ANNA BANANA PROOF POSITIVE GE IS GOING BANANAS Anna Banana
Proof Positive Germany is Going Bananas
ChertLüdde @ Salon am Moritzplatz
Oranienstraße 58, 10969 Berlin
November 1 –14, 2020

The exhibition includes original material from the historical performance *Proof Positive Germany is Going Bananas*, along with mail art sent from Anna Banana to Ruth Wolf-Rehfeldt and Robert Refehldt (from the Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt) and works from the Mail Art collections of Lutz Wohlrab and Karla Sachse.

Proof Positive Germany is Going Bananas was a parodic research project that toured seven cities in Germany: Stuttgart, Berlin, Hamburg, Uelsen, Minden, Cologne and Mannheim, as well as in Budapest, Hungary, between July and October 1993. In each city, Anna Banana presented an installation of more than a hundred enlarged prints of banana-related newspaper and magazine articles from German sources, sent to her by artist-friends in Germany who were part of her mail art network. At each exhibition opening, she appeared in character as Doktor Anna Freud Banana, holding a clipboard and wearing a lab coat embroidered with the insignia of the 'Specific Research Institute of Canada'. She would introduce herself - in German - to visitors, explaining that she was investigating the new German banana consciousness, and she would make appointments for them to come back and take two tests: the Roar Shack Banana Peel Test and the Personality Inventory for Banana Syndrome.

The re-enactment of this performance for this exhibition and its adjoining presentation coincide with the 30th anniversary of Germany's reunification, commemorating the anniversary of the coalition of the West's Federal Republic of Germany and the East's German Democratic Republic. In fact, the whole project *Proof Positive Germany is Going Bananas* was originally developed by Anna Banana consequent to the fall of the Berlin wall, during which a trend emerged of West Germans greeting the newly-opened East by offering bananas, a fruit prior to unification rarely available in the GDR. The artist subsequently began to receive an immense quantity of banana related articles and items from her German contacts, inspiring her theory that Germany was "going bananas", a theory that she intended to prove with her research and performances.

Besides the historical significance of this exhibition in the year of the reunification's 30th anniversary, another component proves contemporaneously involved. The exhibition's exploration of a public psychological state inevitably points to the current COVID crisis that exploded this year as a catalyst to global socio-political uprisings and natural disasters, resulting in a radical change of lifestyle and our ways of thinking and being within our society. This brings to mind the notion of a collective wound, brought on by a sudden and unpredictable change in our daily lives, and the consequences of which are still not clear and yet to be fully seen.

With special thanks to Lutz Wohlrab, Karla Sachse, Ruth Wolf-Rehfeldt and the Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt, Charlotte MacAskill, Julia Heunemann and the team of Salon am Moritzplatz.

Part of the exhibition will also be dedicated to books from the Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt in which Anna Banana's work or contributions are included.

The monographic catalogues: '45 Years of Fooling Around With A. Banana' and 'The Art of Anna Banana Unpeeled' will be available to purchase at the show.

Anna Banana explores the historical and contemporary implications of mail art and highlights a unique approach to humour, disguise, and the democratic potential of print media and critique. Born in 1940 as Anne Lee Long in Victoria (British Columbia), Banana is a Canadian artist known for her performance art, writing, and work as a small press publisher. She has been described as an entrepreneur and critic, and pioneered the artistamp, a postage-stamp-sized medium. She has been prominent in the mail art movement since the early 1970s, acting as a bridge between the movement's early history and its second generation. As a publisher, Banana launched Vile magazine and the Banana Rag newsletter; the latter became Artistamp News in 1996. Banana lives in British Columbia and operates Banana Productions, calling herself the Top Banana.

DIGITAL CONTENT / DOWNLOAD RESOURCES

The exhibition is accompanied by a digital library collection, intended as a source to shed light on the prolific publishing and correspondence activity of Anna Banana, and to further establish her position as a significant figure of the Mail Art correspondence network.

