



TIM TATE

Micaëla Gallery
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TIM TATE is co-founder of the Washington Glass School. He is an artist working with glass sculpture and video who lives and works in Washington, DC

SOLO & FEATURE SHOWS

- 2010 SCOPE Art Show, Basel, Switzerland | Micaëla Gallery, San Francisco, CA
- 2009 Miami International Art Fair | Projects Gallery
- 2009 Red Dot during ArtBasel-Miami | Projects Gallery and Alida Andersen Projects
- 2009 SOFA Chicago | Maurine Littleton Gallery
- 2009 L.A. Art Fair | Steps Gallery, London
- 2009 Palm Beach 3 with Maurine Littleton
- 2008 Steps Gallery, London, England
- 2008 Bridge Art Fair during ArtBasel | Projects Gallery, Philadelphia, PA
- 2008 Billy Shire Fine Arts, Los Angeles, CA
- 2008 SOFA Chicago | Maurine Littleton Gallery
- 2008 Pentimenti Gallery, Philadelphia, PA (solo)
- 2008 Gallery 24, Berlin, Germany
- 2007 FLOW Miami | Duane Reed Gallery, St. Louis, MO
- 2007 SOFA Chicago | Maureen Littleton Gallery
- 2007 Fraser Gallery, Bethesda, MD (solo)
- 2006 Smithsonian American Art Museum, Luce Foundation Center for American Art, Washington, DC
- Arlington Arts Center, Arlington, VA (solo)
- Fraser Gallery, Bethesda, MD "Compelled By Content II" (feature)
- Fraser Gallery, Bethesda, MD "Caged By History" (solo)
- 2005 SOFA NY | WeissPollack Gallery, New York, NY (feature)
- Fraser Gallery, Bethesda, MD "Compelled By Content" (feature and catalogue)
- 2004 Fraser Gallery, Bethesda, MD (solo)
- 2003 Fraser Gallery, Bethesda, MD (solo)
- 2002 Zenith Gallery, Washington, DC (feature)
- 2001 Smithsonian's Renwick Gallery Washington, DC (permanent collection)
- 1994 SOFA Chicago | Wood Street Gallery, Chicago, IL

SELECTED GROUP EXHIBITIONS

- 2010 Micaëla Gallery, San Francisco, CA "COLD+HOT 2010"
- 2010 Museum of Art and Design, New York City, NY "Dead Or Alive"
- 2007 MonkDogz Urban Art, Chelsea, New York, NY
- 2006 Greater Reston Arts Center, Reston, VA "Text at Grace"
- 2005 Fraser Gallery, Bethesda, MD "Best of Artomatic"
- Warehouse Gallery / WPA/C, Washington, DC "Seven"
- 2004 Artomatic, Washington, DC
- Target Gallery, Arlington, VA "Transformed by Fire: Glass Today"
- 2001 Millennium Arts Center, Washington, DC
- 1999 WPA/ Corcoran, Washington, DC "Invitational"
- 1995 Lighthouse Gallery, New Orleans, LA

AWARDS & ACCOMPLISHMENTS

- 2009 Virginia Groot Foundation Award for Sculpture - \$35,000 first prize
2009 "Rising Star of the 21st Century" award, Museum of American Glass, NJ
2009 Artist Fellowship Award, District of Columbia Arts and Humanities Council
2008 Speaker – Smithsonian's American Art Museum, Luce Center for Education, quarterly lectures entitled, "The Tim Tate Talks"
2007 Special Honoree, Best of Fine Arts DC by the Urban Artists Alliance
2007 First Place, International Artist Competition Art-Interview Magazine/Gallery 24, Berlin
2006 Board Member, Renwick Alliance
Mint Museum, Permanent Collection
Katzen Art Center / American University, Permanent Collection
University of Richmond Art Museum, Permanent Collection
University of Virginia Art Museum, Permanent Collection
Vanderbilt University, Permanent Collection
2004 Out Magazine People of the Year 2004, Out 100
ArtBaltimore, Best in Sculpture , Baltimore Convention Center
"Art and Healing" Society for the Arts in Healthcare Conference (SAH), Washington, DC, Keynote Panelist
2003 Mayor's Art Award – Outstanding Emerging Artist 2003, Washington, DC
2002 Artist Fellowship Award, District of Columbia Arts and Humanities Council
2001 Washington Glass School and Studio, Founder and Co-Director
National Capital Art Glass Guild Board Member
Smithsonian American Art Museum, Permanent Collection
2000 Triangle Artist Group, Founder
1998 Art Against AIDS, Co-Director

