

META STUDIO

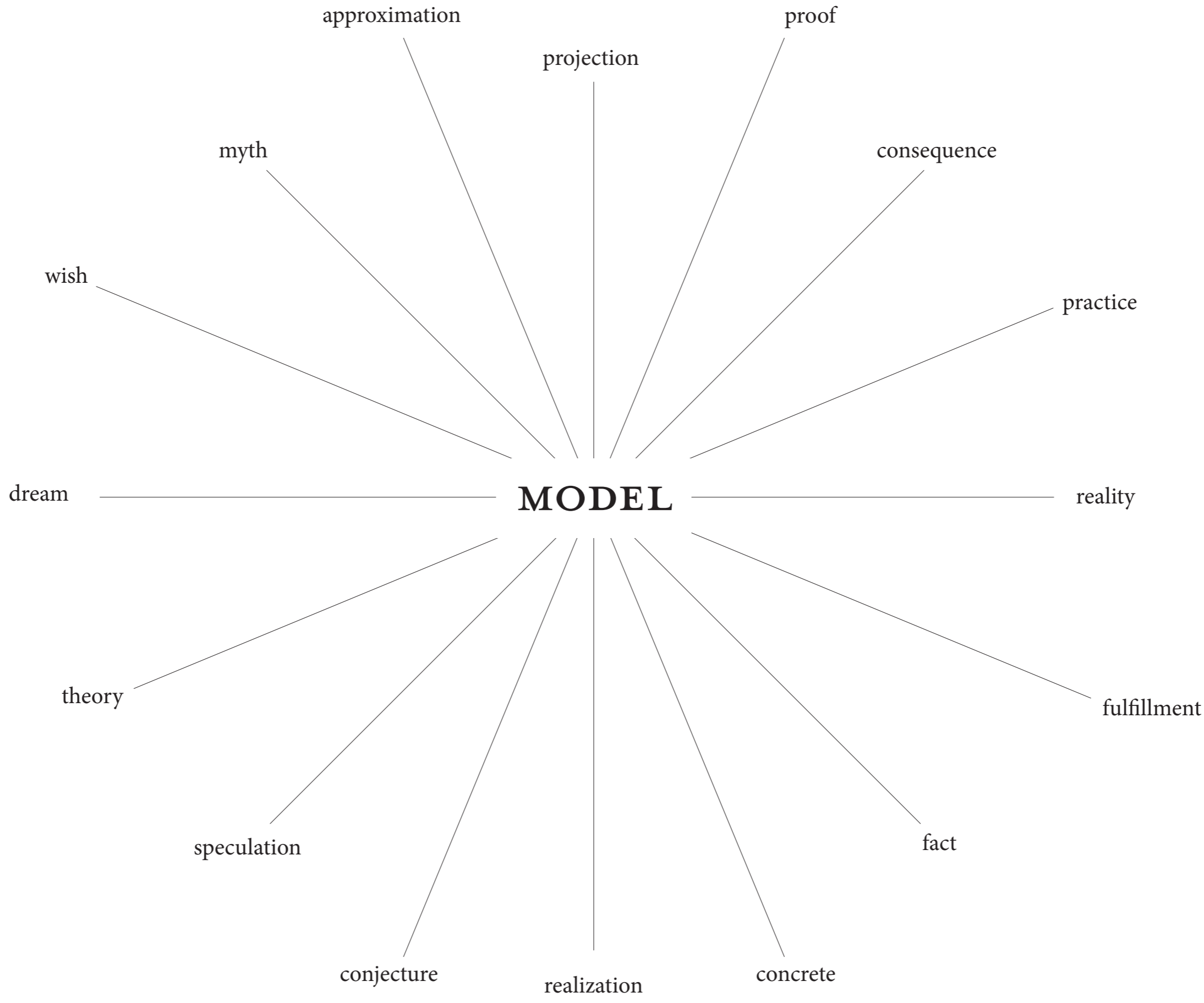
3.0: "IT'S ONLY A MODEL"



META STUDIO

CONSTRUCTED CRITIQUE CRITICAL CONSTRUCTION  
DISCURSIVE RECURSIVE SELF-REFLEXIVE  
RUPTURES CONTINUITIES DISLOCATIONS  
BAD TRANSLATIONS ETERNAL RECURRENCES MISTAKEN IDENTITIES DOPPELGANGERS  
MODERNITY THE PAST THE FUTURE THE VISIONARY THE NEW THE NOT SO NEW  
DERIVE BRICOLAGE NARRATIVES EXCURSIONS WORM HOLES TIME WARPS  
HYPERREALITY LOOPS FEEDBACK DISTORTION  
FACTS TRUTHS FICTIONS  
HYPOTHESES HYBRIDS RECOMBINANTS  
INSINUATIONS APPROPRIATIONS RUMINATIONS MACHINATIONS  
THE EVERY DAY THE EVERY OTHER DAY THE FAMILIAR THE STRANGE  
HISTORY LANGUAGE NOMENCLATURE MEANING RHETORIC  
WRITING BUILDING BREAKING REWRITING  
DOCUMENTARY COMMENTARY METHODOLOGY IDEOLOGY  
HISTORY CULTURE MATERIAL FORM FUNCTION DYSFUNCTION  
MICRO MACRO META  
OBJECT EDIFICE COMPLEX

MARCEL DUCHAMP SUSAN SONTAG THOMAS DEMAND UMBERTO ECO  
GERTRUDE STEIN SIMON STARLING T.S. ELIOT MAURIZIO CATTELAN CLAUDE LEVI-STRAUSS CHARLES RAY  
GERHARD RICHTER J.G. BALLARD PIERRE HUYGHE PETER GREENAWAY  
DANIEL SPOERRI GREIL MARCUS REM KOOLHAAS DAVID WILSON CHRIS MARKER  
AND OTHERS



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## META STUDIO 3.0: "IT'S ONLY A MODEL"

### **meta-**

1 denoting a change of position or condition : metamorphosis | metathesis.

