

1. Record Nr.	UNINA9910786468803321
Autore	McCaffery Steve
Titolo	The darkness of the present [[electronic resource]] : poetics, anachronism, and the anomaly / / Steve McCaffery
Pubbl/distr/stampa	Tuscaloosa, : University of Alabama Press, c2012
ISBN	0-8173-8642-4
Descrizione fisica	1 online resource (298 p.)
Collana	Modern and contemporary poetics
Disciplina	808.1
Soggetti	Poetics Poetry
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	Contents; List of Illustrations; Acknowledgments; Introduction: Linearity, Anomaly, and Anachronism: Toward an Archaeology of the New; 1. Cacophony, Abstraction, and Potentiality: The Fate of the Dada Sound Poem; 2. Corrosive Poetics: The Relief Composition of Ronald Johnson's Radi os; 3. Interpretation and the Limit Text: An Approach to Jackson Mac Low's Words nd Ends from Ez; 4. Transcoherence and Deletion: The Mesostic Writings of John Cage; 5. A Chapter of Accidents: Disfiguration and the Marbled Page in Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman 6. From Muse to Mousepad: Informatics and the Avant-Garde7. Parapoetics and the Architectural Leap; 8. "To Lose One's Way" (For Snails and Nomads): The Radical Labyrinths of Constant and Arakawa and Gins; 9. Difficult Harmony: The Picturesque Detail in Gilpin, Price, and Clark Coolidge's Space; 10. The 'Pataphysics of Auschwitz; 11. The Instrumental Nightingale: Some Counter-Musical Inflections in Poetry from Gray to Celan; Notes; Works Cited; Index
Sommario/riassunto	The Darkness of the Present includes essays that collectively investigate the roles of anomaly and anachronism as they work to unsettle commonplace notions of the "contemporary" in the field of poetics. In the eleven essays of The Darkness of the Present, poet and critic Steve McCaffery argues that by approaching the past and the present as unified entities, the contemporary is made historical at the same time as the historical is made contemporary. McCaffery's writings work

against the urge to classify works by placing
