

Beyond the Visual

Audio guide

**HENRY MOORE
INSTITUTE**

Stop 6. Track 2.

Lucia Beijlsmit – Windows Series

There are four ventanas, or windows, positioned throughout the first two rooms of the exhibition. Each sculpture is the size of an inverted wicker basket. They are mounted on dark grey plinths, surrounded by darker grey, almost black carpets. If you step onto the carpets, you can touch the windows, or even look through them, because they act like frames for other artworks in the exhibition.

You will encounter one window in the first exhibition space. It is made from a wedge-shaped piece of white marble, delicately veined with pale grey. The block of marble is unfinished apart from two flat, smooth sides, and the hand-sized window carved straight through it. The texture of the unfinished marble is crystalline, like the walls of a cave or a pile of salt, and it sparkles as the light catches it. It looks as though it might flake away, but the surface is absolutely solid. The window carved through the middle follows the shape of the stone, like a teardrop. The window opening is incredibly smooth, and it has small steps carved into it. This window evokes a Mediterranean building, perhaps on a Greek island, white stone bathed in sunshine against a blue sky.

In the second room of the exhibition there are three more windows. The middle of these is directly opposite the window with steps in the first gallery, and the two windows frame each other. The window is carved into an anvil-shaped block of

marble that has the thick texture of clotted cream, or perhaps a crumbly cheese, and is veined in deep reds and blacks almost the colour of blood, as though the marble has been bleeding internally. If we are thinking about food, and the first window is a block of salt crystals, then this window is like raspberry ripple ice cream. The sides of the sculpture are flat and polished, and the window is rounder in this sculpture, with a more pronounced frame around it than the first.

The third window is the colour of a peach and strawberry yoghurt, a delicate sunrise pink, and is shaped like a jagged tooth. The surface of the marble is not even: the back of the sculpture is partly covered in a rough, grey, stony layer like uncut slate or the outside of an oyster shell. The smoothness of the window opening, this time a gothic arch, and the peachy pink stone feel like the inside of the shell, pearly and inviting. You can feel a pull through its smooth surface, like water through rocks, drawing you to slide your hand across the sill and through the window. From one side, the sculpture frames the work in the third exhibition space, and from the other direction it frames the glowing *Fire Flowers* in the first space.

The final window is to the right. It is carved from a solid, square sandstone block with a rough, granular texture – more cake than ice cream. The marble of the other three sculptures is the result of geological processes trapping impurities in calcium carbonate. In this sculpture, you can feel the ancient grains of silica – space dust – that formed the block. The shape is much more regular than the other three windows, almost as though it was made of old, crumbling concrete, and the window through the sandstone block evokes a medieval church, missing its stained glass. The surface is alive with the mottled white and orange of lichens, and radiating out from the window are carved lines, chiselled into the rough surface. This window frames

Jennifer Justice's *Bucket of Rain* on the opposite wall, as though you are watching a shower of rain through the window.

End of Stop 6, 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