

Selected Work  
Gillies Adamson Semple

Gillies Adamson Semple (b. Edinburgh, Scotland)

Lives and Works in London, England  
gilliesasemple@gmail.com

## EDUCATION

Slade School of Fine Art, MFA Fine Art, 2020-2022  
Central Saint Martins, London, UAL, BA Fine Art, First Class Hons - 2015 - 18  
Kungliga Konsthögskolan, Royal Institute of Art, Stockholm, Fine Art - 2017  
Leeds College of Art, Leeds, Foundation Diploma in Art and Design - 2014 - 2015

springseason  
Director  
Arch 5, 47 Martello Street, E83PE  
www.springseason.org

fivehundredthousand:  
Gallery co-director, 2016 - 2020  
www.fivehundredthousand.co.uk

## SELECTED SHOWS AND SCREENINGS :

Group Show at Xxijra Hii 2022  
Fridge, Anderson Contemporary 2022  
Ai Mi Tagai, White Conduit Gallery, 2022  
Group Show, ASC Gallery, 2022  
A Resonant Chamber, springseason 2021  
Open Diapason, Nighttime Story, Los Angeles 2020  
Fieldworks Spring Season, August 2020  
Operation Flower, 16 Nicholson Street, Glasgow, September 2019  
Ai Mi Tagai, Tokyo Geidai, July 2019  
Intimate Terms with the Prairie, Youkobo Art Space, Tokyo, June 2019  
showerthoughts, w/ Nat Faulkner, San Mei Gallery February 2019  
Papercuts, Saatchi Gallery November 2018  
Jaws, Limbo Limbo, October 2018  
fivehundredthousand lecture at UDK, Berlin, with Harry Smithson and Eliot Z Felde, July 2018  
Perform & Pixel, fivehundredthousand, June 2018  
Shift Lecture, with Gonçalo Lamas, 2018  
Tablarasa, (Solo Show) The Take Courage Gallery, 2018  
Tate Exchange, Tate Modern, 2018  
Economy of the Living, (Solo Show) Fivehundredthousand, 2018  
Temporalities, Lethaby Gallery, 2018  
My Love for you Grows, Basic Mountain, 2017 (With Maximilian Klawitter)  
Rundgang, Kungliga Konsthögskolan, 2017  
Holds May Spin, Limbo Limbo, 2017 (with Harry Smithson and Eliot Z Felde)  
LIVE FROM FUTURO HOUSE, Futuro House, 2017 (With Harry Smithson)  
Brown Cube 1 & 2, Brown Cube Gallery, 2016 - 2017  
Down Press Down, Basic Mountain, 2016 (With Harry Smithson and Eliot Z Felde)  
ROOM SHOW, Doomed Gallery, 2016  
Rinse, Repeat, Safehouse Gallery, 2016  
BATTERY POWER, Safehouse Gallery, 2015  
hibition, Set The Controls For The Heart Of The Sun, 2015

## PUBLICATIONS and PRESS :

FAD Magazine Interview : <https://tinyurl.com/y6tcz9us>  
Breadcrumb 2020  
Ai Mi Tagai 2019  
archipelago archipelago !, Kungl. Konstögskolan, 2017  
Bitter Magazine, 2016

## AWARDS & RESIDENCIES :

Boise Travel Scholarship, 2022  
Grapevine Residency, 2020  
LTYE Youkobo Art Space Artist in Residence, Tokyo, 2019  
ACME Associates Programme 2018 - 2020  
Workweek Prize Nominee, 2018 (w/ fivehundredthousand gallery)  
Hollyport Prize, Shortlisted, 2017









































