



GRASHALMINSTITUT
von Thomas May

»GrassbladeInstitute «



The GrassbladeInstitute has developed from »The GrassbladeProject«.

Generally, the GrassbladeInstitute works like a scientific institution which collects everything related to the topic of grass. The art project is using a scientific way of organizing and presenting and is able to have an obviously subjective way by researches at the field of the plant grass.

It contains a grass library, a collection of poems by contemporary authors point to the lyric way of dealing with the topic of grass and also the »International GrassbladeProject« a collection from carved images of grassblades created by more than 10 000 people of different social and cultural backgrounds all over the world. Lectures and workshops are organized to document everyday usage of grass. A collection about the role of grass in different cultures.



munich, june 2005, »lawn seminar«

About the personal experience at taking care for soccer green, with Dieter Prahll: headgreenkeeper from the german national football team, Günther Schwab, farmer of roll turf and Michael Schröder, producer of plastic soccer lawn.



»Workshop im aktiven Wiederkäuen / workshop in active reating of grass«

two cows show the becalming effect by rehashing and teaching the way of doing to around 200 participators. After Mr. Josef Miller, director of the farmers ministry (retired) was hold a speech about the change of landscape by milk farming.



munich, july 2005, »piece of lawn- by Albrecht Dürer«

Like Albrecht Dürer I have been studying the topic grass and lawn for several years. Apparently, drawing a piece of lawn, Dürer intended to depict a simple specimen from his home region. His drawing is so detailed that it could be used for botanical purposes. In reality, the types of grass depicted do not bloom at the same time. Therefore it is clear that the artist did not digged out a randome founded piece of lawn. Rather, his work is an artificially arranged botanical study. Dürer painted that piece of lawn for the purpose of scientific archiving. In my "Grassblade Institute", however, the scientific archiving turns into an artwork or art project.



At the 31st of July 2005 the grassblade institute made a seminar on the reason, why Dürer painted that piece of lawn. Publishing the thesis, he painted it by documenting his personal brain stimulance or drugs, the grassbladeinstitute invited Dürer experts for an olfactorical testing of Albrecht Dürers piece of lawn. The participators inhale the original regrowing grasses meanwhile a medicienner messured their brain activity. The result was that the plants calmed the testing persons

The grassbladeinstitute made the research in collaboration with the artists: Adi Höhle, Goerg Winter

Invited experts: Dr. Anja Grebe, Dr. Anke Dörrmeister, Camilla Radcliffe, Hubertus Hess, participators of the discussion: Dr. Ulrich Grossmann, Ch. Drescher



munich, october 2005, »gen-gras causes less grass mowing«



Discussing about genetic grass belongs to an art project of the cologne artist Dr. Klaus Fritze. Using his autarch grown grasses he cause a public discussion about the wishes visitors of the grassblade institute have for a new genetic changed grass

cracow, July 2005- **reading of 60 international grass poems**

At the end of a poland carving tour and the exhibition off the grassblade project the grassblade institute and the culture center »dom norimberski« organized a Butho performance on roll turf by Miho Owatat the »museum manggha« and the lecture of 40 interntional contemporary grass-poems at the club LOKATOR.



nuernberg, january 2008, »growing green«



At the exhibition »**Kunstpreis Langwasser - urbane Welten**« the grassblade institute researched the possibilities for hiding and camouflaging in public places.



kunstpartner galerie adlmannstein, july 2007
»lecture from the producer of biogas systems Uli Schmack«



Mr. Schmack spoke about the trend using grass for biogas systems and the consequences for the bavarian landscape.



kunstpartner galerie adlmannstein, july 2007
»grass-guiding by Dipl. Bio. Martin Eicher«

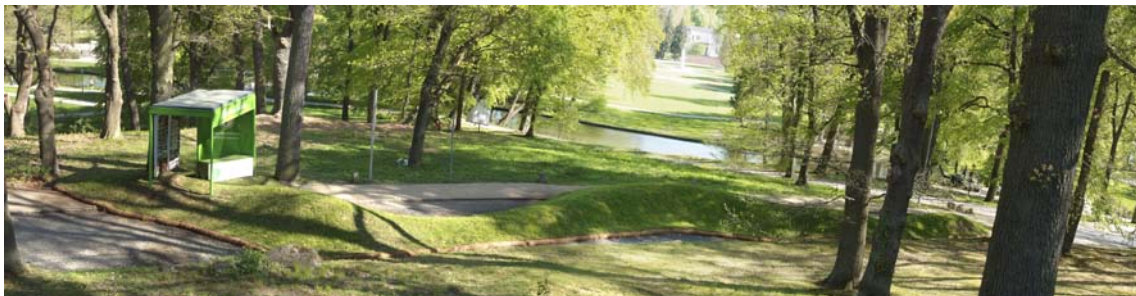
Grass-guidings through the countryside around the gallery with conclusion about the geological history.



schwerin, may - okt. 09, »grassbladeproject Buga 09 Schwerin«



the grassbladeinstitute with the grassbladeproject and grass workshops at the german national garden show - BUGA in Schwerin, 2009





schwerin, BUGA 2009, »grassbladeproject«



schwerin, BUGA 2009, lecture: **»Pionier und Liebesgras / pioneer - and love - grass«** by Martin Bocksch. About the differences between grass and human social structures and there way of spreading out.



schwerin, BUGA 2009, workshop: **»how to hold a mower«** by Ralf Witthaus. About the physical and mental skills of mowing a lawn



schwerin, october 2009, workshop: »feeding - grass - food« by Dr. Müller-Beck

Dr. Klaus Müller-Beck, chairman of the german grass association and member of the »international turf grass association« reports about his passion and special subject: when how and why grasses need to be fed by fertilizing. After that the grassblade institute made the attempt to get the nutrient back for the human by cooking and eating a grass soup.

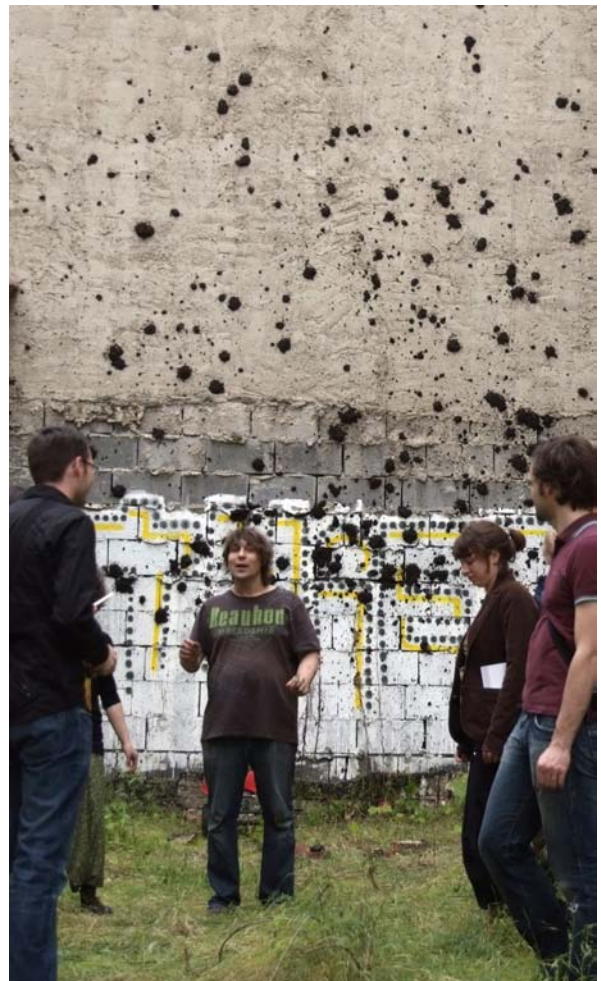




galerie archcouture, halle, 2009, workshop from the Grasshalm Institute:
»radical urban green« - a public intervention at the urban space by seed
bombs,



galerie archcouture, halle, 2009,
experimental arrangement
»grass meeting« - grass is
growing together from two sides





culturpalais anwanden, july 2009
»fieldresearch: hearing the grass growing«





stuttgart, June 2010,
first attempts with the
»urban garden«
a portable garden for the head,
where the green grows inside





