

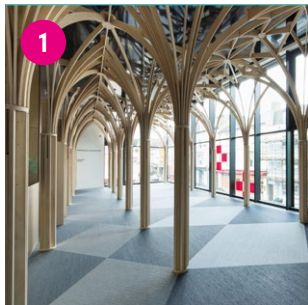
Folkestone Artworks

Walk A

The Pent Valley and the Railway

Starting on Tontine Street, this walk connects the earliest (geographic) features of Folkestone's identity, with its industrial heyday in the century after the arrival of the railways. The Pent Stream formed a tidal inlet that sheltered the first fishing fleets; the remains of the stream were finally culverted in the 19th century beneath Tontine Street, which was developed for luxury retail shops – 'the Bond Street' of Folkestone. Following the course of the stream, this walk leads to the former village of Foord in the Pent Valley, which was industrialised after the railway arrived in 1842. Major features include the site of the former gasworks, the tallest brick railway viaduct in Europe, Radnor Park and finally, Folkestone Central Station.





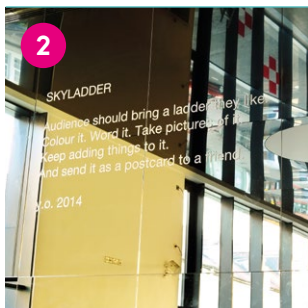
1

Studio Ben Allen, *The Clearing*, 2017

Located inside Folkestone Quarterhouse.

Accessible only during the buildings' open hours.

This immersive installation is an invitation to explore the feelings created by the vertical, tree-like forms. It is a primal human response to occupy or gather in the 'clearings' between the trees of a forest. The gothic forms are Anglo-French in origin, appropriate to Folkestone as maybe the historical arrival point for the master builders and masons from France who were employed to build the churches and cathedrals of England.



2

Yoko Ono, *SKYLADDER*, 2014

Located inside Folkestone Quarterhouse.

Accessible only during the buildings' open hours.

Ladders in symbolic tradition are a route to heaven, and for Yoko Ono the humble but self-supporting stepladder represents the imagination. The text is an invitation to imagine and create your own artwork.

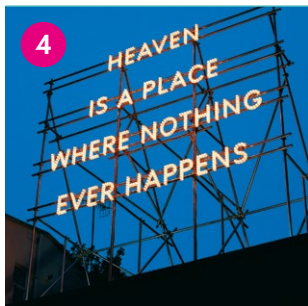


3

Diane Dever and Jonathan Wright, *Pent Houses 1-5*, 2014 (3)

On the roof of Folkestone Quarterhouse.

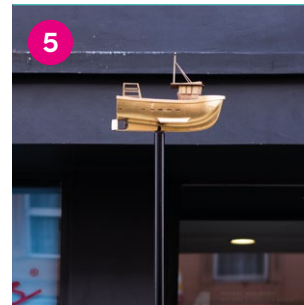
Inspired by Manhattan water towers, this family of five sculptures celebrates the Pent Stream by following its course hidden beneath the streets. Water is the main resource for life, and the now invisible Pent was the dominant geographic feature around which Folkestone's history developed. Water is also a powerful symbol of inspiration and emotion in art, literature and religion.



4

Nathan Coley, *Heaven Is A Place Where Nothing Ever Happens*, 2008

In 2008 Tontine Street was still the centre of Folkestone's night-life, boisterous and a long way from heavenly. Its creativity is rather different today. British seaside towns are often associated with retirement and the idea of a 'last resort'. The artwork seems to point up the paradox that the attractions of the 'peace and quiet' that is often cited as the most essential ingredient of a satisfactory retirement could also play out as melancholy or sterile.



5

Jonathan Wright, *Fleet on Foot*, 2017

Several locations along Tontine Street.

The ten gilded vessels are scale models (3D printed) of the fishing boats currently operating from Folkestone harbour. The seven boats on poles are registered here, the three attached to buildings are registered elsewhere. The poles carry information about each boat, tide times and Plimsoll markings (Samuel Plimsoll died in Folkestone), which measure a boats' displacement tonnage in fresh and in salt water. Tontine Street runs above the culverted Pent Stream – formerly the salt water tidal inlet where Folkestone's first fishing boats were established.

6

Diane Dever and Jonathan Wright, *Pent Houses 1-5*, 2014 (4)

No. 4 originally stood at ground level in an empty lot, now 11-13 Tontine Street. On the roof of the building sits an architectural 'ghost' of the original sculpture.

See page 8 for information on this series of artworks.



7

Michael Craig-Martin, *Folkestone Lightbulb*, 2017

Folkestone Lightbulb stands at the gateway to the Creative Quarter. The image is composed using Craig-Martin's stylish strong colours, and formally picks up on the curving façade and spiralling structure of the building on which it is placed. Conceptually the lightbulb suggests ideas, sustainable energy, 'that moment of inspiration', and expresses the essence of the regeneration that is happening around it.

