

Day 1 - Thursday 2 February

- 9.30am – 10.00am **Registration & Morning Tea**
Donald Whitehead Building, Level 1 Foyer
- 10.00am – 12.15pm **Session 1 Conference Welcome and Keynote Address**
Poetics, Oscillation, and Epistemology
Prof. Tom Clark, Dr Michael Meany, Dr Shaun Wilson
Donald Whitehead Building, Level 1, Room 115 (DW-115)
- 12.15pm – 1.00pm **Lunch**
Donald Whitehead Building, Level 1 Foyer (DW)
- 1.00pm – 2.15pm **Session 2 Presentations**
Film and Advertising
Dr Sara James, Graham Young, Sue Beyer
Donald Whitehead Building, Level 1, Room 115 (DW-115)
- 2.15pm – 2.30pm **Afternoon Tea**
Donald Whitehead Building, Level 1 Foyer (DW)
- 2.30pm – 3.45pm **Session 3 Presentations**
Literature, Art, and Trophies
Professor Mika Hallila, Kim Percy, Claire Kearns
Donald Whitehead Building, Level 1, Room 115 (DW-115)
- 3.45pm – 4.00pm **Closing Remarks**
Graham Young
Donald Whitehead Building, Level 1, Room 115 (DW-115)

SESSION ONE: 10AM – 12.15PM
Donald Whitehead Building, Level 1 Room 115 (DW-115)
Poetics, Oscillation, and Epistemology
Chair: Graham Young
Prof. Tom Clark <i>Teaching Poetry and the Poetics of Learning: Delimiting the Experiences of Study and Meaning.</i>
Dr Michael Meany <i>Metamodernism: Oscillations, Energy and Entropy.</i>
Dr Shaun Wilson <i>The Complexities of Epistemology Beyond Metamodernism in a Structure of Reason.</i>

12.15pm – 1.00pm

Lunch

Donald Whitehead Building, Level 1 Foyer (DW)

White & Wholemeal Sourdough Vienna Loaf Sandwiches. Seasonal Sliced Fruit Platter. Selection of Cheeses & Crackers. Assorted Slices. Orange or Apple Juice. Mineral Water

SESSION TWO: 1PM – 2.15PM

Donald Whitehead Building, Level 1 Room 115 (DW-115)

Film and Advertising

Chair: Dr Antony Moran

Dr Sara James

Her: Metamodern Romance for an Era of Uncertainty

Graham Young

The Third Wave: Metamodernism and Environmental Advertising

Sue Beyer

Xanadu: A Place Where Nobody Dared to Go.

2.15pm – 2.30pm

Afternoon Tea

Donald Whitehead Building, Level 1 Foyer

Tea, coffee, and light refreshments

SESSION THREE: 2.30PM – 3.45PM

Donald Whitehead Building, Level 1 Room 115 (DW-115)

Literature, Art, and Trophies

Chair: Dr Sara James

Prof. Mika Hallila

Leaving the U.S.S.R – As If and Atopia in Anna Soudakoya’s “What the Pines See”

Kim Percy

Entwined Threads. Metamodernism through the Lines of Visual Art.

Claire Kearns

Metamodernism and War Trophies

3.45pm – 4.00pm

Closing Remarks

Graham Young

Donald Whitehead Building, Level 1, Room 115 (DW-115)

