



Folkestone
Triennial



Gary Woodley, *Impingement No. 66 'Cube Circumscribed by Tetrahedron – Tetrahedron Circumscribed by Cube* commissioned by the Creative Foundation for Folkestone Triennial 2017. Image by Thierry Bal.

Installation images of all artworks can be downloaded at: <http://bit.ly/2iJjxrc>

The fourth edition of Folkestone Triennial, one of the UK's most ambitious art exhibitions, will open on Saturday 2 September and run until 5 November 2017. Internationally recognised artists have been commissioned to create 19 new site-specific artworks to be exhibited in Folkestone's public spaces under the title *double edge*. Some of the works will remain in the town to add to its expanding art collection, Folkestone Artworks.

double edge refers to the two main axes around which Folkestone's development as a town has taken place historically and geographically: the seashore and the Pent Stream, an ancient watercourse flowing from the North Downs into the sea, dividing East and West Folkestone. *double edge* makes use of the specifics of the locality to explore universal 'edge' issues, including borders and frontiers; margins and the periphery; thresholds, gateways and the liminal. It will also further develop the inquiry into 'sense of place' that guided Folkestone Triennial 2014, *Lookout*.

Lewis Biggs, curator of Folkestone Triennial, said: "*We are delighted to have commissioned 19 new site-specific works for Folkestone as part of the 2017 Triennial, titled double edge, the other part being an amazing programme of events. It has been a pleasure to see how these imaginative artists extend their practice to create work outdoors, engaging with the history and fabric of the town, to explore the universal issues that are always their concern. We hope that the artworks will excite and inspire a wide variety of audiences over the next nine weeks and in some cases for many years to come.*"

New works commissioned for Folkestone Triennial 2017 are as follows:

Rigo 23 will present *Through the Glassworks; Earth's Oldest Satellite*. One mural invites students at The Glassworks Sixth Form Centre to make their mark on Folkestone's cultural landscape by repainting the billboards. The second reminds us that Earth's closest neighbour may as often be beneath our feet as above our heads. The graphic paper *Me and You, Some in the Fewture* is available from *The Clearing*.

Sol Calero's Casa Anacaona is a co-production with Womad World of Art. This social space has been made in collaboration with Folkestone 'creatives' as a gathering place for informal activities. The brightly painted furniture, inspired by the stereotype of 'Latin American culture', contributes to the sense of 'place' within which visitors may have a 'cross-cultural' experience.

Michael Craig-Martin's Folkestone Lightbulb is an image of an everyday object in stylish strong colours, which picks up formally on the curving façade of the building. Located at the junction of The Old High Street and Tontine Street, the gateway to the Creative Quarter, conceptually the lightbulb suggests ideas, inspiration and sustainable energy; the essence of regeneration.

Diane Dever and The Decorators will present *Customs House: Urban Room Folkestone*. The Harbour Station Customs House marked a frontier. Customs are also a community's behaviour, which is interdependent with the physical environment. Screens create a new public space behind the former façade while the Urban Room inside is dedicated to the history of the town and encouraging debate about its future.

Alex Hartley's Wall responded to Canterbury Archaeological Trust's invitation to create a monument to the querns found at this ancient frontier site – querns are Iron Age millstones. The cage-like structure on the cliff edge is reminiscent of the fences used at 'The Jungle' in Calais, just across the Channel. The inevitable erosion of the cliff and the precariousness of the present are brought into dialogue.

Lubaina Himid collects ceramic jelly moulds, adding her own painted pattern decorations, as a tribute to the Black community and evoking the connection between slavery and sugar. This full-scale *Jelly Mould Pavilion* is on the former 'Rotunda' leisure site, where barley sugar, candy floss and toffee apples fuelled the fun of summer visitors.

The Baptist Burial Ground has been stranded 20 feet above the street for 150 years. From the grave markers, composer **Emily Peasgood** researched some of the people buried there to weave a narrative into her audio installation *Halfway to Heaven*: each channel relates to a specific gravestone and is triggered by the presence of a listener.

