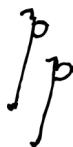


Gillies Adamson Semple  
*Several Architectural Variations*

5<sup>th</sup> – 25<sup>th</sup> August 2025

3G Royal Oak Yard  
London SE1 3GE



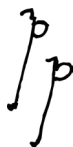
## Several Architectural Variations

Gillies Adamson Semple has been travelling to Scotland to fire a series of ceramic works. The earthenware pieces were fired in both an industrial kiln and a homemade one. The shapes and forms of the works evoke some sense of structure that could be architectural, or in other words, suggest habitation. However, they don't seem to arrive at a structurally suitable form. They are imagining architecture as a condition; precarious, partial, and often improper. Each piece offers a fragment or suggestion: rooflines without rooms, walls without interiors, thresholds that lead nowhere.

In this imagination, it is that we connect to a different element: absence. Earthenware particularly plays with the absence of a glaze or finish, and the several architectural variations propose a shuffling of possibilities outside functionality. This connects to Adamson Semple's broader practice and interests, often involving picking up materials and moments from different sites and letting them live in his studio over time, until sound becomes an object and an element's value not only shifts but shapes into something else. Through intersectional combinations, he holds on to potential until it arrives somewhere else entirely. In this case, he delves into the potential of material as a means to imagine architectures that don't exist or will ever exist.

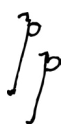
The wooden beams in the middle of the gallery, in contraposition, have been removed from an actual architectural site elsewhere. They have been stripped of their functional purpose, and now they lie in the centre of the gallery, catching the light leisurely. The site of collection is the same as that used in a previous exhibition, elongating the continuity that distils into the works' desire for permanence and utility. The wall pieces suggest an abstract translation that combines some of the same colouring used in the ceramics on a traditional Korean paper used in architecture.

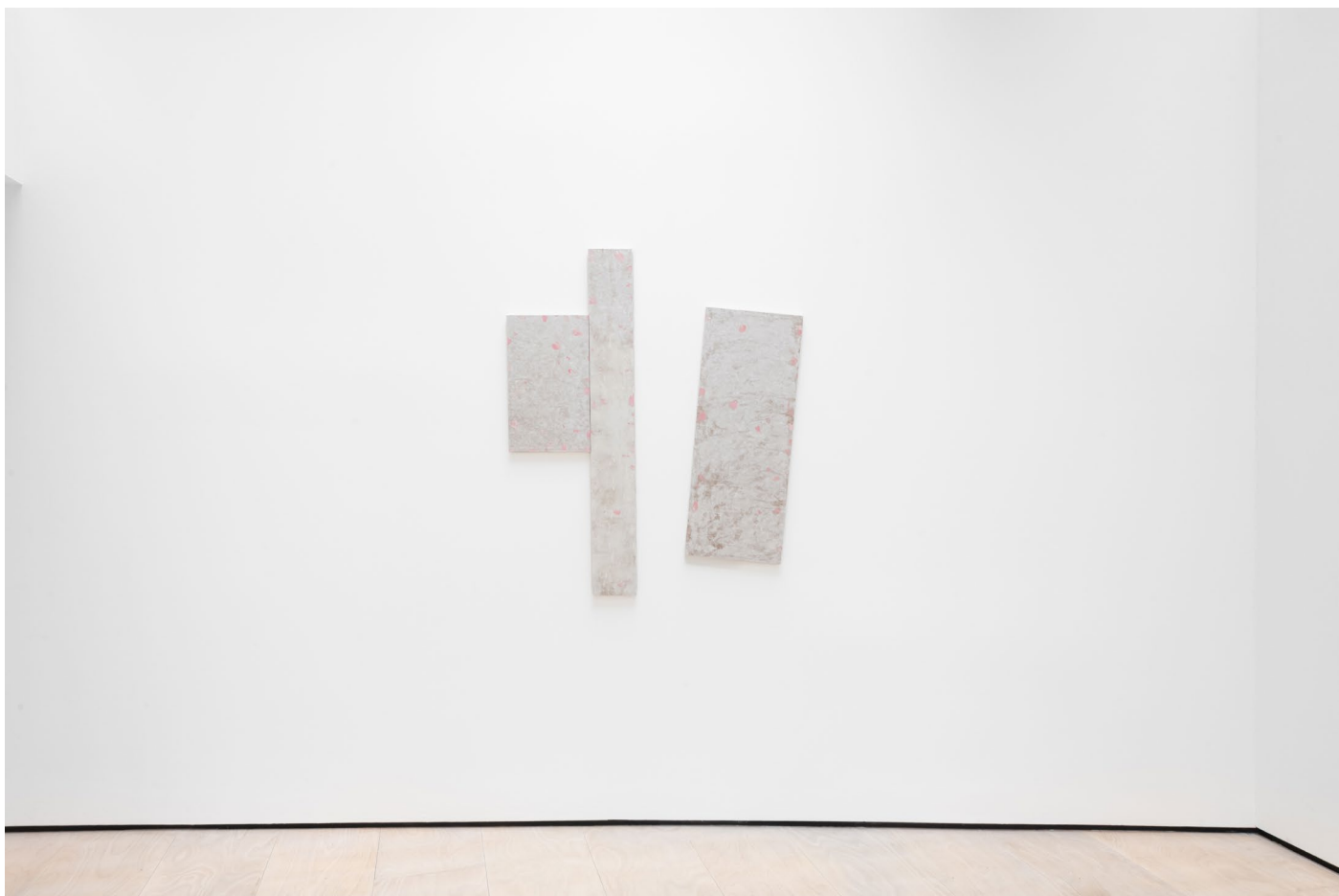
It is in the juxtaposition between elements that we arrive in a room that disoblige the urge of materiality to adopt a primary function. Instead, the procedure of living amongst designed spaces, built by people for people's use, becomes of interest. Sympathetic to entropy, Gillies Adamson Semple suggests and evokes a counterintuitive practice of assembling pieces together, whether they be found, created, or, simply, absent.



