

INVISIBLE CITY

Philadelphia
and the
Vernacular
Avant-garde

NOTES ON THE UNDERGROUND

Sid Sachs



David Goodis in Hollywood, late 1940s.

In the mid-twentieth century, Philadelphia was a publishing center, its populism epitomized by Curtis Publishing Company's *The Saturday Evening Post* and *Ladies Home Journal* and Walter Annenberg's *TV Guide* and *Seventeen*. The everyday American worldview—the Norman Rockwell and N.C. Wyeth versions of America—originated from these publishers. These were not aristocratic visions but, rather, the iconography of popular culture (as defined by sociologist Herbert Gans).¹ In addition to Annenberg's Triangle Publications and Curtis, Philadelphia was home to J.B. Lippincott, smaller specialty publishers such as Chilton and Cypher Press, and many others.²

Over these years, Philadelphia culture produced artifacts variously affiliated with the Beat writers, pulp fiction, experimental poetry, popular music, and a proto-punk ethos. Indeed, Philadelphia encompassed many worlds, from the Ivy League University of Pennsylvania and its elite Quaker satellite schools to Philip Barry's patrician Tracey Lords; it brooked an even darker proletarian underworld. David Lynch noticed this chthonic condition during his Pennsylvania Academy of the Fine Arts (PAFA) years in the late 1960s and Sun Ra decried the city, saying, "To save the planet, I had to go to the worst spot on Earth, and that was Philadelphia, which is death's headquarters."³

That sinister underbelly was best illustrated by David Goodis, an important pulp-fiction writer. Goodis was born in Philadelphia in 1917. Although not as celebrated as Raymond Chandler or Dashiell Hammett, he was one of the genre's major authors, writing nineteen novels in his lifetime. His second novel, *Dark Passage*, was serialized in the *Saturday Evening Post* in 1946 and made into a Warner Brothers movie with Humphrey Bogart and Lauren Bacall the next year. After spotty Hollywood success, Goodis returned to Philadelphia's Logan section in 1950, living reclusively with his parents while delineating many of the most indelible characters in the pulp genre. Goodis purportedly spent many debauched nights in North Philadelphia dives, his experiences slanting his prose. The French considered him "the strongest personality of the postwar period."⁴ They especially liked his existentially downbeat anti-heroes; ultimately many of his novels became the bases for cinema by Francois Truffaut, René Clément, Jacques Tourneur, and Jean-Jacques Beineix. His 1947 novel *Nightfall* became a 1956 Tourneur film starring Aldo Ray; his novel *Down There* became the basis for Truffaut's *Shoot the Piano Player* (1960); and another of his stories, *The Burglar*, Paul Wendkos's 1957 film noir classic, was shot in Philadelphia with Jayne Mansfield and Dan Duryea. Even Jean-Luc Godard paid homage to the author by naming one of his characters in *Made in The USA* (1966) David Goodis. Institutionalizing himself after the death of his mother, Goodis died in mysterious circumstances at the age of forty-nine in 1967. Posthumously, Clément made *And Hope to Die* (1972), starring Jean-Louis Trintignant and Robert Ryan, loosely based on Goodis's novel *Black Friday*.⁵

Through alternative publications, one can trace a history of American culture from the era of Eisenhower containment to the baby-boom counterculture. Philadelphia may not have been Berkeley, but its Quakers were progressive in the anti-war movement and fought the brutality of the Philadelphia Police Department. The Janus Society, a homophile organization, was founded in Philadelphia in 1962; by 1964 it was publishing *DRUM*, a gay-interest magazine. When patrons of Dewey's luncheonette were denied service because of "improper behavior" and dress, the community staged a gay sit-in—the first of its kind in the history of the United States—on April 25, 1965. After 1,500 pieces of literature were distributed in front of the restaurant, Dewey's was declared open to everyone on May 2.⁶ On July 4th that same year (and for the next four years), gay picketeers from Philadelphia and New York marched in front of Independence Hall for the rights of homosexuals.⁷

Steven Kiyoshi Kuromiya was one of the founders of the Gay Liberation Front and a Philadelphia Students for a Democratic Society (SDS) activist. In 1968, Kuromiya (as “Ameri-Cong”) proclaimed he would burn a live dog in front of the Van Pelt Library at the University of Pennsylvania to protest Dow Chemical’s production of weaponized chemicals used during the Viet Nam War. When 2000 people arrived to save the canine, they came upon circulars proclaiming “Congratulations anti-napalm protest! You have saved the life of an innocent dog. Now, your efforts should turn to protesting Dow Chemical and the US Government’s continued use of this genocidal weapon against the civilian population of a tiny country 10,000 miles away. You saved a dog . . . now how about a child or a million children?”⁸ Kuromiya was also a 1969 delegate to the Black Panther convention in Philadelphia.

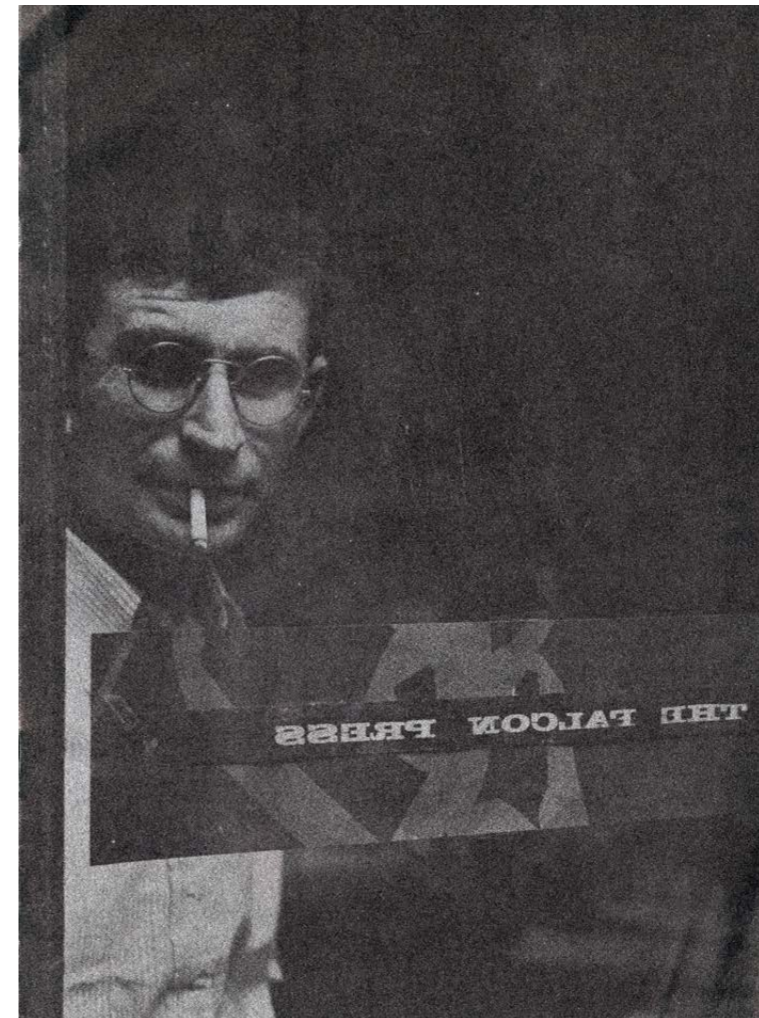
Jim Quinn, a graduate student in Temple University’s English department, was involved with the DuBois Club and the founding of the *Temple Free Press* in May 1968. In September, the two-page *Temple Free Press* separated from the university under the guidance of Bill Biggins to become the sixteen-page illustrated *Philadelphia Free Press* filled with local, state, and national news. With a circulation of 25,000, *The Free Press* was given away at Bryn Mawr, Haverford, Swarthmore, Philadelphia city colleges, and at concerts.⁹ Due to the political nature of the paper, Quinn was expelled and readmitted to Temple several times, while Biggins was ultimately deported to Canada.

Another alternative paper, *The Distant Drummer*, shifted to a more confrontational political context in 1967.¹⁰ Affiliated with the Underground Press Syndicate, *The Distant Drummer* was the only Philadelphia alternative newspaper with access to content that ran in the *Berkeley Barb* and the *East Village Other*.¹¹ It and numerous other underground publications supplied political and cultural content missing in the city’s mainstream newspapers, *The Philadelphia Bulletin* and the *Philadelphia Inquirer*. In fact, there were sixty underground publications in Philadelphia during this time.¹²

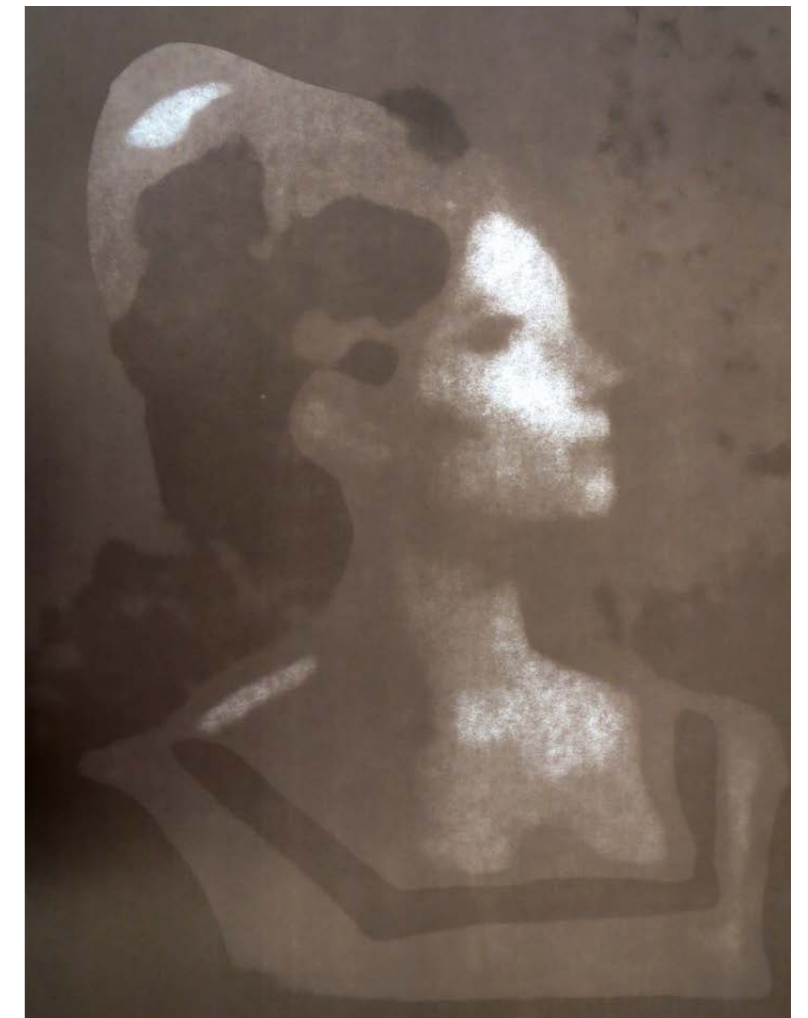
One notable example, Brian Zahn’s *Yarrowstalks*, first printed in 10,000 copies in June 1967, was less political than other student-oriented publications of the time. Visually funky and psychedelic, with little text, *Yarrowstalks* was comparable to the *San Francisco Oracle*, arguably the outstanding counter-culture newspaper from Haight-Ashbury from 1966 to 1968. Notably, the August 1967 *Yarrowstalks* premiered Robert Crumb’s character “Mr. Natural.”¹³ In all, twelve issues of *Yarrowstalks* were printed until 1975.

