

Vernacular

FOLK

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'The Golden Grotto' Image by: Matt Rowe 2011

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'LOOM' Digital video still, Roan Allen/Ruth Calland 2011

Introduction

Throughout the summer of 2011 Club Shepway presented their second season of Vernacular Events - Vernacular Folk. Artists were asked to create work that responded to the theme of folklore and the uncanny through a run of residencies at the B&B Project Space in Tontine Street, Folkestone. The work created went on to form a series of exhibitions and performances as part of the 2011 Folkestone Triennial Fringe.

Folkestone is a gateway town, a portal to other cultures and areas, which has led to the creation of a place with mingled and confused identities. Looking back over the town's history it becomes apparent that the town's denizens have courted their transitory environs, seeing opportunity in the ability to confuse and mythologise.

The artists involved in Vernacular Folk looked at how folklore shapes the culture of small towns and villages in Britain, and how identity is created through the mixture of history, myth and localised spaces. The spectacle of tradition has been mixed with the everyday to create work that speaks not just about Folkestone, but about both the wider culture of Britain and the inner workings of human consciousness and belief systems.

Folklore as Material to Fight The Culture Industry

Contrary to what one is sometimes led to believe by a cursory or superficial reading of the works of Adorno, his critique of the concept of the 'culture industry' does not, in his mind, equate to a condemnation of popular art. When he attempts to define it – either in the seminal essay 'The Industrial Production of Cultural Goods', written with Horkheimer and published in 1947 in *The Dialectic of Enlightenment*, or in 'The Culture Industry', an essay published in 1964 in the third edition of the journal *Communications* – he takes care in each case to draw a clear distinction between the two: the first, the 'culture industry', which Adorno describes as the integration of artworks (that have become 'cultural goods') into the general system of production and mass consumption that then determines their form and content; the second, 'popular art' (this is equally valid for its corollary, fine art), which relates back to an earlier state of the same conditions of production and reception. Adorno, to put it another way, takes great care in these two texts to emphasise that the distinction he makes between what he calls the culture industry and what escapes it – for which he reserves the term 'art' – does not replace the old distinction between fine art and popular art, or between what he still calls high and low art. Fine art, as well as popular art, is transformed, or rather is suppressed, as such by the culture industry, the former losing its seriousness, the latter its robust and resistant nature – in short, that which gave both their artistic character according to Adorno.

That said, I would now like to propose a hypothesis. If it is true that the culture industry causes popular art and fine art to lose – or rather it suppresses – their artistic character, and if it is true that it appears increasingly omnipresent, in that it seems less and less possible to place oneself outside its rules, and that it gives the impression of being a perpetual inside and a perpetual present, it could nevertheless be argued that popular art and fine art – understood as historically designated and historically outmoded forms and content – offer the possibility all the same of constituting such an outside, and of offering material, in the Brechtian sense, for the development today of works of an artistic character. The seriousness of the former, the robust and resistant nature of the latter, could in fact be means of introducing a rupture in the continuous flux, or puncture the overblown bubble, of the culture industry.

Let me return briefly to one significant aspect of the effects, one might say ill effects, produced in art by the culture industry: that of standardisation. Conceived above all else to satisfy a demand, to which in reality they conspire to maintain, the goods produced by the culture industry are in fact characterised by their relative similarity to one another and by the relative poverty of their form and content. In order to facilitate their circulation (exhibition and sales) and production, it makes sense to eliminate from them anything that might make them distinct or singular.

The keen follower of the current development of what is commonly referred to as 'contemporary art' will have no doubt noticed that what was originally conceived to exist outside the system, barely escapes from it today: compared to the art of the sixties or seventies, of which it claims nonetheless to be the continuation, a large part of contemporary art in reality merely consists in recycling empty forms and content for commercial ends that it accepts more or less voluntarily.

Global art – judging by its major international art fairs or main press channels – seems, under the control of the culture industry today, to have become homogenised and standardised: everything you see looks the same, and, moreover, everything that looks the same has an air of *déjà-vu* about it.

