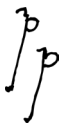


*AT THE DOOR OF THE HOUSE WHO
WILL COME KNOCKING?*

15 September–7 October
Opening: 14 September, 6–9pm

Gillies Adamson Semple
Ignacio Gatica
Aitor González
Julie Koldby
Cosima zu Knyphausen
Paul Niedermayer
Giles Thackway
Gabriella Torres-Ferrer

26 St. Lukes Mews
London, W11 1DF



piloto pardo

Gillies Adamson Semple

Gillies Adamson Semple (b. 1996, Edinburgh) lives and works in London. He is a graduate of Central Saint Martins, The Royal Institute of Art Stockholm and The Slade School of Fine Art. His work is concerned with how we can treat sound with the same physicality as any other material, building installations and mechanisms to diagrammatically express our corporeal interaction with vibration and resonance. He is interested in the treatment of sound as a means of environment building and an indicator of site and place. Recent shows include Nighttimestory (LA), Youkobo Art Space (Tokyo), Cedric Bardawil (London) with whom he is due to release a 12" album of music recorded on a research trip conducted through the Boise Travel Award. He has an upcoming sound work commissioned for a dance choreographed by Nina Davies at Matt's Gallery, and is due to be in residence at Xenia.





Hanging Composition, 2023
UV print on aluminium, bronze
300 × 24 × 400 cm
£ 5.000