More commercial enterprises were exemplified by schlock-meister James Warren’s publications. Warren, a native Philadelphian, produced numerous journals ranging from *After Hours*, a short-lived *Playboy* imitation,¹⁴ to several adolescent B-movie fanzines including *Famous Monsters of Filmland*, which was started with a \$2,000 family loan and initially published from his Mount Airy bedroom.

The impetus for *Famous Monsters* was an issue of *Cinema 57*, the cinema magazine that Forrest J. Ackerman brought back from Paris. Ackermann had written for Warren’s *After Hours* and collected horror-film memorabilia. Warren, too, recognized the growing audience for horror movies being shown on television,¹⁵ although, by the 1950s, horror movies were no longer shocking youths who lived with the reality of hydrogen bombs. Hollywood capitalized on this generational market. In November 1957, *Life* magazine investigated this craze, where “ghastly sights are now swarming in darkened movie theaters everywhere, menacing mankind with an unprecedented procession of spectacular monsters. Horror films as a group are the biggest profit makers in the business today. Their main audience is teen-agers who find the gruesome goings-on thrilling.”¹⁶ Warren wagered on that baby boomer audience for a horror-genre fanzine—the first of its kind—and won.



Left: Eugene Feldman, *Druksels Eugene Feldman*, 1962. Collection of the University of the Arts. Right: Eugene Feldman, *Girl from Brooklyn*, 1966. Offset lithograph, 31 x 22 inches



Ackerman’s expertise and Warren’s gumption had great impact on American culture. Ackerman was no novice journalist; he was the first to publish Ray Bradbury in 1939 and made his living as an agent for fantasy writers. Indeed, in 1954, Ackerman coined the term “sci-fi,” which echoed the word “hi-fi.” The inaugural issue of *Famous Monsters* was written in twenty hours in Ackerman’s kitchen. Published during a January 1958 blizzard and distributed only in New York and Philadelphia, the 200,000 copies sold out immediately. *Famous Monsters* also benefited from exposure on several platforms. Zacherle, the host of locally broadcast television’s *Shock Theater*, made a novelty horror record that reached the top ten in 1958.¹⁷ This success prompted Zacherle’s move to New York,¹⁸ tripling the show’s ratings and growing Warren’s market exponentially. Zacherle was mentioned in issue four (August 1959) of the magazine and by June 1960 he was on the cover.¹⁹

Warren’s world-wide impact is suggested by Ken Russell’s 1961 BBC documentary *Pop Goes the Easel*, the first film on Pop Art, in which British artist Peter Phillips nonchalantly flips through *Famous Monsters* before tossing it to a young Dolly Bird in his London flat.²⁰ Warren continued publishing from his home until he moved to New York in 1965.²¹ Ultimately 190 issues of *Famous Monsters* were printed, from 1958 to 1983.²²

Crawdaddy!, America’s first rock-music magazine, was started in 1966 by Swarthmore College freshman Paul Williams. Williams modeled *Crawdaddy!* after folk-music publications, but it was the DIY model of Warren’s *Famous Monsters of Filmland* that gave Williams the courage to proceed. Williams described its origins:

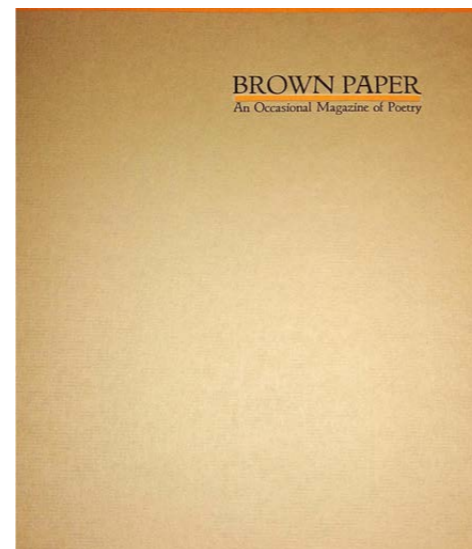
I wanted to start a magazine. And I'd read . . . an article by James Warren, publisher of Famous Monsters of Filmland . . . in which he talked about how to start a magazine; he said that what you need most of all is a subject that a lot of people are into that nobody is doing a magazine about. I read that & I believed it & even mentioned to some people in Cambridge in the summer of 1965 before I went to Swarthmore, when a folk music paper called Broadside was the best-read publication in town, that somebody ought to start a magazine about rock n' roll.

And I forgot, and then got ever deeper into rock via the college radio station,²³ and then was standing in the town of Swarthmore, a tiny commercial district beyond the great lawn of the college, standing in a drugstore reading a story about the Yardbirds in a fan magazine and when I read that both they and the Rolling Stones had got their start in a club in Richmond, England, called the Crawdaddy Club it just hit me out of nowhere that that would be the name of the magazine and I could do the first issue in New York during the four-day intersession after exams and mimeo it at Ted [White's] house and then. . . . I paid for the fan mag and walked back across the tracks to the campus very excited and completely lost in a truly enormous daydream.²⁴

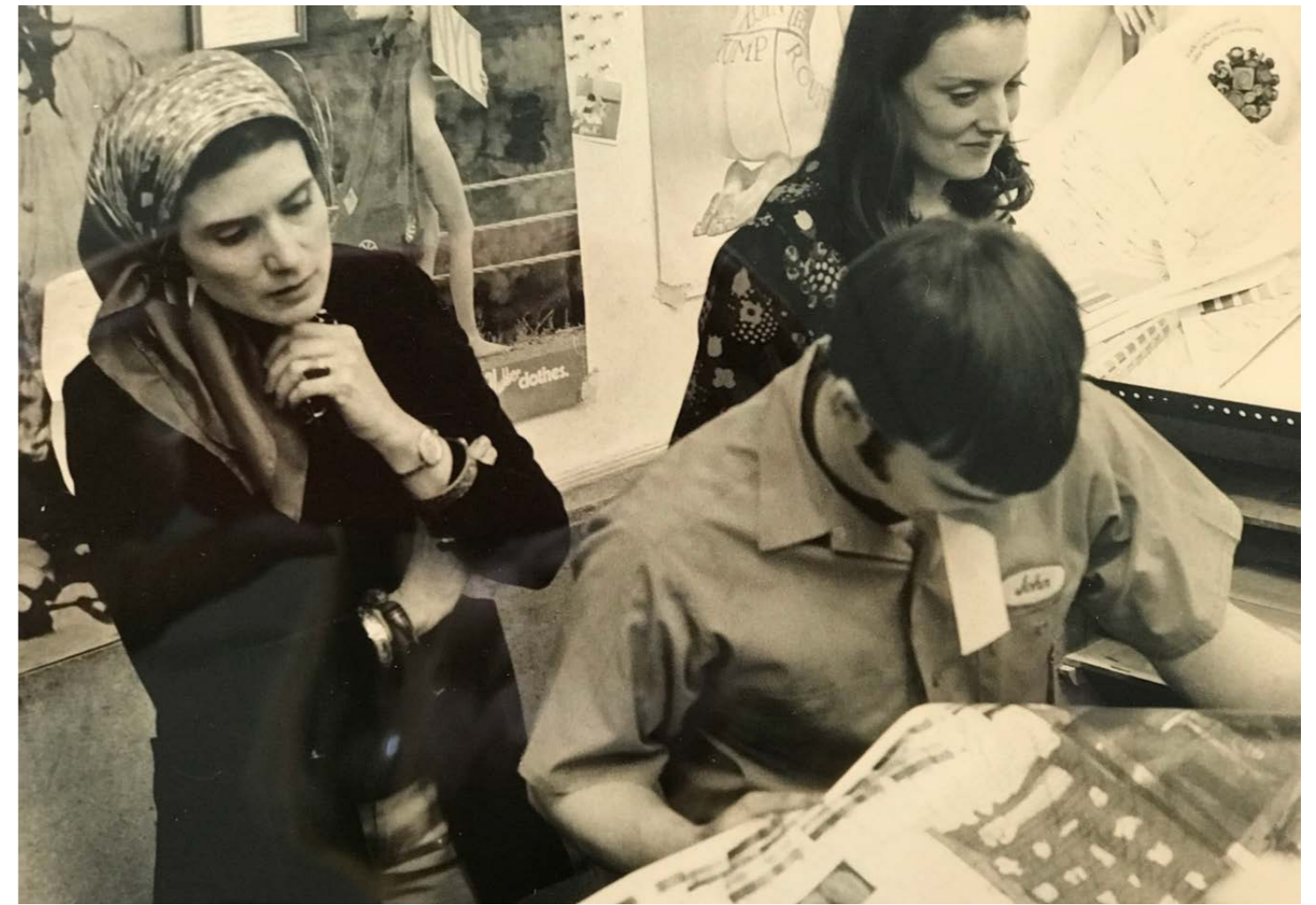
The first issue of the magazine was mimeographed on Sunday, January 30, 1966, in White's Brooklyn basement. Everything in the initial eight-page issue was written by Williams. Some copies were mailed from New York on Monday before Williams hitchhiked back with the rest to Swarthmore. Of his resources, Williams stated "The total budget for the first issue, including postage, mimeograph stencils, paper, ink, 15-cent subway fares, peanut butter sandwiches, and the one album I bought and reviewed (Simon and Garfunkel's *Sounds of Silence*), was less than 40 dollars."²⁵ Williams soon moved the magazine to New York and by 1968 was involved in other concerns.²⁶

Crawdaddy! preceded the music magazines *Rolling Stone* and *CREEM* in the dissemination of serious rock criticism.²⁷ In its various iterations, *Crawdaddy!* lasted until 1979. Soon after its inception, coffee shops that featured folk music, such as the Gilded Cage, sprung up on Philadelphia's Sansom Street, which, like South Street, was a hippie hangout. On February 2, 1968, The Electric Factory opened at Arch and 22nd streets.