Everything? Fortunately, not all! For those who take a moral and political decision to look for an alternative, it is possible, indeed necessary, to put in place strategies to introduce the never-before-seen and the extraordinary – in order, that is, to reintroduce art.

It is at the level of these strategies, therefore, that one might consider the use of fine art or popular art as material for new artworks. On the subject more specifically of popular art, this is the tactic employed by a certain number of individuals and venues, such as the B&B Project Space in Folkestone, England, and those artists invited to take part in its second edition of Vernacular Events during the summer of 2011.

Preferring the notion of folklore, in fact, to that of popular art ('folklore' in the widest sense of the term, meaning the combined knowledge and power of the people, including outside the art world and linked to a specific time and place), the B&B Project Space asks invited artists to reactivate what already lies – and more importantly, continues today – in the hardy and resistant nature of folklore in the county of Kent and the district of Shepway. In this way, they might hope to find in the 'local' something not previously seen in the 'global' – it won't be the first time in history that the particular, as a powerful carrier of a concrete universality, is juxtaposed against an abstract generality. Adopting it, appropriating it as material, the invited artists create works that break away forcefully from the homogeneity discussed above. There are elements of the extraordinary and the never-before-seen in the works of Matthew Cowan, of the Ghost Collective (Sarah Sparkes and Ricardo Vidal) or of Matt Rowe! Something that we might miss at first, but that then suddenly hits us: a valuing of knowledge, an artistic value, above their commodity status.

François Coadou

*Philosopher, professor at the école supérieure d'art de TPM, and art critic
(member of AICA)*

Translation by Jen Thatcher

The uncanny Uncanny

The common modern use of the term uncanny is derived from Sigmund Freud's 1919 essay 'Das Unheimliche', an unusual work for the psychoanalyst as it strays into both aesthetics and literature. However this piece acts as a nexus for many of his key concepts in psychoanalysis; where Oedipus meets ego psychology, and castration ties in with the compulsion to repeat. Yet like many such terms, the everyday meaning of 'uncanny' appears on the surface to have shifted since the beginning of its usage. Certain nuances of the term seem to have been left behind and forgotten, repressed even.

Freud argued that the experience of the uncanny occurs when something that has been hidden by the conscious mind through repression is suddenly revealed, breaking through from the unconscious into everyday thought. Therefore what causes this emotion is not something new, instead it is something that was originally experienced, seen or felt in the past and disturbed the mind in such a way that it was forced to cover over the memories of the event. The literal translation of the German term *das unheimlich* is *unhomely*, meaning that which is not of the home, or rather, that which is not known to us. However, as Freud explains in his etymological study of the term, *heimlich* (*homely*) has two opposing yet dialectically linked meanings. Firstly it connotes that which belongs to the home, is homely or familiar. It implies the intimate or friendly, that which encourages contentment or the feeling of peace within one's home. The second definition is originally linked to the first. *Heimlich* can imply something or someone being concealed, such as within their own home. It is to be secretive or do something without people looking or knowing, such as "to look on with heimlich pleasure at someone's discomfiture" (Freud, 1919). The more this second definition is progressed, the further it travels from the first as it comes to signify evil intent or maliciousness. *Heimlich*, through the continuation of its definition eventually becomes *unheimlich*, yet importantly this is a subjective experience. That which is *heimlich* for one may be *unheimlich* for another, and, as Freud argues, that which once may have been known, may be repressed into being unknown, only to be experienced again. Loosely speaking, repression is the confinement to the unconscious of memories, thoughts or desires that have the potential to damage the ego. When we experience something threatening which is unacceptable within society or everyday life (such as sexual perversion) the mind pushes this content into the unconscious so that it will be hidden from conscious thought. Freud argued that this is because these desires could never

be truly destroyed, only covered over. However, once repressed, such desires seek to be heard, fighting through the barrier of repression by means of compromise, projection and dreams, all of which distort the repressed desire so that it becomes 'safe'. For example, in dreams the latent (true) meaning of the dream is the repressed desire, which is then covered over, condensed and confused by the process of 'dream work' to become the manifest (actual) dream. In the case of the uncanny, Freud argues that many of the situations in which we experience this emotion are examples of the repressed fear of castration fighting their way through into the conscious mind. For instance, the psychoanalyst argues that an uncanny feeling is aroused when we see dismembered limbs, headless torsos or the loss of the eyes, all straightforward symbols of the castrated phallus.

