



Royal College of Art

Postgraduate Art & Design

School of Arts and Humanities



NAFAE RESEARCH STUDENT CONFERENCE 2019

LIVING RESEARCH: THE URGENCY OF THE ARTS

15 March 2019, 9.30am – 8pm

Gorvy Lecture Theatre
Royal College of Art
Dyson Building
1 Hester Road
London SW11 4AN

NAME: Eve Grubin
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INSTITUTION: Kingston University

PHD TITLE: Boat of Letters: Emily Dickinson and the Poetics of Reticence

YEAR OF STUDY: 2015-2019

SUPERVISOR: Professor Patricia Phillippy

STRAND (Please tick one)

N.B. If your paper is thought to be more suitable for a different strand you will be notified of this at the point of acceptance.

Collaboration	<input type="checkbox"/>	Documents	<input type="checkbox"/>	Environment	<input type="checkbox"/>
Me	<input checked="" type="checkbox"/>	Reenactment	<input type="checkbox"/>	Entanglement	<input type="checkbox"/>

TITLE OF ABSTRACT:

The Poetics of Reticence

ABSTRACT (300 WORDS):

My PhD thesis, entitled Boat of Letters: Emily Dickinson and the Poetics of Reticence, presents a new term in the literary field: the poetics of reticence.

The thesis is composed of two parts: a critical essay and a collection of poetry that speaks to and is informed by the essay.

This research, both practice based and academic, offers our current socio-political climate a fresh perspective on communication: both listening to and conveying meaning.

The thesis considers the value in appreciating the gaps, the silences, the pauses in communication. Meaning and answers can be found in spaces, not only in words. Poets depend on words but they depend more on the spaces between words. Our society can benefit from recognizing the value of reticence.

My ten minute talk will include both a reading of my poems as well as a presentation of my research.

The critical essay argues that reticence, or leaving something out of a poem, can contribute to a poem's success; however, reticence is more than a literary device. In fact, reticence defines poetry; notable absences or evasions can be found in all forms of poetry.

I use Emily Dickinson's work as a test case to fathom the poetics of reticence, which was at the core of her work.

My thesis defines the poetics of reticence and reclaims the word reticence. Feminine reticence was expected from nineteenth-century American women writers, but reticence was radicalized in Dickinson's hands. Dickinson disrupted this expectation, not by writing non-reticent poems; rather, she unsettled symbolic (patriarchal) narrative conventions, creating an art of power through reticence.

I will read a selection of poems from my poetry collection which experiments with the elements of the poetics of reticence I identify in the critical thesis

FORM OF PRESENTATION:

Paper Workshop Performance Other (please specify below)

Poster N.B. There will be limited space for the display of posters for delegates not allocated a timed presentation.

ALL CONTRIBUTIONS SHOULD LAST NO LONGER THAN 15 MINUTES

WHAT EQUIPMENT WILL YOU NEED?

AV Equipment YES NO (If yes please select from the list below.)

Monitor Projector Speakers

INSTITUTIONAL NAFAE MEMBERSHIP

INDIVIDUAL NAFAE MEMBERSHIP

Please email completed form to admin@nafae.org.uk no later than 6 January 2019

Queries regarding the conference should be directed to nafaestudentconference@rca.ac.uk