



Creative  
Folkestone

# Folkestone Triennial

19 July - 19 Oct 2025

**How Lies the Land?**



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# Folkestone Triennial 2025

## *How Lies the Land?*

From cliff tops to hidden bunkers, church naves to the edge of the sea, the sixth edition of Folkestone Triennial 2025 once again transformed the town into a living, breathing exhibition. Over 92 glorious days, *How Lies the Land?*, curated by Sorcha Carey, invited audiences to look again at the ground beneath their feet – its histories, its futures, and the stories embedded in place.

*How Lies the Land?* brought **18 newly commissioned artworks by international artists** into dialogue with the town's streets, coastlines, historic buildings and public spaces.

Creative Folkestone welcomed an estimated **270,000 visitors**, generating over **£13 million** of economic activity in the region. Hundreds of local jobs were created or sustained, which equate to **163 full-time positions**; whilst **25,000 people of all ages, including 11,980 school children, engaged in a free programme** of walks, talks and tours.

Impressive national and international press and media coverage ensured that over **6 million people worldwide** engaged with the Triennial online, in print, and through video content, podcasts and social media.

None of this is possible without the incredible funders, sponsors and partners who have demonstrated their belief in the power of creativity by supporting the delivery of this transformative event.

*"[Folkestone Triennial] does what site-specific public art should do – enhances and expands your experience of a particular place. This Triennial is a triumph."*

Nancy Durrant, The Times

**18**

Artists

**18**

Artworks

**270,000**

Visitors

**£13 million**

of economic activity

**11,980**

School children engaged

**25,000**

People engaged in a public programme

**6 million**

People reached through media and PR

# With thanks to our funders and supporters:

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# How Lies the Land?

Folkestone Triennial holds a very special place in the international family of biennials and triennials, with its focus on newly commissioned publicly sited artwork, all created for and with the place and people of Folkestone.

Curated by Sorcha Carey, and titled *How Lies the Land?*, the 2025 Triennial found, in the deep histories of Folkestone, an imaginative space beyond contemporary geopolitics and borders, to explore questions which resonate today.

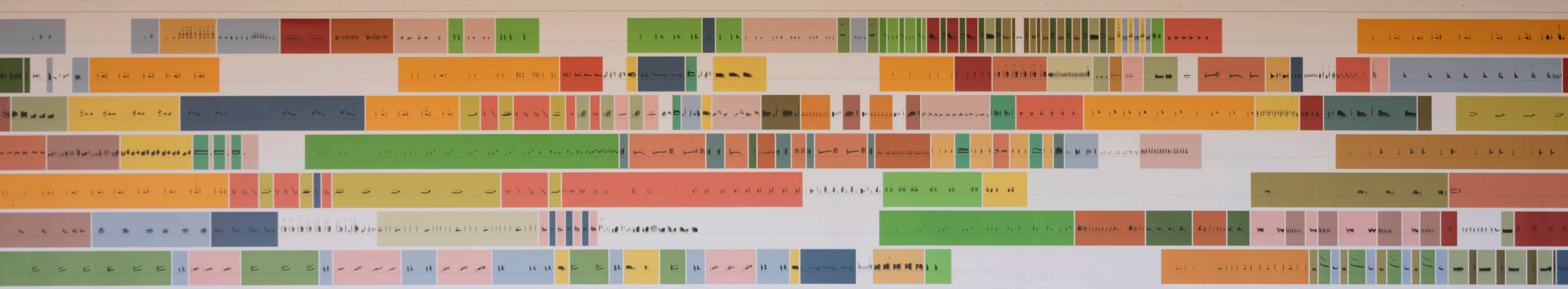
The title plays on 'the lie of the land', the well-known shorthand for getting the measure of things. Embedded in the phrase is an understanding that the layers and contours of the land not only influence where we find ourselves now, but can also suggest which direction we should take next.

Artists from around the world responded by presenting projects that explored questions of deep time, migration and climate change, asking what we might learn from our ancestors, and how we might ourselves be better ancestors into the future. The works were developed in response to the local context of Folkestone, but the questions they explored were universal.

## Triennial 2025 Artists

- Monster Chetwynd
- Céline Condorelli
- Cooking Sections
- Dorothy Cross
- John Gerrard
- Rubiane Maia
- J. Maizlish Mole
- Emeka Ogboh
- Prabhakar Pachpute
- Katie Paterson
- Laure Prouvost
- Dineo Seshee Raising Bopape
- Rae-Yen Song 宋瑞渊
- Emilija Škarnulytė
- Jennifer Tee
- Sara Trillo
- Hanna Tuulikki
- Sarah Wood



A large grid of information panels, each containing text, icons, and small diagrams. The panels are arranged in a regular grid pattern and appear to be part of a technical manual or a data reference sheet. The text and icons are small and difficult to read, but the overall layout is organized and systematic.