Access digital content related to past presentations of *Proof Positive Germany is Going Bananas* here:

1993 GERMAN BANANA CONSCIOUSNESS REPORT

Proof Positive Germany is Going Bananas from Anna Banana Archive Banana related articles and items from her German contacts, collection 1 Banana related articles and items from her German contacts, collection 2

BANANA RAG No.12, 1976

BANANA RAG No.14, JUN '79

BANANA RAG No.16, Spring '81

BANANA RAG No.17, Spring '83

BANANA RAG No.19 JAN '87

BANANA RAG No.22 MAR '88 BANANA RAG No.23 AUG '88

BANANA RAG No.24 DEC '88

BANANA RAG No.27 FEB '90

BANANA RAG No.28, JUNE'90

BANANA RAG No.31 JUNE '03

BANANA RAG NO.36, SEP '07

BANANA RAG NO.38. SEP '08

BANANA RAG NO.41, SEP '11

BANANA RAG NO.42, SEP '12

BANANA RAG NO.43, SEP '13

BANANA RAG NO.44, SEP'14

BANANA RAG NO.45, DEC '15

BANANA RAG No.46 DEC '16

ARTISTAMP NEWS VOL.3 No. 1&2 Feb'93

ARTISTAMP NEWS VOL.4, NO.2 OCT '94

ARTISTAMP NEWS VOL.5, NO 1 JUN '95

BUT, IS IT ART? MAY/JUNE 2011

BETTER LATE THAN NEVER, RAGOUT. JUNE 2020

AB UPDATE #1 Jan'18

Eternal Network: A Mail Art Anthology, University of Calgary Press, 1995

In November 2017, the artists Anna Banana, Michael Morris, and Vincent Trasov convened together at Or Gallery, Vancouver, for the *Mr. Peanut Summit*, moderated by Zanna Gilbert and hosted by Jeff Khonsary.

Zanna Gilbert, Mr. Peanut Summit: Supplement n.5, published by Fillip, Canada



Brushing his teeth for bed.

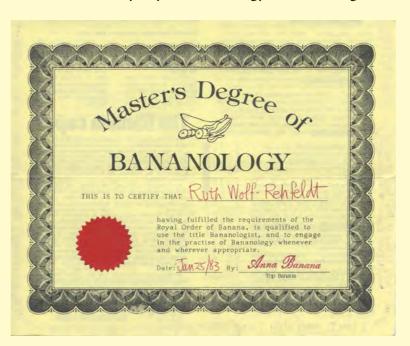
Anna Banana Mail Art booklet, 1976 Sometimes Yearly Number 12 - Banana Rag



Proof Positive Germany is Going Bananas, 2020

Download the following Specific Research Institute's forms, fill them in and send back to us, either via post at the gallery address or via email at: info@chertluedde.com

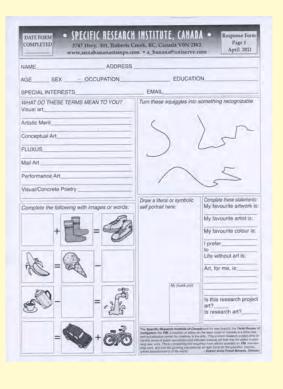
We will then send you your Bananology Certificate signed!

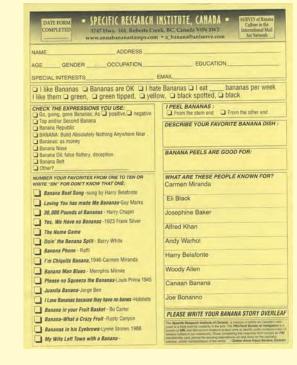


Anna Banana Mail Art to Ruth Wolf-Rehfeldt, 1983 photocopy with handwriting and stamps

Specific Research Institute, Canada, *Proof Positive Germany is Going Bananas Form n.1*

DOWNLOAD HERE

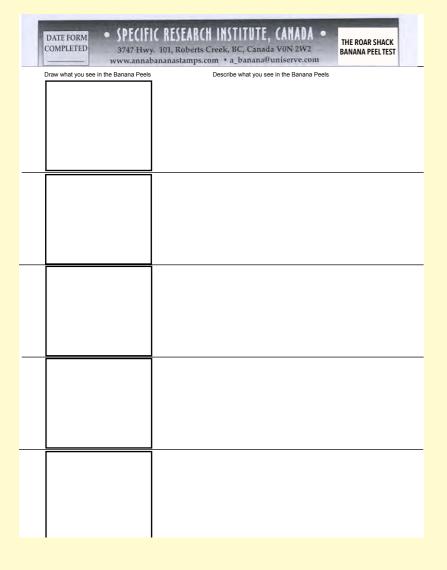




Specific Research Institute, Canada, *Proof Positive Germany is Going Bananas Form n.2*

