

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 10. Track 1.

Joseph: Hello, my name is Joseph Rizzo Naudi. I'm a blind writer and I'm joined by Jennifer Justice, who is one of the artists exhibiting at the *Beyond the Visual* exhibition. Hello, Jennifer.

Jennifer: Hello.

Joseph: What I'd like to do in this conversation with you, Jennifer, is give the listeners a sense of your artwork. So what is this?

Jennifer: So the piece in the exhibition is called *Bucket of Rain* and it's a sculptural mobile. And it's raindrops suspended from an iron spout that cascade down towards the floor. So it's a vertically oriented piece, like sort of like a shower, like the water coming out of your shower. And at the top is a reclaimed iron spout from an old wine crushing barn. So this is a very heavy iron spout. And then attached to that are these long, sinuous, smooth chains with raindrops at the ends at varying heights. And there the raindrops are all made of wood. And you can put your hands under the water, the stream of water to interact with it.

Joseph: So if I reached out and touched it, what I would encounter would be tiny wooden raindrops suspended by, I imagine, very fine chains. Is that right?

Jennifer: Yes. Actually, the raindrops are quite large compared to what we consider, you know, in-real-life raindrops. The largest one is a little larger than a pear. And the smallest one is a little larger than a peanut.

Joseph: I had a question about the colour of the woods.

Jennifer: Yeah, they're different colours, more sort of like from a pale yellow to a really dark brown for the walnut.

Joseph: And will they make a sound when they're sort of moved together like a mobile would?

Jennifer: A very whispery, quiet sound. Yeah. It's like the quietest wind chimes ever.

Joseph: And could you tell us a little bit about your practice and where this artwork comes from?

Jennifer: These days, my work is very much concerned with our notions of public and shared space. And that's risen from my work in accessibility as a disabled person. How much of our public spaces are not designed for beyond a very narrow range of idealised human beings? So I'm finding myself making these speculative material meditations that draw on public history and ruralism and climate change. And all the debates concerning the use of our public lands. And I grew up in rural North Alabama with low vision and some hearing loss. And now I live in rural Mendocino County. I would say these places are both blessed with really with a ton of natural beauty, natural resources. But they're both they were also both very limiting in some ways. I consider them both transportation deserts. So there's limited resources here for disabled people like public transportation and community engagement. That's really forward thinking community engagement for disabled people.

So my work is very multimedia. I make sculptures and paintings. And I also write and I make 3D tactile models and maps to document the performative improvisational aspects of living. And trying to create community in these spaces that are very, very often inaccessible. I think that touches upon logical conversations and post-colonial conversations. So I'm excited when that overlap happens also.

Joseph: Jennifer Justice, thank you so much for introducing us to your artwork. I can't wait to encounter it in the exhibition.

Jennifer: Thank you. It was a pleasure to speak with you today.

[Music]

This is a transcript of an audio guide produced by Henry Moore Institute for the exhibition *Beyond the Visual*, on display from 28 November 2025 to 19 April 2026. For more information visit henry-moore.org/beyond-the-visual