Day 2 - Friday 3 February

- 9.30am – 10.00am **Registration & Morning Tea**
Donald Whitehead Building, Level 1 Foyer
- 10.00am – 11.45am **Session 1 Conference Welcome and Keynote Address**
Emotions and Mysticism
Dr Pansy Duncan, Asst. Prof. Linda Ceriello
Donald Whitehead Building, Level 1, Room 118 (DW-118)
- 11.45am – 12.30pm **Lunch**
Donald Whitehead Building, Level 1, Foyer (DW)
- 12.30pm – 1.45pm **Session 2 Presentations**
Theory, Film, and Video Games
Greg Dember, Zebadiah Kraft, Angshuman Dutta
Donald Whitehead Building, Level 1, Room 118 (DW-118)
- 1.45pm – 2.00pm **Afternoon Tea**
Donald Whitehead Building, Level 1 Foyer (DW)
- 2.00pm – 3.15pm **Session 3 Presentations**
Architecture, Television, and Literature
Assoc. Prof. James Brown, Paula Romero Polo, Leman Demirbaş
Donald Whitehead Building, Level 1, Room 118 (DW-118)
- 3.15pm – 3.30pm **Closing Remarks**
Graham Young
Donald Whitehead Building, Level 1, Room 118 (DW-118)
- 6.00pm – 8.00pm **Conference Dinner**
All Welcome
Hu Tong Dumpling Bar, 14-16 Market Lane, Melbourne 3000

SESSION ONE: 10AM – 11:45AM
Donald Whitehead Building, Level 1 Room 118 (DW-118)
Emotions and Mysticism
Chair: Graham Young
Dr Pansy Duncan <i>Glossophilia: Postmodern Emotion from 'Fascination' to 'Knowingness'</i>
Asst. Prof. Linda Ceriello <i>A Bodhisattva Move: Popular Mysticism's Influence on the Metamodern Turn</i>

11.45pm – 12.30pm

Lunch

Donald Whitehead Building, Level 1 Foyer

White & Wholemeal Sourdough Vienna Loaf Sandwiches. Seasonal Sliced Fruit Platter. Selection of Cheeses & Crackers. Assorted Slices. Orange or Apple Juice. Mineral Water

SESSION TWO: 12.30PM – 1.45PM

Donald Whitehead Building, Level 1 Room 118 (DW-118)

Theory, Film, and Video Games

Chair: Dr Sara James

Greg Dember

Metamodern Oscillation Revisited

Zebadiah Kraft

Felt Experience and Destructive Potential: The Zombie Post-Apocalypse

Angshuman Dutta

Marking the Oscillation: Disco Elysium as a Metamodern Work

1.45pm – 2.00pm

Afternoon Tea

Donald Whitehead Building, Level 1 Foyer

Tea, coffee, and light refreshments

SESSION THREE: 2.00PM – 3.15PM

Donald Whitehead Building, Level 1 Room 118 (DW-118)

Architecture, Television, and Literature

Chair: Graham Young

Assoc. Prof. James Brown

There is No Such Thing as Metamodern Architecture

Paula Romero Polo

Fleabag and the Challenges of Postmodernity

Leman Demirbaş

After Postmodernism: Metamodernist Sensibilities in Ali Smith's Autumn and Winter

3.15pm – 3.30pm

Closing Remarks

Graham Young

Donald Whitehead Building, Level 2, Room 118 (DW-118)

Keynote Speaker– Day 1

Thursday 2 February

Prof. Tom Clark



Prof. Tom Clark is a researcher at Victoria University's Institute for Sustainable Industries and Liveable Cities, communication, culture, and identity. He is President of the Australasian Universities Language and Literature Association (AULLA) and Secretary-General of the International Federation for Modern Language and Literature (FILLM).

Dr Michael Meany



Dr Michael Meany is a senior lecturer at the University of Newcastle in Communication. Dr Meany's background includes work as a freelance writer, photographer, a typesetter and publication designer, and as a playwright. This diverse media background has allowed him to bring an eclectic mix of skills to his work as a researcher and lecturer.

Dr Shaun Wilson



Dr Shaun Wilson is a senior lecturer in digital media in the School of Design at RMIT University. For the past three decades, his work has evolved through miniatures, painting, cinema, and digital media to explore issues of place through a metamodernist framework. He has also directed and filmed the metamodernist feature film *Black Garden* (2020). His work and collaborative projects have been exhibited and screened in galleries such as the TATE Modern, ACMI, Basque Museum, and Bilbao.