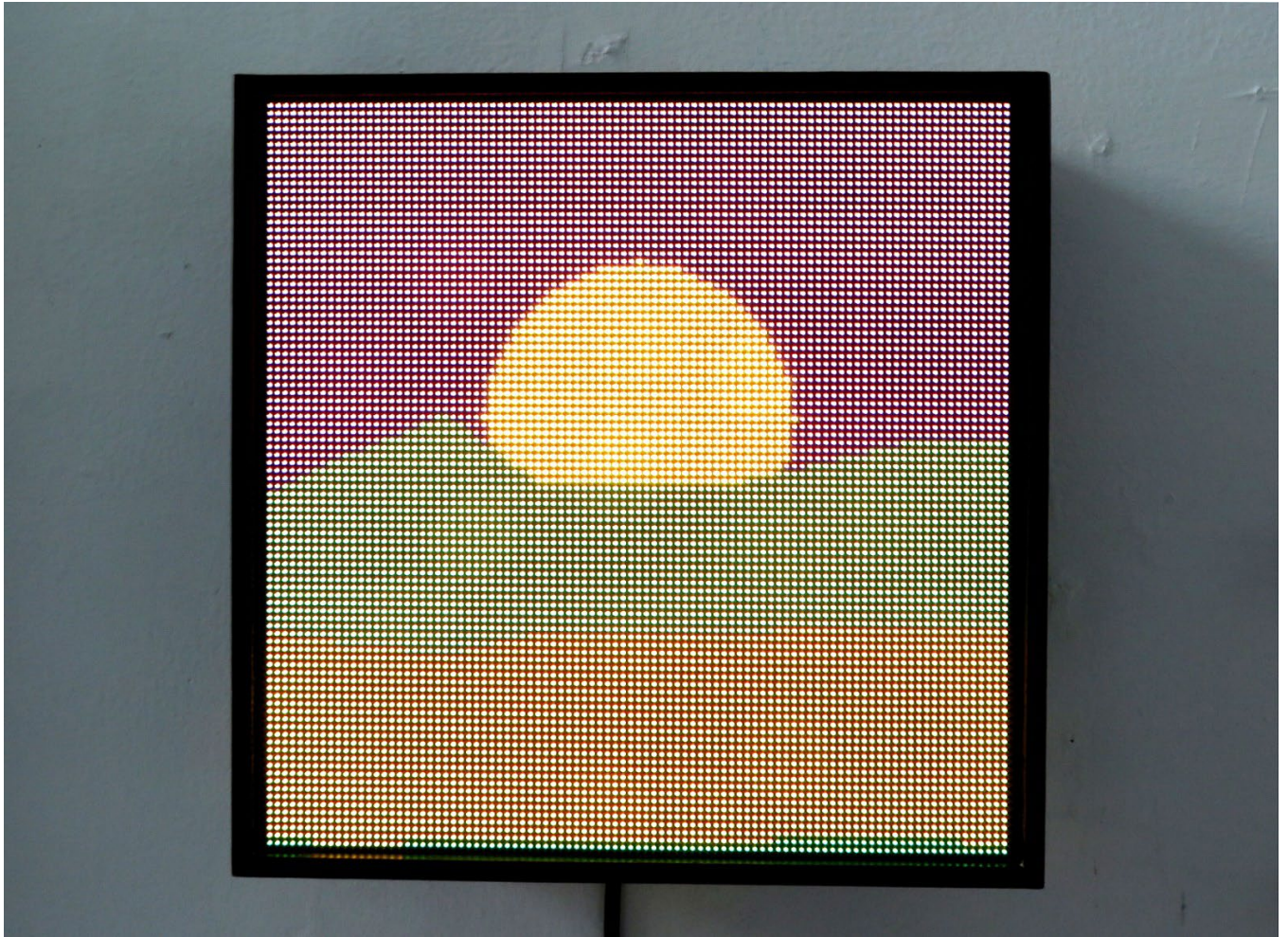




Detail

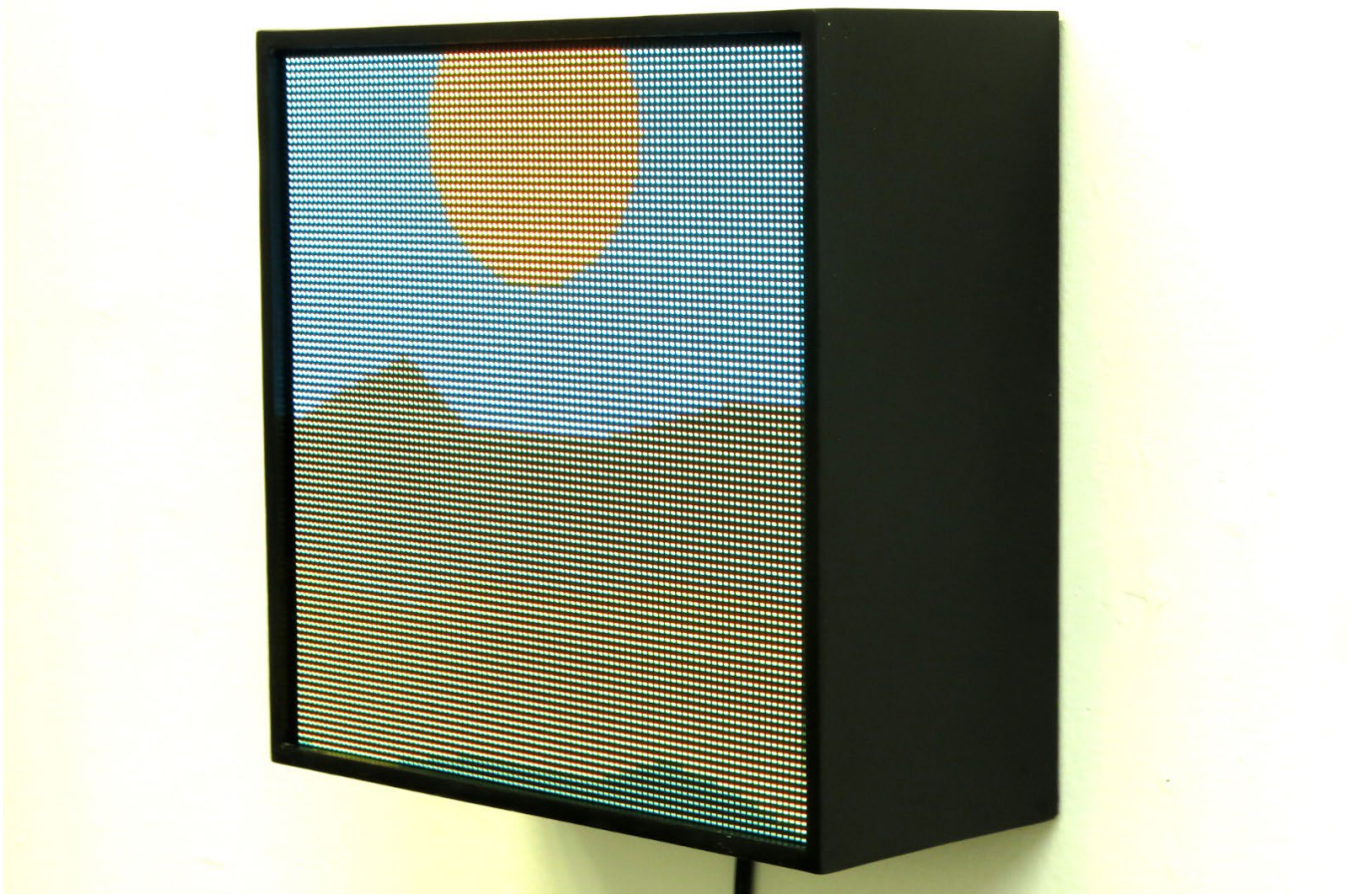
Ignacio Gatica (b. 1988) is a Chilean-born, New York-based visual artist. He employs different media such as sculpture, software, video, publication, text, and installation. In his practice, he prioritises raising awareness of the dissonances and conflicts experienced in the sociopolitical contexts of the Global South. Gatica constructs environments to present the complex histories of these territories. Each exhibition offers viewers a space to contemplate and critically engage with the subject matter presented, and the intent is to analyse how ideologies have been inserted into technologies and urban infrastructure. From identifying the impact caused by debt-enforcing mechanisms such as credit cards, or the rapid proliferation of malls and retail spaces, he seeks to contextualise certain tools that have been used as new forms of colonisation within the context of their global expansion. He says about his work, “I belong to a generation of artists who have experienced the repercussions of the neoliberal project in Chile that began in the 1980’s. My interest in the intersection of art and technology has been shaped by witnessing the expedited changes that are the direct result of technocratic and financial policies in my home country and now globally.”