However, covered over by these theories of castration is a constant emphasis on the desire to return home. Not just to one's house, but to the original home - the womb:

It often happens that neurotic men declare that they feel there is something uncanny about the female genital organs. This unheimlich place, however, is the entrance to the former Heim [home] of all human beings, to the place where each one of us lived once upon a time and in the beginning. There is a joking saying that 'Love is home-sickness'; and whenever a man dreams of a place or a country and says to himself, while he is still dreaming: 'this place is familiar to me, I've been here before', we may interpret the place as being his mother's genitals or her body. In this case too, then, the unheimlich is what was once heimisch, familiar; the prefix 'un' [un-] is the token of repression. (Freud, ibid.)

Note the words that Freud uses: "to the place where each and every one of us lived once upon a time and in the beginning". This desire to return home to the womb - and indeed our actual homes, which through their safety and comfort resemble a womb-like space - is linked instantly to both the fairy tale and religion. What was once heimlich and safe (our mother's womb) is now unheimlich and abject (the castrating and unknown female genitals).

The original womb of the mother has been raised up to a mythic, near spiritual standing. Yet the female genitals as a whole are also a source of fear, horror and the unknown. It is the ultimate heimlich to unheimlich example. The common

usage of the term ‘uncanny’ is, in the words of the Oxford English Dictionary “seemingly supernatural, mysterious”, however, as the artists involved in Vernacular Folk have shown, the theme of folklore allows for some of the lost (or repressed) meaning of the uncanny to come forward. These artists have created work that is not simply mysterious; it creates truth from fiction and fiction from truth, a not-quite-right déjà-vu. The works are tied to a sense of home, of coming from a place that is unique to us through our own personal associations.

Folklore lends itself to an uncanny experience because it is a recording of historical traditions, a mix of fact and fiction creating a sense of the known but not quite known, akin to déjà-vu. Many of the artists who have taken part in Vernacular Folk have chosen to bring out the mythology in folklore. Matt Rowe’s ‘Tall Tales’ for example, documents local myths and half-truths, celebrating community story-telling and generational modifications as history mutates into fiction, and embellishments are cemented as real. In a similar vein Matt Cowan’s ‘Whelk Man’, a fictional history based loosely upon the charitable Winkle Club in Hastings, is the creation of object that allows for the formation of stories and myths; the birth of future folklore. Cowan’s performance as the ‘Whelk Man’ gives this myth a reality, it did actually happen: a true story made from a fiction.

Folklore is part of our culture as it gives us an identity, a connection to a specific place and a distinction from others. A ‘hooden horse’ may be heimlich to those in East Kent, but its clacking jaws and tomfoolery distinctly unheimlich to those from elsewhere. Folklore comes from the working man, from the fields and seas of Mother Nature. Its celebrations and ceremonies deal with fertility, abundance in farming and the raising of children, rather than commercialism and the capitalism of phallocentric society. It is this link to home that allows folklore to bring out the full meaning of the uncanny, of a return to origins and the covering over of fact with myth: the doubling of repression.

i Freud, S., 1919 “The Uncanny”, *Standard Edition Vol. 17*, 223

ii Freud, S., 1919 “The Uncanny”, *Standard Edition Vol. 17*, 245

iii *Oxford English Reference Dictionary*, OUP, Oxford

Alice Haylett Bryan



*'Bad Omen' Ghillie suit, VHS video tape, colour infrared photograph
Image by: Matt Rowe 2011*



'Obituary' Digital C-type print. Image by: Kerry Simmons/Ruth Calland 2011

‘Carnival of Souls’

