



**Kwacakworo's physical footprints**  
in his house in Davos (Graubünden, Switzerland) *September 2020*

B)

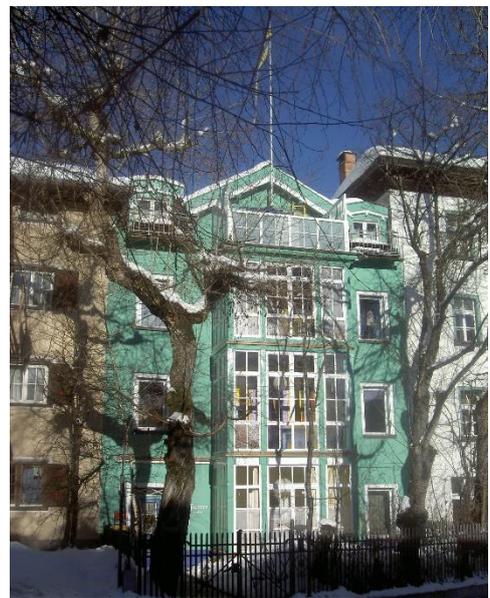
## Kwacakworo's physical footprints

An illustrated travel guide through the different rooms of the old house where Kwacakworo was brought up and where he spent the last years of his life. A detailed documentation on Kwacakworo's manual and artistic work in the stairwell, the toilets and the different rooms of the house, with some rudimentary information on the provenance, the use, the significance or the historic background of the displayed objects of art and culture.

The documentation is completed by information on the various objects which are not exposed in the house but stored in or on the workroom's cupboards, shelves or elsewhere.



The entrance to the house



The "Haus Perner" seen from a distance.



Emblem of South Sudan.



The emblem of the Perner-family.



The three letter-voyes.

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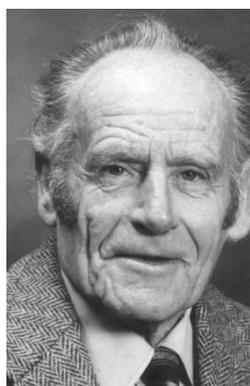
## Picture Annotations

*The Photos (not professional, taken by my Samsung-smartphone) are showing pictures of the Haus Perner, the «house of the 55 spears” on the Mattastrasse 1 in Davos-Platz from outside and inside. The objects are shown at their usual place in the house. and nothing has been embellished; the rooms reflect the present state of things, and it is quite possible that soon everything may change, because in this house, everything is constantly moving, changing place and colour. Almost all pictures were taken in autumn 2020, only a few pictures (those showing people) were taken from former times.*



This historic photo shows the painting-workshop of Kwacakworo’s grandfather *Herman Perner* around 1910. It was built by him just opposite to the house which he had bought and renovated some years before. During the years around 1900, many huge sanatoriums were built in Davos, and business flourished; more than one hundred painters worked in Herman Perner’s workshop, amongst them many artists! On the picture, one can see the grandfather (to the right, with hat) and next to him Kwacakworo’s father *Paul* (at the age of five or six?). The taste for decoration was typical for the Art Nouveau-style of the time, and Kwacakworo may have inherited that desire to render all buildings and rooms attractive and pleasant to the eye.

Kwacakworo’s generous parents, *Paul and Marianne Perner-Schröder*, the care-takers of the Haus Perner in 1932. and in 1979.



Picture Annotations / First part:

## I. FRONTSIDE WITH THE GARDEN

- 1) «*Haus Perner*» - the name of the house written by Kwacakworo's father in the old script. The emblem below shows Kwacakworo's *proposal for a new national emblem for the new state South Sudan*; the basis for it was the emblem of the canton of the Grisons which also shows symbols for the three regions. The final design was made by the artist *Marc Bundi*.
- 2) A historic photo which shows *the house around 1900*. Note that there were balconies but no glass-verandas.  
2b) shows the lower part of the house, here in summertime. In the forefront, Kwacakworo's two aunts, *Wiepke* (Widi) and *Annie*. They wave in the courtyard of their father's painting enterprise.
- 3) Portrait of Kwacakworo's grandfather *Hermann Perner* (he had married *Rosa Caspar*, the daughter of the painter *Franz Caspar*). Hermann Perner had bought the house and reconstructed it later on, he built his painting-atelier on the opposite side of the house. The grandfather died while still young, leaving four children, two girls (Widi and Annie) and two boys (Franz, the elder, and Paul).
- 4) A historic photo showing the house around 1910. Hermann Perner had changed the balconies into glass-verandas. Trees had already grown. The picture was taken from the other side of the road, from the side of the painting workshop.
- 5) Theo frontside of the house after Kwacakworo's father had painted it green. Around 1978.
- 6) The house seen from the crossing-point *Talstrasse/Guggerbachstrasse-Mattastrasse*. The flag shows that there is a visitor from South Sudan in the house.  
6bis) The house "illuminated" by night by a light which starts automatically whenever a person approaches the entrance.
- 7) The frontside seen from the lower part of the *Mattastrasse*; on top, the flag of *South Sudan*.
- 8) The gate to the house (original from the late 1890<sup>th</sup>), with the huge *Congolese marriage-spear* to the left side (added in 2020). *The spearhead is 1 m long and 45cm large, the total length of the spear is 2.30 m.*
- 9) The iron-gate.
- 10) Photo showing Kwacakworo's 99 years old mother *Marianne Perner* with her supporter and friend Frau *Sonja Fischer* from the Spitex Davos.
- 11) Entrance in September 2020. Paintings of the letter-box, the family-emblem, the emblem of South Sudan and the name of Kwacakworo by the artist *Uschi Cornut*. The paved entrance is *6 m long and 1.60 m wide*.
- 12) My best friend in Davos, *Jean-Claude Cornut* and his wife *Uschi*. Jean-Claude in particular has been of a tremendous help to Kwacakworo throughout his life.
- 13) Geranium-flowers to the right of the entrance.
- 14) Garden in front of the ground floor's veranda. *Dimensions: ca.30 m<sup>2</sup>*. The garden with chairs and a small table (new in 2020).
- 15) The garden in front of the ground floor's veranda, with a saddle billed stork in stone to the left.
- 16) *Jean-Claude Cornut* relaxing; to his right, another stork in stone.
- 17) Detail of the usually very beautiful and much-admired garden in front of the house (especially during the early weeks of spring when flowers can't be seen anywhere else in Davos).
- 18) The two storks (cut in stone). Height of the two storks: *90cm*.
- 19) Grill party in the garden, with *Regula and Hans Wehrli (Koala Spanien Lumpur)* and *Maria Kuchler*, - all very old friends.

- 20) The house in spring-time, with the “*Davoser Chriasi*”-tree blooming (2020).
- 21) Flowers.
- 22) Window of the living room in the ground floor apartment.
- 23) *Koala Spanien Lumpur* entertaining his friends by guitar-songs.
- 24) Autumn: the leaves are falling.
- 25) Autumn: awaiting the snow.
- 26) Winter – the entrance.
- 27) Winter, by night.
- 28) Winter: wake-up in the early morning
- 29) -
- 30) -

## II. THE WINDSCREEN FORE-ROOM

- 31) The entrance. In the focus one of my oldest and best friends, Prof. *Beckry Abdel Magid* (known as “*Kibrit*”), a Sudanese from Atbara who is teaching Composite Materials at the university of Winona in *Minnesota State* in the *US*. *Kibrit* is the motor, inspiration and sponsor of all my work, not only in the Sudan but even after words. Without him, nothing would have been achieved! The Anyuak in particular and the South Sudanese in general should be most grateful to him and never forget his name.
- 32) The old door trap (messing).
- 33) View on the entrance.
- 34) The floor in the entrance.
- 35) The tiles in the entrance, sample of *Art Nouveau* around 1900.
- 36) Details of the wall.
- 37) Entrance left side: The wall (*Art Nouveau*) and two paintings: a still-life-painting by *Herman Perner* (left) and a portrait of Kwacakworo’s grandfather *Herman Perner*, painted by *Walther Koch* (around 1910)
- 38) Portrait of *Herman Perner* by *Walther Koch*. 60 x 60 cm.
- 39) Still-life painting by *Herman Perner*, the owner and builder of the house. 1 m x 60 cm.
- 40) Entrance right side: painting by *Walther Koch* (right) and (left) another painting by one of the artists employed by *Herman Perner*. *Art Nouveau*.
- 41) Flowers painted by *Walther Koch*. *Art Nouveau*. 60 x 95 cm.
- 42) Decorative painting *Art Nouveau*. 60x95cm
- 43) The door at the entrance to the house and the stairwell.
- 44) -
- 45) -

## III. THE STAIRWELL

(Marianne Perner’s «Eigernordwand»)

- 46) «*Heartly Welcome*», a signboard painted by Kwacakworo’s father *Paul Perner*. Whenever Kwacakworo returned home, this signboard was put up at the entrance.
- 47) The door leading to the house (*Art Nouveau*). The windows reflect the entrance to the house and the painting workshop of the grandfather *Herman Perner*.
- 48) On a shelf to the right, various pots, gourds, a flour-sieves (2) as well as some small animals (toys) from *Turkmenistan*.
- 49) A camel (textile, *Turkmenistan*) 25x22cm
- 50) A horse (textile, *Turkmenistan*) 20x22cm

- 51) *Anyuak* handicraft: above: plaited “*lul*”, a sieve for cleaning flour (70x17 cm) and (below) two plaited baskets, the one to the right (18x24 cm (being used for keeping the *Anyuak* “spoons” (mussle-shells). The pot to the right has the dimensions of 23x25cm.
- 52) Plaited and decorated container, with cover; from *Tchad*. Bought in 1972. (20 cm high, opening 25cm).
- 53) The shelf with the above-mentioned objects; on top two gourds to be used as candle-holders. Above the shelf are two pictures from *the Indian Ocean*, while the entrance of an *Anyuak* village and the portrait of an *Anyuak* girl attracts the interest of visitors. In the middle of the photo, an *Anyuak* spear (with barbs, “*Athero*”)
- 54) The old letter-boxes (only two of them can be seen), below the “boxes” (with door”) where the milkman used to put milk and butter which he brought every early morning to the house (he had the keys of all houses!). The milkman’s service does not exist anymore, and the letter-boxes have to be situated outside of the house where the access is easier.
- 55) The corridor leading to the apartment in the ground floor. To be seen a marriage-spear from the *Congo*
- 56) On the door leading to the apartment, a beautiful carpet from *Afghanistan*; to its left the portraits of an *Anyuak* drummer, an *Anyuak* girl and a *Anyuak* girl and of a *Nuer* “warrior” (for being attractive to girls during a dance, he painted his face with white dots).  
56bis): narrow view on the carpet.
- 57) The beginning of the staircase, with pictures from *Flores (Indonesia)*, *Bangladesh*, *Tchad*, *Lake Tanganyika (Burundi)*, *the Congo* and *South Sudan (Shilluk boy and Anyuak girl)*. On the lower part of the stairwell, the skin of a waterbuck has been spread. Note the sophisticated railing rungs with the comfortable stair railing which border the steps from downstairs to the top.
- 58) Hide of an *Anyuak* girl, made out of tanned grass. 40x24 cm.
- 59) *Anyuak* sandals, made out of a Giraffe’s skin. The Giraffe leather is less strong than the one of the buffalos; elephant skin is of no practical utility; it is too soft.
- 60) Rope for tending down cattle during the night. Many such ropes can be seen in the house, from the *Nuer*, *Dinka* or *Anyuak* people. This one is from the *Anyuak* and made out of leather.
- 61) View on the first steps of the staircase. To the right the three pictures next to the entrance to the ground floor and the spear from the *Congo*.
- 62) Another view of this part of the staircase. To the left some pictures mentioned before.
- 63) A picture showing Kwacakworo with some *Anyuak* boys on the Pibor river in Akobo 1975. Under the picture an *Anyuak* cattle rope.
- 64) On this door (leading to the first toilet) the portrait of Acol, an *Anyuak* girl and Otalo and an *Anyuak* drummer.
- 65) Two interesting pictures: above Kwacakworo on an expedition in *Northern Sweden*, crossing the violent *Rapa*-river; in the background *Koala Spanien Lumpur*. The lower picture shows Kwacakworo’s father *Paul* with his wife *Marianne* and his sister *Annie*; it is the moment when Kwacakworo left with his father for the long trip to *Egypt* and through the *Sahara Desert* to *Khartoum* in the *Sudan* (February 1979). Note that behind the picture is a box where previously electrical backups were stored. On that box, one can see a wooden chair (*Turkana, Kenya*) (17x22cm), a milk-bottle (*Nuer, South Sudan*), a broom (made out of grass, *Anyuak*), two “beer-filters” (*Nuer*) and the body of an *Anyuak* waterpipe.
- 66) To the left of the above-mentioned box, a gourd (for water) (40cm high, 35 wide, opening 7cm) is hanging in a plaited “net” made out of twisted grass-ropes. To the left, a pot-ring made out of a Giraffe-manes. (19cm). The picture is from *Kisangani* and shows the river *Congo* and a canoe.

- 67) Next to the entrance to the toilet, two cow-tails mounted on a stick (for chasing flies and mosquitos), a dancing-“tail” (put on the upper arm of a dancer), some giraffe-hairs (tail) and a bundle of ropes (*1m long x 12cm large*) are put on the wall. All from the *Anyuak*
- 68) Moving up, one finds the small skin of a Giraffe which is not born yet... A philosophical, existential question: is it already a Giraffe? The skin is *1.30 long and 70cm large*.
- 69) Approaching the first floor and the door leading to this apartment.
- 70) *Maria KÜchler*, the owner of this apartment. (The notice was put when expecting some labourers during the owner’s absence).
- 71) A wooden “sculpture showing a roebuck on top of a frame used for hanging coats. From the time of Kwacakworo’s grandparents.
- 72) To the right of the frame, a mirror reflecting the entrance-door. To the right, an *Anyuak* knife with a handle out of bone and a leather shaft. (*48 cm long*) Above a *Turkana* arm ring, (*18cm*) used as a defence (removing the cover, the iron is sharp like a razorblade). A sawfish’s “saw (*77cm long*)” has been situated above the mirror; Kwacakworo got it in *Cox Bazar in Bangladesh*.
- 73) Neatly plaited pot-ring from the *Anyuak*. (*16cm*)
- 74) *Anyuak* loincloth, decorated by beads. *75x33 cm*. Rare and a sign of wealth (in beads).
- 75) *Anyuak* sandals made out of buffalo-leather. The best type of sandals.
- 76) A sawfish, a *Turkana* wrist ring (for self-defence or fighting) and some hairs of a cow (*hair 17cm*), used by the *Anyuak* for embellishing objects (like spears), mainly during dancing.
- 77) The staircase leading to the second toilet and the second floor. The pictures are all from *Anyuak* country. The bag in the corner is a container for tobacco; this one is of *Nuer* origin.
- 78) Plaited mat for covering food (protection against flies and dirt); made out of straw. *Anyuak*. *36x30 cm*.
- 79) View of the stairsteps. Previously, there was no carpet. The carpet was put in order to prevent slipping; it is made out of Sisal.
- 80) Details of the above-mentioned tobacco-bag; (*80cm high x 30cm wide*) .Kwacakworo used to buy tobacco for the war wounded at the ICRC-hospital in *Lopiding in Northern Kenya*. The bag can of course be used for other things than tobacco, most usually grain.
- 81) All pictures are from *Anyuak country*, except the one with the horse-riders which is from *Faizabad in Badakhshan in Northern Afghanistan*. In the corner, *Anyuak* spears.
- 82) *Anyuak* girls bathing in the *Pibor* river which gets covered by waterlilies.
- 83) Two pipes: the one to the left (*28cm long*) has been brought home by Kwacakworo’s grandfather from *Constantinople (Istanbul)*; he had walked from *Kuden* in the extreme North of Germany up to Constantinople (where he contracted TB, a sickness which brought him to *Davos*). The other pipe is an elegant pipe (*40cm long*) from the *Nuer* people. The third item to be seen here is an *Anyuak* fishing hook (*18 cm*) (it is mounted on a stick for catching big fishes).
- 84) Bead-art (*Anyuak*). Note the extremely tiny beads. Such tiny beads are produced by scraping beads of a normal size. The round “plazes” have a diameter of about  $3\frac{1}{2} - 4\text{ cm}$ .
- 85) A *Shilluk* (silvery) (*65x10cm*) and a big *Anyuak* spear (*65x19 cm*)
- 86) A shield for defence (*Dinka* from *Yirol in South Sudan*). *105cm x 55cm*.
- 87) Bundle of ropes, used for buildings, fences etc. *60cm x 10cm*.
- 88) Next to the middle toilet. The portrait of a *Pashtu* Camel boy in *Afghanistan* and (below) a hunting scene from the *Anyuak*. In between, the skin of a *Tiktik*-antelope (*67x37cm*). To the right women from the *Pamir in Tajikistan*.
- 89) Left side of the toilet-entrance: seven whips from *Afghanistan* and *Central Asia*. *The length is between 85-90 cm*.
- 90) Detail of a whip from *Afghanistan*. *The length of the handle is 18 cm*.
- 91) Three *Anyuak* spears (*42/5cm / 60/5cm* and *35cm* long).