Decorative constructions of sea shells are made in seaside towns everywhere and often kept as souvenirs. **Amalia Pica** has made her own shell sculptures called *Souvenir* – in a different cultural tradition – and loaned them to shops and residents for public exhibition. Some have been cast in bronze for all-weather display.

Inspired by the 'listening ears' along the coast, **Marc Schmitz and Dolgor Ser-Od's Siren** evokes an unfamiliar technology, as if landed from space. This surprising object amplifies distant sound, but also 'speaks back' by becoming a megaphone. It gathers the noise of the waves (like a sea shell) and recalls the Harbour Arm lighthouse fog horn.

Folkestone's economy is in transition from 'seasonal tourism' to 'creative industries'. **David Shrigley** invited an artist friend from Edinburgh to visit and memorise (in just 40 seconds) the decorative lamp posts along The Leas. Her creation from memory, *Lamp Post (as remembered)* now stands among the others. This sculpture wittily takes a piece of 'heritage' and re-presents it as 'creativity'.

Bob and Roberta Smith's *FOLKESTONE IS AN ART SCHOOL* is in four parts: a 'declaration' in the streets; twelve short pedagogical videos; a 'directory' of art teaching facilities and talents; and a teaching programme/exhibition. The artist discovered that everything needed for an art school is already in Folkestone – the resources just need to be recognised differently. The art commission is not an art school, it shows us one.

Sinta Tantra's *1947* transforms the immobile volume of The Cube using colours found in a poster from 1947 advertising rail travel to Folkestone, and with shapes inspired by the compositions of Ukrainian-born French artist Sonia Delaunay. This eclecticism suits Tontine Street, where migrants from many parts of the world live.

Studio Ben Allen's installation, *The Clearing*, customises Folkestone Quarterhouse into the Triennial Visitor Centre. A place for reflection as well as information, for thought and dialogue as well as for buying merchandise. The concept was inspired by a clearing in a forest, the moment of orientation when you stop walking and appreciate where you are.

Nomeda and Gediminas Urbonas' Folke Stone Power Plant is sited outside Folkestone Museum, in the Market Place. The 'stone' contains innovative organic batteries (made from mushrooms) storing electricity to power the adjacent lamp post. The batteries are in development, an important and cutting-edge strand of research into sustainable energy, supported by a network of scientists at universities in several countries.

The Islamic Cultural Centre has operated as a Mosque for 28 years, but many residents in the town are unaware of it. **HoyCheong Wong** has introduced a temporary façade, *Minaret*, (which lights up at night) with minarets and arches, characteristics of Islamic architecture, making it more beautiful and more visible.

Cézanne proposed: 'treat nature by means of the cylinder, the sphere, the cone'. For *double edge*, **Gary Woodley** presents *Impingement No. 66 'Cube Circumscribed by Tetrahedron – Tetrahedron Circumscribed by Cube'*, addressing the interaction between ideas and reality, 'platonic' forms in dialogue with physical architectural space. *No. 66* draws two pairs of figures onto and through Coronation Parade (a cliff-stabilising structure between landscape and architecture).

Richard Woods' Holiday Home consists of six one-third size 'homes' identical except in their colourways and sited in 'unlikely' places. These wittily seem to suggest that no site is too small, too unlikely, or too inconvenient for its neighbours, for a second home. They may also draw attention to the 'housing crisis' resulting from the tax policy decisions of successive governments.

Bill Woodrow's The Ledge is sited by the shore. The strong horizontals in this sculpture suggest rising water levels resulting from the disappearing polar ice caps, a dazzling white iceberg melting into a pool of oil. The human figure and its ecological counterpart, the seal, represent an ancient way of life, standing on thin ice.

Jonathan Wright presents *Fleet on Foot*; gilded replicas (3D printed) celebrating Folkestone's fishing fleet sit on poles carrying information about each boat and tidal times. Plimsoll markings describe the boats' volumes in fresh and salt water. Tontine Street runs over the mouth of the Pent River, the tidal inlet where the first fishing boats were established.