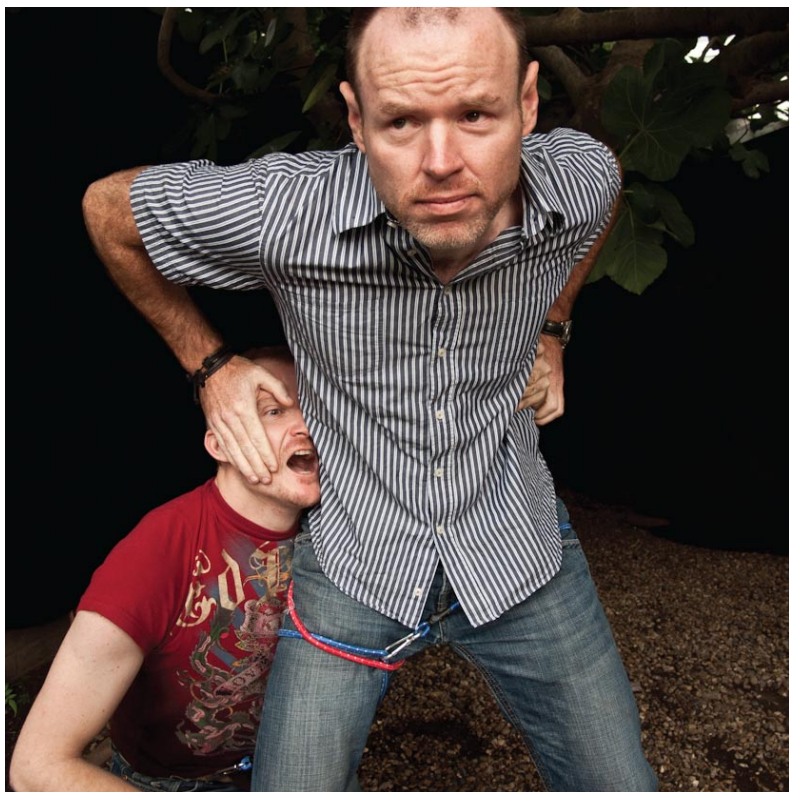
Ruth Calland & Company

As any transgender person can tell us, gender is not confined to the body. The psyche too carries all manner of gendered internal structures, and we relate to others from one or other of these inner identities. The pluralistic nature of gender is thus an everyday fact, obscured only by outward appearances.

The spiritual quest of the alchemist takes place through engagement with the material world as it is (or appears to be), in an attempt to fundamentally and irrevocably change the structure of a base natural form (usually lead) until it embodies a more complex, ‘higher’ inner truth about itself. In changing lead into gold the alchemist hopes to prove what is already believed: that base matter can evolve into something purer, and more integrated with its spiritual source. This gold-making takes place both as a metaphor for the transmutation of the human soul, and as an actual means by which the alchemist’s soul can achieve its own enlightenment, in dialogic relationship with the materials in the laboratory.

Alchemists envisage the world as a complex structure held in balance by the interaction of opposing energies, of which the male-female axis is of primary importance. This gender interaction can be experienced as locked in battle, frozen, mutually destructive or collusive, as well as erotically charged and magnetic. Usually it is a mixture and changes over time. As described, this drama takes place both within each individual, as well as in our interactions with others. Ultimately, some reconciliation needs to occur.

The anarchic, alchemic rebellion against existing forms takes place in the psyche. We do not accept the leaden. We want to change it, to pull it into pieces, melt it down, powder and scrape it, and kill it again and again. No! We do not want to be defined by what is expected of us, or what we have absorbed by default. No! We do not want to be hen-pecked, or led by the nose by a philanderer. No! We will rise up and define *ourselves*. However, control of the process is never possible: unknown elements from the unconscious rise up, polluting and/or vivifying our enterprise. We arrive at our re-made self, and behold the grotesquerie and splendidity of our creation. For nothing new can be generated without the corruption of existing forms. The hybrid hermaphroditic glory is an abomination and a joy to behold, a thrill to see.