DOWNLOAD HERE

DOWNLOAD HERE



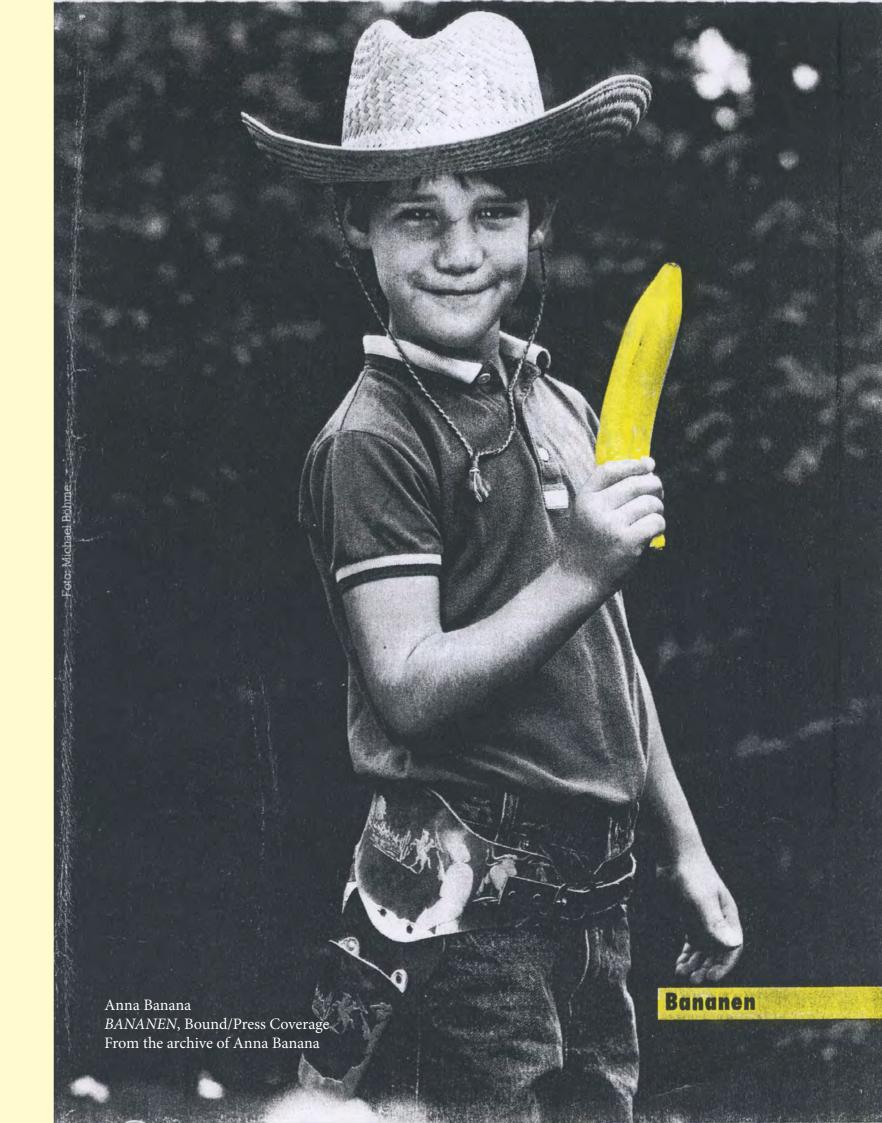


















The Roar Shack Banana Peel Test, 1993 Photographs Each: 120 × 80 cm







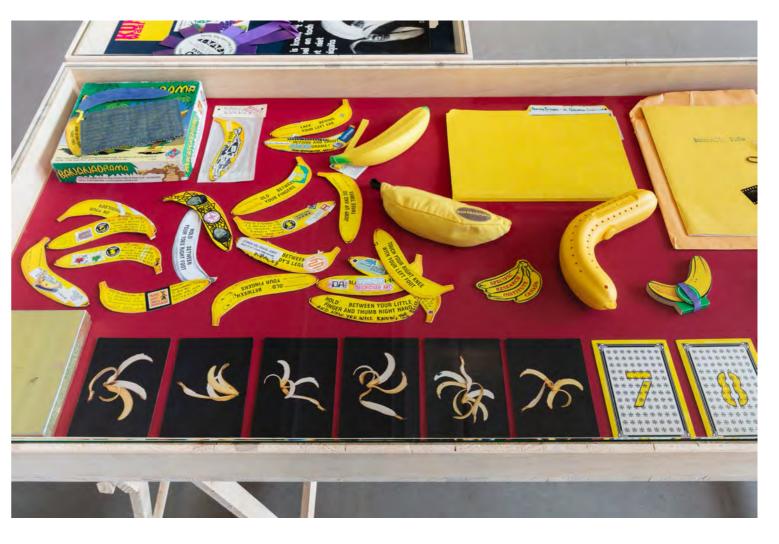




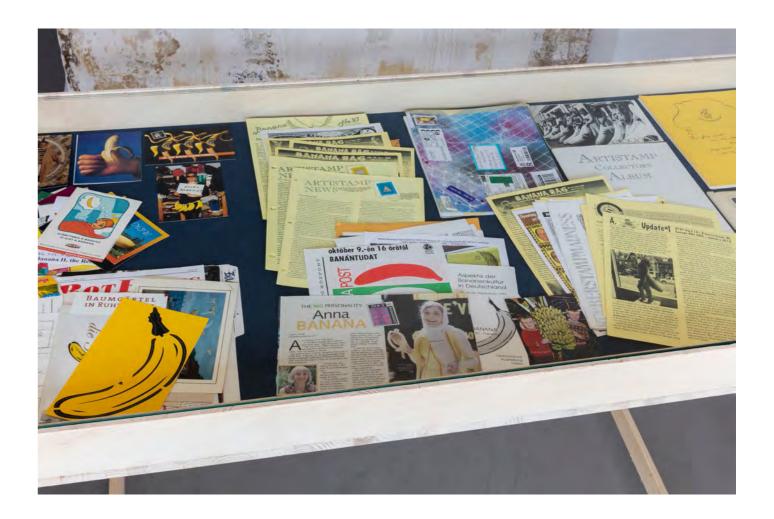
Visitors completing the survey and upon completion, receiving a 'Master's Degree of Bananology'.



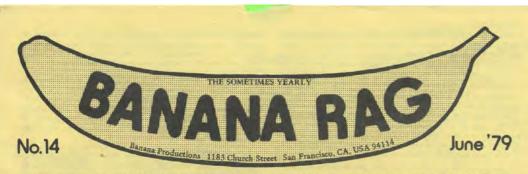












This communique is long overdue for many of you. I'm sorry for any misgivings this may have caused you, but this is how it is: Like most alternate artists, the income I obtain from my art activities rarely covers the costs involved, let alone the day-to-day month-to-month living costs, so I work at regular 5-day a week work to cover the necessities. That leaves evenings and weekends to pursue my mail-art, publishing and performance activities, which invariably results in some things getting put aside until I have more time or they rise to a position of priority.

Last fall, Bill Gaglione and I toured Europe, doing 29 perfor

mances in 11 countries. In order to arrange this, I spent the first 8 months of '78 corresponding with our European contacts, while most other mail piled up, and eventually I put two cartons of it away in the hall closet until I had more time. Since our return, I have dealt with most of the mail that arrived during the 3½ months that we were away...and spent considerable time trying to drum up alternate sources of funding.

All of which was not in vain...last week (or so), CCLM announced they had decided to give a \$500 grant towards the cost of an other issue of VILE. These funds have to be matched by cash or labor donations by Sept. 30. I decided to put forward this prepublication offer, in the hopes it would bring in another \$2,000 to cover production, printing and binding costs by Sept. 30, while I proceed with editing and producing the new issue which labors will constitute my matching the grant funds.