# Artistic Excellence

With newly commissioned artworks ranging from large-scale sculpture to sound installations, computer simulations and the UK's first Ministry of Sewers, the 2025 Triennial continued to celebrate a rich diversity of artistic practice in the public realm.

Bringing together 18 leading artists from 12 countries, including Brazil, France, Finland, Germany, India, Ireland, Lithuania, the Netherlands, Nigeria, South Africa, the UK and the USA, the Triennial supported several established artists to make their first publicly sited work, and offered opportunities for emerging artists to participate in an international platform. The exhibition also featured local talent, including one artist living and working in Folkestone, and another based in Kent.

*"Dorothy Cross' Red Erratic is a superb sculpture, brilliantly sited. It would be worth visiting Folkestone just to see it."*

– Jonathan Jones, The Guardian

*"The most enduring symbol of optimism and renewal is Monster Chetwynd's larger than life sculpture of a yellow and black salamander... visitors of all generations and backgrounds can channel the power of both art and play to imagine, and hopefully bring about, a better world and a healthier lie of the land"*

– Louisa Buck, The Art Newspaper

*'The UK's answer to Venice'*

– Chris Beanland, The Independent





# Economy

Each edition of Folkestone Triennial brings huge economic opportunities for the town. *How Lies the Land?* was no exception:

*'This has been the busiest time I have ever seen... with August bringing more visitors into the Creative Quarter than in the lead up to Christmas'*

*'We had such an incredibly successful summer, with many art enthusiasts coming into our premises too for a well-earned break'*

- Creative Quarter retail business owners

The net economic impact of the Triennial was calculated at nearly **£13 million\*** in income generated for the local and regional economy, with a total of **163** full-time jobs either created or sustained.

The positive impact of the Triennial was felt by businesses across Folkestone, as the increase in visitor numbers was reflected in higher footfall and increased income. This was supported by the results of the visitor survey, in which 75% of

respondents agreed that the Triennial 'brings valuable business to the town'.

**Key partnerships with businesses further boosted the local economy and lent an extra layer of fun and flavour to the exhibition, including:**

Artist Emeka Ogboh worked closely with Folkestone ice-cream makers, Herberts, to create a delicious 'Triennial ice cream' which they sold from their shop in the harbour. Emeka also worked with local brewers, Dockers, to make a Triennial beer.

*\*The analysis was carried out by Destination Research, an independent market research agency specialising in the visitor economy, including tourism and culture. It was based on a computer model drawing on key tourism data from a range of national surveys, alongside specific data from our own research on visitor profiles, travel data and length of stay.*



## Nurturing local creatives

Each artwork depended for its creation on a network of talented local project managers, specialist fabricators and skilled artisans who were employed to support in the development, delivery and installation of the 2025 Triennial.

The Public Programme benefitted from local talent, as it employed **120 creatives** including production assistants, artist facilitators, musicians, dancers, singers, tour guides, artists, museum curators, academics, yoga instructors, art critics and learning professionals.

## Triennial Hosts

Central to the visitor experience was the employment of a dedicated team of **44 hosts**, whose warm welcome at the Quarterhouse Visitor Centre and at the various artworks was repeatedly highlighted by the visitors. They frequently praised their enthusiasm, friendliness and knowledge of the exhibition.

40 out of 44 hosts lived locally, with many bringing prior experience from the creative sector, while welcoming the opportunity to expand their skills and knowledge in cultural tourism. After the close of the Triennial, three went on to become part of Creative Folkestone's Visitor Experience team, with one securing a permanent role.

## Feedback from members of the public, as part of a survey:

*'The hosts were excellent and made a big difference to my enjoyment and understanding of each piece of work. They had the right approach, level of information, provided enough information but did not dominate.'*

