

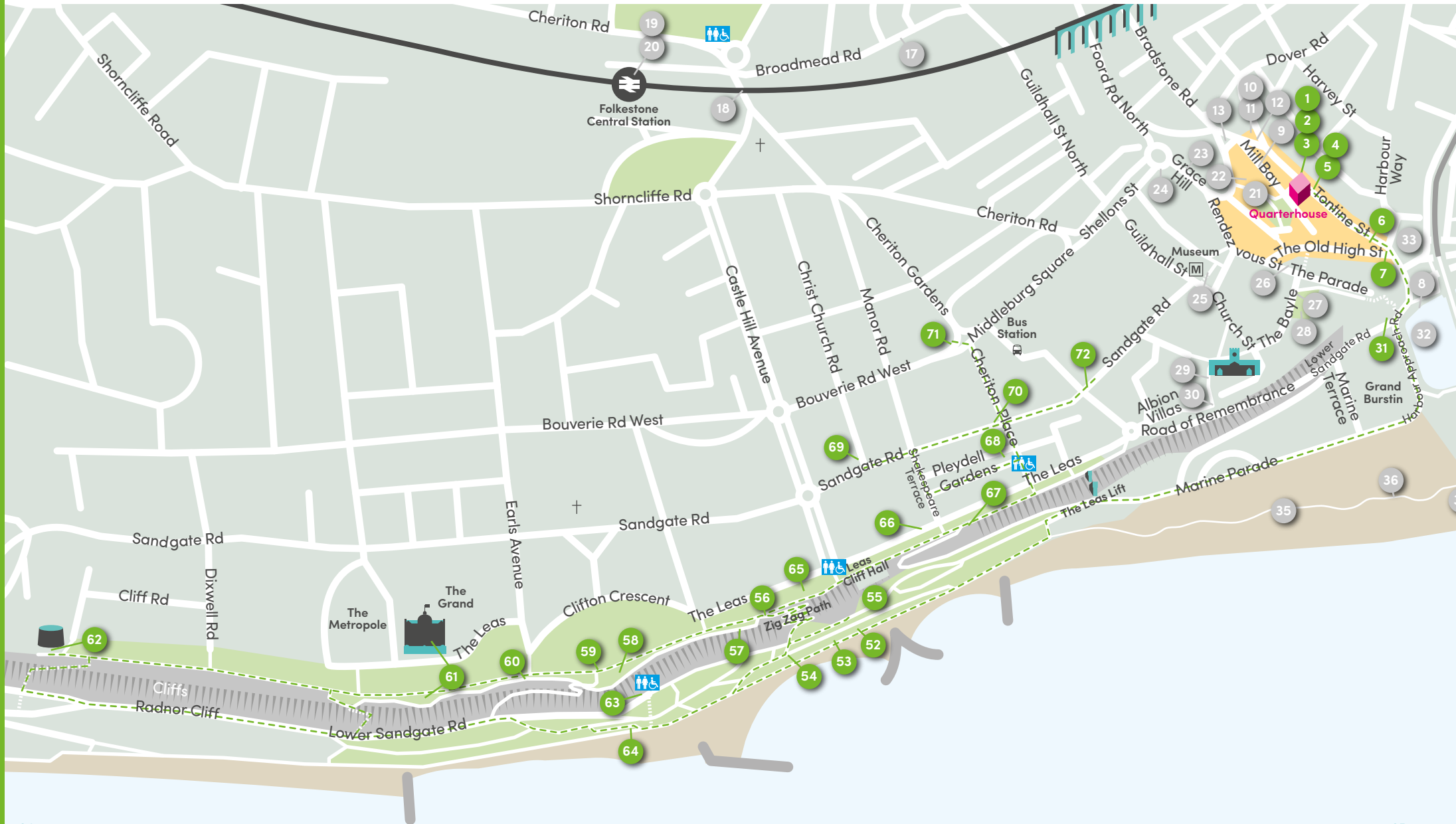
Folkestone Artworks

Walk D

West End

Folkestone's West End was a planned development in the spirit of the new towns at Bath or Edinburgh. The relation between the villas and hotels on The Leas and the beach beneath was fundamental to the development, but the financial

underpinning came from the proximity of Folkestone to continental Europe and the ease of travel between them. Many of these artworks reflect on the interchange between England and France and well as a wider world.