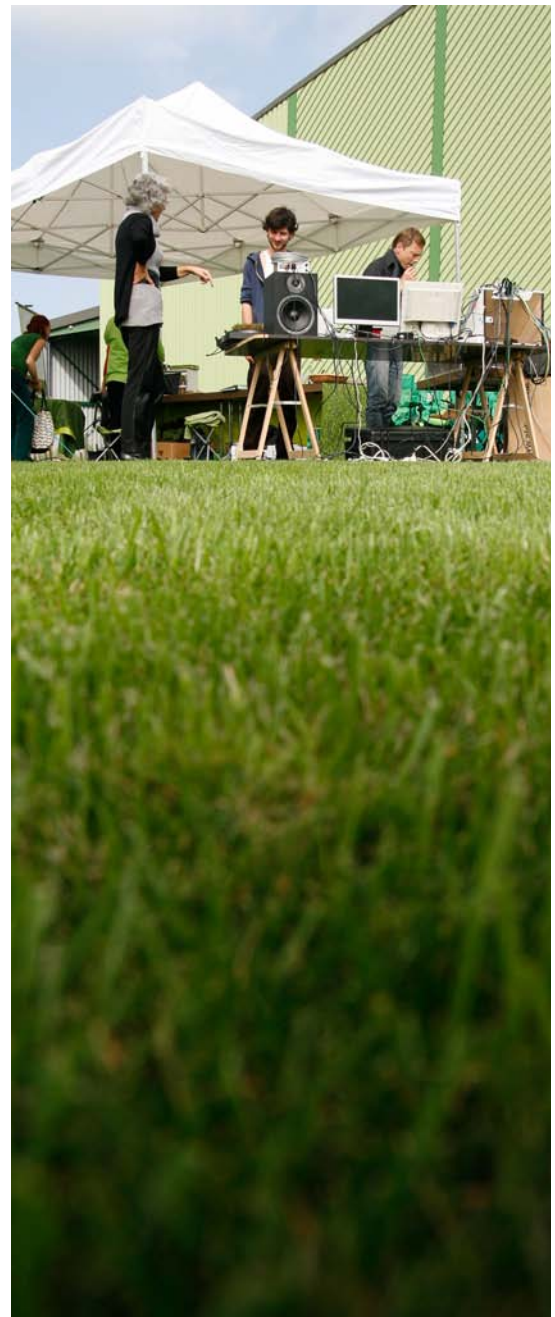
stuttgart, June 2010, performance
hotel »self experiment to lie under
a layer of grass«, duration: 5min
for each participater



rafz, switzerland, october 10,
**»audible lawn" - coprodunktion of
 GrashalmInstitut and /.-**

A musical composition using grasses as
 tone creators and which is given back to
 the lawn.

» /.- « is created by Florian Tuecke and
 Chris Weiß from Nuremberg, Germany





2006 -2010, different field researches about the works of the german renaissance artist Albrecht Duerer

Top: »**Duerer in the shadow of Lenin**«, Charkiv-Ukraine, 2007

the piece of lawn as a symbol of history is been layed down in front of a supersized Lenin sculpture, which remained at the largest square in Europe as symbol of the past

»**praying hands**«, Charkiv-Ukraine, 2007
a performative attitude

middle: »**Wreck of Hope**«, Suomi/Finland, 2010
an art historical combination

below: »**Memorial**«, Akakura Japan 2009
discovery of the undetected grave of Albrecht Duerer



»Project for 12 millions blades of grass«



Grass Matinee **"Sounds of Bamboo"**
from Heinz Grobmeier

Sunday 12 June 2011, 11:00 clock

Location: Bad Goegging / south
germany

Morning-brunch and concert on the
lawn by Heinz Grobmeier with grass-
instruments such as Thai mouth
organ, mouth bows, Rank Tang and
bamboo flutes.



»Project for 12 millions blades of grass«



»Grasformungen«

Monday, 30. Mai 2011

Location: Danube floodplain area, latitude and longitude: 48° 50.24' / 11° 45.912'

Visualization of grass spreading forms at the Danube riverside. Realization of a grass-art project with students



»Project for 12 millions blades of grass«



"Grazing in the greenfield" - Classic Konzertinis for green-dressed people

Sunday, 5 June 2011, 18.00 p.m

Location: Bad Goegging / south germany

by Melanie Lachmann, Klaus and Natasha Neumeier from the Music School Kelheim.

A field experiment to study the responses of grasses to Mozart by three original Divertimenti with clarinets. Green-dressed people are invited to picnic on the lawn.



»Project for 12 millions blades of grass«



»Grass-Poetry Slam«

Friday, 3 June 2011

Location: Bad Goettingen

A grass poetry contest on and for a riverside meadow.

Presented by: Michael Jacob, two-time Franconian poetry slam champion (Nuremberg).

Poets: Martin Geier, Bernhard Uhrmann (Nuremberg), Felix Kaden (Erlangen) and Loony Lorna (Schwandorf)

special act:

Susan Rudloff (Nuremberg).





"Dance for 12 million blades of grass"

Thursday, 9 June 2011 Bad Gögging / Neustadt Donau
with Heike Pourian and Petra Javorsky

The two contact improvisation dancers Heike Pourian (Nuremberg) and Petra Javorsky (Leipzig) come into direct contact with grass and take the caused deformation of the plant in their specially designed choreography for the grass.





»Project for 12 millions blades of grass«



is an artistic field research project for testing the impact of dance, music and poetry to the grasses of a meadow. An art project of the "GrashalmInstituts" in collaboration with the LIFE+ Nature project "Danubia".

Realisationtime between 13th of May to 12th of June 2011 on various fields around Bad Gögging / Germany / Bavaria



»Project for 12 millions blades of grass«



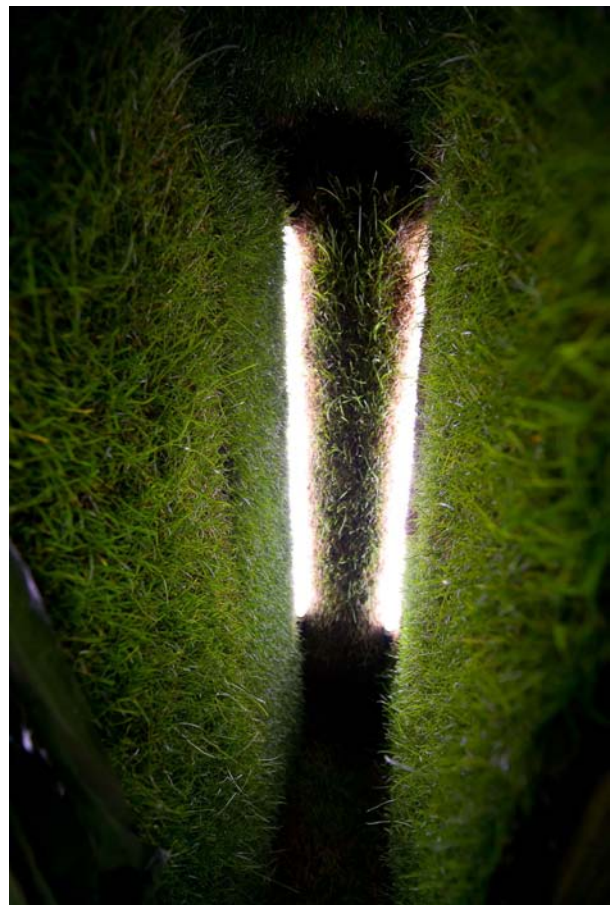
»graminaceous interplay«

11. Juni 2011, Bad Gögging

A soundart-project of: /.
(slashdotdash; Christian
Weiß and Florian Tuercke,
Nürnberg)

