

Press release
11 October 2017

TATE ST IVES

THE NEW TATE ST IVES OPENS

14 OCTOBER 2017

Cornwall's most popular gallery completes major transformation

The new Tate St Ives opens on 14 October 2017. A four-year building project has doubled the space for showing art, adding almost 600 square metres of galleries, and created spectacular new studios for learning activities. This finally gives Cornwall's most popular gallery enough space to accommodate the quarter of a million visitors it welcomes each year – over three times the number for which it was originally designed – who bring £11 million annually to the local economy.

For the first time, Tate St Ives is now able to give a permanent presence to those iconic 20th century artists who lived and worked in the town, including Alfred Wallis, Ben Nicholson and Barbara Hepworth, demonstrating the role of St Ives in the story of modern art. This is combined with a new programme of large-scale seasonal shows, beginning with sculptor Rebecca Warren's first major UK exhibition.

The new gallery, sunk into the cliff alongside the original building, offers artists and curators a column-free space lit by six huge skylights. Designed by the award-winning Jamie Fobert Architects, it will allow Tate St Ives to stay open all year round for the first time, without the need to close each time the exhibitions change. With a public garden on its roof, connected to the cliff above and the beach below, the new building also adds a collection care studio, loading bay, staff offices and visitor facilities. Clad in handmade ceramic tiles with a blue-green glaze, the building is designed to reflect the changing colours of the sky and sea.

Exciting new spaces for learning activities and events have also been created to meet growing demand. Evans and Shalev, the architects of the original Tate St Ives building, returned to add a new space for hands-on workshops and family activities, a studio for visitors to explore archival and digital material about the art on display, and a spectacular glazed studio on the roof terrace with views out over the sea. The existing galleries have also been refurbished and integrated into these additions.

The original building is now dedicated to a display exploring modern art in St Ives and its relationship with the wider world. It offers a chronological overview of 20th century art from the perspective of St Ives, including British and international artists from Peter Lanyon, Barbara Hepworth and Terry Frost to Piet Mondrian, Naum Gabo and Paule Vézelay.

The new gallery opens with a major exhibition of new and recent work by Rebecca Warren, renowned for her exuberant, roughly-worked clay sculptures. In 2018, this space will be used for an exhibition of women artists inspired by Virginia Woolf, a retrospective of Patrick Heron's vibrant paintings, and a specially commissioned project by contemporary artists Nashashibi / Skaer.

NOTES TO EDITORS

The new Tate St Ives is a £20 million project made possible by the support of a range of public funders, including Cornwall Council, Arts Council England, the Coastal Communities Fund, National Lottery players through the Heritage Lottery Fund and the DCMS/Wolfson Museums and Galleries Improvement Fund, as well as a number of private organisations and individuals, starting with a major gift from The Headley Trust, and including donations from the Clore Duffield Foundation, The Foyle Foundation, The Ronald and Rita McAulay Foundation, Lord and Lady Myners of Truro, and the Garfield Weston Foundation.

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PRESS RELEASE
22 August 2017

TATE ST IVES

REBECCA WARREN

14 OCTOBER 2017 – 7 JANUARY 2018

The new Tate St Ives will open with a major solo exhibition of sculptor Rebecca Warren (b.1965). Consisting of all new or previously unseen works, including large scale bronzes, Warren's exuberant, hand-sculpted forms will draw connections between her practice to date and the geographical context and artistic legacy of St Ives.

A significant British artist, Warren's works combine the canon of art history with references from popular culture. Alongside the large scale bronzes, there will be works in steel and neon, and smaller bronzes and collages. The works explore ideas around autobiography, feminism and the influence of other artists, as well as the histories and mythologies that fill the landscape of West Cornwall.

Warren's shape-shifting sculptures in clay and bronze range from abstract shapes to more figurative forms. Positioning herself within western art's sculptural tradition, Warren re-works and intentionally misappropriates existing images by accepted 'masters' including Willem de Kooning, Alberto Giacometti, Auguste Rodin and Umberto Boccioni, as well as drawing on more contemporary artists such as Robert Crumb and Helmut Newton. These gestural works, whose surfaces are marked with Warren's finger and hand prints, explore ideas around precedence, purpose and tradition, and Warren's own grappling with the male lineage that precedes her. Her works in steel, which may initially feel at odds with the organic nature of her bronze and clay sculptures, also follow a similar impulse to complicate art historical standards, evoking the traditions of constructivist and minimalist sculpture.

