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| 1 Tracey Emin 1a-1g | 5 Patrick Tuttofuoco | 9 Richard Wilson | 13 Spencer Finch |
| 2 Nathan Coley | 6 Tonico Lemos Aued 6a-6b | 10 Adam Chodzko | 14 Cristina Iglesias |
| 3 Hamish Fulton | 7 Paloma Varga Weisz | 11 Mark Wallinger | 15 Pae White |
| 4 Cornelia Parker | 8 A K Dolven | 12 Ruth Ewan | 16 Richard Wentworth 16a-16j |
-  Quarterhouse
 -  Parking
 -  Toilets
 -  Train Station
 -  Bus Station
 -  Church



The gallery without walls!

Folkestone Artworks is the collection of 16 outstanding works originally commissioned by the Creative Foundation for the Folkestone Triennial that are now on permanent display in public spaces in the town. The best collection of contemporary art in an urban environment in the UK.

The map will help you discover this collection which can be enjoyed free of charge, all year round by Folkestone residents and its visitors. Works by **Tracey Emin**, **Mark Wallinger**, **Richard Wilson**, **Cornelia Parker**, **Richard Wentworth**, **Nathan Coley**, **Hamish Fulton**, **Adam Chodzko**, **Cristina Iglesias**, **Paloma Varga Weisz** and others are waiting for you to explore them!

Website

www.folkestoneartworks.org.uk

Visit our website for more information on the collection, the artists, learning resources, how to arrange a visit and our programme of talks, tours, workshops, family and young people events.

Group Visits and Tours

If you intend to experience Folkestone Artworks as part of a group including school, university and college groups, and would like some help planning your visit, please contact Jo Cowdrey on **01303 245799** or email jo.cowdrey@creativefoundation.org.uk

We can help you programme your day, suggest routes, book a guide, answer any queries and address any access requirements you might have, such as BSL interpretation and audio described talks.

Audio Guide

Our free Folkestone Artworks audio guide includes information on all artworks and artists represented in the collection and is available to download from our website.

Visitors can also borrow one of our mp3 players from Quarterhouse, Mill Bay, Folkestone CT20 1BN, free of charge by leaving a £10 deposit.

Wheelchair Access

There is wheelchair access to as many of the artworks as possible. Due to the nature of the site we have not been able to make Cristina Iglesias' work, number 14 in the map, wheelchair accessible.



Tracey Emin (1963, UK) 'Baby Things'

Various sites around the town
Emin's perfect bronze casts of baby clothes, can be found tucked underneath benches, hanging from railings and lying by the kerb. Exuding an aura of hopelessness and dejected, they are poignant reminders of Folkestone's high teenage pregnancy rate, which is similar to that of Margate, Emin's home town.



Nathan Coley (1967, UK) 'Heaven Is A Place Where Nothing Ever Happens'

48 Tontine Street, CT20 1JT
British seaside towns are often associated with retirement and the idea of a 'last resort'. The melancholy of these locations is touched upon by Coley's illuminated text sculpture, *Heaven Is A Place Where Nothing Ever Happens*. While suggesting the expectation of excitement, the work is evocative of seaside towns' sense of fatigue.



Hamish Fulton (1946, UK) '31 Walks from Water to Water 1971-2010'

Wall beside small Pay and Display car park Harbour Approach Road, approx. CT20 1QJ
Internationally acclaimed Kent-based artist Hamish Fulton has created a 5 x 4.6m metal sign, mapping the 31 water-related walks he has made from coast to coast, river to river, coast to river, across the British Isles and western Europe over his 40-year career.



Cornelia Parker (1956, UK): 'The Folkestone Mermaid'

End of The Stade, overlooking Sunny Sands
Parker has created a Folkestone version of one of the most popular tourist attractions in the world, Copenhagen's *Little Mermaid*. Women of Folkestone were offered the opportunity to model for the mermaid. Through a process of open submission Parker chose Georgina Baker, mother of two and Folkestone born and bred, for this life cast.



