

New Codes to Follow | Prints by Gordon House | 1957–1986
7 October – 1 November 2019 | The LeRoy Neiman Gallery

Columbia University | 2960 Broadway, 310 Dodge Hall – MC 1806, New York, NY 10027
Open Monday–Friday 9am–5pm | Opening Reception Thursday 17 October 5–8pm

New Codes to Follow
Prints by Gordon House
1957–1986

7 October–1 November 2019

The LeRoy Neiman Gallery
Columbia University

Opening Reception
Thursday 17 October 5–8pm

Gordon House was born in Pontardawe, South Wales in 1932. His achievements in graphic design have had a lasting impact on twentieth century British visual identity. Breaking boundaries between typography and fine art compelled House to collaborate with artists—including Peter Blake and Richard Hamilton—when designing iconic album covers for the Beatles. His radical approach to printmaking continued throughout his life as he expanded upon the concept of the screen or matrix.

After graduating from Luton School of Art, Bedfordshire, and St. Albans School of Art, Hertfordshire, House began his career as a graphic designer in 1950. Witnessing firsthand the systematic automation of new technologies in professional printing inspired the young artist to experiment with techniques of fine art printmaking. During the spring of 1959, House approached Chris and Rose Prater, founders of Kelpra Studio, to produce posters for a series of Arts Council exhibitions.



Prater's enthusiasm inspired House to collaborate on the first series of fine art screenprints at Kelpra in 1961. House played a pivotal role in encouraging artists at the Institute of Contemporary Arts to adopt screenprinting when the practice was limited to the commercial market. In the 1970s, House founded the White Ink print studio in London with Cliff White and began to explore complex forms through traditional intaglio techniques. Focusing on lithography in the 1980s, House devised endless ways to contrast form and negative space by manipulating imagery from type catalogues or computer circuit boards.

Josephine Rodgers, exhibition curator,
2019

All the prints in this exhibition are from the collection of London-based gallery Gerrish Fine Art and come direct from the artist's estate. Visit www.gerrishfineart.com to see other available works.

All sales enquiries to Gerrish Fine Art
gallery@gerrishfineart.com
www.gerrishfineart.com
+44 (0)7970 926 229

A catalogue raisonné, 'Gordon House Complete Prints 1957–2000', compiled by Georgie Gerrish will be published in the coming months, if you would like to pre-order a copy please email gallery@gerrishfineart.com.

Select Public Collections

UK
Tate Gallery
Victoria & Albert Museum
The Royal Academy of Arts
Government Art Collection
Arts Council Collection
British Council Collection
Manchester Art Gallery
National Museum of Wales
National Galleries Scotland
Hunterian Museum and Art Gallery

USA
Museum of Modern Art
Brooklyn Museum
Albright-Knox Art Gallery
Philadelphia Museum of Art
Yale Center for British Art
University of Michigan Museum of Art
Cleveland Museum of Art
USF Contemporary Art Museum
Indianapolis Museum of Art
Harvard Art Museum
Williams College Museum of Art
Hood Museum of Art
Allentown Art Museum
Carnegie Museum of Art
Art Institute of Chicago
San Diego Museum of Art
Fine Art Museums of San Francisco
Nasher Museum of Art
University of Maryland Art Gallery
Minneapolis Institute of Art
Portland Art Museum

'Hornsey Lithographs' 1957
A series of four lithographs stimulated by House's exposure to exhibitions of American Abstract Expressionism and European Taschisme in 1950s London. Produced at the Hornsey School of Art where House taught evening classes.

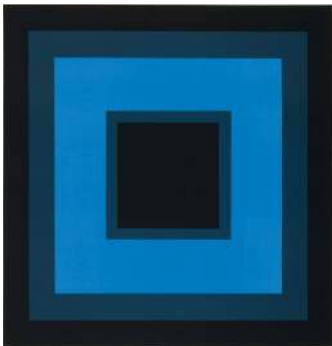


Hornsey Lithograph
Lithograph on wove paper
Image size 30.6 × 41 cm
Sheet size 37.9 × 56 cm
Edition No edition, two known proofs
Publisher Unpublished
Printer The artist
\$1200



Hornsey Lithograph
Lithograph on wove paper
Image size 30.5 × 43 cm
Sheet size 38 × 56 cm
Edition No edition, three known proofs
Publisher Unpublished
Printer The artist
\$1200

'Square Targets' 1961
A series of five screenprints produced with Chris and Rose Prater at the Kelpra Studio, London. These were the first ever fine art screenprints to be produced at this innovative studio, and House proved pivotal in introducing the medium to London artists such as Richard Hamilton and Eduardo Paolozzi.



