

Emily Peasgood, Artist, Composer, Librettist

Emily Peasgood is a conceptual artist working with sound and music. For the past three years her practice has focused on creating musical works inspired by exhibitions and artworks to explore how music can act as an entry point for accessing and responding to art. Her practice is currently focused on creating works for performance in non-traditional performance venues and contexts. Recent commissions include: Jeremy Deller's English Magic ft. Melodians Steel Orchestra and The Big Sing (Turner Contemporary 2014), Landscapes choral work for the JMW Turner and Helen Frankenthaler exhibition (Turner Contemporary 2014), and Collective Spirit (The Boat Project, Margate 2012).



Emily is passionate about working with and composing music for community choirs and is currently undertaking a PhD in composing music for amateur singers. Emily is also a freelance music journalist and choral director.

Kate Harwood, Librettist

Kate Harwood is a London born singer-songwriter. Kate has worked extensively in the pop world with artists such as Roger Daltrey and Squeeze, and is currently working with up and coming artists as a producer and songwriter.

Performers

Alice Clements	Claire Galbraith	Jonathan Moxey	Rhiannon Binns
Amanda Howard	Debbie Hickman	Joy Fowkes	Richard Meares
Amanda Manclark	Elli Rudd	Julia Owen	Robert Hamment
Amelia Rose-Hamilton	Eloise Scotchbrook	Julie Howell	Rose Donnelly
Araxi Utidjian	Emma Witts	Karen Lewis	Sadie Hennessy
Aleen Paton-Smith	Francesca Flowers	Kate Lynn-Devere	Sarah Lovelock
Ashleigh Ochs	Gill Durrant	Katie Latchford	Shaun Potter
Barbara Rudd	Gladys Smith	Lesley Ralph	Sharon Goffin-Lecar
Bethany Woods	Heidi McGee	Liane Kordan	Shu Newton
Bob Jones	Jackapella	Mary Crockatt	Stephen Yates
Brian Horne	Jacquie Dunn	Mary Louis	Steven Williams
Bryan Orwell	Jane Coombes	Matthew Smyth	Sue Flory
Charlotte Harris	Jane Orwell	Mike Kendrick	Susie Darnton
Cheyenne Udeagbala	Jane Sales	Muriel O'Dowd	Thea Arnold
Chris Denham	Janet Thomas	Pam Hayfield	Trudy Kersting
Chris Newton	Jason Hodgson	Rachael Salvesen	Wendy Hayfield
Christina Clark-McQuaid	Jenny Davies	Rachel Scofield	Wendy Robinson

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A musical installation

by Emily Peasgood

World Premiere

Sunday 17th
January 2016

Turner Contemporary,
Margate



Turner
Contemporary



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**ARTS COUNCIL
ENGLAND**

LIFTED

by Emily Peasgood

“Dedicated to the lifts and elevators of Planet Earth.”

Concert hall performances have a long-standing tradition for both performer and audience. The routine of attending a concert is predictable and safe; from purchasing tickets to dressing up, taking your seat and waiting for the opening chord.

Removing the context within which one might traditionally experience a choral work, (for example), creates a novel experience for audiences to witness something they have not seen before; new meanings and interpretations may arise in response to the performance and to the venue once considered untraditional, or unsuitable, for such a performance. An opportunity is also provided to create music for the venue, rather than the other way round.

As a young person I spent a lot of time staring at my hands, looking at cracks on walls, or at the soles of my feet. I would stroke the leaves of a tree as I walked by, and sometimes even take a leaf as a memory of that small moment. I see joy in small things we tend to ignore less as we move through life, and as we grow taller. For me, the lift feels like a place that is often taken for granted. We enter, often consumed by thoughts of where we are going, what we need to buy and what's happening at work. People, with intricate networks of family, friends, job, thoughts and feelings, stand alone in a small contained space - often ignoring each other - and wait, until they are delivered to their destination. Then they leave, almost unaware of the journey they have made. Despite its vacuous nature, the lift is a vehicle of transition from one place to another and that is why I decided to dedicate the work to the lift itself.

