

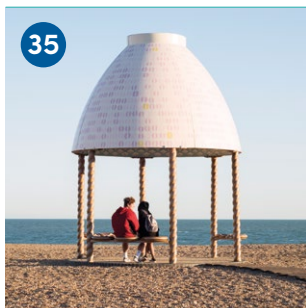
Folkestone Artworks Walk C

Waterfront and Harbour

The beach (leisure, health) and the harbour (travel) represent two of Folkestone's four identities (the other two being military and fishing). Of the four, only the first remains a significant contemporary asset – Folkestone is still a beautiful place to live and work. The harbour has been transformed recently from a derelict industrial site to a lively post-industrial recreational public space, a transformation reflected in many of the artworks.



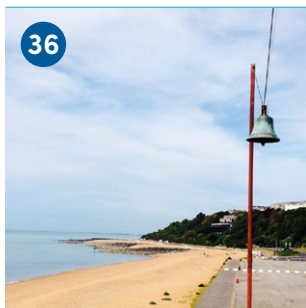
- 1 **Studio Ben Allen, *The Clearing*, 2017** Inside Folkestone Quarterhouse. Accessible only during the buildings' open hours. See page 8 for information on this artwork.
- 2 **Yoko Ono, *SKYLADDER*, 2014** Inside Folkestone Quarterhouse. Accessible only during the buildings' open hours. See page 8 for information on this artwork.
- 3 **Diane Dever and Jonathan Wright, *Pent Houses 1-5*, 2014 (3)** On the roof of Folkestone Quarterhouse. See page 8 for information on this series of artworks.
- 4 **Nathan Coley, *Heaven Is A Place Where Nothing Ever Happens*, 2008** See page 8 for information on this artwork.
- 5 **Jonathan Wright, *Fleet On Foot*, 2017** Several locations along Tontine Street. See page 9 for information on this artwork.
- 6 **Diane Dever and Jonathan Wright, *Pent Houses 1-5*, 2014 (4)** See page 8 for information on this series of artworks.
- 7 **Michael Craig-Martin, *Folkestone Lightbulb*, 2017** See page 9 for information on this artwork.
- 31 **Hamish Fulton, *31 Walks From Water To Water 1971-2010*, 2011** See page 16 for information on this artwork.



35

Lubaina Himid, *Jelly Mould Pavilion*, 2017

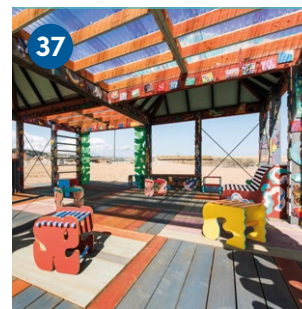
The Boardwalk crosses the site of the former Rotunda amusement park which, until it was demolished in 2004, was filled with attractions and amusements. This pavilion is modelled on a Victorian ceramic jelly mould collected by the artist and decorated with her own coloured patterns. Sweet jellies became fashionable once Great Britain established its slave trade and sugar plantations. The artist's tribute to the Black community here stands between the sea (and the Atlantic slave trade) and the sugar of candy floss and toffee apples fuelling the fun of summer visitors.



36

A K Dolven, *Out Of Tune*, 2011

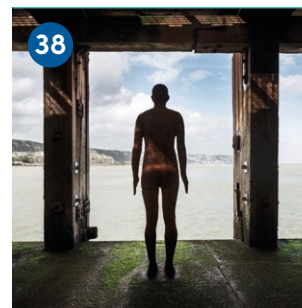
The bell held aloft on a wire above the beach is a 16th century tenor bell from Scruptoft Church in Leicestershire, which was removed from the church because it was out of tune with the other bells in the peal. Its site on the beach in Folkestone was intended to align with the tower of St Mary and St Eanswythe (Folkestone Parish Church) which dates back to the 7th century. It also 'speaks' to St Peters Church, clearly visible on the East Cliff.



37

Sol Calero, *Casa Anacaona*, 2017

The artwork is intended as a place to interact with strangers and for informal activities by the sea – a kind of beach extension to the semi-public space of the Harbour Arm. The design and joinery were a collaboration between the artist and Folkestone's young people and 'creatives'. The brightly painted furniture and decorative panels were inspired by a stereotype: the colourful and relaxed 'culture of Latin America' (the artist is from Venezuela). *Casa Anacaona* was a co-production with Womad World of Art.



38

Antony Gormley, *Another Time XVIII*, 2013

Visibility dependent on tide.

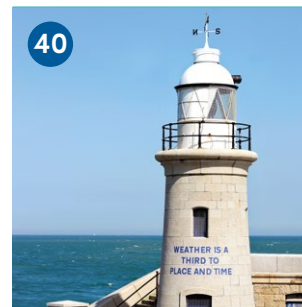
Another Time 1999-2013 is a series of one hundred solid cast-iron figures, destined to be dispersed around the world: this one and the one at Turner Contemporary, in Margate are on loan. The artist intends them to "bear witness to what it is like to be alive and alone in space and time" and to "celebrate the still and silent nature of sculpture. The work is designed to be placed within the flow of lived time." The figures stand within the ebb and flow of the tide, at times partly inundated.