BIBLIOGRAPHY

- [National Public Radio](#) | Interview on All Things Considered
[Chicago Tribune](#) by Allen G. Artner (review) April 2008
[Santa Fean](#) by Hollis Walker (review) April 2008
[Washington Post](#) by Michael O'Sullivan (review) May 2007
[Washington Post](#) by Michael O'Sullivan (review and reproduction) March 2007
[City Paper](#) by Chris Hobson (review and reproduction) March 2007
[Washington Post](#) by Julia Beizer (article and reproduction) March 2007
[The Gazette](#) by Claudia Rousseau, March 2007
[Washington Post Express](#) by Kriston Capps, March 2007
[Genre Magazine](#) "Heart of Glass" by Mark Liebermann (interview + reproductions) March 2007
[50 Distinguished Contemporary Artists in Glass](#), edited by Lisa Hoftijzer (reproduction and essay), selected by Judith Neiswander - curator/British Museum IL Publishers Ltd, London 1st Printing 2006
[Sculpture Magazine](#) by Sarah Tanguy (review) September 2006
[American Style Magazine](#) "Filling Glass With Meaning: Tim Tate and the Washington Glass School" by Lee Lawrence (article and reproduction) June 2006
[Washington Times](#) by Joanna Shaw Eagle (review and reproduction) May 6, 2006
[City Paper](#) by Kriston Capps (review and reproduction) April 28, 2006
[Washington Post](#) by Micheal O'Sullivan (review) April 7, 2006
[The Gazette](#) by Claudia Rousseau (review & reproduction) November 22, 2005
[PBS Television](#) "Around Town" Broadcast, "Tim Tate and The Washington Glass School" (feature story) aired November 29, 2005, Washington, DC.
[Washington Blade](#) by Greg Marzullo (review & reproductions) November 11, 2005
[The Gazette](#) by Claudia Rousseau (review) December 22, 2004
[Out Magazine](#) Top 100 Most Successful People of the Year, December 2004
[Washington Post](#) by Jonathon Piaget (review) November 11, 2004
[Washington Blade](#) by Brian Moylan, (article & reproductions) November 12, 2004
[National Public Radio](#) "Kojo Nnamdi Show" Broadcast interview, aired November 17, 2004

Washington Times by Joanna Shaw Eagle (review and reproduction) July 10, 2004
City Paper by Jeffery Cudlin (review and reproduction) June 4, 2004.
Glass Talk Radio "Dale Smeltzer Show " Broadcast interview, aired March 9, 2004
This Side Up! (Dutch Magazine) by Angela Van Der Burght (review & reproductions) January, 2004
Washington Post Mayor's Award recipients, January 8, 2004
Washington Blade by Dwaun Sellers, (article & reproductions) June 30, 2003
Washington Post by Michael O'Sullivan (review & reproductions) June 11, 2003
Washington Post by Michael O'Sullivan (review & reproductions) April 26, 2002
Washington Post by Nicky Miller (feature article & reproductions) March 28, 2002

PUBLIC COMMISSIONS

Prince Georges County Courthouse, Cupola Project, Upper Marlboro, MD
Food And Friends Donor Wall – Washington, DC
District Government Project – Wilson Building Public Art
Liberty Park at Liberty Center, Outdoor Sculpture Commission, Arlington, VA
The Adele, Outdoor Sculpture Commission Silver Spring, MD (under construction)
US Environmental Protection Agency (EPA) Ariel Rios Building Courtyard, Outdoor Sculpture Commission, Washington, DC
National Institute of Health (NIH) Sculpture Commission, Hatfield Clinic, Bethesda, MD
Upper Marlboro Courthouse, Sculpture Commission, Prince Georges County, MD
American Physical Society / Baltimore Science Center, Sculpture Commission, Baltimore, MD
The Residences of Rosedale, Outdoor Sculpture Commission, Bethesda, MD
Holy Cross Hospital, Sculpture for Oncology Ward, Silver Spring, MD
The Carmen Group, Sculpture Commission, Washington, DC
Winner, International Competition, New Orleans AIDS Monument, New Orleans, LA

STATEMENT

I see my sculptures as self-contained video installations.

Blending a traditional craft with new media technology gives me the framework in which I fit my artistic narrative. Revelation, and in some cases self-revelation, is the underlying theme of my electronic reliquaries.

My interactive pieces can be seen as disturbing because the face that stares back from the video screen — your own — prompts a variety of responses: amusement, discomfort, embarrassment, something akin to the feeling you have when someone catches you looking at your own reflection in a store window as you walk by.

But the important revelations here are in the viewer's response to my hybrid art form and its conceptual nature. I try to bare everything — the guts of my materials and my inner thoughts — in deceptively simple narrative videos set into specimen jars. Nothing is random, all elements are thought out.

These works are phylacteries of sorts, the transparent reliquaries in which bits of saints' bones or hair — relics — are displayed. In many cultures and religions, relics are believed to have magical or spiritual powers, especially for healing. My relics are temporal, sounds and moving images formally enshrined, encapsulating experiences like cultural specimens. And perhaps, to the contemporary soul, they are no less reliquaries than those containing the bones of a saint.