- 92) *Nuer* Waterpipe, mainly smoked by women. 72cm long.
- 93) *Nuer* Waterpipe (with amulet). 75 cm long.
- 94) Small camel from *Turkmenistan*; with bags for carrying things. Toy for children (or just a decoration?). (20x 18cm)
- 95) Skin of an African Civet (*jiel*); 110x65cm.. Below picture showing *Tajik* women from *Murgab* in *Tajikistan*. To the right: boys of *Kyrgyz* origin in the *Pamir*.
- 96) Seven Pictures from *Tajikistan (Pamir)*. On the left a cow-bell from *Bangladesh* and a knife from *Central Asia* (what country?)
- 97) Knife from *Central Asia* or possibly from *Afghanistan*. 97cm long.
- 98) Cow-bell from *Bangladesh*. 16x25cm.
- 99) Headcovers (*Takke*) from *Afghanistan* and *Central Asia* (mainly *Uzbek*)
- 100) Headcover from *Afghanistan* and a plaited container for spoons (22x13 cm) from the *Anyuak*.
- 101) Different Muslim headcovers from *Central Asia*
- 102) Skin of a Serval (“*kworo*”); 110x30cm. Below a “gun” made by *Anyuak* boys as a toy.
- 103) Next to the entrance of the 2<sup>nd</sup> and 3<sup>rd</sup> floor, a mirror (30x30cm, with wooden frame 50x60cm) from *Kenya*. It reflects a girl from *Kazakhstan* and a girl from *Tajikistan*.
- 104) Entrance to the 2<sup>nd</sup> and 3<sup>rd</sup> floor; the wall hanging is from *Uzbekistan*.
- 105) The stairwell downwards in direction to the exit: from the first floor to the toilet...
- 106) ...and from the toilet to the ground floor.
- 107) The door-for leaving the house.
- 108) -
- 109) -
- 110) -

#### IV. THE TWO TOILETS IN THE STAIRWELL

- 111) The first toilet in the stairwell is situated between the entrance and the first floor. The pictures on the door show an *Anyuak* girl and an *Anyuak* drummer. Since both the apartment on the ground floor and the apartment on the first floor (since twenty years back) have got own toilets, this “old” toilet is now used as a garderobe for winter cloth. But the toilet is still functioning and used at the occasion of meetings in the backyard of the house. For flushing, one has to pull a chain.
- 112) The first toilet is spectacular because of its historic interest: the walls still show paintings from the beginning of the last century. The toilet seat is out of wood, feels very soft and is extremely comfortable.
- 113) The toilet key is decorated with flowers, in stark contrast with the “business” it is used for. Perhaps this key is the most precious object in the house.
- 114) Details from the ornaments found on the wall. Below a kind of instruction in gold: users were asked to respect certain rules of hygiene. This plate has been damaged by young boys (twins) from *Bosnia* who were living in the house as refugees, - they were fighting... The same plate is found in the toilet in the upper part of the house; it is also a document of former times (1900) and impresses by its golden letters.
- 115) The door of the toilet, seen from inside, is also particular. Carpenters may tell what kind of wood it was made of.
- 116) **The second toilet** lies between the first and the second floor. A *Dinka*-shield is fixed on the door. Above the entry, there is a picture showing the family of *Askar Umarbekov*, a *Kazak* friend from *Uzbekistan* (the picture was taken 1998). On the left, one may admire three *Anyuak* spears (more are on the right side of the entry).

- 117) The toilet seen through the entrance. The lavabo exists only since a few years. For washing the hands, there is only cold water.
- 118) In the toilet, one finds a map about Africa, showing some of Kwacakworo's travels. Above the map, some shelves for keeping medicines. The toilet is filled up with postcards, many of them showing art.
- 119) Four cards. To the right (next to a card from *Böcklin*), a picture from *Millesgården* in *Stockholm*.
- 120) Postcards showing paintings from various artists.
- 121) On the left, a birthday-card at the occasion of Kwacakworo's father's 80<sup>th</sup> birthday (he died the same year). To the right, a painting by *Gauguin*. In the middle, the work of artists from *Sweden*.
- 122) More art on postcards... If only the toilet on the third floor wouldn't attract the guests in the house, even this toilet would be of interest, especially for people who like the diversity of cultures and admire the work of painters and other artists. The making of this toilet reflects the creative principle which governs the appearance of the whole house: it is accidental, fortuitous, without any concept; there is no visible border between cultures, it is a mixture of emotions and soberness, a pleasant journey through the world created by artists and photographers. Most (if not all) of these postcards had been sent by post, from friends visiting towns, museums, churches or other places of interest, bringing the whole world to a hidden place in the mountains. The time of sending postcards with stamps and showing handwritings has gone and will never come back; the toilet may remind visitors how the world once got enriched through the exchange of personal discoveries in foreign places.
- 123) A painting showing *Saint Sébastian*; other cards show paintings of landscapes from *Sweden*.
- 124) Detail (*Saint Sebastian*)
- 125) The mirror next to the door.
- 126) Postcard received from Prof. *Serge Tornay*, the author about the Nyangatom people.
- 127) Postcards from all over the world can widen the room and embark the visitors on unexpected journeys through the universe of art.
- 128) Postcards showing the work of artists encourage the visitor to find out the name of the artist, of countries or people. It is a private and personal research where everybody can understand the limits of his/her knowledge – or simply enjoy the pictures.
- 129) On this picture, the work of various *Swedish* artist can be seen, a photo of the Swedish tennis player *Stefan Edberg* as well as a poem by *Stefan Heim* illustrated by *Ernst Ludwig Kirchner* ("alle Landschaften haben sich mit Blau gefüllt"),
- 130) Postcards showing birds and a painting by the *Swedish* painter.
- 131) Remarkably, Kwacakworo put up the only award he received in this toilet, together with a picture of the President of *South Sudan*, *Salva iKir*, when the President provided Kwacakworo with the honorary citizenship of the new country
- 132) Same picture with a view on the pipe from the toilet above (3<sup>rd</sup> floor).
- 133) In the toilet, bookshelves with maps and guides are stored, as well as the "*Davoser Revue*". Above the papers, a picture of Kwacakworo's parents when on visit in *Geneva*, and (to the left) a picture from *Tchad*.
- 134) In 1969, Kwacakworo received a new-year-postcard from the famous extreme-climber *Georges Livanos*, showing Kwacakworo's friend *Danielle*, when starting to dress.
- 135) In the toilet, medicines, bottles and material are stored as well.
- 136) Various postcards; on the left (bottom) *Stefan Edberg*.
- 137) Postcards with paintings from *Swedish* artists.
- 138) Above the door, a photo from the house of a *Swedish* friend in *Vattmyran/Gimo*.
- 139) The lavabo.

## V. THE FIRST FLOOR

Since this apartment is rented (since many years to *Mrs. Maria Küchlert*), only pictures of “historic” interest were taken. Of interest are the present bedroom which at the time of my grandparents was the family’s dining-room, the living-room with its wooden walls and the painted ceiling and the kitchen with the special tiles on the walls.

- 140) Photos of *Maria Küchler*, the tenant of the apartment in the first floor since 2015.
- 141) The bedroom (a), with (b) details of the orange, fascinating wallpaper from 1900. This wallpaper is special not only because of the colour and the design but also because it was the first washable wallpaper in *Switzerland*.
- 142) More details view of the wallpaper’s design.
- 143) Larger picture of the wallpaper.
- 144) Living-room: the ornament on the ceiling from 1900. Previously, the entire ceiling was embellished by ornaments, but because this made the room dark, Kwacakworo’s father painted it white; the room became brighter and bigger.
- 145) Detail of the ornament in the living-room.
- 146) Large picture of the room, with the old stove. The stove got replaced in October 2020. (*See picture 146bis*)
- 147) *Afghan* Kilim presently lying in the living-room.
- 148) The (now modern) kitchen with the old tiles from 1900. Originally, there was a stove for cooking.
- 149) Detail view on the wall with the old tiles.
- 150) View on the kitchen’s door with the old cupboards.
- 151) View of the bathroom
- 152) The veranda
- 153) The living room: two pictures – *Ulrike Schmidt* a) with Kwacakworo’s mother, and b) with Prof. *Beckry Abdel Magid* (“*Kibrit*”)

**VI. THE SECOND FLOOR**

The history of the two upper apartments reflect the history of the family: children were growing and needed more space; the parents died and left much room for guests. Kwacakworo grew up on this 2<sup>nd</sup> floor, shared a room with his sister *Burga* (four years older) while the parents slept in another room. Eating and living room was next to the entrance and the children's bedroom. Presently, the three rooms on the second floor are a kitchen, a dining-room, a bedroom and a big guestroom; in addition, there is the veranda where people can sit and enjoy (exceptionally, one person can sleep here on the bed),.

**Entrance / Wardrobe (Vestiaire) - «The Room of Hats»**

- 154) The entrance from the staircase. The door exists only since 2010, after the two upper apartments were linked. Dimensions of the door: *2m x 90cm*.
- 155) This small sign «welcomes» visitors to the apartment... *4 x 8 cm*.
- 156) Open door in spite of the warning!
- 157) Detail from a multi-cultural postcard (sent by the *Swedish Ambassadoir Krister Isaksson*) hanging in the wardrobe (*17 x 12 cm*).
- 158) The wardrobe. To the left, Kwacakworo's mother, to the right Kwacakworo in the mirror.
- 159) Portrait of *Marianne Perner*, painted by her father *Adolf Schröder-Schöllermann*. Dimensions: *160 x 45 cm*.
- 160) *Marianne Perner-Schröder*, born in 1909 in *Itzehoe* (Germany), married in *Ütersen* in 1932 to the painter *Paul Perner*, and deceased in *Davos* in 2009.
- 161) Sunflowers at the entrance to the wardrobe.
- 162) The entrance with its central mirror (*1m x 65 cm*). On the right the portrait of the father, on the door to the living room.
- 163) Portrait (photo by Kwacakworo in 1986) of Kwacakworo's father *Paul Perner*. He was born in *Davos* in 1906 and died at the age of eighty in *Davos*. Dimensions: *70 x 85 cm*.
- 164) On the left of the entrance to the wardrobe the door leading to Kwacakworo's bedroom. On its right, a design from 1900 (*Art Nouveau*)
- 165) A poster on the film "*Les oiseaux vont mourir au Pérou*" (with *Jane Seeborg*), from 1968, showing a young nymphomaniac girl.
- 166) A cloth from *Uzbekistan (Bukhara)*; *80x80 cm*.
- 167) An old casket for keeping keys, jewellery or whatever. Beginning of the last century. *30 x 15 cm*.
- 168) A other cloth from *Uzbekistan*. *60 x 60 cm*.
- 169) Wooden counting frame from *Afghanistan (Faizabad, Badakhshan)*. *26 x 17 cm*.
- 170) Knives from *Uzbekistan*.
- 171) Three knives: on the left, a knife from *Tchad* (or *Sudan?*), the other two knives are from *Uzbekistan* - the bigger one is *28 cm long*.  
*172bis*: Below the knives, usually a big bag from Afghanistan placed ; it contains a cushion which Kwacakworo uses when going to the doctors or to a restaurant (since his back-operation, he can't sit fort a long time). The bag was made for Kwacakworo by the mother of one of his best Afghan friends, *Zalmai*.
- 172) Carved handles of whips.
- 173) *Kyrgyz hats* in the wardrobe,

- 174) Two hats (made out of wolf-fur) from *Northern Afghanistan (Badakhstan)* and another hat from the *Uighur (China)*.
- 175) Hat from *Turkmenistan* (sheep-wool).
- 176) Hat from *Northern Afghanistan* (wolf-fur); the hat can be reversed.  
*See picture 176bis* which also displays a coat made out of wolf-fur (here worn by Kwacakworo. One coat is kept in the storage-room, another one was given to Prof. *Beckry Abdel Magid*.)
- 177) Several “*Pakul*”, the hats worn by the Tajik people (*Afghanistan*)
- 178) Two “*Pakul*” hats (brown and white) and a (red) wolf-hat from *Afghanistan*. The wolf-hat can be worn on both sides.
- 179) Ornament on a stick from *Afghanistan* (its use not known); *6cm wide*.
- 180) A *Kyrgyz* youngster and hats from *Kyrgyzstan*. On the right the photo of a *Tajik* woman with her children.
- 181) A typical *Kyrgyz* hat
- 182) A *Kyrgyz* take.
- 183) Different take, from *Kyrgyzstan* and *Uzbekistan*.
- 184) A take from *Uzbekistan*
- 185) A *Kyrgyz* take
- 186) Takke from *Uzbekistan*.
- 187) Kwacakworo’s personal hats (felt, all made by *Arny* in *Paris*)
- 188) A small bag (carpet) from *Turkmenistan* (*28 x 16 cm*).
- 189) A Kilim from *Afghanistan*, on the floor in the wardrobe. *1.40 x 1.35 m*)
- 190) The entrance-door from behind: the exit. A wall hanging from *Bukhara* in *Uzbekistan*. (*184 x 71 cm*).
- 191) -
- 192) -

### **The Kitchen – «The The Room of the Donkeys»**

- 193) The first impression of the kitchen: the violet colour, the cooking tools, and the pictures on the cupboards.  
Left part of the cooking-space. The pictures show a boy from the mountains above *Dharmasala* in *Northern India*), next to a boy transporting milk on a donkey in *Khartoum* in *the Sudan*.
- 194) The right part of the cooking-space, with pictures from the *Nile*, on the left South, on the right north of *Khartoum* in *the Sudan*.
- 195) The cooking-place; it is *2.37m wide*.  
In the very centre of this picture, a *16 cm long* spatula from a bakery in *Faizabad* in *Badakhstan (Afghanistn)*.
- 196) Shelve for (pots for keeping) spices. Trowels and various tools.
- 197) Pots for keeping salt, sugar. Rice, flour and coffee. Above the pots a still life and a wooden spoon from Northern Sweden.
- 198) Still life, a painting by *Anna Schröder*, Kwacakworo’s maternal grandmother. *26 x 18 cm*.
- 199) The side opposite to the cooking-place: on the left the entrance to the dining-room, in the middle the fridge and the door to the ward robe; all covered by paintings made by Kwacakworo’s paternal grandfather *Herman Perner*, in *Munich 1902*
- 200) The two paintings to the right: Dimensions of the painting covering the fridge: *1.68m x 77cm*, and of the painting on the door *1.77 m x 77cm*.
- 201) The painting on the door to the dining-room. *1.74m x 68cm*.
- 202) Detail of the painting.

- 203) The window side of the kitchen
- 204) The window and the space for preparing the food.
- 205) A big meat hook from the early 1900. *22cm high, 18cm broad.*
- 206) Opposite the window: a table with microwave, balance, heater, balance etc. as well as pots for different types of tea. The picture shows children on the *Indonesian* isle of *Flores* (1973).
- 207) An old saw for cutting meat. *55cm x 15cm.*
- 208) A small bag from *Uzbekistan*. *17x20 cm.*
- 209) A copper trowel from *Afghanistan*. *40 cm long.*
- 210) Two ladles (from *Northern Sweden* and from *Afghanistan* and a *30 cm long* trowel from *South Sudan (Nuer)*
- 211) Wooden ladles (details) (*17 cm long*)
- 212) Wooden ladle (*23,5 cm long handle*) from *Afghanistan*,
- 213) Two metallic ladles from *South Sudan (Nuer)*. *Dimensions: left 25 cm, right 17,5 cm.*
- 214) -
- 215) -

### **The Dining Room - «The Bukhara Room»)**

During Kwacakworo's childhood, the present dining-room was the children's bedroom. As soon as the third floor became part of the apartment, this room became the family's dining-room. The furniture (including the table and the chairs) wasn't in this room but in the living room next to it.