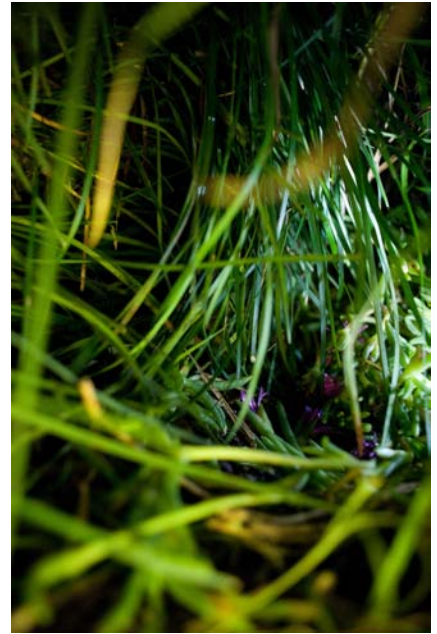
An accoustic field research
about the transformation of
grass and herbs specific
sounds. Which will be
worked out to a concert in
the protestant church of
Bad Gögging with the title:
»gr [as:s] ound«.





»carriable garden«

Yokohama-Nakayama, Japan, august 2011





»5 persons garden«, Kunsthalle Schweinfurt, Triennale 2012



A hanging garden for a maximum of five persons. A kind of hortus conclusus to talk about grass, which can only mentally be stepped in. The object is changing his look by growing during the exhibition.





Wiese des Wahnsinns

An object of research to investigate the relationship between man and nature-art by involving the work of Richard Wagner.

It refers to Wagner's thesis that »the art act to people« like »the human act to nature« (Gregor-Dellin, Richard Wagner Mein Denken, p 124). The object considers his ideal that art has public character, as he saw realized in antiquity.

The »Wiesen des Wahnsinns« are mobile synaesthetic objects. They are cubes from soil with grass seeds, which are played permanently with Wagner's music from inside out. By this direct influence of the music the grass grows at the cubes. It can be a symbol of Wagner's call for unification of the arts viewed toward to the »Gesamtkunstwerk« (arts as a whole), to bring the nature closer to the humans or as quote of Wagner's theses to the concept of mimesis which reinterprets for the Romance typical music theory: Art is not to imitate nature, but to recreate the nature which got lost by the human.

The Object is also a reference to the concert of the London Royal Philharmonic Orchestra offers for pot plants.

Since August 2012 one object is standing at the Bayreuther Festspielhaus by the care of Katharina Wagner, granddaughter of Richard Wagner and co-director of the Wagner-Festspielhaus





GRASHALMINSTITUT
»grassbladeproject«

www.grashalminstitut.de

»international grassbladeproject«



The **»grassbladeproject«** collect individual subjective three-dimensional positions on the subject »grass blade«.

By international carving tours people from the streets are asked to carve a blade of grass from a piece of wood, 16cm 1cm x 1cm. Each grass blade is given a title, which consists the carver's first name, the first letter of his surname and his job title.

By exhibitions all together are shown in installations with weed-free roll turf, where the real grass blades are confronted with their copies.

The wooden blades are chronological numbered and positioned. Lists and maps help to assign the number to the corresponding title and trace the blade's origin, so each carver is possible to find his blade again. The project avoid to put up any objective ideas about the differences of various carver or their cultural background, even if spectators of the installations are thinking to discover some.

From Germany, the project expands into Mazedonia, Finland, Sweden, Czech Republic, Poland, South China, Austria, Ucrainia, Japan, Italy, Swiss

Number of blades carved to date: 10 650

charkiv, may 2006, »ukrainian carvingtour of the grassbladproject«



museum manggha, cracow, july 2005 »**international grassbladeproject**« after the
poland carving tour, 70qm roll-turf, wood



south china, oct. - dec. 2002, »grassbladeproject - carvingtour«



china, dec 2001, »**chinatour 2001**« by artist in residence at shenzhen fine art institute



finland, June 2002, »**fintour 2002**« by artist in residence, nova art university



german national museum, nuernberg, 2006: **the grassbladeproject in
»Was ist deutsch«**

Text: Katja Happe, curator of the exhibition (sorry there is no english translation)

Seit dem Jahr 2000 bittet der Nürnberger Künstler Thomas May immer wieder zu Schnitz-Aktionen für sein Grashalm-Projekt. Dabei lässt er von Menschen aus der ganzen Welt unbehandelte Balsaholzspäne zu individuellen Grashalmen schnitzen. Die Grashalme werden mit den Initialen des Schnitzers sowie der jeweiligen Berufsbezeichnung versehen. Nach der Färbung werden sie in der Reihenfolge ihres Entstehens auf eine Rollrasenfläche montiert. So entsteht eine offene Skulptur, die in ständiger Veränderung begriffen ist.

Zwischen dem Rasen und den künstlich gestalteten und installierten Grashalmen entwickeln sich interessante und spannende Wechselbeziehungen. Unwillkürlich kommt die Assoziation eines Gartens auf, der natürlich und geplant, frei und kontrolliert zugleich ist. Insofern gleicht das Grashalmprojekt einem Schrebergarten, der ebenfalls für den Rückzug ins Private und die persönliche Freiheit steht, aber auch den festen Regeln einer Schrebergartenkolonie unterworfen ist und in dem Ordnung und Struktur eine wichtige Rolle spielen.





akakura, august 2009, »grassbaldeproject - japantour 2009« at the workshop residence



abiko, oktober 2008, »grassbaldeproject - japantour 2008« at aijima art center



akakura, august 2009, »grassbaldeproject at the japantour 2009« on the market place



akakura, august 2009, »installation of the grassbaldeproject after the japantour 2009« at the workshop exhibition, »international art meeting«.



Yokohama Triennale, Bankart, Blanclass, August 2011



Yokohama - creation of the woods, GEDAI-Univ.Tokyo, Nakanojo, August 2011

leverkusen, since 2005, at the neulandpark »1689 Idris Y. Montagearbeiter«
a monument for a carved grassblade, raisin, high: 5,30m



In Leverkusen is a blade of grass from the collection of the »grassbladeproject« staying at the Neuland Park. The blade of grass was originally carved at a German carving tour by Idris, Y., montage worker and is numbered 1689. It was randomly chosen and for an horticultural show enlarged to 5,30m. Now it is still standing there as a monument for the grassblade project.

Installation / Intervention in public space

by Thomas May

»yellow flowers«

art and nature symposium:
»creation and voices of the woods«,
Yokohama-Nakayama, Japan,
august 2011.

Suspension in the forest with nylon
strings and artificial flowrs, 50m x
50m x 50cm





»1000 pioneer plants«, Kunsthaus Nuremberg, 2011, suspension, text: Matthias Dachwald, curator

Grass is growing! Pioneer plants are settling themselves at new places, free from vegetation. The pioneer plant is one of the first plants that makes its way through stone, concrete and cracks in the walls which contributes to their destruction. These plants are preparing the living area for other plants by reoccupation.

