

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 12. Track 2.

Sam Metz, *Ciliated Sense* 2025

A giant fighting spinning top. A tactile clock. A radial city plan from a fantasy novel. A playground roundabout. A spiderweb. A rattling maze with a ball bearing coursing through it. A game I don't know how to win. An alien musical instrument.

Ciliated Sense is a hemisphere that is somehow made of angled planes. Although the object has the appearance of a large ball cut not quite in half – but below its midline – it is in fact made entirely of straight lines and flat planes. Like an abandoned parasol that has blown over in the wind, it rests at a shallow angle on the floor in the corner of the gallery.

It is made from pale plywood that looks untreated apart from yellow areas on the top layer, the same colour as a highlighter pen, that indicate the best places to push the structure. It appears to have been assembled like flat pack furniture, held together in tension by wires of varying thickness. Ten intersecting radial spines support three horizontal planes that together describe the geometry of the implied hemisphere, like longitudinal and latitudinal planes of a transparent globe cut off somewhere below the equator.

The invitation to touch offers an extra dimension both with sound and movement. The angles at its base mean that the structure can wobble but not fall over. It seems to be weighted so that it rights itself when you push down on the highlighted

sections, and it always returns to the same position, leaning to one side. And the noise! Harsh, metallic, like a toolbox falling over and scattering its contents. Strung through the structure there are wires of varying thickness. Some are thin and high pitched. Others, towards the centre of the structure, are thicker – guitar strings maybe. The strings have washers of different sizes threaded onto them that clatter around as you move the object. Some are small and look as though they would be useful but others are so large it's hard to imagine what they might be for. You can move them individually to make different sounds. Different types of string make different sounds as the washers bounce and scrape along them – aliens, clangers, or the sounds from a tool shed. When you tip the whole structure the noise becomes louder. Are they pleasant sounds? Maybe not.

The position of the sculpture in the corner, in the middle of a carpeted area, might make you think of a playground, as though you're approaching a roundabout on a safe, soft surface to kneel or sit on. But the object itself is not soft at all, more like a wooden model for a tank or an armoured vehicle fashioned in Da Vinci's workshop.

End of Stop 12, Track 2.

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