





LOTTERY FUNDED

B&B
PROJECT SPACE
& GALLERY

Vernacular
EVENTS



Folkestone
Hythe & Romney Marsh
Shepway District Council



folkestone fringe

Published by Club Shepway

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All photographs taken by Matt Rowe unless otherwise
stated

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Club Shepway is a group of emerging artists and writers based in Folkestone, Kent. With a core curatorial team of Laura Mansfield, Niamh Sullivan and Matt Rowe Club Shepway aims to stage events and exhibitions that engage with the architecture, history and regeneration of the surrounding South Kent area.

Venacular Spectacular

For the duration of the summer months, from July to September 2008, Club Shepway was given use of Folkestone's historic Funicular Lift. Once an emblem of the area's Victorian heyday, carrying passengers from the up-market Leas Promenade to the bustling seafront and pier below, the lift now stands atop the rubble foreshore of a run down seafront awaiting regeneration. The view from the lift carriages takes in a spectacular and ever-changing seascape alongside a disused harbour and the concrete expanse of the recently demolished Rotunda fun fair. The lift stands as both a magical viewing platform and an insight into the contemporary regeneration process, where patches are left empty, waiting, yet to be redefined. Paul Rennie's forward explores the position of the lift in the history of the traditional seaside resort.

Playing with the loss of the lift's prior position in the town, and its current marker as a point of travel from the enduring grandeur of the Leas Promenade to the yet to be developed seafront below, Club Shepway attempted to enliven the lift building and carriages through a series of artworks and performances that attenuated its connection to Folkestone's historic resort and called for a new seaside aesthetic. For the summer months Club Shepway transformed the lift into a temporary exhibition space, inviting artists to develop work in response to the physical confines of the lift carriages and the unique position of the town mid regeneration process.

Curated alongside the Folkestone Triennial, which occurred in the area for the first time and pulled an interested arts audience to the town, Club Shepway's use of the lift entered into their continued discussion and critique of Folkestone's current arts based regeneration and the desire to formulate a new identity for the town. Through the different artists involved Club Shepway introduced new practitioners to Folkestone and highlighted local arts practice creating new pathways of like-minded practitioners and a sustained network of critical discussion.

Alongside Club Shepway's curation of the Leas Lift the organisation's resident project space, The B&B, (14 Tontine Street,) was transformed into an information point on independent events occurring alongside the Folkestone Triennial. With a photo backdrop of Kentish flora, fauna and taxidermied road kill the interior of the project space was transformed into an interactive installation. The photo backdrop recalled the Victorian tradition of the seaside portrait and presented a reconfiguration of the souvenir photo that could stand as a marker of an experience, a token of the immediate environment, the staging of an ideal, and the creation of something new.

The Leas Lift

Paul Rennie

Folkestone's Leas Lift was built in 1885. The Folkestone Pier and Lift Company Ltd developed the lifts as a means of connecting the coastal parkland promenade, called the Leas, with the foreshore and seafront below. This was especially important, as the particular geography of Folkestone, with its cliff-top parkland setting, had conspired to make the journey from resort to seafront unnecessarily irksome. The new lifts moved people up and down the cliff with every convenience. The Leas Lift is a modest example of Victorian engineering ingenuity. It is a funicular, or rope, tramway whose two cars operate in a balanced system powered by water and gravity. Similar lifts may be found at regular intervals around the English coast. Indeed, there were once several similar lifts in Folkestone. The foreshore area of Folkestone developed as a slightly separate entity from the town's residential resort. The resort and Leas were distinguished by Victorian gentility. The foreshore, in contrast, was associated with the pleasures of seabathing, switchback and pier.

So, the funicular railway made a connection between two worlds, each defined by very different codes. The hedonism of the foreshore amusements, even if only enjoyed vicariously, challenged the stiff manners of the resort. The tension between these worlds, experienced by every traveller between above and below, made the near-vertical journey all the more exciting.

