This is an invitation, you can participate in two ways:

a) Fill in the formula and return. All returned material will be part of a print/show series.

b) Fill in the form and tape. The base of this work is a series of programmed and led by participating artists. The only rule: They cannot be done in a hotel room.

If you want to participate, contact us, we will pay for the hotel rooms (up to $10). All videotapes will be returned.

Tom Elling & Lømholt Formular Press
Åkjærvej 49
Falling
DK - 8330 Odder

This is a special rubber stamp art issue of Dad(d)azine

Lund Ailand
Process for a room: where an action has happened, the room disappears. The objects remain. The exterior of the objects remains. The interior of the objects remains.

[Banana Artlines]

[BANANA ARTLINES]

[EUROPA US BZZZ]
Cue 1:2

Clue

Object

LANGWE JART

The hotel room: warm clothes, escaping shower, letter in a trap, etc.
The set: a series of photos without place names (from home to there).
The monument: figure made of plaster, placed in the garden under the window, with a photoslap for lighting the scenery.

Video: Students made in the hotel room.

"The electric is based on the conviction of the organization of the constant union of the two-sided contrast uniting, which again gives possibilities, but let us now imagine a completely new kind of seesaw, where instead of two sides and two gaps, we find three levers and again three people. What will happen when the three teams start playing against each other?"

Method: by using the material on the wall.
BACK ISSUES FROM BANANA PRODUCTIONS AND DADALAND PRESS

VILE International

VILE International is a magazine devoted largely to documenting the activities of artists involved in the mail-art network. Included are both mail-art works such as post cards, letters, collages, rubber stamp works and add-to-and send-on pieces; and photos, diagrams and written accounts of performances, events, shows or individual projects by these artists in their home towns. The magazine varies with editorial, Galigione presenting selected mail-art works only (4th and 8th editions), while Ms. Banana’s issues include coverage of the local activities along with fiction and poetry that maintain the vile, iconoclastic theme with which she began the magazine (1st, 2nd, 3rd, and 5th editions). Works included came from Argentina, Australia, Belgium, Brazil, Canada, Czechoslovakia, England, Germany, Holland, Hungary, Italy, Poland, Spain, Uruguay, USA and Venezuela.

1st issue: Vol.1 No. 1, 8 1/2 x 11", 56 pages vello-bound, edition of 200 copies. Glossy, 2-color wrap-around cover, Feb. ’74 $100
2nd issue: Vol. 1 No. 4, 8 1/2 x 11", 48 pages stapled, edition of 200 copies. 2-color, non-gloss cover, Sept. ’74 $25
3rd issue: Vol. 3 No. 1, 8 1/2 x 11", 66 pages saddle-stitched, edition of 1000 copies. Glossy, 2-color cover, Dec. ’76 $10
4th issue: Vol. 1 No. 2, Vol. 2 No. 1, AKA No. 2/3 Double International issue, 8 x 11", 100 pages perfect bound, edition of 1000. Glossy, 2-color cover, Summer ’76 $5.00
5th issue: Vol. 3 No. 2, 8 1/2 x 10 3/8", 98 pages perfect bound, edition of 1000 copies. 2-color glossy cover, Summer ’77 $5.00

BANANA RAG - A non-literary journal of Bananology and produced by Anna Banana. Includes reports on events, new stories, poetry, artwork, etc. Earlier editions out of print.
11 1/8 x 14", 3 sheets both sides, self-mailer. Entire issue on Banana Olympics. June ’76 $5.00
12 x 2 5/8 x 4 1/8", 26 pages of drawings on theme. Fall ’76 $2.00
13 x 5 8", 8 pages of unusual banana new stories.
Published Summer ’78 as part of the Literal Exchange between LaMamelle of SF and A Space of Toronto in The Only Paper Today.

DADAZINE

1st issue: No. 1, Visual Poem Issue, 5 x 8", limited edition, signed $10
2nd issue: No. 2, Correspondence Issue 7 x 8 1/4", saddle-stitched, limited edition, signed $10
3rd issue: No. 3, Special Rubber Stamp Issue, 5 x 8", saddle-stitched, limited edition, signed $10
4th issue: No. 4, Futurist Issue, 5 x 8", saddle-stitched, limited edition, signed $10