Blue
Screenprint on cartridge paper
Image size 40.7 × 39.3 cm
Sheet size 63.7 × 51 cm
Edition 5
Publisher The artist
Printer Kelpra Studio, London
\$1075

'Clear, Coloured and Neutrals' 1967
A boxed set of 12 vinyl sheets informed by House's experience working at the plastics division of ICI. Described as a 'non-playing visual and personal art package', the grooves in the plastic echo those of the vinyl records by The Beatles for whom House designed album covers.



1 R Black
'Vitron' vacuum formed rigid vinyl sheet
Vinyl sheet size 50.8 × 50.8 cm
Edition 70
Publisher Marlborough
Printer Unknown
\$575

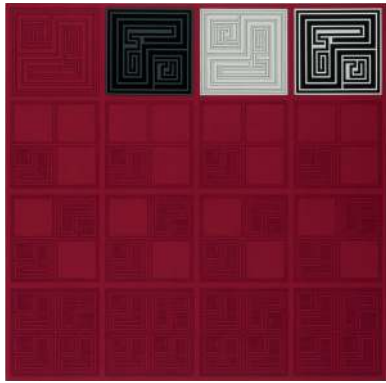


6 R Stewart Blue
'Vitron' vacuum formed rigid vinyl sheet
Vinyl sheet size 50.8 × 50.8 cm
Edition 70
Publisher Marlborough
Printer Unknown
\$575

'Matrices' 1967-68
A set of three screenprints exploring the format of the matrix and the divided maze. House employed visual contrasts, between flat area and line, dark and light, to produce visually sophisticated compositions through just two printings.



Black Matrices
Screenprint on J. Green 140 lb Imperial paper
Image size 51 × 50.8 cm
Sheet size 77.3 × 58 cm
Edition 75, titled, numbered, signed and dated in pencil
Publisher Marlborough
Printer Kelpra Studio, London
\$825



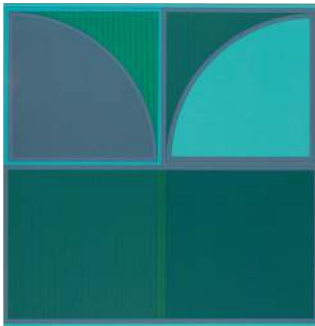
Red Matrices
Screenprint on J. Green 140 lb Imperial paper
Image size 50.7 × 51 cm
Sheet size 77.3 × 58 cm
Edition 75, titled, numbered, signed and dated in pencil
Publisher Marlborough
Printer Kelpra Studio, London
\$825

'White Ink Etchings' 1970
A series of six etchings produced at the White Ink Studio in London, which House founded in 1970 with the master printer Cliff White. The etchings express House's fascination with the fast-changing world of printing and letterpress.



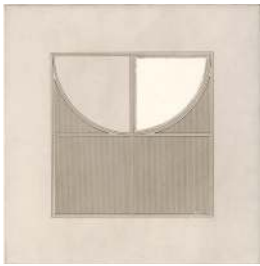
D Drop Initials
Etching on J. Barcham Green mould made paper
Image size 38.2 × 38 cm
Sheet size 65 × 49 cm
Edition 75, titled, numbered, signed and dated in pencil
Publisher Waddingtons
Printer White Ink, London
\$950

'Amsterdam' 1971
A pair of screenprints produced for the dutchman Louis Gans's 'Prent 190' publishing project. House encouraged the viewer to the read his patterned geometric forms 'with or without memories of bridge arches, carrying Citroens, Volkswagens over confined muddy canals'.



Amsterdam A
Screenprint on J. Green paper
Image size 41.3 × 40.1 cm
Sheet size 76 × 56 cm
Edition 200, numbered, signed and dated in pencil
Publisher Dr Gans, Holland
Printer White Ink, London
\$750

'Arcs With A Square' 1971
A series of seven etchings in which House investigated permutation of form within a simple gridded area inspired by the printer's metal chase or Gothic leaded windows. House experimented with both plate tone, paper colour, and even the cutting of the etching plate to achieve three dimensional embossed form.