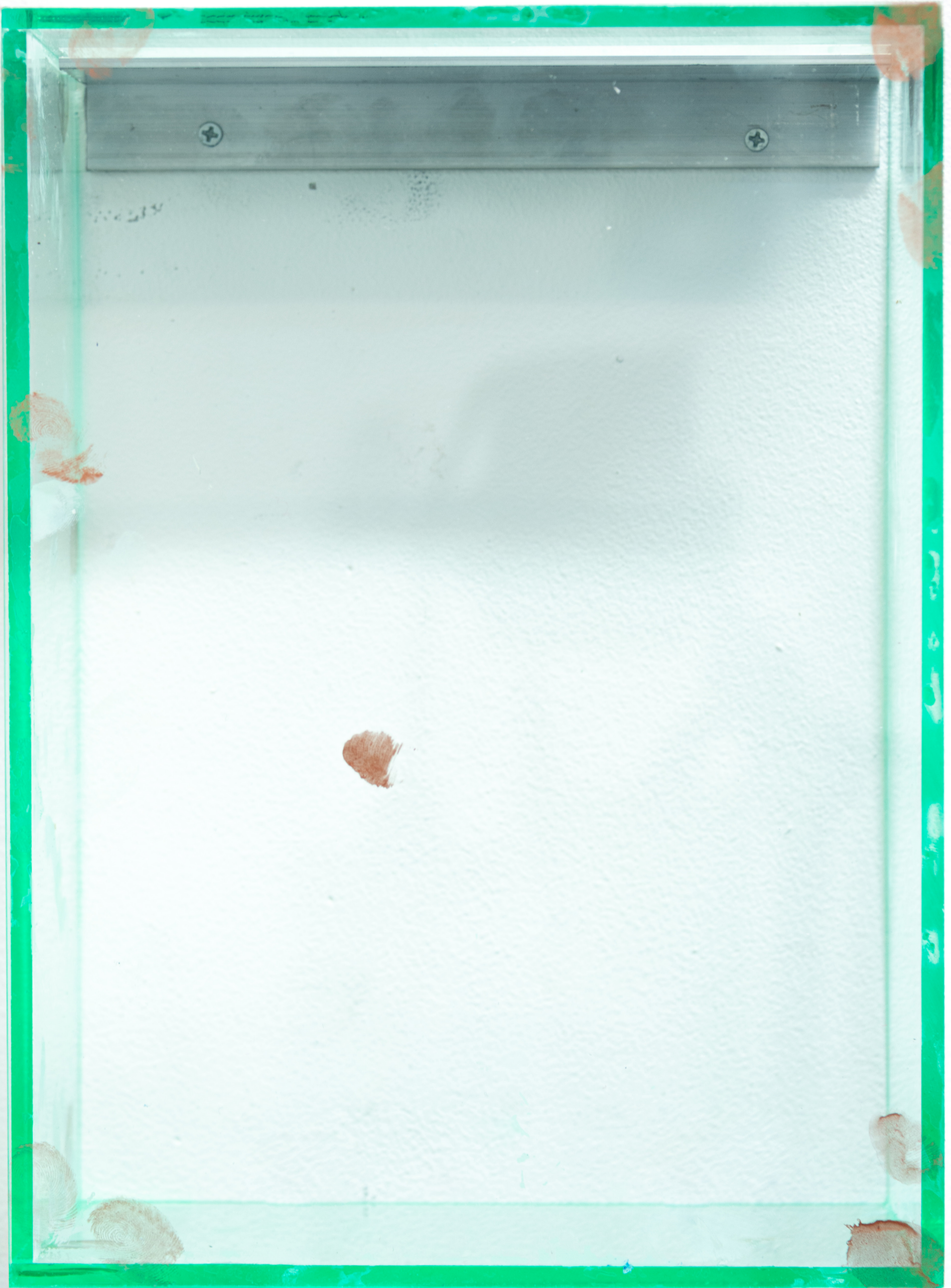






























Gillies Adamson Semple

Round Music  
2022

00.23.31  
Digital audio, music written for and recorded on the  
organ at the Holy Cross Church, London

Organ pipes, organ pedals, organ hardware, val-  
chromat, lighting gels, lavender oil, dried lavender  
stems, lead, plywood casings, pewter quiach, speak-  
ers.

