At the exhibition »komm auf den Boden, Liebling«, Kunsthaus Nuremberg in March 2011, the Nuremberg artist Thomas May rebuilt a memory to the »Grossen Strasse« from the Nazi Party Rally Grounds in Nuremberg. He is using the two-step pedestal in the exhibition room as a similarity to the flanks of the »Grossen Strasse«, the different shades of the paving stones and its cracks and crevices, where the pioneer plants are growing. All the plants, suspended in the room are painted. The room can only be crossed by a series of platforms, which lead to a small stage. That stage is the perfect location to have a look over the installation or associatively about the 1000-year history of the Nazi Party Rally Ground. Crossing the installation means also to leave the safe ground, stepping out into the unknown. So the dignity, by the elevated stage and the insecurity by crossing the unknown terrain get mixed up, a feeling which is transferable by talking about the history of the Nazi time.

Finally, the allusion to the »1000-jährige Reich« of the Nazis is only one possible association of the work. Even Mao Tse Tung asked temporarily »1000 Flowers« (the criticism) for coming back ...



»pilea peperomioides«,

installation / suspension, water colours on paper, fishing hooks and lines, july 2011



The installation is made from 300 single painted leaves and flowers of the plant »pilea peperomioides«, the chinese plant of friendship and luck. All elements are suspended in three horizontal level by fishing hooks and fishing lines under the ceiling of a privat room





nuernberg, westfriedhof, 2007, »**passion flower**«, serigraphie, plastics



Löwenzahn, Raum Installation, Egersche Hinterhöfe 2003,
Eger, Siebruck Kunststoff

»Dahlien«

Suspension in an atrium with seven painted and digitalized blossoms in the sizes between 1m and 2m, thirteen buds in the sizes between 30cm and 50cm, digital print on acrylglass, fishinghooks and lines, gallery AVEC, Charkov, Ucraina, sept. 2010





»nomadic settlement attempt«, west-cemetery, Nuernberg, 2007

.. 400 red gips dots are installed at the cemetery area. During the exhibition the disks are moved little by little. They are walking, like life in general along a determined way.

On the one hand the artist changes the objects' positions, on the other hand cemetery visitors take part in that »nomadic travelling«. So that this participating installation is always on change and beyond that on a constant dissolution process, caused by losing, stealing or destroying disks. The work interprets that space new, which isn't felt any more as a timeless and secure cult location. It shows the continuously disappearing of all being.

Dr. Andrea M. Kluxen M.A.



akakura, 2009, »yellow suspension«, plastics, foto: 2 x 65cm x 90cm



»pinkypinky«

is an installation in a bamboo forest of the Japanese town Abiko. Inside of the thick forest the light throw small spots on the upper leaves of the bamboo trees. Those spots get continued by pink coloured tape, which are stuck on the lower parts of the bamboo. Deep inside of the bamboo forest outcomes a secret sparkling place which is surrounded by little rocket or phallus similar oil pumps.





abiko, 2008, »greenhouse«, fotocopy - drawing





»signal«
Abiko, Japan, 2008

japanese alps, august 2009
various nature intervention with the working titel »nature terrorist«