Keynote Speakers – Day 2

Friday 2 February

Dr Pansy Duncan



Dr Pansy Duncan is a senior lecturer in the media studies programme in the School of Humanities, Media and Creative Communication at Massey University, Auckland. Her current project, which is funded by a Marsden grant from the Royal Society of New Zealand, is an eco-materialist counter-history of early popular Euro-American film aesthetics, provisionally entitled *A Natural History of Film Form*.

Asst. Prof. Linda Ceriello



Dr Linda C. Ceriello is an Assistant Professor in the Interdisciplinary Studies department at Kennesaw State University, Georgia. Dr Ceriello co-organized the *Seattle Metamodernism Summit 2022*. In addition to publishing several essays in edited volumes applying metamodern theory to religious studies, she co-authors the general-audience blog, *What Is Metamodern?* and hosts the YouTube series: *What is Metamodern? Conversations*. She is currently working on a book manuscript based on her dissertation topic of *Metamodern Mysticism*.

Conference Dinner– Day 2

Friday 2 February

Hu Tong Dumpling Bar (City)



Paying homage to Beijing's ancient alleyways, Hu Tong Dumpling Bar is Melbourne's premier destination for authentic dumplings and mouth-watering Chinese cuisine. Since 2008, Hu Tong has earned its place in the cultural fabric of Melbourne with its xiao long bao, spicy wonton and pan-fired dumplings known to create a wave of excitement and anticipation as guests line up to devour the tasty dishes on offer. Find out more at <https://hutong.com.au/>

A conference dinner is booked for us at Hu Tong between 6pm – 8pm on the 3rd of February. It is located at 14-16 Market Lane, Melbourne. **Directions:** From La Trobe University, there are two public transport options available. You can catch the Number 86 Tram from Stop 60 (La Trobe & Plenty Road) to Stop 7 (Russel St & Bourke St) *or* Number 350 Bus from Kingsbury Rd and Waterdale Rd to Exhibition and Lonsdale St. *Both* options will take around an hour. The restaurant is only a short walk from these stops.

Abstracts – Day 1

Thursday 2 February

Prof. Tom Clark

Session 1

DW-115

Teaching Poetry and the Poetics of Learning: Delimiting the Experiences of Study and Meaning.

Michael Halliday has argued that the meaning of an utterance or text is its content, form, and function combined: what is said, how, and why—but also what is heard or read, how, and why. In other words, every meaningful element of an utterance or text can be reduced to these categories. It entails that meaning is a dialectic and volatile relationship between the persons who communicate it, constructed and interpreted in widely varying ways by each of us and in each situation. This understanding of meaning radically distinguishes Halliday’s sociolinguistic tradition from the positivist assumptions of structuralist approaches to language. It is poststructuralist, to that extent, but not concomitantly postmodern. Akin to metamodernism’s emphasis on “structures of feeling”, the sociolinguistic emphasis on “structures of meaning” affords critically grounded accounts of identity, experience, and culture. This presentation will explore examples from formal verse poetry and contemporary political discourse to show how close attention to their content, form, and function can generate rich and diverse readings in both “high culture” and “low culture” settings. Importantly, these readings are capable of speaking to each other: a poetically informed reading of political discourse is commensurable with a politically informed reading of poetic discourse.

Dr Michael Meany

Session 1

DW-115

Metamodernism: Oscillations, Energy and Entropy.