Open Diapason

Dissected lead organ pipe  
30 x 10 cm  
The Slade  
2022













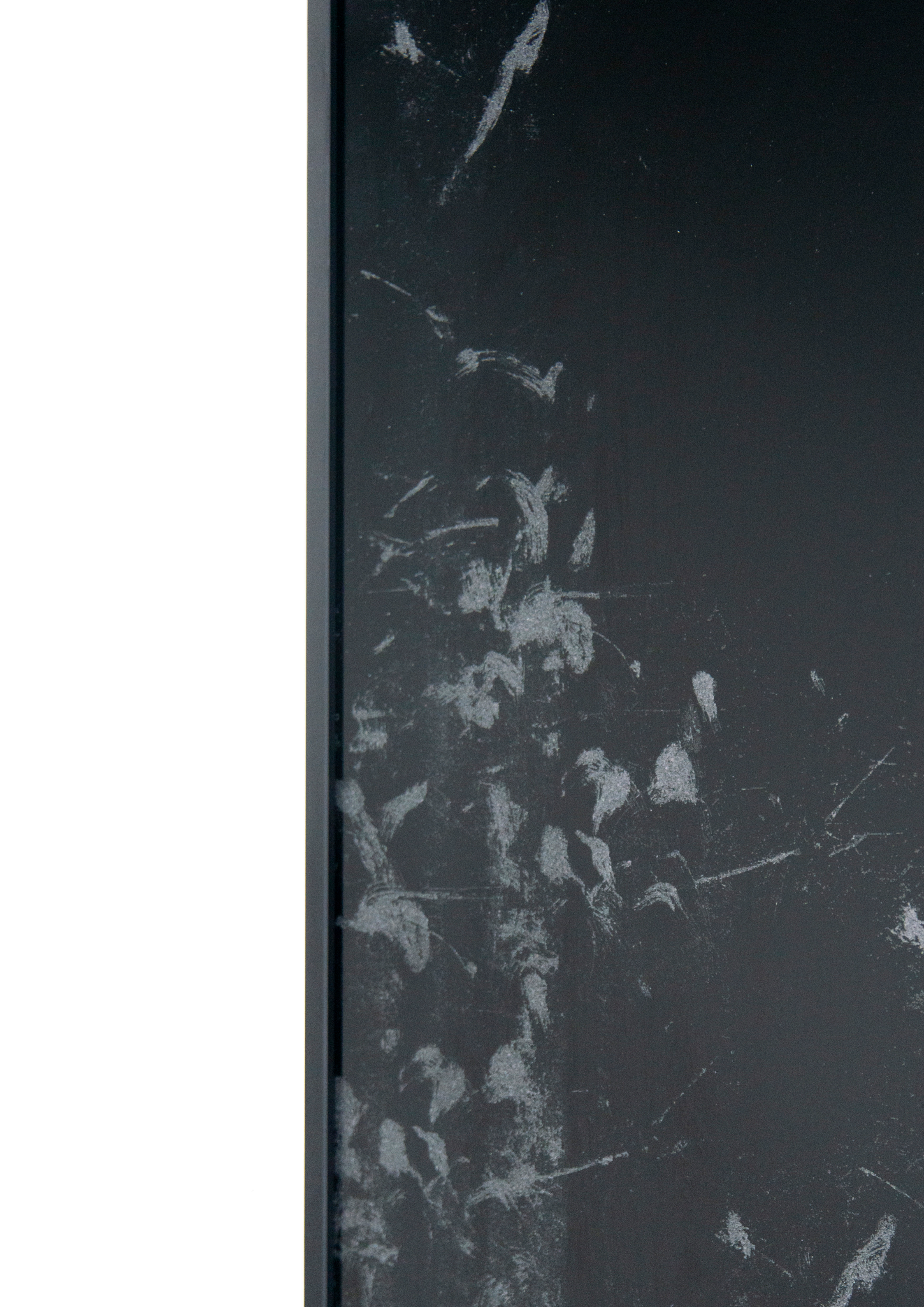




Collective Audition

Laser etched glass, black spray,  
aluminium artist's frame  
80 x 60 cm  
2022









Fold Recordings

Organ pipe, dried lavender  
30 x 10 cm  
2022









Three Part Harmony

Organ pipes, speaker  
300 x 100 x 200 cm

Set Woolwich  
2022









## A Resonant Chamber

2021

springseason

Organ pipes, dyed wood, Yamaha Electone, UV print on Aluminium, canvas G-clamps

The walls of a bell chamber - a space inside the building in which bells are stored - are pierced with openings that enable the propagation of resonant sounds. They are built as fortifications for resonant objects and reverberous gestures. The resonant chamber (as in, the space hosting a moment of resonance) is a plane for situations to collide. The architecture vibrates as sound becomes physical. A resonant chamber welcomes the introduction of new material, and propagates that which was here before. It all comes in waves. There is very rarely a moment of real silence. And when there is, the layers of former noise echoes within the chamber. Imbued in every corner of the space, there is a history of sonic activity whose reverb is imprinted in the walls and floor. A moment's resonance can be implicated and marked out in physical material.

Resonance as a unity of two or more, where vibration becomes a lyric.

Resonance as a conversation, where what's said and unsaid are of equal importance.

Resonance as a chronometric event, where actions happen and continue to happen even after the event.

Some resonant material can be totally silent. It can be the moment something goes from a perceived 'non-physical' to being corporeal and felt. We just apply it to sound because we can't see it, but it's there even when we hear very little. What happens when you fill a room for 8 months with almost constant activity and art and music and wine and dancing, when you then can almost see the palimpsest of all those happenings and encounters. Resonance, and the things resonating, are what is left. The action has passed and the resonance continues. Like the bell being struck, the aspiration is that moment's vibration after the fact. And when it happens in harmony, it resonates so much more.