Artist's Projects

36297

SHAW-WALKER GROUP

CLIFF LIFT

CHILD/OAP/MISC

Parasperm Name:

Phytolacca serrulata

Sailing from:

North Africa

Port of Landing:

Folkstone

Will Gould and Emily Hill

Herba in Intinere

Herba in Intinere marks the third in a series of collaborative projects between Will Gould and Emily Hill, who actively combine their separate practices of gardening and prop styling to create 'living sculpture'. For their intervention in the Leas Lift Gould and Hill installed a selection of exotic and native plants transforming the space into a botanical hot house reminiscent of the Victorian era. Installing plants which were first introduced to the region in the 1800's, 'Herbe in Intinere' references the scientific and botanical expansions of the Victorian era. The movement of the lift and subsequent journey of the plants themselves further alludes to the arrival of new species of plant on British shores and the continual travels of botanists who introduced the new and exotic to Victorian culture. The lift becomes a site of discovery and scientific inspection. As the plants take up seats along side passengers viewers can observe their fellow travellers between the flora, parting leaves to encounter the individual opposite with an enhanced voyeurism and careful scrutiny.





FOLKESTONE'S LEAS LIFT
CENTENARY
- 21st SEPTEMBER -
100 GLORIOUS YEARS

LEAS LIFT
SINGLE TICKET
ONLY

ADULT	90p
CHILD	50p
OAP	30p
DOGS	50p

GUIDE DOGS FREE

OPEN

9.00am to 3.30pm

SOUVENIR MAGAZINE presents:



Souvenir Magazine

Showbox

Souvenir magazine is a completely independent art 'zine showcasing artists based in Kent. In the entrance hall area of the Leas Lift, a space that comprises of the engine room and the ticket office, Souvenir magazine presented a video installation by the filmmakers Samuel Carney and James Newton. Displayed on a 3.5" monitor encased in a portable 'showbox' made from salvaged furniture Carney and Newton screened eight silent films each lasting forty seconds. The design of the film screen referenced the wooden structure of the lift carriages and the worn aesthetic of the Victorian building. The length of each film further referenced the duration of the lift journey. The silent films played with images of the seafront and the site of the lift building. In addition to the film works a special edition of Souvenir magazine was produced and placed in the lift carriages for the duration of the exhibition.



Andrew Moran

Torque/Repeat

Placed in the foyer of the Leas Lift Andrew Moran installed a viewing box and moving image work. Housed within a raised wooden box with a small aperture for viewing, the film work becomes suggestive of a Victorian seaside amusement machine. The invitation to intimately view an unknown image is similar to popular 'what the butler saw' photomontages. However, Moran did not display a tongue in cheek sexual encounter but rather the more sterile rhythmical pace of the lift's machinery at work. The mechanical and physical tension of the pounding water pump holds within it a physical tension redolent of the formality and etiquette of the Victorian period. The time-based action is furthermore recorded and displayed via a digital production method, revealing the development of the machine-based 1800's, through the electronic, to the digitalisation of the present era.



Club Shepway

Burlesque Bathing Beauties Competition

The Leas Lift stands on the site of the first ever Miss World Competition hosted in 1908. To celebrate 100 years of Bathing Beauties and the traditional “Kiss Me Quick” seaside aesthetic, which saw hosts of ordinary women partaking in swimsuit parades, Club Shepway hosted a 1950s style beauty pageant that both referenced and questioned the tradition of the female beauty contest. The parade formed the culmination of an afternoon of seaside celebrations with Cut the Cackle Gallery exhibiting contemporary souvenirs and Celeste Radio providing the soundtrack for the day. Club Shepway morphed the questionable beauty parade tradition with the contemporary, festive and creative. Eight bathing beauties paraded along the beach to the gathered local audience. With bespoke costumes designed and made by Lady Lucie and milliner, Floozey the beauty contestants displayed their differing body types and alternative outfits with exceptional brava.







Ode to the End of an Island

A song.

We belong here
And we name it so
This land is ours
The End of England oh!

Yet what lies beyond
those rocks and stones,
But pirate ships and golden thrones
unburied by our ego.

