

David Gates Britain b. 1966

David Gates designs and makes 'striking pieces of three-dimensional art, inspired by, but not delimited by, the idea of cabinet furniture.' - Emma Crichton Miller



Littoral Chances II, European Oak, Bog Oak, Bird's Eye Maple, Ripple Sycamore, Cedar of Lebanon, Douglas Fir, Steel, 110 H x 76 W x 37 D cm

David Gates Biography

Two consistent touchstones of David Gates's work are its relationship to a particular type of architecture, and the notion of the collecting cabinet. Drawn to industrial and agricultural architecture and infrastructure, he observes a peculiar rightness in many of these structures related to their expediency, function, and immediacy. Their rationality and utility generate a sculptural and aesthetic integrity. Assemblages of mass, volume, balance, and structure, each piece is also wholly functional. Spaces, interiors, ledges, and shelves reveal themselves through doors, tambours, drawers, and fall-flaps. These are modern interpretations of the collecting cabinet. Works are made as unique pieces; precise and deliberate hand-making (including using machinery in non-automated ways) is often the most appropriate way to realise a design. Traditional construction and joinery methods are selected because of their rightness; intersections of various components are visible. Joinery, beyond being visually interesting itself, indexes what happens below the surface.

Living and working in the UK, David Gates practice combines studio furniture-making with formal research. His work is exhibited and collected internationally. He received the Gold Award at the Cheongju biennale 2015 and was a winner of the Jerwood Contemporary Makers 2010.

Education

- 2008 – 2017 King's College London. PhD by thesis. *The Makers' Tongue: Small Stories of Positioning and Performance in the Situated Discourses of Contemporary Crafts Practitioners.*
- 1985 – 1988 Ravensbourne College of Art and Design, BA honours. Furniture and Product Design
- 1984 – 1985 Ravensbourne College of Art and Design, Art Foundation Course Diploma

Selected Collections

- Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo, Norway. Silo; a collecting cabinet.
- Crafts Council Collection, UK. Perpetually Ajar II
- Cheongju biennale collection. Perpetually Ajar

Selected Public Commissions

- 2011 - 2012 North Cotswolds Community Hospital. Memory Assets. Permanent installation of a series of artworks. Commissioned by NHS Gloucestershire.
- 2007 Paget School, Birmingham. Work for an inter-disciplinary reconfiguration of part of the school building collaborating with architectural, metal and colour specialists. A Creative Partnerships project with Craftspace.
- 2005 Bilston Craft Gallery, Wolverhampton. Design and making of nine pieces of furniture for the Craftsense permanent collection. Collaboration with artist Helen Carnac.
- 2003 – 2015 St. Giles church, Farnborough, Kent. Grade II listed building largely dating from the middle-ages. Cabinetwork and fittings to two vestries, altar frontal chest, choir materials storage. Commissioned by the diocese of Rochester.