Harmony as a unity of two or more, when one was not enough.

Harmony as a weapon helming consonance to devastating effect. Harmony as a way to find a break.

Harmony is a strategy for accomplishing a certain goal - in unison.

Deployed in music, and elsewhere, its function is to utilise two or more voices to prove more power can be found than in isolate tones. Forward propulsion through a wall of separate sounds. Beneath all this is the drone, filling the moments between happenings of sonic resonance. And after all that is the moment of rest.













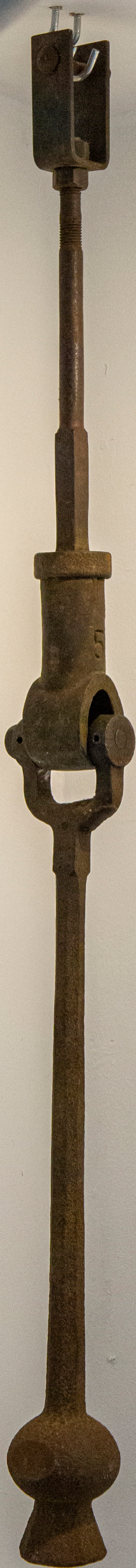




























Resonant Images 1-3  
UV print on aluminium  
60 x 90cm  
2021





Resonant Images 1-3  
UV print on aluminium  
60 x 90cm  
2021





Resonant Images 1-3  
UV print on aluminium  
60 x 90cm  
2021









Chant Ecstatic  
Digital album / Cassette

Dismantled pipe organ  
Recorded at springseason, London  
March 2021

Track 1 - Pressmennan Lake (00.06.23)  
Track 2 - Chant Ecstatic I (00.05.51)  
Track 3 - Chant Ecstatic II (00.04.25)  
Track 4 - Chant Ecstatic III (00.03.42)  
Track 5 - Pressmennan Wood (00.04.00)

credits

released March 14, 2021









Open Diapason (A fugue structure for 2021)

Organ pipes (G1 - G#2), oak, fabric, peuter quaich 2021

The organ, for me, has become an important signifier of this time. An instrument designed to become a facsimile of the human body, isolated yet loud and powerful, is now resting alone within the architecture to which it will always be tethered. Kali Malone writes "Because there's no dynamic range with the organ, it's difficult for me to embrace movement. I'm just entrenched in stasis, and I want to stay there forever." It is an endlessly complex and full apparatus that mirrors and extends the capabilities of our human bodies, and reaches spaces that very few other instruments of sound and vision can. It's a tool I only barely manage to grasp, with applications that extend far beyond the fugue, the drone and the sense of praise - and one that I have shied away from and to which I have returned at various intervals of my life. More now than ever, with architecture closed for business, the organ is a reminder of something that's not there, something inaccessible and inactive to which we have to apply meaning, poetry and consideration.

The organ pipes have become this tool in some way. They are appendages that have been ripped from an instrument that already is analogous of the body - even in its name - and are now rendered functionless and mute, sculptural, not sonic. They begin to resemble other things, and call upon a different set of associations in their new displays. There is a grappling at an associative language, because their place in a sonic economy has failed, and now become viewed as sculptural. It is as Selander says, 'torn from the cycle of necessity'.

This work can be reconstituted, restructured and positioned in a way that emulates the passage of a fugue. Repetition, imitation and return are all tools in a syntax of structural means of applying some kind of body to otherwise complicated problems of spatiality and where the body sits against things immaterial such as sound and space.

















'Open Diapason'  
(composition of assembled fragments in retrograde - from G2 - G#3- Great Manual)

Organ pipes, plywood shipping crates, plywood box, Raspberry Pi, speakers, felt, aluminium, hard-drive