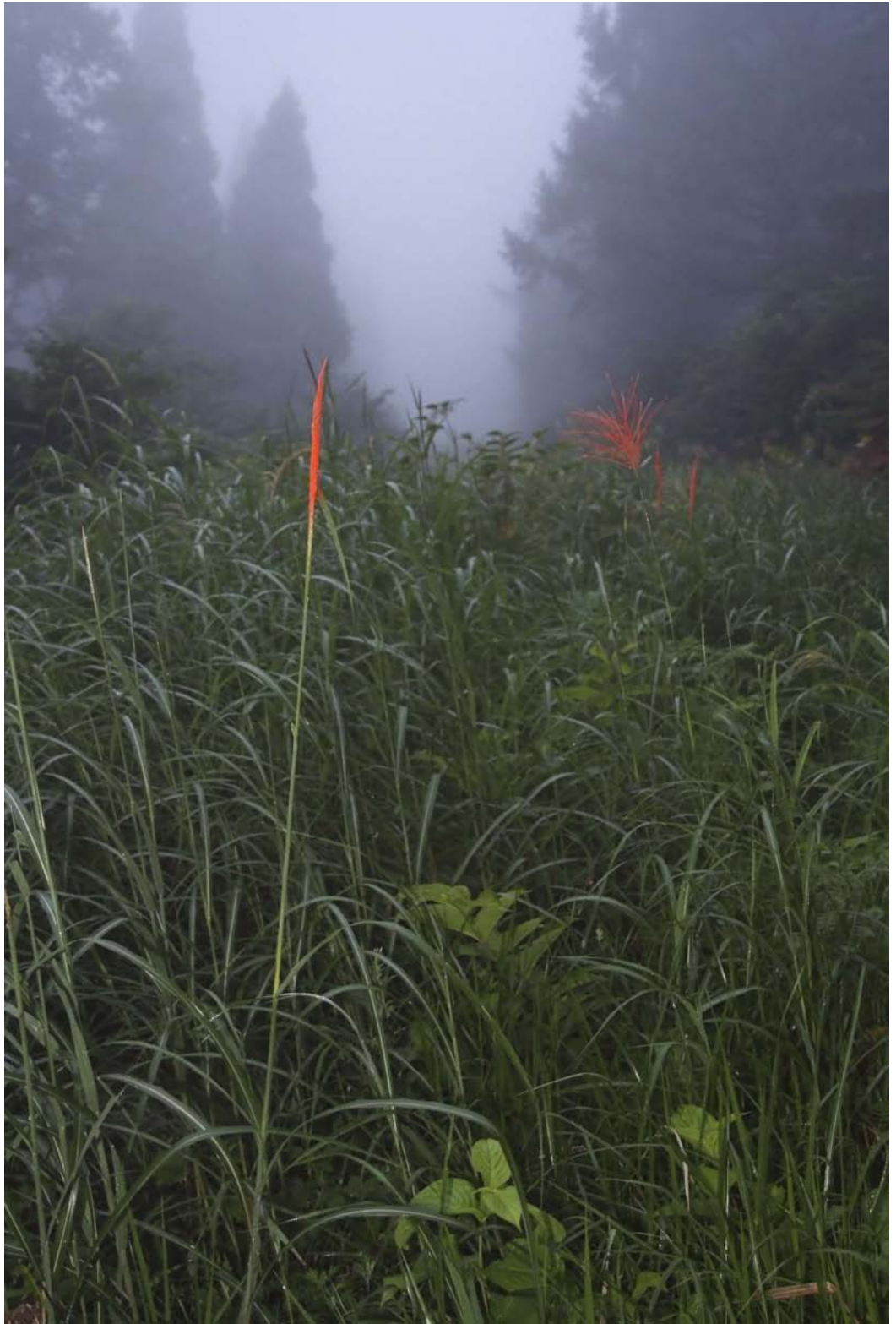


akakura, 2009, »redone«, signalcolour, foto: 90cm x 130cm



akakura, 2009, »redplant«, signalcolour, foto: 90cm x 65cm

»nature terrorist«



»red grass plants«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«



»pinky piece of lawn«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«



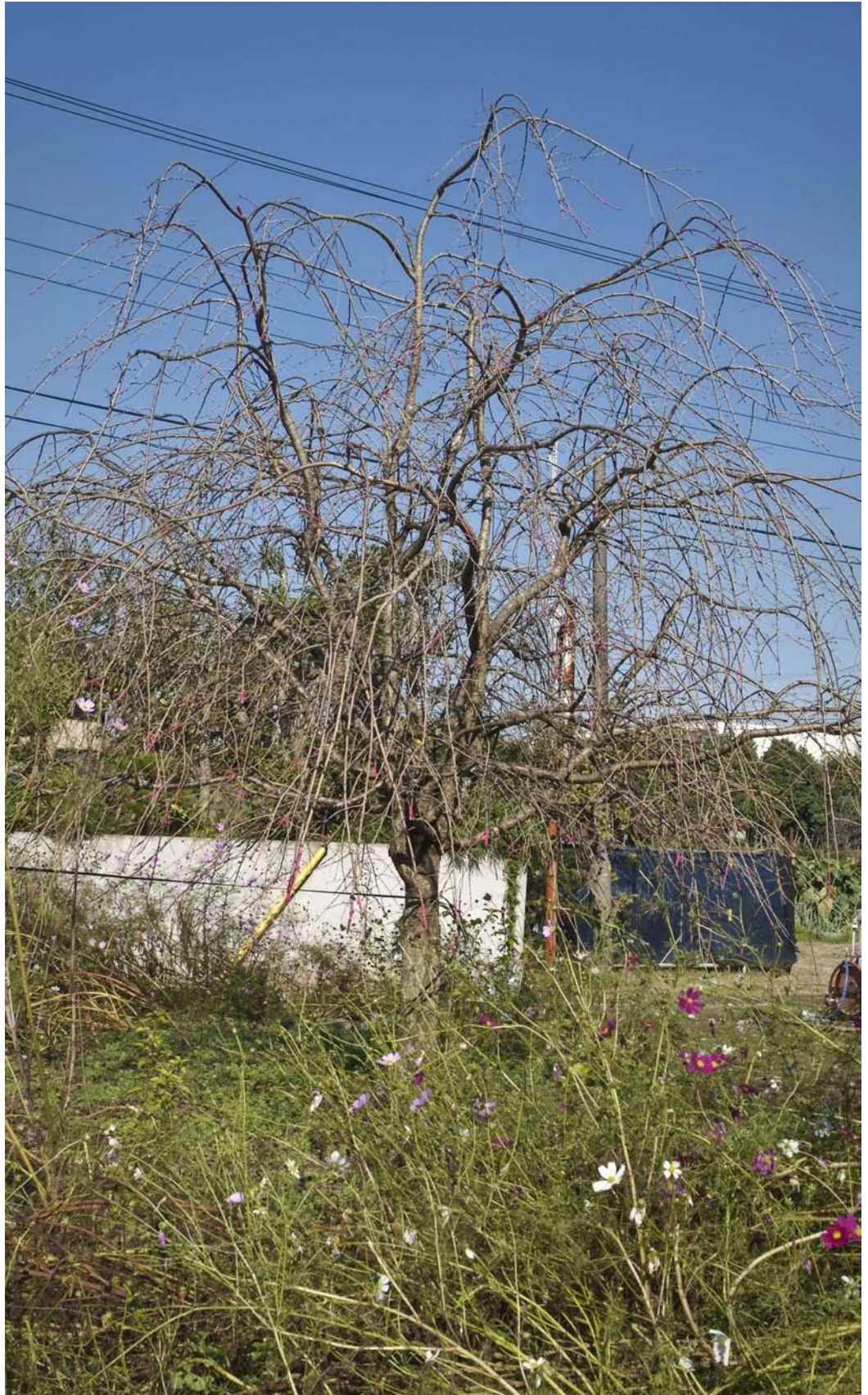
»red rice«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«



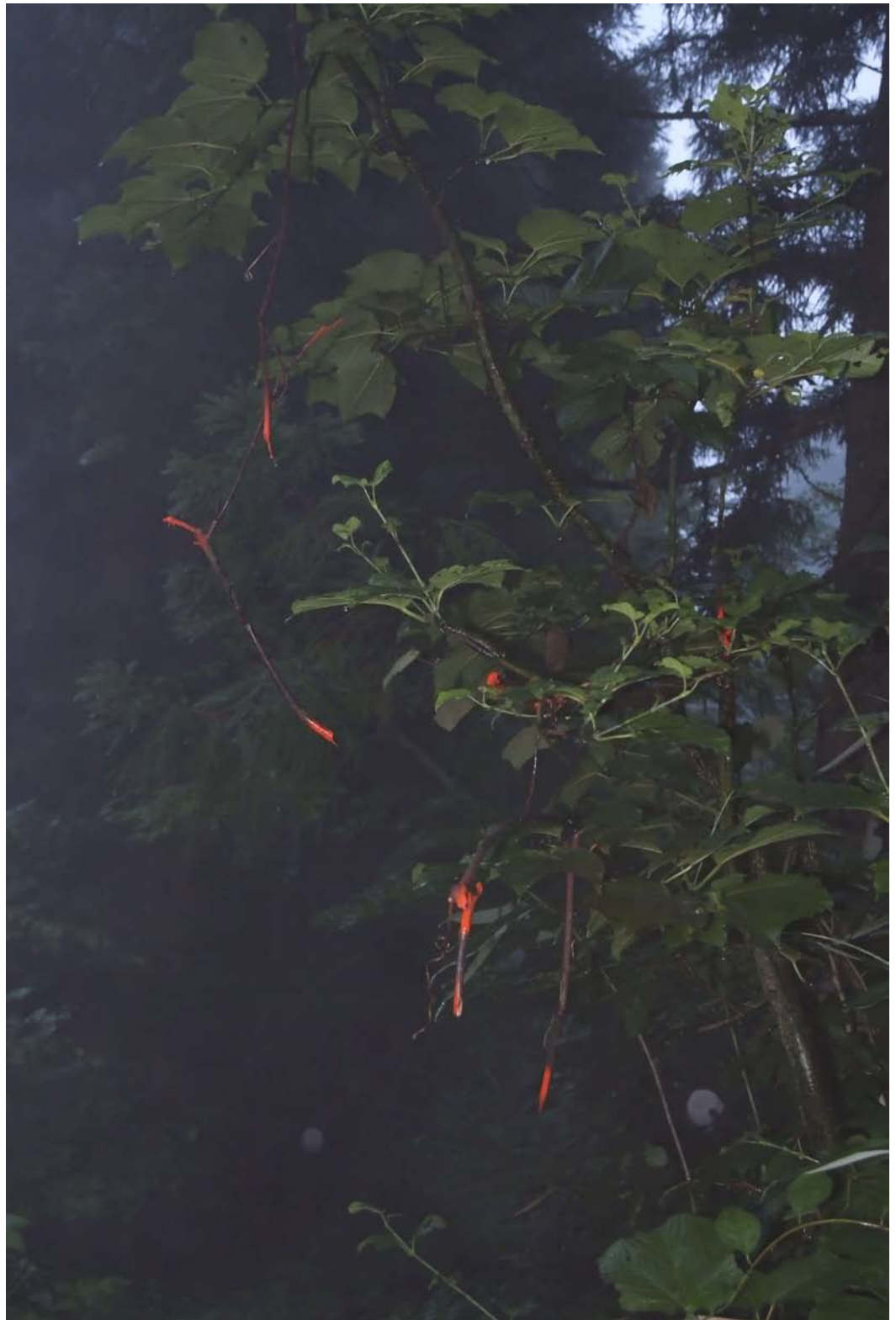
»green friend«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«