A crucial feature of metamodernism is the concept of oscillation. The cultural products of our metamodern times are typified by their ability to incorporate aspects of both modernism and post-modernism in a manner that can transcend both. Theories of humour often posit the necessity for the paring of incongruous ‘scripts’ which eventually become resolved for comic effect (Brône & Feyaerts, 2003; Meany, Clark, & Laineste, 2014; Ritchie, 2004). These incongruity / resolution theories are problematic as they tend to suggest that incongruity and resolution are both necessary, but neither are sufficient to explain how humour works. In this paper, a metamodern perspective will be employed to fill this theoretical gap. These oscillations are not simply pendulum swings between two extreme points, rather they should be considered as the movement between multiple poles, each of which exercises a certain gravity that attracts and dynamically affects movement. Drawing on examples from design practice and comedy production, this keynote presentation will present research that expands the application of the metamodern perspective. This presentation will argue

that cultural products' use of humour in metamodern times is generally typified by their ability to incorporate aspects of both modernism and post-modernism in a manner that can transcend both.

Dr Shaun Wilson

Session 1

DW-115

The Complexities of Epistemology Beyond Metamodernism in a Structure of Reason

This keynote will examine the challenges and consolidations of epistemology beyond metamodernism. As defined by authenticity in the late 20th century and developed in the early 21st century, metamodernism now faces a challenge of complexity in coming to terms with an after-pandemic world that this address will consider to be the emergence of an 'other'. Akin to the condition from similar after-pandemic eras, including the role of modernity in the Peasants' Revolt proceeding the Black Death plague, a challenge for metamodernism is now proposed to consider an evolving metamodernity. Such a claim reconsiders metamodernism beginning much earlier than previously thought and its 'other' - a 'post-metamodernism' now parallels what this lecture will term an epistemology of a structure of reason.

Dr Sara James

Session 2

DW-115

Her: Metamodern Romance for an Era of Uncertainty

In Spike Jonze's Oscar-winning 2013 film "Her", a man falls in love with his phone's operating system, offering a provocative reimagining of the conventional Western romance narrative for an audience whose everyday lives and intimacies are increasingly entangled with online platforms and digital devices. The film explores the blurring of the 'virtual' and the 'real', yet rather than describing "Her" as a work of science fiction, Jonze has said that he used the film primarily as a way of bringing to life many of the conversations he has had with friends about love and relationships in an era of uncertainty. It explores individualization, anomie and the challenges of connecting in the contemporary metropolis. This paper considers Jonze's film as a metamodern work, expressing a sensibility that oscillates between hope and melancholy, naïveté and knowingness. As New York Times critic Manohla Dargis (2013) describes it, *Her* is at once a "brilliant conceptual gag" and a "deeply sincere romance". This paper will contextualise the discussion with sociological work on contemporary relationships, romance narratives and the role of dating apps, drawing on Bauman's (2003) ideas on 'liquid love' and Portolan and McAllister's (2021) concept of 'jagged love'

The Third Wave: Metamodernism and Environmental Advertising

Metamodernism is situated epistemologically *with* (post) modernism, ontologically *between* (post) modernism, and historically *beyond* (post) modernism. For those unfamiliar with the term, this presentation will introduce the concept of metamodernism. Defined as a ‘structure of feeling’ that oscillates between typically modern and postmodern ideals, metamodernism is a cultural paradigm that can help us understand the nature of contemporary environmental advertising. Conceptualised as having occurred in two waves, this presentation will examine the way environmental advertising has changed over the years by looking at the subject matter as well as the ways in which information was communicated in these two waves. This presentation will argue that contemporary environmental advertising is currently on the verge of a new third wave. Using audio-visual advertisements from environmentally oriented, internationally prominent, non-governmental organisations (NGOs), this presentation hopes to provide a small insight into how developments in environmental advertising coincide with the metamodern sensibility.

Xanadu: A Place Where Nobody Dared to Go.

