

DAD IN CONVERSATION with

Paul Cheneour

Lives and works in Dover, Kent

“How have you interpreted/responded to the project title transmettre/transmit?”

Sounds unlocked from the inner fibres of the building both past and present are literally being transmitted through me via the flutes to the audience with a warmth and clarity rarely experienced.

To be invited to participate in the T/T exhibition with other artists particularly using my sound has given me a unique opportunity to affirm, expand and develop my work using different single line flutes that began in 1994 with the piece “The Time Has Come” (16 meditations for solo flute) played and recorded in a squash court.

Responding to the acoustical environment of the Jesuit Chapel in Saint-Omer has stimulated and encouraged a rich multiphonic nuanced language to emerge that is leading me towards the next sound sculpture piece in Walmer Castle.

In addition to your references to Transmettre/Transmit, how has the project's location in heritage sites impacted conceptually on your practice?

For many years I've wanted to record more of my work in both sacred and secular sites around the world that have a resonance I can tune into. The heritage site, Walmer Castle, insisted I open my intuition and creative awareness in ways not imagined previously. The cavernous space was also demanding I use voices, an idea not even considered before. Maquenzie and I added our 2 voices to the flutes for these sound sculptures.

Both the flute and voice sound emanate from the same place within each of us and is carried outward into manifestation by the breath.

During the recordings in both the Jesuit Chapel in Saint-Omer and Walmer

Castle in Kent, it felt like the stone bricks and the very substance of the buildings were breathing their age old stories through me, an exhilarating and, liberating experience, which is leading me further along this new sonic language path.

What does showing with other artists and in two places at two different times mean to you?

Exhibiting in two different places and at two different times with seven other artists both English and French in very contrasting spaces has given me the opportunity to explore the individual dynamic and resonance of each space, as well as the visions and works of the other artists.

I'm particularly grateful for this experience as it has encouraged me and challenged me to broaden my approach and has enabled me to find a finer nuanced sonic language. With my second piece in Walmer Castle I've also included two voices, Maquenzie's and my own for the first time as well as an array of flutes.

I feel inspired by working in this cross-media group context.