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THE ORDAINED TIME

My work is heavily influenced by elements from theater, including stage and costume design. This influence can be seen in both the subject matter and scale. The objects I create are either life-size, allowing someone to actively interact with or wear them, or larger than life-size, providing a more grandiose feel to the object.

For my thesis exhibition, *The Ordained Time*, I have built an interactive installation that invites viewers to a dinner scene. Approaching this work, viewers find a table set for a casual dinner, with a mask at each setting. Word bubbles protruding from the walls surrounding the table serve as dialogue cues prompting conversations from the audience. These dialogue cues and each item on the table (utensils, plates, cups, and masks) are handmade by layering and adhering strips of plastic and paper. This process of building thin strips of plastic or paper over time to construct the object adds a warped quality to each item.

The Ordained Time reanimates past moments of human connection through conversation. I want to share all the sentiments of such moments, while simultaneously creating a new moment with its own emotional attachments. By reflecting on the intimacy that occurs during some conversations, the work explores reasons for intimacy's possible absence. I find the dinner table to be an appropriate setting to spark conversation. It is a setting that, within a society increasingly mediated by digital communication, is still prevalent in people's lives. Similar to sculptural installations like Judy Chicago's *The Dinner Party* (1974-1979) and Camille Henrot's *The Pale Fox* (2014), my work's proposed action of inviting people to interact with others links back to the concept of communion and shared connection.







