock No. 13394



**Pablo Picasso (1881-1973)**

***Pique. III***

Linocut printed in colours, 1959

Bloch 0920; Baer 1243, third state of three, B.b. (of C)

Signed in pencil.

'Epreuve d'artiste' of the definitive form outside the edition of 50, printed by Imprimerie Arnéra and published by Galerie Louise Leiris.

Watermark: Arches.

Image Size : 53 x 64.1cm (20.9 x 25.2in)

Sheet Size : 62.3 x 75.3cm (24.5 x 29.6in)

**Provenance**

Archives Imprimerie Arnéra

Stock No. 13993





**Pablo Picasso (1881-1973)**

***Jacqueline Lisant, de Trois Quarts***

Linocut printed in black, 1962

Not in Bloch; Baer 1294 first state of three, I (of III)

An impression printed in black on Arches. Baer records only one such impression of the first state and only two impressions in total of the first state, and six across all states however we know of seven impressions.

Inscribed by the printer, Hidalgo Arnéra '14.2.1962 / Tete de Femme / 1er état / essai noir sur fond blanc', in pencil.

Stamped in ink on the verso: 'Imprimerie Arnéra / Non Signé / Archives'.

Watermark: Arches

Image Size : 63.5 x 52.5cm (25 x 20.7in)

Sheet Size : 75 x 62cm (29.5 x 24.4in)

**Provenance**

Archives Imprimerie Arnéra

Stock No. 13277



**Pablo Picasso (1881-1973)**

***Tête de Garçon. III***

Linocut printed in black, 1962

Bloch 1026; Baer 1290 second state of two, II.B.b (of II.B.b.)

Signed in pencil.

Dedicated in pencil 'Pour Arnéra fils' that translates into 'For Arnéra's son'.

Watermark: Arches.

Image Size : 34.9 x 27.2cm (13.7 x 10.7in)

Sheet Size : 62.8 x 44.5cm (24.7 x 17.5in)

**Provenance**

Archives Imprimerie Arnéra

Stock No. 13995



**Pablo Picasso (1881-1973)**

***Nu assis***

Linocut printed in colours, 1962

Bloch 1086; Baer 1330 second state of two, II.B.b (of II.B.b)

Signed in pencil.

'Epreuve d'artiste' of the definitive form outside the edition of 50, printed by Imprimerie Arnéra and published by Galerie Louise Leiris.

Watermark: Arches

Image Size : 34.9 x 26.9cm (13.7 x 10.6in)

Sheet Size : 62.7 x 44.1cm (24.7 x 17.4in)

**Provenance**

Archives Imprimerie Arnéra

Stock No. 14002



**Pablo Picasso (1881-1973)**

***La Célestine***

Etching with aquatint, drypoint and scraper, 1970

Signed in red crayon.

Numbered '4/9' and dated 'le 9.9.70.' in red crayon.

Watermark: B F K RIVES

Sheet Size : 74.8 x 105.1cm (29.4 x 41.4in)

**Provenance**

Given by Picasso to Paul Puaux - Director of the Festival d'Avignon from 1971-79

The heirs of Paul Puaux, France

Stock No. 14068



**Robert Ryman (1930 - 2019)**

***'Four Aquatints and One Etching'***

Aquatint, 1991

Signed in pencil across the image.

Numbered '33/80', and with an upward arrow upper margin, in pencil.

From the portfolio 'Four Aquatints and One Etching' published by Parasol Press, New York.

Image Size : 77.2 x 78.2cm (30.4 x 30.8in)

**Provenance**

Victoria Miro gallery, London, U.K.

Private Collection, U.K. (bought from above in April 1994)

Stock No. 14053



**Frank Stella (b. 1936)**

***'Ambergis' from 'Moby Dick Deckle Edges Series'***

Lithograph, etching, aquating, relief, engraving and silkscreen printed in colours, 1993

Axsom 217

Signed in black felt pen.

Numbered '13/32' and dated '93 in black felt pen.

Image Size : 103.8 x 138.5cm (40.9 x 54.5in)

**Provenance**

Bobbie Greenfield Fine Art, Inc., Venice, CA, U.S.A.

Private Collection, U.K. (bought from above in January 1994)

Stock No. 14057



**Unknown**

***Laundry***

Etching

Sheet Size : 40.9 x 45.5cm (16.1 x 17.9in)

**Provenance**

Private Collection, U.K.

Stock No. 14070



**Terry Winters (b. 1940)**

***Field Notes # 20***

Etching, 1992

Signed in pencil.

Numbered '20/75' in pencil, and inscribed '20' in pencil on verso.

Image Size : 21.2 x 17cm (8.3 x 6.7in)

Sheet Size : 32.6 x 25.1cm (12.8 x 9.9in)

**Provenance**

Bobbie Greenfield Fine Art, Inc., U.S.A.

Private Collection, U.K. (bought from above in August 1994)

Stock No. 14069