The following figures are provided for your information COSTS INVOLVED: No. 6 No. 5 No. 4
Promotion/print & mail \$548 \$230 \$150

concerning the 8th edition, I'll give you a little info about our European Tour, which will be featured, along with reports and works by the artists we met and the alternate art spaces we visited and performed in. The poetry and fiction MS, now on hand will be read during the next month or two, and those works selected

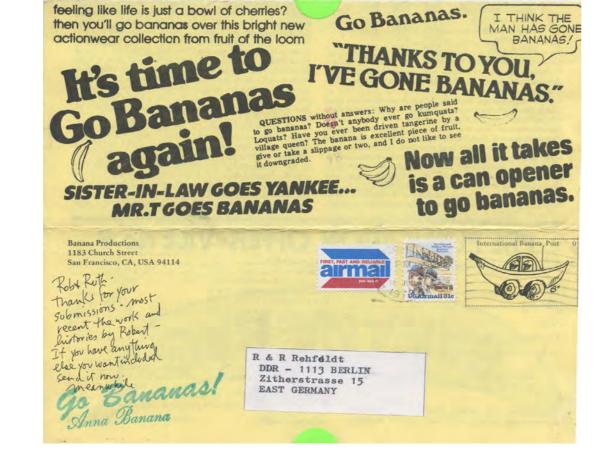
will constitute the poetry and fiction in the new issue.

We started the tour in England on Sept. 7th, did a performance with the London Dada Services at the Enterprise Pub before beginning our travels on the continent, which continued on an average of every three days, to Waregem, Belgium to visit Johan Van Geluwe and do a show there in The Hope pub. Following that we did performances at the I.C.C. in Antwerp, Agora Studio in Maastricht, Baack'scher Kunstraum in Koln, Other Books & So in Amsterdam, Venster Gallery in Rotterdam, at the Performance Festival in Beursschouwburg, Brussels, Steiner Studio in West Ber-lin, the gallery space maintained by Jurgen Schweinenbraden in East Berlin, Gallery Remont in Warszawa, the Forum Club in Kra-kow, Poland (where the new Pope came from), and in artist clubs in both Katowice, Poland and Budapest, Hungary. We made a 2 day social/rest stop in Stuttgart to visit Angelika Schmidt and Jurgen Eslasser before continuing with the performing schedule at Apropos in Luzern, Ecart in Geneva, Dov'e La Tigre in Milano, a TV appearance arranged by G.A. Cavellini at Telenord TV in Brescia, at the C.D.O. in Parma, then a L O N G trainride up to Sweden cia, at the CDO. in Farma, then a LONG training up to Sweaten where we gave performances at Galeria S:t Petri in Lund, one at the large public Kunsthall in Malmo, then on up to Fylkingen in Stockholm. After our show there, we hopped on a night train for Staats Theater, arranged by Klaus Groh. After that we had a 4-day

Anna Banana Mail Art to Ruth Wolf-Rehfeldt and Robert Rehfeldt, 1979

Printed issue no. 14 of Banana Rag of June 1979, referencing VILE magazine no. 8 with handwriting, sticker and stamps as envelope

folded: 9.2×21.7 cm unfolded: 35.7×21.7 cm



Anna Banana Mail Art, 1976 photocopies with stamps

Let every American, every lover of no every well-wisher to his posterity, swear by blood of the Revolution, never to violate in least particular, the laws of the country, never tolerate their violation by others. A patriots of '76 did to the support of the Dec tion of Independence, so to the support of Constitution and laws let every American pl his life, his property and his sacred honor every man remember that to violate the law out a stump sock over your sock protects you skin from injury and sor the end of your stump before you put on the just as a stocking protects prothesis. your foot Do not put band-aids or your prothesis has made to fit the sa or tape on your leg

before wearing your prosthesis.

To not wear garters or ubber bands to hold ip your stump socks.

ree speech, free press

fre banners waving in the skie The right to live, the right to j

Ind worship God in on 's own

These are the truths un arying

or which men bleed an work

Vhat noble task is there

your leg perfect has been made, extra besides. they cause a belt an swel

ed the seedling grow straight and tall. patriotic men have given their lives r nation would never fall.

we always cherish this precious freed it tightly within our clasp. is no other government in the world such liberty in its grasp. remain free we must do our duty, firm and staunch and pray; has given us a country richly blessed s help to keep it that way.