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13 okt. 77

A correspondence

GAGLIÜNE 1940-2040 Anna Banana

The form we choose can be an expression in the same way, an additional

BANAN - OLOGIE

Einführung zum 1. Teil

"In einer Bananenschale ist die BANANOLOGIE ein Vorgang, der viele Leute dazu bringt, ihre jeweilige eigene Mythologie jenseits der allgemeinen Lebensmythologie, die uns von den Massenmedien vorgespielt werden, zu realisieren. Meistens wird sich der Teilnehmer einer derartigen Vorstellung kaum dieser Tatsache bewusst; ihm geht es dann jeweils nur darum, ob nun der Gewinner den "100 m Rückwärtspfad" auch richtig in seinem Sinne gewinnen wird oder ob der Sieger im "Bananen-Nach-Hinterwerfen" auch "richtig" geworfen hat; es geht letztendes darum, ob auch derartige Disziplinen olympische Disziplinen werden könnten. Sicherlich fallen dem Zuschauer noch weitere verrückte Wettkämpfe ein. Auch so kann man den Geist aktivieren.

Alle meine Anregungen haben eine Aufforderung zum Mitmachen. Alle können dabei mitmachen, was mir sehr wichtig erscheint. Die Verantwortung jedes einzelnen liegt in der individuellen Aktivität jedes einzelnen."


ANNA BANANA AUS EINEM INTERVIE MIT KLAUS GROH, ÜBERSETZT VON KLAUS GROH.

CLAWS GROH
The converse of the plot - and the corridors of the hotel, the elevator, closed doors, and sluggish light. As I see it, this is about the need to set the plot (the jump) in relief.

I have toyed with the notion of expanding the room. E.g., instead of renting one room, we could rent two or perhaps three rooms in the same hotel. E.g., one on the first floor, one on the second floor and one on the third floor - the rooms should be one above the other and identical (like Chinese boxes). The rooms could serve as the "boundaries" for the various stages of the act.

<table>
<thead>
<tr>
<th>Room</th>
<th>Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>Scene of the action...</td>
</tr>
<tr>
<td>2nd</td>
<td>Scene of decision...</td>
</tr>
<tr>
<td>3rd</td>
<td>Scene of monument...</td>
</tr>
</tbody>
</table>

Here the theoretical material formulas etc. do... don't material need to be found (video with transmissions from the scene of the action).

As well as having this "limiting function", the rooms must also express, illustrate, their function.

<table>
<thead>
<tr>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does a &quot;scene of action&quot; room look like?</td>
</tr>
<tr>
<td>What does a &quot;scene of decision&quot; room look like?</td>
</tr>
<tr>
<td>What does a &quot;scene of monument&quot; room look like?</td>
</tr>
</tbody>
</table>

Analytical draft
As formula f.x.: Over the bed is a picture which can be seen in the mirror when you sit in the chair by the window.

A hotel-room on taperecorder/corrections to a hotel-room.

The eternal ring of necessities made a creative process impossible, it had to end with a jump. The necessary always returns and become intolerable in the end. (The creative is a final form).

THE REAL ROOM
THE UNREAL ROOM
The reconstruction of feeling the room.
A room have an inclination for claiming - through its objects - that it is invariable - that it is eternal like a monument in stone. It leaves a person a feeling of own value.

Petrified room that stands (to be born in a tent - what does it mean to the feeling of the eternal and own value).

The room judges the person. The person could not live up to eternity of the room, the objects sentenced him to a jump/extricated him out.

1st room. Gets attracted, lured inside by the objects - or just placed.

2nd room. Trying to see.

3rd room. Gets squeezed out - the objects have judged.
The monument, the act of art - new. Art is the path:
- figure in the mind and in the mind;
- under the window with a simple photographic effect and the sense of the "action" (imagine the "action"
- there are no one);
The spectator should not be able to see the necessary in
- the texts, from the open window in the house - in the
- "adding text" some text is there. Even on the necessary,
- together with the corresponding objects will their contribute
- part of the way the experience from the window.

The intention, the move necessary - sketch in the event
- of adding a "reflection" of a possible writing point for a
- working a "reflection" (the necessary) also the present
- vis. Unnecessary cut:

The error: It is pleasant that you like the site of Art
- inside-drawing - the site. An art-lens - the figure which
- is not in the eaves of questions despite the
- effect of them - including the compensation of necessary
- for the site of the "story" - as a conclusion of
- such a set in the concept of questions on a good
- where the assistant of the essay ought to be given the
- choice of them. The assistant will be presented and
- choice of them.

Note

Because of state of circumstances

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Black-mail

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San Francisco, CA 94114
VENEZIA - PALAZZO DUCALE

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