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.

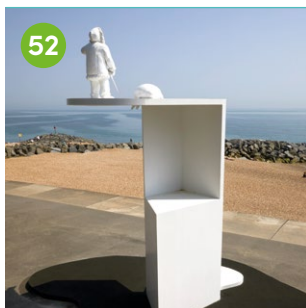
4 Nathan Coley, *Heaven Is A Place Where Nothing Ever Happens*, 2008 See page 8 for information on this artwork.

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.



Bill Woodrow, *The Ledge*, 2018

The sculpture's architectural base sitting on a black puddle shape refers to the exploitation of fossil fuels for the development of the modern world. The figures of an Inuit and their ecological counterpart, the seal, represent an ancient way of life, standing on thin ice. Sited by the shore, the strong horizontals suggest the rising water level resulting from the disappearing polar ice caps – an iceberg melting into a pool of oil. Climate change, and its effect on people who are at the edge of change, has been a preoccupation of the artist for many years.



Richard Wilson, *18 Holes*, 2008

In 2008, the Rotunda amusement park on the sea front was in the final stages of being dismantled. As a kind of memorial to the end of an era, the artist was inspired to construct these three concrete 'beach hut' sculptures, recycled from the 18 holes of the crazy golf course sawn up into slabs and reassembled.

54 Richard Wentworth, *Racinated*, 2008 Bottom of zigzag path. See page 10 for information on this series of artworks.



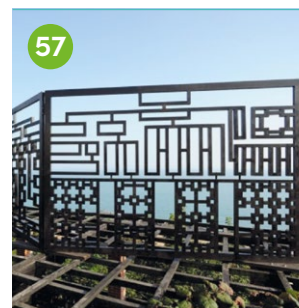
Adam Chodzko, *Pyramid*, 2008 Under Leas Cliff Hall.

The artist has often collapsed past, present and future in his enthusiasm for constructing alternative realities. Through fantasy, wonder and make believe, they compel us to reconsider our sense of place and community.



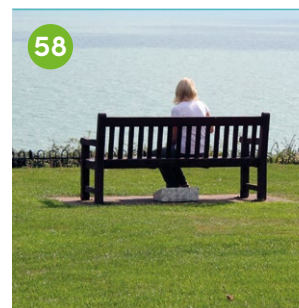
Ruth Ewan, *We Could Have Been Anything That We Wanted To Be*, 2011

This ten hour clock is the sole remaining example of several placed around the town in 2011. It is sited with a view of France, where, in 1793, the Republic abandoned the Gregorian calendar in favour of the Republican calendar, which remained the official way to reckon the passing of time for 13 years, with each day made up of 10 hours, ten days to the week, ten months to the year etc.



Will Kwan, *Apparatus #9 (The China Watchers: Oxford University, MI6, HSBC)*, 2014

The design of the three filigree screens is based on the organisational diagrams of the China-watching organisations mentioned in the title. Through the screens, you can often see ships carrying containers full of goods from China to ports in Northern Europe. The design of the screens refers also to the architectural chinoiserie that became highly fashionable among the leisured classes when Britain was rapidly industrialising in 18th century.



Christian Boltanski, *The Whispers*, 2008

At four 'memorial' benches overlooking the Channel, actor's voices read letters to and from servicemen in the First World War, who have passed through Folkestone on their way to the battle fields in France and Belgium.