- 216) The dining-room as it appears when entering it from the kitchen. The room is ready for breakfast!
- 217) The beautiful table-runner is from *Bukhara* in *Uzbekistan*; it is 2.25 m long and 70 cm large.
- 218) Detail.
- 219) A photo taken during breakfast with young friends from Paris in *France*. The three lamps are made out of *Murano*-glass and provide a soft but strong light; they can be moved up and down and the light can get dimmed. *See the pictures 219bis and 219c*. *Dimensions: 13 cm high, upper opening 14 cm, lower opening 11 cm.*
- 220) View on the old furniture with cupboards and glass-shelves. The wood is from walnut - trees and was brought to *Davos* from the *Caucasus*. The furniture was made by the carpenter workshop of *Robert Rossberg*, our neighbour and friend of the family. The table and the chairs are made out of the same wood. The furniture was ordered for the marriage of Kwacakworo's parents in 1932
- 221) The furniture consists out of three parts; one of them is the so-called "secretaire", a foldable writing-desk. Note the fine design of the walnut-wood. *See also the picture 22bis.*
- 222) The secretary from inside.
- 223) View on the wall to the left of the room. To be seen are the decorations in the ceiling, artworks from *Uzbekistan* and photo-albums relating to the history of Kwacakworo's family. Note also the many small objects of art (in majority birds) on the furniture. The runner on the wall is 1.42 m long and 36 cm large.
- 224) The left part of the three furniture has got two caskets where bottles and glasses can be stored
- 225) The middle part of the furniture is a kind of show-case for keeping glass and other beautiful objects. It is still used for keeping glasses but also for keeping some delicate utensils from foreign countries.

- 226) Chess-figures carved out of ivory from the *Congo* (*Kisangani*, 1970).
- 227) Details: the King a (9.5 cm) and the Queen (8.5 cm).
- 228) An ivory-sculpture (15.5 cm) and the chess' crocodiles.
- 229) Details: the chess' peasants
- 230) Details: the King and the crocodiles (3.5 cm).
- 231) Face of a woman sculptured in ivory– and a crocodile.
- 232) The woman in profile (18 cm).
- 233) The woman in ivory, close view of her face
- 234) “Haste makes waste”-game from *India*, with ivory pieces (3.6. cm)
- 235) The dices: inside, there is a small bell! (6 cm high).
- 236) Tea-pot from *China*. (17cm)
- 237) Small jug for milk (*China*) (7 cm).
- 238) Tea-pot, decorated with beads; from *the Sudan*. (16cm).
- 239) Tea-pot, decorated with marks; mud, from *the Sudan*. (16 cm)
- 240) Tea-set, out of mud, from *the Sudan*. The pot is 13cm high, the height of the cups is 5 cm.
- In front the black figures of the chess (blackened wood) from *the Congo*.
- 241) Coffee-pot, metal; from *Afghanistan*. (16cm) and (pictures 241bis and 241c) ) a tea-set from *Uzbekistan* (pot 13x13, tea-cup 10 x 6 cm)
- 242) Big-sized photo-albums showing the history (since 1900) of the family and books on art; the books on art were moved to the living room in October 2020. The left side of the shelves.
- 243) The right side of the shelves.
- 244) After the books on art were removed, the dining-room looks different: only the albums remain, but artwork from *Uzbekistan* were put on the wall above the furniture.
- 245) In the dining-room, must artefacts displayed are of *Uzbek* origin and gifts from Kwacakworo's old friend *Askar Umarbekov*; this beautiful big plate is one of Askar's gifts (36 cm).
- 246) “Violin” from *Uzbekistan*. (Proper name: .... ) 40cm long.
- 247) A tabouret (36 cm) from *Uzbekistan*.
- 248) Decoration as a sample of the *Bukhara* style of textile art.
- 249) On the furniture are not only albums and books on art but also small objects, such as this flower vase.
- 250) Most of the small figures are representing birds of different kinds. The cock and the hens on the right were made by my old friend *Ulrike Schmidt* (she was living for fifteen years in the house); she was making fun of me (the cock) and my five female friends (the hens)...
- 251) Various birds such as a stork, a Pelican and ducks. To the right a metallic frog which can be used as a small container.
- 252) A peacock, a pelican and a blue bird made (by one of Kwacakworo's nephews) out of mud.
- 253) The plaster sculpture of a farmer (originally, he was carrying a sense tool – it got lost). This figure is old and was inherited from Kwacakworo's ancestors.
- 254) *Bukhara* art.
- 255) *Bukhara* art.
- 256) *Bukhara* artwork.
- 257) A pot-holder from *Uzbekistan* (*Bukhara*)
- 258) A wall hanging (*Bukhara*). It is likely that it was meant to become much bigger but the work was – for some reasons – stopped and framed by a red border.
- 259) Detail from the wall hanging. Dimensions: 1.90 m x 1.30 m.
- 260) Detail from the wall hanging.

- 261) Close-up view of the wall hanging.
- 262) On the right side of the dining-room, there are two cupboards (where plates, cups and glasses etc. are kept); they are covered by wall hangings of the Bukhara type; a third wall hanging is put next to the built-in cupboards. To the right, another Bukhara artwork, fixed at the door which formerly led to the living room.
- 263) Dimensions of the three wall-hangings: *140 x 37 cm / 140 x 45 cm / 155 x 37 cm*. Above the three mentioned wall hangings are two paintings: to the left a still life of *Herman Perner* and to the right another still life by Herman Perner's employee, the artist *Cromer*.
- 264) Still life by *Herman Perner* (ca.1910); *39 x 32 cm*.
- 265) Still life by *K.K.Cromer* (ca. 1910); *65 x 51 cm*.
- 266) Details of the wall hangers hiding one of the in-built cupboard.; the hanging on the left is not on a door like the other two, though there is also a in-built cupboard behind of it – but the door is on the other side, on the living room.
- 267) Details of the wall hangers on the two in-built cupboards.
- 268) A big tainted straw-cover for food, from the *Sudan (Khartoum)*. *31 cm*. The colours were originally very bright, but the sunlight has made the colours to look bleak.
- 269) On the wall facing the entry, there is another shelf with books (on general and local history, museums, law, animals, plants etc. Ann encyclopaedia, biographies, guides and books on writers are to be found here). *2 m high, 1.35 m large*.
- 270) Detail of a big candelabra (*43 cm high and 40 cm large*) which is put on the table at big festivities; four candles bring light to the room. The candelabra is artwork from *Sweden* which is famous for its glass. The round, (*6 cm<sup>2</sup> big*) glass pieces hanging from each candle show different human faces.
- 271) On the door leading to the kitchen, there is a small artwork from *Bukhara (38 x 10 cm)* and two decorative paintings from *Herman Perner's atelier*.
- 272) Detail from the door: the head of a mythical figure (?). It is not known if this template was ever put in one of the hotels in *Davos*. (*35 x 18 cm*)
- 273) Detail from the painting at the door: a joyous woman standing on a thin branch of a tree.. (*55 x 70 cm*); *a*: template for a decoration (of a wall, a cupboard or a door).
- 274) Above the door, a long “ribbon” from *Bukhara*; it runs all along the four walls in the dining-room, bordering the ceiling with its decorative paintings.
- 275) The above-mentioned “*Bukhara-ribbon*” above the window: here it is enlarged by hanging threads. The picture shows part of the ceiling close to the window.
- 276) Around 1980, Kwacakworo decided to save the templates, which had been painted by his grandfather (and his artists like *Koch* or *Cromer*) for showing it to his clients (around the beginning of the 20<sup>th</sup> century, plenty of hotels were built in *Davos* and the grandfather had more than 100 employees for coping with the painting-work), from destruction. He cut the templates in pieces and assembled them as a decoration of the ceiling in the dining-room; the “ceiling painting” was an extremely difficult work with uncertain outcome, but it turned out to be quite impressive. There are a great variety of templates, sometimes concrete, sometimes only decorative: the photos can't show the ceiling in its totality but may give a general impression of this “ceiling painting”. It is amazing that the templates stuck to the ceiling didn't fall down in the course of the many years; only minor repair-work had to be done.
- 277) Detail of the “ceiling painting” – a rose.
- 278) Detail – template for a decoration.
- 279) Detail, - a wild beast or a dragon.
- 280) Detail, - a fox.
- 281) Detail, - a decoration.
- 282) Detail, - a bird picking berries.
- 283) Detail of the “ceiling painting” – a human figure and roses

- 284) Detail of the previous paintings, - figure and rose.
- 285) This template is not found in the ceiling but on the side of the door formerly leading to the living room.
- 286) Another type of template for *Herman Perner's* customers.
- 287) View on the door formerly leading to the living room, now used for storing various items, spices, napkins, Fondue-pots and forks, Raclette-oven etc. The decorations shown in 285) and 286) are situated on the right and the left side of the door. To be seen here is the *Swedish* candelabra (detail on 270) and decorations from *Bukhara*.
- 288) The carpet in the dining room. From *Afghanistan*. Dimensions: *2m x 2m*.
- 289) Details of the *Afghan* carpet.
- 290) -
- 291) -
- 292) -

### **The former Living Room - "The Asian Room"**

*(presently used as an additional guestroom for 2-4 persons)*

- 293) General view on the guestroom with its double-bed. The clock is from the 1930<sup>th</sup>.
- 294) 3 Paintings by Kwacakworo's grandfather *Adolf Schröder*. *Flowers 28 x 31 cm / Details of a forest / sheep in Northern Germany, 58 x 22 cm*.
- 295) 2Aquarelle paintings by *Adolf Schröder*. *Flowers in a vase 33 x 47 cm*.
- 296) Youngsters from Paris in this guestroom (where four people can sleep in a bed): *Romain, Basile, Jules, Eugene and Tanguy*.
- 297) The wall on the window-side of the room, displaying a wall hanging from *India* framing an *Indian* puppet with sword and on the book-shelve three puppets (left *Turkmenistan*, middle *India* and right *Uzbekistan*)
- 298) Detail from the wall hanging (it was probably hanging on the entrance of a room). The wall hanging is *1.10 m* (top) and *120 cm* (down) wide, *1.12 m* long on the sides and *37 cm* long in the middle.
- 299) Details from the wall hanging.
- 300) Gilgamesh, a detail from the wall hanging.
- 301) The big puppet representing a robber or a fighter (?). *55 cm*
- 302) A puppet with stuffed head, necklaces and a neatly decorated dress. *38 cm*.
- 303) Puppet from *Uzbekistan* – an old man with a big turban. *55 cm*.
- 304) An Uzbek woman with long black hair, wearing a Takke. *50 cm*.
- 305) Puppet – a boy from *Uzbekistan*. *61 cm*.
- 306) An angel (from *Europe?*), made out of jute, and a small stone sculpture (from *Afghanistan?*)
- 307) A tea warmer from *Turkmenistan (Ashgabad)*. *40 cm*.
- 308) - (left empty – now on 299)
- 309) (Detail of a) Carpet from *Afghanistan (1.20 m x 80 cm)*
- 310) The wall on the opposite side of the window
- 311) Photos of *Kwacakworo* (1952?) and (below) of his sister *Burga* Between and on the side of the photos, a number of necklaces out of wood, iron or beads, from South Sudan, *the Sudan* and *Afghanistan*.
- 312) Picture of a Batik from *Bali* and a Thangka from *Tibet*. Below the thanka, a lamp in form of a camel from *Afghanistan*.
- 313) Enlarged photo of the small head of the *Buddha (14 x 7 cm)*.
- 314) In October 2020, the books on Art (previously in the dining-room) were moved to the living room, and the paintings were repositioned. Dimensions of the book shelves: *1.26 m x 75 cm*)

- The book shelves (made 1932) contains big-size books on Art. To its right, a standing ashtray and a round coffee table with a copper surface. Above the shelves, a batik from *Bali* (1973) and to its right a Thangka bought in *New Dehli (House of Tibet)* in 1974. Between the two paintings, a small *Buddha* cut out of stone from *India* as well as a long knife from *Uzbekistan*.
- 315) A woman and a man, a Batik from *Bali* in *Indonesia*
- 316) The woman and the man in the above-mentioned batik from *Bali* and the picture of a monster (1973)
- 317) “*The wheel of life*”, a *Tibetan* thangka, bought in *New Dehli* 1974. Dimensions: 125 x 70 cm.
- 318) Detail of the thangka
- 319) Another detail.
- 320) Yet another detail.
- 321) The inner circle of the wheel, heaven and hell...
- 322) Detail of the inner circle – the persons on the dark side of the wheel of life.
- 323) Below the thangka, a light (electric, with a small bulb inside) made out of a pig bladder and a leather fauteuil from 1900; from *Afghanistan*. To the right, miniatures from *India*.
- 324) Necklaces from *Ghana* (2007)
- 325) Jewel made out of the Lapislazuli gemstone (*Afghanistan, Badakhstan*)
- 326) Jewel made out of lapislazuli gemstone “a big drop” on a silver chain.
- 327) *Afghan* jewellery with a gemstone in the middle. 6.5 cm
- 328) Colourful, painted lampshade made out of a bladder (*Afghanistan*) 22 cm.
- 329) A kind of lamp inside a camel; the camel was probably formed out of a bladder and decorated: note the woman “sitting” on a litter on the camel. (55 cm high, 40 cm long)
- 330) An ashtray (brass) from the early 20<sup>th</sup> century; it was in the *Hotel Victoria* in *Davos*. The ashes and cigarettes are thrown into the tube which is emptied from time to time. An extremely “clean” tool for getting rid of the cigarette’s waste-matters! Why doesn’t it exist anymore?
- 331) Small coffee-table with hammered brass-cover (60 cm high x 48 cm) The wood is *Caucasian* walnut. On the table, an old bowl for fruits.
- 332) Small, rectangular piece of cloth from *Bukhara*.
- 333) Donkey-bag (carpet) from *Afghanistan*.
- 334) Big carpet from *Afghanistan* 3.10 x 2.35 m
- 335) Christmas-tree as it was decorated by Kwacakworo’s mother *Marianne Perner-Schröder*. The silvery “angel-hair” which used to cover the whole tree was abandoned because the modern type of “hair” was terribly itching, especially for the children.
- 336) A big wall hanging from *India*, with many small mirrors. 1.75 x 88 cm.
- 337) Detail from the *Indian* wall hanging,
- 338) A record-player with old records is situated behind the door. The record-cover in the picture is from *Woodstock*. Above the picture, a decorative work of art from *Uzbekistan*.
- 339) View of the left side of the living room, with the small cupboards. On the left side the door which was linking the dining-room to the living room; it was closed because the couch which was previously on the veranda was moved here (it can be transformed into two beds). The paintings are from *Bali* and (the yellow one) from *India*.
- 340) Batik-painting from *Bali*. 1973 54 x 42 cm.
- 341) A woman – a Batik from *Bali* (the colours have bleached a bit) 40 x 40 cm
- 342) A thrilling Batik from *Bali*! 44 x 44 cm.
- 343) Painting from *India*: Shiva. (1974) 44 x 50 cm.
- 344) Precious Miniature from *India*. 27.5 x 19 cm.
- 345) Beautiful Miniature from *India*. (1974) 12.5 x 9.5 cm.
- 346) Very old Miniature from *India* (theme from *Hindu* history) 35 x 28 cm.