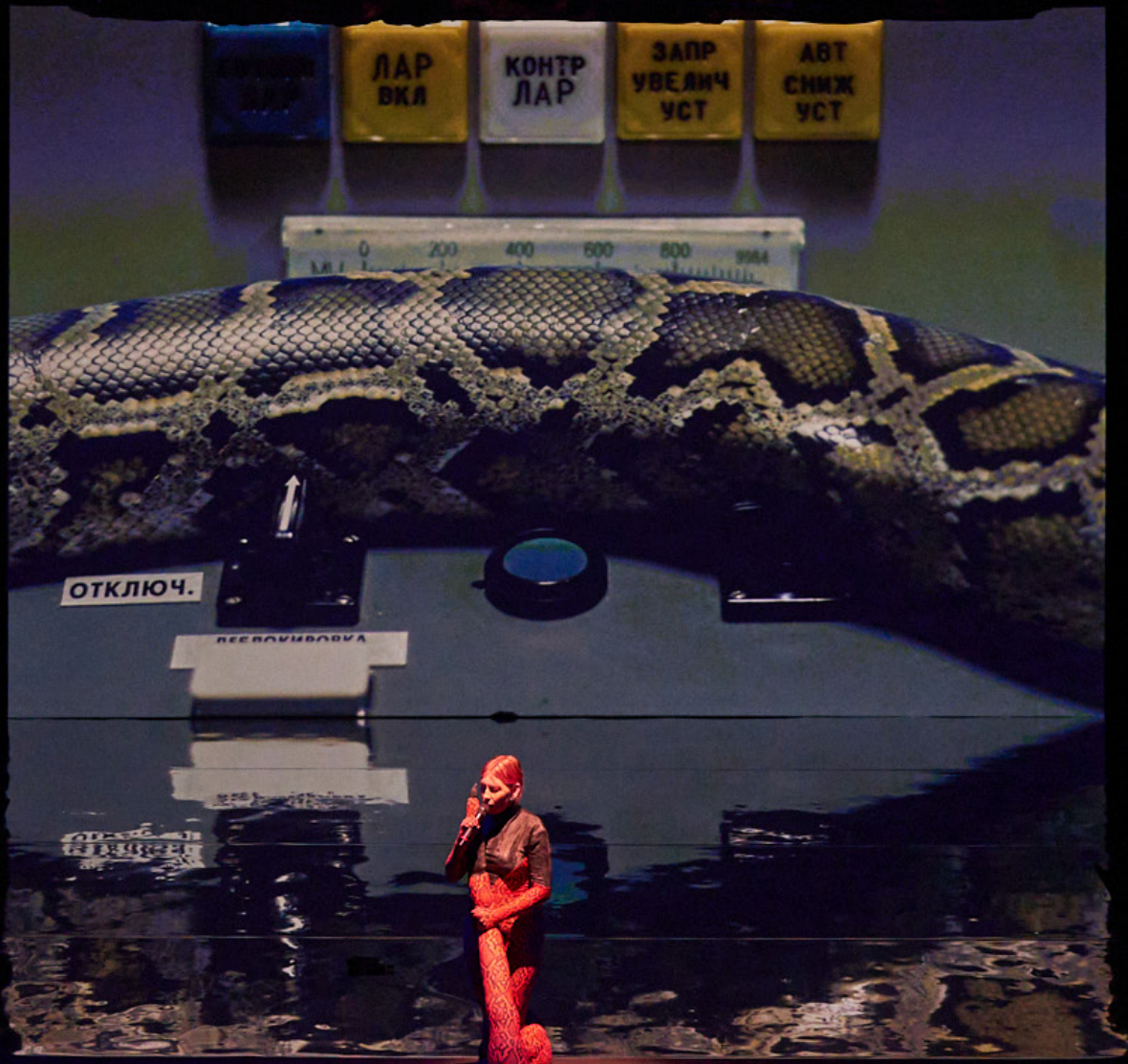
*'The hosts at each artwork were fantastic. Such rich context for each work and project, delivered so enthusiastically.'*

*'The hosts have been informative and engaging throughout, especially those in the more remote venues.'*

*'I think it's fabulous and the hosts really make it. Really friendly and informed.'*

*'The hosts were particularly helpful, genuinely kind and knowledgeable'*





ЛАР  
ВКЛ

КОНТР  
ЛАР

ЗАПР  
УВЕЛИЧ  
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АВТ  
СНИЖ  
УСТ

ОТКЛЮЧ.

ВЕЕРОУМОВА



# Community

The exhibition was accompanied by a free, wide-ranging and inclusive Engagement Programme, delivering **243 events**, with opportunities to shape, and participate in, the artworks, whilst also enabling people of all ages and abilities to deepen their understanding of the works.

In total, more than **25,000 people participated** in one of the free events and activities delivered by Folkestone Triennial and the accompanying Fringe programme, or contributed to the development of the artworks in the lead up to the Triennial, including:

## Public Programme

**4,433 people participated in 137 events**, including performances, walks, talks, guided tours, workshops, conferences and more.

**243**

Events

**25,000**

People participated

## Learning Programme

A total of **11,980 children and young people** participated in **106 events and activities**, ranging from school assemblies and tours through to special workshops, culminating in two special exhibitions.

**5,000** printed guides for children and young people offered an engaging entry point to the Triennial's themes and artworks.

