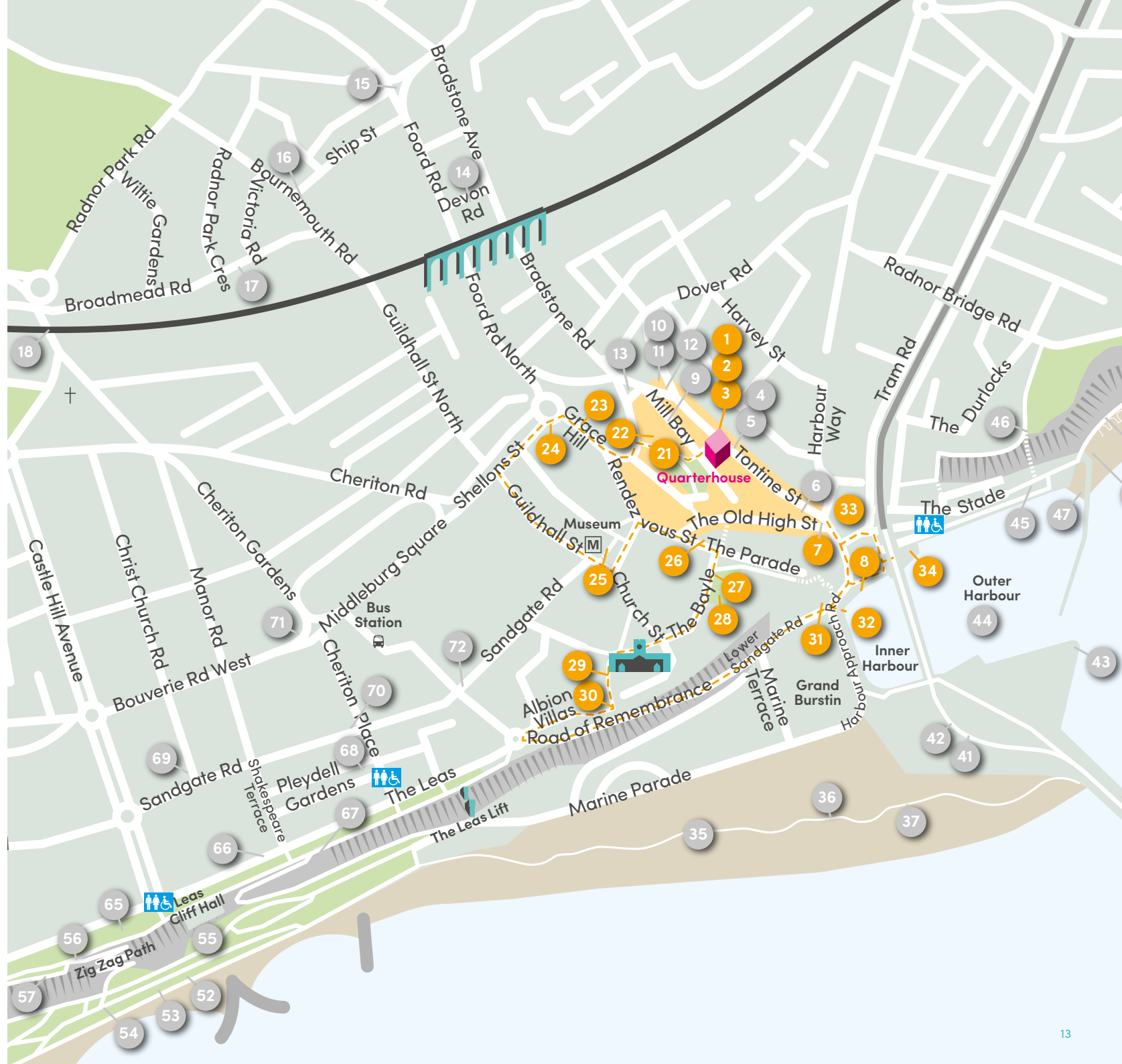


Folkestone Artworks

Walk B

The Historic Centre

The Tram Road 'spur line', with its viaduct over the inner harbour, joined the railway main line to the harbour station and the ferries. It carried not only the Orient Express, but many millions of travellers to and from Europe, along with millions of troops during the two World Wars. The Urban Room stands where, from the 15th century, a bridge across the tidal inlet joined The Old High Street to the fishing village along the beach (now The Stade). This walk explores the relation between the ancient Bayle, with its 7th century priory, and the commerce and industry that grew to complement the earlier religious and fishing activity.



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.



21

muf Architecture/Art, *Payers Park*, 2014

This slope surrounded by carparks historically had many uses, including as a rubbish dump. Between 2012 and 2014 muf worked with different local groups to design a park for a variety of uses and users – creating in the process a new social space. The key principles were to keep the design 'low-tech', to encourage and allow all actual and potential users into whatever creative activity they could imagine; and secondly to keep it 'open' for multiple simultaneous uses, so that different groups could intermingle.

