

Robert R. Thurman
Poetic Nature

#10.17436/etk.c.073
#Asemic Writing
#Holzmalerei
#Holzplastik
#Holzschnitzerei
#Naturlyrik
#Visuelle Poesie

DDC: 736.409892 Holzschnitzerei

“The term Poetic Nature refers to the theoretical transferring of DNA spliced from poetry, words, letters (letters themselves being the DNA of words) to living organisms such as insects, in this particular case *Melanophila*, commonly known as fire beetles or fire chaser beetles, which are attracted to forest fires because they use freshly burnt (and sometimes still smoldering) wood to mate and lay their eggs. (...) Poetic Nature consists of fifty pieces collectively or individually which can be interpreted (read) by touch or sight and arranged in a myriad of forms with poetic hybridization and lettered connections at its core.”

Dieses digitale Objekt begleitet die gleichnamige Ausstellung im etkbooks art space, September 2025. In dieser Reihe erschien von Robert R. Thurman auch „SIGNALS“ (2018).

Mehr: etkbooks.com/robert-r-thurman/

Robert R. Thurman is an artist, musician and poet. Thurman is the author of *SYSTEMS* (2015), *CONNECTIONS* (ZimZalla 2017), *MACHINE LANGUAGE* (Spacecraft Press 2018), and *DIAGRAMS* (2019). Robert's work has appeared in *The Harvard Advocate*, *Lana Turner: A Journal of Poetry and Opinion*, *3:AM Magazine*, *Columbia Journal*, *Rampike*, and *Rune: The MIT Journal of Arts and Letters*. His work has been exhibited in New York City, Los Angeles and London. Robert R. Thurman lives and works in East Tennessee.

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The thought of fire as a catalyst for meaning stems partially from the increasing frequency and devastation of forest fires and my experience with seed germination. Certain types of seeds need fire or scarification to aid in germination; (I use a knife or sandpaper to score the seed coat) both are used in the process of making these sculptural poems.

This coupled with the idea of poetic insects for propagation (an idea I had been considering for a while) and the timely historic 2024 emergence and convergence of periodical Cicada Brood XIII and Brood XIX, merged to form my latest series Poetic Nature and continues a theme from Reading is a Series of Adjustments, that being the transference of word to wood in reproductive cycles.

Picture a scenario where ash blankets the horizon and the pungent smell of burnt wood stings the senses. Then on the charred remnants of trees, letters and words begin to emerge. Hundreds as far the eye can see (read).

True to their nature these poetic beetles have used fire as catalyst, mated and layed their eggs; interjecting word to wood and through the process hatch poetic entities with new modes of expression and meaning.

Poetic Nature consists of fifty pieces collectively or individually which can be interpreted (read) by touch or sight and arranged in a myriad of forms with poetic hybridization and lettered connections at its core. These sculptural poems are also marked by viral and mutated tagging (signing). Shaped by the blade, the works are carved, burnt, dyed, etc., a story within a poem of their own making.





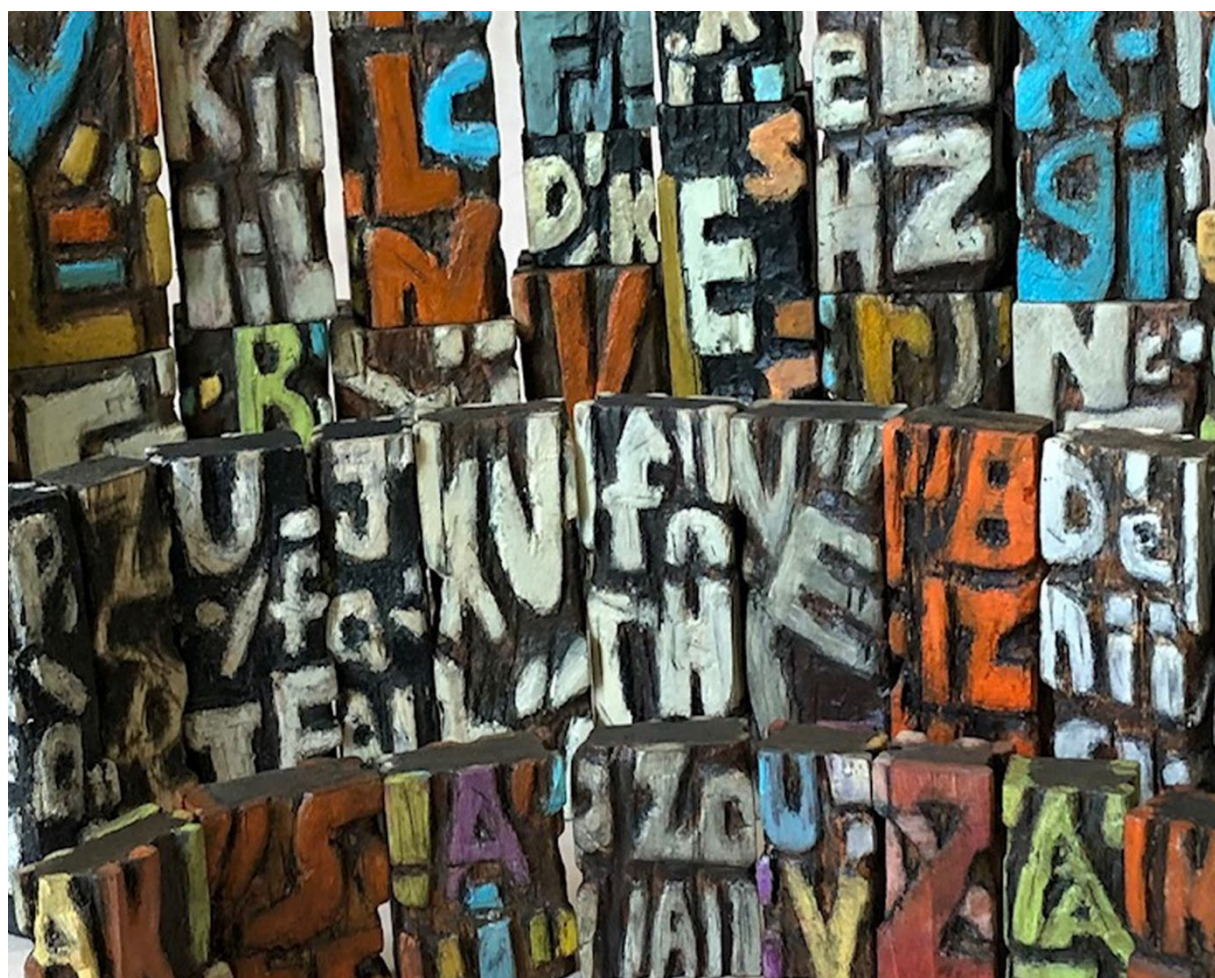


















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