Rebecca Warren first came to prominence in the 1990s and exhibits widely in Europe and the United States. This will be the first solo exhibition by Warren in the UK for eight years and the first in a national museum. A member of the Royal Academy of Arts, Warren was nominated for the Turner Prize in 2006. She has had major exhibitions in Europe and the United States including Dallas Museum of Art, Dallas, USA 2016; k.m, Kunstverein München, Munich, Germany 2013; Museum Dhondt – Dhaenens, Ghent, Belgium 2012; The Art Institute of Chicago, Chicago, USA 2010 and The Serpentine Gallery, UK 2009.

NOTES FOR EDITORS

On 14 October 2017 the transformation of Tate St Ives will be complete. A four-year building project will have doubled the space for showing art, adding almost 600 square metres of galleries, and created spectacular new studios for learning activities. It will finally give Cornwall's most popular gallery enough space to accommodate the quarter of a million visitors it welcomes each year – over three times the number for which it was originally designed – who bring £11 million annually to the local economy. For the first time, Tate St Ives will be able to give a consistent presence to those iconic 20th century artists who lived and worked in the town, demonstrating the role of St Ives in the story of modern art. This will be combined with a new programme of large-scale seasonal shows, beginning with British sculptor Rebecca Warren's first major UK exhibition and continuing next summer with a retrospective of celebrated painter Patrick Heron.

Rebecca Warren

14 October 2017 – 7 January 2018

Tate St Ives

Adult £9.50, Concession £7.50; free to 18s and under and Members

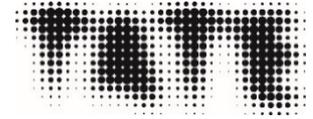
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PRESS RELEASE
22 August 2017

TATE ST IVES

MODERN ART AND ST IVES

OPENING 14 OCTOBER 2017

The new Tate St Ives will open on 14 October with an extensive display in the new collection galleries exploring the history of modern art in St Ives. As part of the newly re-launched Tate St Ives, Modern Art and St Ives will give key British artists, including Barbara Hepworth and Ben Nicholson, a consistent presence in the town where they lived and worked. This new display focused on St Ives will highlight artists working across the 20th century, and reveal their relationships to international art and artists.

National and international figures relating to the practice of modern British art in the town will be covered in depth – from Ben Nicholson, Peter Lanyon and Barbara Hepworth to Naum Gabo and Mark Rothko. Links to the wider story of British art will also be highlighted, such as the work of Keith Vaughan, Kenneth Armitage and Elisabeth Frink. From the unique perspective of St Ives, visitors will be able to bridge geographical and chronological boundaries and discover new connections through both familiar and lesser known artists.

Far from being an isolated or self-contained community of artists, St Ives will be celebrated as a point of connection in a global network of ideas and debates about art and its place in the world. Additional international artists such as Piet Mondrian, Paule Vezelay and Joan Mitchell will allow the art history of St Ives to be expanded and reframed in light of new research and recent acquisitions. The display will reveal parallel concerns across the globe, forging links with international figures, such as Chinese artist Li Yuan-chia, Lebanese artist Saloua Raouda Choucair and Cuban-American artist Carmen Herrera.

Consisting of two parts that are roughly chronological, from the 1900s to 1960 and then 1950s to 1993, the display opens with key works from artists most strongly associated with St Ives during the 20th century. It then moves through a diverse selection of modern artists from Britain and Europe, looking at the wider themes that drove modern art leading up to and after the Second World War.

The second part of the display starts from the 1950s and recognises a rapidly changing artistic and social world. Developments in abstract painting mirrored the cultural shifts in society. Both artists and their art travelled to and from North and South America, the Middle East and Asia, as well as across Europe. These wider investigations, influences and shared legacies are reflected in the range of work on display, including Turner Prize nominee and former Tate St Ives artist in residence Lubaina Himid.

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Modern Art and St Ives

From 14 October 2017

Tate St Ives

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NEW TATE ST IVES

PRESS INFORMATION

24 APRIL 2017

EXHIBITIONS & DISPLAYS

Thanks to the additional space provided by the new gallery building, Tate St Ives will be able to offer both a large-scale display about St Ives's place in art history and a seasonal programme of modern and contemporary exhibitions. The former will be located in the original suite of galleries, designed by Evans and Shalev as a space to showcase the art created in St Ives. The latter will occupy the new, flexible gallery designed by Jamie Fobert Architects, allowing both aspects of Tate St Ives's programme to be staged together for the first time.



