

1. Record Nr.	UNINA9910462859003321
Autore	Reed Brian M
Titolo	Nobody's business [[electronic resource]] : twenty-first century avant-garde poetics / / Brian M. Reed
Pubbl/distr/stampa	Ithaca, NY, : Cornell University Press, 2013
ISBN	0-8014-6957-0 0-8014-6958-9
Descrizione fisica	1 online resource (248 p.)
Disciplina	811/.609
Soggetti	American poetry - 21st century - History and criticism Experimental poetry, American - History and criticism Poetics - History - 21st century Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Preface: What Now? -- 1. In Praise of Obsolescence -- 2. New Consensus Poetics and the Avant-Garde -- 3. Mechanical Form and Avant-Garde Aesthetics -- 4. Flarf, Folly, and George W. Bush -- 5. Andrea Brady's Peculiar Dissidence -- 6. Danny Snelson's Disco Operating System -- Acknowledgments -- Notes -- Index
Sommario/riassunto	Since the turn of the new millennium English-language verse has entered a new historical phase, but explanations vary as to what has actually happened and why. What might constitute a viable avant-garde poetics in the aftermath of such momentous developments as 9/11, globalization, and the financial crisis? Much of this discussion has taken place in ephemeral venues such as blogs, e-zines, public lectures, and conferences. Nobody's Business is the first book to treat the emergence of Flarf and Conceptual Poetry in a serious way. In his engaging account, Brian M. Reed argues that these movements must be understood in relation to the proliferation of digital communications technologies and their integration into the corporate workplace. Writers such as Andrea Brady, Craig Dworkin, Kenneth Goldsmith, Danny Snelson, and Rachel Zolf specifically target for criticism the institutions,

skill sets, and values that make possible the smooth functioning of a postindustrial, globalized economy. Authorship comes in for particular scrutiny: how does writing a poem differ in any meaningful way from other forms of "content providing"? While often adept at using new technologies, these writers nonetheless choose to explore anachronism, ineptitude, and error as aesthetic and political strategies. The results can appear derivative, tedious, or vulgar; they can also be stirring, compelling, and even sublime. As Reed sees it, this new generation of writers is carrying on the Duchampian practice of generating antiart that both challenges prevalent definitions of art and calls into question the legitimacy of the institutions that define it.
