

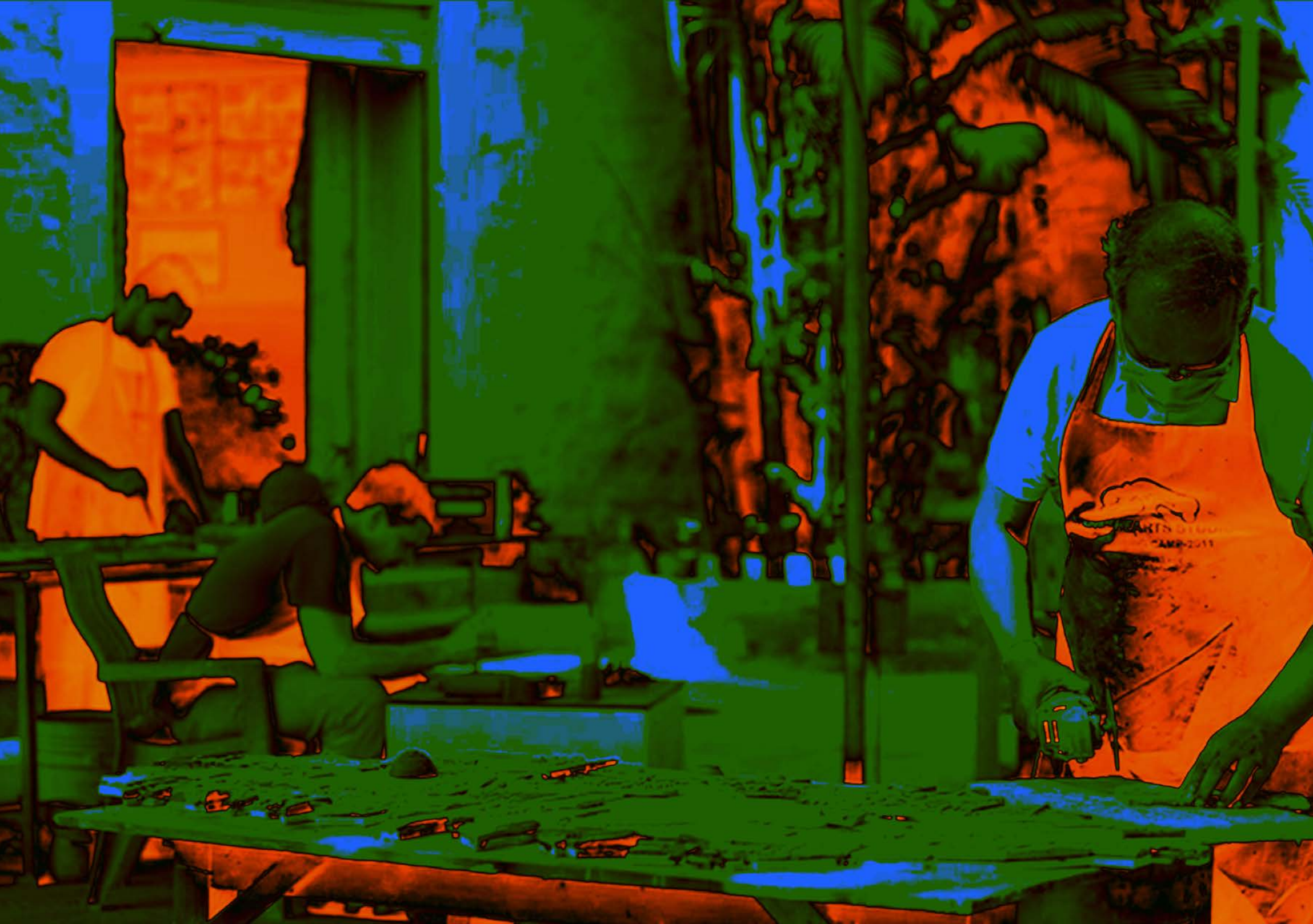
Swen Kählert

Sudhakar Chippa

Arnaldo Drés González

TOPOGRAPHIES OF TENTS, TERRACOTTA AND TIME

Curated by **Matthew Partridge**





s.k. – Swen Kählert (Germany)

s.c. – Sudhakar Chippa (India)

A.G. – Arnaldo Drés González (Venezuela / Germany)



Three distinct lines of artistic inquiry converge to explore questions of identity and displacement, spawning a narrative exchange of ideas and emotions. In this quasi performative encounter, **Swen Kählert** (Hamburg, Germany) mimics the workings of nature by allowing time to model acrylic paint into plastic bodies, whether on canvas or as geomorphic accretions. **Sudhakar Chippa** (Hyderabad, India) projects the age-old medium of terracotta beyond the boundaries of traditional reliefs, floats ghost ships of criss-crossed geometries to describe sprawling urban matrices. **Arnaldo Drés González** (originally Venezuela, now Hamburg) assimilates his findings of abandoned debris to chart erratic, fluorescent lines of migration, protecting his fragmented self in green tents of temporary refuge.

Kählert, Chippa and González each bring different life experience to their respective media: their interaction in Hyderabad leads us to the fascinating question of what it means to make art and challenges preconceived notions of cultural exchange.

The exhibition in the **Srishti Art Gallery** comes as the conclusion to a very special collaborative project that was set up on the initiative of Sudhakar Chippa, Dr. Brigitte Röder and the Goethe-Zentrum Hyderabad, and with the support of the Hamburg Ministry of Culture and Media, which brought the two Hamburg-based artists to India and to Sudhakar Chippa's remarkable **Banyan HeArts Studio** in Hyderabad. Here, all three artists have spent the final two weeks in the run-up to the exhibition working alongside one other and together, discovering their affinities and offering mutual artistic stimulation. This cross-fertilisation is already evident in the exhibition's installation, which seeks to heighten this dialogue and the exciting contrasts between their works.





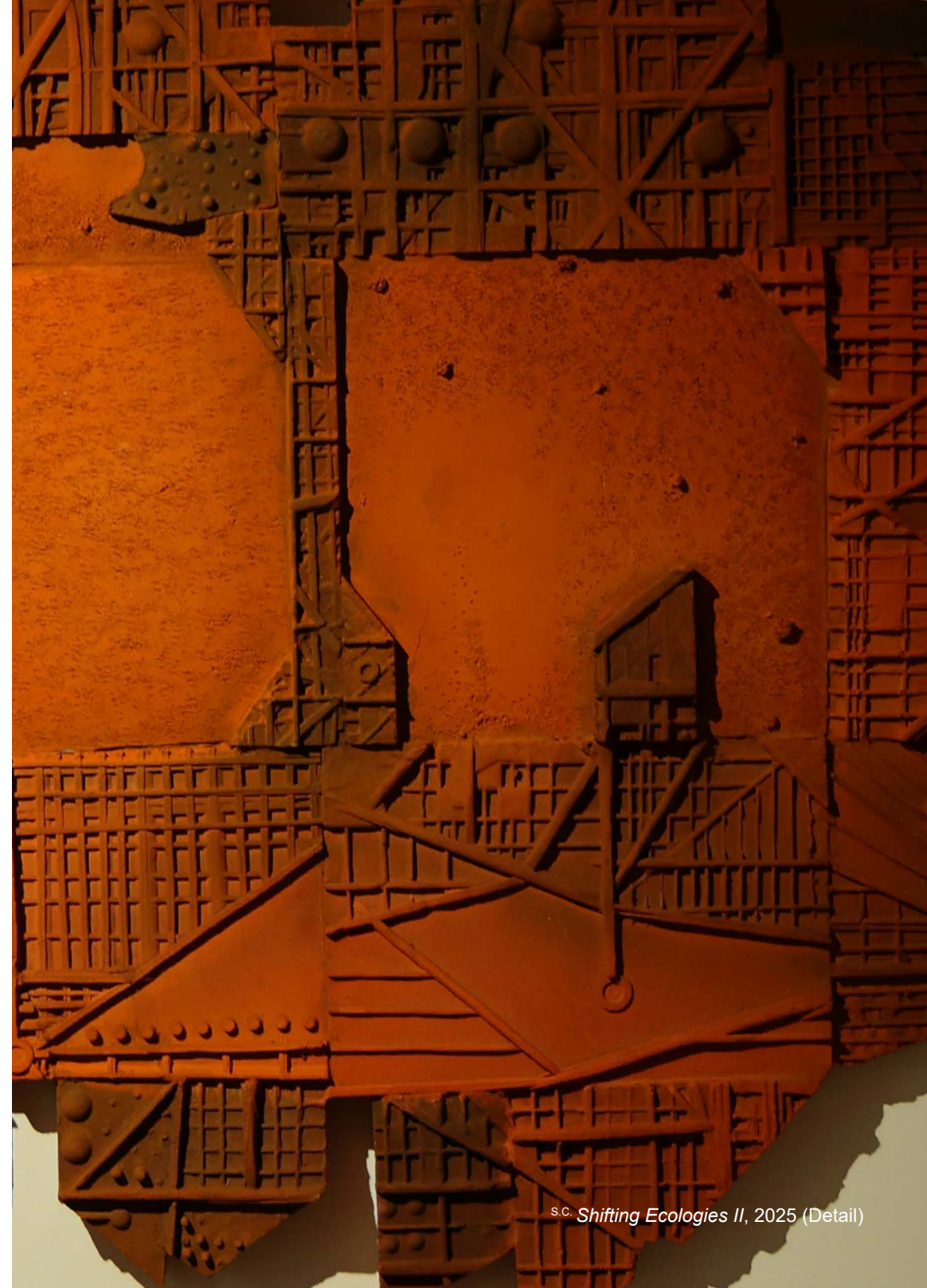
Visual perception is not simply a one-to-one reflection of the world. Perception is a step-by-step transformation of photoreceptor activity, elicited at the retina, into neural activation patterns along the visual processing pathway of our brain, which result in what we finally experience as percept. Thus, visual perception is a multifarious brain process.