Patrick Tuttofuoco (1974, Italy) 'Folkestone'

FOLKESTONE sculpture on Harbour Arm. Suggested viewing points: The Sunny Sands or Wear Bay Road
Tuttofuoco and two of his collaborators re-enacted the classic train journey from Istanbul to Paris and Folkestone. FOLKESTONE, his large sculpture on the harbour arm, is the result of this journey. The individual 'letters' were chanced upon by the artist through social situations and incidents with people along the route.



Tonico Lemos Aued (1968, Brazil) 'Carrancas'

Inner and outer harbour
Carrancas is inspired by Brazilian boat figureheads, used as symbolic talismans to protect sailors. The various *Carrancas* work with nature, harnessing tidal currents to hide then reveal, as well as shape the work.



Paloma Varga Weisz (1966, Germany) 'Rug People'

Former Folkestone Harbour Railway station, approx. CT20 1TX
Varga Weisz's five-headed sculpture, its body wrapped in blankets and cardboard, appears stranded and forelorn. Arrived as if by magic, the group huddles together on a carpet. The station, with its history of bringing first World War soldiers to the harbour to embark to France, as well as being the terminus for the Orient Express until 2008, provided the major inspiration for the work.



A K Dolven (1953, Norway) 'Out of Tune'

Folkestone Seafront, CT20 1PX
Dolven's installation features a 16th-century Tenor Bell from Scraftoft Church in Leicestershire, which had been removed for not being in tune with the others. This site was specifically chosen by the artist as it is in line with the bell tower of St Mary and St Eanswythe's church, elevated on the Bayle.



Richard Wilson (1953, UK) '18 Holes'

Coastal Promenade, below Leas Cliff Hall at sea level
Folkestone's former Rotunda Amusement Park was the inspiration for Wilson's *18 Holes*. The dysfunctional and long overgrown crazy golf course was the only remnant of the otherwise erased park. Wilson's herculean project of cutting, lifting, restoring and reassembling the eighteen weighty concrete slabs is a tribute to the memory of this former popular tourist attraction.



Adam Chodzko (1965, UK) 'Pyramid'

Interpretation sign sited in Coastal Park below the Leas Cliff Hall
Chodzko has long been interested in collapsing past, present and future in his work to create alternate realities. Through fantasy, wonder and make-believe, they compel us to re-consider our sense of place and community.



Mark Wallinger (1959, UK) 'Folk Stones'

West end of The Leas between the Leas Cliff Hall and the Bandstand
Wallinger's *Folk Stones* at first appears like



Ruth Ewan (1980, UK) 'We Could Have Been Anything That We Wanted To Be'

Top of The Zig Zag Path, The Leas, CT19 6AF
In 1793 the recently formed Republic of France abandoned the Gregorian calendar in favour of an entirely new model, the French Republican Calendar, which became the official calendar of France for 13 years. Each day of the Republican Calendar was made up of 10 hours. Each hour was divided into 100 minutes and each minute into 100 seconds.



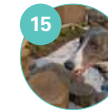
Spencer Finch (1962, USA) 'The Colour of Water'

The Leas Promenade lower path between the end of Clifton Crescent and The Grand approx. CT20 2XL
Like an Impressionist painter, Finch observed the everchanging 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.



Cristina Iglesias (1956, Spain) 'Towards the Sound of Wilderness'

Martello 4, The Leas, CT20 2JD
Iglesias' architectural intervention on the ramparts of Martello 4 offers the illusion of an entrance into another world, it allows visitors a chance to rediscover this historic monument.



Pae White (1963, USA) 'Barking Rocks'

Pleydell Gardens, approx. CT20 2DY
Having observed senior citizens unable to walk far with their dogs, Pae White designed her *Barking Rocks* park especially for the needs of both: now visitors can rest and chat while their dogs exercise and play. The site itself had long been neglected and is now transformed into what the artist calls "landscape theatre".



Richard Wentworth (1947, Samoa) 'Racinated'

Various sites around town
Racinated, Wentworth's ten-part deep-blue enamel sign piece, is spread across Folkestone's promenades, alleyways and avenues. The text on these signs reads like a fusion of poetry and botany, highlighting the provenance of some of Britain's non-native trees.