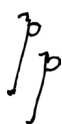


INSTALLATION VIEW



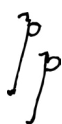


INSTALLATION VIEW



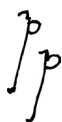


INSTALLATION VIEW





1. *Untitled*, 2025  
Fired earthenware  
13 × 12 × 5 cm







2. *Untitled*, 2025  
Fired earthenware, iron oxide  
19 × 12 × 5 cm

jp



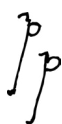
3. *Untitled*, 2025  
Fired earthenware, aluminium,  
sterling silver, iron oxide  
18 × 21 × 11 cm

3p





4. *Untitled*, 2025  
Fired earthenware, sterling silver  
33 × 10 × 7 cm





5. *Untitled*, 2025  
Fired earthenware, iron oxide  
20 × 12 × 4 cm

jp



5. *Untitled*, 2025  
DETAIL

3p



6. *Untitled*, 2025  
Fired earthenware, oak, iron oxide  
24 × 18 × 15 cm

J.P.





6. *Untitled*, 2025  
ALTERNATE VIEW

J.P.



7. *Untitled*, 2025  
Fired earthenware, oak, nail,  
sterling silver  
18 × 4 × 11 cm

jp





8. *Untitled*, 2025  
Fired earthenware, oak, iron oxide  
24 × 17 × 10 cm

J.P.



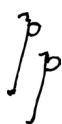
9-11. *Untitled*, 2025  
Hanji paper, iron oxide on board  
27 × 47 cm

9-11





12. *Untitled*, 2025  
Reclaimed timber  
Variable dimensions





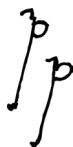


13. *Untitled*, 2025  
Aluminium, oak  
26 × 8 × 7 cm

J.P.

## Biography

Gillies Adamson Semple is a Scottish artist based in London. He obtained his BA in Fine Art from Central Saint Martins and the Royal Institute of Art, Stockholm and his MFA from the Slade School of Fine Art in 2022. His work is interested in using sound as a resource to be treated as physically as any other material, and in doing so approach resonance as a sculptural and architectural tool. He has shown work in solo and group shows at Pallant House Gallery, Cedric Bardawil, Zéruù, Piloto Pardo and Hew Hood Gallery. He was recently awarded the Boise Scholarship, from which he conducted an extensive body of research using the oldest pipe organ in the world in Sion, Switzerland. This research resulted in a 12" vinyl edition released through Forth Sounds in 2024. He is currently a recipient of a grant to undertake research into understanding relationships between sonic field recording, the drone, architecture and certain ecologies that exist in his own studio.



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