MILLIONS OF AMERICANS FACE PHYSICAL DISABILITY EVERY YEAR: 10,800,000 Americans suffer disabling injuries. 40,000 result in some degree of permanent impairment—ranging from partial loss of use of limbs to blindness or complete crippling. Addlimbs to blindness or complete crippling. Additionally, the Korean and Viet Nam Wars have produced approximately 35,000 amputees; E00 blind: 2 E00 dear; 2 000

o help preserve our liber nstead of malice, greed a These freedoms I must

ght to p

Anna Banana Mail Art to Ruth Wolf-Rehfeldt, 1980 envelope, postcards





CANADIAN TOUR 1980

- Oct. 10, OPEN SPACE, 510 Fort Street, Victoria, B.C., V8V 1E6, phone (604)383-8833.
- Oct. 15, EMILY CARR SCHOOL OF ART, 1399 Johnston, Granville Island, Vancouver, B.C., phone (604)687-2345.
- Oct. 20, ALBERTA COLLEGE OF ART, 1301 16th Ave., NW, Calgary, Alta. T2M 0L4, phone (403)284-8651. NOT confirmed 8/19/80.
- Oct. 23, NORMAN McKENZIE ART GALLERY, University of Regina, Regina, Sask., S4S 0A2, phone (306)584-4850.
- Oct. 30, ARTHUR STREET GALLERY, 54 Arthur Street, Winnipeg, Man., R3B 1G7, phone (204)942-1043.
- Nov. 6, MUSIC GALLERY, 30 St. Patrick St., Toronto, Ont., K9H 2L2, phone (416)598-2400.
- Nov. 10, ARTSPACE, 190 Hunter Street, Peterborough, Ont., K9H 2L2, phone (705)745-0976.
- Nov. 13, FOREST CITY GALLERY, 213 King Street, London, Ont., N6A 1C9, phone (519)434-5875.
- Nov. 18, KINGSTON ART ASSOCIATION, 21A Queen Street, Kingston, Ont., K7K 1A1, phone (613)548-4883.
- Nov. 20, UNIVERSITY OF OTTAWA/SAW GALLERY, 55 Byward Market, Ottawa, Ont., K1N 9C3, phone (613)236-6181.
- Nov. 29, VEHICULE, 307 ouest rue Ste. Catherine, Montreal, PQ, H2X 1Z7, phone (514)844-9623.
- Dec. 5, GREAT GEORGE STREET GALLERY, 88 Great George Street, Charlottetown, P.E.I., phone (902)892-8168.
- Dec. 10, EYE LEVEL GALLERY, 1672 Barrington, Halifax, N.S. B3J 2A2, phone (902)425-6412.