This paper will argue “Xanadu” (1980) is one of the first mainstream examples of metamodern film. It was film rejected by the academy at the time because it broke with conventions through the use of plot and story elements, and a relativism that oscillated in opposition to each other. Popular culture has long been used as a point of reference in Design and the Visual Arts to talk about current debates and practices. The film, which has been largely ignored, has been chosen as a source for this research, for its free juxtaposition of genres and apparently incompatible mixtures of aesthetics and cinematic tropes of the day to ask the question: Is “Xanadu” one of the first examples of Metamodernist film? As part of a reflective art-based practice, this research uses the film to begin exploring ideas on the ironic tension described by van den Akker et al (2019) as being a part of a metamodern ‘structure of feeling’ and New Aesthetics. Preliminary findings suggest the film rejects the status quo through the use of tropes, genres and ideas that are now evident in a ‘structure of feeling’ and New Aesthetics. These presence of these elements could be compared with Manet’s painting “Luncheon on the Grass” (1862) because both created a new aesthetic that was out of step to what was happening at the time they were created. When seen through a metamodern lens, the movie’s predominant themes of transformation and the in-between, are created through oscillations between irony and sincerity, the past and the present and neo-romanticism.

Leaving the U.S.S.R. – As If and Atopia in Anna Soudakova's "What the Pines See"

This paper will analyze the novel "What the Pines See" (2020) by the Finnish author Anna Soudakova. The focus of the analysis will be on the metamodern sensibility, 'as if' thinking, and atopia. While broadening the perspectives of the research, this analysis will help to understand these concepts. "What the Pines See" is a story of a Russian man, Juri, who died in Stalin's persecution in the 1930s, as told by his granddaughter, Maria, who emigrated to Finland. From a metamodernist point of view, the novel is relevant because, while on the one hand it ironizes the Soviet era, it also conveys a naïve, sentimental and hopeful attitude, a belief in the human being and the world – in spite of everything. In the theory of metamodernism, a similar attitude has been characterised as 'as if': even if there is no hope, it is possible – or rather important and appropriate – to continue life as if there were. In its ethos, this novel represents an emotional sensibility that sincerely seeks to transcend the ironic attitude. This attitude can be referred to as neo-romantic sensibility, which distinguishes metamodernist works from postmodernist irony and relativism. Alongside and instead of irony, Soudakova's novel strives for sincerity, a key element of metamodernism as a 'structure of feeling'. It can also be interpreted as an account of how – after the demise of the Soviet Union – the coordinates of time and place shift from utopia and dystopia to a metamodernist atopia, a non-place beyond time and place. In Maria's story about her grandfather and her family, Finland, a place "that was not even supposed to exist", appears as such an atopia that redefines the experience of time and place.

Entwined Threads. Metamodernism through the Lines of Visual Art.

Metamodernism is an emergent cultural, political, scientific and social paradigm, yet it is still a relatively niche movement outside academia. The paradigm offers integrated pluralism that can support the complexities that we encounter in society today, a 'Meta-Meme' that replicates and spreads. Metamodernism can provide a useful structure for understanding oscillating perspectives and proposes a mechanism that explores disparate values. As a framework, it is supportive of the inclusion of difference, expansion of ideas, and social growth. These benefits allow individuals and communities to have ownership of their ideas and values and to change mindsets regardless of more entrenched ways of thinking. Metamodernism is advantageous for people who think differently such as neurodivergents because it promotes the synthesis of opinions and beliefs which vacillate within popular culture. Yet for all the benefits supporting difference, an existing gap in research has emerged through the application of metamodernism. This paper will explore visual art and neurodiversity through examining the way artists such as Yasuaki Onishi, David Spriggs, Chihura Shiota alongside

local artists like Cameron Robbins and James Geurts, use their art to promote metamodernism to audiences outside mainstream discourses and increase our understanding of difference.

Claire Kearns

Session 3

DW-115

Metamodernism and War Trophies

This paper will help advance the existing research on metamodernism. Further, it will create a better understanding of metamodernism for those unfamiliar with the concept. It will do this by focusing on the ways in which war trophies have been seen during human civilisation. It will briefly focus upon the modern and post-modern eras and the continuity of how war trophies were seen in those eras. The lingering impacts of colonialism will be shown to be intrinsically tied to war trophies in a vicious feedback loop, with colonialism semi-surviving due to war trophy narratives. This presentation will argue to move forward in legislation of war time curios, they need to be viewed and resituated using a metamodern lens. It is only by doing this that war trophies can adapt to modern war forms of warfare and their place in society.