Ben Nicholson 1924 (*first abstract painting, Chelsea*)
c.1923–4



Alfred Wallis *The Blue Ship* c.1934



Rebecca Warren *Come Helga* 2006

MODERN ART AND ST IVES FROM 14 OCT 2017

For the first time, Tate will be able to dedicate spaces to exploring the history of modern art and St Ives, giving key British artists a permanent presence in the town where they lived and worked. This new display will follow those artists across the 20th century, revealing their relationships to international art histories. From the unique perspective of St Ives, visitors will be able to bridge geographical and chronological boundaries and discover new connections through familiar artists.

National and international figures relating to the practice of modern British art in the town will be covered in depth – from Ben Nicholson, Peter Lanyon and Barbara Hepworth to Naum Gabo and Mark Rothko. Links to the wider story of British art will also be highlighted, such as the work of Keith Vaughan and William Scott.

Far from being an isolated or self-contained community of artists, St Ives will be celebrated as a point of connection in a global network of ideas and debates about art and its place in the world. Additional international artists such as Piet Mondrian and Paule Vezelay will allow the history of St Ives to be expanded and reframed in light of new research and recent acquisitions. For example, the display will also reveal shared legacies across the globe, forging links with international figures such as Chinese artist Li Yuan-chia.

REBECCA WARREN 14 OCT 2017 – 7 JAN 2018

The new Tate St Ives will open with the UK's first major solo exhibition of sculptor Rebecca Warren (b.1965). A significant British artist, Warren's exuberant, roughly-worked sculptures and neon vitrines engage with the canon of art history. Warren first came to prominence in the 1990s and exhibits widely in Europe and the United States. This new exhibition will draw connections between her practice to date and the geographical context and artistic legacy of St Ives.



Eileen Agar *Angel of Anarchy* 1936-40

VIRGINIA WOOLF JAN – MAY 2018

This exhibition of work from the 1850s to the present day will take as its premise the life and writings of Virginia Woolf, English author of modernist classics including *To the Lighthouse* and the pioneering feminist text *A Room of One's Own*. Woolf's work and its influence will act as a prism for exploring feminism and post-feminism in modern art and the treatment of themes like domesticity and landscape. Works by over 35 artists will offer unexpected perspectives on the complexities of Woolf's groundbreaking cultural achievements. This relationship is reinforced by the exhibition's location in St Ives, whose lighthouse was the inspiration for Woolf's famed novel.



Patrick Heron *Azalea Garden: May* 1956

PATRICK HERON MAY – SEP 2018

In summer 2018 Tate St Ives will stage a retrospective of acclaimed British artist Patrick Heron (1920–99), the first major show of his work for 20 years. Central to debates in modern art in the mid-twentieth century, Heron's international roots in both Paris and New York placed him between the two competing stories of European and American art. This was played out in the rich aesthetic sensibility of his paintings. The exhibition will stretch from Heron's early work in the 1940s to his late career, showing the full evolution of his vibrant abstract language. Making use of the gallery's expansive new spaces, the show is approached as an immersive exploration of his vision, encouraging the viewer to enjoy the simple act of looking. The exhibition will also include a number of large-scale paintings which would not previously have been exhibitable at Tate St Ives, offering a unique opportunity to explore this modern master's sense of scale, colour and composition.



Nashashibi/Skaer *Why are you Angry?* 2017

NASHASHIBI/SKAER SEP 2018 – JAN 2019

Contemporary British artists Rosalind Nashashibi and Lucy Skaer will premiere in the UK an ambitious new 16mm film that retraces Paul Gauguin's fêted journey to Tahiti. The exhibition will include an exploration of the mythology surrounding Gauguin and his time in French Polynesia. Visions of the tropics by Gauguin will be shown alongside his predecessors, such as William Hodges and Edward Gennys Fanshawe who accompanied Captain Cook to the South Pacific, as well as Nashashibi/Skaer's new film. Together these works will address the way art has represented the exoticised woman and colonised lands.