Gatica has exhibited at SculptureCenter, New York (2022); Hessel Museum of Art at Bard College, Annandale-on-Hudson, NY (2022); Fundación Marso, Mexico City (2019); El Museo del Barrio, New York (2018); Galeria Jaqueline Martins, São Paulo (2018); Fondation Hippocrène, Paris (2017); and Galería Gabriela Mistral, Santiago (2016); among others. Features of his work have been published in Mousse, The New York Times, and Balcony Magazine.



London Sunset, 2023
LED, electric circuit
25 × 25 × 11 cm
£8.000





Detail



Aitor González (b. 1994) is a Quechua-Spanish artist whose practice explores the intersections around diasporic and queer identity, storytelling and family dynamics. Based in London, Aitor's practice started in sculpture, but has since evolved towards drawing and painting. Aitor's research orbits around family and familial relationships, which become the arena through which he unravels dualities of given and constructed identity, factual and mythical storytelling, dreams, and reality. Drawing from personal experiences and fantastical additions from his family's narrative, Aitor finds parallels between this imaginative storytelling and his own constructed identity. "I have been symbolizing my dad as a house as I used to draw him similar when I was growing up as he would often be resting from night shifts at Ford when I came home. The motif of houses seemed to have been recurring for a while and I think they are inspired by my mother's upbringing after the 1970's earthquake in Yungay," he explains about the series of works included in this exhibition.

He holds an MFA from the University of Leeds, and past exhibitions include solo exhibition *A bark in the night woke me up to a bed with no sheets, robert's*, Glasgow (2022), *Lo eché en el fuego y ha salido este becerro*, Sala La Marina, El Puig (2016) and group exhibitions *Naturaleza, cuerpo y construccion*, Llano, CDMX (2023), *Cancer Season*. Curated by Robbie Von Kampen, 12 Saint George Street, London (2023), *MELTDOWN*, Ridley Road Project space, London (2022), *THE BLUE, THE PINK, THE IMMATERIAL, THE VOID* (Curated by Rosa Abott and Krishna Shanti) Austrian Cultural Forum, London (2022), *GREY AREA* (curated by Kevin Hunt), *PINK*, Manchester (2022), among others. Aitor González lives and works in London, United Kingdom.



Untitled (dad as house), 2023
Pencil on notebook paper
30 × 23 × 2.5 cm (framed)
£ 1.000



*Untitled (dad as house
singing in the night), 2023*
Pencil on notebook paper
30 × 23 × 2.5 cm (framed)
£ 1.000



Julie Koldby

Working with installation, moving image, printmaking and writing, Koldby provokes sensitivity towards materials and in one way or another, her work is always in transition. Koldby's work is closer to sculptural scenarios rather than stable/finished work that poses questions to binary oppositions and works on the relational level between forces. As fluid territories, her work position itself in space as it waves between experiment and failure. Works are more leftovers from a (mental) performance that has been or will soon be shown in a persistent and perhaps naive attempt to create meaning between the perceptive and the perceptible. Between thinking and making, worldviews, flips and flops.

