

The moderator begins by introducing Srikanth Reddy, Sam Taylor, and herself.

The moderator then gives a brief overview of recent controversies surrounding erasure poetry. She raises the question of how one draws the distinction between responding to a literary work and doing violence to a literary work.

The moderator then transitions to the first presentation, “Erasure as Representation” by Srikanth Reddy.

Srikanth Reddy begins his presentation with a poem entitled “Corruption (II)” from his book, *Voyager*.

From there, he transitions to a discussion of the *Voyager* spacecraft and the golden record that was “fixed like an ancient medallion to *Voyager*’s side.”

Key questions raised by the discussion of the golden record include: what do inclusions and omissions reveal about culture? What do these inclusions and omissions reveal about the ethics of erasure poetry?

From there, Reddy transitions to a discussion of his erasure project, *Voyager*, which engages the problematic and complex figure of Kurt Waldheim, whose voice is recorded on the golden record.

Reddy explains that Waldheim served as Secretary General of the United Nations and was later accused of complicity in genocidal war crimes carried out during the Second World War.

Reddy asserts that Waldheim’s crime was silence, and underscores the irony that Waldheim was placed in a role in which he spoke for others.

Reddy then explains that his erasure project is an interrogation of this troubled relationship between speech and silence.

The moderator thanks Reddy for his presentation, then transitions to the next presenter, Sam Taylor.

Taylor introduces the idea of self-erasure, and defines the concept within the context of his work.

Taylor asserts that the ethics of self-erasure differ from erasure of a source text. Taylor frames self-erasure as a gesture of humility and self-effacement.

Taylor gives several examples from his book, *The Book of Fools: A Memoir in Prose & Verse*, and reads each poem and the erasure of the poem.

Taylor shows the poems onscreen, highlighting the fact that grayscale is used to allow the source text to haunt the erasure.

Taylor shows variations in the use of grayscale within his work.

The moderator transitions to her own presentation. She begins with a discussion of generative violence and the experiment in poetry.

From there, she transitions to a close reading of Yedda Morrison’s *Darkness*.

From there, she moves to a discussion of her own practice, delineating the following conceptual frameworks for erasure poetry:

Erasure as an intervention into literary tradition

Erasure as a way of reclaiming agency over disempowering texts

Erasure as means of employing visual rhetoric to present a scholarly argument about a source text

She gives a brief reading from several projects of her own that demonstrate these concepts.

From there, the moderator moves to a question and answer session among the panelists.

Questions raised include: When is silence a form of resistance, particularly within the context of erasure poetry? What are the advantages of using multiple different visual techniques in an erasure?