'Dog Love' Digital C-type print. Image by: Hamish Stewart/Ruth Calland 2011

The unified she-male appears as the end-goal in a revered set of images made by an alchemist in the thirteenth century, modified and re-issued in the sixteenth. It is known as the Rosarium Philosophorum. This occult cartoon strip depicts a naked king and queen who mate in a bath; their bodies melt together and they appear to die; putrefying, they give off a cloud of noxious vapour, into which flies a small human form, escaping from the corpse below. Heavenly dew washes the frozen bodies, the homunculus returns, and the couple emerge as a winged and crowned hermaphrodite. There is a second cycle, whereupon the male and female aspects are integrated internally as well as externally, resulting in the true androgyne – the ‘gold’ at the end of the quest.

The images constitute a recipe with numbered stages, but are in themselves lifeless, esoteric, cold. To engage fully with this material I felt the need to flesh the Rosarium, to bring it to life, inject it with contemporary sensibilities through the engagement of living souls, warm bodies and psyche, and see what new relevance would be left clinging like precious mineral deposits to our flayed and smoking skin.

Carnival of Souls began at the B&B Project Space in Folkestone during the 2011 Triennial. Passers by were procured on the street and lured into the ‘laboratory’ on the promise of soul-marriage and a chance to dress up. Inside they found a variety of props loosely relating to the Rosarium (with a few inappropriate additions), whilst wedding and funeral music played simultaneously. People were invited to dress and pose however they wished, and this represented the first invasion of the images: a dismantling of narrative. To further this disruptive mission, we staged a Grand Hermaphrodite Chase in Tontine Street to the Benny Hill theme tune, which, gratifyingly, reduced several already overly chemicalised locals to fits of mirth.

Our very first performer spontaneously donated a photograph of his wheelchair, its backrest displaying a spooky pattern of shadows in the unmistakable likeness of the devil himself. Was this a message? Is it damnable, and against nature to assert a hidden inner reality over outward appearances? Or is it a natural phenomenon for us to project our inner realities into the world around us?



'Androgyne' Digital C-type print. Image by: Jonathan Waller/Ruth Calland 2011

The second and third performances took place at Penny Fielding Interiors in London, under a laden fig tree. Each participant was invited to get to know their inner male and female selves, name them, and describe their personalities.

Performers then created a ritual in the moment, a solemn play at the edge of unknown depths, and a means of orientating to the emerging identities. A gently swinging glass pendulum and a dousing of radiant sunshine or drenching rain (we had both) accompanied the process: the opening up of psyche to a focussed presence in the body.

Single performers were invited to dramatise a relationship between their inner identities; couples were invited to choose one identity each, male or female, and perform the relationship between them whilst being photographed.

Some images show the nets, ties, ropes and chains of bondage, where exchanges of trust and control find a metaphor in chemical compounds. Other images capture the dissolution of form: the mutability of psyche in relationship.

However, surface appearances do not tell the whole tale; where you see a strapping young fellow, here is a drunken housewife being dramatised. A middle-aged woman poses, but being acted out is her inner reality, that of a young boy with heroic strivings. A heterosexual couple playfully explore a same-sex dynamic with each other. Some fall under a cloud, others liquefy; none perished.

A local fisherman popped into the B&B to tell us that the lugworm he finds burrowing in the sand and uses as bait are natural hermaphrodites, having both male and female reproductive organs. As they reproduce by fertilizing each others eggs, they are truly androgynous. And so, perhaps we can aspire with some humility to this naturally occurring state, finding strange inspiration in those familiar coils of sand on the beach.

Ruth Calland



'Whelk Man' Matthew Cowan 2011
Image by: Matt Rowe

‘Whelk Man’

Matthew Cowan

The whelk-encrusted ‘Shellman’ of Folkestone old town is an obscure and little documented ritual, prevalent in Folkestone during the period between the wars. Although it almost certainly pre-dated the Great War, little of its original purpose can be found in contemporary recollections .

The custom is associated with, but separate from, the town’s annual Fair. The meaning of the character has long been forgotten, but it has been the cause of much speculation amongst fishermen and the fishing community. It is sometimes said that the custom was first recorded in 1887 (when the right to collect the shells from the inner harbour was originally granted to a local fisherman’s representative), but it is widely believed to be much older.