A research tradition in psychology, called psychophysics, has employed behavioural methods to investigate the relation between physical aspects of the world and the subjective experience of them. The availability of non-invasive methods for directly assessing brain functions led to an extension of this research and the emergence of visual neuroscience. This field of research has identified the neural processes that transform photoreceptor activity along a multi-level neural processing hierarchy. In recent years, the idea of active vision has entered visual neuroscience: the idea that information about the world is not only passively perceived but actively searched for by the observer based on internal models of the world, e.g., by scanning the world with systematic eye movements.

The availability of two eyes allows us to reconstruct a 3D representation of our environment, which is crucial since we act in space. Recent research has documented systematic eye movement patterns to maximise the sampling of information for stereovision.

The reconstruction process of the brain, finally resulting in perception, is not exclusively bottom-up driven. During visual development, knowledge about the world (e.g., typical shapes, colours, and objects) is acquired and used to facilitate the neural computations underlying visual perception (called top-down processing).

In many of his works, **Sudhakar Chippa** has addressed the idea of perception as a transformation process. For example, in his series *The Spectator*, he fitted the spectator with glasses. On top of the glasses, he constructed a 3D landscape made from the same material as the 2D



s.c. *Shifting Ecologies II*, 2025 (Detail)



A.G. *Falling In, Falling Out*, 2025
S.K. *Untitled* (Stacked Lines - Growth of Colours Series), 2025

surroundings of the spectator. From a visual neuroscience perspective, the glasses correspond to the brain, and the 3D landscape illustrates the genuine percept.

Sudhakar Chippa realised that a typical observer does not only perceive the world but changes it as well. Much of his recent work addresses the transformation of natural and rural landscapes into urban landscapes by human societies. Such dramatically altered environments, in turn, likely transform us, as we now live in a new world.

Sudhakar Chippa's life-size busts and his *Flying Man* pick up this idea of how the world changed by us changes us; these works address the fundamental question of what makes up a human identity.

From a slightly different perspective, the same question is inherent in the artwork of **Arnaldo Drés González**: he emigrated from Venezuela to Germany. Thus, his social, cultural, political, and linguistic environment drastically changed. If the environment is not only perceived by us but also changes us (our brain), the question arises of how much a radical shift in the environment associated with immigration changes one's own identity, and to what extent one's past identity can or should be protected and preserved. From the perspective of an immigrant, he thus contributes to the political debate about the request that immigrants are supposed to integrate into their new country. Additionally, he offers an immigrant's perspective to the view of the host country.

While **Swen Kähler** has addressed the three-dimensionality of perception for some time in his artwork, e.g., with his paintings reminiscent of curtain folding, he soon wondered how to create 3D art from 2D art. He chose two techniques: first, he made installations of his paintings, which created an artwork going beyond the individual pieces; second, he layered paint over many cycles to create sculptures from a genuine 2D medium. These painted sculptures mimic what the brain did for his paintings, which, in fact, created such a strong three-dimensional impression of curtain folding that observers felt a strong affordance to touch his paintings.

Both approaches have in common that they create artwork of overwhelming beauty, reminiscent of the beauty inherent in nature.

Perception goes beyond what exists in the world: by integrating recent (the actual environment) and past experience (internal models), brain processes create a personal experience, which changes with us and the world - and with us changing the world.

Brigitte Röder

(Psychologist and Neuroscientist)

April 2025



^{s.k.} *Untitled (Stacked Lines - Growth of Colours Series), 2025*

Topographies of Tents, Terracotta and Time

Curated by Matthew Partridge (Germany)
Arnaldo Drés González (Venezuela/Germany)
Sudhakar Chippa (India) | Swen Kählert (Germany)



TOPOGRAPHIES OF TENTS, TERRACOTTA AND TIME

Matthew Partridge

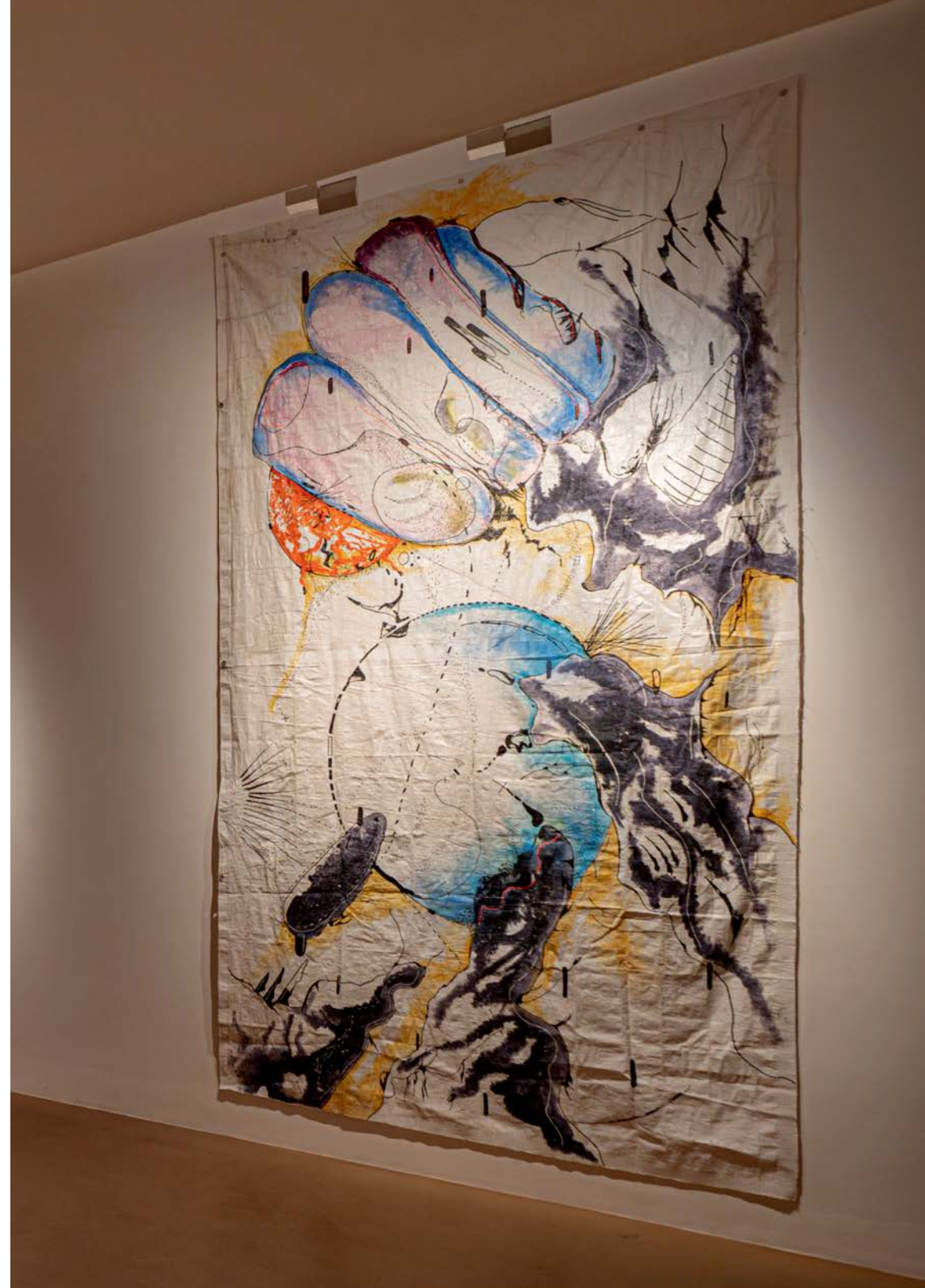
Take a moment to consider what the meeting of three artists from such distant parts of the planet as Venezuela, Germany and India signifies. It would be too easy to cite the now ubiquitous forces of globalisation that collude, for instance, to assemble materials from Indonesia, New Zealand, Greece, the US, Japan, Thailand and China to create just an ordinary tennis ball. Such confluences are now increasingly common in the art world too. Artistic residencies and exchanges have – thankfully – become frequent in numerous countries, transporting artists between disparate cultures and distant locations. The invitation of Swen Kählert and Arnaldo Drés González to join Sudhakar Chippa in Chippa's pioneering Banyan HeArts Studio to work together, share experiences and participate in a group show at the outstanding Srishti Art Gallery in central Hyderabad has resulted in a more than token promise of dialogue: there is nothing ordinary about this "globalised" product.



