

# ***Beyond the Visual***

## **Audio guide**

**HENRY MOORE  
INSTITUTE**

### **Stop 6. Track 1.**

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

**Lucia:** Hi, Joe. Good afternoon.

**Joseph:** I'm wondering if you could give us a very brief description of what these artworks are that you're exhibiting.

**Lucia:** Well, I have here four windows in different shapes and different kinds of stones, three in marble and one in sandstone. Depending on the window you touch, you might feel a very rough surface or a polished surface. I like to maintain the natural fracture of the stone on the outside and maybe sometimes an industrial cut. And then I open the stone to make a window where you can look through. And I think they are put this in the exhibition so you can see other artwork through the window.

**Joseph:** So the windows will be used to frame other artworks in the exhibition. I'm wondering what kind of size it is and where might I have found a window like this before?

**Lucia:** During our holidays in Spain, I was inspired exactly by the ruins of castles on top of the hills. And the sandstone window is about 40 centimetres high and 31 wide and 20 deep.

And it weighs about 20 kilos or more. And it just gives you the impression of a medieval castle. So it's almost like a pointed cone at the top?

**Joseph:** Yes, and I'm wondering what colour this window will appear if I was to look at it.

**Lucia:** Yeah, the colour is brownish, beige, greyish. It's quite a dull colour at the outside. There are lichens. Lichens have grown on the stone because it's a quite porous stone. And lichens easily grow on this stone in a neighbourhood without contamination. And I live in the countryside without any industry. So I have the lucky opportunity that lichens adhere to nearly all my sculptures. And they might have different colours.

**Joseph:** So the artwork has become a home for these lichen organisms over time.

**Lucia:** Yeah, they take over.

**Joseph:** And so you said that there were three other windows which are made from marble.

**Lucia:** Yes.

**Joseph:** Are they similar in shape to the sandstone window or are they quite different?

**Lucia:** They are quite different. They are different colours and different shapes. One is called the *Pink Window*. And it is shaped nearly like a triangle, like a rough triangle. The second one is called a *Framed Window*. And it has the veins like the Spanish ham can have. So with the fat and the flesh, the pink veins run through the fat.

**Joseph:** Yes. And what about the final window that we haven't described yet?

**Lucia:** Yeah, that's white marble and that's completely irregular on the outside. And there are stairs, stairs going to the opening on the front side.

**Joseph:** Does it appear almost like a broken off piece of stone or a fragment from a building?

**Lucia:** Yes, indeed, a fragment. They are all leftover fragments from the quarries. And I prefer to maintain the rough outside and to make an opening where you can see through. That's why they are called Windows. And I polish the inside. It's also like my point of view that the inside is more important than the outside, not only in sculpture, but also in the persons.

**Joseph:** Have you always been working with ideas around touch and texture in your sculpture?

**Lucia:** Yeah, from the beginning, I've always tried to emphasise the touching and to invite people to touch and feel the differences.

**Joseph:** Thank you so much, Lucia, for introducing us to your artwork and giving us an insight into your practice.

**Lucia:** Well, my pleasure, Joe. Thank you for this interview.

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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](https://henry-moore.org/beyond-the-visual)