The more profoundly influential publishing presence was Eugene Feldman's Falcon Press.²⁸ In 1956, Feldman was appointed Director of Typography at the Philadelphia Museum School of Art (PMSA). Feldman not only designed and printed museum catalogs, but his own experimental offset lithographs were celebrated internationally. In the spring of 1962, for example, Feldman had a one-person exhibit at Amsterdam's Stedelijk Museum, soon followed by another at the Kunstgewerbemuseum in Zurich.²⁹ That same year, he was also appointed Associate Professor, Graphic Arts, Graduate School of Fine Arts at the University of Pennsylvania and, with Richard Saul Wurman, published the first book on Philadelphia architect Louis Kahn, *The Notebooks and Drawings of Louis I. Kahn*.³⁰



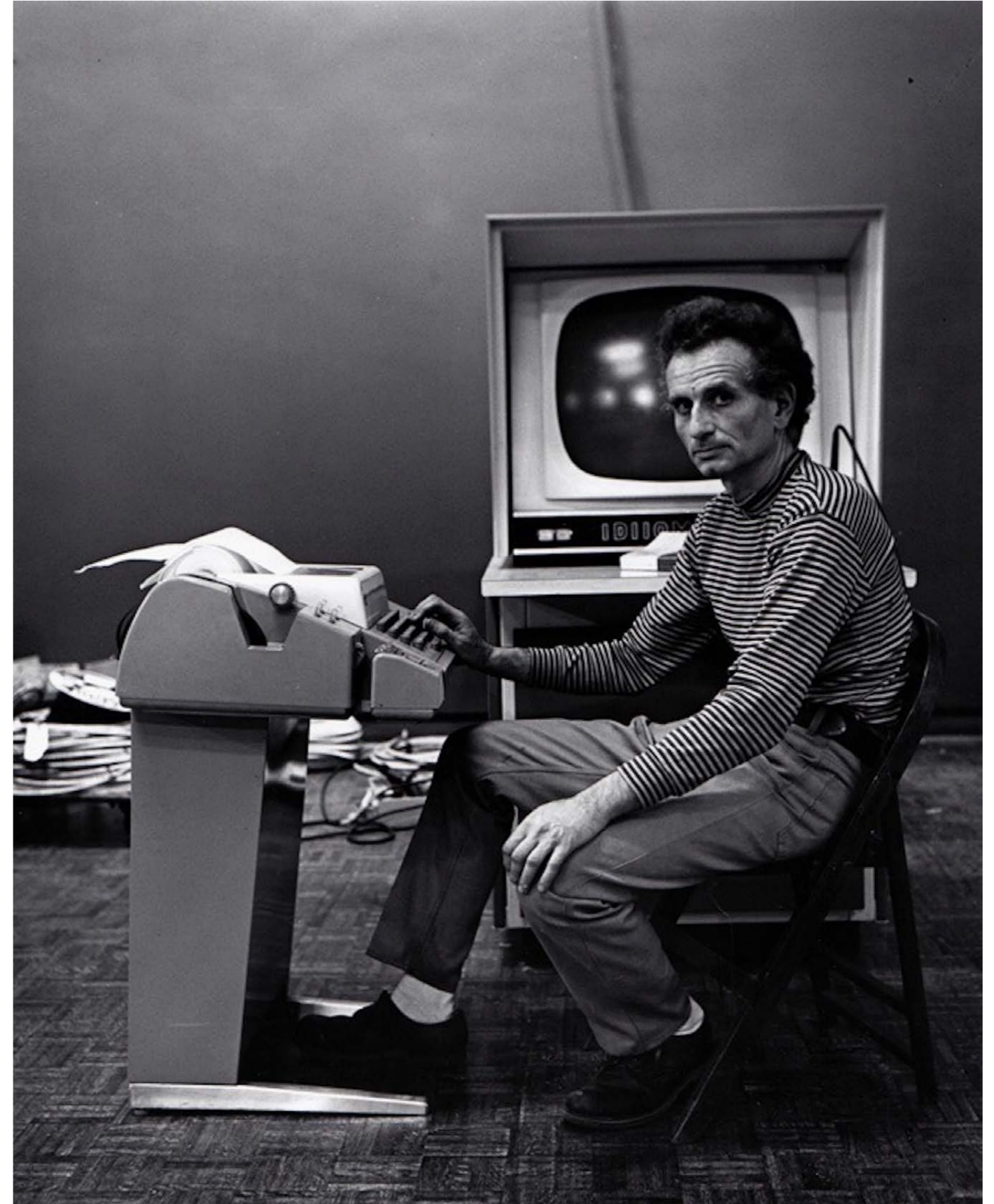
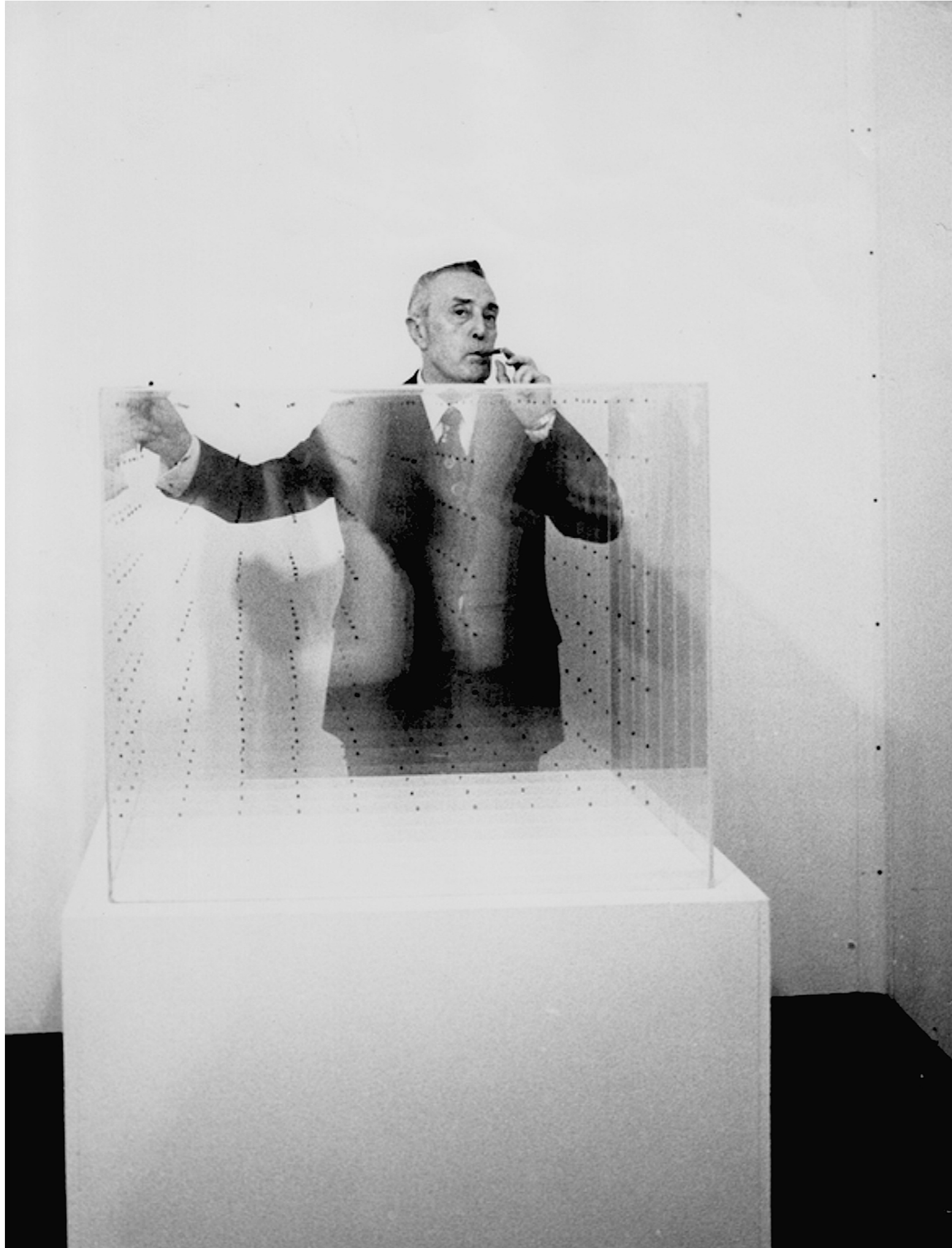
Top: *Brown Paper*, 1966. Magazine: offset lithograph and letterpress, designed by Daniel Lauffer and Tony Lane. Bottom: *Insect Trust Gazette*, vol. 1, 1964. Magazine: offset lithograph. Private collection, Philadelphia



Nancy Graves and Suzanne Delehanty at Falcon Press, c. 1972. Institute of Contemporary Art Archives, University of Pennsylvania

Contemporaneous with Pop and Op Art, Feldman's work was often media-derived, yet visually softer. Feldman's elegiac *Friend's Wife* (1964), for example, depicted Jacqueline Kennedy in mourning, sharing the sentiment and the year of Warhol's Jackie series, though not its starkness. Likewise, Feldman's 1965 *New York: West Side Skyline* bears similarities to Ed Ruscha's *Every Building on Sunset Strip* (1966) in its length and expansive *leperello* (accordion-folded) printing, yet is much more lyrical than Ruscha's objective California cool.³¹ Feldman's portrait of Barbra Streisand, *Girl from Brooklyn* (1966), was an iconic image from Streisand's television special *Color Me Barbra* of that year. The first segment of the special was filmed at the Philadelphia Museum of Art, and a print by Feldman displays the distinctive gown Streisand wore while singing Jerome Kern's "Yesterdays" there.³² Rudolf Nureyev, newsworthy after his deflection to the West, was another Pop subject for Feldman.

Falcon Press's Ranstead Street location became a cultural nexus; C.K. and Sally Williams worked there, as did Bill Walton as a printer.³³ In 1968, Feldman published C.K. Williams' first book of poems, *A Day for Anne Frank*.³⁴ With Feldman, Jim McWilliams, and Claire Van Vliet,³⁵ the school (by then the Philadelphia College of Art; PCA) was at the forefront of book and graphic design. In 1971, Feldman designed the striking accordion-pleated binding for John Tancock's Philadelphia Museum catalog *Multiples: The First Decade*; it is a masterpiece of book design. He made early use of computers for his Computer Linescape series (1973), which resemble Raymond Hains's Op Art experiments. A workaholic who chain-smoked and often slept in his office, Feldman died of a heart attack at the age of fifty-three in September 1975.