Julie Koldby (b. 1993 Copenhagen, DK) holds a MA Sculpture from the Royal College of Art, London (2020-2022). She took her undergraduate in Fine Art from Malmö Art Academy, Sweden and Cooper Union School of Art, New York City (2016-2019). Recent residencies include Editions Basel (2023), Bikubenfonde, Copenhagen (2023) and recent shows include House of Voltaire Sky Sticker Collaboration, Studio Voltaire, London (2022), We Wouldn't Stop Showing, SETSETSET, London (2022) and Run Hard Point, EKELY, Copenhagen (2021).





Freestyle session, 2023
Transfer print, monotype and
silver leaf on CHF paper
32 x 44 cm
170g NB (framed)
£ 2.000



Cosima zu Knyphausen

Cosima zu Knyphausen (b. 1988) is a Chilean born artist based in Berlin, working mainly with painting and drawing. In her work, she revisits art historical motifs to inhabit them as scenarios for the queer imaginary.

Cosima studied painting at the Academy of Visual Arts (HGB) in Leipzig (DE), and was participant in the Berlin Program for Artists 2018. Recent solo exhibitions include *The End Surprised me* at Weiss Falk, Basel (2022), *Pinturas de género* at Contemporary Art Museum, Santiago (2022), *Closet Drama* at piloto pardo (2021), and recent group exhibitions include *The Temptation to Exist* at Thomas Schulte, Berlin (2023), *Landschaft* at Galerie Khoshbakht, Cologne (2023), *Figur-Grund 2*, Kunstverein KunstHaus, Potsdam (2022) and *Bajo el sol*, Travesía Cuatro, Madrid (2022).