- 347) -  
348) -

Picture Annotations / Third part:

**The Veranda - «The Room of the Sun»**

- 349) Unlike in other house in *Davos*, this veranda was built (in 1900) with windows on all sides; this is why it is heating up the room as soon as there is sun, even in wintertime. When Kwacakworo's parents were living, there were two beds for resting during daytime; nowadays, only one bed is left (Kwacakworo takes here his siesta) and there is space for a small table and four old chairs (made out of giant reed furniture). The veranda is the ideal place for meeting and drinking tea during the day when the room is warm and full of light; the fireplace on the third place is really pleasant only in the evenings. On the walls of the veranda, there are a number of paintings by Kwacakworo's grandfather *Adolf Schröder*; on the left windows, a wall hanging from *Uzbekistan* embellish the room. Because the strong light on the veranda used to destroy the beautiful Afghan carpets, the former linoleum was replaced by a parquet.
- 350) The door leading out of the veranda (to the living room).
- 351) The right side of the veranda. On the table, a sculpture (brass or iron?) shows a stalking woman from *Mali* (37 cm); it was a gift from *Ulrike Schmidt* who lived in the house for a very long time.
- 352) Paintings on the wall by *Adolf Schröder*: the picture above shows the village of *Ütersen* in *Northern Germany*, (43 x 35 cm) where Kwacakworo's father Paul Perner married *Marianne*, the young daughter of *Adolf Schröder*; they married in this church. The painting was damaged by the strong light of the sun of *Davos* which made the oil to run down the painting... Below that painting are portraits of a pharmacist and of *Marianne's* grandmother, (33 x 30 cm). *Adolf Schröder* was in love with flowers and not only an artist (even a musician, photographer and sportsman) but also an inventive gardener, the reason why he painted mainly flowers, landscapes and sheep... but his great talents are best seen in the (rare) portraits he made (mainly of relatives).
- 353) An aquarelle painting by *Adolf Schröder*. 48 x 34 cm.
- 354) The left side of the veranda: there is a bed and above a wall hanging from *Uzbekistan* (2m x 1.40 m). A similar (and equally beautiful) wall hanging is reserved as a decoration for big feasts; it is black and has designs in strong colours.
- 355) A wooden newspaper holder from 1900. Decorated and with the inscription "Journals"; 55 cm long, 31 cm broad. From the hotel *Victoria* in *Davos* where Kwacakworo's godfather *Albert Kuhn* was director. The hotel's clients came mainly from *Great Britain* and *India*.
- 356) The veranda is an ideal place for playing games, chess, Back Gammon and the like. Some of the games are stored here, such as the beautiful chess with its leather-cover from *Kyrgyzstan*. (24.5 x 50 cm)
- 357) *Kyrgyz* chess.
- 358) Chess figures in detail.
- 359) Chess figures in detail.
- 360) -
- 361) -
- 362) -

**The Bedroom - «The Room of Poets»**

- 363) The bedroom as it appears in the cupboard's mirrors.
- 364) The left side of the bedroom, with the shelves with poetry books from all over the world. On the left side of the bookshelves, two paintings by *Adolf Schröder*. Below the shelves, photos of Kwacakworo's parents and three drawings by his grandfather.
- 365) Next to the bed-lamp, a picture showing angels (it belonged to the father) and a crucifix (it was brought by the grandfather from *Constantinople*)
- 366) The angels. *32 x 47 cm*.
- 367) The famous crucifix of *San Damiano*, one of the rare crucifixes where Jesus is seen not as a victim but in triumph over death This crucifix here is cheap and simple (made out of carton) and yet full of spirituality, and – last but not least – a memory of *Francisco of Assisi* who used to pray in front of this crucifix. *21.5 x 16 cm*.
- 368) Painted by Kwacakworo's grandfather *Adolf Schröder*: a sunflower and a Christmas photo of *Adolf Schröder's* family, with his wife *Anna Schöllermann* and his children *Adolf* and *Marianne* (around 1930). *34 x 50 cm*.
- 369) Photos showing *Marianne Perner* (her 70<sup>th</sup> birthday) and *Paul Perner* (in Geneva, 1984).
- 370) Large picture of the bed and the bookshelves.
- 371) On the bed's right side, books of French literature
- 372) Picture of Kwacakworo's friend *Maria Küchler*. Above, a message from his mother, wishing him a good night (Kwacakworo's parents had the habit of *always* leaving their wishes in writing for a pleasant night whenever they went to sleep before Kwacakworo came home).
- 373) The old desk of the grandfather *Herman Perner*. It used to be in their apartment in the first floor but was donated by *Annie Perner* to her godson Conradin. Dimensions: *1.50 x 1.23 m*.
- 374) Inside of the desk.
- 375) The desk is surrounded by books: next to it, English and various other books and on the left more French literature
- 376) At the moment (October 2020), the frontside of the desk is covered by a big oil-painting (a forest near *Itzehoe* in *Northern Germany*) by *Adolf Schröder*; this painting (*106.5 x 68.5 cm*) used to hang in the family's living room, was later on moved to the entrance and some years later to the veranda; it is presently hanging on the desk in Kwacakworo's bedroom (for a long time, it was just put on the floor, until it found its place on the desk's frontside). The television faces the bed; it was installed in preparation of sickness.
- 377) The painting by *Adolf Schröder* shows a forest near *Itzehoe* in *Northern Germany*); it is framed.
- 378) This most cherished part of Kwacakworo's libraries contains poetry from many countries.
- 379) Details from the poetry-section of the library; above books from the Swedish poet *Gunnar Ekelöf* (including Kwacakworo's PhD-thesis on "*Gunnar Ekelöf's Nacht am Horizont und seine Begegnung mit Stéphane Mallarmé*").
- 380) The Northern side of the bedroom, with books, photos and paintings
- 381) The shelf opposite to the entrance (next to the desk). It contains books from French writers, but on the top of the shelf are old books of Karl May, "*Onkel Toms Hütte*" (a Christmas gift from 1913), "*Grimms Märchen*" and a variety of other books on different subjects.
- 382) The painting below is a copy of a book-cover made by an *Afghan* artist. The original is on the cover of the book "*Alles ein Pferd*" (by the South African author and painter

- Breyten Breytenach*)), a gift received from *Andreas Auer*. The photo above the painting shows Kwacakworo after his return from the journey in company of *Andreas Auer* from the *Congo* to *Algeria*, at the age of 40 (in *Alger*, 1973).
- 383) The picture shows the desk with the TV and the cupboard (it reflects the entrance-door and the second cupboard).
- 384) The entrance and exit-door of the bedroom.
- 385) This elephant (*1 m x 70 cm*) was drawn by the *Swedish* artist *Stina Ekman* (she has an artist-name). It is a gift from the artist and a big-size, special edition of a poster.
- 386) *Afghan* carpet hanging at the door (*67 x 75 cm*).
- 387) A painting (*97 x 54 cm*) bought by Kwacakworo's friend *Napoleon Adok Gai* (he is an *Atuot* from *South Sudan*) in *Khartoum*. It shows a girl perfuming her body by the smoke of a fire made in the so-called "bakhur"-pot. Such fire is also used for recovering from influenza.
- 388) Kwacakworo was fond of postcards; he collected them, stored them in albums or put the most fascinating of them on walls (see the postcards in the intermediate toilet) or furniture. The postcards here are meant to make the huge cupboard to "disappear" behind the artwork. The postcards are assembled as part of a conscious composition of same designs, colours, topics or subjects.
- 389) Broader view on the postcards.
- 390) Details from postcards: paintings showing persons when drinking: a painting from *Max Hunziker* and *Giovanni Segantini*, in the middle a card from *Afghanistan*.
- 391) On the left side of the bed on the floor: the skin of a male *Cobe*-antelope from *Anyuak* country in *South Sudan*. Under the skin a kilim from *Afghanistan*.
- 392) Kilim from *Afghanistan*. *2 x 1 m*.
- 393) On the right side of the bed, a kilim from *Afghanistan*. *1.50 m x 90 cm*.
- 394) The biggest of the 4 *Afghan* kilims covering the bedroom's floor.
- 395) The square kilim. *1 x 1 m*.
- 396) Details of the above-mentioned kilim.
- 397) -
- 398) -
- 399) -

## VII. THE THIRD FLOOR

### The upper Stairwell - "The last 15 steps to heaven"

- 400) The first nine stairs of the staircase (up to the toilet). On the top, a picture showing two Indian women walking gracefully along the shore of the *Indian Ocean* (at *Malvan*, 1974).
- 401) The picture shows that part of the stairwell as seen when going down from the third to the second floor; on the intermediate floor covered with a *Turkmen* carpet is the toilet). The next picture (*402bis*) shows the last part of the staircase which links the third to the second floor; it passes under a mirror.
- 402) The *Turkmen* carpet lying on the intermediate floor. *1.30 m x 50 cm*.
- 403) View from the third apartment to the staircase and the toilet.
- 404) On the door to the toilet, these *Anyuak* sandals made out of the very resistant buffalo-leather.
- 405) On the same door, this bracelet, a sharp, round piece of iron, for self-defence (or fighting); of *Toposa* origin. *16 cm diameter*.
- 406) A puppet figure from *Lake Turkana*, with "beads" made out of fish-bones. *60 cm big*.

- 407) Next to the photo of a *Nuer* fisherman stand two 62 cm tall figures from *Kenya*. There are many such figures to be admired in the house (especially at the fireplace); they have inspired artist like the *Grison* sculpturer *Alberto Giacometti*. Below the photo, some small animals sculptured by unknown craftsmen and sold to tourists in *Nairobi*; here a leopard and a crocodile.
- 408) Some figures made out of grass by *Kenyan* craftsmen. 17 cm tall.
- 409) The picture displays a small buckler (25 x 30 cm), a tall human figure with bracelets (50 cm), a wooden sculpture of a pipe-smoking man (28 cm) and – to the right – the figure of a *Turkana* tribesman (30 cm). All objects were bought in *Kenya*.
- 410) Detail of the pipe-smoking man.
- 411) Detail of the tall woman.
- 412) Small wooden figures (30)
- 413) Figures with long hair (18 and 17 cm)
- 414) Two figures, out of bark (17 cm) and out of wood (16 cm).
- 415) Two human figures made out of bark (17 cm).
- 416) View from the kitchen-space on the various objects hanging in the upper staircase: the skin of a Serval, pipes, many arm rings and bracelets as well as a small crocodile.
- 417) Details of the bracelets; they are of many types, made out of brass, iron, copper and extremely heavy *Anyuak* bracelets used for marriage (not in the picture).
- 418) “*Smoking makes intelligent*”, *King Agada* instructed his subjects, - and *Kwacakworo* did his best to cope with such expectancies – he started smoking at the age of 16 and never stopped... On the picture, many different pipes of *Nuer* or (in majority) *Dinka* origin. The 42 cm long pipe is from the *Nuer* people, smoked mainly by women.
- 419) Detail of these wonderful wooden pipes (sometimes decorated with brass gained out of ammunition). The head of the big type is 23 cm big.
- 420) *Nuer* and *Dinka* pipes.
- 421) Pipes and *Anyuak* tobacco. The *Anyuak* don't smoke the “normal” pipe (as the *Nuer* or *Dinka* do) but waterpipe (in the corner, 65 cm long *King Agada*'s waterpipe). To be seen is (on the left side) a 70 cm long *Nuer* pipe, the lower teeth of a lion, and (on the right part of the picture) a tiny waterpipe (metal, from *Afghanistan*) and two hollow bones used by the naked and therefore pocketless *Toposa* for hanging on the ear (the bones contain tobacco) 15 cm long.  
The round “plate” hanging on the left side consists out of dried *Anyuak* tobacco (6 x 15 cm) ; it has a hole in the middle and can be hung up for storage.  
The teeth are from a lion's lower jaw (distance between the teeth: 6.5 cm).  
Very special is the kind of tomahawk (35 x 14 cm) which has a strange history: one of *Kwacakworo*'s friends, the famous climber *Georges Livanos*, found it amongst garbage in *Marseille* (1962); its origins and its use remain therefore completely unknown.
- 422) Details of the tobacco “plate”, the mouthpiece of the *Nuer* pipe and the mouthpiece of *King Agada*'s waterpipe.
- 423) The 11 cm high *Afghan* waterpipe (brass) and the head of another spectacular smoking pipe (it was a gift, origins forgotten),
- 424) Full view on the *Toposa* tobaccor-container: a bone with leather-caps on both sides. It is hung up on th ear for being able to smoke during long journeys. An interesting sample of practical, subtle art (*Toposa, South Sudan*): a piece of (emptied) bone is closed by leather; a plaited string links the two leather-covers. Since the *Toposa* are naked, they have no pockets where to put their much-needed tobacco for smoking. By hanging the string on the ear, the problem of transporting tobacco is solved!
- 425) On the window-side of the upper stairwell, there is an *Anyuak* wooden “chair”, 10.5 cm large and 65 cm long

- In front of the lower window, there are two cars made and used by *Anyuak* boys; one is made out of sheet metal, the other one carved out of a piece of wood. The dimensions of the wooden car are *21 x 9cm*, the pickup is *20cm long and 10cm large*.
- 426) On the same side, a *8 cm* thick ring in a cover made out of leaves; inside, there is *Anyuak* tobacco. The ring has a diameter of *20 cm*.
- 427) The upper stairwell is dominated by the skin of a serval ("*kwüro*"). *129 cm long, 40 cm large*.
- 428) To the skin's left, a *55 cm* long *Anyuak* spear; total length is *2m*.
- 429) On the wall opposite the window in the staircase, a photo of an *Anyuak* girl, decorated by scarification made out of tiny scars on the skin). *Anyuak* beads art can also be admired in this picture, as well as a loincloth made out of tiny twisted skin-"threads", decorated by hairs from a cow. Between the photo and the gourd, two *Anyuak* spears. on the board (covering the tubes bringing water to the toilet) are the above-mentioned small human figures, wooden animals (a rhino, a zebra, a crocodile and a leopard) as well as a small wooden canoe. On the left side, a (broken) decorated gourd from the *Anyuak*.
- 430) The girl's hide, decorated with tiny mussel-shells and ten cow-shaggies. *40 x 40 cm*. The hide itself is made out of very thin, twisted and coloured strings made out of grass.
- 431) On the intermediate floor below of the girl's photo, a talking drum ("*tam-tam*") brought 1970 from *Kisangani* in the *Congo*. The "*tam-tam*" is *47 cm long and 23 cm high*; its upper part is decorated. This "*tam-tam*" was used for transmitting messages across the *river Congo*
- 432) Close look at the decorated (broken) *Anyuak* gourd. The gourd is *28 cm* high and has a diameter of *26 cm*.
- 433) Quiver with arrows. The quiver is *80 cm* long, and the longest of the 9 arrows is about *1 m* long. Origin: ? *Toposa*?
- 434) A belt from the *Congo*, made out of small copper-rings. This belt is *60 cm long* and *5 cm large*.  
This picture also allows us to admire the skill of *Korean* craftsman: the wallpaper is handmade, beautiful and long-lasting (this wallpaper is already fifty years old and doesn't show any sign of age!).

### **The Cabinet of the third floor - "The Meeting Room"**

The toilet which lies next to the stairwell between the second and the third floor is extraordinary in many regards; it may not be to everybody's liking, but most of the visitors are fascinated and puzzled. One visit alone is not sufficient to discover all the elements found on the walls, in the ceiling and on the floor, such as pictures of people, poems and texts. Every visitor is invited to look for what he searches, and the interpretation of what he discovers is his own invention: you find what you are looking for... The toilet can't be described, but a photo-documentary made by Kwacakworo may give a hint to what can be expected to be seen (these photos of details of the toilet have been assembled in (not less than) seven books – two more books show details from a poster; it hangs in the guestroom)).

- 435) The picture shows the toilet's low door (*1.60 x 70 cm*).
- 436) View into the water closet (aqua-clean type of toilet), the floor and part of the four walls. A support was put to allow Kwacakworo's old mother to pull herself when getting up. Next to the support are two small cupboards for storing toilet paper.
- 437) A plate with golden script: it instructs the users what to do when having finished their "business": to pull the water-chain only lightly, to lift the toilet seat and to clean the hands before leaving, if possible without pouring water on the floor, and - in order to avoid costly repair work - not to throw "foreign objects" into the toilet. The pictures

show the faces of some of Kwacakworo's friends (here from the *Sudan, South Sudan, Kazakhstan, Australia, Germany, Austria, Sweden, France, the USA and Switzerland*), amongst them the artists *Uta Köbernick* and *Lisl Ponger*.

438) A few samples of what can be seen and discovered in the toilet. (for more pictures, see Kwacakworo's books on his Collages):

Sample of texts: "*You imagine what you desire*". The picture shows portraits of Kwacakworo's father *Paul Perner*, the artist *Uta Köbernick* and a young friend from Paris, *Eugène Lacoste*.

A constant theme in the toilet is the search for the own identity and the question about the identity of others. "*Who am I?*" is the basic question, and one of the answers is "*I am myself, a bridge to the Nothing*".

Some walls are filled up with pictures in black and white. An example is on one of the small cupboards, showing Kwacakworo's grandfather *Herman Perner* playing chess while putting his hand on *Lenin*; on the bottom of the picture is the Sudanese actress *Tahiya Zaroug* (because of a film, she got in the 1970th very famous in the Sudan). The text reads "*I prefer to be alone. Then, I come to see you. / I prefer to be with you. Then, I leave again. / That's how, in search of happiness, I make a lot of kilometres.*"

Another example of how the walls in the toilet, look like, showing good friends (such as *Ulrike, Maruai, Dag, Marco, Sonja, Blaise, Beat, Dag Sehlin, Ivar Ekman, Beby Ramanisa, Fanja Auer* or *the children of Ferdinand von Habsburgs*), a relative (*Regina*, in Canada) but also unknown persons (such as *Melanie Winiger*, an actress Kwacakjworo respected a lot).