»pinky tree I«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«



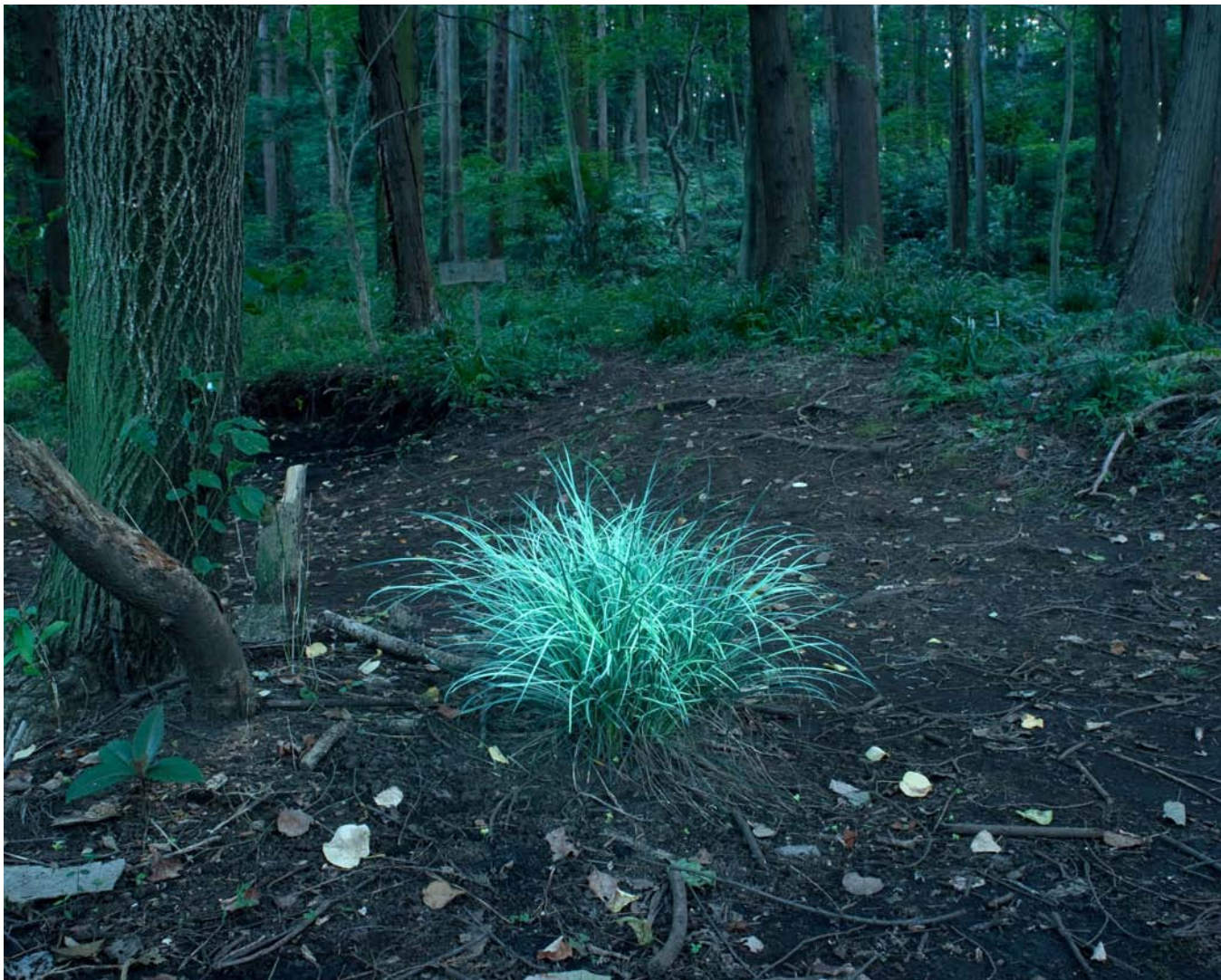
»red tree«, signalcolour, plant, Akakura, Japan, 2009