Opposite: Paul De Vree with Carl Fernbach Flarsheim's *Boolean Image*, 1970 (Plexiglas, presstype). Stedelijk Museum, Amsterdam. This page: Shunk-Kender (Harry Shunk and János Kender), portrait of Carl Fernbach Flarsheim, published in the catalog for the exhibit *Software*, Jewish Museum, New York, 1970. J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20), Gift of the Roy Lichtenstein Foundation in Memory of Harry Shunk and János Kender

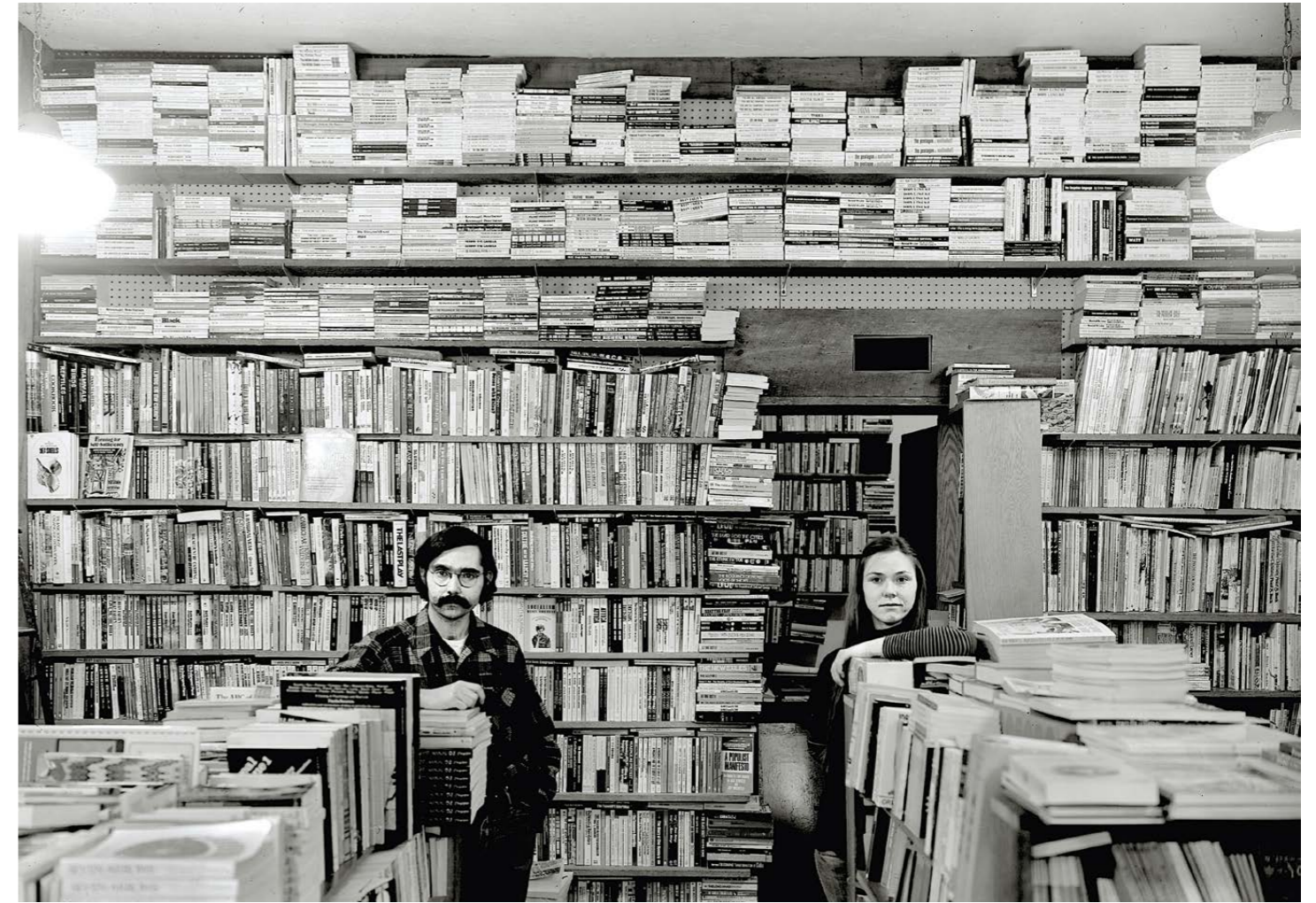


Catalog for *The Arts in Fusion*, Tyler School of Art, 1966. Private collection, Pennsylvania

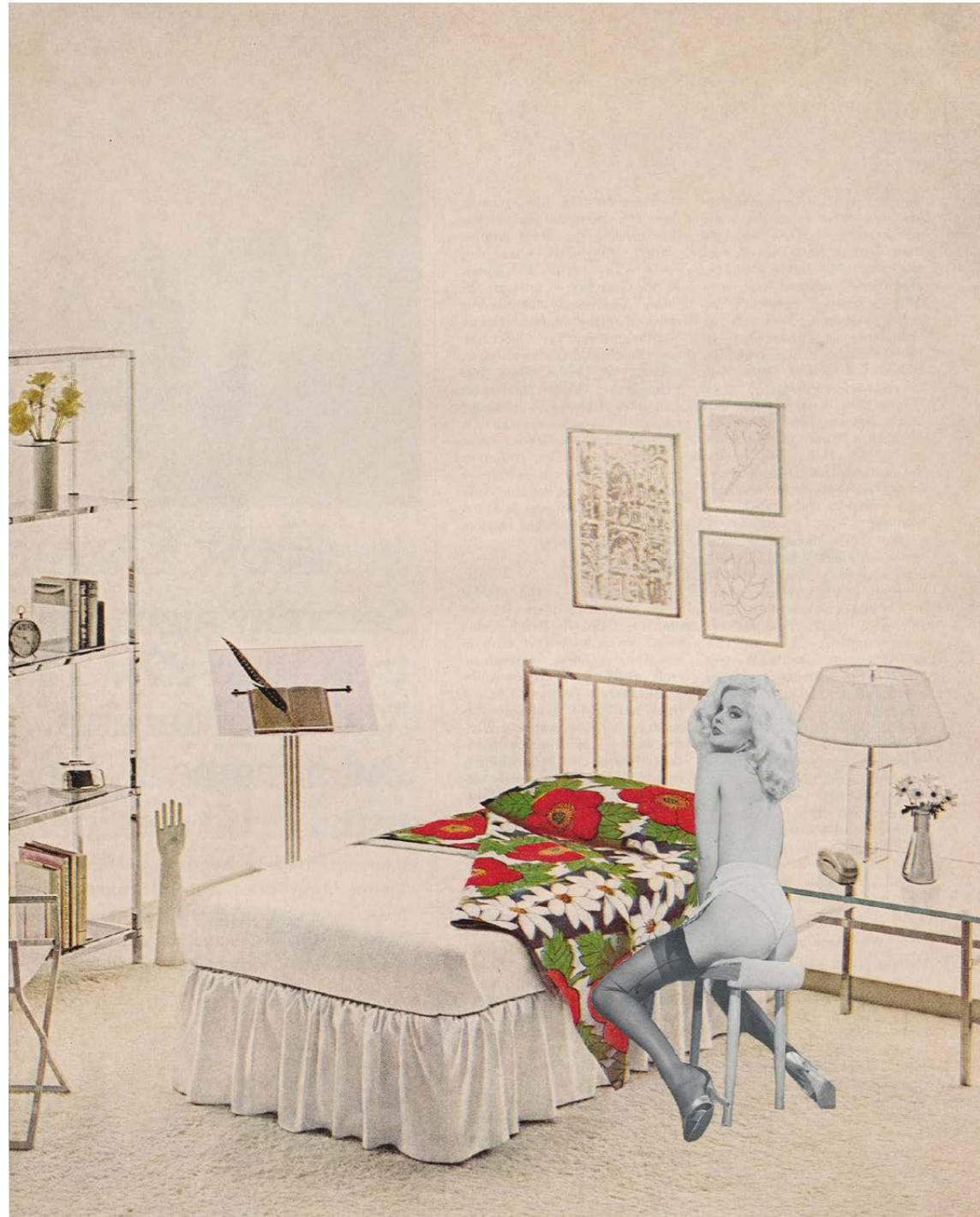
There were other contemporaneous local attempts to produce loftier literary publications. *Brown Paper* was one such journal, published only once by Daniel Laufer and printed at PCA by Tony Lane, his Long Island City neighbor.³⁶ Laufer worked in a New York bookstore and was often in Philadelphia visiting his girlfriend, while Lane was McWilliams's PCA acolyte. *Brown Paper's* notable contributors included Paul Blackburn, William Burroughs, Allen Ginsberg, Denise Levertov, Michael McClure, and Diane Wakoski. Production values separated *Brown Paper* from contemporary mimeographed magazines. Selecting 60-pound cinnamon-colored Fabriano cover stock (alluding to the publication's name), Lane labored long hours on the Vandercook flatbed press. A complex mixture of offset, letterpress, and holographic reproduction, *Brown Paper* reflected McWilliams' and Feldman's influences and Philadelphia's offset-printing superiority. Probably less than 100 issues of *Brown Paper* were collated by Tony and Susan Lane. After graduation from PCA, Tony Lane became a celebrated art director, noted for his *Rolling Stone* portraits of Janis Joplin and others.³⁷

Another literary magazine began publishing at Temple University in 1964. At Tyler School of Art, modernist poet Gerald Stern³⁸ had two students, Bob Basara and Jed Irwin,³⁹ who joined Temple students Leonard Belasco and Bob Levy to launch the *Insect Trust Gazette*. The publication's appellation derived from a line in William Burroughs's *Naked Lunch*, which had recently been published in the US.⁴⁰ *Naked Lunch's* nonlinear structure lent a surreal automatism to the first issue, with Burroughs himself contributing "Burning Heavens, Idiot" and *Grid #1* and *Grid #2*.⁴¹ The magazine also included compositions based on chance, such as a computer-generated prose poem by "Conral A. Belano,"⁴² a Brion Gysin permutation, as well as five Jackson Mac Low selections. Reproductions of art by Hans Arp, Antonin Artaud, Max Ernst, Paul Éluard, and Paul Klee filled out the first issue.⁴³

Issue number two of *The Insect Trust Gazette* came out in the summer of 1965. Heavily guided by Levy, it contained a seventeen-page portfolio of "concrete, Kinetic, and Phonetic poetry" by Augusto de Campos, Ian Hamilton Finlay, Eugen Gomringer, Jose Lino Grunewald, Dom Sylvester Houedard, Frank Kuentler, and Philip Ward.