Most of the texts are short, so the one shown here is exceptional. "I am a man from Ecuador" is a writer's account of his life. Like many other texts, it is a comment on existence, self-reflexion and consciousness.

### **The upper Kitchen - «The Room of Central Asia»**

439) For seventy years ago, the third floor was separated from the upper stairwell by an entrance-door. Before entering, there was a small and very narrow (45cm wide) door which was leading to a small room (140x3.80m), where one of the apprentices could sleep. That room was later on combined with the present fireplace and, in consequence, "disappeared". The door, however, remained. Kwacakworo used the opening as a cabinet for keeping glasses. On the shelves, one can find the very precious blue glasses of different sites from Herat in *Afghanistan*, or glasses made by the *Masai* in *Kenya*, glasses from *Chili* as well as various glasses belonging to the family.

440) On the above-mentioned glass cabinet, one can see the poster made about Kwacakworo's book "*Why Did You Come If You Leave Again?*". To the right, a cupboard with drawers for cutlery (92 x 198 cm). . On the cupboard's stone-cover (the stone is from *Angola*), there is a waterpipe from *Afghanistan* and plates for fruits from *Kenya* and *Uzbekistan* respectively. There is also a metallic small container representing a pigeon (it is coloured in green). Kwacakworo uses it for keeping coins. On the wall above the cupboard, there are three pictures from the *Karategin-valley* in *Tajikistan*.

441bis displays a similar picture, but showing the entrance to the fireplace and the iron-chair next to it.

441) The waterpipe from *Afghanistan*. 44 cm high.

442) The Kenyan plate and the *Afghan* metallic "pigeon", 10 x 18 cm. The picture on the wall shows a *Tajik* man on a donkey in *Tajikistan*.

443) Still life when entering the kitchen-space on the third floor.

- 444) Small plaster objects, (7 cm) one showing a child riding a donkey, the other man a man with a camel. From *Merv*, the famous ruins in *Turkmenistan*.
- 445) An *African* sculpture, made out of wood; 16 cm. It was a gift (origin therefore not known anymore).
- 446) View on the small kitchen. On the cupboards, various small items from Africa (left) and *Turkmenistan*.
- 447) Potholder from *Turkmenistan*. 18 cm.
- 448) Amulet from *Turkmenistan*.
- 449) Decoration of religious significance: it reads “Allah”, “God” and was made especially for Kwacakworo by the mother of *Mikhail Rahmanov* from *Ashgabad*. In *Turkmenistan*.
- 450) A plaited fan from *South Sudan*.
- 451) *Anyuak* fan, plaited and coloured. 29 x 23.5 cm.  
Above the fan, a fine wooden carving from *Kenya*; it is not flat but arched. Dimensions: cm long and 10 cm large.
- 452) The 19 cm long pipe which is put in a male baby’s bed; it is meant to lead the baby’s urine out of the bed (thereby avoiding to make the bedding wet). From *Baharak* in *Northern Afghanistan*.
- 453) View of the right side of the kitchen: in the middle the cool box and the fridge with a cupboard to its side, left the entrance door to the balcony-room (portrait of an *Hazara* boy and picture of an *Afghan* house in *Bamyan* in *Afghanistan*) and to the right the entrance-door to the guestroom (with pictures of the same *Afghan* boy (named *Sultan Kandahar*) and the famous *Buddha*-statue of *Bamyan*, destroyed by the *Taliban* some years later on). On the doorstep to the guest-room lies a small carpet (30 x 40 cm) from *Turkmeniustan*.
- 454) The warm feeling in the third floor is much due to the kind of paper wall used in all rooms, either made out of bamboo or (like here in the kitchen) out of grass. Made in *Korea*.
- 455) The kitchen space is big enough to give room to a very spacious chair made out of old iron by a Kenyan artist; it is 1.25 m high and 66 cm large. More sculptures of this artist can be seen in the fireplace, but this chair merits to be given special prominence. It is not only a spectacular furniture but offers also a lot of comfort to the person sitting on it. The woman has got four arms and two feet, its neck is decorated by bangles and she wears a hide made out of chains. (For the anecdote: the transport of the chair from *Nairobi* to *Switzerland* was of course a challenge. After some attempts to pack it with cartons Kwacakworo decided to send the chair as ‘hand luggage’, unpacked! The chair’s weight is 18 kg, so this was possible. The chair got much attention both in *Nairobi*, *Zurich* and *Davos* – even the people at the customs asked for the permission to sit on it! In return, there were no customs-fees...).
- 456) The head of the chair-sculpture – the ear bangles of the woman.
- 457) Detail of the sculpture: the very sensual big breasts (51 cm) of the iron woman.
- 458) To the right is the door leading to the balcony-room and – to the left – the corridor leading to the bathroom and the sauna.
- 459) The kitchen and – to its right – the corridor leading to the bathroom. The bathroom is on the right, the sauna at the left side of the end of the corridor.
- 460) The corridor leading to the bathroom, seen from the bathroom side.
- 461) On the wall along the corridor, behind the door, there photos of the *Anyuak* and the *Murle* people, as well as various loincloths (decorated with beads!) from the *Anyuak* and leather hides the *Toposa*.
- 462) On the third floor, a lot of sticks (14) and clubs (3) can be found, from *South Sudan*, *Afghanistan* (sticks of shepherds) but also walking sticks from *Davos* from the time of Kwacakworo’s grandfather. They are peculiar in many ways, the most wonderful being a *Dinka* walking stick with its sculptured head (to the left of the picture).
- 463) Detail of the *Dinka* walking stick (the head is 25 cm big)

- 464) Detail of the clubs (for fighting) (*64 and 47 cm long*) and seven sticks of chiefs (as a sign of authority). From the *Dinka* and the *Nuer* people.
- 465) Details of some of the leather whips from *Central Asia*; the iron-whip is from *Afghanistan*. There are more whips to be seen in details in the staircase (they are from *the Sudan, South Sudan, Kirgizstan, Kazakhstan and Afghanistan*). Totally, there must be around 18 whips hanging somewhere in the house (including *Anyuak* whips put of Hippo skin).
- 466) Opposite to the sticks and whips, on the outer side of the Sauna wall, there are a lot of locks and other iron work; most of the locks are from *Afghanistan*, some of them being very big. There are also locks for fettering animals or people, snaffles for horses etc.
- 467) Detail of a lock (*10 cm high, 7 cm broad*).
- 468) An *Afghan* lock (*7.5 x 5 cm*) and a key (for another lock).
- 469) Various keys to locks from *Afghanistan*. Below, a sickle for cutting small things.
- 470) Above the sauna-door, there are seven arm rings from the *Anyuak*; they are all cut out of ivory, of different thickness and weight.; some are decorated by small dots. Boys used to wear the heavier ivory arm rings in order to get strong muscles, an important factor when throwing spears at animals.
- 471) A heavy *Anyuak* ivory arm ring (*ca. 500gr.*). A gift from *King Agada Akway* to *Kwacakworo* (1975). *11 cm diameter*.
- 472) A decorated ivory arm ring. (*10 cm*)
- 473) Detail of the big *Afghan* kilim in the kitchen. *3m x 1.45m*
- 474) Picture of a small *Afghan* kilim in the corridor. *50 x 50 cm*.
- 475) Picture of a small carpet from *Afghanistan*. *55 x 53 cm*.
- 476) -
- 477) -
- 478) -

### **The Bathroom - “The Room of Mirrors”**

The bathroom is the room on the third floor which has undergone most changes: originally it was a kitchen, was later on (around 1950) transformed into a bathroom (with nothing but a bathtub), then completed (1970) by a narrow shower (installed by *Kwacakworo*) before being turned (around 2000) into the present “modern” bathroom, with a large, comfortable shower, a kilim from *Afghanistan*, a large wooden sitting chair with donkey-bag pillows, candles and plenty of mirrors.. The present bathroom was designed by the French interior architect, *Marguerite Pillonel*, one of *Kwacakworo*’s best friends since the time they met in *South Sudan* in 1992.

- 479) Above the entrance (the bathroom has no door): the saws of two sawfish (*Cox Bazar, Bangladesh*); *70cm long*.
- 480) To the right of the entrance: a cupboard and mirrors from different times.
- 481) Necklaces: bead-necklaces from the *Anyuak*, iron-necklaces from the *Toposa* in *South Sudan*. And a fine necklace (silver?) from *Bangladesh*.
- 482) The window-side of the bathroom.
- 483) The bathtub and the lavabo.
- 484) The bathroom used to be narrow (*2.40m*) and had a low ceiling. Like everywhere on the third floor (including the stairwell), in the early 1980<sup>th</sup>, *Kwacakworo* opened the ceiling, thereby making thro oms much higher and more spacious. The picture shows the “liberated” bars on the ceiling.
- 485) The very old bathtub, standing on four legs. *1.60 m long and 70 cm large*

- 486) The bathtub's surface is slightly rough and would need some repolishing... On the left side, a bottle of whisky is to prolongate the pleasure to be in the warm water...
- 487) To the left and to the right, there are two candleholders which previously were on the grandmother's piano.
- 488) In the corner next to the window, a small cupboard contains wound dressings. It has a mirror which reflects the other side of the bath, showing sharp *Toposa* arm-rings (out of iron), an big *Anyuak* fishing-hook and an early photo of Kwacakworo (in the swimming pool of *Alpamare* / the photo was taken by the *Swedish* friend *Carl-Johan Sehlin*, one of Kwacakworo's most important spiritual supporters).  
Picture 489b) shows the arm rings (*16cm* the biggest one) and the fishing hook (*20cm*) in details.
- 489) On the left side of the bathtub, some objects are hanging on the wall, such as this wooden cow-bell from Bangladesh (*11 x 14.5 cm*) , or
- 490) a beautiful "mobile" from *Kenya*.
- 491) The lavabo (*43 cm diameter*) was put on an old small cupboard (*75 x 75 x 45 cm*) from 1900.
- 492) Above to the lavabo, the toilet cabinet with two mirrors which in this picture reflect what is to be seen in the big mirror on the other side of the room.
- 493) In the lavabo's mirror, the reflection of the cupboard next to the entrance.
- 494) To the right of the lavabo, a collection of small scissors...
- 495) ...and the shelves with its ceramic containers.
- 496) A big, sculptured comb (*27 x 11 cm*) from *Madagascar* (a gift from Kwacakworo's friend *Beby Ramanisa*).
- 497) Next to the lavabo is the shower.
- 498) The shower is next to the entrance. The mirror and the picture of an *Anyuak* girls is on the door to the sauna. The shower itself is spacious and very sophisticated, with a huge shower-head, a seat and and an armrest for keeping balance (this was installed for the security and comfort of Kwacakworo's old mother).
- 499) The shower (*1m x 1m*) reflected in the man-sized wall mirror.
- 500) The high ceiling above the shower.
- 501) One of Kwacakworo's best friends, *Loroloro Giger*, taking a shower after the sauna.
- 502) *Loroloro* drying his body after the shower.
- 503) Greatest comfort: a bathroom with a sitting chair! The sitting chair (*89cm/67 cm high, 50 cm wide*) is made out of wood and extremely relaxing. It has two pillows (kilims from *Afghanistan*) which originally were the two parts of a donkey-bag.
- 504) In the corner behind the sitting chair, another cupboard and the motor of the massage-mat in the bath. In addition, pictures from fishing in an *Anyuak* river, of plaited beer-felters and spears.
- 505) No room without a kilim (*1m x 1.80*) from *Afghanistan*! It renders the bathroom very cosy and warm.
- 506) -
- 507) -
- 508) -

### **The Sauna - «The Swedish Room»**

There was a very tiny room under the roof on the backside of the house where Kwacakworo's mother stored her material for sewing, cloth and many other small things; it used to be completely filled up with useful stuff of all kind. In the early sixtieth, Kwacakworo spent much time in *Sweden* and got used to take a sauna. In *Switzerland*, this was not common and appreciated only by rich people at special places of luxury. Kwacakworo's friend *Carl-Johan*

*Sehlin* got the idea to make the installation of a sauna possible by making the gift of a sauna stove to the father, thereby paving the way to the building of a sauna. Kwacakworo built the sauna all by himself, making the best possible use of the tiny space next to the bathroom. In the summer 1984, the sauna was completed and the stove got installed. In spite of its narrowness, the sauna allows 4 to 5 people to sit or one person to lie. Since it has two windows (one with a view on a mountain, the *Rinerhorn*), the room doesn't provide the feeling of being locked up in a dark room. The sauna is very popular amongst all guests. It is also very practical because it is in vicinity of the shower, and because it is small, it doesn't consume too much energy.

- 509) The door leading to the sauna. The picture shows *Acol*, an *Anyuak* girl, a friend of Kwacakworo.
- 510) The sauna door-window is, when the sauna is not in use, covered by a mirror (here showing Kwacakworo taking the picture). On the left side of the door, a picture of a *Murle man* drinking water out of a river, (the copy of) a painting by *Arnold Koller* and of *Opi Kwot*, one of Kwacakworo's best *Anyuak* friends, when throwing a spear. The copy of *Koller's* painting was made by Kwacakworo's grandfather *Adolf Schröder*.
- 511) On the way to the sauna. The colour of the entrance was changed later on. To the right, pictures from *Afghanistan*.
- 512) The sauna, lower part. A silk-picture from *China* is one of the unusual features of this sauna. The stove is electric. Dimensions of the sauna: the wall on the window-side is *1.38 m high*, on the door-side the wall is *2.10m high*, the bench is *2.30m long* and *44cm large*.
- 513) The upper part of the sauna.
- 514) On the inner wall, a lamp from *Finland* and some *Anyuak* ropes, made out of giraffe- and buffalo-leather. Not less than eight *Anyuak* spears were stored here; in September 2020, they were moved to the entrance to the house.
- 515) Indicators of temperature and humidity, the *Chinese* silk-picture, some brushes, the oven and a wooden board with inscription (see next).
- 516) The inscription on the board above the stove encourage the visitors to remain positive in spite of all possible problems. This board was hanging in Kwacakworo's grandparents living room in the first floor.
- 517) During the first years, Kwacakworo used to have a kind of guest-book: on the wooden "pillow" oif the sauna, the visitors' names were engraved with the help of the sun and a magnifying glass.
- 518) -
- 519) -

### **The Guestroom - "The Bible Room"**

The guest-room is the warmest room ion the house; even in winter it hardly needs any heating. Before Kwacakworo's mother died (at the age of almost 100), this was her room. Later on, Kwacakworo moved in here (from the balcony-room where he used to sleep before), but after the mother's death, the room got reserved for guests.

- 520) Pictures from Afghanistan on the door leading to the guestroom. The boy is the son of a Red Crescent worker in *Bamyán*, the picture below shows the famous *Buddha-sculptures* in *Bamyán* (later on destroyed by the *Taliban*).
- 521) The portrait of the *Hazara* boy *Sultan Qandahar* in *Bamyán*. He is holding the portrait Kwacakworo mad of him one year before (that picture is on the door to the balcony room).
- 522) View of the guest-room with its old bed (it dates from the parents' marriage in 1932).
- 523) The same view but showing the place of the big cupboard.

