

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 12. Track 1.

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

Sam: Hi.

Joseph: We're going to try and give the listeners a sense of your artwork as it appears in the exhibition. What would you say is there? What's in front of us?

Sam: So the thing that you will encounter is a plywood sculpture. It's a low ground sculpture, about the size and height of your average coffee table. It's about 1.2 metres in diameter. There are three layers of plywood. The top layer is the largest, which you can think of as a disc, and then the one below is slightly smaller, and then the one below that is smaller still. And it forms the shape, if you imagine a sphere cut in half and the lower hemisphere, the sections of the plywood in a modular way form the shape of a hemisphere. And the work can be tipped and rocked back and forth, and there's wire strung through it. And on the wire are these small washers that vibrate along the wire as you tip and rock it. But it's in a very subtle way that allows feedback to come through to the body.

Joseph: Is the sculpture mounted on the floor or is it on like a kind of plinth?

Sam: No, quite recklessly, it is directly on the floor. So the title of the work is called *Ciliated Sense*. And if we think of cilia, it might be like hairs that you get on the back of your hand. So this idea with small amounts of vibration kind of extending out into the environment. So that's hopefully what you'll encounter when you touch the work or engage with it.

Joseph: *Ciliated Sense*.

Sam: Yes.

Joseph: Okay. I'm imagining like a sundial, but instead of there just being one metal bit on the sundial, they're actually 10 and they're all radiating out from the centre. So it's like this kind of triple decker...

Sam: Sundial. Yes.

Joseph: Triple-decker sundial. Is there anything else that it sort of reminds you of?

Sam: Kind of play equipment that you might see in a park and the way that it tips back and forth and the way that it spins. And it was originally designed for *Tourette's Hero* and for a play event based on an archive of a disabled person's experience of a wheelchair user moving through space and in a dip in concrete. And they would move back and forth and kind of draw flowers through a puddle, which was really interesting to me. So I then, once I gave them the work to them, I wanted to recreate it to enhance the feedback you get from engaging with it. How can I add more sensory feedback through the work?

Joseph: I'm imagining that some of the wires on the metal wires. Could you describe what that sounds like?

Sam: It's kind of a little bit grating. So some of the wires are zither wires. So I'm not a musician, but I got some advice. And so the pitch of that is kind of higher as the washers run across it and then others are just kind of guitar wires which have like little almost indents on them I guess so that when the washer moves up and down um it makes more kind of rolling repetitive sounds I would guess. So because every time the work is moved by someone engaging with it, it creates a new pattern, so if you imagine the wire the washer is moving along the wire and sits in a different place for the next person engaging with it.

Joseph: I really like this idea of each visitor coming to the work after someone else has been there and almost like the experience of that other visitor is left on the sculpture and then they in turn leave their own mark on it in terms of how it sounds.

Sam: Yeah, I really like that too. It's as you say like a trace of a previous visitor but then maybe becomes like a constellation of different interactions.

Joseph: And I'm thinking about how it will feel to the touch you said it was plywood can you tell us a little bit about how that's been finished and how it might feel to touch the sculpture?

Sam: Yeah, so the top surface is really lightly oiled so you probably won't pick that up on your fingertips. It will just feel like bare wood, but along the edges I've varnished it, it will be smooth around the edges of the wood which are like eight mile thick and then so if you kind of push your hand all the way to the centre, you would interrupt a wire at some point. So I've just painted yellow bands in three of those segments just around the edge to help people to kind of know where's okay to touch. I mean everywhere's okay to touch really but I just didn't want anyone kind of like hurting the hand on the guitar wire.

Joseph: So how does this sculpture fit in with your practice in general, Sam?

Sam: It's an extension of my existing work is how I describe it, so I've previously created work that explore movement and the body and I've previously made work that looks at questioning the hierarchies of sensory modalities particularly considering vision and suggesting that it shouldn't always be primary but this work allows me to combine both of them, I would say. So I'm exploring this idea of having a porous body so like a really highly sensitised body, a neurodivergent body in engagement with the world and I'm also looking at how this connects to having low vision I think, it's quite an interesting conversation to have.

Joseph: Thank you so much Sam for introducing us to your artwork and telling us a bit about your practice.

Sam: Thank you very much, it's been lovely chatting to you.

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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