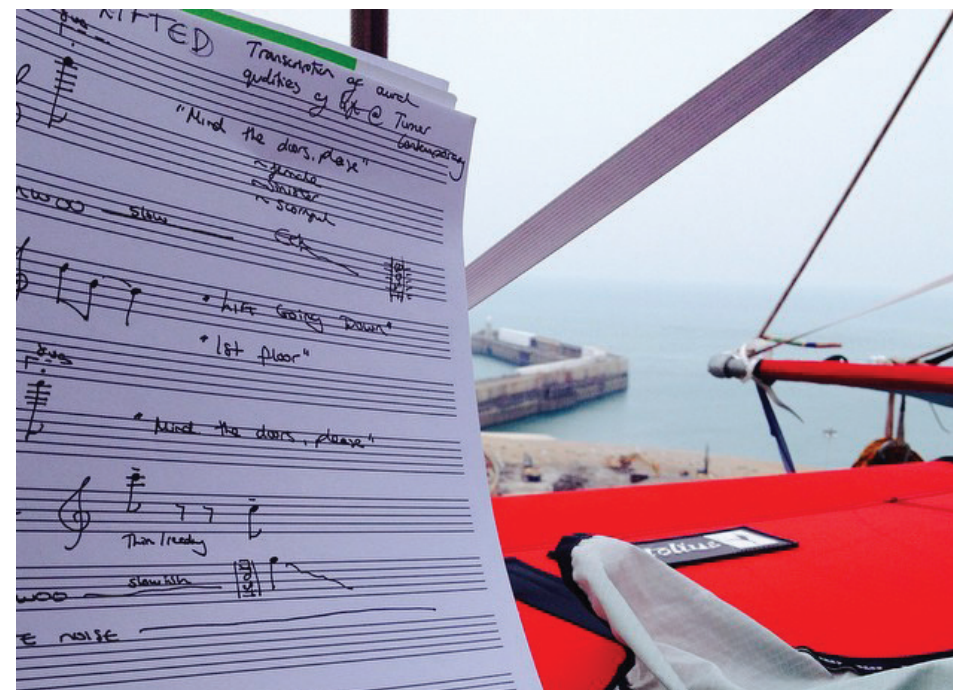
I view the lift as an under-explored creative space, both acoustically and architecturally, and for several years have pondered staging a musical event inside one. I am also fascinated with the lift as a performance venue because of the background music, or muzak, that traditionally accompanies lift passengers on their brief and intimate journeys.

Muzak is a form of background music that was originally created utilising 'scientific' methods with the aim of inducing calm in public spaces, stimulating productivity in the workplace, and influencing our spending habits in retail environments. Muzak has also become a generic term for all music that is played in the 'background' within public spaces; from Justin Bieber to Kenny G.

Background music is everywhere: in retail outlets, on 'hold', in lifts, airports and waiting rooms, to name a few. It is a pre-recorded music that we cannot see, channeled through speakers and detached from live performance.

Unlike a live performance, background music is utilised to accompany a public space, and to create ambience. We do not buy a ticket to experience background music; it is simple there, whether we like it or not. Essentially, it is music we do not pay attention to.

LIFTED is lift music that cannot be ignored: the antithesis of Muzak.



LIFTED was developed over the past two years by Emily, and work started as she took part in Folkestone Triennial 2014 as an occupant of Alex Hartley's VIGIL installation. Suspended 13 floors up, on the exterior of the Grand Burstin Hotel, Emily sat on a series of climbers' portaledges and worked with her portable Casio keyboard to develop initial themes for the work, whilst keeping lookout over Folkestone's harbour and the town beyond.

While stationed in VIGIL, Emily kept a journal of her creative process.

Thursday 4th September, 2014:

"The concept behind my LIFTED work is to compose a piece of music which is the antithesis of muzak, aka 'elevator music', and which will provide an unexpected view of the venue it is performed in. When the opportunity arose to occupy Vigil I had to do it. There are many interesting parallels which I hope will lend to the creation of LIFTED. I was also interested in how occupying this unusual location will impact on my creativity.

The lift is a confined space, with a limited view of the world, whereas the confined ledges of Vigil yield an expansive view. The lift is in a state of vertical flux, dictated by its multiple users but I am the sole occupant of Vigil. It is stationary, alone and exposed. Both the lift and Vigil offer an unique perspective from which to view and draw creative inspiration from the world and I hope that these precarious ledges will inspire me tomorrow."