Upon its heights
We firmly stand
This land kept by our boots
and legs and hands

Our mouths make words
That call out names
That make us feel
We own the game

Yet without its sea
land would not brake
Forming crops and curves
An island make

And here we lock
horizons stare,
'cross boundary lines
made by us to fair upon our own belonging there

And so the End of England Oh!
is determined by the sea
Although we talk of names and such
This land is but a swollen rock

Formed by the nature of the waves
and wind and salt and air
Our calling only to ourselves
This land is anywhere

Amy Feneck

Ode to the End of an Island

For her installation in the Leas Lift Amy Feneck used the unique interior of the lift carriages as a space in which to reflect upon the history of the British coastal landscape and its mythologisation through image and text. The interpretation and description of the British shoreline has resulted in the natural landscape becoming a highly constructed space. To highlight her investigation into the constructed nature of the seafront Feneck transformed one of the lift carriages into a moving camera obscura, creating a reversed motion picture of the Folkestone seascape. The camera obscura created a removal from the immediate natural environment becoming an intervention in our normal perception of the seafront and creating a highly constructed image of the immediate sea view. In exposing photographic paper in the camera carriage Feneck made photographic exposures of the flipped horizon, attempting to record the constructed landscape as a true experience, reversing and reverting her perceptions of the shoreline as a constructed space into a physical and actual encounter.







Kayle Brandon and Lady Lucy

Drawing Exchange

Lady Lucy and Kayle Brandon have been collaborating together for the past 2 years on the 'Drawing Exchange', a social drawing platform. The Drawing Exchange invites individuals of all ages and abilities to partake in an event that centres around the drawing process. Each exchange has a subject and a set of exercises. The exercises frame the subject and experiment playfully with approaches to drawing. At the end of every exchange participants are invited to swap the drawings created. The artists like situations where the amateur and expert, the drawer and the drawn. The traditional drawing class and a social day out merge, and lose their distinction. For the Leas Lift event Brandon and Lucy invited the public to join them in a series of drawing exercises that focused on the lift and the surrounding area from the flora and fauna of the lift route, to the open seascape encouraging individuals to engage with the historic lift site observing and playing with its detailed forms via pencil and paper.





“Go
and
ask!”

“Take a
seat,”

“Sounds
‘ealthy,
dunnit?”

“Don’t
even
ask!”

David Rule

David Rule plays with the expansive and suggestive nature of language, transcribing experiences and theorising the equivalences between verbal and visual descriptions. For the Leas Lift Rule produced a number of short text pieces printed to the proportions of a paperback novel. The texts documented journeys taken in the lift. Printed in a familiar novel format the journeys became suggestive segments of greater narrative plots; passing glimpses into 40 seconds of an individual character, the momentary thoughts of the narrator, or a short interchange between two individuals. Through their passing descriptions the short texts captured in turn the transient and fleeting experience of the lift itself. Placed within the lift building and carriages Rule's texts were distributed for individuals to encounter and chance upon their descriptive prose, before reading and taking them away into new strands of passing narratives.

She's
holding a
length of
black and
salty flexible
tube.

“Been fishing?” asks Ed.

“No, I picked this up for a *reason* – my toilet’s blocked from the flat above. I am *not* amused. Happened before, fished out this industrial orange glove, filled with *water*. They’ve got a kid, see – I’ve just been talking to Paul now and he said a bit of hosepipe. Only been on the beach five minutes and I found this... amazing what gets washed up.”

The lift arrives and Ed attends. She’s still talking; “I won’t go up on that one – last time I went up it was juddering around at the top... Went out last night with Paul, Morris dancing...”

I start to clock that she might know Ed – or Jerry – or someone, even if they don’t know her.

“... I’ve brought his jacket down ‘cos I’ve mended it – and that’s the last bit of mending I’m doing on it. Its just bits of mending held together by raincoat!”

Paul is known here, must be. And she knows Paul.

“They reversed the pump the other day, I said ‘what are you doing!’”

“s’called washing the tracks,” says Ed passing to the non-juddering carriage. She boards, in time for a family of six through the door. No, two families of three. One family soon. Maybe. If the plans go accordingly. There are the parents of a ginger haired man and those of a dark haired woman. There’s space for them, and me too, watching the ginger haired man and dark haired woman watch each other with families on each side of the car.

“Look;” says the father of the ginger haired man, looking and reading aloud, “a loud squeaking noise. This noise is perfectly normal and passengers should not be alarmed!”

“There’s a massive one in Budapest – really old and near the river,” says the dark haired woman.

“But is it water powered? This is unique,” defends, *defends*, the mother of the ginger haired man.

“They have much bigger windows – that you can open because there’s people taking photographs.”

There’s a beat. Enough for the car to start.

“How was Budapest?”

Budapest was great. *Better*. For example;

“They moved all the Soviet and Nazi statues out to this one park outside the city so we took a tour out there.”