A.G. *La Grieta*, 2025

Ostensibly, there seem to be few points of convergence between the three artists. First, their preferred media have little in common: where do we find meeting points between the performative photography and gesticular drawing of González, the quasi sculptural, fungoid objects of layered acrylic and the abstract canvases of Kähler, and the recklessly sprawling or distended reliefs in terracotta by Chippa? Apart from the fact that none of these adopted “media” serve as sheltered, failsafe harbours for each artist and instead feel more like makeshift, transient dwellings, in their application they also appear hybrid and less clearly defined than orthodox teaching would generally permit.

Arnaldo Drés González executes his spidery drawings with almost anything that comes to hand, but mostly combines pencil, crayon, felt marker and acrylic paint on all manner of materials that will carry his markings. Yes, there are drawings on “proper” paper too, but his elected surfaces also include pieces off-cut wood, plastic canvas from sails or building-site tarpaulins, or thin paper tablecloths souvenired from a café somewhere. Whether in smaller formats like the delicately black ***Dinner for One***, or in larger works such as the voluminous works titled ***Garden Tarps***, his drawings suggest an urgency, a dynamic physical statement of what it means for a human body to be in constant motion, to always be redefining his sense of self and place, to seek expression for anxieties and desires that beset every human being.







As in his earlier video works, the human body is signalled by dislocated and reassembled parts of the physique, by teeth, fingers, limbs, tongues, heads, anything that might be involved in an attempt to articulate the individual's uprooted, exposed state. Whether or not these statements of a person's mute isolation and fragmentation can be understood or conveyed is an entirely different matter. Likewise, his photography is neither documentary nor what one might awkwardly call "photographic" art. The series of images titled ***Shelter and Presence*** showing a figure or body shrouded in green cloth in various locations and habitats – the works on display in the Srishti Art Gallery are just a sample from this ongoing project started in 2012 describing the condition of a rootless, migrating body – suggests a performative narrative. González enacts these instances of fragility and exposure – often before the eyes of incidental, puzzled bystanders – always with the aid of the same piece of green fabric, inspired by the chance observation of green tarp cladding a historic building on the Canary Island Tenerife. The journey of the mummied green figure is an unfinished story that resonates in his drawings.





A.G. ↑ *Montaña de 7 Colores*, 2019 / ↓ *Bavaria*, 2014 (Shelter and Presence Series)

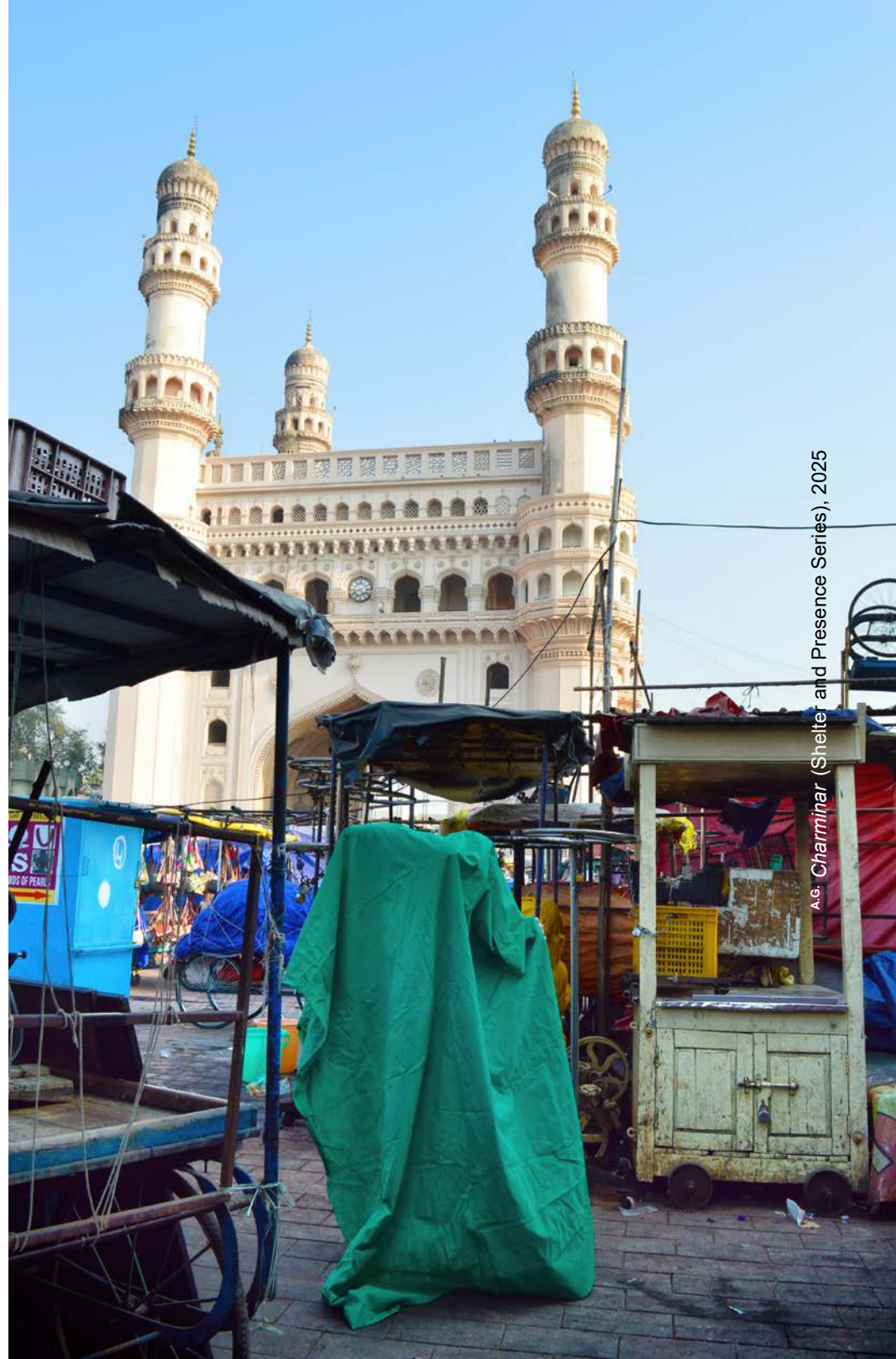


A.G. ↑ *Templo de Colores*, 2025 / ↓ *Berlin*, 2014 (Shelter and Presence Series)