8

Diane Dever and Jonathan Wright, *Pent Houses 1-5*, 2014 (5)

This *Pent House* is located behind The Cabin, over the brick-built, 'gated' mouth of the Pent Stream. See page 8 for information on this series of artworks.



9

Tracey Emin, *Baby Things*, 2008 Mill Bay.

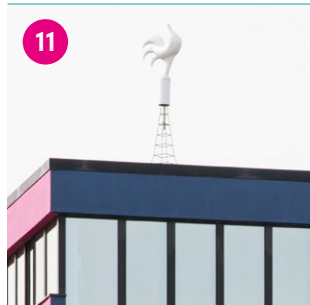
Like their originals, Emin's bronze casts of baby clothes are easily overlooked – they lie beneath benches or on the kerb, hanging on railings or discarded beside flower beds. The sense of loss a poignant reminder of the stress of caring for young children. In Folkestone, as in Emin's home town of Margate, there are many young parents who lack emotional or financial support.



10

Sinta Tantra, 1947, 2017

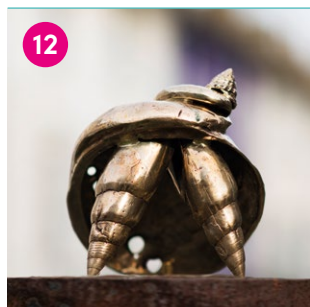
Candy pink, racing green and Wedgewood blue have been used to repaint The Cube building – all colours that the artist found in a poster dating from 1947, advertising holiday excursions by rail to Folkestone. Her composition of a circle and free-flowing broken lines of colour was inspired by the work of Ukrainian-born French artist Sonia Delaunay.



11

rooftwo, Whithervanes: A Neurotic Early Worrying System (NEWS), 2014 (1) On the roof of The Cube.

In 2014 five *Whithervanes* were sited across Folkestone; two still continue to track the orchestration of fear in real time by monitoring internet newsfeeds for alarmist keywords. The *Whithervanes* revolve away from the geographic origin of each story, and they are illuminated by coloured lights, from blue through green to red, in response to the severity of the perceived threat.



12

Amalia Pica, Souvenir, 2017 Tontine Street.

Decorative constructions of sea shells are found in shops and homes in seaside towns around the world, and often kept as souvenirs by holiday makers. The artist made her own shell sculptures – in a different cultural tradition – and some have been cast in bronze and placed around the town. While shell constructions are not often seen in public space or given the status of ‘art’ by those that make or buy them, Pica invites us to take another look through her celebration of this local (and global) tradition.



13

Diane Dever and Jonathan Wright, Pent Houses 1-5, 2014 (2)

This sculpture is sited at the inland extreme of the former tidal inlet, where a bridge crossed the Pent. If you look down Mill Bay from here, you can just see *Pent House 3*. See page 8 for information on this series of artworks.



14

Richard Wentworth, Racinated, 2008

On the side of Citroën Wilmoths.

Blue enamel signs pointing out specific kinds of trees and shrubs can be found placed around some promenades, alleyways and avenues. The texts on these signs read like a fusion of poetry and botany, highlighting the provenance of some of Britain’s non-native trees and underlining the way that the familiar and homely natural landscape of the town has been populated and shaped by migrants from other parts of the world.

15

Diane Dever and Jonathan Wright, Pent Houses 1-5, 2014 (1)

Sited near the Chalybeat Spring and former Bath House (now FOCO club). See page 8 for information on this series of artworks.

16

Amalia Pica, Souvenir, 2017 Gasworks wall.

See page 10 for information on this series of artworks.

17

Amalia Pica, Souvenir, 2017 63 Broadmead Road.

See page 10 for information on this series of artworks.



18

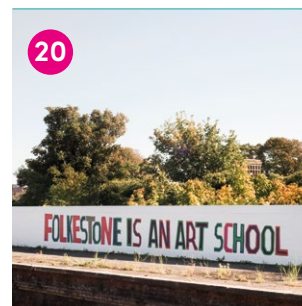
Strange Cargo, The Luckiest Place On Earth, 2014

How do you think about the future? For most people, it involves the idea of luck. Can individuals or communities make their own luck? How else might they influence their destiny? This collaboration between Strange Cargo and local residents was conceived as a ‘monument to the future’ and neatly transforms a railway bridge into a ceremonial ‘lucky gateway’ to the town.

19

Tracey Emin, Baby Things, 2008 Beside a bench, at platform level in Folkestone Central Station. Accessible only during the stations’ open hours. See page 9 for information on this series of artworks.

20



Bob & Roberta Smith, FOLKESTONE IS AN ART SCHOOL, 2017 Situated at platform level in Folkestone Central Station. Accessible only during the stations’ open hours.

Invited to consider whether an art school should be re-established in Folkestone, Patrick Brill (aka Bob & Roberta Smith) realised that all the skills, knowledge and facilities required were already present – they just need to be recognised and appreciated differently. His artwork consists of the sign-painted ‘declaration’ that *FOLKESTONE IS AN ART SCHOOL*; and thirteen ‘pedagogical videos’.