Abstracts – Day 2

FRIDAY 3 February

Dr Pansy Duncan

Session 1

DW-118

Glossophilia: postmodern emotion, from “fascination” to “knowingness”

“Emotion” and “Postmodernism”: is it possible to imagine an odder couple, stranger bedfellows, less bad company? Many critics associated with the affective turn take it as a matter of faith that, where the critical stocks of affect and emotion are on the ascendant, those of postmodern theory and aesthetics must be on the wane. Moreover, the term “affect” has so fully monopolized affect theory’s revisionist energies that, more by default than by deliberation, “emotion” has remained under the sway of cognitive-appraisal models of feeling whose postulates square poorly with key postmodern themes like the “death of the subject” and “new superficiality or depthlessness”. This keynote, however, argues that repudiating postmodernism flies in the face of affect theory’s avowed commitment to what Ann Cvetkovich has called “the richness of emotional experience.” It further contends while hostile to the so-called “vehement passions” (Fisher 2003) like anger, grief or fear that ratify our familiar cognitive-appraisal models of emotion, postmodernism is very far from emotion-free. On the contrary, this address will show that postmodern aesthetic and theoretical forms are encrusted by a series of borderline emotions, from knowingness and euphoria to bewilderment and fascination, that incorporate as their enabling conditions the very hermeneutic and subjective crises that would initially appear to foreclose emotional response.

Asst. Prof. Linda Ceriello

Session 1

DW-118

A Bodhisattva Move: Popular Mysticism’s Influence on the Metamodern Turn

The academic study of Religion deals in *the weird*: anomalous events, liminal states, mystical realizations, and the felt, affective reactions of humans to such phenomena. It also tracks the cross-pollination of belief into cultural currency, as well as secular cultural products’ instantiation of ontological claims. Put differently, if *religion* is the active attempts to grapple with the question of what it is to be human, metamodernism, as an interpolative force (or *episteme*), helps describe shifts in ontological frameworks evidenced by their increased visibility in popular culture. Broad interest in and even an odd comfort with *the weird* – in particular, with portrayals of “ordinary people” having non-ordinary experiences – is more visible than ever in popular culture. The Spiritual but Not Religious (SBNR) identity as a Western contemporary idiom is an example of the creation of curated space for detraditionalized spiritualities, impacted by (and, this keynote will argue, with significant

impact upon) the metamodern turn. Considering instances of the weird becoming comfortable or even normative, this keynote will discuss how metamodern theory can be applied in three ways: 1) as an instrument of periodisation that historically contextualises this post-postmodern “turn” via contemporary secular-spiritual movements such as the SBNR, itself greatly influenced by mystical traditions and certain concepts from Asian religious philosophies; 2) as a way of accounting for the specific flavour of aesthetic content that comes via meetings of popular culture with contemporary mysticisms; 3) as a means of distinguishing how post-postmodern reflexivities and oscillative sensibilities help us make sense of the presence of the liminal identity narratives that have become common in the mediatised 21st century.

Greg Dember

Session 2

DW-118

Metamodern Oscillation Revisited

The term “oscillation” is frequently used when metamodernism is discussed. This is most likely due to Vermeulen and van den Akker’s oft-quoted description of metamodernism as an aesthetic sensibility that “oscillates between a modern enthusiasm and a postmodern irony, between hope and melancholy, between naïveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity”. But what *exactly* do we mean by “oscillation”? Are there different kinds of oscillation and are they all equally metamodern? Is oscillation the only kind of relationship between modern and postmodern qualities found in exemplars of metamodernism? Can the commonly identified body of metamodern cultural products be distinguished in ways that don’t involve oscillation or other modern/postmodern dynamics at all? This paper will suggest a distinction between two kinds of oscillation: *interpretive* and *internal*. It will also suggest some other types of modern/postmodern dynamics (braiding and juxtaposition) that may be indicative of a metamodern aesthetic sensibility to varying extents. In order to provide examples of my proposed taxonomy, this paper will draw on the works of songwriters Jonathan Richman, Sufjan Steven and Billie Eilish, filmmakers such as Wes Anderson and Miranda July, and multi-disciplinary auteur Donald Glover.