»nature terrorist«

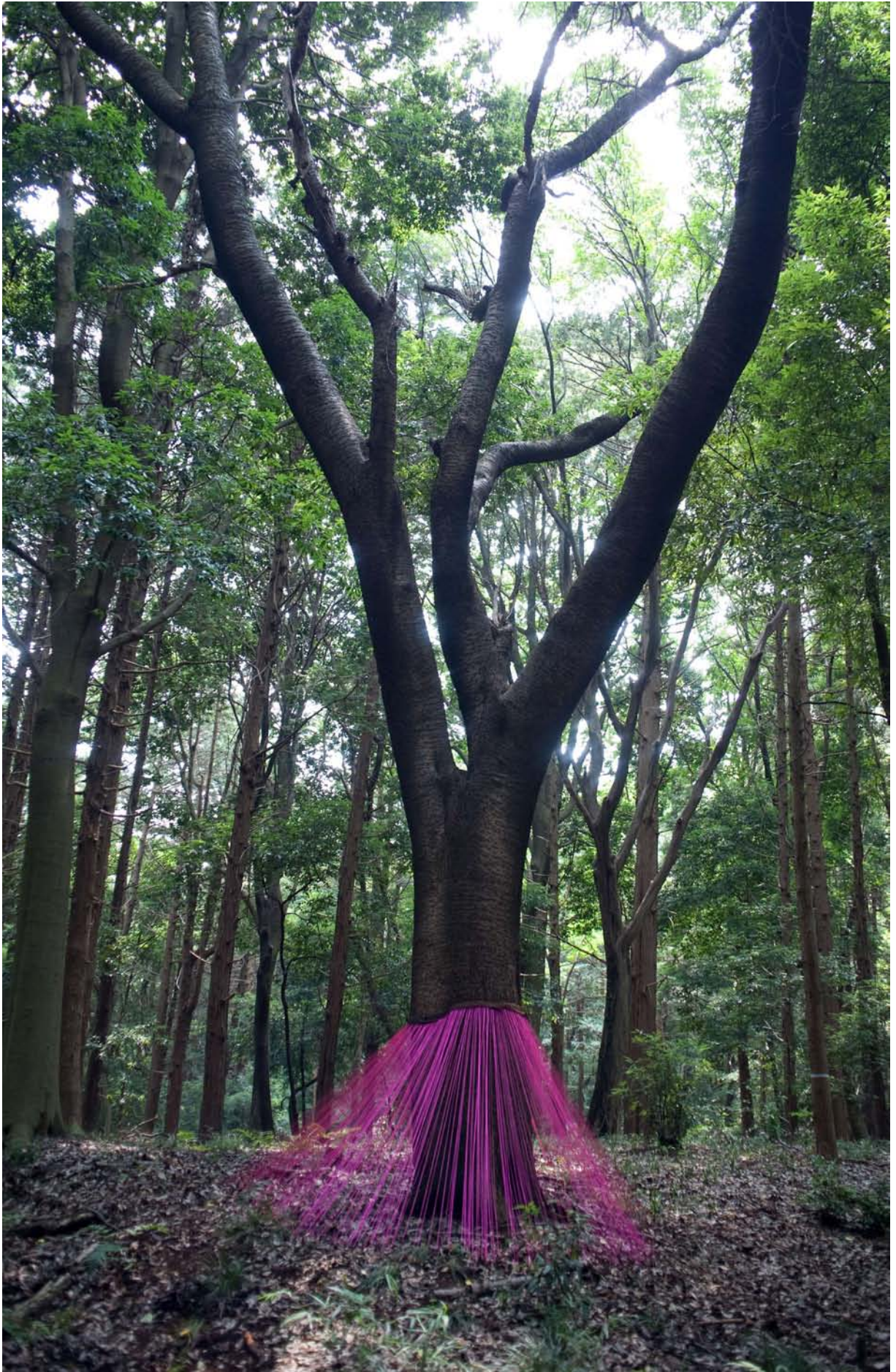


»shining palm«, yellow colour, plant, Yokohama, Japan, 2012

»nature terrorist«



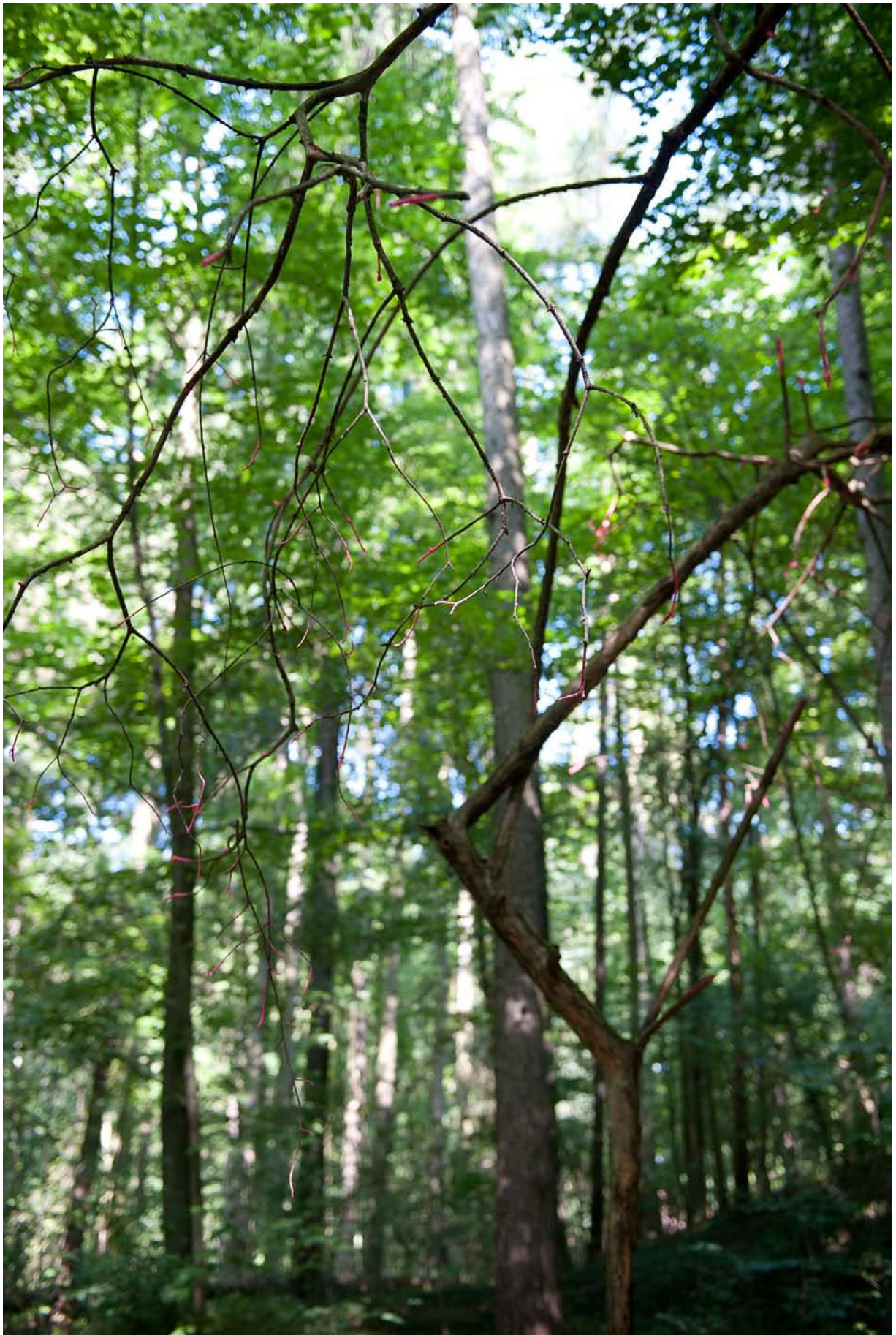
»shining grass«, phosphorescent green colour, plant, Yokohama, Japan, 2012



»PinkyFuji Hanami«, pink coloured strings, cherry tree, Yokohama, Japan, 2012

»pinky tree - nature terrorist«

intervention , »Kreis im Wald«, pink colour, dead tree, august 2010, nuernberg germany

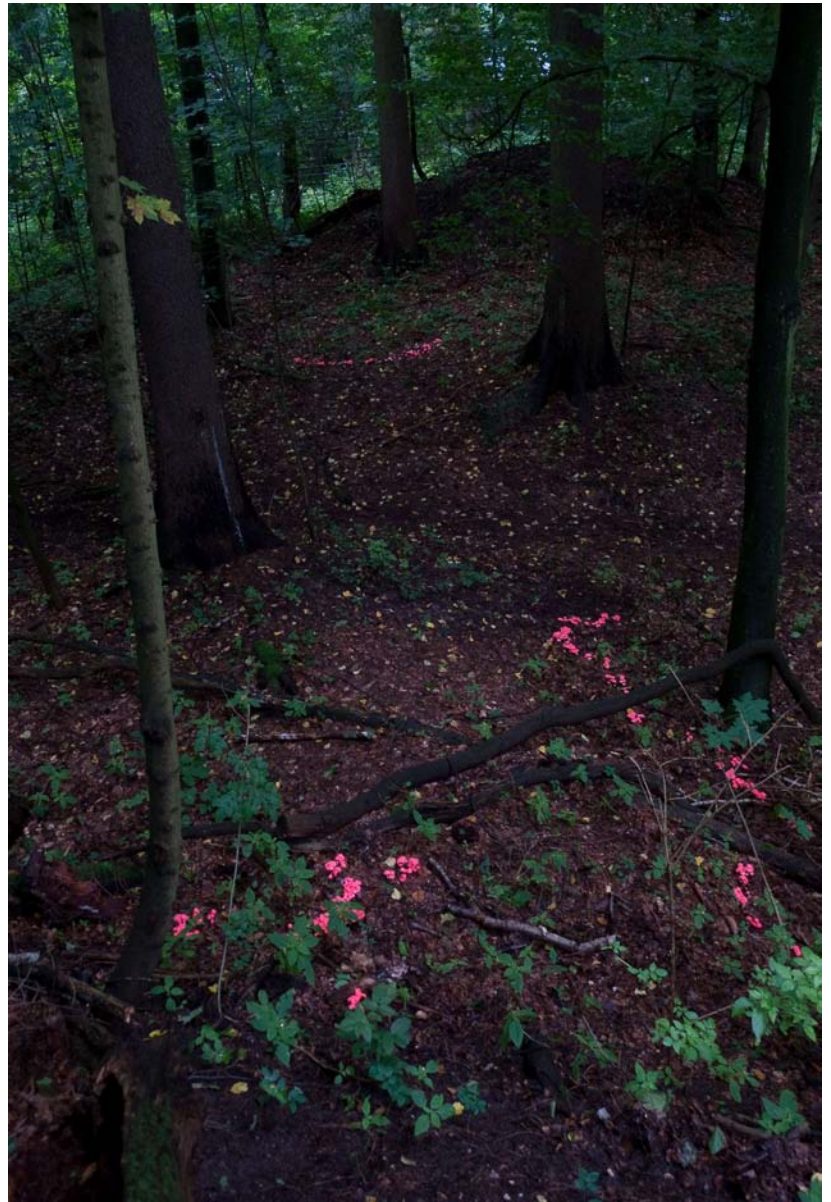


»nature terrorist«

»Mushroom Rescue Association«

intervention in a group of mushrooms.

An appearance of danger and inedibility is given by the neon pink colour of the paint on the mushrooms. This rescue them from being picked up and subsequently eaten. The direct intervention interrupts the usual context and makes the mushrooms shine in an unnatural way in the twilight of the undergrowth. The natural circular arrangement of the mushrooms becomes a phenomenon of nature here.