Arc 6
Etching on Grosvenor Chater tinted paper
Image size 16 × 15.8 cm
Plate size 25.1 × 24.8 cm
Sheet size 63 × 45 cm
Edition 40, 20 of each in portfolio sets and 20 of each as single prints. Numbered, signed and dated in pencil. Bearing the White Ink and Gordon House blindstamps lower right.
Publisher Waddingtons
Printer White Ink, London
\$825



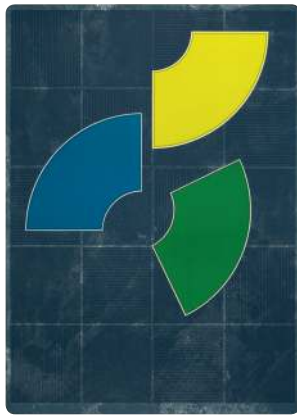
Arc 7
Etching on Grosvenor Chater tinted paper
Image size 16 × 15.7 cm
Plate size 25.2 × 25 cm
Sheet size 63 × 45 cm
Edition 40 (not included in the portfolio). Numbered, signed and dated in pencil. Bearing the White Ink and Gordon House blindstamps lower right.
Publisher Waddingtons
Printer White Ink, London
\$825 each

'Series 8 Vertical Tri Motif' 1976-77
A series of ten screenprints which delve further into House's signature formula of geometric shapes arranged upon a grid. The 'tri' format also found expression in a series of woodcuts and etchings of this period, in which his mastery of the various mediums and their innate printery qualities is revealed.



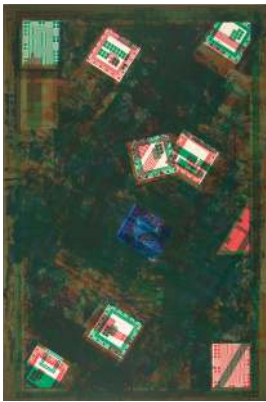
Series 8 Vertical Tri Motif (C)
Screenprint on wove paper
Image size 60.7 × 20.3 cm
Sheet size 77.9 × 41 cm
Edition 40, numbered, titled, signed and dated in pencil
Publisher Unknown
Printer Kelpra Studio, London
\$825

'Large Grid Lithographs' 1978-79
A series of six lithographs produced in the Swiss studio of J.E.Wolfensberger, famed for his work with such artistic luminaries as Oskar Kokoschka, Max Oppenheimer and Henry Moore, for House's double venue solo show at the Waddington Galleries, London, in October of 1979.



Quarter Yellow
Lithograph on wove paper
Image size 94.3 × 69 cm
Sheet size 109.8 × 79.2 cm
Edition 80, titled, numbered, signed and dated in pencil
Publisher Unknown
Printer J.E.Wolfensberger, Zurich
\$1075

'Printers' Pie' 1986
A group of seven lithographs celebrating House's many years of working in the printing industry as a graphic designer. House explained that his aim in this series was 'to embrace the nostalgia of my own experiences in printing with a sight of the 'now' and what may be'.



Printers' Pie (Green)
Lithograph on Arches paper
Image size 115.4 × 77.8 cm
Sheet size 121 × 80.5 cm
Edition 30, titled, numbered, signed and dated in pencil
Publisher The artist
Printer Proofing House, London
\$950



Originators Reflection (Blue)
Lithograph on Arches paper
Image size 115.5 × 77.8 cm
Sheet size 121 × 80.5 cm
Edition 30, titled, numbered, signed and dated in pencil
Publisher The artist
Printer Proofing House, London
\$950



The Composer (Blue)
Lithograph on Arches paper
Image size 115.5 × 77 cm
Sheet size 121 × 80.5 cm
Edition 30, titled, numbered, signed and dated in pencil
Publisher The artist
Printer Proofing House, London
\$950

New Codes to Follow | Prints by Gordon House | 1957–1986
7 October – 1 November 2019 | The LeRoy Neiman Gallery
Columbia University | 2960 Broadway 310 Dodge Hall – MC 1806, New York, NY 10027
Open Monday–Friday 9am–5pm | Opening Reception Thursday 17 October 5–8pm