22 Rigo 23, *Earth's Oldest Satellite*, 2017

The façade mural is addressed to the neighbourhood of Tontine Street as a whole, and points to an elusive target, both near and far, familiar and foreign. 'Crying for the moon' is an expression about the hardship of aspiring for something that is always beyond our reach. Through reminding us that Earth's closest neighbour may as often be beneath our feet as above our heads, this artwork offers some comfort.

Rigo 23, *Through The Glassworks*, 2017

The courtyard mural was painted when The Glassworks building was a Sixth Form Centre. The 'long view' of the town was intended as an invitation and inspiration to students to make their mark on Folkestone's cultural landscape: the painted billboards (initially referring to the Triennial title *double edge*) were to be re-painted twice a year to allow for student participation – recurrent self-expression.

23

SKYLADDER

Audience should bring a ladder they like.
Colour it. Word it. Take pictures of it.
Keep adding things to it.
And send it as a postcard to a friend.

y.o. 2014

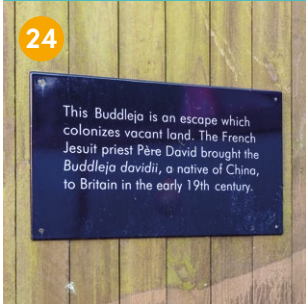


Yoko Ono, *SKYLADDER*, 2014 Inside Folkestone Library. Accessible only during the buildings' open hours. See page 8 for information on this artwork.



21

22



24

Richard Wentworth, *Racinated*, 2008 Opposite Grace Chapel. See page 11 for information on this series of artworks.

25

Amalia Pica, *Souvenir*, 2017 The side of Folkestone Museum/Town Hall. See page 10 for information on this series of artworks.

26

Amalia Pica, *Souvenir*, 2017 Easthope Stained Glass. See page 10 for information on this series of artworks.



27

28

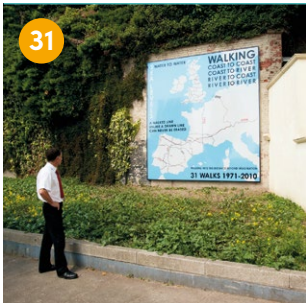
Tracey Emin, *Baby Things*, 2008
The Bayle Pond was formed by the aqueduct rediscovered by St Eanswythe in the 7th century. See page 9 for information on this series of artworks.

29

Richard Wentworth, *Racinated*, 2008 Churchyard. See page 11 for information on this series of artworks.

30

Richard Wentworth, *Racinated*, 2008 Steps leading down to Road of Remembrance. See page 11 for information on this series of artworks.



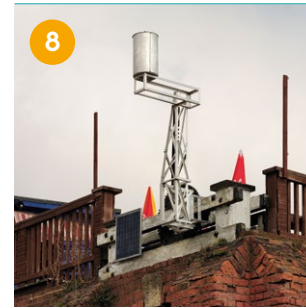
31

Hamish Fulton, *31 Walks From Water To Water 1971-2010*, 2011
This artwork in the form of a map shows thirty-one of the walks that have been undertaken by the artist in traversing the United Kingdom, including his home county of Kent, and much of mainland Europe. He uses water as a marker and conceptual device for these walks to signal his concern for environmental issues.



32

Tonico Lemos Auad, *Carrancas*, 2011
This collection of sculptures in the inner harbour (and one by the ramp in the outer harbour) were inspired by the symbolic talismans believed to protect sailors and used as figureheads on boats in the artist's native Brazil. The various good luck objects, in brick, chalk and wood, some attached to tall poles, are revealed and hidden by the flow of the tide.

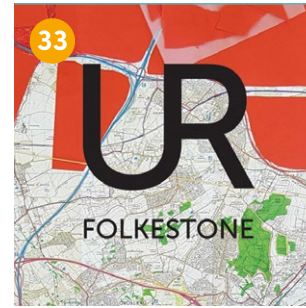


8

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.

7

Michael Craig-Martin, *Folkestone Lightbulb*, 2017
See page 9 for information on this artwork.



33

Diane Dever and The Decorators, *Urban Room Folkestone*, 2017 Tram Road car park. *Urban Room Folkestone (URF)* now occupies a shed that once housed the town's Visitor Centre. In common with other Urban Rooms around the country, *URF* is an 'open' place to study or remember the town's history and debate its future. The collective behaviour of our community can shape the physical environment in which we all live, for better or worse, just as the condition of, and developments in, the built environment can affect the way people behave.



34

rooftwo, *Whithervanes: A Neurotic Early Worrying System (NEWS)*, 2014 (2) On the roof of Rocksalt restaurant. See page 10 for information on this series of artworks.