

LOST IN TIME

Deep dive into isolation



Preparation

WRITTEN BY DHRITI CHAKRAVARTY

I was thrilled with the outcome of my final project for Studio! This was the first time I truly felt the importance of being serious about art, particularly in how to set up a room and present a concept to an audience. As art students, it is our responsibility to effectively communicate an idea to viewers and shape their perception of it.

This project helped me recognize my potential, as well as my limitations and the opportunities I could have pursued. I wanted to explore the concept of feeling lost and how human beings seek to connect. This idea encompasses three main elements:

- The setting up of the room
- Making a video at Central Park and interviewing people
- Making a Human table

The Setting of the Room

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The setup for the room was one of my last-minute decisions. I made sure there was minimal lighting present, and any light coming from the projector was filtered out either by using a cloth or by lowering the temperature itself. Just a few hours before the exhibition, I hung my dresses with thread to convey a sense of isolation. I intended to create an atmosphere of dullness, fear, and isolation. The layout of the room enhanced the performative aspect of the installation. Regarding the placement of my human table, I taped the pair of legs to the table using duct tape. Additionally, I used my shoes to connect the projector to the table.

Making a video at Central Park and interviewing people

I had never visited Central Park before, so I decided to use it as a location to explore with a friend for my project. We strolled through the park and chatted, and she helped me capture some videos for my project. The videos were both abstract and intentional. One of my favorite activities was interviewing random strangers. It was ironic because my project focused on isolation, yet I was breaking my barrier by speaking to people for the first time. My younger self would never have done that! I realized that if you don't talk to people, they won't talk to you. However, once you do engage with them, a whole new world opens up, and you discover how much they want to share. I interviewed individuals from Russia, tarot card readers, chess players, and musicians. Unfortunately, I never saw the chess player again; I looked for him but couldn't find him. My visuals represented the isolation in nature, while my audio featured the conversations I had with people. After talking with these strangers, I felt a sense of pride in discovering the many interpretations of isolation. (I could not upload the video here since it exceeds the maximum limit.

Making a Human table

The concept of a human table was rooted in the idea of isolating one's own body. Since I am not skilled at sculpting, I decided to buy plaster bandages and seek guidance at a local shop. The staff there were incredibly helpful, and I spent four hours covering both of my legs with the plaster bandages. Once they dried, I used scissors to join the pieces back together. The plaster legs took several days to dry completely, and I was initially worried about their stability. They held up for a time, but eventually, the plaster began to deteriorate, especially when I used too much water during the process. After that, I decreased the water usage, which allowed the plaster to dry faster. To add patterns to the human table, I used red duct tape and masking tape, creating designs that resembled branches to symbolize paths and connections with people.