ARCHITECTURE & DESIGN

The new Tate St Ives will be a complete transformation of Cornwall's most popular gallery. Through a major refurbishment and the addition of a beautiful new building, Tate St Ives will offer twice as much space for visitors to see art, increasing the size of the galleries from 500 to 1095 square metres, as well as opening new spaces for workshops and learning activities in the original building.

BACKGROUND

On the edge of the ocean, overlooking Porthmeor Beach, Tate St Ives was originally created to show works of art in the surroundings and atmosphere in which they were made. The site backed directly into the rock face, on a 50ft drop from the cliff-top to the beach, and was located near the homes of artists such as Alfred Wallis and Barbara Hepworth and the studios used by Patrick Heron, Ben Nicholson and others. Designed by architects Eldred Evans and David Shalev, the gallery took its inspiration from the town's white walls and slate roofs, the cylindrical gas-holder which once stood on the site, and the abstract geometric compositions of local modernist artists.

Following its opening in 1993, Tate St Ives became a model for how museums connect to their location and their community. It has engaged and inspired local visitors as well as attracting people from around the UK and across the world, generating £11m a year for the economy of Cornwall. Around a quarter of a million people come through its doors every year – over three times the number for which it was built – and its ambitious programme has included major exhibitions of international artists. In order to accommodate these growing demands, the gallery has been undergoing a major £20m development, allowing twice as much art in a far greater variety of scales and media to be displayed, as well as giving more space to visitors to relax, find out more and get actively involved.

REFURBISHMENT

Evans and Shalev returned to design the changes to their original building. This began with the completion in 2014 of the new St Ives Studio, where archival and digital content about the art on display can be accessed, as well as the Heron Mall, a reconfigured reception area and cloakroom in front of a huge stained glass window by artist Patrick Heron. Earlier this year a refurbishment of the gallery spaces was completed, the café was reopened with new furniture by Cornish designers MARK Product, and a courtyard in the heart of the building was enclosed to create the Foyle Studio, a new space for hands-on workshops and family activities. The final development to the original building will be the addition of a spectacular glazed room above, sitting beneath a new conical roof and offering views out across the sea. This flexible studio, created with the support of the Clore Duffield Foundation, connects to the existing rooftop café and can be used to accommodate larger groups for learning activities and talks. These changes will transform the experience of the tens of thousands of people who take part in Tate St Ives's learning programme each year, from school tours and teacher training sessions to community events and family workshops.

EXTENSION

The award winning Jamie Fobert Architects won the competition to design a new building for Tate St Ives in 2012 with construction beginning in 2013. This major extension primarily consists of a 500 square metre exhibition space, sunk deep into the cliffs and clad in granite but benefiting from the area's famous coastal light through six huge diffusing skylights. It will offer a single column-free volume which can be configured into different arrangements from one season to the next, responding to the changing nature of contemporary art and to new exhibition formats. Above this roof will sit a new public garden, treated as a continuation of the Cornish landscape and joining the path from the cliff to the beach below. A variety of other functions will be housed in a new building next to the exhibition space, including a loading bay, collection care studio, visitor facilities and staff offices. This pavilion is clad in handmade faience tiles, created by Froyle Tiles in Hambledon, which are glazed in layers of blue-green tones to reflect the colours of the sea and sky.

ART IN ST IVES

HISTORY

St Ives, a small Cornish town on the southwest coast of England, is a unique location for a major art gallery. Its rich artistic history dates back over two centuries, with JMW Turner, James Whistler and the young Walter Sickert among its early visiting artists. Numerous painters were later attracted to the town, including Ben Nicholson and Christopher Wood, who in 1929 discovered the work of retired local mariner Alfred Wallis, whose paintings remain some of the best loved images of St Ives. In 1939, with the outbreak of war, Nicholson returned to settle in St Ives with his second wife Barbara Hepworth and they were joined by their friend, the Russian constructivist artist Naum Gabo, thus establishing West Cornwall as a new point of exchange for the abstract avant-garde. These artists shared an intellectual and aesthetic outlook that was international in scope but the work they produced in St Ives was also deeply influenced by the physical forms and quality of light of their local surroundings.