Untitled, 2015
Pencil on paper
25 × 25 × 2.5 cm (framed)
£ 1.000



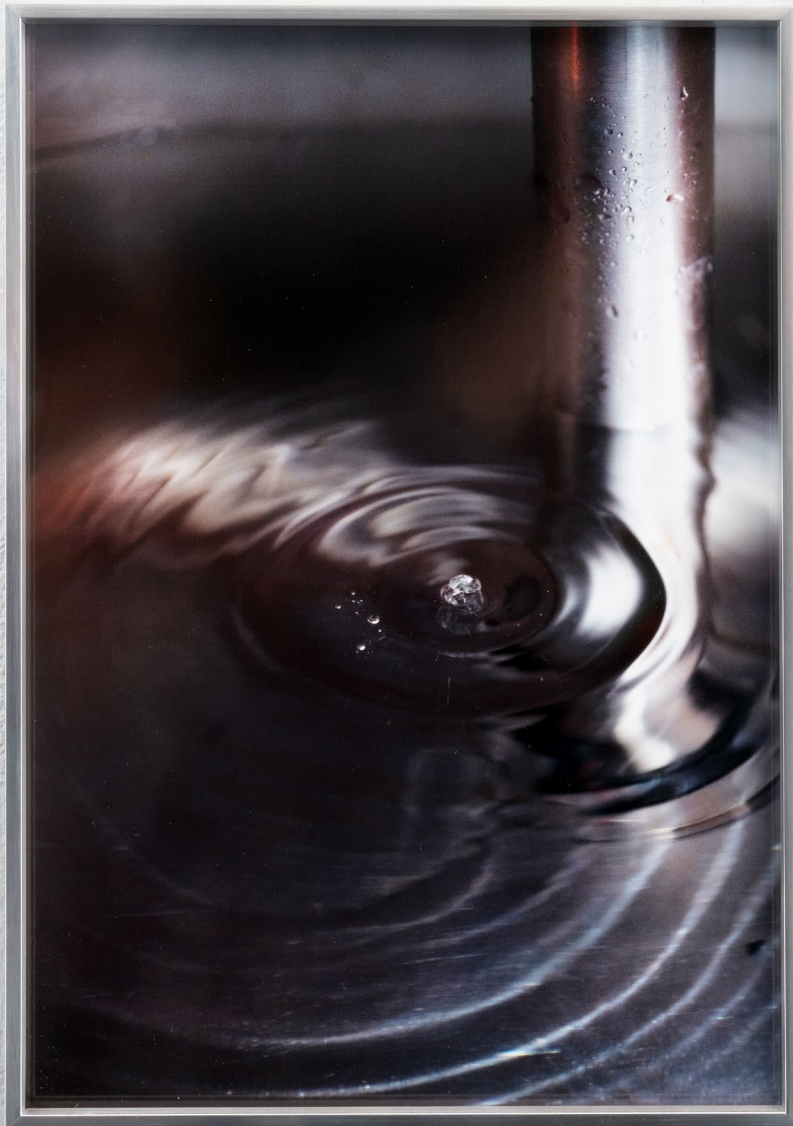


Detail, aluminium frame

Paul Niedermayer

Paul Niedermayer (b. 1989, Germany) is an artist living and working in Berlin, Germany. Her work has recently been shown at The Wig (Berlin) and Photography Exhibit (Zurich). This Autumn her work is also shown at Gauli Zitter in Brussels. She will start teaching this fall at the Academy of Fine Arts Leipzig in the Photography Department. In 2023 she joined the collective Cittipunkt e.V. and hosted, in the third year, a queer bar in the garden of im M.1 in Hohenlockstedt, Germany.





*Entspannungstropfen im
Servicespülbecken (Work, Sweat), 2022*
[Relaxation Drops in the Service Sink
(Work, Sweat)]
Archival pigment prints
3 Ed. + 2 AP
21 × 30.5 cm
Aluminum frame
£1.550





*Entspannungstropfen im
Servicespülbecken (Money), 2022*
[Relaxation Drops in the Service Sink
(Money)]
Archival pigment prints
3 Ed. + 2 AP
21 × 30.5 cm
Aluminum frame
£1.500



*Servicespülbecken (No time
(efficiency))*, 2022
[Relaxation Drops in the Service Sink
(No time (efficiency))]
Archival pigment prints
3 Ed. + 2 AP
21 × 30.5 cm
Aluminum frame
£1.500



*Entspannungstropfen im
Servicespülbecken (No money), 2022*
[Relaxation Drops in the Service Sink
(No money)]
Archival pigment prints
3 Ed. + 2 AP
21 × 30.5 cm
Aluminum frame
£1.500



Giles Thackway

Giles Thackway (b. 1987, Australia) is a researcher and maker with a studio practice based out of Chisenhale in London, UK. His practice investigates the influence of infrastructures and built environments on our moods, emotions, habits and behaviours. Through various mediums, Giles explores how examples of interiors, architecture, planning, logistics, online platforms and financial structures produce social space and in turn subjects. His research and works focus on the agency of individuals within these structural constraints. His practice moves beyond predefined categories of medium, singular definitions of a vocation and the walls that often separate various ways of learning, thinking and seeing.

Giles Thackway is an MFA graduate of Goldsmiths (2020) and has exhibited in Australia, Asia, Europe, and North America. This includes the 29th Ljubljana Biennale, the 9th Shanghai Biennale, #27 Kaldor Art Projects: 13 Rooms exhibition in Sydney, MCA Sydney. He is currently a resident at SOMA in Mexico City.