Top: Sam and Sims Rogers Amico at Middle Earth Books, 1973. Photograph by Joseph Bacanskas. Bottom: Patti Smith reading *Seventh Heaven* at Middle Earth Books, 1972. Temple University Libraries/Special Collections, Middle Earth Books, Box 1 Folder 32



Left: Kocot and Hatton, *Paper Dolls*, 1970. Collage of magazine illustrations, 8 x 10 1/8 inches. Edition of 20. Collection of the artists
 Above: Cover of *Seventh Heaven* by Patti Smith, 1972. Published by Telegraph Books, New York; printed and bound in Philadelphia. Cover photograph by Judy Linn

Ironically, Carl Fernbach-Flarsheim's profound involvement with concrete poetry at Tyler was not acknowledged by *The Insect Trust Gazette*. Fernbach-Flarsheim had begun teaching at Tyler in 1962; by that time he was internationally known for his concrete poetry and had shown at London's Institute of Contemporary Art and Amsterdam's Stedelijk Museum.⁴⁴ Originally a sculptor,⁴⁵ in 1966 Fernbach-Flarsheim curated the multivalent exhibition *Arts in Fusion* at Tyler School of Art,⁴⁶ which traveled to the Philadelphia Art Alliance (PAA) and was later shown at Dick Higgins's Something Else Press Gallery in New York.⁴⁷ At the PAA, Fernbach-Flarsheim played music from his concrete poetry score, Alison Knowles performed, and Wolf Vostell produced a happening.⁴⁸ Fernbach-Flarsheim often corresponded with Alain Arias-Misson, John Cage,⁴⁹ and Ian Hamilton Findlay. In the catalog for *The Arts in Fusion*, Fernbach-Flarsheim proclaimed that his "conceptual clouds, [Dieter] Rot's ideograms, and [Henry] Flynt's concept-art point the way for an eventual fusion of the arts and sciences."⁵⁰ With Robert

M. Goodman, manager of the bio-dynamics laboratory at the Franklin Institute and Fernbach-Flarsheim's Elkins Park neighbor, they contributed *Interplay*, an interactive sound work, to the E.A.T. exhibition at the Brooklyn Museum.⁵¹ Fernbach-Flarsheim also lectured at Cheltenham Art Center on Conceptual Art. In 1969, he showed at the Kunsthalle in Bern and was included in the exhibition *Language III* at Dwan Gallery in New York. Already adept at the computer language Fortran, Fernbach-Flarsheim contributed *Boolean Image/Conceptual Typewriter* to Jack Burnham's *Software, Information Technology: Its New Meaning for Art* exhibit at the Jewish Museum in 1970. Soon after, frustrated by the lack of rewards, he became involved with Eastern mysticism, moved west with his family, and dropped out of the artworld.

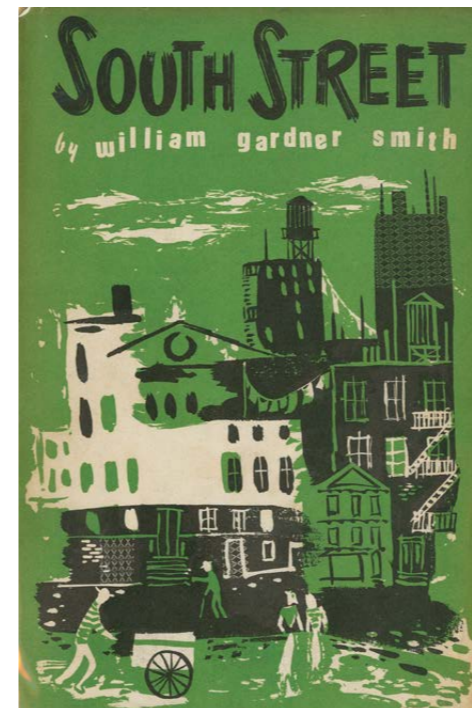
PCA alumni Sam and Sims Rogers Amico started Middle Earth Books in 1969. After working at a 30th Street Station bookstore, Sam opened his own shop beneath a Greek restaurant at 1701 Spruce Street. Later, he found the store's permanent location at 1134 Pine Street. Amico later described his mission:

In a blind act of love, hoping to reconcile private and public life, Middle Earth Books was born in a basement bookshop in 1969. Ideas surfaced; concepts equidistant from Tolkien and *The Whole Earth Catalog*. From an underground philosophical position, "guerrilla warfare" could be waged on the dominant media culture. Somewhere behind the scenes was the motivation to bring visual and conceptual information together. Eclecticism/Juxtaposition/Pataphysics.⁵²

Amico's interest in pataphysics, shared by artists Thomas Chimes and James Brewton, derived from Dada and his reading of Rene Daumal's *Mount Analogue*. Middle Earth Books became the Philadelphia outpost for underground volumes and broadsides. Located not far from PCA, the *Poetry Review*, Dirty Franks, and the clubs on Lombard, Locust, and South streets, Middle Earth Books struck a bohemian cord and was supported for several years by a small but avid audience.⁵³ The nearby Dirty Frank's was Philadelphia's Cedar Tavern, whose denizens included doctors from Jefferson Hospital, artist-poets Stephen Berg, Gerald Stern, and C.K. Williams, and even University of Pennsylvania architects Richard Saul Wurman and Louis Kahn.⁵⁴

Tom Hatton, Amico's high-school friend, worked at another bookstore and began a collaborative artistic practice with Marcia Kocot in 1967. They produced large-scale conceptual photographs and small-edition books. *Paper Dolls, Book One and Two* (1970) comprised risqué collages in Richard Hamilton-like interiors.⁵⁵ With Amico, they collaborated on a 16mm film, *Into Another One's Skull*,⁵⁶ which recorded Tom Hatton's *Airplane Event*. Hatton wrote a script for their editioned phonograph record *Voice Print*, which they used as a soundtrack behind several films.

Viktor Bockris, then a University of Pennsylvania student, visited Middle Earth Books one day. Bockris had begun printing and distributing Andrew Wylie's Telegraph Books publications while living in Powelton Village.⁵⁷ Ten books were published between September 1971 and May 1972,⁵⁸ and Bockris thought that Middle Earth Books might showcase these publications. In 1972, Middle Earth Books did produce Bockris's book of poems, *Brain*. They also began printing broadsides and small-run poetry books and began promoting poetry readings. Poets Patti Smith and Marty Watts performed at the



Cover of *South Street* by William Gardner Smith, 1954. Published by Farrar, Straus and Young, New York

Middle Earth Books in 1972. Smith mentioned how pleased she was by her reception:

I am very flattered and excited about reading in Philadelphia. Your offer is very generous. More than St. Marks ever gave . . . ya know I used to hang out in Philie [sic]. My big dream was to someday hit it big and come back. In Style. Doing a reading with you guys . . . no matter how small . . . partly fufulls [sic] my teen age dream.

Please keep me in mind for a reading again—group—solo any ole way. That reading at Phillie was so good for me. Something snapped. Ever since then I got better. looser. sacrifice the art for the moment. It feels so good. I got broadsides to send ya. limited edition signed Rimbaud drawing I did and some strings of sentences. Use them as you will—to sell or give out—do what you like.⁵⁹

That year, Middle Earth published Smith's second book *Kodak* with a Robert Mapplethorpe photo and *Lip*, guest-edited by Bockris.

Bockris and Wylie began to contribute reviews to *The Drummer*, which they wrote jointly under the moniker Bockris-Wylie. Being lean poets with commensurate income, they schemed ways to make a living from interviews. As Bockris explained, "I was 22 years old and I was a poet. I had a small underground success but no money. With my partner, Andrew Wylie, who was also a poet before becoming the agent we know, one day we wondered how to make money with poetry. We decided to interview the greatest living poet and sell it to a magazine."⁶⁰ This great poet turned out to be Muhammed Ali, whose training camp, Fighter's Heaven, was in Deer Lake, Pennsylvania.

Soon both Bockris and Wylie were ensconced in Manhattan. Bockris, known as "the poet laureate of the New York underground scene," developed a book series on alternative Pop subjects, including Ali, Blondie, William Burroughs, Lou Reed, Keith



Andre Gregory on South Street, 1965. Photograph by Betty Nettis



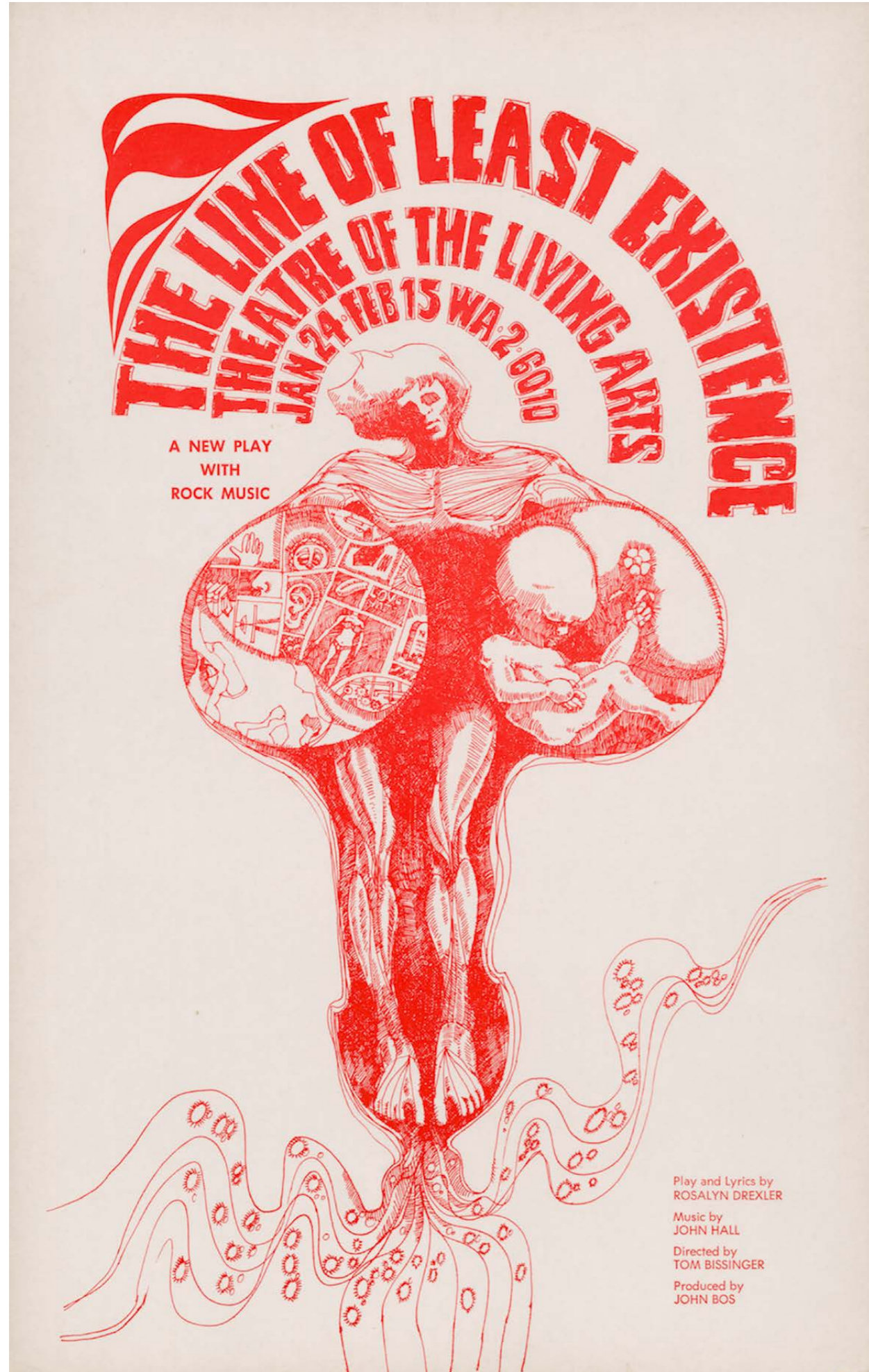
Deborah Willis, *South Street*, c. 1975. Gelatin silver print. Collection of the artist