After the war the emergence of a younger generation including Wilhelmina Barns-Graham, Peter Lanyon, John Wells, Terry Frost, Bryan Wynter, Patrick Heron and Roger Hilton had a decisive effect on the development of painting in Britain in the second half of the 20th century. In the 1980s the impact of St Ives on modern art was celebrated in an exhibition at the Tate Gallery in London, and Tate's continued interest in the area eventually led to the opening of Tate St Ives in 1993. Its exhibitions and residencies have continued to bring major figures in international art to the region, as well as revealing the town's influential artistic legacy to millions of visitors for over 20 years.

HEPWORTH MUSEUM AND SCULPTURE GARDEN

Barbara Hepworth lived and worked in Trewyn studios in St Ives, now the Hepworth Museum, from 1949 until her death in 1975, and created many of her most famous works there. The lush, subtropical garden was an essential part of Hepworth's creative process, and when she died it was opened to the public as a permanent setting to exhibit her works. Since 1980 both the studio and the garden have been managed by Tate, beginning a connection to the town that would lead to the founding of Tate St Ives. The Barbara Hepworth Museum and Sculpture Garden offers a remarkable insight into the work and outlook of one of Britain's most important 20th century artists. Sculptures in bronze, stone and wood are on display in the Museum and Garden, along with paintings, drawings and archive material.

GALLERIES AND STUDIOS

St Ives offers many other places where visitors can find out more about the town and its artistic heritage, as well as see new work by the area's active creative community. Just along the beach from Tate St Ives sits Porthmeor Studios, the oldest studio complex in Britain, where Ben Nicholson and Patrick Heron once worked. Built on top of 19th century pilchard cellars, the complex has been recently renovated to offer a new exhibition space and a home for the St Ives School of Painting, as well as continuing to host resident artists and local fishermen.

Up the hill from the town centre, visitors can also explore the Leach Pottery, founded in 1920 by Bernard Leach and Shoji Hamada. This internationally renowned pottery studio contains the first Japanese climbing kiln in the western world, where the iconic Leach 'Standard Ware' was created for over 50 years. It was reopened in 2008 with the original workshops and kiln shed now a museum and gallery, while a new working studio offers space for a new generation of resident ceramicists.

VISITING INFORMATION

GALLERY INFORMATION

Tate St Ives
Porthmeor Beach, St Ives, Cornwall, TR26 1TG
March to October: Open Monday to Sunday 10.00 – 17.20
November to February: Open Tuesday to Sunday 10.00 – 16.20

CAFÉ

The café at Tate St Ives is open for breakfast, lunch and traditional cream teas. It offers spectacular views over the old town and the Atlantic Ocean and features a rooftop terrace open during the warmer weather. The menu changes seasonally and all dishes are made fresh from scratch on the premises. Ingredients are sourced from Cornish growers and suppliers where possible, from cheese to fish, potatoes to ice cream and cider to wine. The café also welcomes families, with child-friendly menus on offer and high-chairs, activity sheets and crayons available on request.

SHOP

Artists and the local landscape are the focus of the shop at Tate St Ives, with its wide range of books, gifts, postcards and greeting cards. It also stocks jewellery, mugs, and a broad range of children's picture books. Tate St Ives also produces limited edition prints to accompany its programme, a range of which are also available via Tate's online shop.

TRAVEL INFORMATION

A frequent rail service operates between London Paddington and St Ives via Reading, Exeter, Plymouth, Bodmin, Truro, St Erth and Penzance. A local train service operates from St Erth to St Ives. For train times and booking see National Rail Enquiries or call +44(0)8457 000 125.

There are daily National Express coach services from Victoria Coach Station, London. These services travel via Heathrow, Plymouth, Liskeard, St Austell, Truro, Redruth, Camborne, St Ives and Penzance, as well as other towns en route. There are also regular local bus services to and from St Ives.

By road, St Ives is a 15-20 minute drive from the A30. Drivers can follow the sign posts to Tate St Ives, but please be aware that parking in St Ives is limited. A shuttle bus service runs throughout the year between the Trenwith Coach and Car Park and the town centre, which is a five minute walk from Tate St Ives. For details call St Ives Tourist Information on +44 (0)1736 796297. A train park and ride service also operates from St Erth and Lelant Saltings stations between the end of May and the end of September.

The nearest airport is in Newquay, the regional commercial airport for Cornwall, around 50-60 minutes from St Ives by car.