- 524) The cupboard (*1.80 x 1.90m*) has three parts, with mirrors on the doors; Like everywhere in the small apartment, the mirrors widen the space.
- 525) Next to the cupboard, a dresser with drawers; above the heating, and to the left of it big books of religious contents (bibles, religious paintings). The chair is covered by a small Kyrgyz carpet (felt).
- 526) Most prominent among the religious books are two big sized bibles, the red one with illustrations by the French artist *Gustave Doré*, the other one an old “Zwingli” bible (with leather cover) printed by the Froschauer Printing house in 1560.
- 527) The old bible seen from outside. Dimensions: *70x27cm; 11cm thick*.
- 528) The first page of the Zwingli-bible.
- 529) The last page of this precious Bible (with the date)
- 530) The picture shows the typical *Anyuak* wooden fetter “*orogo*”; the feet are put inside and get blocked by a stock. (Normally, the “prison” is kept on the cupboard.)
- 531) A leather-“map” of the *Sudan*, showing the sites of folklore. Made by someone from *the Sudan* (Kwacakworo got it 1975 )
- 532) The night table with an old lamp on a *Kyrgyz* carpet. (*43 x 43cm*). This lamp was previously in the office of Kwacakworo’s father in the painting workshop.
- 533) Along the bedside, there are a number of small religious books, old church songbooks and other older books and there is a small copy of a famous artwork from *the Congo*; above, four pictures which previously were hanging in the father’s office.
- 534) Detail of a copy of a famous *Congolese* artwork (it is broken); Kwacakworo bought it in 1970 while in *Kisangani* in the *Congo*.
- 535) Detail of the picture which shows Jesus strolling through a field. The writing reads “*Follow me*”. In a religious context, this is a quite astonishing picture because it is spreading much tranquillity and peace and far away from the usual religious preaching. Considering the frame, the picture must be very old.
- 536) A picture showing people listening to a musician playing *Beethoven*. A really suggestive painting.
- 537) Another very amazing picture in black-and-white, showing a naked man as he is watched by other men. Strange and frightening. The name of the painter is not known. Why did Kwacakworo’s father hang up this picture in his office room? One would wish to know.
- 538) On the same wall on the bed-side, the poster which Kwacakworo used in 1968 for making a collage on the world and what was happening at the time, of his fears, his hopes and his political positions.
- 539) “*Here is your Life*”, “*Dizziness*” “*Far from Vietnam*”, “*Everything goes as bad as possible*” or “*All the misfortunes of the world and my love on top of it like a naked beast*” (*Paul Eluard*) are just a few of the slogans on the big poster from 1968. Such collages would be realized later on in the upper toilet.
- 540) In the corner next to the entrance, another collage made by Kwacakworo, here just showing various friends (such as, *Arild Kjerschow*, *Marco Degli Esposti*, *Laurent Giger*, *Dag*, *Ivar Eand Martin Ekman*, *Carl-Johan Sehlin* and *Beby Ramanisa* with her children *Virus* and *Roswita*). The background is a painting by the *Belgian* artist *Paul Delvaux*. Below that collage, there is a picture of Kwacakworo and his young *Swedish* friend *Calle Sehlin* in the fog on the *Strelapass* above *Davos*.
- 541) On the exit door there is a handicraft from *Afghanistan*: it is the backside of a donkey-bag, beautifully repaired though not visible to anybody! On the lower part of the door, there is a printed painting from *Constantinople*. On the door’s left side, a TV, two pictures, an old chair and a carpet from *Kyrgyzstan* (*117 x 64 cm*).
- 542) The above-mentioned painting (in fact it is a print on linen) from *Constantinople*. It was bought there by Kwacakworo’s grandfather who carried it on his way back to *Northern*

- Germany* up to *Davos* (In *Constantinople*, je got infected by tuberculosis, reason why he headed to *Davos*, famous for its healing effects on TB-patients).
- 543) Detail of the repair-work on a kilim from *Afghanistan*. The piece of cloth has been pit to repair a damaged donkey-bag, but what is amazing is the fact that even this piece of cloth is decorated, even though nobody will ever see it (because it is on the backside of the donkey-bag).
- 544) Below the TV-screen /cf. 542), two other printings of paintings from the time of the Art Nouveau around 1900; To the left of this picture, there is a painting by *Arnold Böcklin* , showing a centaur, ("*Centaur in der Dorfschmiede*",).
- 545) Next to the painting by *Böcklin* hangs a painting by the German sculptor and painter *Franz von Stuck*; it shows the exodus from Paradise ("*Das verlorene Paradies*"). Both engravings were beautifully framed by *S. Schelling*, a frame business in *Davos-Platz*. The two framed pictures (50x43cm) were hanging in the office of Kwacakworo's grandfather and of his father, a clear sign that the minds of the two personalities were more interested in art and philosophy than in the art of making business.
- 546) If the dining-room in the apartment could be called the "*Bukhara room*", the living room on the second floor the "*Indian room*", the fireplace the "*Africa room*", the guestroom could well be called "*the Bible room*" or the "*Kyrgyz room*", the latter because the room is embellished by many *Kyrgyz* felt-carpets, The size of this carpet here is 180 x 80 cm.
- 547) The *Kyrgyz* carpets are made out of felt and have all a similar, typical *Kyrgyz* design (also found on hats). They vary in colour, size and thickness, but the colours are always strong and pure. One big *Kyrgyz* carpet is also found in Kwacakworo's working place.
- 548) -
- 549) -

Picture Annotations / Forth part:

**The Balcony-Room - “Kwacakworo’s Room”**

The balcony-room was used as a bedroom for Kwacakworo’s father and later on for himself: it was here where he worked and slept during almost all his active life. This room used to be very small and had a low ceiling (2.15m). There were only 2 m<sup>2</sup> empty space, but there was a bed, a sitting chair and a table first for the typewriter and later on for the computer. During day-time, the bed was used as a supplementary working-space for putting papers etc. but in the evenings Kwacakworo used to throw everything to the floor and went to sleep; in the morning, he picked up the papers which were spread on the floor and put them back on the bed. It was simple but allowed Kwacakworo to do his work. The room became pleasant after Kwacakworo opened the ceiling, painted it white, brought the wooden beams to prominence and put wallpaper made out of grass.

- 550) The door leading to the balcony-room. The picture shows *Sultan Qandahar*, a Hazara boy from *Bamyan* as well as a house in *Hazarajat* in *Afghanistan*.
- 551) Visitors may not pay much attention to the many different types of wallpapers found in the house, and yet they are the main reason why visitors find the house so special and get touched by the ambiance reigning in all rooms. Of historic significance is the orange wallpaper in the bedroom in the second floor. While the wallpapers on the second floor impress because they vary all according to the room. The wallpapers found in the third floor are not synthetic but all made out of a vegetal material, bamboo or grass; they are all (it seems unbelievable) handmade in *Korea*. In the fireplace-room, the wallpapers are made out of bamboo, while in the other rooms, wallpapers made out of grass cover the walls: red in the sauna-part, light brown in the guest-room and in the upper kitchen and blue in the balcony-room. The strong sun of *Davos* is pitiless with all colours, bleaching textiles and often eating up the material itself, and this left its marks especially on the blue wallpaper in the balcony-room: it was originally tainted blue but slowly changed colour and became greyish; to produce a contrast, the wood had to get a strong colour: during some time, Kwacakworo painted it violet, since twenty years the painting is blue.
- 552) Even the big *Kyrgyz* felt carpet lost its original strong colour. The original carpet got moreover eaten up by moths which were imported from *Afghanistan* and therefore resistant to cold; that damaged carpet is now decorating the walls in the “*Pavillon des Plaisirs*” behind the house.
- 553) There are shelves on all sides of the room. On the shelves, there are of course books and photo albums but also other things of daily or occasional use. There are also many smaller objects, and pictures (of friends, of art or postcards received from friends). On this picture, a mosaic from the cathedral of *Monreale*, (“*La tentazione di Eva*”, “*Eva’s temptation*”); a great friend of Kwacakworo, the famous *French* anthropologist *Serge Tornay*, had sent this postcard from Paris. Above the postcard, a small putt (received by a friend) and on the left a silver goblet from *Bangladesh*, used for measuring drinks (two measures); its dimensions: 6cm high, one opening 6cm, the other one 5 cm.
- 554) Picture of the sitting chair which was given to Kwacakworo by his grandmother (the leather chair is from 1900; Kwacakworo’s father restored it for his son’s 30<sup>th</sup> birthday).
- 555) Above the sitting chair (on the left after entering the room), one can see two mobiles, one from *Kenya* and one from *Germany* – a blue bird which moves its wings when someone is pulling the ball underneath; it was a gift by Kwacakworo’s old friend *Ulrike Schmidt*. 556bis: On the shelf behind the chair are pictures of friends like *Beckry Abdel Magid* (from Atbara in the Sudan) and *Napoleon Adok Gai* (an *Atuot* from *South Sudan*).

- On the middle shelf are (very old) small horses and puppets made out of porcelain and a wooden horse sculptured by the *German* artist *Cornelia Brader*.
- 556) View of the working space (on the computer: horses in *Kyrgyzstan*). Behind the computer on the wall, six paintings by *Kenyan* artists.
- 557) Painting by a *Kenyan* artist. *32.5 x 21.5 cm*. Typical for him are the figures small eyes what makes even elephants to look human.
- 558) Same artist, here showing terrified women with baby.
- 559) Same artist, observing how people get mowed by the wind, as if they were grass...
- 560) Same artist from *Kenya*: people and guinea-fowls queuing for the bus...
- 561) Another artist from *Kenya* (said to be crazy): a very impressive, strange scene.
- 562) Fascinating is even this creation by the “crazy” artist.
- 563) From a different painter in *Kenya*, a very expressive painting with a man (?) and a pregnant woman. *42 x 24 cm*. The picture forces the spectator to get deeply involved in the act of interpretation. Note the person’s shadow which are showing up in the sky!
- 564) View on the right side of the room, with a desk and bookshelves.
- 565) The shelves on the other side of the computer. On top, a piece of ambatch wood, used for carrying a small quantity of grain or tobacco; empty inside, it is holes on the sides which can be closed by a piece of wood. It has got handle for carrying. It is made and used by the *Nuer* people of *Upper Nile* in *South Sudan*. *80 cm long*.
- 566) Closer look at the shelves: below Kwacakworo’s monograph (bot the manuscript and the edited one) and above albums and various articles written by Kwacakworo. Many postcards are put on the shelves. (to be seen also a bone from a camel – it is a memory of the journey from *Davos* through the *Sahara Desert* to *the Sudan* which Kwacakworo undertook in 1979 in company of his old father).
- 567) View in direction of the glass door which leads to the balcony.
- 568) On the right side of the door, more books on Kwacakworo, his journeys and his work amongst the *Nuba* and in *South Sudan* (documents about the “*House of Nationalities*”-project).
- 569biss: On this “*African*” shelf, a portrait of *Tracy Chapman*, the wonderful and unforgettable Afro-American singer. Next to the picture, two small spiritual figures sculptured (*18 and 19cm tall*) in *Kenya*; the part on their head is open and can be used for keeping very small things.
- 569-3: Two artefacts, one *Aphrodite* from *Greece* (stone, a gift from *Romana Täuber*) and one from *Africa* (plaster, Nairobi).
- 569) Above the door, handicrafts from *Kenya* and various objects from the *Anyuak* in *South Sudan*.
- 570) A sailing-boat (*25cm long, 25cm high*), made out of bast by *Kenyan* craftsmen. Behind the sheep, one can see a *53cm long* “*dem*”spear, used by the *Anyuak* for marriage; this here is a very, very old type of a marriage spears and has many barbs; it was an unbelievably precious gift to Kwacakworo by the old chief *Lero*.
- 571) A presentation of different things: the *28cm* big scrotum made out of buffalo leather was used for keeping the *Anyuak* spoons (Shells); ostrich feathers were put (by Kwacakworo) in the scrotum,; on the right a *58cm* high sculpture from *Kenya* and on the left an *Anyuak* charms made out of leather (inside are some nuts); to be seen a part of a wooden necklace, and below some more sailing-boats made by *Kenyan* craftswomen.
- 572) On the left side, of this picture, the mentioned *Anyuak* marriage-spear, and its right side two mud-sculptures made by *Anyuak* children’s (the sculptures were not burnt, reason why the male sculptures got slightly damaged during transport).
- 573) Since the ceiling is high, there is space for hanging up different types of *Anyuak* and *Dinka* gourds. The gourd to the left has an opening of *33cm*, the darker one of *27 cm*. Noticee the ropes netted together for keeping the gourds.

- 574) This gourd was decorated by making use of the fire; 30 cm.
- 575) The gourd to the left was made by a good friend of Kwacakworo, *Makwac Alith*, and given as a gift in *Yirol* 1989. *Makwac* put the name of 'Kwacakworo' in big letters on the gourd. This gourd has an opening of 40cm, the other one of 29cm.
- 576) In the corner bellow the above-mentioned gourd is the portrait of Kwacakworo's best female *Anyuak* friend *Ajil*, next to many big-size picture books (mainly) on *South Sudan*, *the Sudan* and other *African* countries.  
577bis: the bookshelves with the picture-books seen from the entrance-side (a photo-book about people living on the *Equator*, about *Madagascar* and about *Iran Jaya*, the *Indonesian* part of *New Guinea*).
- 577) Portrait of *Ajil*, surrounded by belts made out of beads (*Anyuak*).
- 578) Below the portrait of *Ajil*, a portrait of *Otong*, a friend fo Kwacakworo. Between the two pictures, an ornament from the *Turkana* (part of a hide).
- 579) In the room's tiny cupboard (behind the photo of *Alil*), Kwacakworo keeps tools and administrative files. Old cameras are also kept here.
- 580) To the left of the balcony door, there are Kwacakworo's many agendas (from 1963 up to present days!) and photo-albums from *Afghanistan* and *Central Asia*.
- 581) The shelve with books and albums on *Afghanistan* starts with this picture from *Morocco* and some books by *Annemarie Schwarzenbach*.
- 582) On the wall next to *Afghan* albums, a small wooden figure from *Kenya*.
- 583) Below the previously mentioned pictures, there are two small framed cards, one from the French movie "37.2° in the morning" (starring *Béatrice Dalle*) and one postcard sent by Kwacakworo's father with "best wishes to you, the painter"; the picture shows a painter, painted by *Max Hunziker*. On the sides, an *Anyuak* barbed spear (left, 10 barbs, 45 cm long) and stall sculpture (85 cm) showing a man and a woman ,from *Kenya*.
- 584) Another picture of the shelves behind and on the side of the sitting chair. Note the *Wacholder*-bottles, the preferred drink by Kwacakworo's guests.
- 585) On the shelve behind the sitting chair, there are photos of Kwacakworo's best *Sudanese* friends, *Beckry Abdel Magid* (with his daughter *Miska*) and *Napoleon Adok Gai* (with Kwacakworo's mother). In the medium shelve, small horses out of wood or porcelain as well as two children reading a book.
- 586) On both sides of the sitting chairs are beautiful wooden bowls from *Afghanistan* (they are filled with some of Kwacakworo's pipes.  
 The two *Afghan* wooden bowls when empty.

### **The Balcony - "The Room for the Weather"**

The open balcony has the same dimension as the the veranda on the other floors, is not big (2m x3.40m) and yet big enough to give room to a bed, a bench (a chest where pillows etc. can be stored) and a table. Th balcony is – like most houses in *Davos* – directed towards the South, well protected from the winds and with a beautiful view on the mountains.

- 587) Though some little attractive buildings can be seen from the balcony, they are at a distance and don't disturb the view on the mountains of *Davos*. This is an old picture (around 2010) when the church was still visible from the balcony in full; presently, a new hotel prevents people to see the lower part of the church's clock.
- 588) View on the *Rinerhorn*, in the South.
- 589) View in a western direction (*Griueniberg*), with the street leading up to the Promenade.
- 590) It was on the balcony Kwacakworo wrote most of his books, namely the monograph on the *Anyuak*. Kwacakworo was writing on a *Hermes* typewriter; special letters were added

- in the typewriter in order to make the spelling of *Anyuak* words possible: for example, the two letters n+g were combined into one letter “ng”.
- 591) The balcony after a light snowfall in April. The building (“*Helvetia*”) has been replaced by a hotel (“*Ochsen2*”) with the effect that the church’s clock can’t be seen in its totality anymore.
- 592) Removing the snow in winter can be heavy work. On the picture, the *Sudanese* Prof. *Beckry Abdel Magid* (“*Kibrit*”) is helping Kwacakworo. (here, the new buildings opposite to the house can be seen)
- 593) In summer, the balcony can be very pleasant. Alone or with guests, the balcony becomes a place where four persons can have breakfast, lunch or dinner. On the picture are friends from *Uzbekistan* (the family of *Askar Umarbekov*) drinking coffee.
- 594) One of Kwacakworo’s best friends, *Askar Umarbekov*, a *Kazakh* from *Tashkent*, having breakfast in company of his little daughter *Amaliya* in 2020.
- 595) Still void
- 596) Still void
- 597) Still void

### **The Fireplace Room - «The African Room»**

- 598) General view on the fireplace.
- 599) Smoking in the fireplace is of course allowed (like everywhere in Kwacakworo’s apartment), but some friends decide to smoke near the fire, out of courtesy for other guests. On the picture the thrilling , by Kwacakworo much admired artist *Maya Rochat*.
- 600) Black and white picture of the fireplace with its various objects.
- 601) The low table in the room matches with the low *Congolese* sitting chairs. Usually, they are plenty candles in different colours on it; the candle-holders are actually oil-lamps from *Afghanistan*.
- 602) An oil-lamp from *Afghanistan* (made out of soapstone found in *Nuristan*). *10 x 14cm*.
- 603) A small oil-lamp; often, these oil-lamps show the head of an animal. *11 x 5.5 cm*.
- 604) A big oil-lamp with the head of a big animal. *5 x 30cm*. Soapstone is white, but the *Afghans* like to blacken it by using shoe-cream.
- 605) An oil-lamp showing the head of a snake. *11 x 14cm*.
- 606) Even this very big object made out of soapstone was probably used as an oil-lamp; in the fireplace-room, it is used either as an ashtray or for putting big candles. *8 x 30cm*.
- 607) An *Afghan* ashtray, showing the body of a snake (?); it has an orange colour but must be soapstone as well. *5 x 12cm*.
- 608) Friends sitting at the table. On the table, an earthen, blackened bowl with a handle (showing an animal’s head), from *Afghanistan*. Behind of it, the above-mentioned oil-lamp.
- 609) On the smoke vent, a number of objects can be seen, such as a *Nilotic* guitar, spears, a dagger from *Nepal*, an *Anyuak* sitting-chair (in form of a dog) as well as a number of small figures.
- 610) An exceptionally beautiful *Nilotic* guitar. It is out of leather and has got six strings (here only ropes instead of Giraffe-strings). *38 x 56cm*. It was made by the famous singer and poet *Oruoth Ongac*, a chief of *Nyium*-village.
- 611) The “dog”(the guitar’s bridge) which is bringing the strings to tension. *11 x 4.5cm*.
- 612) *Anyuak* barbed spears (all pointed, said to be “male” spears. *42cm long, 4.5cm large*).
- 613) Three wooden figures (all bought in *Kenya*); the one to the right is in fact a pipe.
- 614) Two figures, one from *Afghanistan* (stone), one from *Kenya*.  
615bis): The stone-figure from *Afghanistan*; *17cm big*.