Zebadiah Kraft

Session 2

DW-118

Felt Experience and Destructive Potential: The Zombie Post-Apocalypse

This paper will examine the seeming randomness and ubiquity of the zombie as a trope in the new millennium. In seemingly all mediums, the zombie figure exists as a “why not at this point” nod to trauma and the death drive that energizes metamodern oscillations between apathy and manic energy.

This paper will present zombie narratives to explore our overdetermined traumas and the quirky, gory, and unnerving depictions of the future permeating art and mass culture. Tone and emotion in the metamodern zombie text are also central to the undead in recent years. This paper will briefly illustrate this through readings of *Santa Clarita Diet* as well as the final season of *Search Party* and explore how these texts fit a metamodern sense of feeling with more than simply aesthetic resonance. Pulling from other metamodernist discussions of the return to honesty and irony (ironesty), this talk will theorize why the zombie is so quickly turning from the survival narrative into the narrative about living beyond mere survival, even if at the cost of billions of lives. The crux of metamodernism is the emotional resonance and sincerity of purpose in art and life returning after the postmodern aversion to sincere commitments. This paper will argue the return of feeling is the only way out of the zombie apocalypse and that texts like these might just argue for a utopian vision in destructive potential.

Angshuman Dutta

Session 2

DW-118

Marking the Oscillation: Disco Elysium as a Metamodern Work

Amidst the complex relationship, often fraught with argument and controversies, between narratologists and ludologists with respect to video games, a cursory glance at the proponents of either side will reveal that more often than not both advocate the notion that the topic of video games and narrative is affected by multiple perspectives. While Bogost (2017) asks video games to “abandon the dream of becoming narrative media” in its hope of being the defining medium of the era, Murray (2016) professes a need of an intertextual understanding of the genre within the cultural frameworks like other works of the artistic imagination. This paper intends to look at *Disco Elysium* (2019), a non-traditional RPG, as a metamodernist product that pushes the very boundaries of its genre. Placed in control of an amnesiac cop, players are tasked to solve a murder in a city that is still recovering from a revolution and its aftermath from decades ago. The success or failure of any choice you make, be it in action or in dialogue, is informed by the roll of a dice with certain attributes and skills affecting the probability. The gameworld showcases the “great schisms of early modernity: political revolutions, class struggle and urban strife” (Gekker & Joseph 2021), the history it had lived through, and various political ideologues. While the prevalent analysis of the title has been through postmodern sensibilities, this paper will contend that the game is much more akin to the notion of metamodernism. Aspects like the various voices speaking in the protagonist’s head, intermingling of genres, the double framing of the world of Elysium outside and that of Harry inside, the quirky nature of the detective, and constructive pastiche mark the textual space of *Disco Elysium* a ripe study as an oscillating example of metamodernism. Broadly following the concept of this emerging sensibility and Greg

Dember's metamodern methods in the Arts, this paper will seek to situate *Disco Elysium* as an exemplary example of metamodernist cultural narrative in the realm of storytelling, in video games.