## School Assemblies

**9,840 pupils from 28 primary and secondary schools** were introduced to the Triennial's themes and artworks in school assembly presentations.



## Workshops and Tours

25 school and drop-in creative workshops attracted a total of **869 participants**.

**120 people** from groups, including Mind, Young Carers, Community Art Kent and Beacons Plus, attended seven community workshops, which were adapted to ensure the exhibition was welcoming, inclusive and accessible to people with learning difficulties or physical impairments.

**1,045 school children** took part in **41** organised tours.

*Take Your Own Tours*, an on-line resource of three films, invited people to take their friends and family on their own tour of Folkestone; while the *Triennial Reading Room*, hosted by Urban Room Folkestone, offered a welcoming space for audiences to browse a range of publications, offering deeper insights into participating artists and the Triennial theme.

## Teacher Training Sessions

Two training sessions offered **16 teachers** practical insights and resources to bring Triennial themes back into the classroom.

## Feedback from across those sessions:

*'Creative Folkestone really creates community and impacts children's lives in the most useful and creative ways'*

– Folkestone teacher

*'Thank you so much for having me. It's always a joy to work with you in Block 67, and I really appreciate the opportunity'*

– Workshop facilitator

*'Wow! The teachers were so impressed with the workshop, they said it was brilliant. Out of all the places we visit as a school, you are by far the most considerate and inclusive to all of our children with quite a vast range of needs'*

– Folkestone teacher





Curse  
dissolved

# Visitor Feedback

*'It was amazing...Thank you Folkestone for this opportunity'*

*'A thrilling Triennial – huge thanks and credit to the artists, Creative Folkestone staff and volunteers and the whole diverse community who joined together to make it come alive'*

*'Really looking forward to replicating this in three years' time! Summer 2025 was brilliant because of the Triennial so keep up the good work! It is much appreciated'*

*'We love the sound bath at the bottom of the steps. It was really lovely sitting there listening to the music with the waves crashing (from a dirt broke non middle class person who just likes art)'*



# 270,000 visitors

1,837 visitors took part in a survey, and the results revealed the following insights:

## 90%

Rated it as excellent and many described it as

**'Excellent'**

**'Interesting'**

**'Fun'**

**'Thought-provoking'**

**'Inspiring'**

**'Engaging'**

## 54%

Reported an increased sense of wellbeing

## 38%

were first-time visitors

## 50%

Left feeling inspired to take part in future creative activities

## 40%

were returning for their fourth, fifth, or sixth visit

## 77%

Agreed that the Triennial 'helps to open up public access to spaces I wouldn't otherwise visit.'

## 71%

Said that visiting the exhibition was the primary driver for coming to Folkestone



## Demographics

## 55%

of those surveyed were from East Kent.

Other visitors came from across the UK, as well as France, Germany, Ireland, Norway, Canada, the USA, Australia, Zimbabwe, and New Zealand

**85%** identified as White

**5%** as Black or Asian

**8%** as having had a mixed, multiple, or other ethnic background.

**7.8%** identified as deaf or disabled



# Marketing, Press & Media

## Marketing

A strong visual identity carried the message of the Triennial and its themes, with a multimedia campaign and clear way-finding, which turned the town a vibrant coral red.

The Triennial was promoted through an extensive marketing campaign that included 15 newsletters with nearly 15,000 recipients, 5,000 posters, 10,000 leaflets, and over 420,000 website visits.

Social media activity comprised more than 650 posts and videos, achieving a reach of over 1.3 million people.

A targeted advertising campaign across print and digital reached an estimated readership of approximately 1.12 million in the lead-up to the exhibition.

A range of free resources were available to enhance the visitor experience, including a printed and downloadable guide featuring an introduction and map of the artworks, which was accessed 82,500 times.