A.G. Sobre el Tronco (Shelter and Presence Series), 2014



A.G. Charninar (Shelter and Presence Series), 2025



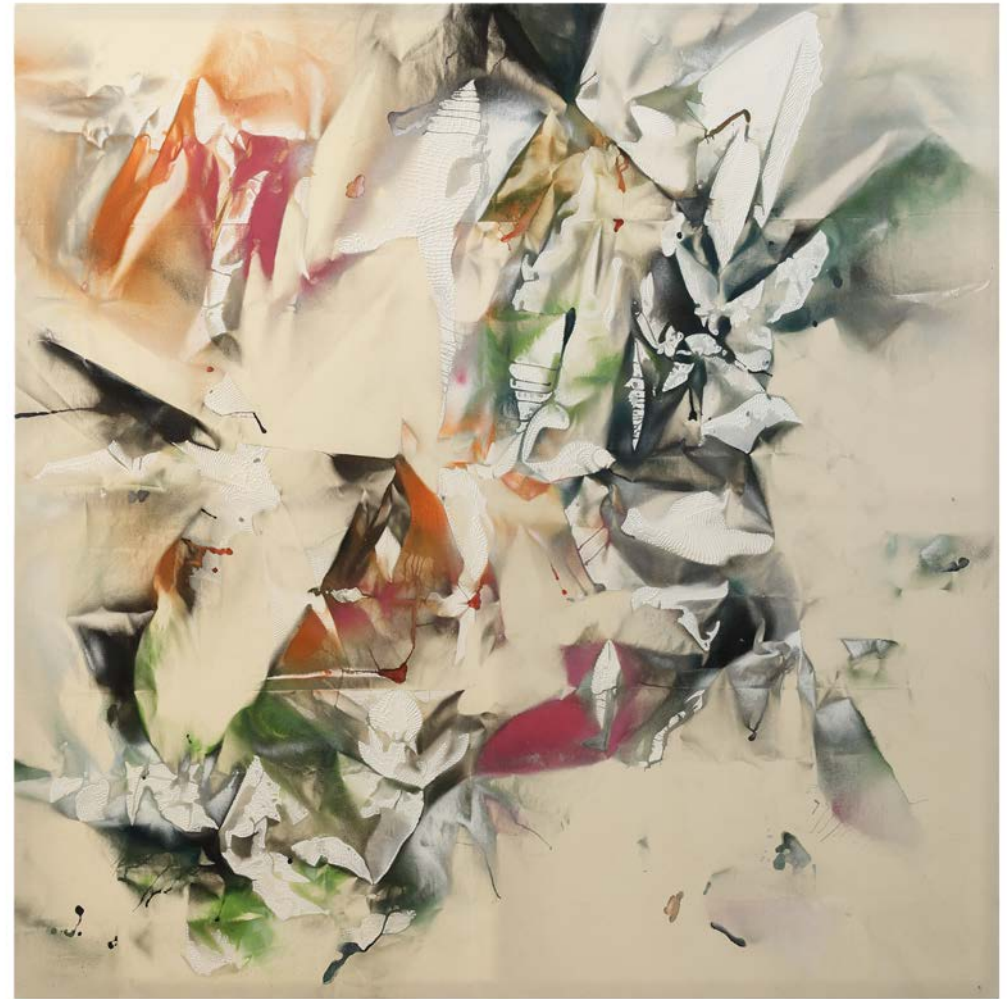
A.G. ↑ *Tumbs* (Shelter and Presence Series), 2025
 ↗ Installation View, Srishti Art Gallery, 2025



A.G. *Body, Banyan, and Rotors* (Shelter and Presence Series), 2025 / 7 Video-Stills

Currently working on a series of large-format canvases titled **Water and Mountains**, Swen Kählert treats the surfaces with paint, although not necessarily as a painter in the stricter sense. The processes leading to his abstract, directionless images appear to follow more the logic of growth in nature than an artist's exercise of authority over composition. He brings an architect's sensibility for spatial relations and material properties to the artist's playful, almost anarchic exploration of tension, desire and joy, relishing in the possibilities and lessons of unpremeditated accident and obstruction to the architect's intended choreography.

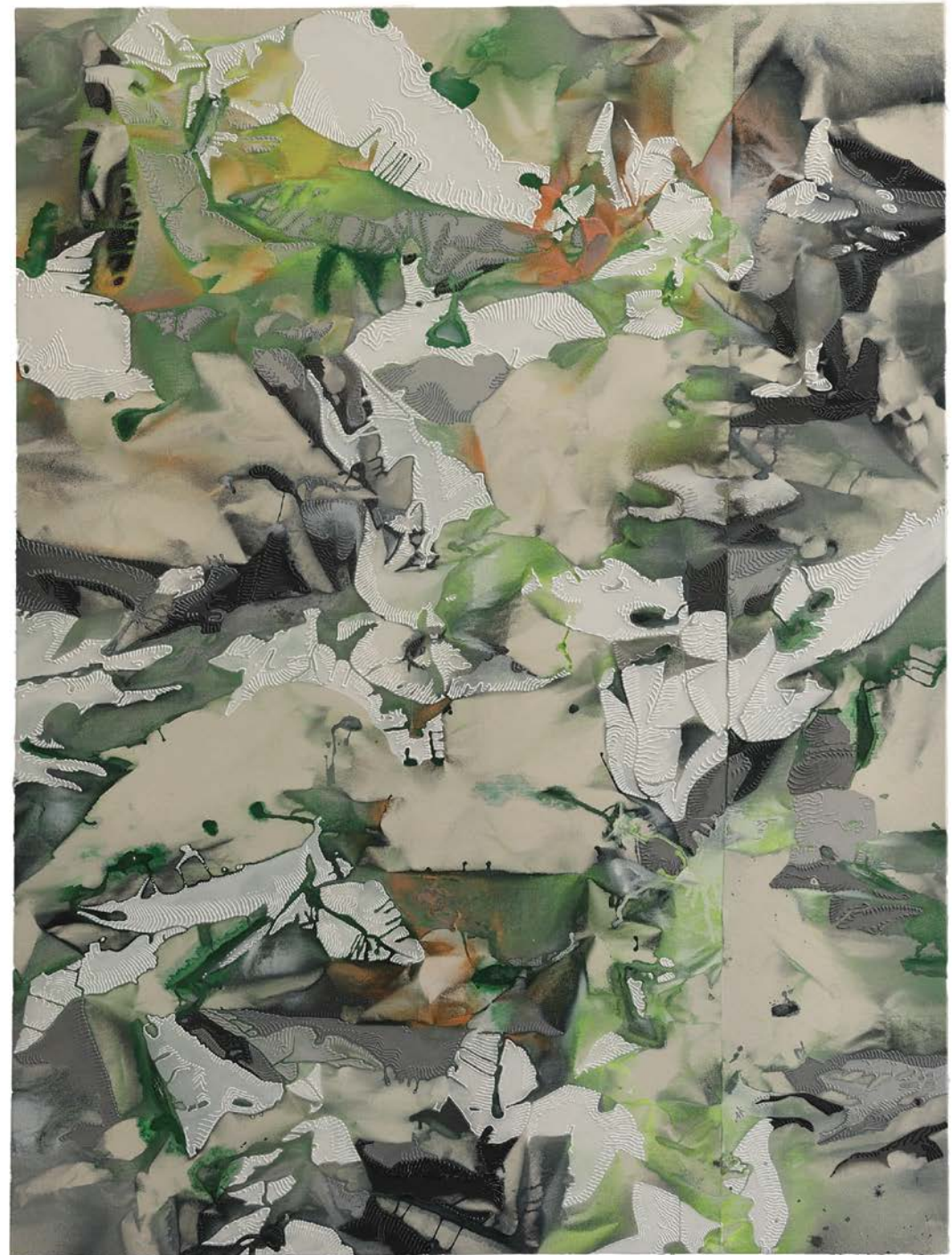
His first step is surprisingly sculptural: he bunches his canvas into an undulating, writhing shape like a section of animated landscape, messing up its pristine surface. Then, with a particular colour palette in mind for each respective painting, he sprays the misshapen prostrate body with a small range of water-based paints, allowing the liquid colours to trickle down from peaks in the pleated fabric and form rivers or lakes in the troughs and hollows below and in between. Moving forward from this state requires patience.



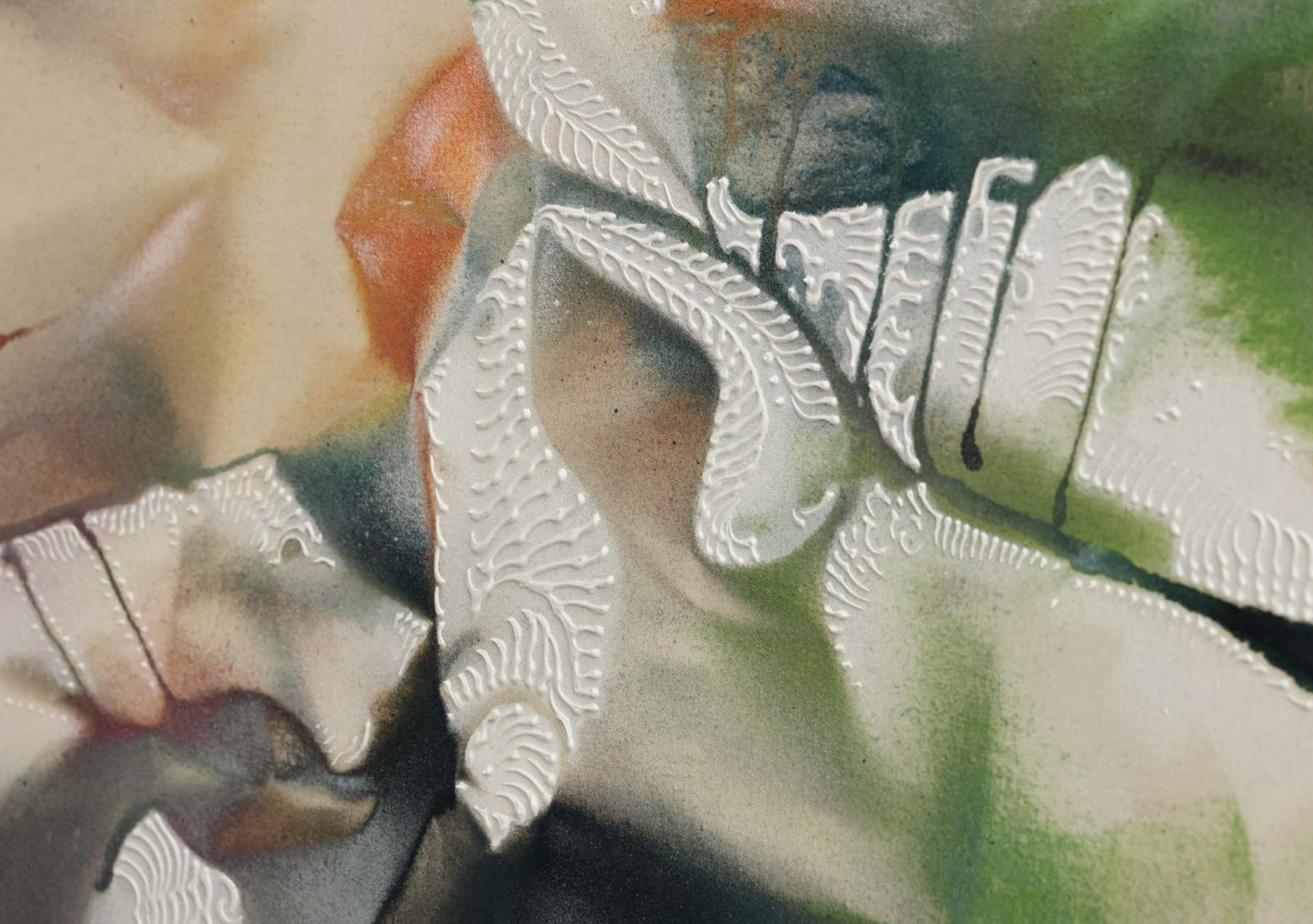
S.K. *Untitled (Water and Mountains Series)*, 2025