Prof. James Brown

Session 3

DW-118

There is No Such Thing as Metamodern Architecture

Van den Akker and Vermeulen's illustrious 2010 "Notes on metamodernism" kicked off more than a decade of debate with the argument that the titular structure of feeling might best be expressed by the neoromantic turn of the architects Herzog & de Meuron and the artists Bas Jan Ader, David Thorpe, Kaye Donachie and Michel Gondry. The discourse around Metamodernism continues to broaden and deepen, yet the contribution of architects to the field lags those of other creative and artistic disciplines. This presentation re-visits this foundational text with the intentionally playful provocation that there is, in fact, no such thing as metamodern architecture. In the twentieth century there emerged two dominant styles – and languages – of architecture: modernism and postmodernism. While these terms were interpreted very differently in architecture to visual arts and literature, their dualism became cemented in the historiography and the identity of the profession. In the words of Adrian Forty (Forty, 2000, 196):

When architects talk about history, it is always contentious - and frequently confusing. That 'history' became a 'problem' was primarily an effect of modernism, one of whose principal distinguishing features was widely assumed to be the elimination of everything to do with the past.

This presentation takes the position that metamodernism can indeed provide a helpful negotiation between the binary ideologies of twentieth century architecture, but if it is used as a historical category, it risks ossification. The presentation will use some of the defining texts of postmodern architecture to try to advance the function of metamodernism in contemporary architecture discourse.

Paula Romero Polo

Session 3

DW-118

Fleabag and the Challenges of Postmodernity

The aim of this study is to analyse *Fleabag* (2016, 2019) in light of the concept of metamodernism. The paper's hypothesis is that the protagonists' pain comes from certain social and cultural conditions that can be regarded as postmodern; specifically, moral, social and cultural relativism and individualism. However, this series tries to look for solutions to these circumstances: the most clear answer is in the contact with others. That is why the centre of this presentation will be the examination

of the relationship between the protagonist and the rest of the characters. Firstly, in order to look at the relationship between Fleabag and her family, this paper will borrow the concept of relational art, paying attention to the presence of awkwardness in the series. Secondly, it will describe her problematic relation with sex and sexuality. In the second season, a new tranquillity allows Fleabag to identify where her pain is coming from, and this will give room to the proposal of solutions to the suffering that the different characters endure. The concept of ‘depthiness’ will serve as a way to categorize these solutions: it is not a matter of proposing values that will end up being universally valid, but to present which principles are useful in the everyday lives of the characters. Love is the principle that appears to be most successful among them. In short, analysing *Fleabag* through metamodernist theoretical framework will prove as a useful way to understand the conflicts and solutions posed in this series. This constitutes new evidence of the importance and outreach of the metamodern sensibility in contemporary Western societies, considering *Fleabag*’s critical and public acclaim.

Leman Demirbaş

Session 3

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After Postmodernism: Metamodernist Sensibilities in Ali Smith’s Autumn and Winter

Autumn (2016), Smith’s first book of the seasonal cycle, portrays a distressed society dealing with both the referendum’s consequences and the ongoing threat of climate change. The story follows daily life of Elisabeth, thirty-three-year-old woman, a senior lecturer of Art History working in a London university, barely making ends meet. She has returned to live with her mother, and veraciously visits his old friend, Daniel Gluck in the care house. Through frequent flashbacks to Elisabeth’s childhood and her friendship with Daniel, the novel weaves past and present together, representing repercussions of history in everyday spaces. *Winter* (2017), the second volume in the quartet, adopts a more domestic strategy to capture the distinctive atmosphere of Britain’s polarized society. With a loose connection to its predecessor, the novel follows the story of the Cleves family, compelled to spend Christmas together. Sophia is a lone resident of a big Cornwall home. She was a successful entrepreneur, but now that she is older, she finds herself estranged from her son Arthur and her sister Iris. Thus, the aim of this paper is to discuss *Autumn* and *Winter*, often praised as the landmarks of Brexit fiction, through the theory of metamodernism. Drawing on the arguments of Robin van den Akker, Alison Gibbons, and Timotheus Vermeulen, this paper argues how these novels oscillate “between a modern enthusiasm and a postmodern irony, between hope and melancholy, between naiveté and knowingness, empathy and apathy”. Hopefully, this study will enhance metamodernism discussions through the examples of two important post-referendum novels.