Additionally, **Antony Gormley** will present *Another Time XVIII 2013 (Loading Bay) & Another Time XXI 2013 (Coronation Parade)* loaned for Folkestone Triennial (with a third installed in Margate by Turner Contemporary), from a series of 100 solid cast-iron figures. Intended to “celebrate the still and silent nature of sculpture... within the flow of lived time”, all three stand within the ebb and flow of the tide.

Public Programme

Throughout the duration of Folkestone Triennial 2017, local residents and visitors are invited to participate in the public programme, comprising of free talks, tours, conferences, field trips and study days, artists' events, and family and schools workshops.

Here are some of the highlights:

On the Edge: Time and Truth

The programme will kick off with an opening day symposium titled *On the Edge: Time and Truth* at Folkestone Quarterhouse on 2 September at 11am. During the symposium a number of Folkestone Triennial 2017 participating artists will discuss their projects in the context of the title *double edge* focusing on two major subthemes: the edges of truth and time. Guest speakers include: Dr Maria Balshaw, Tate director; philosopher Dr Julian Baggini; Dr Amelia Groom, editor of the MIT/Whitechapel Gallery anthology, *TIME*; Dr Paul Rennie, historian; Professor Colin Waters, secretary of the Anthropocene Working Group; Professor Bashir Makhoul, vice-chancellor, University for the Creative Arts; Lisa Le Feuvre, writer and editor; and producer and arts consultant, Emma Wilcox.

EDGE: BORDER a trio of events

In partnership with University College London's (UCL) Urban Laboratory, Folkestone Triennial presents EDGE: BORDER a trio of events exploring the concept of situated practice in contemporary art, architecture and urbanism. These events will follow the High Speed 1 rail line from central London to Folkestone via Stratford's Olympic Park over the course of the Triennial. Each session will bring together prominent practitioners and thinkers who will be invited to respond to the transformation of these current or former 'edge' locations, as they investigate the sensory, social and environmental impact of their practices. The first event will happen at UCL Bloomsbury, King's Cross on 14 September; followed by second event at UCL Here East, Stratford, 7 October; and a final instalment on 4 November at Folkestone Quarterhouse.

For more information and tickets for the trio of events go to www.edge.situated-practice.net

Salon events

Folkestone Triennial will also present informal weekly salon-style events every Wednesday from 6:30 to 8pm at Folkestone Quarterhouse, in which the speaker gives a short presentation followed by questions and a chance for further discussion on the *double edge* theme.

Guests include: Dr Christopher Houghton Budd, director of Finance Folkestone; Karen Douglas, Professor of Social Psychology, University of Kent; Ben Allen, founder of the multidisciplinary practice Studio Ben Allen; Kent Refugee Action Network (Razia Shariff and Wendy Catterick); Samuel Supple, creative director of Violafilms; Gary Woodley, artist; James Harkin, Syria reporter and director of the Centre for Investigative Journalism at Goldsmiths, University of London; Dr. Bridget MacDonald, consultant neurologist; and artist Bob and Roberta Smith.

The Public Programmes events are free but in some cases booking is essential. For the full Folkestone Triennial public programme and listings please visit www.folkestonetriennial.org.uk/events

Folkestone Triennial 2017 is supported by:

Folkestone Triennial 2017 is sponsored by Saga. Principal supporters include The Roger De Haan Charitable Trust and Arts Council England. It is also supported by Kent County Council, Shepway District Council and the Oak Foundation.