As elsewhere in Kählert's work, everything takes time; time and the patience to endure it is the invisible yet wholly creative factor in the artist's notion of change, and these canvases are indeed records of change. Once dried, the creased landscape is flattened and ironed, then drawn taut across a stretcher. The former topography of the three-dimensional landscape together with the stark creases left by the folds in the original bales of untreated canvas remain visible in the dried-out action of their painting. All these corrugations and wrinkles have spawned a terrain that Kählert now picks out, intensifies or highlights with carefully applied areas of white or grey acrylic, added by brush to the original planes of colour, desiccated trickles and puddles. In time, as this stage then dries, he squeezes fine ribs of acrylic paint along parts of these dynamic forms and shapes, swerving, swarming grids of contour lines like those describing altitude in maps or resembling the rows of scales on fish and lizards or feathers on birds. Or just simply patterning. The overall effect of his pulsating linear additions is to further dramatise the sense of tactile, three-dimensional activity on the fractured surfaces of the painting. The impression of this being a sculptural body sometimes causes viewers to inspect the paintings from the side, as if light and shadow had put the seeming elevations to even greater dramatic effect.



S.K. *Untitled (Water and Mountains Series)*, 2020



Kählert has collaborated intuitively with the wilful workings of his chosen materials to map unexpected topographic spaces and build exciting linear associations. Looking at them, one loses all sense of dimension and direction: are we floating high above a mountain range and furrowed landscape or getting too close to a busy conclave of butterflies or sharp bursts of blossom? Regardless, a music can be felt emanating from the structural rhythms of these spacious images, affording the tracts of raw, untreated canvas as much room to breathe as the patchwork of juxtaposed pools, splashes of colour and snaking lines. And like any other phenomena in nature there is no “right way up” or orientation within the images. He chooses what for him ultimately feels like the “natural” position to hang any of the canvases, but in the end this too is pure speculation.



S.K. *Untitled* (Water and Mountains Series), 2022 ↗



A similar approach is responsible for the dense, intensely entwined, quasi sculptural objects Kählert produces. In this series called ***Stacked Lines (Growth of Colours)***, intuition is married with patience and a fascination for microscopic natural growth to allow patterns and forms to evolve which could never have been preordained in a masterplan. What at first prompts viewers to assume they were created by 3D printing is in fact a journey of reiteration and meditative lingering with an unknown destination. The method is deceptively simple: whether building on an object like a stone or a piece of wood, or around a small box, Kählert draws a line in acrylic paint squeezed from a tube with a fine nozzle—the kind of device used for decorating cakes with icing. (Some observers ascribe to the artist the talents of a sophisticated confectioner!) In principle, a line has no depth, no body. It is a two-dimensional presence that traces a connection between two or more points. Having drawn the line, whose initial shape is the result of spontaneous intuition, the artist leaves the work alone. It has to dry before he can proceed.

(During his stay in India, Kählert also experimented with terracotta and porcelain, exploring similar processes of layering and growth — see pp. 56–57).



S.K. *Untitled* (Stacked Lines - Growth of Colours Series), 2024 ↗



The first instance of the work which, much later, will evolve into a gorgeously writhing, swirling, often opulently coloured excrescence resembling a complex blossom, a piece of coral, a mushroom colony or a fungal labyrinth, resembles the simple, unadorned gesture of a Japanese calligrapher applying brush and ink to paper. Each day, Kählert returns to this line and draws another on top of it. As in a meditative practice, the initial line is revisited, day in, day out. The line is overpainted countless times. The line becomes ritual and the artist's patience with the material's reaction to accumulation is not unlike observing the incremental growth of phenomena in nature. Imperceptibly, the flat trajectory rises up as tactile protrusion, germinates depth, builds upwards.



Installation View, Srishti Art Gallery, 2025



S.K. Untitled (Stacked Lines - Growth of Colours Series), 2024



S.K. *Untitled* (Stacked Lines - Growth of Colours Series), 2024/2025

As can be seen in the various outcomes of this process, the colour of the paint varies: sometimes Kählert works with tonal gradations of one particular colour, or with spectra of combined colours, or just in pure black, pure white. As the lines grow in height they begin to tip over or bend in new directions, curve around in swirls and ogees, or fold back over each other. This is how fungus grows, how sediments accumulate, how blossom unfurls, how waves ride in falling rolls, how sand ripples on the beach, how shells curve and twist. Nature doesn't pursue any particular aesthetic agenda; the forms it generates have the sole purpose of promoting the proliferation of living beings, but in this it seems to follow deeply entrenched mathematical principles. The finished *Stacked Lines (Growth of Colours)* are a demonstration of Rococo invention, the dramatically elegant style of late Baroque ornamentation that in itself means nothing, yet dances in step with the exuberant profusion of floral growth and marine mollusc culture. The luxuriantly repetitive ornament is manifest in the curls and spirals, clustered trumpets and meandering pirouettes of the gradual efflorescence that these objects announce and silently sing.



