

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 13. Track 1.

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

Joseph: Hello, Aaron.

Aaron: Hello, Joe.

Joseph: So what I'd like us to do is give people listening a sense of your artwork. What is it that we're going to find?

Aaron: Well, there are two installations. One of the installations is titled *Rings*. And basically, this is five rings. These are bell bronze pieces. They vary in size from, you know, 9, 10 centimetres in diameter up to about 75 centimetres. They resemble wedding rings, but also there is the idea that they ring when they're struck. Their bells are gongs and each of them have clappers.

They're hanging from a large beam, which will be suspended from the roof of the gallery. So they're kind of hung in a cone configuration. If you imagine an ice cream cone, but rather than as it would be held in your hand with the largest ring at the top and the smallest ring at the bottom. If you turn that 90 degrees, the cone will be hanging in space.

Now, these can be struck with the clappers and rung like bells or gongs. And each one has its own. And each one has its own unique sound. And the metal that they're made from, which is bell bronze, 80% copper, 20% tin. When it's handled, it reacts with the oils in one's hand or the oils in one's skin and leaves a scent. So this works visual. It's haptic. It changes temperature, if you hold on to it longer. It's sonic. It's vibratory. It's with the sound element. And then there's also the smell element.

Joseph: Are the rings smooth to the touch or do they have sort of texture on them?

Aaron: The overall surface is smooth. But because there'll be this porosity, what you'll get is pits, little holes, especially with the larger pieces. There's much more porosity in the castings. But I don't mind that.

Joseph: And how would you describe the sound that the rings make?

Aaron: There's somewhere between a bell and a gong.

Joseph: And is it the case that the larger ring will have a deeper tone and the smaller one will have a higher pitch tone?

Aaron: Yes. I like the uniqueness of the bells. Each one has a unique sound.

Joseph: And could you tell us a bit about how these artworks fit into your practice more generally?

Aaron: Well, I'm really interested in the senses or how neglected the senses are. We don't teach listening except to musicians or mechanical engineers. You know, touching, proprioception, kinesthesia, that's something for dancers. And

even looking, I mean, speak to most postgraduate art students and they don't know why the sky is blue or how the eye works. So the senses are really neglected.

And also, historically, the senses have been thought of in isolation. There's sight, hearing, smelling, tasting, touching, when in fact they all work in concert. So for me, the idea of these works is that they can be engaged with on many levels, as well as thematically. They can be engaged with physically on lots of levels.

Joseph: Thank you so much, Aaron, for taking us through your artwork and giving us a detailed insight into your practice.

Aaron: Thanks very much, Joe.

[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