Richards, Smith, The Velvet Underground, and Andy Warhol, and Wylie became one of the most important literary agents in New York and London.⁶¹

Under his Red Room imprimatur, Jeff Goldberg published *Contact* magazine on North 21st Street, beginning in 1972. Simply copied in editions of 300, stapled together, and selling for fifty cents, *Contact* was illustrated with photographs by Michael Delahanty or Bockris-Wylie, or line drawings by Joe Brainard or Anne Waldman. You could see the links between *Contact*, Telegraph Books, and Middle Earth Books in the overlaps of their authors. *Contact* published simple typed transcriptions of interviews with contributors like Ted Berrigan, Brainard, Otis Brown, Michael Brownstein, Larry Fagin, Ron Padgett, Tom Pickard, Peter Schjeldahl, Waldman, Marty Watt, and John Weiners. Red Room Books also published poetry, including Kenneth Bluford's *Bluford Has a Better Idea*.

Because the proposed South Street Expressway left the fate of the area in limbo, property values plummeted and hippie homesteaders and artists were able to procure real estate very reasonably. Along low-rent Sansom Street, the district took on a cultural ambiance a little like that of Greenwich Village. Early South Street inhabitants, including Rick and Ruth Snyderman and Isaiah and Julia Zagar, benefited tremendously. By 1972, Richard Kagan had situated his woodshop there; it was the first studio-furniture gallery in the country.

One high point of the South Street renaissance was the Theater of the Living Arts (TLA). Founded in an old movie house at 334 South Street, it was renovated as a repertory theater and opened in January 1965 with Bertolt Brecht's *Galileo*. It was initially



very successful, with 8,000 paid subscribers, a good board of directors, substantial directors, and professional actors. For example, in 1966, it received \$100,000 from the National Endowment for the Arts, the largest non-matched NEA grant of any theater.⁶² Over six years, the TLA presented the works of over twenty-one major playwrights, including Bertolt Brecht, Harold Pinter, and Luigi Pirandello,⁶³ with notable actors, including Danny DeVito, Morgan Freeman, Judd Hirsh, David Hurst, Sally Kirkland, Ron Liebman, Wolfgang Roth, Estelle Parsons, Diana Sands, and George Sherman. Many of the performances were critical and financial successes. The brief artistic directorship of Andre Gregory garnered especially resounding praise. Stanley Kauffmann of the *New York Times* stated, “at the Theatre of the Living Arts, I saw a production by Andre Gregory of Anouilh’s *Poor Bitos* which was infinitely more interesting than the productions in London and New York.” Gregory’s standards and ideals were high; he brought in Samuel Beckett’s *Endgame*, Jean Giraudoux’s *The Tiger at the Gates*, Molière’s *The Misanthrope*, and Eugene O’Neil’s *Desire Under the Elms*.⁶⁴ In addition, the venue promoted dance, film, and music and worked on community outreach.⁶⁵ Less than a year after these accolades, however, the TLA experienced severe financial difficulties over Rochelle Owen’s play, *Beclch*, that forced Gregory to leave. It was an acrimonious departure and was debated in several issues of the *Drama Review*.⁶⁶ The TLA’s final season took place in 1969–70, with Rosalyn Drexler’s *The Line of Least Existence* one of the last plays performed.⁶⁷ Afterwards, the TLA was an art-film cinema for years, before transforming into its current role as a venue for rock concerts.

The Painted Bride Art Center was conceived in the front of a bridal shop at 527 South Street in 1969 by six graduates of the Pennsylvania Academy of the Fine Arts,⁶⁸ who desired an alternative exhibition venue. In the window was a female mannequin, often dressed provocatively, used to attract audiences. The Painted Bride soon expanded to become a performance space for poetry,⁶⁹ jazz, and alternative-theater artists such as Spalding Gray.

The Wilma Project developed in the void left by the TLA. A loose-knit avant-garde cooperative started by Liz Stout and Linda Griffiths in 1972, it was envisioned as a “feminist Lincoln Center for the Performing Arts.” Loosely named for William Shakespeare’s sister, the project briefly produced their own productions, then began presenting alternative theater such as Spalding Gray, Bread and Puppet Theater, Mabou Mines, the Wooster Group, Ping Chong & the Fuji Company, and Charles Ludlam and his Ridiculous Theater Company.⁷⁰ When Blanka and Jiri Zizka arrived in 1979, the Wilma Free Theater became the Wilma Theater with the construction of an actual space at 2030 Sansom Street. The Wilma Theater continues with great panache today on South Broad Street.

The Bricolage Theater was initiated by Daphne Nichols and Charles Guarino.⁷¹ Their first performance was a rendition of Sam Shepard’s *Operation Sidewinder* in the sculpture studio at the PCA on July 1975.⁷² Gerald Nichols described the production this way: “Sam Shepard’s *Operation Sidewinder* was performed as ‘physical improvised performance.’ I was Doctor Vector, and my role was informed by Peter Sellers’ role as *Dr. Strangelove*. I was bound to a wheelchair atop a series of large tabletops. The ‘sidewinder’ was played by Charles Guarino encased in a WWII mummy bag. . . . Mark Campbell, Lydia Hunn, Jeanne Quinn, and Robert Younger also had roles.”⁷³ Thereafter, this loose group of artists and theater personnel presented their own productions primarily in lofts, churches, and clubs such as the Bread Street Studios, and at Moore College of Art and the ICA before moving to New York.⁷⁴ Their last performance, *A Vampire’s Mind*, was performed at the Painted Bride in May 1986.⁷⁵

In the early 1970s, John Ollman, now an influential gallerist who shows self-taught art, briefly ran an impromptu gallery in his rented building at 224 South Street. Among the artists who showed there was the polymath Stuart Horn, whose skills encompassed sculpture, collage, drawing, and composing and performing music.⁷⁶ As early as 1964, Horn contributed to the Mail Art movement in the US.⁷⁷ As the “Northwest Mounted Valise,” Horn befriended Ray Johnson and became the second editor of Johnson’s *Weekly Breeder* in 1971. Horn added an extra page or two and continued publishing it for another six months or so. It looked like a Dada scrapbook comprised of short, absurd articles and weird pictures taken from daily newspapers and collaged. These efforts were similar to the photocopied pages Johnson often enclosed in his envelopes, but more structured. When Horn traveled to Europe that summer, he asked Anna Banana to continue publishing the *Breeder*.⁷⁸

At 224 Gallery in spring 1973, Horn was also responsible for the *Exhibition of Degenerate Art*, which Ollman described as one of the most outrageous shows ever put on in Philadelphia. An obvious reference to the *Entartete Kunst* exposition organized by the Nazis in Munich in 1937, it was attended by John Waters, Edith Massey the Egg Lady, and other *Pink Flamingos* crew. Submissions of sperm were requested by Horn for Saturday, May 4. According to Ollman, a prostitute performed fellatio in a teller’s booth and Ollman feared being arrested.⁷⁹ One version of the exhibition poster shows lewd images of anal fisting, columns, a stuffed wurst, and the cartoon character Henry.⁸⁰ For another event, Horn invited participants to a gourmand’s dinner, not disclosing to the celebrants they were eating horse meat. Janet Kardon included Horn in her PCA exhibition, *Private Notations: Artists’ Sketchbooks*, and he was also included in Suzanne Delehanty’s *Philadelphia/Houston Exchange* at the Institute of Contemporary Art.⁸¹

One might argue that invisibility resulted from the ephemeral nature of these endeavors. Whether we classify these efforts as paraliterature or the vernacular avant-garde, recurrent efforts in alternative culture have rarely been linked consequentially to Philadelphia. Yet, like American democracy, populist culture has deep Philadelphia roots. With a goal to expand canons, we should investigate and incorporate this heritage and our geographically unique patois to better understand the world and our position in it.

33 Paul Cava moved to Philadelphia in order to work with Feldman but unfortunately Feldman died soon after Cava's arrival.

34 It was distributed by Joseph Fox in Philadelphia.

35 McWilliams said that Feldman was the best teacher he ever had. McWilliams, telephone conversation with the author, January 15, 2014. Van Vliet became a MacArthur-Award-winning bookbinder.

36 *Brown Paper* (1965) was dedicated to Samuel Beckett and the magazine was named after a Peter Seller skit for *The Goon Show*.

37 Jed Birmingham, "Interview with Brown Paper's Daniel Lauffer," *RealityStudio*, August 7, 2007, <http://realitystudio.org/bibliographic-bunker/bunker-interviews/interview-with-brown-papers-daniel-lauffer/>

38 Gerald Stern taught at Tyler from 1955 to 1962 and developed a curriculum based on Gertrude Stein, James Joyce, and Samuel Beckett. Stern was partial to Joyce's *Finnegan's Wake* and Beckett's *Malone Dies*. Stern, in phone conversation with the author, April 11, 2018.