“You always feel guilty...” whispers the mother of the ginger



Joanna Brown

The Horizon Today,

as seen from the Funicular at Folkestone

Joanna Brown is a performance artist and writer devising performances associated with the romantic, uncanny and everyday. For her durational performance in the Leas Lift Brown encouraged the public to contemplate the horizon line on the lift's journey taking polaroid photos as a document of the brief event. Having collected the images throughout the day Joanna Brown has subsequently composed a book work that functions as both an archive of the journey and a physical memory of the individual's presence in the lift space.

THE
FORTY
SECOND
TIME
MACHINE

Abigail Hunt and Kieren Reed

40 Second Time Machine

Directly responding to the theme of the Folkestone Triennial, 'Tales of Time and Space', Kieren Reed and Abigail Hunt collaborated to transform the Leas Lift into a 40 second time machine. With Folkestone once being the home of H. G Wells, travel into future time dimensions is imbued within the history of the local area. Playing with the duration of the lift's journey Hunt and Reed use an audio installation in the travelling carriage space to suggest entry into an alternative reality. Alluding to a plethora of science fiction the lift space became a conceptual portal through time. The artwork playfully teased the audience into suggesting that it was their very being on the lift that took them into the future, and not simply the fact they are witnessing the passing of 40 seconds of time.

Stop talking and pay attention.
This is important.

In the beginning there was nothing. And I mean nothing...

However...
Nothing implies something.
Just as up implies down,
As stopping implies moving,
As future implies past and as past implies present.

In stepping into this carriage you have begun a journey into
the future.

When you leave nothing will be as it was before.

That moment will be past and only the future will remain.

Pause

Hold tight.
The future is coming...

Pause

I think we have arrived.
Here.
Now.
This is it.