The ceremony consisted of a group of fishermen and their families enacting a mock discovery of hidden treasure on Folkestone foreshore, and a presentation of the found ‘treasure’ to the children of one of the fishermen. The whole ceremony was presided over by a character adorned head to foot with shells and sailcloth, and marked by his speech in non-sense rhyme, ‘clacking’ his knees together to emphasise the rhythm of his speech. None of the content of this speech is recorded, except for the final line, which apparently contained a bawdy variant of the child’s tongue twister ‘she sells seashells on the seashore’.

D. Lumley
in ‘Folklore of the Southern Counties of England’, 1957.



'Drag' Performance, Field Collective, Folkestone, Kent 2011
Image by: Matt Rowe

'Drag'

Field Collective

Field is an artist run, non-profit organisation, set up to offer early career artists opportunities to create and exhibit work. Over the last three years they have developed an ethos for using dead or unwanted spaces that are either underused, overlooked, overpriced or all of these. Field works together with young, ambitious and passionate artists who are willing to get involved in the process of organizing exhibitions to help further their careers. In February 2012 they finished a three and a half year long curatorial programme at The Bun House, Peckham. They also ran artist's residencies at Area 10, Peckham, and regularly organise larger group exhibitions throughout the UK. Through personal interaction, face-to-face not facebook, Field actively encourage young artists to push existing ideas, either forward or in new directions, with the creative freedom to experiment.

Between Worlds presented new works in an array of media, from painting to installation, by seven emerging artists from England, Portugal, Poland and Scotland.

As part of the exhibition Francis Thorburn and Joel Gray organised a public performance: 'Drag'. This involved 15 men, dressed in loin cloths, dragging a ton of chalk from the cliffs of Wear Bay through Folkestone to the exhibition venue at 39 Tontine Street. In the process they created a chalk line drawing through the town, marking out the entire route.



*'Glass Menagerie' Video installation, Cathy Lomax 2011
Image by: Matt Rowe*

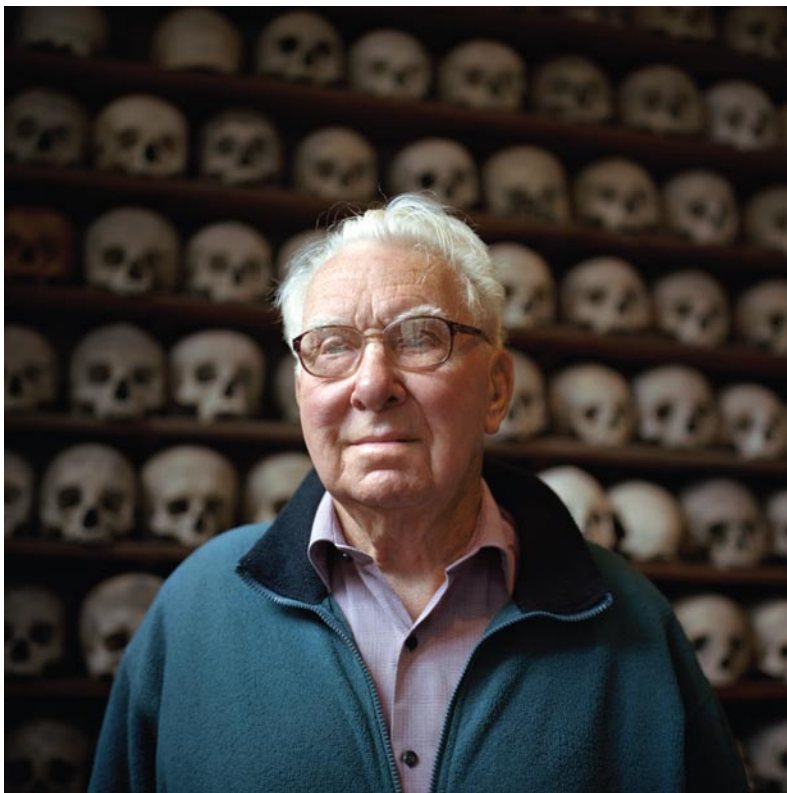
‘Glass Menagerie’

Cathy Lomax

Glass Menagerie is inspired by the Tennessee Williams play of the same name. Williams’ play features disappointment, dysfunction and dreaming. Lomax’s work focuses on a collection of glass animals that link to a whole series of half remembered and imagined personal memories. The brittle and fragile animals and the accompanying film bring to mind longing, loss and above all luminescence.