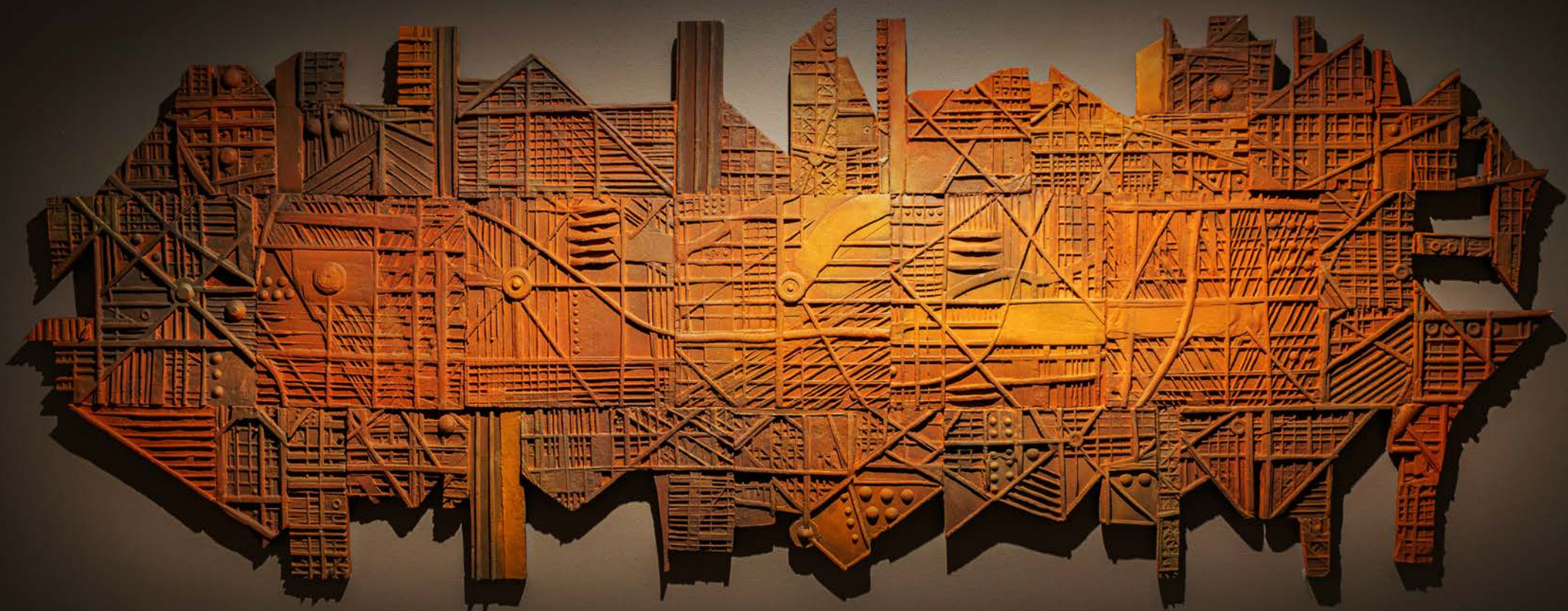




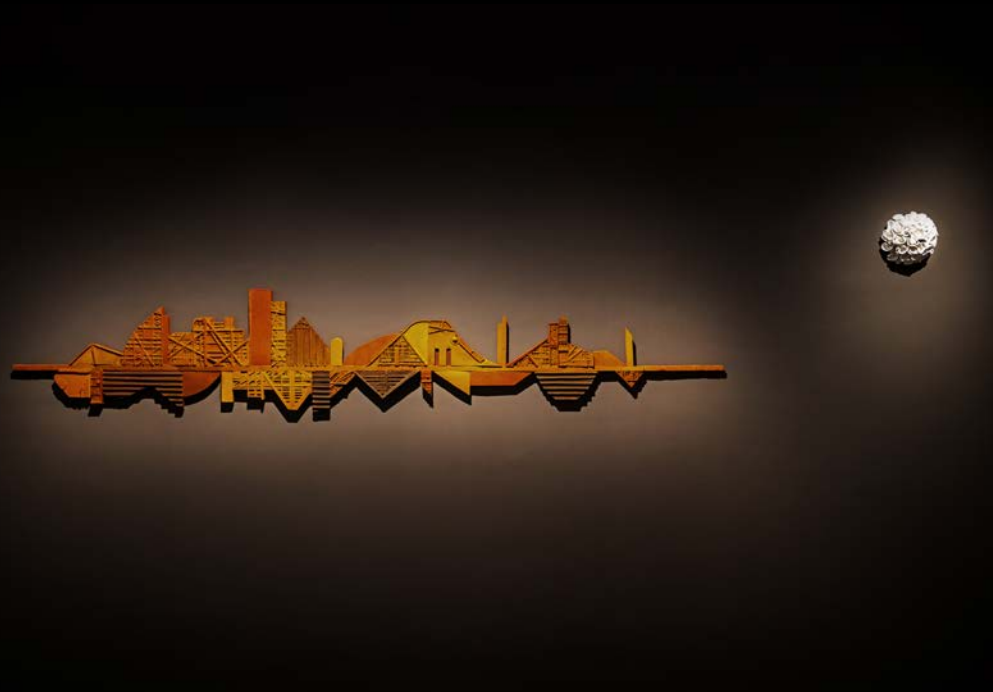




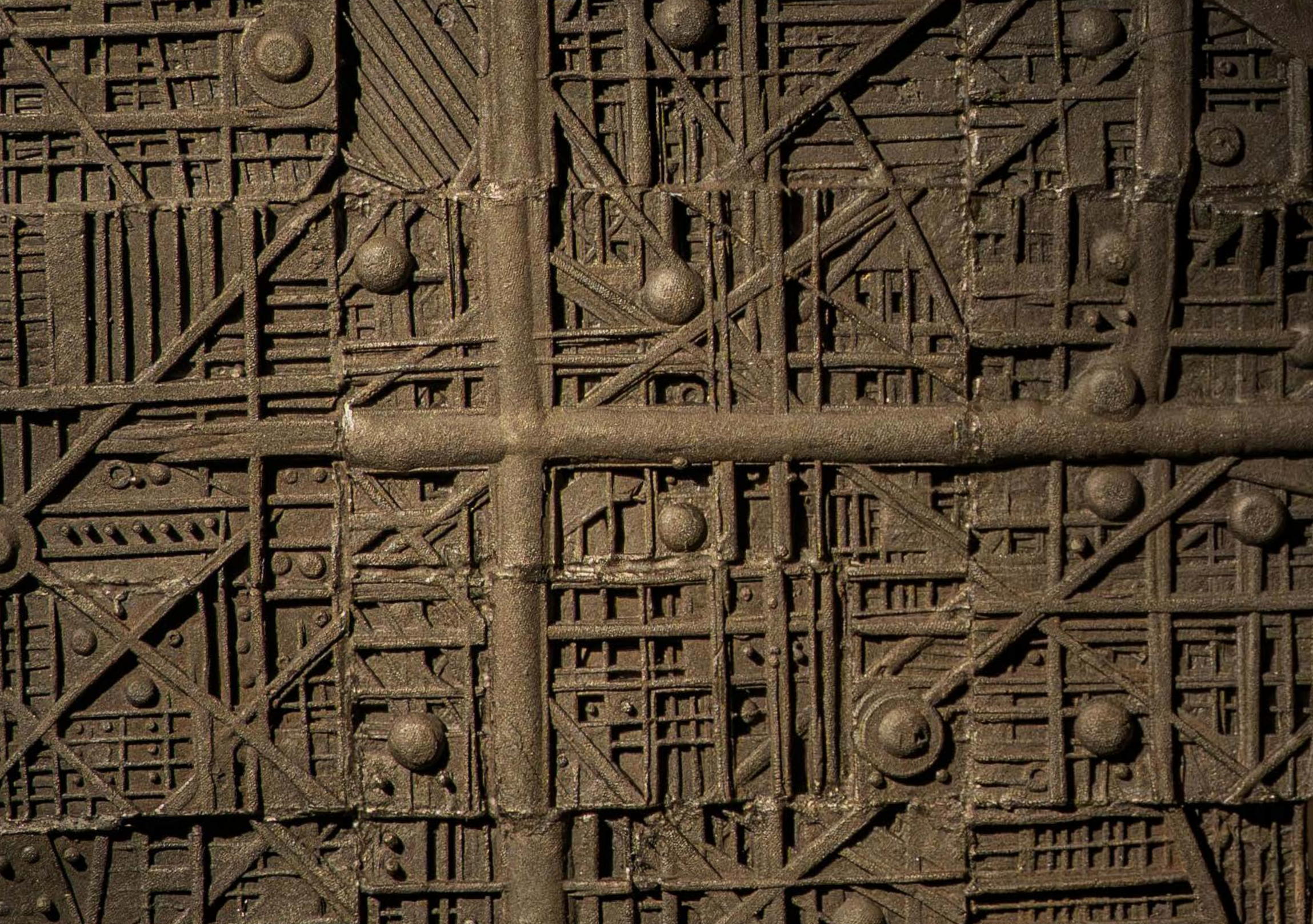
Swen Kähler's wanderings through the microscopic landscapes of fungus-like world are fuelled by the same sense of adventure and discovery through a topology of time as his canvases. Similar excursions also characterise the humming exploration of urban landscape and human habitation at the heart of Sudhakar Chippa's work. In the series featured in this exhibition, titled ***Shifting Ecologies***, as indeed in many of his earlier pieces, we encounter strangely swelling cloudlike forms, at times resembling drifting ghost ships, at others akin to large idling fish or extended serpents. These forms, abstract in appearance but also rhythmically pulsating, have been variously cast in terracotta and in parts painted in a range of earthen hues from ochre, dark brown, black and rust red. The body of any one of these *Shifting Ecologies* is composed of different sections, slabs, strips, squares or circles of subtly toned terracotta. The shades of each element vary depending on their firing and the pigments Chippa later applies. Here and there, patches of the terrain remain empty, leaving visible the wood of the object's base. Overall, the motley impression of differing surface textures, hues, heights and depths, create an organic warmth.