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David Shrigley, *Lamp Post (As Remembered)*, 2017

The artist invited Camille Biddell, an artist friend from Edinburgh, to visit The Leas and memorise, in just 40 seconds, one of these lamp posts. Back in Edinburgh, she created from memory this replica (the next lamp post to the left). The artwork plays with several ideas: the 'draw' of heritage; the images we make as a tourist; how memory and reality diverge; the value of 'originality', 'authenticity', 'replica' and 'heritage'; and how all these can be changed or revived by a contemporary creative twist.

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**Spencer Finch, *The Colour Of Water*, 2011**

Like an Impressionist painter, Finch observed the ever-changing tone and colour of the Channel over several weeks throughout 2010. Colour, light, perception, place and the act of seeing are key preoccupations for the artist.

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**Yoko Ono, *Earth Peace*, 2014**

As a frontier town, Folkestone has seen a great deal of military activity over the centuries and can aspire with the monarchs of the United Kingdom to be a 'defender of the peace'. Ono's message of peace is carved in stone and laid in the earth itself, but also beamed out over the sea as a message in morse code, and flies as a flag on International Peace Day. It pays respect to those who have died for peace throughout the ages.

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**Cristina Iglesias, *Towards The Sound Of Wilderness*, 2011**

Iglesias' walk-in mirrored structure, clad with bas-relief resin foliage, leads to a window that allows visitors a chance to see an overgrown Napoleonic-era Martello Tower. This historic monument can be reached through a magical overgrown pathway.

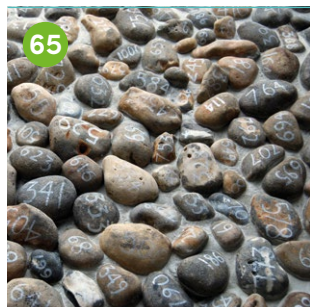
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Richard Wentworth, *Racinated*, 2008 In Coastal Park.
See page 11 for information on this series of artworks.

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Pablo Bronstein, *Beach Hut In The Style Of Nicholas Hawksmoor, 2014.*

Could the architecture of leisure be more fun? Beach huts tend to be rather indistinguishable from one another stylistically, but the artist rose to the challenge by suggesting that “since the South coast is particularly lacking in English Baroque architecture...The idea is to plug a historical gap”. The artwork was produced by UP Projects with a grant from Creative Folkestone.



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Mark Wallinger, *Folk Stones, 2008*

This artwork is inspired by the millions of soldiers who embarked from Folkestone harbour to fight in France or Belgium during the First World War. 19,240 individually hand numbered stones signify the number of British soldiers killed on one day – Saturday 1 July 1916, the first day of the Battle of the Somme. To give a number to a pebble is a means to respect the dead, sometimes said to be ‘numberless as the pebbles on a beach’.

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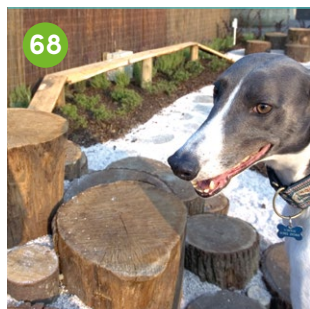
Richard Wentworth, *Racinated, 2008* Southcliff Hotel, The Leas.

See page 11 for information on this series of artworks.

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Richard Wentworth, *Racinated, 2008* On the railings.

See page 11 for information on this series of artworks.



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Pae White, *Barking Rocks, 2008*

The artist was inspired by the thought that Folkestone's regeneration, focused on housing and the High Street, should also take proper account of the many resident dogs and their owners. She identified and transformed this previously dilapidated piece of land, uncertainly related to a car park, into a pet park that caters for the needs of both, and does not neglect to pay due attention to cats either.

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Richard Woods, *Holiday Home, 2017* (Red) Outside Independent Insurance Services, Sandgate Road. See page 22 for information on this series of artworks.

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Richard Wentworth, *Racinated, 2008* Motis Estates, Sandgate Road. See page 11 for information on this series of artworks.

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

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Tracey Emin, *Baby Things, 2008* Sandgate Road. See page 9 for information on this series of artworks.

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