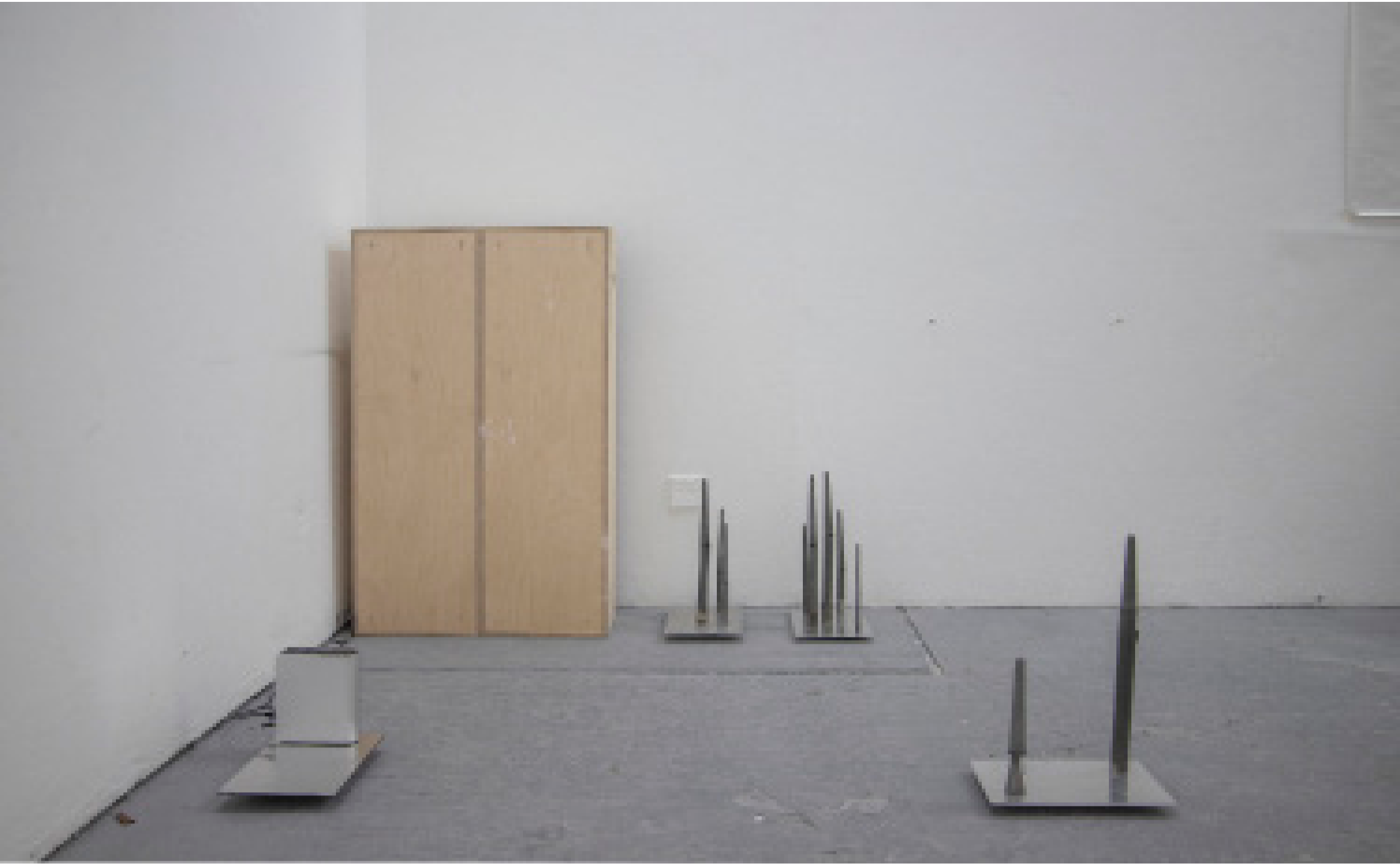
1 Dec 2020 - 20 Dec 2020

Solo Exhibition - Night Time Story, LA

Pipes once belonging to an organ in rural Yorkshire, England, became obsolete at some point, rendered scrap metal, detritus and relics reminding us of the 'King of Instruments'. This body of work started here; in an organ pipe scrap yard, found through eBay, and shipped down to my studio in London. These pipes, while once belonging to a collective body, became untethered and mismatched, falling out of their ranks and series to become mute individual objects, with only the implication of their sonic past.

I am working to somehow recontextualise them, and give them body once again free from their expectation as this mighty instrument. Displaying them as elemental in a larger body of work, where they act as modular sculptural forms, has been enabling me to work through their capabilities as both a sculptural material - as well as a sonic provider. In this presentation, they are displayed on floating aluminium plinths, almost reflective, enabling the pipes to be shown through the mirror image in their correct orientation. They are coupled with a hard drive, containing a sound work recorded in London's 'Holy Cross Church' by St Pancras station. After dialogues with the church Vicar, this church has now become the site part of this research, with samples and recordings taken from within. These recordings all have been made during its closed door period over lockdown - on an instrument that replicates the sound of Praise, yet with no one to hear it. The hard drive is tethered to a speaker played via Rasperry Pi, that is hidden behind what I see as a stand in for the console found at the helm of an organ. The whole display is holistic. The upturned pipes listen to their past capabilities as an instrument, now muted but with strong aesthetic signification







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