s.c. *Shifting Ecologies IV*, 2025

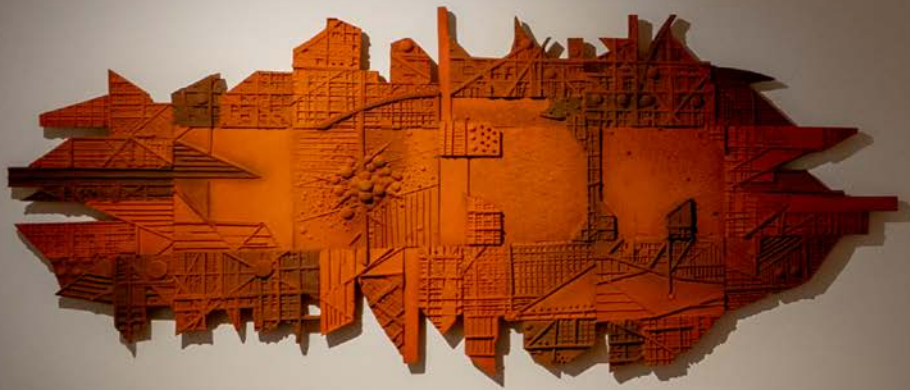


Surrounded by a culture so steeped in the traditions, connotations and myriad applications of burnt earth and terracotta, Chippa has skilfully evolved his own idiom for articulating ideas and emotions in this medium. Also a versatile and recognised printmaker and painter, the themes he has developed over a long life as an artist concern the relationship between men and women, between memory and the immediate present, between the deep culture of rural life in India and the modern expansion of urban conglomerations and their effect on nature and human interaction. Like vast black holes, the proliferating matrices of densely populated and closely interwoven cities suck in more and more people from villages and away from long-held traditions of pastoral communities. Chippa himself has witnessed this before his own eyes, has watched and recorded the amoebic growth of the megapolis Hyderabad around him. His own life has been subsumed by the irresistible logic of this migratory change and his work as an artist has evolved to register these changes and remind us of the impact of globalised modernity on how we think, dream and live together. His are emotional geographies of transition that propose memory in terracotta.



The striking graphic quality of his reliefs, if that is what they are, also radiates an abstract energy not usually associated with terracotta. Combining the deeply earthen history of the material with the geometries of our urban habitats, Chippa plumbs the self-enforcing logic of how these conurbations grow. These webs of lines, crossed grids and intersected circles are informed by his constant observation of cities from above. He has collected countless photos from airplanes, has filled sketchbooks with patterns and models for his renderings of the living machines that ceaselessly expand as ever more people surge from the periphery towards the centre, causing the centre to stretch its tentacles further and further beyond its boundaries. In some respects, the principle of migration in play here also connects with the dramatic impulse of the lines and figures in Arnaldo Drés González's drawings as they swirl from the outer margins towards the centre of society. Individual and collective identity is being reshaped by these migratory forces, creating a new "nature" and a new experience of community, of self.





This sensibility for the massive shifts in cultural change resonating in Chippa's experimental handling of his *ur*-material terracotta has a musical dimension. He is, after all, composing ballads about the land with earth, with the stuff of the land. Until recently he was adding metonymic elements of natural life – human or animal – to his urban landscapes, using brightly coloured emblematic illustrations of people in buses, people walking with oxen, people on motorbikes packed high with goods, people in cars, people in airplanes, all on the move, but also of the animals that once belonged to the rural communities these people were abandoning: antelopes, cattle, horses, even elephants. These supplements are absent from his current works, but we still find moments of rural memory integrated into the spread of the city. There are echoes of hills, trees and a deer. But mostly we encounter the same grids and patterns that cities have been producing since their earliest forms in Mesopotamia.

The reiteration of parallel lines crisscrossing into grids, then thinning out into occasional empty spaces, running up against diagonal traverses or radial axes, stacking and layering, are universal principles of urban organisation. And at the same time, closer observation reveals a subtle interchange of perspectives throughout each object. At times we are looking face-on at high-rise multi-floored stacks of human habitation in elevation and, immediately juxtaposed, a birds-eye view of the layout of streets and blocks. As if writing a musical score in varying mathematical divisions and fractions, Chippa's city layouts map a kind of Minimal music with modulating frequencies, shifting pitch and open rhythmic patterns. A suggestion of musical energy permeates likewise the *Stacked Lines (Growth of Colours)* and canvases of Swen Kählert, evoking pirouetting arpeggios with counterpoints of silence, choral bursts and sudden drum beats. While Arnaldo Drés González's drawings evoke echoes of the swirling music of Sufi dervishes and gestures of torrid flamenco.





ag. Trace or Face I/II, 2025

Is this how one conventionally thinks terracotta, drawing, photography or painting? Here we are in the company of three artists taking a highly personal approach to their materials.

In the view of the curator, what brings these quite divergent artistic strategies together is the intimation that they are all charting emotional topographies, landscapes of migratory displacement, but each from a very different notion of materiality and perspective of experience.



Exhibition view, Srishti Art Gallery, 2025



Exhibition view, Srishti Art Gallery, 2025



A.G. *En mi Mente*, 2021



Exhibition views, Srishti Art Gallery, 2025



Returning to Arnaldo Drés González, we follow the aimless itinerary of a piece of cloth that shrouds an itinerant figure in search of a new home, seeking to protect his vulnerability and maintain his anonymity as a means of social integration. The harried displacement of this body in a fugitive's tent takes us to numerous locations, none offering promise of refuge any more reliable than the last: Peru, Tenerife, Bavaria, Greece, Turkey, Norway, Berlin, Hamburg, Schwerin, the Mosel region, Ibiza, Venice, Venezuela and now in Hyderabad. The transient self circles from the outside in an attempt to penetrate the centre. In the photographs and videos we witness the existential solitude of this quest.



A.G. ↑ Installation View, Srishti Art Gallery, 2025
 ↙ *Who is left out of this golden box?* (Shelter and Presence Series), 2015



His restless but vigorous drawings undertake much the same quest for a centre within the artist's identity. The fact that González is an exile from the very torn society of Venezuela on the far side of the Atlantic and now resides in the altogether alien surroundings of Hamburg in northern Europe is hardly incidental to these motifs. Yet the perception and sensibility that permeate his work are not a product of these circumstances: rather, they derive from his development as an artist and from the questions he has always asked of himself and of the world around him.



Swen Kählert asks other questions and develops other topographical structures. However tempting it might be to see his canvases as physical contortions of the earth's surface, the true topography he is unveiling is one designed by time; the visual and sculptural events of his works are elucidated by the passing of slow, patient time under his meditative, musical eye. The underlying structures of his “landscapes” or his “fungal growths” are the connections of form made by time. Like Chippa and González, he charts their colouring, their mood and their direction, but always in collaboration with the passage of time. The topographies of all three artists seem to ride on an underlying strata music. Theirs indeed is a time-based art.



↙ Swen Kählert ↗ Arnaldo Drés González ↘ Sudhakar Chippa
at Banyan HeArts Studio, India, 2025



As far flung as the origins of these three artists are and as dramatically contrasting the materials of the media in which they work, they speak to each other on a number of levels and in a variety of forms, whether, as it were, through tents, terracotta or time.

Many thanks to Lakshmi Nambiar for hosting the exhibition in the Srishti Art Gallery, to Sudhakar Chippa for the generous spirit that drives the Banyan HeArts Studio, to Amita Desai of the Goethe-Zentrum Hyderabad for her kind assistance and enthusiasm in all things in Hyderabad and to Dr. Brigitte Röder for initiating the idea of this exhibition, as well as to the Ministry of Culture and Media, Hamburg, and Lufthansa for their generous support.

Matthew Partridge
February 2025

Impressions from the opening of the exhibition at Srishti Art Gallery and from activities during the Banyan HeArts Artists Residency in Hyderabad, India, 2025 7







BIOGRAPHIES

The Artists

Swen Kählert (*1969, Hamburg, Germany) studied architecture at the University of Applied Sciences in Hamburg and further honed his artistic skills through studies, including with painter and graphic artist Prof. Armin Sandig. In 1997, he received an international scholarship from the Carl Duisberg Society, which took him to Venezuela, where he designed concepts for metro stations and public spaces in Caracas. In 2011, he attended the Pentiment Summer Academy under the German artist Thorsten Brinkmann. His career highlights include winning the 2014 Kunstflecken Festival competition in Neumünster (DE), where he realised his large installation INSEL, being selected for the 2017 Floating Art Festival at the Vejle Kunstmuseum (DK) and exhibiting at the Maritimes Museum Ameland (NL) in 2019. Additionally, he held a solo exhibition in 2015 at the Buxtehude Museum (DE).

Kählert approaches painting in a boundary-crossing way. As a painter, he experiments with materials, while the architect in him always thinks spatially. Utilizing this multi-perspective approach, he creates works that effortlessly leave behind traditional genres, instead occupying an intermediate space between painting, objects and micro-architecture. Swen Kählert lives and works in Hamburg.