Selected Exhibitions | Solo

2012 *Tankerekker*. Telemark Kunsterersenter, Norway

Selected Exhibitions | Group

- 2022 **artgenève [represented by Taste Contemporary], Geneva, Switzerland**
- 2021 ***Odd and Even – A Collection*, Maison Louise Carré, Paris, France [presented by Taste Contemporary]**
- 2020 Make Hauser + Wirth at Hauser + Wirth Saville Row, London. UK
- 2019 *David Gates in Dialogue*. Make Hauser+Wirth, Somerset, UK.
Sightlines. Stroud Museum in the Park.
Scorched. Fitzrovia Chapel, London, UK
- 2018 *With Other Eyes*. Ruthin Craft Centre and touring.
In Search of the Vernacular. Oriol Myrddin and touring.
- 2017 Cheongju Bienalle, South Korea with The British Council.
- 2015 Cheongju Biennale, South Korea. Gallery LVS
Methods of Making, National Centre for Craft and Design, UK
Crafting Anatomies, Bonnington Galleries, Nottingham Trent University, UK
- 2014 *On Display*, Sarah Myerscough Gallery, London Design Festival, London, UK
- 2013 *Beauty is the First Test*. National Centre for Craft and Design, and touring nationally.
St Mungo's/Woodworks project: A Design Process. London Design Festival, Victoria & Albert Museum, London, UK
- 2012 *The Tool at Hand*. Milwaukee Art Museum. Wisconsin, USA. [Touring to Philadelphia, Houston, and Portland.
Pairings 2 Stroud International Textiles. Site-specific installation with Alice Kettle and Jane Webb at The Museum in the Park.
- 2011 *Loop, Intelligent Trouble*. Contemporary Applied Arts, London, UK
HOST, Velvet da Vinci, San Francisco, USA
- 2010 *Intelligent Trouble, Under The Counter, Jewellery in Conversation*, Smiths Row Gallery, Bury St Edmunds.
Pairings - A Conversation. Manchester Metropolitan University and touring
Starting Points. Site-specific installation of two works [*100 Legs* and *Liquorice Straps*].
Siobhan Davies Studios, London, UK
Jerwood Contemporary Makers, Jerwood Space, London, and touring to Naughton Gallery Belfast, Innovative Crafts Edinburgh, National Craft Gallery, Kilkenny, Ireland
Intelligent Trouble; A Curious Exchange. Contemporary Applied Arts, London, UK
- 2009 - 2011 *Taking Time; Craft and the Slow Revolution*. Birmingham Museum and Art Gallery & touring.
- 2009 *In Transit*, Munich, Germany
- 2008 *Focus*, Contemporary Applied Arts, London, UK
- 2003 *Helen Carnac and David Gates*, Flow Gallery, London, UK
- 2002 *Still*, Applied Arts Agency, London, UK
- 2001 *St Pancras Chambers*, Grand Midland Hotel, London, UK
- 2000 *Sotheby's Contemporary Crafts*, collaboration with Hikaru Noguchi, London, UK
- 1999 *Innerspace*, The Orangery, Holland Park. London, UK

Selected Art Fairs

- 2020 Fog Fair, San Francisco.
- 2019 Collect, London, UK
- 2018 Masterpiece, London, UK
Collect, Saatchi Gallery, London, UK
- 2017 The Salon. New York. USA
Design Miami/Basel. Basel, Switzerland
Collect, Gallery Spotlight; new work with Helen Carnac. Sarah Myerscough Gallery.
- 2016 PAD, Sarah Myerscough Gallery, London, UK
- 2015 Collect, Sarah Myerscough Gallery, London, UK
Artgeneve, Sarah Myerscough Gallery, Geneva, Switzerland
- 2014 Collect, Saatchi Gallery, Contemporary Applied Arts, London, UK
- 2011 Collect at the Saatchi Gallery, London, UK
- 2007 Collect, Victoria and Albert Museum, London, UK

Selected Awards

- 2019 Winner, Wood Awards. *Littoral Chances I&II*.
- 2018 Shortlisted, Wood Awards. GYC#1.
- 2015 Gold Award at the Cheongju Biennale, South Korea for the piece *Perpetually Ajar*.
Perpetually Ajar and *From Greenwich to The Barrier* shortlisted for The Wood Awards.
- 2011 Winner, Wesley Barrell Craft Award for Established Makers.
- 2010 Winner, Jerwood Prize for Contemporary Making.
- 2006 Wesley Barrell Craft Award for Established Makers, highly commended runner-up.
- 1988 New Designers. Winner of lighting design award.
- 1988 Awarded Royal Society of Arts and Department of Trade and Industry Bursary.

Selected Bibliography

- 2012 *The Journal of Modern Craft*, vol 5 issue 3 Oct 2012 pp 351-354. Exhibition review; *The Tool at Hand*, Milwaukee Art Museum. Jennifer Geigel Mikulay.
- 2011 *The Journal of Craft Research*, vol 2, April 2011, pp161-. Exhibition review; *60/40 Starting Points Series 2010*, Siobhan Davies Studios, Heidi Yeo.
- 2010 *The Journal of Modern Craft*, vol 3 no.3 Nov. 2010 pp373-5. Exhibition review, *Taking Time; Craft and the Slow Revolution*, Martina Margetts.
Studio; Craft and Design in Canada, Fall/Winter 2010, pp38-42, 'Making Time'
Perspectives, Sept. 2010, pp60-62 'Playing With Time'

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