

## Conclusion: Final Thoughts

In this final chapter we will introduce some ways in which artists incorporate the model into their creative practices.

### Sculpture



ELI SMITH, "NEXT TO NORMAL," MODEL PIECE 2014

A sculpture which is not intended to be based on the precise proportions of a preexisting object can be approached differently. Rather than beginning with measurements, it may come more naturally to make a small version of the sculpture organically, constantly checking the proportions against the scaled model of the space.



ELI SMITH, "NEXT TO NORMAL" 2014

Once the sculpture looks right to you, you may then measure it in order to figure out exactly what dimensions it should be and the materials you need in order to build it full scale.

## Gestural Models

Not all models need to be perfectly to scale in order to be functional.



ELI SMITH, UNTITLED PROCESS MODEL, 2013

Instead of starting with the room, you may prefer to start by cutting out a simple figure and loosely constructing the space around the size of the human body. This is a useful technique for developing ideas and exploring relationships.

## Developing Performance

You may also use a model in order to figure out elements of live performance or film in advance. Different compositions can be explored very quickly by rearranging objects. This experimentation can help the artist distill the narrative.



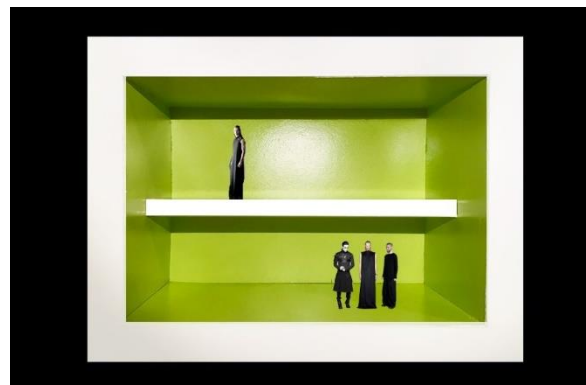
ELI SMITH, "A CONTINUOUS THREAD," MODEL 2018



ELI SMITH, "A CONTINUOUS THREAD" 2018

The model that we referred to when learning about construction was used to figure out the score of a film of mine. When you compare the still to the photograph of the model you can see that the film was directly influenced by what was discovered in the model.

## Digital manipulation





TANYA ORELLANA, CONCEPT MODELS FOR L'AMOUR DE LOIN 2017

To take this process further, many artists choose to photograph these various configurations. This documentation can show progression for a performance, transformational installation elements, or the position of the audience.



TANYA ORELLANA, CONCEPT RENDERING FOR "HEATH" 2019

The photographs can be digitally manipulated afterwards in the program of your choice to include non-physical elements, such as lights and atmosphere. Even Instagram filters can change the feel of your space.

### Final Thoughts

I hope you have enjoyed this brief introduction to the miniature!

Here are some final questions you may want to explore further when making your own spatial work:

Where is the object and where is the subject?

How does the scale of the work effect the amount of time that the viewer spends with the work?

What is the difference between placing a viewer inside a space or in front of it, and how does that change the experience of the work?

What are some spaces from your life that tell a story of their own?

### Suggested Creative Exercise

Return to the memory-exercise in the introduction. Review your notes and sketches. How would this collection of ideas manifest as a spatial work? Think about scale and viewership. Create a model of your own to describe this new creative work.