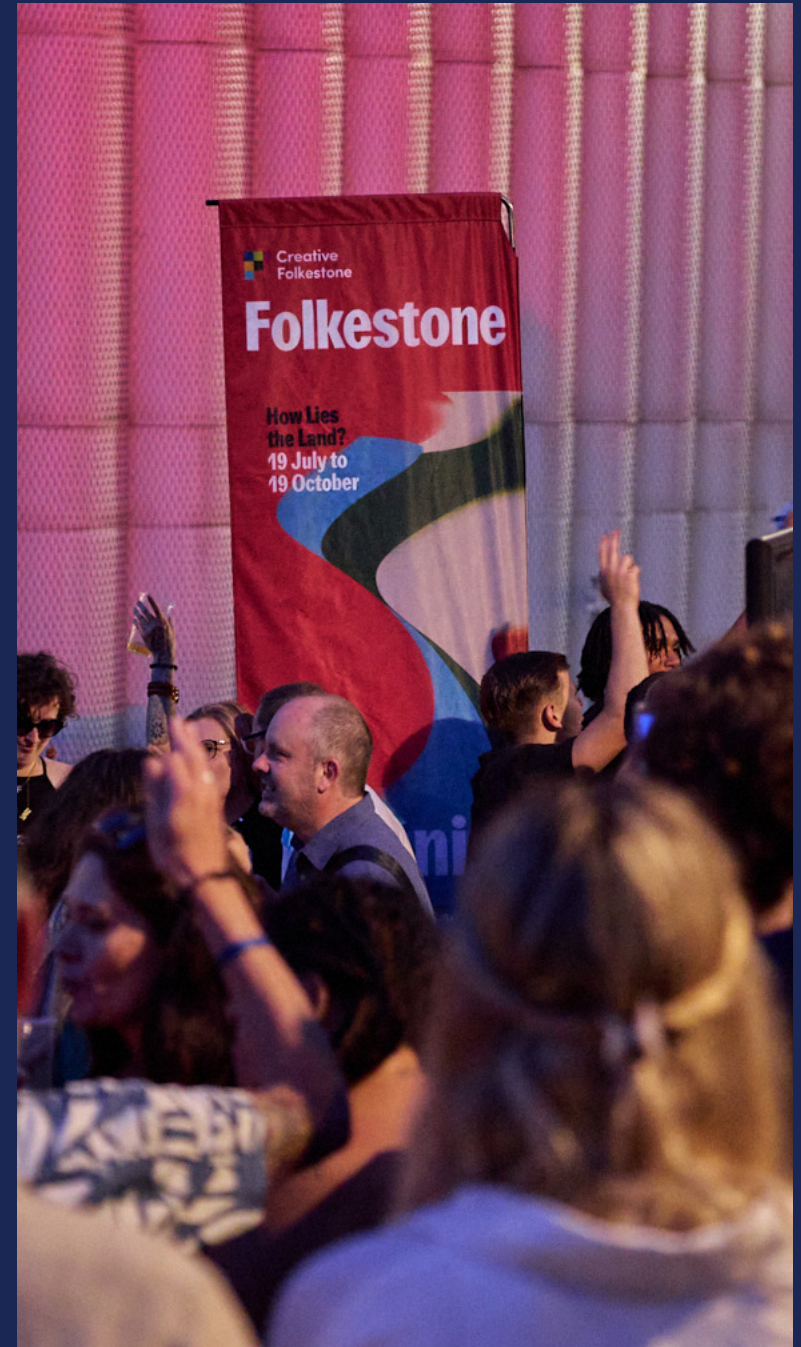
## Press and Media coverage

The Triennial attracted strong coverage, with 150 pieces across online, print, broadcast and social. In publications such as The Guardian, The Times, Frieze, BBC, The Independent, The Financial Times, Art Lyst and more.

Press and industry engagement was particularly strong during the opening period. A total of 34 journalists from international, national, and local publications attended a guided press tour, alongside curators and other art professionals from across the UK and abroad who joined the opening weekend.

**6.98m** Estimated views    **1 billion** Reach

**7.77k** Engagements



# Working in Partnership

At the heart of this year's Triennial was an ambitious and ongoing partnership with Folkestone and Hythe District Council and Kent County Council on the *Folkestone a Brighter Future* project.

Building on the positive and lasting legacy of previous Triennials, Creative Folkestone were proud to work with Folkestone and Hythe District Council and Kent County Council to commission several permanent artworks, which will embed creativity and enhance the quality of this major urban infrastructure development. This may include new artworks by Céline Condorelli, Monster Chetwynd and J. Maizlish Mole.

The Folkestone – *A Brighter Future* project is a transformational project set to regenerate Folkestone town centre. The programme has been made possible by £19.8 million of government funding secured by Folkestone & Hythe District Council. Construction on phase one began in April 2025 and with all work due to be completed in Summer 2026.



## Hidden Heritage

Through partnerships, this edition of the Triennial revealed and enabled access to hidden heritage sites across the town:

Visitors queued down the cliff to visit Katie Paterson's *Afterlife*, situated in Martello 3 – an important historic building which was last open to the public in 2004, and kindly made available to the Triennial thanks to a partnership Folkestone and Hythe District Council

Thanks to partnerships with the White Cliffs Countryside project and Folkestone Harbour Company, audiences enjoyed artworks sited on a section of abandoned railway line, a World War One gun shelter, a disused railway arch, and Folkestone's 'dolphins' – two large concrete structures sited adjacent to the harbour and originally used to support the ramp access to the obsolete roll-on roll-off ferry.