- 615) Demon-sculpture (bought in *Kenya*). 16 cm.
- 616) Small human figure (wood, *Kenya*). 17cm.
- 617) The head of the pipe.
- 618) Detail of the pipe's head.
- 619) Human figure, from *Madagascar*. 10.5 cm.
- 620) On the right side of the smoke vent, a 31 cm long knave from *Nepal* (bought in 1972), and,
- 621) next to it, a sculpture showing a warrior with spear; 30 cm tall. It is a sample of a rather "ugly" souvenir bought by tourists in *Kenya* or (like this one) from *Zambia*.
- 622) On the left part of the smoke vent, a fine *Anyuak* neck rest for women. 12 x 16.5cm.
- 623) Above of the neck rest, a music instrument from the *Anyuak*: a "sanza" or "fingerpiano". 22 x 10.5 cm. The music on Kwacakworo's CD with *Anyuak* songs (*Vol.IV*) was played on this instrument.
- 624) The fireplace is in a corner in the Northwest of the room. Moving westwards, one meets first with a iron-sculpture, showing a woman carrying a gourd. The sculpture is made by a modern artist (an *Ugandan* living in *Kenya*) and is 1.40m tall. On the woman's right, an elephant from *Divenie* in *Congo-Brazzaville* and an *Anyuak* waterpipe.
- 625) Detail of the sculpture: the woman's head.
- 626) One of two wooden elephants from the *Niari* Province in *Congo-Brazzaville*. Kwacakworo bought it from a widow in need of money; her husband (the artist) had died and his artwork was the only thing he had left behind. The elephant is 40cm high, 20cm wide and 25cm in length; its weight is about 6 kg. (The smaller elephant is about 4 kg heavy). Because of its smooth round back, the elephant is extremely pleasant to touch and provides a strong sensual feeling of love.
- 627) Moving further west in the room one finds a wooden 43cm tall sculpture from *Kenya*; it shows an old man in fetters
- 628) The prisoner seen from behind. Sculptures of fettered persons are exceptional and rare.
- 629) The face of the old man.
- 630) On the table (in fact it is just a wooden board previously used for preparing wallpapers) one finds a number of smaller items, such as candles in *Afghan* oil-lamps, a triple candle holder from *Tchad* (1973), containers filled with *Anyuak* tobacco, a blue water jug from a *Masai*-glass-factory in *Kenya* or a triple-faced human figure from *Afghanistan*. The picture shows a candle holder (12 x 12cm) bought by Kwacakworo when he travelled f1973 rom the *Congo* through *Tchad*.
- 631) The triple-faced human figure (stone, *Afghanistan*).
- 632) View on the wooden board. On its lower part, some paintings (probably?) from *Papua New Guinea*. 1m x 52cm. They were removed from the garbage place when a young woman was leaving the apartment for moving elsewhere. It is a painting on bark-paper. On top of the board, three more iron-figures (80 and 70cm high), sculptures of the *Ugandan* artist (name: ...) as well as a nail-fetish from *Congo-Brazzaville*.  
Picture 633bis: 3/4 Details from the art work from *Papa Guinea* (not sure); is hiding the TV. On the floor, a carpet from *Afghanistan*, and in the left corner one of the wooden sitting chairs from the *Congo*.  
Picture 633-5 shows the TV; guests normally don't see it.
- 633) Close view on the iron-sculpture of the guitar player. 43.5 c 46cm.
- 634) Close view on the iron-sculpture of a woman playing transverse flute. 69 cm.
- 635) Close view on the iron-sculpture of a woman listening to the music; 76 cm.
- 636) View on the musicians and a wooden shutter
- 637) Closer view on the iron figures. In the middle, a colourful fan with a sculptured handle.
- 638) The window-shutter, with two figures and a leopard. Above the two figures, a cobra snake could be imagined. 58cm high, 48cm large.

- 639) Close view on the two figures
- 640) This nail fetish from *Dolisie* in *Congo-Brazzaville* (40 cm) was a gift to Kwacakworo in the year 2000. Requesting a document meant for the custom authorities in Switzerland, it was confirmed in writing that this nail-fetish was “not old” but just from the 19<sup>th</sup> century...
- 641) On the wall behind the fetish, an *Anyuak* waterpipe; it is curbed and not seen often. 37cm, the mouth piece is 36cm long.
- 642) Broad view on the western wall in the fireplace-room, with the wooden shutter, the flute-player, the *Anyuak* waterpipe and the tall statue in the corner.
- 643) In the Southwest-corner of the room, there is an amazing sculpture made out of one tree trunk, made by an unknown craftsman from *Kenya*. It is made out of one piece, 195cm tall and in perfect balance. Originally, the man was holding a stick; the spears were put there by Kwacakworo. The old man is believed to be a medicine-man or a magician, reason why he carries many charms; he is stark naked, only partially protected against cold by a piece of blanket. The statue is very impressive but does not – in spite of its tallness – dominate the room.  
Behind the man, one perceives an *Anyuak* pot-ring made out of giraffe-hair, a gourd and a number of small containers from the *Turkana* people in *Northern Kenya*. One can also see the former door to the room of the apprentice, just behind the pot-holder See the picture No.439 in the chapter “*Upper Kitchen*”).
- 644) Portrait of the medicine-man.
- 645) Two small wooden containers from the *Turkana*. 19cm and 16cm high.
- 646) The wall which borders the kitchen-space is in the Southern part of the fireplace-room and has got three parts: one (seen here) with a dresser (an old piece from the family heritage), the door and a third one with the music-installation, cassettes and the CDs. The part on the right side of the exit door shows many different objects, such as whips, feathers, a sanza-music-instrument, a chess-board from *Rwanda* a Kudu-horn from *South Sudan*, arrows from the *Pygmies*, a waterpot from *Northern Afghanistan*, wooden containers and gourds, a very beautiful chair from the *Anyuak*, a (modern) salt-lamp, a backscratcher from *Afghanistan* and other small things. The dresser is covered by an antelope-skin from the *Anyuak* (anger, the *Cobe*-antelope) and at its side hangs a big hide from the *Turkana* (decorated with beads).
- 647) In the corner on the right side, an *Anyuak* pot ring, made out of the mane of a Giraffe; 20cm without the hair. The picture shows also an *Anyuak* milk-gourd and two special *Anyuak* spears.
- 648) The sculptured chess-board from *Rwanda*. 46.5cm. The beak in the black pot is from the *Kudu* antelope; it is used for blowing when the King is on travel.
- 649) This finger piano (sanza) is of an extraordinary size;; it is 33cm lang, 15/20 cm large. Kwacakworo got it from the *Dinka*.
- 650) This small 17cm long antelope horn is called “*cu*du” and is used fby the *Anyuak* for bloodletting.
- 651) A decorated *Anyuak* earthen pot (20cm high, 21 cm in diameter) on a pot-ring made out of cow-skin; the pot “holds” feathers of *Anyuak* birds, an *Anyuak* spike (mounted on a stick) and the head of a *Dinka* walking-stick.
- 652) Detail of the walking-stick’s head. 24 cm long. It is from *Yirol* and shows the tribal markings of the people (for more information, see Kwacakworo’s books on the people of *South Sudan*).
- 653) This *Anyuak* earthen pot (18cm high, 22cm in diameter) is special not because of its decorations but because it has a handle: it is a pot used for drinking beer, and the handle makes it easy to hold the pot while drinking.

- 654) Another interesting object, made out of horn: it is from Afghanistan and used for scratching the back. *52 cm long*.
- 655) Decorations on an *Anyuak* gourd., showing animals (a lion, a leopard) and a crocodile. See the repair-work when the gourd got damaged.
- 656) Another nicely decorated *Anyuak* gourd, decorated with beads around the opening.
- 657) The picture shows sculptures on the chessboard and - to the left - *Anyuak* “needles”: made out of wood, the needles are needed for tying down the thick layers of a grass-roof.
- 658) Amongst the various objects found on the dresser, a n earthen jug from *Afghanistan*; it is very special because one can turn it upside down without any water getting out of it...!
- 659) In the foreground an *Anyuak* chair, nicely polished and easy to carry. Behind the *Afghan* jug, a gourd from Kenya, a wooden container from *South Sudan* and a piece of dried *Anyuak* tobacco. Take notice of the antelope skin which is covering the dresser.
- 660) Dried *Anyuak* tobacco. *25cm high*. *Anyuak* tobacco is known to be the best in Africa and therefore much wanted. It is grown on the Ethiopian side of *Anyuak* country, along the shores of river *Gilo*.
- 661) A small, *20cm high* container mad out of wood and decorated. It has two “ears” where strings were fastened for hanging up the container. Very particular with its four standing legs. (Origin not sure, perhaps *Toposa*)
- 662) The door to the room is covered by a big sheet of the bark of a certain tree (found only on the Ethiopian side of *Anyuak* country); it is called “*thanggo*” and used by people moving naked in the wilderness (trapping animals) for protecting themselves from cold and rain.  
A huge *Dinka* buckler (from *Yirol*) has been fixed to the wall; it is made out of buffalo leather. Above the buckler, a picture taken in *Bujumbura* in *Burundi* after the visit of a football-game; children are climbing down from a tree from where they watched the game.
- 663) Close view on the leather buckler. The shield is *1.60m long* and *60cm large*.
- 664) View on the left side of the door with its music-installation (radio, CD- and cassette-player).  
885bis): CDs and cassettes, plus a small zebra between them
- 665) Next to the door, two statues made out of used iron (taken mainly from cars). Kwacakworo bought **8** such iron-sculptures in *Nairobi*. The female statue is *1.13m*, the male statue *1.17m* high. The man is smoking a pipe (while holding his penis and the woman proudly s showing her beautiful body, keeping her arms on the back.
- 666) The beautiful sculptures seen from the side.
- 667) Closer view on the woman’s body.
- 668) Closer view on the man’s long pipe
- 669) The woman seen from behind.
- 670) On the wall above the statues, a charm given to Kwacakworor for spiritual and physical protection o by the famous *Anyuak* chief *Lero* from *Tiernam Akobo*. The charm consists out of leopard-teeth. It is *7cm large*.
- 671) The face of a woman, a wooden sculpture which Kwacakworo received from a friend in *Kenya*.
- 672) On the CD-shelves, some bottles for warming up the spirits – a bootle of Whisky and a green bottle of the famous “*Wacholder*” (made out of juniper berries); Wacholder is the preferred drink of all guests in the house. Behind the bottles, the portrait of a man from the *Congo*.
- 673) The portrait is made with banana-leaves. From the *Congo*. *35x30 cm*.
- 674) A very elegant sculpture of a woman made by a *Kenyan* artist. *22cm high*.
- 675) A bold erotic sculpture, showing four persons in wild extasy. *14 cm high*.
- 676) The same sculpture seen from another angle.

- 677) Near to the two above-mentioned iron-sculptures, a chair bought from traders in a street in *Nairobi*. It is possibly from another country than *Kenya*, very remarkable because of its many sculptures. The seat is out of leather (damaged). The chair measures 33x33cm (surface of the seat) and the chair back is 90cm high and 38cm large.
- 678) Detail of the chair back.
- 679) Close view on the head seen on the chair back.
- 680) The backside of the chair.
- 681) View on the chair's sculptured legs
- 682) View on the sculptures which make the chairs front legs.
- 683) Close view on one of the legs.
- 684) View on one of the sculptures on top of the chair back.
- 685) A small beautiful kilim-bag from *Afghanistan* (35x25cm) is on the chair's seat; it shows various animals.
- 686) A small pocket-bag (12x21cm) with the same design; it was probably used for keeping valuable things or money.
- 687) Large view on the corner in the Southeast of the room, with the CD-shelves, the gourds, the hunting bow with its long arrow, puppets, ostrich eggs, the leopard skin and the many small sculptures on the shelves.
- 688) On the Cd-shelves, a number of objects. In this picture, to be seen an elephant which originally was standing on an ashtray. 3x7cm. Origin: *India* (around 1900)
- 689) Two 7cm high figures made by *Kenyan* women out of bark.
- 690) Two sheep made out of bark. (*Kenya*)
- 691) View on some of the figures standing on the shelf containing CDs with jazz and classical music. The candle-holder in between the figures is made out of stone and from *Afghanistan*. 12x5cm.
- 692) Sculptures bought in *Kenya* (20 cm high). The sculpture on the left side is representing a small demon (15 cm).
- 693) On the shelf to the right, another but much bigger demon (30 cm high) can be seen; in the picture a detail of the demon's head.
- 694) Various sculptures: two 25cm high *Turkana* (man with a stick, the woman carrying a pot), the demon and two prisoners, male and female.
- 695) The two crying prisoners (22 cm high)
- 696) The small demon next to the fettered prisoners.
- 697) Clay figures made by *Anyuak* girls. Between them, a coarse wooden sculpture from the *Turkana* in *Northern Kenya*.
- 698) Detail of the *Turkana* woman (19cm) and the *Anyuak* man (27cm). The *Anyuak* man shows scarification all over his body, - even more than what is usual.
- 699) Narrow view on the *Anyuak* mud-figure and the tall *Turkana* couple. In the right corner of the picture, an enigmatic sculpture from *Afghanistan*: the face can be seen from all sides. The inside of the sculpture is hollow. Material: possibly bone? Dimensions: 14x4 cm.
- 700) Detail of the above-mentioned multi-faced sculpture.
- 701) On this side of the room, the decorations on some gourds can be studied; one is from the *Anyuak*, two are from the *Nuba Mountains*; the gourd on the picture is used as a bowl for drinking.
- 702) This gourd is special because of its lengthy form (35cm long, 15 cm wide) but more especially because it was hanging in the bedroom of the commander of the *Nuba* liberation-movement, *Commander Abdel Aziz el Hilu*. His picture is engraved on the gourd's body. It was a gift made to Kwacakworo in the year 2000 by the Governor of the liberated *Nuba* areas, his friend *Abdel Aziz*.

To the right of the gourd, an *Anyuak* spear, and below on the wall a *1.40 m wide* bow with a *80cm long* arrow from the Indonesian isle of *Flores*. Kwacakworo got it from a hunter he met on top of a mountains (the famous place from where three volcano lakes of different colours, red, green and yellow, could be seen; the lakes are said to have disappeared as the consequence of an earthquake).

Below the gourd, *Turkana* docks.