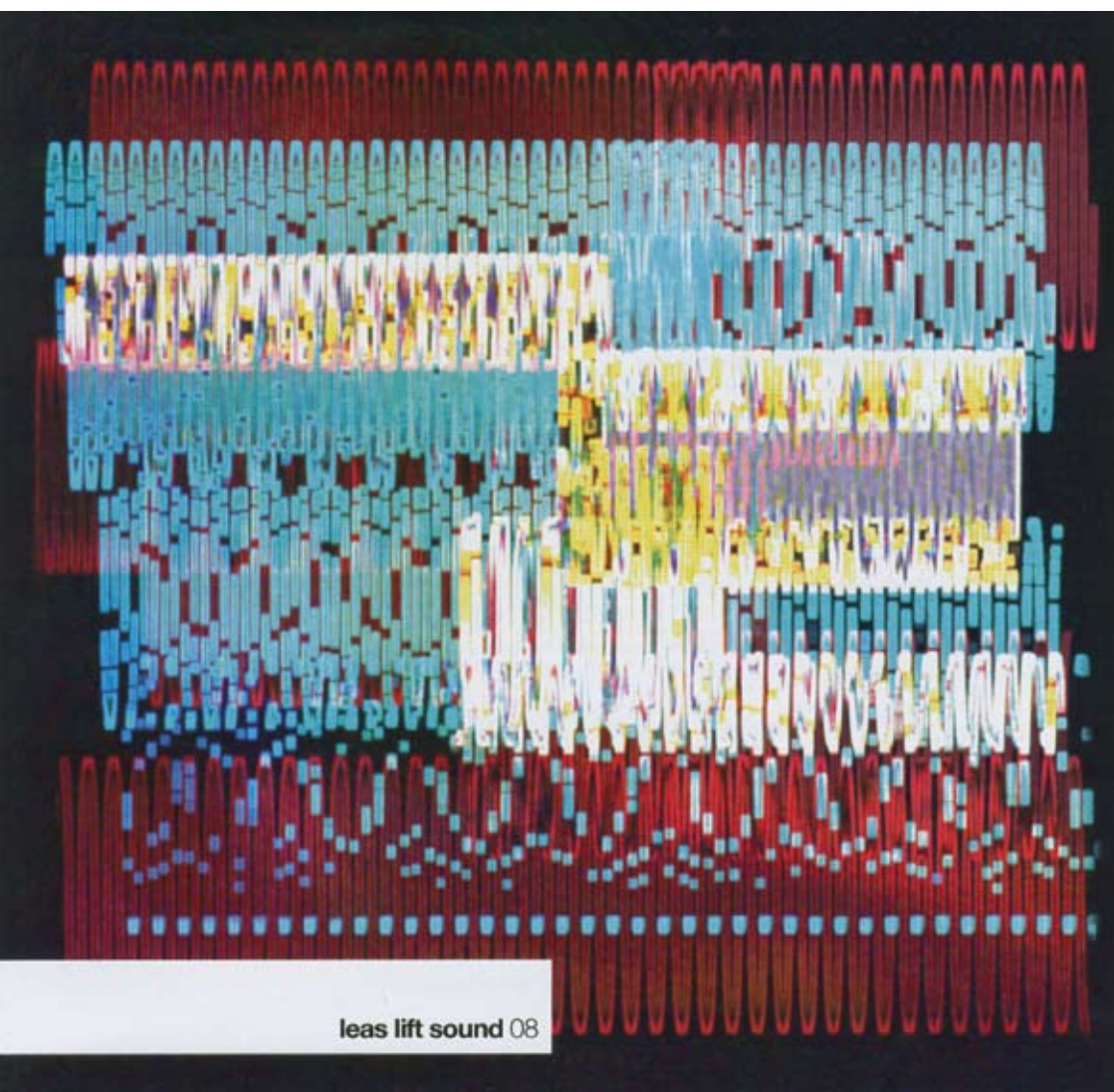


Aether Flyer

In 1928, a group named Aether Flyer made a phonograph recording that laid the foundations for western popular music, 'the loose and pasty rootchunk medley'. Using the technology of their time, (as well as inventing much of their own,) Aether Flyer pioneered such techniques as circuit bending, sampling and time stretching. They invented the electric guitar and a crude early form of the digital synthesizer. In the year of their inception Aether Flyer played a legendary concert in the Leas Lift building to an invited audience which included George Burns, George Formby and King George V. Exactly eighty years on, Jan Sykes, Tom Sykes, and Asa Spratt, celebrated the anniversary of the Aether Flyer concert with an installation of the band's music alongside stories, documents and reconfigured artifacts of the 1920s era.







leas lift sound 08

Gerry Kelly & Various Artists

Experimental Sound Weekend

Throughout the duration of the Leas Lift installations a series of onsite recordings of the day to day operation of the lift were placed on the Folkestone Fringe website creating a sound palette. Individuals were able to download the raw sounds of the lift reconfiguring the audio samples into new and experimental sound works. The audio works were subsequently re-submitted onto the Folkestone Fringe website creating an archive of sound interpretations of the lift.

The Experimental Sound Weekend saw the installation of a selection of the new audio works throughout the lift carriages and entrance building enabling visitors to hear the reconfigured sound pieces alongside the working noises of the lift itself. The weekend further saw the launch of a CD of the various audio compositions and live improvised performances from artists Angela Valid and Gordon Kennedy.