2 denoting position behind, after, or beyond : metacarpus.

3 denoting something of a higher or second-order kind : metalanguage | metonym.

ORIGIN from Greek meta 'with, across, or after'.

### **adjective**

(of a creative work) referring to itself or to the conventions of its genre; self-referential.

ORIGIN from meta- in the sense [beyond]

This Research Studio is a forum in which students develop a critically distinct voice and concomitant representational strategies which illuminate a unique line of questioning. Students will create individual 'proto-theses' projects through writing, historical research, precedent studies, discussion, the making of drawings and artifacts, the crafting of scripts and scenarios, and the assembly of images, ideas and evidence into two works: *film* and a related *project/installation*. While the subject matter is open to each students' topic of interest, we will attempt to develop a shared spirit of inquiry which will inform the content, structure, and form of individual theses.

Some aims and objectives of meta studio might be described as follows:

- students are charged with the invention of innovative methodologies in the breaking down and reinterpretation of their subject matter
- thorough historical and cultural awareness should inform research- where ideas have been, where they are now, and how they can change
- projects want to be concerned with the nature of knowledge associated with the topic and there-

fore not only display knowledge but expand it so as to transform our understanding of the subject

- analysis should seek out clues from beyond the confines of existing discourse and roam nimbly and opportunistically through various arenas of investigation, acquiring a polyvalent quality
- as such, analysis leads to hypotheses that require an imaginative synthesis of heterogeneous arguments, artifacts and forms of evidence; the structuring of the film and the project stemming from it- and their strategies of narrative and association, will bring form to this synthesis
- although rooted in real things and circumstances, the eventual thesis should maintain a parallel position as that of being a pure thought experiment; it should transcend the literal
- as always there is no project without convincing and refined forms of representation; novel interpretations need to find visual corollaries
- an awareness of the rhetorical and performative dimensions of the devices of the thesis project should inform its formulation and presentation
- while some sense of rigour will always be in demand, the project should be declaratory and take risks to the point of breaking; it should inhabit a zone of experiment and free play

'There are no facts, only interpretations' - Friedrich Nietzsche

### **Photo-Romans, Films, Docu and mocku-mentaries**

Chris Marker, *La Jetée* (1962), Peter Greenaway, *The Falls* (1980), Raoul Ruiz, *Colloque de Chiens* (1977)  
Jacques Tati, *Play Time* (1967), Rob Reiner, *This is Spinal Tap* (1984), Rémy Belvaux, *C'est arrivé près de chez vous (Man Bites Dog)*, (1992), Gary Hustwit, *Helvetica* (2007) and *Objectified* (2009)

### **Selected Readings**

Lawrence Weschler, *Seeing is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982; excerpts)  
T.S. Eliot, *Tradition and the Individual Talent* (1919)  
Viktor Schklovsky, *Art as Technique* (1917)  
Greil Marcus, *Lipstick Traces: A Secret History of the 20th Century* (1989; excerpts)  
Susan Sontag, *Notes on Camp* (1964)

Gertrude Stein, *Composition as Explanation* (1925)

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (1978; excerpts)

J.G. Ballard, *The Atrocity Exhibition, Index, and other texts* (1970; excerpts)

Umberto Eco, *Postmodernism, Irony, the Enjoyable in Postscript to "The Name of the Rose"* (1984)

Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (1966; excerpts)

Claude Levi Strauss, *The Savage Mind* (1962; excerpts)

### **Precedent Studies: Selected Artists' Videos, Sculptures, Installations and Photo-Based Works**

Isa Genzken, Lynne Cohen, Simon Starling, Thomas Demand, Elmgreen and Dragset, Gabriel Orozco, Mona Hatoum, Jeff Koons, Matthew Barney, Tacita Dean, Jorge Pardo, Pierre Huyghe, Gerhard Richter, Christopher Williams, Gary Hill, Charles Ray, Daniel Spoerri, Marcel Duchamp and others

### **Precedent Studies: Architecture**

Rem Koolhaas et al, *Involuntary Prisoners of Architecture and others*

Jesse Reiser and Nanako Umemoto, *Aktion Poliphile: Hypnerotomachia Ero/machia/hypniahouse*

Ben Nicholson, *Appliance House*

CJ Lim/ Studio 8, *World of Cow / Urban Farm*

Michael Webb, *Temple Island and others*

(other architectural theses-esque precedents to be proposed and presented by students)

### **Precedent Studies: Daniels Thesis Projects**

Michael Lin, *Anthropark*, Anne Ehrlich, *Proving Grounds*, Emily Cheng, *Inquiries and interpretations concerning the observations, findings and notes from certain space-gazing, atmosphere-investigating, landscape-exploring earth-based*

*instruments, their experiments, studies, and other monitoring tasks, Jimenez Lai, The World After Teleportatio, Drew Sinclair, Impossible Properties, Kristina Ljubanovic, Ships in Bottles: Industrial Myth-Making on the St. Lawrence Seaway, Paddy Harrington, The Ark, Trenton Thompson, An Archeology of Attention, Alistair Grierson, Future Heroes*