Secrets and Cigarettes, 2023
Glass, wood, brass, soap
196 × 65 × 5 cm
£ 5.000





Detail





Interior, Exterior, 2023
Glass, wood, putty
71 × 71 × 4 cm
£3.000



Intruder, 2023
Edition 1 of 2
Wood and glass
82 × 49 × 35 cm
£2.500



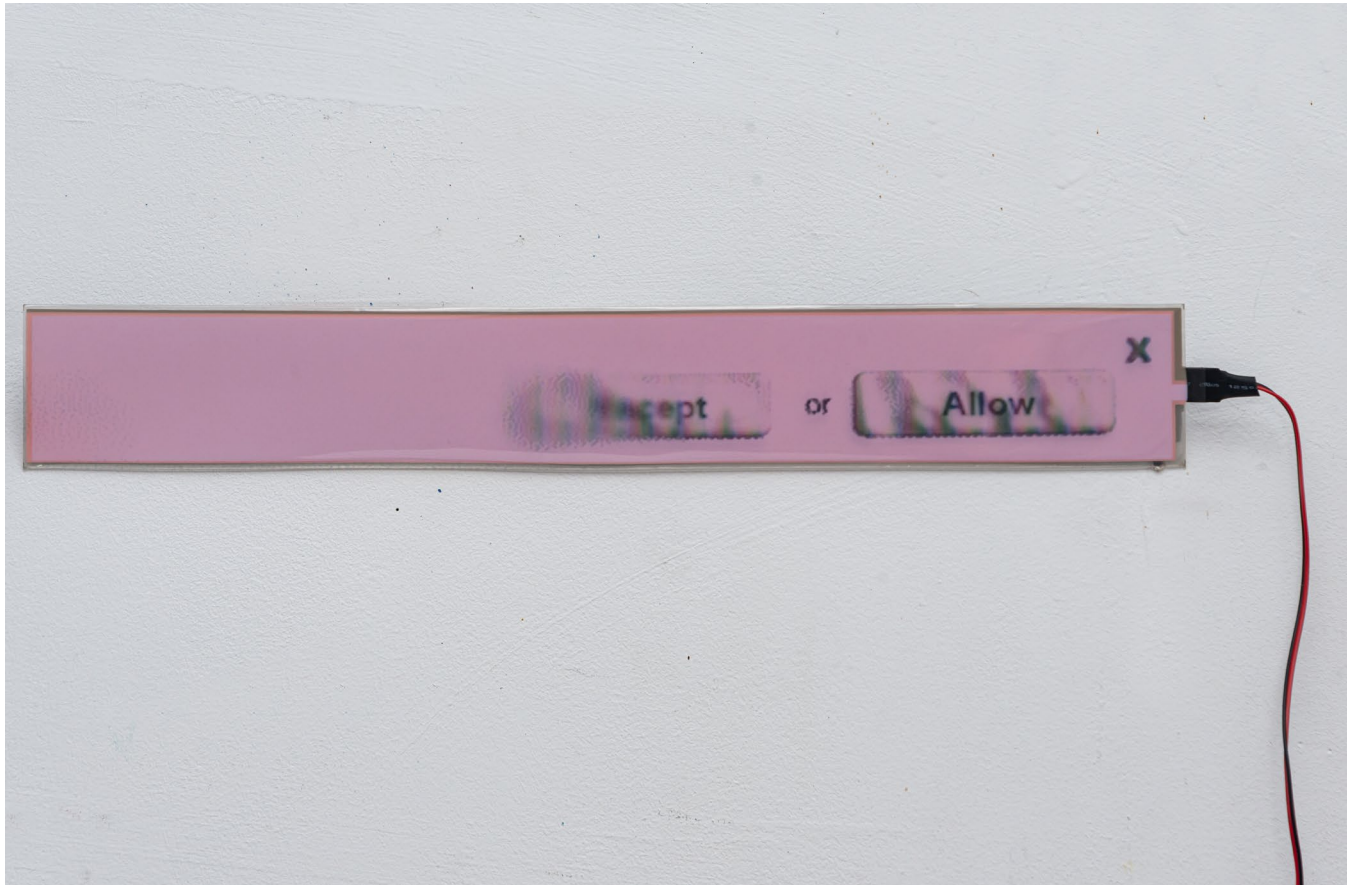
Gabriella Torres-Ferrer (b. 1987, Puerto Rico) is a multimedia artist and researcher whose work considers futurability, power dynamics—means of exchange and production in a globalized networked society. Their transmedial practice integrates new media, installation, video, web-based interventions, among other experimentations.

Torres-Ferrer's work has been featured in the Whitney Museum of American Art, El Museo del Barrio (New York), the Hessel Museum of Art at CCS Bard (Annandale-on-Hudson, New York, 2022) and the National Museum of the Democratic Republic of Congo (Kinshasa). Their work has also been shown at The Wrong New Digital Art Biennale; 15th Bienal de Artes Mediales (Santiago, Chile); The Shed (New York); SAVVY Contemporary (Berlin, DE); A.I.R. Gallery (Brooklyn, New York); max goelitz (Munich, DE); CURRO (Guadalajara, Mexico); and Embajada (San Juan, Puerto Rico). In 2020, Torres-Ferrer received a guest artist prize from CERN (Geneva) and enrolled in the Akademie Schloss Solitude's international artist-in-residence fellowship.