»pinky mushroom - nature terrorist«

intervention , »Kreis im Wald«, pink colour, mushroom, august 2010, nuernberg germany



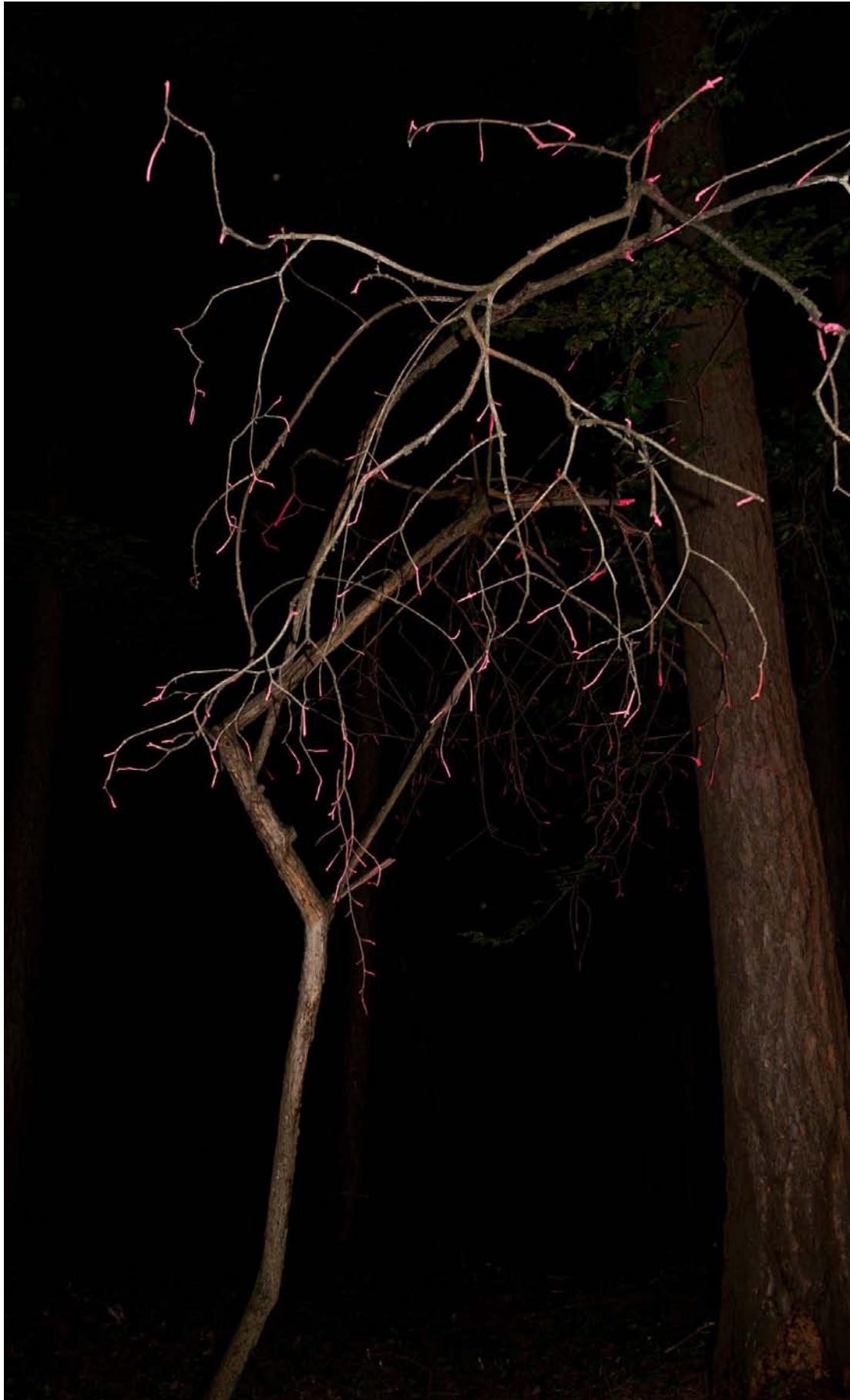
»Pinky Tree«, intervention, art symposium
»Kreis im Wald«, Nuremberg 2010

Painting all the tips of the branches of a dead tree in neon pink seems to restore its vitality. Forks in the branches or knots caused by the position of the tree suddenly become visible and allow possible conclusions to be drawn from its past. Through this a story can be read from the tree, even if this may have little to do with reality.



»pinky tree - nature terrorist«

intervention , »Kreis im Wald«, pink colour, dead tree,
august 2010, nuernberg germany



Thomas May 1971

- 1992 - 1999 academy of fine arts Nuremberg, Prof. Reuter , master student
- 1997 - 1998 Hochschule für Gestaltung Karlsruhe, media arts
- 1999 - 2000 postgraduated study – art in public space AdBK Nbg., Prof. Hölzinger,

- 1999 founding of »Querfeld« (performance group)
- 2000 member of the art association »der Kreis«
- 1999 artist in Residence: Germinations 11, Hull, England
- artist in Residence, Wacker Kulturverein, Darmstadt, Germany
- 2000 travel scholarship of the »IHK Nuernberg«
- 2002 Debutantenpreis des Bayerischen Staatsministerium (bavarian catalogue price)
- artist in residence in Shenzhen, China
- 2003 artist in residence in Nykarleby, Finnland
- 2008 artist in residence in Aijima art center, Japan
- 2006 »basic course 3D«, lectureship at the academy of fine arts Nuremberg
- 2009 »public intervention« lectureship at the GEDAI-academy, Tokyo, Japan
- 2010 »public intervention« lectureship at the Novia academy, Nykarleby, Finland
- 2011 artist in residence in Yokohama, Japan

- seit 2001 realisation of the »Grassbladeproject« by international carving tours in China, Suomi, Sweden, Macedonia, Poland, Czech Republic, Ucraina, Italy, Austria, Japan
- 2004 founding of the »Grassbladelnstitute«

selected exhibitions: (E single exhibitions/Projekt; K catalogue)

- 2011 »Komm auf den Boden, Liebling«, Kunsthaus Nuremberg
- »hiding and escape«, Loftwerk Nürnberg, K
- »creation of the woods«, Yokohama forest and Nakayama City, K
- »int. grassblade project«, BankArt - Blanclass, off space - Yokohama Triennale
- »project for 12 mio blades of grass«, happenings for a Danubien river meadow, Kehlheim
- 2010 »Kreis im Wald«, concept/organisation of an int. art & nature Symposiums, Nuremberg, K
- »red flowers«, AVEC Galerie, Kharkiv, Ucraina
- 2009 »international art meeting«, Akakura Onsen/GEDAI University, Japan
- »Grassbladelnstitute«, german national gardening show, Schwerin 2009, K
- »Grassbladelnstitute - radical city greening«, Galerie Archcouture, Halle, K
- »Grassbladelnstitute - floating grass«, Donauwiesen Kehlheim, E
- 2008 »art and nature«, open air exhibition in Aijima art center, Abiko, Japan, K
- »das Gelaende« Kunsthalle Nuremberg, K
- »Lust und Lieb hat mich geleitet – Nürnberger Gartenkultur« Museum Fembohaus, K
- »family of plants«, Museum Zirndorf, E
- 2007 »GrassbladeProject«, städtische Galerie Charkiv, Ucraina, K
- »Grassbladelnstitute«, Kunstpartner Galerie Adlmannstein, E, K
- »Peiner Grass«, Kreismuseum/Museum of culture Peine, E, K
- »GrassbladeProject« in »available art«, Freiraum, Kunstquartier Wien
- 2006 »GrassbladeProject« in »Was ist Deutsch?«, Germanisches National Museum, Nürnberg, K
- »waterlilly lake«, Cheb/Eger, Tschechien
- »Suedpol«, N-ERGIE, Nuernberg, K
- »Cosmic super soccer«, Blaue Nacht, Nürnberg (Performance)
- 2005 »GrassbladeProject«, Museum für Japanische Kunst und Technologie Manggha, Krakau, E, K
- »Grassbladelnstitute«, german national gardening show, Munich,
- »Grassblade« LaGa Leverkusen,
- 2004 »Seerosenteich«, Kunsthalle Vaasa, Suomi / Finnland