39 Irwin initially attended the School of Visual Arts, where he met Greenwich Village poets such as Bob Lubin, Ray Bremser, Jack Micheline, and Diane Di Prima. Jed Birmingham, "Jed Irwin on the *Insect Trust Gazette*," *RealityStudio*, May 25, 2007, <http://realitystudio.org/bibliographic-bunker/bunker-interviews/jed-irwin-on-the-insect-trust-gazette/>. Di Prima had dropped out of Swarthmore College circa 1953. Stern, phone conversation with the author, April 1, 2018.

40 Though originally published in Paris in July 1959, due to American obscenity laws, the first Grove Press printing was in 1962. Burroughs's 1953 novel *Junkie* had been published under the pseudonym William Lee. City Lights Press published the *Yage Letters* in 1963. The rock critic Robert Palmer, an early *Crawdaddy!* contributor, derived the name of his eponymous band from the *Insect Trust* magazine. Based in Hoboken, *Insect Trust* made only two albums, *Insect Trust* in 1968 for Capitol Records and *Hoboken Saturday Night* in 1970 for Atco Records. Quite literarily minded, Insect Trust took a line from Thomas Pynchon's *V* for their title, "The Eyes of a New York Woman," on their last album.

41 These Burroughs's works combined press reviews of *Naked Lunch* and *Dead Fingers Talk*.

42 Conral A. Belano was a pseudonym for Leonard Belasco.

43 Jed Birmingham, "On William S. Burroughs Collecting," *RealityStudio*, April 23, 2006, <http://realitystudio.org/bibliographic-bunker/insect-trust-gazette/>.

44 At London's ICA, Fernbach-Flarsheim showed a three-dimensional numerical poem that could be sung, along with two canvases. Carl Fernbach-Flarsheim, letter to William Seitz at the Museum of Modern Art, October 10, 1965. Northwestern Library.

45 Fernbach-Flarsheim studied at the Institute of Design in Chicago and exhibited twice at the Renaissance Society in 1959.

46 *The Arts in Fusion*, Tyler School of Art, January 23–February 17, 1966, curated by Carl Fernbach-Flarsheim (and possibly Dick Higgins). The artists in this exhibit included David Antin, Leonard Belasco, George Brecht, Earle Brown, John Cage, Ian Hamilton Findlay, John Furnival, Dick Higgins, Alison Knowles, Jackson Mac Low, Terry Riley, Dieter Roth, Jerome Rothenberg, Wolf Vostell, and Emmett Williams.

47 *The Arts in Fusion*, The Something Else Gallery, May 14–25, 1966. The gallery was located at 238 West 22nd Street, behind the Chelsea Hotel. The show was curated by Fernbach-Flarsheim.

48 Stephen Allen, "One Girl Went Home When It Started to Happen," *The Courier Post* [Camden, New Jersey], April 26, 1966, 13.

49 See John Cage, *Notations* (New York: Something Else Press, 1969).

50 Carl Fernbach-Flarsheim, *The Arts in Fusion*, Tyler School of Art (Philadelphia: Temple University, 1966).

51 *Some More Beginnings: An Exhibition of submitted works involving technical materials and processes organized by the staff and members of Experiments in Art and Technology in Collaboration with the Brooklyn Museum and the Museum of Modern Art*, November 1968.

52 From an uncredited 1980 statement on the Temple Library website, https://library.temple.edu/finding_aids/563. Corroborated by Sam Amico, email to the author, April 17, 2018.

53 Established in 1951, the Joseph Fox Bookshop served a similar function. In the mid-1950s, for example, it carried the hard-to-find *Black Mountain Review*, along with literature and architecture publications.

54 Todd Rundgren remembers an "alternative community" when he shared a basement apartment at 13th and Spruce streets. A.D. Amorosi, "Todd Rundgren: Stays Local, Goes Global," *Icon*, May 2015, 22. And the neighborhood was often serenaded from a street corner by Hall and Oates, who lived nearby at 406 S. Quince Street.

55 Hatten had worked in a pornographic book store near the intersection of 28th and Market streets.

56 The film was finished in 1974.

57 Victor Bockris printed Telegraph Books publications outside Philadelphia in conjunction with Wylie's West Greenwich Village book shop. Aram Saroyan, *Friends in the World: The Education of a Writer* (Minneapolis: Coffee House Books, 1992), 80.

58 Victor Bockris, email to the author, July 26, 2018.

59 Patti Smith, letter to [Sam Amico], Temple University Libraries/Special Collection, Middle Earth Books, Box 1 Folder 32, Temple SPC MSS 1–28.

60 "Dès qu'Andy est entré, Ali est devenu très agressif avec lui": Victor Bockris raconte ses années 70," *Les Inrockuptibles*, Sept. 30, 2016, <https://www.lesinrocks.com/2016/09/30/livres/victor-bockris-raconte-entretiens-mohamed-ali-11866522/>.

61 Bockris's later subject matter was obviously influenced by his early work with Gerard Malanga, Patti Smith, and Muhammad Ali. Some of Wylie's clients (and some estates) include Saul Bellow, Roberto Bolaño, Jorge Luis Borges, Paul Bowles, Norman Mailer, Vladimir Nabokov, Philip Roth, Salman Rushdie, W.G. Sebald, and John Updike.

62 Gerry Oliver, "Show Stoppers," *Delaware County Daily Times*, January 28, 1967, 25.

63 The wide range of TLA productions included Jules Feiffer, *The Little Murders*; Harold Pinter, *The Caretaker*; William Saroyan, *The Time of Your Life*; Sam Shepard, *La Turista*; and Jean Claude von Italie, *America Hurrah*. See Joseph Wesley Zeigler, *Regional Theatre: The Revolutionary Stage* (Minneapolis: University of Minnesota Press, 1973), 112.

64 See Howard Taubman, "Artistic Conventions," *The New York Times*, March 3, 1967, 24.

65 The Twyla Tharp Dancers were featured, as well as Max Morath. TLA's 1968 summer program for children, "Theatre in the Streets," was developed in conjunction with the Philadelphia Anti-Poverty Action Commission and connected disadvantaged youth with the performing arts.

66 For the debates over Gregory's leaving, see Richard Schechner and Andre Gregory, "The Theatre of the Living Arts," *The Tulane Drama Review* 11, no. 4 (Summer 1967), 18–21.

67 For a description of this play at the TLA, see Tom Bissinger, *The Fun House: Memory, Magic and Mayhem* (Bloomington, Indiana: Xlibris, 2013), 106–107.

68 The original artists were Gerry Givnish, A. John Kammer, Larry Konigsberg, Sylvia Konigsberg, Deryl Mackie, and Frank Vavricka.

69 In 1973, *The Painted Bride Quarterly* was inaugurated with a poetry issue.

70 Marcia Ferguson, *Blanka and Jiri Zizka at the Wilma Theater, 1979–2000: From the Underground to the Avenue* (Saarbrücken, Germany: VDM Verlag Dr. Müller, 2008), 17–19.

71 Stephan Salisbury, "Exploring a Vampire's Mind is not Unusual for Bricolage," *The Philadelphia Inquirer*, May 16, 1986, 100. "I had graduated from Villanova and had done quite a bit of work with ensemble theater there, developing some original texts," said Nichols. "Bricolage was the only way to develop original work, really, unless I was going to become a playwright. I didn't exactly think of myself as a writer at that time, certainly not as a playwright. I saw myself more as an auteur."

72 Robert Younger, email to the author, January 31, 2018.

73 Jerry Nichols, email to the author, October 13, 2017.

74 The members included Mark Campbell, Abby Chevalley, Barbara Duffy, Richard Flood, A.P. Gorny, Gary Grissolm, Francis Goodwin, Charles Guarino, Lydia Hunn, Stanley Kaplan, Charles Lahti, Steve Lebowitz, Marilyn Minter, Daphne Nichols, Gerald Nichols, Jeanne Quinn, Peter Rose, Cathy Stoops, Midge Valdes, and Robert Younger.

75 Stephan Salisbury, "Exploring A Vampire's Mind Is Not Unusual For Bricolage," *Philadelphia Inquirer*, May 16, 1986, 8F. Guarino is now the publisher of *Artforum* and Richard Flood recently retired as Chief Curator at the New Museum.

76 Other artists included Robert Younger and Woofy Bubbles (Christopher Hodges).

77 This work is now in the Lil Piccard Collection at the University of Iowa; it dates from 1962.

78 Ruud Janssen, "Mail-Interview with Anna Banana" (1995), *Mail Interviews by Ruud Janssen*, May 28, 2006, http://mailinterviews.blogspot.com/2006_05_01_archive.html.

79 "Interview with John Ollman," *Invisible City*, June 5, 2015, invisiblecity.uarts.edu, funded by a discovery grant from the Pew Center for Arts & Heritage.

80 Although nationally distributed in newspapers and the *Saturday Evening Post*, *Henry* was originally developed by Carl Thomas Anderson, an alumnus of the Philadelphia Museum School of Art, for the *Saturday Evening Post* in 1933. By 1942, *Henry* was drawn by John Liney, a Philadelphia cartoonist who continued to do so for forty-four years. Hence, the *Henry* artifact would have been Liney's. Liney was an influence on Jerry Pinckney's choosing to become an illustrator.

Zu Gast in Kassel

Gerd Siemoneit Ein Leben mit Raubtieren

Er hat sich, wie er selbst meint, „einen Traum verwirklicht, den fast jeder Junge hat“. Daß er dabei im Laufe der Jahre recht viel Erfolg einbrachte, im Fernsehen trat und von Königin Elizabeth II. von England geehrt wurde, spricht für ihn. Gerd Siemoneit, berühmter Raubtierdompteur und Direktor des Circus Barum, zur Zeit mit Standort Kassel, hat seinen Jugendtraum mit der nötigen Energie und Ausdauer zu seiner Lebensaufgabe gemacht.

Wenn man sich mit dem 43jährigen Dompteur der „jährlichsten Raubtiergasse der Erde“ unterhält, dann weiß er genau, wie er seine Erinnerungen, seine Anläufe werbewirksam verkaufen kann. Mit fünfzehn Jahren verließ er seine Mutter in Marburg, der Zirkus lockte. Schon als Kind hatte er



Löwenwinger statt Burgen gebaut und sich einen abenteuerlichen Beruf erseht. Doch aus dem schwarzen Schaf der Familie wurde nach „Gläsernpflege, Vorhang auf- und zuziehen und assistieren“ doch etwas: Mit 21 Jahren startete er seine Karriere als Raubtierdompteur. Eine hübsche Geschichte, durch die der Wind der Zirkusromantik weht.