We were grateful to the congregation of St Peter's Church for their support in siting a new work by Rae-Yen Song 宋瑞渊 in the main church, and for enabling daily access to this important part of Folkestone's heritage. *'We had visitors from London, China and USA as well as locals from our community. The outcome from this was that £1,500 worth of sales have gone into the church coffers to fix our roof!'* – St Peter's Church

Artist Hanna Tuulikki also made two specially sited performances at Denge Nature Reserve, thanks to the generous support and partnership of the RSPB.

## Creative Collaborations

Nigerian artist Emeka Ogboh collaborated with a local composer, singers, and acoustic producers to create the a cappella piece for his art installation. He also partnered with local businesses to develop a bespoke ice cream and beer, extending the message of his work beyond the exhibition and making it fun and accessible to the wider public.

Brazilian-born Folkestone-based artist Rubiane Maia staged a performance to mark the closing of the Triennial, hosted by new venue The Loft, and involving the participation of four local performers and creatives.

Cooking Sections worked with campaigners and activists from across Folkestone and the wider Kent region, to focus attention on the continued mismanagement of the water supply and the resulting widespread water pollution across the southeast of England.

Irish artist John Gerrard managed to get 'art on the menu' at local restaurant, Rocksalt. Customers were invited to visit *Ghost Feed* with their aperitifs and watch the sun go down on a number of occasions to coincide with the Last Fridays programming. Local cultural development company, Screen South collaborated with the Public Programme to deliver insightful talks with artists Sarah Wood, and John Gerrard. John made a very welcome return to the Triennial through this collaboration and lead one of Screen South's brilliant and valuable talent development programmes for young creatives.

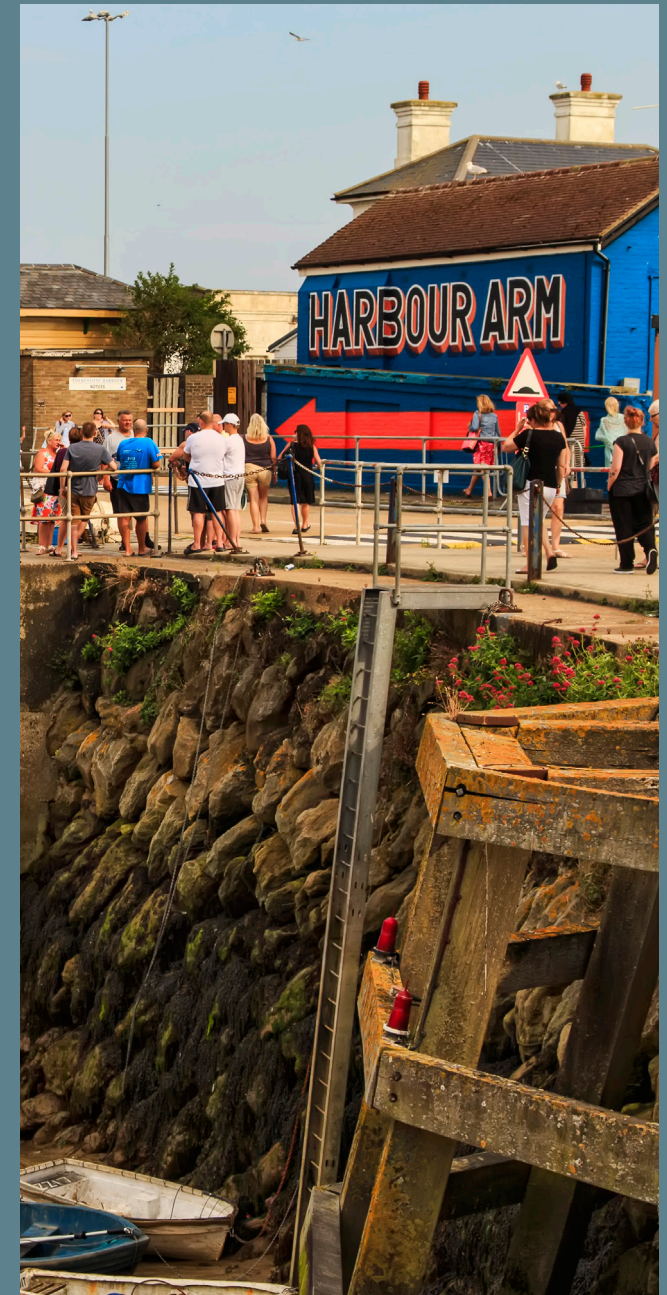
The collections in Folkestone Museum were an early inspiration in developing the theme for this year's Triennial, and the curatorial team were immensely generous in sharing their collections and expertise with artists and audiences.