‘Everyone should know nowadays the unimportance of the photographic in art: that truth, life or reality is an organic thing which the poetic imagination can represent or suggest, in essence, only through transformation, through changing into other forms than those which were merely present in appearance.’

Tennessee Williams, Glass Menagerie production notes, 1945.



'Don Whatford at the Hythe Crypt' From the Tall Tales Archive 2011
Image by: Matt Rowe

'Tall Tales'

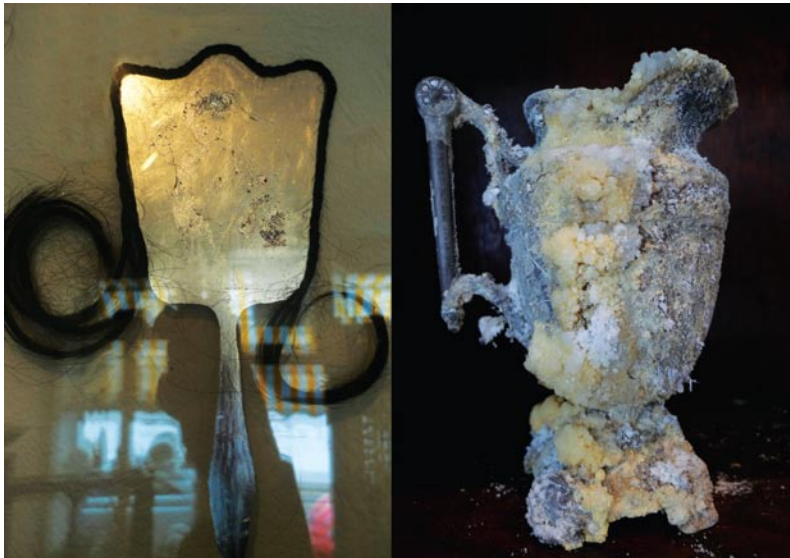
Matt Rowe

Tall Tales seeks to record the embellished truths and myths of the British public.

Following in the traditions of Cecil Sharp and Alan Lomax, Matt Rowe trawled local public houses and social clubs, collecting a series of field recordings, documentary images and texts. The resulting Tall Tales archive presents a loose form of social reportage, celebrating localism and exaggerated truths.

Tall Tales opens a line of enquiry in which artistic translations of these stories are cultivated, a process where myth building, sculptural props and costumes are assimilated into a series of photographic images, suggestive of a 'Mystic Landscape'.

The characters, structures and rituals that frequent these images are symptomatic of a fermentation that occurs, when elements of fragmented narratives and day dreaming intertwine.



*Left: 'Edith', Linda Barck 2011, silver, glass, hair.
Right: 'The Eternal Tide', Cathy Ward 2006/11, salt-encrusted objects, film.
Images by: Sarah Sparkes*

‘GHost CLHub’

Sarah Sparkes & Ricarda Vidal

GHost was initiated by artist Sarah Sparkes and cultural studies lecturer Ricarda Vidal in 2008. To date the project has had two central strands: a series of exhibitions, screenings and performances designed to make manifest and, by extension, examine the aesthetics of ghosts and haunted spaces; and a consideration of the relevance of ghosts in contemporary culture, centred around a programme of interdisciplinary seminars.

The project takes its title from a work by Marcel Duchamp, “A GUEST + A HOST = A GHOST” (1953). The capitalising of the H in GHost is made in direct reference to Duchamp’s artwork and its linguistic allusions. GHost encapsulates multiple meanings in a single word by visually rendering the host a guest inside the ghost. As a visual arts and creative research project GHost takes on and explores the conceit of guests, hosts and ghosts, both metaphorically and practically, in its activities. Functioning as a supporting platform (or host) GHost aims to enable invited guests to visually and conceptually manifest and interrogate the idea of the ghost.