39

Patrick Tuttofuoco, *FOLKESTONE*, 2008

Folkestone used to be famous across Europe as the landfall in Britain of the celebrated Orient Express. In homage to the defunct train route, the artist undertook the journey from Istanbul to Paris and Folkestone, paying great attention to the social situations as well as the signage and promotional materials that he saw along the way. The design of the individual letters that compose the sculpture were each inspired by something that he saw or an incident he experienced along the way.



40

Ian Hamilton Finlay, *Weather Is A Third To Place And Time*, 2014

Boats and the sea were strong themes in the artist's work. Weather is especially important to people at sea, making a very real third co-ordinate to the inescapable circumstances of place and time. But the weather also has a symbolic or emotional significance, helping people express their feelings. It's as if a world without weather would be without colour and two-dimensional. The artist died in 2006, so this work was realised posthumously courtesy of his Estate.



41

Tim Etchells, *Is Why The Place?, 2014*

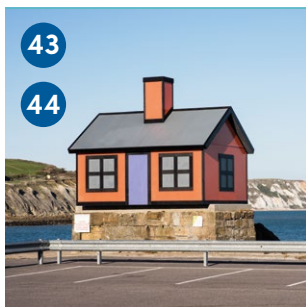
This artwork in neon suggests the critical importance of travellers to Folkestone's economy in the past. Repeated on both the 'up' and the 'down' platform, it creates a strong sense of 'coming and going'. The full text reads: 'Coming and going is why the place is there at all.' As regards the future, coming and going is also characteristic of commuters.



42

Paloma Varga Weisz, *Rug People, 2011*

The sculpture shows the heads of five people gathered like a bouquet of flowers in a cardboard wrapping. The title *Rug People* refers to refugees' sentimentally valued possessions. Originally (when the station was still derelict) the bronze was also placed on a rug laid over the railway tracks, as if a flying carpet had just landed. The artist was responding both to her own émigré father's story and the then abandoned railway station as a destination for displaced people who are often not valued in their adopted home.



43

44

Richard Woods, *Holiday Home, 2017 (Pink and Orange)*

These one-third size 'homes' nestle in unlikely locations around the town, suggesting that no site is too small, difficult, or inconvenient for a holiday home. The media and housing industries constantly refer to 'the housing crisis', so increasing the price of land and accommodation. But the booming market for second homes shows that the so-called crisis of housing supply is in fact a crisis of economic inequality, sustained by the policies of successive governments. Many people have two homes, others can't afford one.



45

Sarah Staton, *Steve, 2014*

This personified (male) sculptural pavilion includes aesthetic references to the monumental public sculptures of Richard Serra and Henry Moore, as well as to the materials of the 1950s houses immediately behind it. *Steve* is set within a family of functional benches hybridised with planters – his 'children' – that grow typical coastal plants, some of which are edible.

46

Tracey Emin, *Baby Things, 2008* [Community gardens.](#)
See page 9 for information on this series of artworks.



47

Michael Sailstorfer, *Folkestone Digs, 2014*

'On Thursday 28 August 2014, artist Michael Sailstorfer announced that he had buried 30 pieces of gold under the sand of this beach. A gold rush ensued over the subsequent days. We might never know whether all of the pieces of gold have been found.' The artwork was created through a public event, and only public participation enables its continuing survival.



48

Cornelia Parker, *The Folkestone Mermaid, 2011*

The bronze sculpture of The Little Mermaid in Copenhagen harbour is one of the best known and most photographed sculptures in the world. Parker's sculpture overlooking Sunny Sands quotes the celebrated original in the figure's pose and location (on a rock by the sea) but is not of a mermaid. It's a life-cast from Folkestone resident Georgina Baker, a monument of the people and for the people of the town.



49

Gary Woodley, *Impingement No. 66 'Cube Circumscribed By Tetrahedron – Tetrahedron Circumscribed By Cube', 2017*

Coronation Parade is a cliff-stabilising structure, something between landscape and architecture. The painter, Paul Cézanne proposed: 'treat nature by means of the cylinder, the sphere, the cone'. Woodley enjoys the dialogue between geometric forms and material reality. Here, two pairs of geometric solids (four and six sided) are drawn through the 'landscape'.

50

Tracey Emin, *Baby Things, 2008* [Coronation Parade.](#)
See page 9 for information on this series of artworks.



51

Marc Schmitz and Dolgor Ser-Od, *Siren, 2017*

The artists were inspired by the redundant technology of the 'listening ears' (early warning acoustic mirrors) along the coast at Denge (Dungeness). Although a little like a sea shell or animal horn, *Siren* is intended to look as if it has 'landed from space', evoking an unfamiliar, mythic or alien technology. It gathers and amplifies the sound of the waves and activity from Folkestone Harbour, and reminds us that a fog horn sounded until recently from the lighthouse. It can also become a megaphone to 'speak back'.