## Thank you to all the partners who collaborated with Creative Folkestone to make the Triennial happen:

Barbican Plasterwork  
Canterbury Archaeological Trust  
Community Art Kent  
Dockers  
Folkestone and Hythe District Council  
Folkestone Central Railway Station  
Folkestone Fringe  
Folkestone Harbour Company  
Folkestone Landmarks and Monuments  
Friends of Napier Barracks  
Herberts  
Kent County Council  
Kent Downs AONB  
Kollectiv  
Martello Building Consultancy  
Open Art Folke  
Phil Davenport Ltd  
PK Consulting  
Rocksalt

Sandy's Fish Bar  
Screen South  
SD Projects  
Southeastern  
South Kent MIND  
St Peter's Church  
Strange Cargo  
The Beacon Plus  
The Edge School of Creative Business  
The Fishing Museum  
The Folkestone Museum  
The Radnor Estate  
Touchbase  
UCA  
UK Scaffolding  
University of Gloucestershire  
Urban Room  
White Cliffs Countryside Partnership  
Young Carers





# The Triennial Ripple Effect

Partnerships and collaborations forged during the Triennial continue to yield opportunities beyond Folkestone:

J Maizlish Mole's map *Folkestone in Ruins* led to the Ordnance Survey inviting him to present to their Data Visualisation Department.

Katie Paterson's *Afterlife* has an afterlife of its own at Edinburgh's Collective gallery, where it will be exhibited as a highlight of the Edinburgh Art Festival.

Emeka Ogboh worked with a local composer on his *Ode to the Channel* soundscape. The Folkestone composer has since gone on to collaborate with Emeka to produce a work for The Bienal de São Paulo.

Alongside her installation on East Cliff, Hanna Tuulikki's *Love Warbler Remix* was broadcast on shortwave radio at regular points throughout the Triennial, with listeners tuning in from as far afield as Japan.

In January 2026, Sarah Wood's film *Prospect* was shown at the Tate Modern for a show connected to Derek Jarman.

In partnership with the Kent Downs Area of Outstanding Natural Beauty Geopark Team, a group of local singers called 'the Sirens', specially formed by Emeka Ogboh as part of his sound piece, travelled across the Channel to Fort D'Ambleteuse to perform *Ode to the Channel* as part of the French equivalent of Doors Open Day.

Following the conclusion of the Triennial, Rae-Yen Song 宋瑞渊's sculptural costume travelled north to Glasgow, where it was worn by the artist and family for an opening performance, before being installed as part of a solo exhibition at Tramway.



# Sustainability

Environmental sustainability was embedded at every stage of Triennial 2025, reflecting the principles of Arts Council England's *Let's Create* strategy and aiming for measurable positive impact on both the exhibition and its audiences.

In the production of the artworks, sustainable, eco-friendly, and recycled materials were used, where possible, to minimise environmental impact. For the artwork *Urn Fields*, for example, Sara Trillo worked with natural building materials inspired by the geology of the local landscape, including chalk, crushed stone, sand and straw. Measures were put in place to ensure an onward life for materials following the end of the Triennial.

Artists travelled by train where possible and, for those artists based outside Europe, visits were grouped together with other planned trips to minimise long-haul flights. Travel guidance for visitors was published on the website, and many visitors chose sustainable options, with approximately 30% arriving by public transport and a further 30% walking or cycling.

Printed materials were significantly reduced, with minimal print runs for the catalogue, leaflets and maps. A range of downloadable digital resources were developed to support the programme.

Perhaps one of the most powerful ways a Triennial can support meaningful change, is through the artworks themselves. Climate crisis and the impact of humans on the landscape was a major theme of the 2025 Triennial, and was powerfully and sensitively explored in a range of new works for Folkestone. Katie Paterson's *Afterlife* reproduced amulets (portable objects valued across cultures and through time, for the protection they offer), using materials gathered from landscapes that have already been lost or are at risk of destruction. John Gerrard's haunting *Ghostfeed* transported viewers to a simulated world devastated by forest fires.

The artist duo Cooking Sections established the UK's first *Ministry of Sewers* and worked with local campaigners and activists, to focus attention on the continued mismanagement of

the water supply and the resulting widespread water pollution across the southeast of England. During the exhibition period, more than 400 people shared their stories in person and online, venting their frustrations. Their petition to Downing Street for cleaner water and all-year-around sea water testing had reached 7,600 signatures by the end of the Triennial. Creative Folkestone and Cooking Sections will continue to work with local campaigners and activists to extend the impact of the *Ministry of Sewers* beyond Folkestone.