GHost became a guest at the B&B Project Space for the duration of the Folkestone Triennial. Manifesting as ‘GHost CLHub’, the intention was to explore the hidden narratives of hauntings emanating from Folkestone, Shepway and other coastal communities and to host a program of exhibitions, performance and film screenings in response to these.

‘GHost CLHub’ was created on site by Sarah Sparkes and Ricarda Vidal using furniture and furnishings from Folkestone’s ‘past life’ (second- hand) shops, and handmade wallpaper. Artworks referencing local, uncanny tales, together with contextual material, were to become part of an expanding collection. This collection was initially housed in a corner of the B&B, eventually spreading in all directions to occupy a larger part of the premises as the assemblage grew. Works from the exhibition were also displayed off-site in the Kent Cultural Baton.

Over the final weekend of the Triennial, GHost's residency culminated with a series of coordinated events at the B&B, together with a number of other venues around this locale. These included performances and a screening of 12 international artists' films on the theme of 'The Haunted Sea'. The films were selected from an open call and represent the fourth of a series of annual screenings that GHost has initiated. The Haunted Sea films extended GHosts exploration of the coastal ghost narrative and its manifestation in contemporary art – specifically contemporary artists' films – beyond the local to world-wide participation.

Artists:

Tymon Albrzykowski, Neil Baker, Nick Baxter & Jude Cowan & Joanna McCormick, Linda Barck, Emma Caddow, Kieron Clark, Inez de Coö, Glenn Church, Sarah Doyle, Rebecca Feiner, Romeo Grünfelder, English Heretic, Malcolm Hobbs & Colin Priest & Joe Reeves, Miyuki Kasahara, Calum F. Kerr, Ellen Lake & Chris Green, Amy McDonough, Domingo Martínez Rosario, Matt Rowe, Eva Rudlinger, Richard O'Sullivan, Sarah Sparkes, Stasis 73, Jacqueline Uiley, Ricarda Vidal and Cathy Ward.
With thanks to Paul Harris.

Text by Sarah Sparkes



*Seance drawings, discovered by the GHost CLHub
Image: Matt Rowe*

The Unknown



Image by: Hayley Lock

The Count of Monte Cristo: 'The Unknown'

Annabel Dover, Hayley Lock, Cathy Lomax, Alex Pearl, Mimei Thompson

The Unknown was the fifth chapter in a series of exhibitions inspired by Alexandre Dumas's classic adventure story, The Count of Monte Cristo.

Working in a range of disciplines and media, the artists plot their own responses to the novel's settings and overarching themes of betrayal, disguise, revenge and patience, mapping out a narrative of imagined objects, characters, conversations and relics.

For The Unknown, personal histories and Folkestone's coastal location were combined as each artist examined a character that hovers between fact and fiction. These characters were put on display in the changing windows of the B&B and included Captain Cook, a promiscuous, myopic sailor, a 19th century cross channel ferry captain, Napoleon, and a sexually ambiguous aristocrat. Each character change was accompanied by an announcement on a board outside the space.



**ALEXANDER
RENNIE**

AND HIS

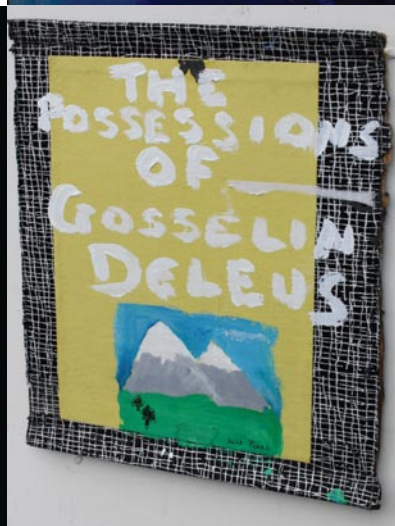
**CROSS
CHANNEL
FERRY**



(ALBERT VICTOR)

BY HIS
FOURTH GREAT GRANDDAUGHTER

Cathy Lomax



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