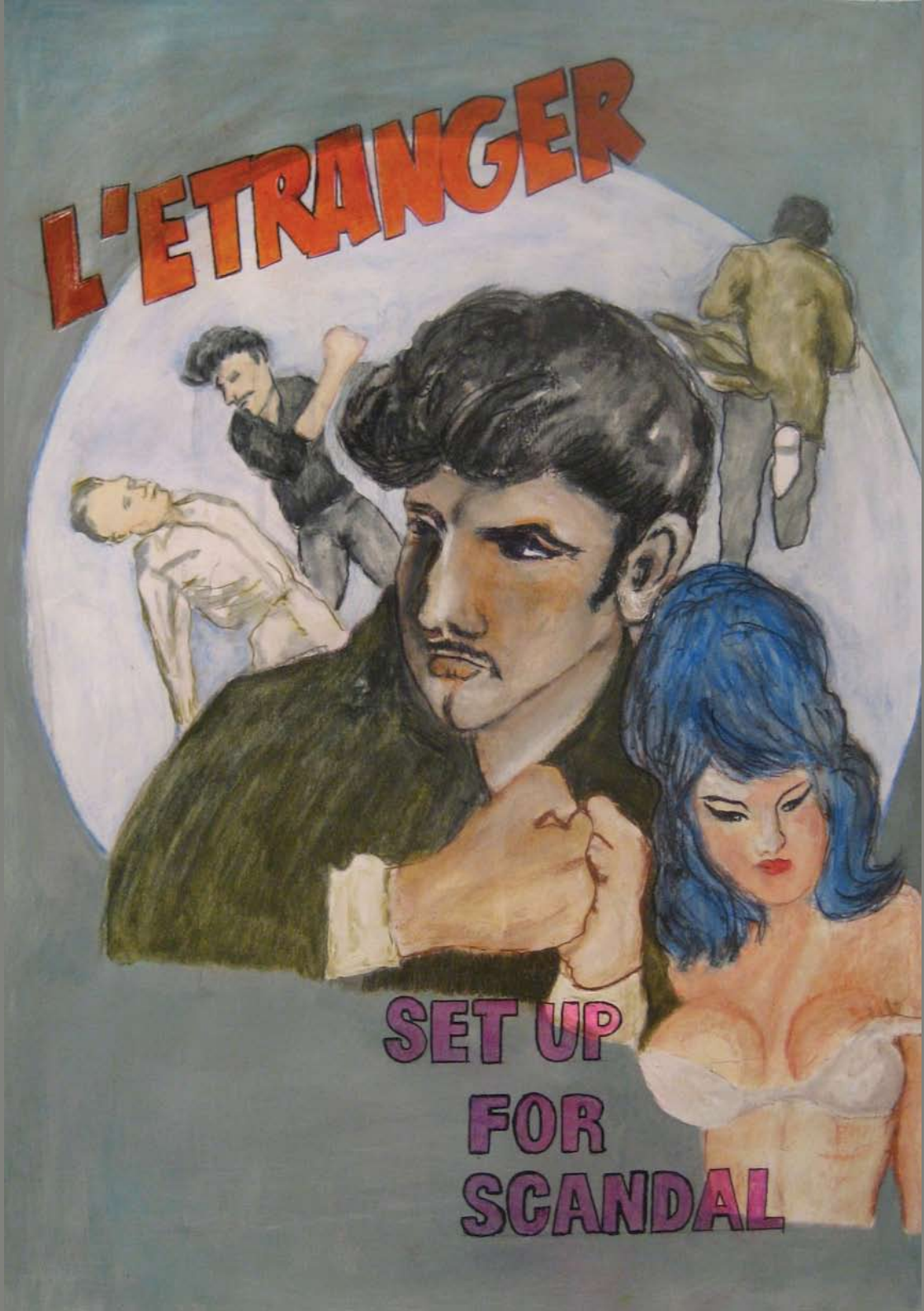


Simon Kennedy

Covert Carousel

Having recorded the sound of the Victorian carousel originally situated at the base of the Leas Lift, Kennedy placed the recording in a suitcase, taking the sonic on a journey from its point of recording to its original site of installation. Through the travelling sound track Kennedy investigated the relationship between the voice of an object, and its resonance within specific sites and architectural structures. Kennedy's practice is focused upon occupying, conversing and short circuiting areas of our environment and behaviour through unexpected shifts in perceived normality. The shifting physical site of his audio work suggests different emotional, narrative and historic threads; the journey of the sound piece recalling numerous trips to the seaside with the acoustic of the carousel resonating a nostalgia for a prior era of entertainment and family amusements, and the heyday of the Leas Lift as a Victorian spectacle of engineering.

L'ETRANGER



SET UP
FOR
SCANDAL

Cathy Lomax and Alex Michon

L'Etranger

A dishevelled young stranger arrives at a coastal town. His clothes are strange and his face is unshaven. 'Who is he, why is he here?' Suspicion builds and the whispering becomes feverish: 'I hear he had to leave', 'Her husband was after him', 'He's on the run'. Speculation about the man's history increases and 'heartbreak', 'violence', and 'murder' are evoked. In the absence of evidence a conclusion is reached... silently the man disappears.

Drawing upon narrative fictions of the stranger, the outsider and the unfamiliar Lomax and Michon installed a poster work in the lift entrance and accompanying audio track in the carriages. Placed within the environment of the lift the image and sound further drew upon the desolation and danger of the run down seaside resort creating suggestive narrative threads and recalling well-known filmic plots.

