Sagarika Sundaram: Reservoir
Audio guide

HENRY MOORE INSTITUTE

Stop 2. *Blue Mountain*

As you step inside the first gallery, you will find the largest work in the exhibition towering over you: *Blue Mountain*. Its highest point rises just ahead of you, slightly to the right, and the sculpture stretches several metres out to either side.

It's made of felted wool and tie-dyed by hand to create contrast between natural greys and deep, layered shades of indigo blue. Walk around it. Experience how the surface curves in and out – convex, then concave. it might start to feel like stepping into a cave.

In the following audio, you'll hear artist Sagarika Sundaram describe *Blue Mountain*, its textures and colours, and how she hopes we might experience the work through our bodies and memories.

Sagarika Sundaram: One work in the show is called *Blue Mountain*. It's about 10 feet high, which is about three metres, and it's about 24 feet long, which is about seven metres long. And it's in the centre of the room. It's a work that people can walk around. It curves in two different ways. And with this work, I'm really kind of exploring the idea of clothness, which is, for me, the way that cloth hangs and drapes with its own weight. And so the work curves and opens up, but it also folds and curls in and creates these two cavities that the viewer can walk into.

While I create form, I'm also creating voids, so that relationship between positive and negative space and what colour brings to it. And then when you're standing in front of something that is bigger than you, that envelops you, I think that creates a sense of presence, and I think that's really what I'm after with the work.

The blue in the work moves across the work in a very elemental fashion. The work is black and white, so the brown and white wools that I, that I love working with and creates a very toothy texture, very organic. I think of it like an elephant's knee, so like a wrinkle, a very leathery wrinkle is what the pebbly surface. And then when it takes on this blue colour, it creates a lot of depth, and I'm trying to create something immersive and elemental with this work.

So the other day, I had *Blue Mountain* laid out on my table, and somebody walked by the work, and she had a very interesting response to it. She said it reminded her of a mountain in Kutch, and this mountain has a very strong magnetic charge. So if you drive up the mountain, at some point your car stalls because all your controls fail, and the magnetic charge of the mountain takes over.

And it was such an interesting response to me because this work has this very pebbly texture. It looks organic. It looks like stone. It's also soft. And I just found that, you know, what she was describing was something that she could feel in her body and a very strong memory of this that she had. And I think that's what I'm trying to hope that the final work in its final form generates, movement in the physical sense in the viewer that pulls from an old memory and that they can feel in their body.

End of Stop 2.

This is a transcript of an audio guide produced by Henry Moore Institute for the exhibition *Sagarika Sundaram: Reservoir*, on display from 30 September 2026 – 10 January 2027. For more information visit henry-moore.org/whats-on/sagarika-sundaram-reservoir