ACCESSIBILITY

Tate St Ives is fully accessible, with nearby accessible parking spaces, an entrance ramp suitable for wheelchair users and a lift accessing all gallery floors as well as the shop and café. Wheelchairs can be booked in advance or requested on arrival, and stools can be picked up to provide extra seating in the galleries. Accessible toilets, baby changing facilities and a parent and baby room are all available, and buggies can be stored at the cloakroom. Guide dogs and hearing dogs are welcome.

BIOGRAPHIES

NICHOLAS SEROTA, DIRECTOR, TATE

Sir Nicholas Serota has been Director of Tate since 1988 and became Chair of Arts Council England in 2017. He was previously Director of the Whitechapel Art Gallery in London and the Museum of Modern Art in Oxford. During his time at Tate, he has opened Tate St Ives in 1993 and Tate Modern in 2000, redefining the Millbank building as Tate Britain, and added the Switch House to Tate Modern in 2016. He has also overseen the transformation of Tate's collection to represent a more diverse range of international art, and has co-curated major exhibitions of artists including Cy Twombly, Gerhard Richter and Henri Matisse.

KERSTIN MOGULL, MANAGING DIRECTOR, TATE

Kerstin Mogull became Managing Director of Tate in 2014, responsible for running the overall business of the institution, including setting and implementing strategy and objectives, managing operations and overseeing commercial subsidiaries. She was previously Director of Strategy for the global media company Clear Channel International, and from 2000 to 2012 held various senior roles at the BBC in policy, strategy, digital and operations. She was appointed Chief Operating Officer of BBC Future Media & Technology in 2008, having led the planning for iPlayer, the BBC's ground-breaking on-demand service.

CAROLINE COLLIER, DIRECTOR, PARTNERSHIPS AND PROGRAMMES, TATE

Caroline Collier has been the Director of Partnerships and Programmes since 2014 and is responsible for the development and implementation of Tate's national and international strategies. She also oversees Tate-wide research and education programmes, and the work of Tate Liverpool, Tate St Ives, Collection Care and Learning. Before joining Tate in 2005, she was Director of Arnolfini, the contemporary arts centre in Bristol.

MARK OSTERFIELD, EXECUTIVE DIRECTOR, TATE ST IVES

Mark Osterfield has been at Tate St Ives since 2005, originally as Project Director focusing on the redevelopment of the gallery and then as Executive Director from 2007. He is responsible for realising the vision for Tate St Ives, from its strategic planning and operational delivery, to its fundraising, advocacy and communications. He has a background in managing public projects and organisations, including Kilburn Library and Swiss Cottage Central Library in London.

ANNE BARLOW, ARTISTIC DIRECTOR, TATE ST IVES

Anne Barlow took up the role of Artistic Director at Tate St Ives in April 2017. She has previously worked at Glasgow Museums before moving to New York to join the New Museum and later to become Director of Art in General. She has commissioned many major projects from artists including Donna Huanca, Dineo Seshee Bopape, Jill Magid, Basim Magdy, Shezad Dawood and Surasi Kusolwong, as well as launching Art in General's award-winning annual symposium *What Now?* She has also curated and contributed to several biennials and independent projects, as well as participating in panels and prize juries in the US and internationally.

JAMIE FOBERT ARCHITECTS

Jamie Fobert Architects was appointed in 2012 to design Tate St Ives's new building. Since its inception in 1996, the firm has built a reputation for innovative and inspiring architecture in the arts sector, including designing exhibitions at Tate Modern and Tate Britain and creating spaces for Frieze Art Fair and the Garage Museum of Contemporary Culture in Moscow. Alongside Tate St Ives, they are currently working on major cultural projects at Kettle's Yard Gallery in Cambridge and Charleston in East Sussex. They have won prestigious architectural awards including the Manser Medal, the RIBA and English Heritage award for a building in an historic context and the BD Individual House Architect of the Year Award.

EVANS AND SHALEV

The award-winning partnership of Eldred Evans and David Shalev won the competition to design Tate St Ives in 1990 and were appointed for its refurbishment in 2012. Their Courts of Justice in Truro, Cornwall won the Architects' Journal's Building of the Year, the Financial Times' Architecture at Work Award and the Royal Fine Art Commission and Sunday Times' Building of the Year. Other notable projects have included Newport High School in Gwent, the Quincentenary Library at Jesus College Cambridge, a home for Younger Physically Disabled People in Camden, and Bede's World Museum in Jarrow.