The exhibition's environmental ambitions and efforts were recognised by visitors, with 72% of survey respondents stating that the visit 'helps me to think about the environment'.

# Removing Barriers

Equality, diversity, and inclusion were central to every stage of the exhibition's planning ensuring participation of artists from a diverse range of cultural backgrounds and making the exhibition accessible to people of all ages, interests and abilities.

The public programme aimed to be fully inclusive and representative of the community, offering opportunities to engage with the exhibition's themes and artworks at different depths and through diverse experiences.

Established partnerships with local charities, including The Friends of Napier Barracks, and with mental health and disability organisations such as Touchbase and Mind, further ensured access for individuals who might otherwise have faced barriers.

For the first time, the Triennial produced a special Access Map. This was in a large font format, and offered detailed information on access to all the Triennial sites.



HE  
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ARD



Ministry  
of Sewers

Opening Times  
11:00 - 17:00  
Mon - Sun

Ministry  
of Sewers



# Legacy

As a result of the Triennial, Creative Folkestone maintains its place at the forefront of culture-led regeneration, with each edition leaving an enduring legacy through permanent artworks, lasting economic impact, new creative opportunities for locals and the wider region and generations of school children who engage with world art in their daily lives.

## Folkestone Artworks

It is anticipated that the following artists and artworks will become part of the Folkestone Artworks exhibition:

- Céline Condorelli *Dedication (To the Sea, To the Sea)*
- Cooking Sections *Ministry of Sewers*
- Dorothy Cross *Red Erratic*
- Jennifer Tee *Oceans Tree of Life*
- J Maizlish Mole *Folkestone in Ruins*
- Laure Prouvost *Above Front Tears, Oui Connect*
- Monster Chetwynd *Salamander*
- Sara Trillo *Urn Field*

## Folkestone Triennial 2028

Following the success of *How Lies the Land*, the focus pivots to planning the seventh edition in 2028, the 20th anniversary of Folkestone Triennial.

There will be many more collaborations with current and future partners and funders, without whom Folkestone Triennial would not be possible.





**Join us in 2028...**

# Image Credits

P2 Sarah Wood, *Prospect*. Photo by Thierry Bal.

P5 Rae-Yen Song 宋瑞渊, *song dynasty* OOOO. Photo by Thierry Bal.

P6 John Gerrard, *Ghost Feed*. Photo by Matt Rowe.

P7 Hanna Tuulikki, *Love (Warbler Remix)*. Photo by Thierry Bal.

P8 Monster Chetwynd, *Salamander Playground*. Photo by Thierry Bal.

P9 Katie Paterson, *Afterlife*. Photo by Thierry Bal.

P10 Live music on Folkestone Harbour Arm. Photo by Matt Rowe.

P11 Jennifer Tee, *Oceans Tree of Life*. Photo by Mat Mackenzie.

P11 Dorothy Cross, *Red Erratic*. Photo by Matt Rowe.

P12 Emilija Škarnulytė, *Burial (performance)*. Photo by Matt Rowe.

P13 Block 67 schools exhibition. Photo by Matt Rowe.

P14 Laure Prouvost, *Above Front Tears, Oui Connect*. Photo by Matt Rowe.

P15 Dineo Seshee Raisibe Bopape, *Ka Pheko ye (curse dissolved)*.  
Photo by Thierry Bal.

P16 J Maizlish Mole, *Folkestone in Ruins*. Photo by Matt Rowe.

P17 Rubiane Maia, *In Search of Darkness*. Photo by Thierry Bal.

P18 Dorothy Cross, *Red Erratic*. Photo by Matt Rowe.

P19 Opening party. Photo by Matt Rowe.

P20 Leader of Folkestone and Hythe District Council Jim Martin opening  
Folkestone Triennial 2025. Photo by Matt Rowe.

P21 Prabhakar Pachpute, *A Song for an Assembly*. Photo by Thierry Bal.

P22 Harbour Arm. Courtesy of Folkestone Harbour Company.

P23 Céline Condorelli, *Dedication (To The Sea, To The Sea)* event on Sunny Sands.  
Photo by Matt Rowe.

P24 Emeka Ogboh, *Ode to the Channel*. Photo by Thierry Bal.

P26 Emeka Ogboh, *Ode to the Channel* performance. Photo by Matt Rowe.

P27 Cooking Sections, *Ministry of Sewers*. Photo by Thierry Bal.

P28 Sara Trillo, *Urn Field*. Photo by Thierry Bal.

P29 J Maizlish Mole, *Folkestone in Ruins*. Photo by Matt Rowe.