You can follow Folkestone Triennial 2017 on Instagram and Twitter | @FstoneTriennial | #FStoneTriennial #doubleedge

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Artist List

Rigo 23

Born in Portugal, 1966
Lives and works in San Francisco

Studio Ben Allen

Born in the UK, 1976
Lives and works in London

Sol Calero

Born in Venezuela, 1982
Lives and works in Berlin

Michael Craig-Martin

Born in the Republic of Ireland, 1941
Lives and works in London

Diane Dever and The Decorators

Born in Republic of Ireland, 1974
Lives and works in Folkestone

Antony Gormley

Born in the UK, 1950
Lives and works in London

Alex Hartley

Born in the UK, 1963
Lives and works in Devon and London

Lubaina Himid

Born in Tanzania, 1954
Lives and works in Preston

Emily Peasgood

Born in the UK, 1981
Lives and works in Kent

Amalia Pica

Born in Argentina, 1978
Lives and works in London

Marc Schmitz and Dolgor Ser-Od

Born in Germany and Mongolia, 1963 / 1973
Live and work in Berlin

David Shrigley

Born in the UK, 1968
Lives and works in Brighton and Devon

Bob and Roberta Smith

Born in the UK, 1964
Lives and works in London and Ramsgate

Sinta Tantra

Born in the USA, 1979
Lives and works in London

Nomeda and Gediminas Urbonas

Born Lithuania, 1968 / 1966
Live and work in Boston and Vilnius

Gary Woodley

Born in the UK, 1953
Lives and works in London

HoyCheong Wong

Born in Malaysia, 1960
Lives and works in George Town, Penang, Malaysia

Bill Woodrow

Born in the UK, 1948
Lives and works in London and Hampshire

Richard Woods

Born in the UK, 1966

Lives and works in London

Jonathan Wright

Born in the UK, 1961

Lives and works in Folkestone

EDGE BORDER events and participants**Day 1**

GATEWAY - 14 SEPT

UCL Bloomsbury, London

The Gower Street campus of UCL, originally planned and built on the urban/rural edge of London, acts as a 'learning gateway' for its students, as well as a transport gateway via the King's Cross development.

Speakers will draw on perspectives offered by art, architecture, anthropology and pedagogy.

Participants: Marjetica Potrč, OOZE, Jan Kattein, Gary Woodley, Florian Roithmayr, Katy Beinart, Samson Kambalu, Leah Lovett and Professor Matthew Beaumont.

Day 2

PERIPHERY - 7 OCT

Here East, Queen Elizabeth Olympic Park

Investment for the 2012 Olympic Games brought rapid development to the previously neglected Stratford area. It will shortly become the home of Here East, a cluster of institutions including the Bartlett School of Architecture. Speakers will look at the challenges of creative place-making from the perspective of architecture, urbanism and planning; some contributions will be 'performed' rather than spoken.

Participants: Jill Magid, Assemble, Oreet Ashery, Lewis Biggs, Jan Boelen — Z33, Kreider +, O'Leary, MUF, Stephen Pritchard, Public Works, Kieren Reed, Professor Jane Rendell, Anna Harding — SPACE, Do Ho Suh.

Day 3

BORDER - 4 NOV

Folkestone Quarterhouse, Folkestone

At the littoral edge of southeast England, Folkestone and its urbanism connect equally with water and land. From 1842 to 1992 it was the main pivot for passenger transport between France and England, and with the more recent construction of HS1, Folkestone has been gifted the status of dormitory suburb to the capital. On the final day, the focus will again be on art-led urbanism, especially the contribution of the 'local international' and the 'social practice' of artists, architects and critics.

Participants: Friedrich Ludewig, Dr Lesley Hardy, Dr Darrell Rohl, Suzanne O'Connell — The Decorators, Diane Dever, Arno van Roosmalen — STROOM, Dr Jonathan Ward, Professor Charles Quick, Dr JJ Charlesworth, Princess Marilyn Douala Manga Bell, Professor Anthony Downey, Sorcha Carey - Edinburgh Art Festival.

Salon events

The full programme of Salon events:

6 September: Dr Christopher Houghton Budd, director of Finance Folkestone, debates 'If we paid true prices we would not need a basic income'.

13 September: Karen Douglas, Professor of Social Psychology, University of Kent, on conspiracy theories in a post-truth world.