Ganz anders wirkt Siemoneit, wenn er über seine Arbeit mit den Tieren berichtet. Da bleiben die Klischees auf der Strecke, sein Ton wird schlichter, seine Persönlichkeit tritt stärker hervor. Seine Dressuren geht der 43jährige von der Tierverhaltensforschung an. „Ich beobachte sie genau, und was sie mit an natürlichen Fähigkeiten anbieten, baue ich in die Nummer ein“, erklärte er. Der kleine, vitale Mann spricht von den Raubtieren wie von Menschen: „Ich respektiere ihre Persönlichkeit, auch ihre Unarten.“ Und für diese Einstellung nimmt er es dann auch in Kauf, daß es ihm einige Tiere bei der Dressur besonders schwer machen. Doch gerade die schätzt er sehr. „Das ist wie bei einer Schulklasse. Manche sind brav und artig, doch man kann sich an sie später kaum erinnern. Andere tun sich stärker hervor, haben aber dafür mehr Persönlichkeit.“ (tsa/Foto: S)

Branner: „Ich bin sicher, daß Galerie am zweiten Pfingsttag geöffnet ist“

Kassel (h.s.). Ich bin sicher, daß die Galerie am Pfingstmontag geöffnet sein wird.“ Das sagte Oberbürgermeister Dr. Karl Branner gestern abend in der Sendung „Hier Studio Kassel“, die im 3., dem Hessischen Fernsehprogramm von Kassel ausgestrahlt wurde.

Der OB antwortete mit diesem Satz auf die Frage des Moderators, ob es zutrifft, daß immer noch keine Zusage des Kultusministers vorliegt, die Galerie im Gegensatz zu der Ostern auf heftige Kritik gestoßene Regelung am zweiten Pfingsttag offenhalten. Am Ostersonntag hatten ungezählte Besucher vor geschlossenen Türen gestanden, da das Museum montags geschlossen ist.



Gäste aus Philadelphia

Sich am Ort der documenta über die Möglichkeiten und Bedingungen einer Partnerschaft für 1976 zu informieren, kam eine Delegation aus Philadelphia (USA) gestern nach Kassel. Oberbürgermeister Dr. Branner empfing die Gäste im Rathaus. Schon am Vormittag hatte die Delegation in Begleitung von Prof. Arnold Bode die in Aussicht genommenen Ausstellungsorte für die documenta 6 besichtigt. Die Gespräche, in welcher Form und unter welchen Bedingungen die documenta 6 auch in Philadelphia gezeigt werden kann, werden heute weitergeführt. Philadelphia ist 1976 Schauplatz

der nationalen Feiern zur 200. Wiederkehr der amerikanischen Unabhängigkeitserklärung. In das Programm münden die Amerikaner die documenta als international wichtigste Kunstausstellung einbauen. Oberbürgermeister Branner bekräftigte auch seinerseits den Wunsch zu einer Zusammenarbeit. In der Tatsache, daß der Kontakt durch gegenseitige Informationsbesuche schon handfest geworden sei, sah Prof. Bode ein Stück Verwirklichung. — Unser Foto zeigt Oberbürgermeister Branner mit Mitgliedern der amerikanischen Delegation: links neben ihm Prof. Edward Fry, rechts Prof. Jan van der Marck, Mrs. William Wolgin und Prof. Bode.

Stadtparlament soll nicht länger als 22 Uhr tagen

Arbeitskreis wird die Geschäftsordnung überprüfen

Kassel (h.). Keine Stadtverordnetenversammlung soll künftig länger als bis 22 Uhr dauern. Darüber wurden sich Stadtverordneter Helmut Röse und die drei Fraktionsvorsitzenden in einem interfraktionellen Gespräch einig.

Vorausgegangen waren mehrere Mammut-Sitzungen des Stadtparlaments, bei denen man so ausgelassen diskutierte, daß sie erst um oder nach Mitternacht geschlossen werden konnten. Um Möglichkeiten zu erörtern, wie die Arbeitsweise der Volksvertreter wieder gestrafft werden kann, fand das Gespräch mit dem Stadtverordneter Helmut Röse statt.

Ergo: Nur in Ausnahmefällen soll über 22 Uhr hinaus getagt werden, grundsätzlich wird zu diesem Zeitpunkt bei

nicht erledigter Tagesordnung abgebrochen. Röse: „Länger als bis zu dieser Zeit ist es keinem unserer berufstätigen Abgeordneten zuzumuten. Das gilt auch für Besucher, Magistratsmitglieder und Mitarbeiter der Verwaltung.“

Nun soll nach Auskunft von Röse ein interfraktioneller Arbeitskreis gebildet werden, der die Geschäftsordnung des hohen Hauses — sie wurde erst kürzlich novelliert — überprüft. Man will sehen, ob man Dauerredner zum konzentrierteren Vortrag zwingen kann (möglichweise durch Redezeitbeschränkungen). Nach den Parlamentstagen im Frühjahr, sollen entsprechende Vorschläge vorliegen. Vorerst will man möglichst immer um 16 Uhr (früher 17 Uhr) mit den Sitzungen beginnen.

Polizei: Verkehrsstauungen lösen sich jetzt rascher auf

Mit Versuchsprogramm am Kreisgelände zufrieden

Kassel (h.). Während viele Autofahrer über das Wirrwarr von Strichen und Linien schimpfen und mit ungutem Gefühl ihr Fahrzeug durch das Markierungssystem des Großen Kreisgeländes lenken, beurteilt die Polizei den bisherigen Verlauf ihres Versuchsprogramms am Platz der deutschen Einheit in Bettenhausen positiv.

Polizeidirektor Georg Schalles, der Leiter der Schutzpolizeiabteilung: „Die Verkehrsstauungen lösen sich rascher als früher auf. Auf den ersten Blick sind wir nicht unzufrieden.“ Eine endgültige Beurteilung könne jedoch erst in einigen Wochen getroffen werden. Schalles: „Wir müssen dem Kraftfahrer Zeit zur Gewöhnung geben.“

Bei der Polizei hält man für unerlässlich, daß bald Vorwegweiser angebracht werden, mit deren Hilfe sich der Kraftfahrer

über das Kreiselsystem und die Ausfahrten informieren kann. Wie ein Sprecher gestern kündigte, soll in zwei Wochen eine vergleichende Unfallanalyse für diese Haupterschlagader des Kasseler Verkehrsnetzes erstellt werden. Darin will man die Zahl der Unfälle, Unfallsarten und Uhrzeiten unter die Lupe nehmen.

Der Sprecher: „Sollte sich das neue System bewähren, dann werden wir die Stadt bitten, Vorwegweiser aufzustellen.“ Wie berichtet, sah sich die Polizei nach einer besorgniserregenden Unfallentwicklung im Kreisgelände in den letzten Monaten gezwungen, etwas zu tun. Der fünfte Versuch, mit Hilfe von Markierungen die Sicherheit zu erhöhen, kann wieder rückgängig gemacht werden, wenn sich das System nicht bewährt. Dann müßten die Markierungen entfernt werden.

Flieger aus Mülhausen ab heute Gäste in Kassel

Kassel (h.). Gäste aus Mülhausen im Elsaß, der Kasseler Partnerstadt, werden an diesem Wochenende auf dem Flugplatz Kassel-Calden erwartet. Etwa 40 Motorflieger und Fluggläser kommen heute und zum Teil am Sonntagabend zum Gegenbesuch beim Kasseler Motorfliegerclub, der im vergangenen Jahr mit einer größeren Abordnung in Mülhausen war.

Schon heute nachmittag werden die Gäste aus dem Elsaß

den Herkules besuchen. Morgen werden sie um 10.30 Uhr im Schloß Bellevue durch Oberbürgermeister Dr. Branner namens der Stadt Kassel offiziell empfangen. Auf dem Programm stehen weiter der Besuch der Staatlichen Kunstsammlungen und ein Städteball. Festlicher Höhepunkt des Freundschaftsbesuchs wird am Samstagabend im Hotel Schäferberg ein Fliegerball sein. Am Sonntag um 14 Uhr starten die französischen Gäste, die mit einem runden Dutzend Flugzeugen nach Kassel kommen, in Caldén zum Rückflug.

„Daten-Kommissar“ bald auch in Kassel im Dienst

Polizei wird an das INPOL-System angeschlossen

Kassel (h.). Mit Elektronengeschwindigkeit will auch die Kasseler Polizei künftig Ganooven überlisten. Im Polizeipräsidium am Königstor laufen derzeit die Vorbereitungen für den Anschluß an das neue Datenverarbeitungssystem des Bundeskriminalamtes „INPOL“, das Bundesinnenminister Hans-Dietrich Genscher kürzlich in Wiesbaden vorstellte. Gegenwärtig drücken zehn Beamte und Angestellte der Kasseler Polizei jeden Tag die Schulbank, um sich mit den neuen Möglichkeiten vertraut zu machen. Am 1. Juni werden für den Dienstbezirk Kassel im Präsidium zwei Datenstationen in Betrieb genommen.

Bezirkskommissar Horst Schirakowsky, Leiter des 8. Kommissariats: „Es soll keine Pannen geben, weil Beamte mit dem neuen System nicht vertraut sind.“ Auch Ordnungshüter aus Wolfhagen und Hofgeismar nehmen an dem Lehrgang in Kassel teil.

Welche Möglichkeiten bietet das neue System? Ein Beispiel: In der Kasseler City wird ein

Mann beim Autodiebstahl auf frischer Tat geschöpft. Eine Computeranfrage beim LKA Wiesbaden blüht ohne Ergebnis. Die „Grunddaten“ (Personalien usw.) über den Täter werden an das Bundeskriminalamt und damit an das INPOL-System gegeben. Hier wird festgestellt, Der Ganoove ist in mehreren Straftaten verwickelt. Letzter Aufenthaltsort war Konstanz. Nunmehr kann man von Kassel aus über die Datenstation der Konstanz Polizei alles Wissenswerte erfahren.

Der Vorteil: Was früher Tage dauerte, wird in wenigen Stunden erledigt. Die Ermittlungen können sehr viel gestrafter geführt werden als bisher. Der Pressereferent der Polizei: „Geschwindigkeit ist keine Hexerei. Die Datenverarbeitung macht's möglich.“



Mehr Glanz geht nicht.



COLOPHON

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Cover: Christo, *Wedding Dress* 1967, 1967, worn by Wendy in Christo's studio, 1967. Photograph by Ferdinand Boesch

Dust jacket: Will Brown, *Cool-Ice*, 1972. Gelatin silver print, 4 13/16 x 7 5/16 inches

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