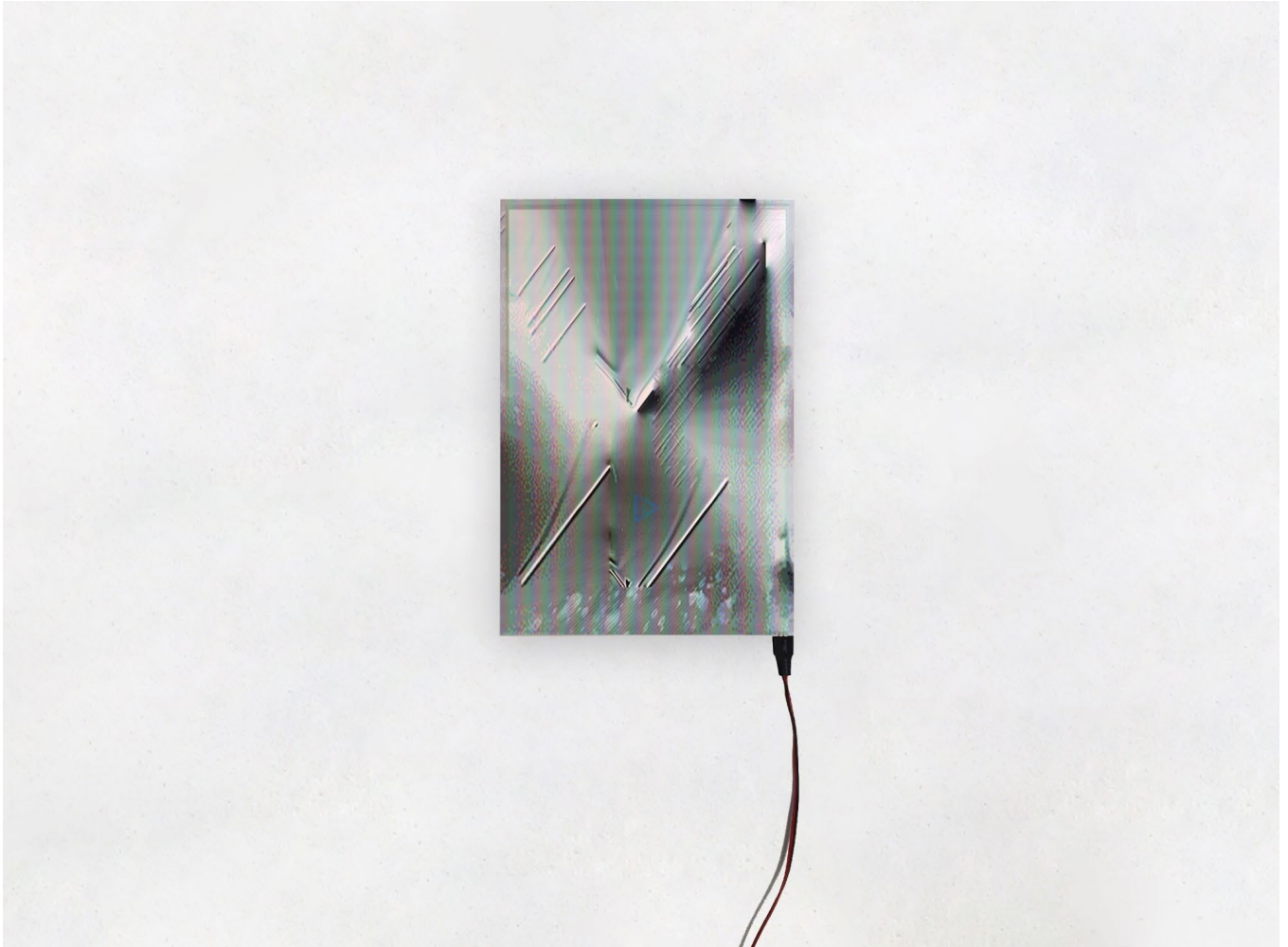


Cute animal pic, 2021
 Electroluminescent panel,
 electric cord and plug
 29 × 21 cm
 £4.500

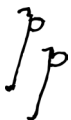




Cajole, 2021
Electroluminescent panel,
electric cord and plug
40.64 × 6.65cm
£2.900



Ok, 2021
Electroluminescent panel
electric cord and plug
22.12 × 15.9 cm
£3.500



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