20 September: Folkestone Triennial 2017 commissioned architect Ben Allen, founder of the multidisciplinary practice Studio Ben Allen, talks about working on the edges between design, art and architecture.

27 September: Kent Refugee Action Network (Razia Shariff and Wendy Catterick) on their work supporting young refugees and asylum seekers in their transition to a successful future.

4 October: Samuel Supple, creative director of Violafilms, which produced BBC Four's The Spies Who Loved Folkestone (2014), on spying.

11 October: Folkestone Triennial 2017 artist Gary Woodley on the edge between mathematics and art.

18 October: James Harkin, Syria reporter and director of the Centre for Investigative Journalism at Goldsmiths, University of London, on the death and life of investigative journalism.

25 October: Dr Bridget MacDonald, consultant neurologist, discusses 'Normal or abnormal – a frayed edge?'.

1 November: Folkestone Triennial 2017 artist Bob and Roberta Smith and guests reflect on FOLKESTONE IS AN ART SCHOOL.

About Folkestone Triennial

Folkestone Triennial is one of the most ambitious exhibitions of contemporary art outside the gallery context presented in the UK. The seaside town of Folkestone on the south-east coast of England has no publicly subsidised art gallery, so artists are invited to use the town as their 'canvas', utilising public spaces to create striking new art that reflects issues affecting both the town and the wider world.

Inaugurated in 2008, the Triennial takes place every three years and is one of the 5 key projects of the Creative Foundation. Artists commissioned to take part in previous Triennials include Cornelia Parker, Tracey Emin, Jeremy Deller, Martin Creed, Mark Wallinger, Christina Iglesias, Richard Wilson, Yoko Ono, Pablo Bronstein, Andy Goldsworthy and Michael Sailstorfer. The 2014 Triennial was visited by over 135,000 people and a significant public programme included some 18,000 learners, over 70 schools and 50 community groups. www.folkestonetriennial.org.uk

About Creative Foundation

The Creative Foundation is an independent visionary arts charity dedicated to enabling the regeneration of Folkestone through creative activity. Working with the people of Folkestone, partners and other stakeholders, the Creative Foundation is transforming the town making it a better place to live, work, visit and study. Established in 2002 the Creative Foundation has a remarkable record of success having already transformed the old town of Folkestone, around the scenic harbour, into a Creative Quarter populated by artists and home to creative industries, a Sixth Form Centre and a university outpost. Over five hundred jobs have been created and ninety buildings have been restored in the Creative Quarter and the Quarterhouse, a performance venue for music, theatre, dance and comedy has been built. The area has been animated by three internationally acclaimed visual art Triennials; Folkestone Artworks is a significant and permanent contemporary art collection and an annual Book Festival. www.creativefoundation.org.uk

Lewis Biggs

Lewis Biggs was Chief Executive and Artistic Director of Liverpool Biennial from 2000 - 2011, during which time the ten-week Biennial Festival became one of the most exciting and best attended arts events in the country. Internationally recognised as 'the UK's Biennial', the 2010 Festival attracted nearly one million visits by over 500,000 visitors. Lewis Biggs was Director of Tate Liverpool 1990-2000, and has been commissioning art outside the gallery context since co-curating 'Artranspennine' with Robert Hopper in 1998. For Liverpool Biennial, he brought Antony Gormley's Another Place to Crosby Beach in 2005, and in 2007 commissioned Turning the Place Over, from Folkestone Triennial 2008 artist Richard Wilson. These and other initiatives contributed to Liverpool's programme as European Capital of Culture 2008. He co-curated Aichi Triennale (Nagoya, Japan) in 2013 and curated Folkestone Triennial 2014, Lookout. Lewis Biggs is currently Distinguished Professor of Public Art at Shanghai University; Curator of Land Art Mongolia 2018; Director of Public Art for the City of Kaunas' bid to be European Capital of Culture 2022, and Chair of the Institute for Public Art www.instituteforpublicart.org

