

**SUDARSHAN SHETTY**  
***FUTURE REMAINS***

**Opening: January 22, 2025, 7pm**  
**Duration: January 23 – March 12, 2025**

With *Future Remains*, Sudarshan Shetty presents his fourth solo exhibition at Galerie Krinzinger in Vienna. The exhibition evokes a fictional narrative that unfolds through a collection of objects acquired at flea markets in Mumbai. These seemingly mundane and now redundant objects are presented as the remnants of a man's life, left behind to tell his story. The exhibition blurs the line between reality and imagination, inviting visitors to explore the fragments of an unknown past. Each object — a timeworn suitcase, utensils, typewriter, camera, and other personal objects — projects an intimate portrait of the man's existence, raising questions about memory, legacy, and the stories we construct from what is left behind. Through this poetic assemblage, *Future Remains* invites contemplation on the passage of time and the meaning imbued in everyday possessions that we gather around ourselves.

A video installation and the associated sculptural work create a dialog between transience and permanence, spontaneity and control. The video shows objects falling to the floor against a dark background, each impact generating a distinct sound that contributes to a rhythmic, musical composition. The visual choreography of the falls, combined with the carefully timed beats, transforms the random into a deliberate symphony of motion and sound. What deepens the experience is the presence of these same objects, meticulously replicated in wood. Painstakingly carved by hand, these wooden sculptures mirror the falling objects from the video, capturing every detail as it is displayed on a table. The delicate craftsmanship reflects the fragility of the original items, and the labour-intensive process contrasts with the fleeting, chaotic nature of their falls. This dialogue invites viewers to experience the tension between the ephemeral moment of a fall and the perceived timelessness of art and its projection towards a future consumption of an imagined history.

Two work complexes, one consisting of a group of bunched-up, leftover clothes, the other of a 7-foot-tall open shelf filled with bags and objects, were both cast in resin and marble dust. They also reflect this aspect of time and invite reflection on themes such as memory, presence and absence. The use of resin and marble dust not only preserves the intricate folds and textures of the fabrics but also elevates them from mundane objects to seemingly timeless artefacts. The shelf serves as a symbolic container for the objects it bears, frozen in time. The bags, with their contents vaguely shaped and tightly bundled, evoke a sense of mystery and hidden stories, as though preserving personal belongings or memories. The installation invites viewers to reflect on what we carry with us — both physically and emotionally — and the ways in which ordinary objects can become vessels of meaning, stopped in time yet rich with unseen narratives.

Another contemplative large-format work made of white Korean is decorated by an uninterrupted line of text, etched into its surface. The paragraph recounts a deeply personal narrative, rich with intimate details about a man's final days and the small, poignant objects he left behind. It is a reflection on the passage of lifetime, the remnants we leave behind, and how the past and the present are intertwined in physical objects. Ultimately, they offer a meditation on legacy, on what remains when the gleam of life has faded, and the quiet dignity found in the things left behind.

**Sudarshan Shetty** (born 1961 in Mangalore, Karnataka, India, lives and works in Mumbai, India) is best known for his sculptural installations and has long been regarded as one of the most innovative artists of his generation in India. He uses a variety of everyday materials to create kinetic sculptures that invite to extensive reflections. Having moved from painting to installation at the beginning of his career, Sudarshan Shetty explores the fundamental ontological challenges that arise when immersing in a world of objects. His installations evolve around a rigorous grammar of materials, mechanical unfolding and unlikely juxtapositions of things that could come from culturally different spheres.

Sudarshan Shetty completed his BFA in Painting from Sir JJ School of Art, Mumbai in 1985. His artistic work has been widely exhibited in India and beyond. His recent exhibitions include *One Life Many* at IFBE in Mumbai 2024, *Only Life, Myriad Places* at Ishara Art Foundation in Dubai 2023, *Self/Trans-lation* at the Art Center AKBank Sanat in Istanbul 2019, *A Song A Story* for Rolls-Royce Art Programme in Mumbai 2016, *Shoonya Ghar (Empty Is This House)* at the National Gallery of Modern Art (NGMA) in New Delhi and the 20th Biennale of Sydney 2016, *Mimic Momento*. Sudarshan Shetty was the curator of the Kochi-Muziris Biennale 2016, as well as a participating artist in the inaugural edition of the same curated by Bose Krishnamachari and Riyas Komu in. His last solo exhibition at Galerie Krinzinger dates to 2017 and was titled *The Cave Inside*. The gallery has also shown Sudarshan Shetty's work in the shows *The Pieces Earth Took Away* in 2012, *Leaving Home* in 2008 and in the group exhibition *Foreign Affairs* in 2022.