<https://swenkaehlert.com/>

Sudhakar Chippa (*1967, Hyderabad, India) trained at Jawaharlal Nehru Technological University and the Faculty of Fine Arts, Vadodara. He lectured at J.N.T. from 1992 to 2005 and was a member of the Royal Society of Painters-Printmakers, London (1995–2005). Since 1991, he has shown his works around India and in London. He has been awarded the Bendre Husain Award by the Mumbai Art Society (2002) and recognition in the senior category at the 28th national Exhibition of Contemporary Art, Nagpur (2015). He founded the Banyan HeArts Studio and lives in Hyderabad.

Sudhakar's work lies in the interstices between urban habitats and nature; working with different materials allows him to explore these juxtapositions. He explores the themes both from an ecological standpoint but also the sociological, in the memories and experiences of migrant workers from rural landscapes to urban centres. It is a condition of modern India that we have seen increasing migration of people from villages to urban centres, where they often work as wage labour in the construction industry. His work challenges us to examine the debate from both viewpoints, from the point of nostalgia and loss of an idyllic nature but also the path increasingly being chosen by India's farmers to abandon their land for seemingly brighter prospects.

<https://www.chippasudhakar.com/>

Arnaldo Drés González (*1986, Caracas, Venezuela) is an interdisciplinary visual artist based in Hamburg, Germany, since 2014. He holds a degree in Fine Arts from the National Experimental University of the Arts in Caracas (2011), specializing in New Media, and a master's degree from the University of Applied Sciences and Arts in Ottersberg, Germany (2016). His work has been showcased internationally in galleries, art fairs, and festivals for contemporary and video art since 2008. His recognitions include an Honourable Mention at the *altonale17* Art Prize in Hamburg (2015) and a nomination for the MENA Art Award in Dubai (2019). His work has been exhibited at institutions such as the Museum of Contemporary Art of Caracas (VE) and the Hurley Convergence Center at the University of Mary Washington (U.S.).

His practice explores the relationship between human introspection and poetic visual experiences through moving images, pictorial interventions, digital art, sound, performance, and photography. His work recreates the ambiguity of human connections, social values, tensions, and conflicts of daily life, drawing inspiration from metaphors about existence, fear, refuge, identity, transit, and territory. Arnaldo Drés González lives and works in Hamburg.

<https://arnaldogonzalezvisual.com/>

About the curator:

Matthew Partridge (*1955, London, Great Britain), artist, musician, author and curator, studied literature and philosophy at Cambridge University. In 1980 he moved from the UK to Hamburg, Germany, where he co-founded a cooperative artists' house in 1985, which is still active today. Located in the centre of Hamburg, Westwerk houses studios for visual artists and creative people and runs a mixed programme of exhibitions, concerts, readings and performance. Not only in his activities as an artist focused on photography and as a performing musician, over the years Partridge has also been keenly engaged in fostering dialogue with other artists and cultural initiatives, as well as presenting and promoting the work of younger artists in various media, within Germany and beyond. As a member of the Westwerk programming team he has curated a number of exhibitions in this venue and as far away as Venezuela. His approach to curation is marked by his broad curiosity for all manner of cultural phenomena and creative scepticism towards artistic boundaries: dialogue and an open exchange of ideas and sensibilities define the space between exhibiting artists.

Matthew Partridge was invited to curate an exhibition at the Srishti Gallery in Hyderabad with three artists, each from a different country and culture: Swen Kählert from Germany, Arnaldo Drés González from Venezuela and the Indian artist Sudhakar Chippa.

<https://www.matthewpartridge.de/>

LIST OF WORKS

S.K.– Swen Kählert / S.C.– Sudhakar Chippa / A.G.– Arnaldo Drés González

S.C. *Shifting Ecologies II*, 2025
Terracotta, acrylic color
73.7 x 148.1 cm (29.0 x 58.3 in)
Page 9

A.G. *Falling In, Falling Out*, 2025
Fabric, wood, acrylic color
Variable dimensions
Page 10

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2025
Mixed media on board
15.0 x 15.2 x 7.6 cm (5.9 x 6.0 x
3.0 in)
Pages 12-13

A.G. *La Grieta*, 2025
Mixed media on wood
131.8 x 109.2 x 8.4 cm
(51.9 x 43.0 x 3.3 in)
Page 17

A.G. *Entdeckung D4*
(Garden Tarps Series), 2021
Mixed media on found tarp
370.8 x 215.9 cm (146 x 85 in)
Page 19

A.G. *Dinner For One I/II*, 2025
Mixed media on airlaid paper
59.9 x 49.8 cm
(23.6 x 19.6 in) each
Page 20-21

A.G. *En mi Mente*, 2021
Mixed media on tablecloth paper
38.1 x 27.9 cm (15 x 11 in) each
Pages 22-23

A.G. *Zugspitzhof I*
(Shelter and Presence Series), 2014
Digital print
39.9 x 25.9 cm (15.7 x 10.2 in)
Page 25

A.G. *Montaña de 7 Colores*
(Shelter and Presence Series), 2019
Digital print
25.9 x 39.9 cm (10.2 x 15.7 in)
Page 26

A.G. *Bavaria*
(Shelter and Presence Series), 2014
Digital print
25.9 x 39.9 cm (10.2 x 15.7 in)
Page 26

A.G. *Templo de Colores*
(Shelter and Presence Series), 2025
Digital print
25.9 x 39.9 cm (10.2 x 15.7 in)
Page 27

A.G. *Berlin*
(Shelter and Presence Series), 2014
Digital print
25.9 x 39.9 cm (10.2 x 15.7 in)
Page 27

A.G. *Sobre el Tronco*
(Shelter and Presence Series), 2014
Digital print
39.9 x 25.9 cm (15.7 x 10.2 in)
Page 28

A.G. *Charminar*
(Shelter and Presence Series), 2025
Digital print
39.9 x 25.9 cm (15.7 x 10.2 in)
Page 29

A.G. *Tumbs*
(Shelter and Presence Series), 2025
Digital print
25.9 x 39.9 cm (10.2 x 15.7 in)
Page 30

A.G. *Body, Banyan, and Rotors*
(Shelter and Presence Series), 2025
Monitor, wood
Single channel video, color, sound, loop
Pages 32-33

S.K. *Untitled*
(Water and Mountains Series), 2025
Mixed media on canvas
200.7 x 200.7 cm (79 x 79 in)
Page 35

S.K. *Untitled*
(Water and Mountains Series), 2020
Mixed media on canvas
149.9 x 109.9 cm (59.0 x 43.3 in)
Page 39

S.K. *Untitled*
(Water and Mountains Series), 2022
Mixed media on canvas
159.8 x 200.0 cm (62.9 x 78.7 in)
Page 43

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2024
Mixed media on board
22.8 x 17.8 x 9.9 cm (9.0 x 7.0 x 3.9 in)
Pages 47/51

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2024/2025
Mixed media on board
20.3 x 15.2 x 9.9 cm (8.0 x 6.0 x 3.9 in) each
Pages 48-49

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2024/2025
Mixed media on board
Variable dimensions each
Pages 52-53

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2025
Mixed media on board
15.0 x 15.2 x 7.6 cm (5.9 x 6.0 x 3.0 in)
Page 55

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2025
Mixed media on board
20.3 x 15.2 x 9.9 cm (8.0 x 6.0 x 3.9 in) each
Pages 56-57

S.K. *Untitled* (Stacked Lines -
Growth of Colours Series), 2025
Terracota, Porcelain
(In progress)
Variable dimensions each
Pages 58-59

S.C. *Shifting Ecologies III*, 2025
Fiberglass
157.5 x 68.5 cm (62 x 27 in)
Page 62

S.C. *Shifting Ecologies IV*, 2025
Terracotta, acrylic color
63.5 x 167.6 cm (25 x 66 in)
Pages 64-65

S.C. *Shifting Ecologies I*, 2025
Terracotta
36.8 x 207.0 cm (14.5 x 81.5 in)
Page 66

S.C. *Shifting Ecologies V*, 2025
Terracotta on wood, acrylic color
115.6 x 71.1 cm (45.5 x 28.0 in)
Page 71

S.C. *Shifting Ecologies II*, 2025
Terracotta, acrylic color
73.7 x 148.1 cm (29.0 x 58.3 in)
Page 72

A.G. *Trace or Face I/II*, 2025
Mixed media on paper
79.7 x 49.8 cm
(31.4 x 19.6 in) each
Pages 76-77

A.G. *En mi Mente*, 2021
Mixed media on tablecloth paper
27.9 x 38.1 cm (11 x 15 in) each
Page 81

A.G. *Who is left out of this golden
box?* (Shelter and
Presence Series), 2015
Digital print
80.0 x 119.4 cm (31.5 x 47.0 in)
Page 84

A.G. *El Lago, Telangana*, (Shelter
and Presence Series), 2025
Digital print
80.0 x 119.4 cm (31.5 x 47.0 in)
Pages 86-87

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