Lomax and Michon note;

'L'etranger is about fear of the unfamiliar, and the isolation of the outsider. It's about how we make assumptions and invent our own stories. It's about repeated fictions becoming fact. It's about finding a scapegoat and getting away with it. It's about disappearing and leaving questions unanswered. But above all, at this time of political unease, intrigue and economic uncertainty l'etranger warns against the danger of moral certitude'.



IN THE INTEREST OF
PASSENGER SAFETY
PLEASE REMAIN
SEATED WHILST
CAR IS IN MOTION



IN THE INTEREST
OF A PASSENGER
PLEASE REMAIN
SEATED & LIFT

PLEASE
WAIT FOR
ATTENDANT

PLEASE WAIT HERE

Customer Service Level Upgrade. September 2008

Please answer the following questions and leave any comments you may have.
All responses will be greatly appreciated.

Did you have a pleasant journey? Yes / No *Yes*

What was the purpose of your journey, Business or Pleasure? *Pleasure*

How would you rate this Customer Service Level Upgrade? Please circle

1 = Poor → 10 = Fantastic 1 2 3 4 5 6 7 8 9 10

How helpful was the Audio information? Please circle

1 = Not at all helpful → 10 = Extremely helpful 1 2 3 4 5 6 7 8 9 10

Any comments or suggestions that you wish to make?

.....
.....
.....
.....

Thank You

Steve Hines

Customer Service Level Up Grade

Steve Hines installed a temporary customer service level upgrade for the finale of the Vernacualr Events. The lift's passengers benefited from onboard audio information which, in our modern era, is designed to enhance the individual user's experience. With announcements heard in English and French Hines recalled the language of contemporary travel, the reassuring utterances that are seen to aid the safety, comfort and ease of the passenger's journey. For added security, safety and individual's peace of mind Hines installed a closed circuit television camera within each lift carriage referencing the contemporary fear over, and requirements of, public safety, and its accompanying rhetoric of caution.



Menagerie

Hayley Bates, Benjamin Fletcher and Matt Rowe

Alongside Club Shepway's series of installations in the Leas Lift their resident project space, The B&B, 14 Tontine Street was transformed into an information point for independent art events happening across the region throughout the summer months.

14 Tontine Street was further host to Menagerie, an interactive exhibition presenting curiosities of the Kentish landscape from coast to countryside. The exhibits included Hayley Bates' reconfigured road kill which was memorialised perching, exploring and habitating Benjamin Fletcher's hand whittled furniture tree alongside Matt Rowe's Retirement Home for China Dogs and a reconfigured beach made from genuine imitation shingle. With visitors invited to have their photographs taken against the eclectic backdrop Menagerie further provided individuals with a souvenir snapshot of their trip to Folkestone, recalling Victorian traditions of the seaside portrait, Nineteenth Century Cabinets of Curiosities, and a slightly surreal take on the traditional tourist information centre.





Artists Index

Aether Flyer

Jan Sykes, Tom Sykes, Asa Spratt, Abi Gilchrist
and Bryony Dawkes

Hayley Bates, Kayle Brandon, Joanna Brown,
Samuel Carney, Jacqui Chanarin, Amy Feneck,
Benjamin Fletcher, Will Gould, Emily Hill,
Steve Hines, Abigail Hunt, Simon Kennedy,
Lady Lucy, Cathy Lomax, Alex Michon,
James Newton, Marco Palmieri,
Kieren Reed, Matt Rowe,
David Rule, Souvenir Magazine,

Leas lift sound CD 2008

Producer: Gerry Kelly
Mastering: Gerry Kelly and Jez Prior
Engineer: Dave Simmons as Recording
Artists: Angela Valid, Giuseppe Gavazza, Gordon Kennedy,
Kieran Quirke, Ephre, Resident.
Further supported by Diane Dever, Denice Dever,

Bathing Beauties

Costumes: Lady Lucie
Milinary: Bethany Hart
Performers: Alaska Blue, Dangerous Dolly, Debora Decay,
Miss Golden Delicious, Evil Uncle Tony, Fleur De Geurr, Ivy
Page, Precious Icius, and Veronica Valentine.

Special Thanks

All at the Leas Lift, especially:

Martin Hogg, Jeremy Marley, Ed Thomas, Chris Charman, Eamonn Rooney

All at Shepway District Council, especially:

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All at Folkestone Fringe, especially:

Diane and Denice Dever

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Finally thanks to all of those at Club Shepway;

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