TOWARD THE FUTURE

A program of Futurist theatre works performed by

ANNA BANANA BILL GAGLIONE

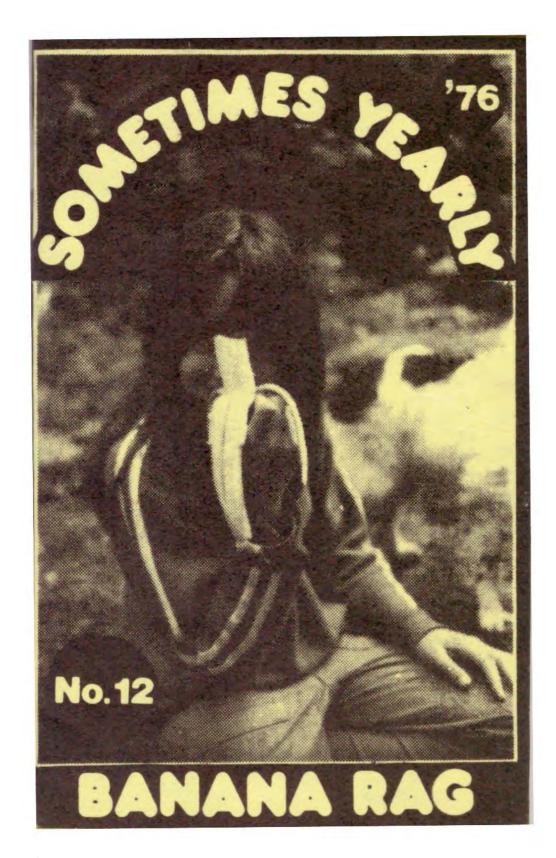
PROGRAM

Negative Act by Bruno Corra and Emilio Settimelli
Sound, adapted from 'Lights' by Francesco Cangiullo
Detonation by Francesco Cangiullo
Waiting by Mario Dessy
Vowel Refrains by Francesco Cangiullo
Toward Victory by Bruno Corra & Emilio Settimelli
To Understand Weeping by Giacomo Balla
Bachelor Apartment by Umberto Boccioni
The Paunch of the Vase by Francesco Cangiullo
Education by Angelo Rognoni
Flirt by Fani Ciotti
Vagrant Madmen by Remo Chiti and Emilio Settimelli
Parallelapined
Parallelapiped by Paulo Buzzi Disconcerted States of Mind by Giacomo Balla
There is No Dog
There is No Dog by Francesco Cangiullo
Alternation of Character . by Arnaldo Corradini and Bruno Corra
Colors by Fortunato Depero
Silences Speak Among Themselves by F.T. Marinetti
Faced with the Infinite by Bruno Corra and Emilio Settimelli
States of Mind by Mario Carli

These works were written by the Italian Futurists between 1910 & 1925 Scripts translated by Victoria Nes Kirby in Futurist Performance by Michael Kirby, E.P. Dutton & Co., 1971

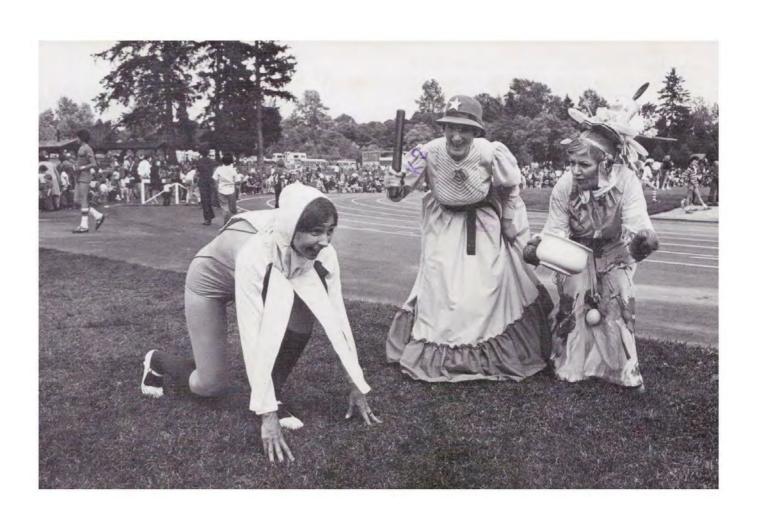
Nanporary Address through Jan. 1/80 Anna Banass & Bill Gaglions/Dadaland % Rose Gaglions, 101-35 - 27th Street

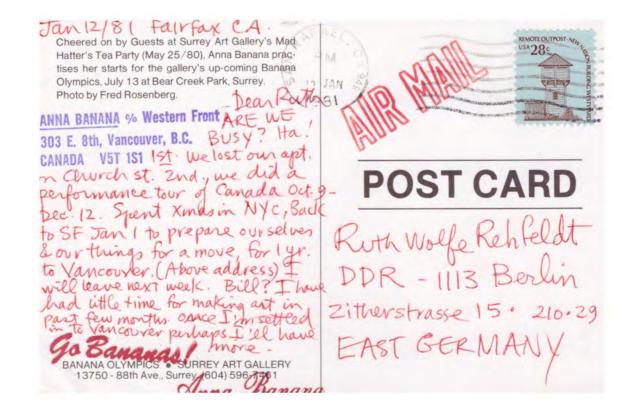
Cover Photo: Giuseppe Buccatusca, Milano
With Funds (\$) from Canada Council



Anna Banana Mail Art booklet, 1976 Sometimes Yearly Number 12 - Banana Rag

Anna Banana *Mail Art to Ruth Wolf-Rehfeldt*, 1981
Postcard with handwriting









right:
Anna Banana
Mail Art photocopies with stamps, 1976

left:
Anna Banana
Mail Art to Ruth Wolf-Rehfeldt and Robert Rehfeldt, 1980
Envelope, handwritten letter, photocopies with stamps

