

Emily Peasgood

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Artist statement

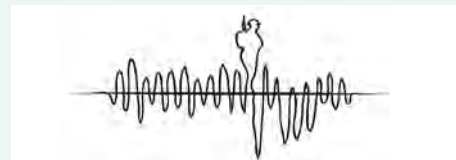
Rubber Chicken House, 2 Kent Kent, Ramsgate, Kent, CT11 8LT

Emily Peasgood is a composer, sound artist and visual artist. Her work aims to transform how we perceive our environment by creating invitations to connect with people and places that are forgotten, overlooked, or surrounded by histories that can be remembered and celebrated through sound and music. Peasgood's work takes place in outdoor public locations, with specific communities of people, and utilises innovative technology and design to serve her concepts and enhance visitor interaction. Her artistic practice is underpinned by an aesthetic belief in creating artworks that enrich people's lives through embodying the values of accessibility, inclusion and engagement. Peasgood's work has consistently demonstrated high quality community and visitor engagement in the creative output, through considered community programmes, well-researched accessible concepts, and working with a team that engages with and supports her creative ambition. For full portfolio please visit: www.emilypeasgood.com

Selected site-specific and community engagement works | To read more or listen to sound content please [click the image link](#) adjacent to each work

I Would Rather Walk With You | Pioneering Places, East Kent, 2020-2021

Permanent site-specific public artwork in The West Wing Battery at Fort Burgoyne, Dover. Visitors are invited to experience a sound-world that captures its history and future as a community space. It is a multi-channel choral work and sound installation with spoken word and sound effects recorded by 180 residents during lockdown. Completes August 2020, installation delayed to Spring 2021 due to COVID-19.



Cambridge North Folk Song Project | Brookgate and Network Rail, 2020-2021

Creating a community folk song book with residents with the aim of preserving stories for future generations. The book will be distributed to libraries, schools and online as a free download. 200 residents are contributing stories and creating songs with me in online songwriting sessions during lockdown. Residents will perform the song book at Cambridge Folk Festival 2021. Completes September 2020, launch delayed to January 2021.



Never Again | Ideas Test, Kent, 2018

9-part song cycle featuring 35 community singers and archival sound recordings to commemorate the WW1 centenary. Performed in moving trains on Southeastern train network with musical and sound content geographically mapped to the route. Nominated for an Ivor Novello Composer's Award for Community Music.



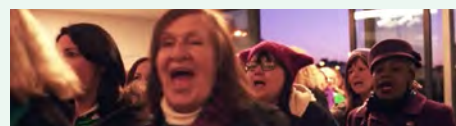
Requiem for Cross Bones | Illuminate Productions, Merge Festival, Southwark, 2018

Interactive site-specific choral soundscape, memory wall and wooden sculptures, exploring remembrance.



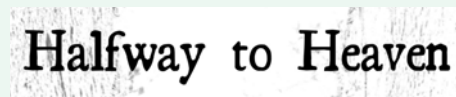
VOICE 100 | POW! Thanet, 2018

100 women, men and children were interviewed and recorded about experiences and perceptions of women. Their responses were augmented into a beat poem premiering at Turner Contemporary on International Women's Day, 100 years since some women were granted the right to vote.



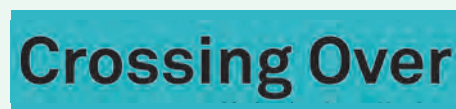
Halfway to Heaven | Folkestone Triennial, 2017

Interactive site-specific sound installation and choral work for a forgotten burial ground where 'outcasts' were interred, exploring connection and remembrance. Winner of an Ivor Novello Composer's Award for Sonic Art.



Crossing Over | Turner Contemporary, 2016

Composition for a 59-voice cross-cultural community choir, featuring 302 audio recordings from members of public, exploring perceptions of migration and the concept of 'home'. Nominated for Ivor Novello Composer's Award for Community Music, and recipient of Canterbury Christ Church University's Research Grant for engaging artistic practice.



Education + References

Canterbury Christ Church University

2020: PhD: 'Creating accessible, inclusive and engaging artworks through experimental processes in the community'

2017: PGCAP: Post Graduate Certificate in Academic Practice and Teaching in Higher Education

Referee: Lewis Biggs, Curator of Folkestone Triennial: lewisbiggs@creativefoundation.org.uk

Referee: Karen Eslea, Head of Learning + National Programmes at The National Gallery (prev. Turner Contemporary): karen.eslea@ng-london.org.uk

Images - left: *Requiem for Cross Bones*, Centre and right: *Halfway to Heaven*

