

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 14. 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. 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: It's a series of works called *Icelandic Landscapes*. These are bell bronze pieces. I call them paintings, though there is no pigment or paint involved. They are kind of creations mimicking lava fields or volcanic landscapes. It is basically using the same material as bell bronze and pouring it into an open mould. And as it freezes, it leaves flow lines and oxidation occurs, giving a kind of topographical landscape nature, which is what the intention was to copy a kind of Google Earth of a lava field. These also can be touched and sounded by ringing, you know, with one's knuckles.

Joseph: And do you have a sense of how they will be displayed in the space?

Aaron: Yeah, these will be wall hung, like as paintings would be, but they're hung on brackets. They sit away from the wall and they can hang freely. When they're touched or rung or

tapped, they're not going to knock against the wall. They're free to move so they can produce a little bit of sound.

Joseph: And they're all sort of landscape orientation?

Aaron: Yes.

Joseph: And are they all the same size?

Aaron: No, they're varying sizes. They range from around 50 centimetres in width down to about 20 centimetres.

Joseph: And what's it like to touch them?

Aaron: There is a sort of a rough surface that varies depending on the part of the image that one's looking at or touching. And the flow lines, so the liquid of the metal is moving in a very particular direction. And it mimics the lava fields. So you have these flowing rivers of lava that suddenly stop when the temperature drops. And they freeze. But they freeze in particular lines of streams. The same thing is true of glaciers, that you have these actual shapes of masses of ice and rock that are moving in directions.

Joseph: And could you say a little bit about the colour?

Aaron: They're quite variable. Some of them are various hues of black, grey, charcoal, and then others have reds and yellows within. Now again, this is very much about the making process, in that the oxidisation differs depending on the air temperature of the day, the humidity of the air of the day, the geological history of the sand that I'm using to make the mould, something that's way beyond my capacity or budget to investigate further exactly what's happening on a microchemistry level.

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