- 703) The mentioned gourd from the *Nuba Mountains*. With the engraved “picture” of *Abdel Aziz*.
- 704) Wooden sculptures in human shape (female figures). They are neat representations of the *Turkana* body appearance, with necklaces and hides decorated with beads.
- 705) On the left side of the leopard-skin, another dock from the *Turkana*. The hide here is made out of fish-shells. Above the leopard-skin, two ostrich eggs are hanging from the ceiling, one left natural, the other one decorated by beads (for sale in *Malakal*). To be seen is a small “ostrich egg” which in fact is a small gourd covered by beads.
- 706) The wallpaper in the fireplace-room is in fact not mere paper but bamboo plates stitched on paper; it is of *Korean* origin and was put up by Kwacakworo in the early 1980<sup>th</sup>. This vegetal wallpaper makes the room very warm and cosy while it is a perfect background to the different objects, creating a kind of harmony amongst them.
- 707) Large view on the wall which is on the Eastern side of the room, when entering the room it is to the right. The picture shows – most prominently – the leopard skin, a gift of the late *Anyuak King Agada Akway Cam*. The skin seems to be big but in fact it is a small leopard; Kwacakworo asked the King for a smaller one, but the King replied “*Kings don’t possess smaller skins*”. On the left side of the wall, a bow and arrow from the *Pygmies* in the *Congo* (1970) and a wooden *Turkana* puppet (1990) can be seen, as well as a flexible wooden puppet (with a blue dress) made by a *Chilean* refugee in *Sweden* (a gift by Kwacakworo’s friend *Anne Ekman*).

The sitting space is *4m long* and made out of two beds. It is covered by a long Afghan Kilim. The cushions are made out of Afghan donkey bags; Kwacakworo split them into two and transformed the bags into cushions. When admiring the beautiful bags, one should keep in mind that such delicate work of art was simply made for donkey-bags! The bags are of a similar size, *50 x 50cm*.

Picture 708bis: some of Kwacakworo’s friends enjoying the evening.

- 708) Close view on the above-mentioned donkey kilim bags from *Afghanistan*. There are at least 12 such donkey bags in the fireplace-room, but many more such bags can be found in the bathroom and in the workshop/storage-room downstairs.
- 709) Another sample of the kilim art. The bag has the dimensions of *40x40cm* (but to make a complete donkey-bag, it needs of course two such bags).
- 710) Yet another sample of a donkey bag.
- 711) The *Afghans* make donkey-bags out of kilims not only for beauty and for the pride of the owner, kilims make the bags of course also very strong and resistant. The quality of handicrafts is essential under hard living conditions, but as much of quality, the esthetical, spiritual aspect of the handicraft is important.
- 712) In the fireplace-room, many objects from *Africa* can be admired, but with the exception of the Congolese sitting chairs, most of the handicrafts are from *Afghanistan*, the carpets, kilims and the many oil-lamps (used as candle-holders).

On the picture, below the leopard-skin, some of Kwacakworo’s young friends from Paris who used for many years to spend their winter-holidays or Christmas in Davos. From left to right: *Romain Maraudy*, *Eugene Lacoste*, *Basile Damian*, *Jules Augier de Moussac*, *Thibault Vurpillat* and *Tanguy Besset*.

Picture 713bis: On the left side of the wall, a bow and arrows from the *Pygmies* in the rainforest of the *Congo (Ituri)*, 1970). The bow is embellished by the skin of a monkey.

- 713) In the corner of the room, below the photo-albums, is the place for the small dogs which Kwacakworo saved from his childhood. On the left, a wooden puppet which can be used as a marionette; it was made by a refugee from *Chili* in Sweden; children like to undress the puppet.
- 714) To the right of the dogs, another *Anyuak Nilotic guitar*; it has six strings (ropes) and is *70 cm long* and the piece of wood holding the strings is *40 cm wide*. The horns used here are from a Roebuck.
- 715) Picture showing Kwacakworo's photo-albums throughout the years. The woman in the picture is *Maria Küchler*, one of Kwacakworo's closest female friends; she is living permanently in the house since 2005.
- 716) Next to the photo-albums stands a statue made out of iron (by the same artist who made all the other statues); it is *1.65m tall*. Above it, a small bell from *Afghanistan*.
- 717) Full picture of the statute which represents a man holding his two spears. He is wearing a necklace from the *Turkana*, small iron-balls made out of screws (which were scraped until they became round).. On the left side of the statue, a bead-necklace from the *Anyuak* and yet another *Anyuak* spear.
- 718) The head of the statue, with the man's two spears on the right.
- 719) *Anyuak* spearhead (*18cm long*). The total length of the spear is *1.95m*; *90cm* of the stick it is made out of iron.
- 720) This bell is from *Afghanistan*, made out of brass; it is *16cm* long.
- 721) Below the window, there is an old chest (Kwacakworo inherited it from his aunt *Annie Perner*), her name is written on the chest), containing sleeping bags and other things. On the chest, a wonderful drum which is extraordinary because of its high quality but even more because it contains the teeth of a king's son (The *Anyuak* use to remove the children's six lower teeth (the incisors) as a mark of a person's human essence). Normally, those extracted teeth are buried somewhere, but the teeth of a king's sons are kept somewhere (probably not always in a drum, a king has too many sons for that). This drum was a gift to Kwacakworo by the famous *King Agada Akway Cam* of *Otalo*. The drum is made out of wood and covered by the skin of a buffalo; it has got a hanger (for the drum-rest). The dimensions are *25cm* for the cover and *25cm* for the body's height.
- 722) On the chest, there is a plate for carrying glasses etc.; it belonged to Kwacakworo's family and dates from around 1900. Dimensions: *40x32 cm*.
- 723) Another plate, also used for keeping glasses (for example when sitting on the canape) . It was a gift made by Kwacakworo's mother *Marianne Perner-Schröder* when she returned from holidays in *Hamburg*. It is believed to be made by an unknown *German* artist, inspired by *Japanese* art. The "eggs" are out of wood and stone. Dimensions: *32cm square*.
- Very particular in the room are the sitting chairs; made out of wood, they are conical and fit well to the body, extremely comfortable and relaxing and don't need a cushion for sitting. They are in two pieces and can be stored easily. The back part is *1m long* and the sitting part is *85cm long*. These sitting chairs were bought by Kwacakworo while teaching at the university of *Kisangani* in the *Congo* (1970) and shipped via *Amsterdam* to *Davos*. There are four such chairs to be seen (and used) by the guests, an additional one is kept ready under the couch.
- 724) Note the beautiful kilim on the floor, like all kilims it is from *Afghanistan*.
- 725) The sitting chair seen from above.
- 726) All chairs are decorated by abstract designs.
- 727) Decorations on the foldable *Congolese* sitting chairs.
- 728) On this chair, the craftsman decorated his work by a star.
- 729) A sitting chair next to the fireplace.

- 730) The fireplace-room is full of statues and smaller objects, but in the drawers are also things which are only occasionally taken out for use. To such things belong many games, familiar ones like chess and playing cards but also games little or unknown in Switzerland. This picture shows a very elegant domino-game with luxurious box.
- 731) A game which is very popular among Kwacakworo's guests is this stone-game taken from a the fishing-village *Wagenia* next to the *Stanleyfalls* in *Kisangani* in *the Congo*. Dimensions: *62 x 24cm*. The game has two tomes eight "holes" and is played by moving stones from one hole to the next; there are 48 stones, all collected on the shores of *Lake Tanganyika* in *Burundi*. There are several types of such stone-games, played all over *Africa*, often simply played on the ground. Kwacakworo had many such wooden boards and different types of the game, but – unfortunately – he has given away many of them (the most special one – with four rows – to his old friend *Romano Torriani*).
- 732)
- 733) The game played on this board is called "*Sija*" and is from *Khartoum*. Kwacakworo burnt (with the help of the sun) the (borders of the) fields needed for this game. It can be played anywhere (it doesn't need a board) and is very annoying for the loser.
- 734) The picture shows friends fond of playing the *Sija*-game. To the left, *Martguerite Pillonel*, one of the very best old friends of Kwacakworo (they met in *Lokichokio* in *Northern Kenya* for the first time, in 1992).
- 735) On the backside of the *Sija*-board, another design, made by Kwacakworo, - this one for playing "*Chinese chess*", a chess-similar game played with grenades, explosives, soldiers (instead of peasants), crocodiles (instead of horses) and elephants (instead of runners)... Only the queen, the King and the towers carry the usual names though they follow different rules. (Note that the pieces shown here are not at their correct place). Kwacakworo bought and played this kind of chess while working in the *Mekong-delta* of *South Vietnam* in 1973.
- 736) This chessboard is from *Rwanda*. Bought 1970. It is surrounded by a wooden frame with various sculptures. It is hanging on the door-side of the fireplace-room. Dimensions: *47 x 47 cm*; the sculptured +frame" is *6 cm large on all four sides*.
- 737) Chess figures from the *Congo* (1970.), but the figures have been put here on the wrong board (the board of the *Chinese chess* which has a river in the middle – some figures are not allowed to cross that river).
- 738) The King and the Queen. Ivory chess-figures from the *Congo* (a different type of such figures is kept in the glass cupboard in the dining-room).
- 739) Kwacakworo has of course also the usual, "normal" type of chess. This chess-board is from *Uzbekistan*, but the box contains also a Backgammon-game with its stones.
- 740) The Backgammon-game from *Uzbekistan* with its stones, its four dices and the amazing paintings of half-naked women on the playing-ground. Dimensions of the open board: *60 cm x 56 cm*
- 741) Detail of the Backgammon-board: an erotic *Uzbek* woman with beautiful dark eyes pouring water...
- 742) The other half-naked *Uzbek* woman is displaying her body and her long black hair.
- 743) -
- 744) -

Picture Annotations / Fifth part:

## VIII. THE CELLAR - The Vineyard

The cellar is the only place in the house which has not been renovated. The cellar's use, however, changed constantly: while it was previously almost exclusively used for storing potatoes and fruits, it had to give space for drums filled with oil, needed for filling up the many stoves (which had been replacing the old wooden stoves) which were heating up the rooms. Since the heating became electrical, the cellar could be used for storing skis and other material (previously, there was enough space for storing things in the painting workshop opposite the house). The cellar has got a natural soil and is not cemented, so it is ideal for storing wine – much less ideal, however, for keeping cloths and textiles. At present, only *Maria Küchler* from the first floor uses her cellar for keeping food, jam or fruits; Kwacakworo keeps only bottles of wine and whisky (the number of whisky-bottles in the cave witnesses of the fact that Kwacakworo is only an occasional whisky-drinker – he used to buy all these bottles in the duty-free-shops of the airports).

- 745) The staircase leading down to the cellar.
- 746) The house is heated electrically. The cellar became the control-room for the fuses etc.
- 747) Under the staircase, there is some space for storing things during winter. In the corner, there was a window previously open to the outside. With its rusty pipe and the stones, it looks now quite weird.
- 748) In the corner, there is space for various tools for the garden or for tools only used in winter.
- 749) The corridor leading to the cellar belonging to the first floor. To the left, the small cellar of the apartment in the ground floor.
- 750) *Maria Küchler's* savings of self-made jam and bottles of wine.
- 751) The door leading to the cellar belonging to the second and third floor (Kwacakworo's cellar).
- 752) The first part of this cellar is used for storing ski material of all kind.
- 753) Skis and sledges. Friends who are regularly coming to *Davos* leave their skis here.
- 754) Next to the skis, an old window. Even this one is not used anymore; for whatever reasons, there is no opening to the outside.
- 755) In late autumn, some of the plants in the garden are moved here; they will be put in the garden again, either in late spring or in early summer.
- 756) In the second part of Kwacakworo's cellar, there is a large frame with a lot of drawers for storing things (previously only potatoes and apple, nowadays many other items not needed at present).
- 757) The picture shows a sitting chair from the *Nuer* in *Ler* in *South Sudan*. Kwacakworo had two of them, but he gave away the other one to a friend. The sitting chair is of interest because it is made out of rods only and without a single nail. At present, it is packed up, waiting for a suitable place.
- 758) The place where Kwacakworo is storing his wine-bottles.
- 759) To the right of the space for wine is another window, but this one is still leading to the open (in the garden) and brings in fresh air.

## IX. THE LAUNDRY ROOM

When Kwacakworo was a child, this room was used as for storing firewood. In autumn, someone would be hired to split the wood, and once this work was done, Kwacakworo and his mother

carried the wood into this room. The room was somewhat underground, there was a short but very steep staircase on both sides. There were several separated parts where each apartment kept its firewood. Around 1855, the heating of the house was changed, each apartment got its barrel of oil put in the cellar. Now there was space for a new laundry room, first with a wash machine only, later on even with a tumbler. The room hasn't changed much since that time, except for the furniture. The huge cupboard which previously was in the enterprise's office (opposite of the road) was moved here, as well as another cupboard. In the big cupboard, books could be stored, namely Kwacakworo's working documents and utensils.

- 760) Entrance to the washroom. On the door, a poster from an exhibition of paintings by *Lucas Cranach* (15th century) – Adam and Eva eating apples while patiently waiting until their cloths are washed... (70cm x 1m)
- 761) The washing machine and next to it, the tumbler. Above the washing powder, some hats from the *Congo, Tchad and Vietnam*.
- 762) This huge glass cupboard (2.90 large, 1.60 high) was keeping documents from Kwacakworo's grandfather's painting business. It was the upper part of a cupboard in the magnificent office in the painting workshop opposite to the house. Kwacakworo painted it violet.
- 763) Detail of the cupboard. Stored are here Kwacakworo's books, slides and other documents.
- 764) Opposite to the washing machine, there is a big old table (1.20m x 85cm) and behind of a kitchen cupboard (1m x 1.85m) where bulbs and products for the garden are kept (on top toilet-paper etc.).
- 765) On the right side of the room, Kwacakworo has put many pictures which were, before his mother's death in 2019, hanging in his mother's bedroom. These are pictures from the family, many of them showing the mother's relatives in *Northern Germany*..
- 766) Narrow view on some of the pictures. On the left above the mirror, a portrait of *Anna Schröder-Schöllermann*, the mother's mother, painted by her husband *Adolf Schröder*. 40 x 30cm.
- 767) Right side of the wall, with pictures of Kwacakworo's sister *Burga Friedl-Perner* (top to the right), the father (below), grandfather and grandmother as well as Uncle *Adolf Schröder*., a medical doctor. Above the photo of the latter, a self-portrait by *Adolf Schröder*. Kwacakworo's mother can be seen on the left side, next to her son.
- 768) On the same wall but close to the door leading to the courtyard behind the house, an old photo (1909) showing the children of Kwacakworo's grandparents, from left to the right *Annie, Paul, Wiebke (Widi) and Franz*. (14 x 17cm)
- 769) Opposite to that photo, on the cupboard's side, two old photos (30 x 22cm and 23 x 17 cm) from the time when the grandfather's painting business was blooming (more than 100 employees!). The picture shows the grandfather (and next to it a child, Kwacakworo's father) with some of his employees and the horse (called "Floh"). Note the beautiful paintings on the building.
- 770) On the cupboard's sides, portraits (put on silk tissue) of *Mao Tse Tung* (were put by Kwacakworo; to be seen on the right side is *Mao while young* (35 x 55cm)
- 771) ... and on the left side *Mao* when playing table tennis (28 x 34cm).
- 772) In the laundry-room, one can find some very interesting historic documents. Besides of the above-mentioned photos of the grandfather's painting building with the many painters, two paintings (70 x 45cm) can be seen on the door leading outside. These paintings were made by artists (like *Cromer* and *Koch*) but were only made to show the clients (at the time the owners of sanatoriums) how rooms could be decorated in the most beautiful manner.

- 773) This draft for a planned work and expected order shows some ideas how to shape an office-room. It is amazing to see that not only the decorations are put into evidence but that even the other things in the room are painted in all details (such as the book on the table, the flower-pot, the chairs with their cushions, the lamps or the shade on the floor) . The offer was made for the *Sanatorium Beausite* in *Davos*.
- 774) The love for details in such drafts is shown in the other painting (made for the same sanatorium): not only the curtains but even the view through the windows is shown!
- 775) More details from this painting: Kwacakworo's grandfather (or one of his artists, the painter *Maximilian Cromer*) had the idea to make a painting which could be put in the middle of the room. To show how it could look like (a woman with a couple of naked children in the mountains), he put that (idea of a) painting into his offer. The draft of the painting is 8 x 7 cm big.
- 776) The project was apparently approved and realised, - including the proposed painting, showing a woman with some naked girls carrying a garland made out of flowers. Behind the scene a view on the mountains. The realised picture came to hang in that room in the sanatorium and could be recovered when the sanatorium was changed into a hotel. Dimensions of the painting by *Cromer*: 1.25m large and 1.55m high).
- 777) A closer view on that painting allows a comparison with the original draft: he comparison shows that there were some changes, for example on the woman's dressing...
- 778) Details of the painting – a girl holding flowers.
- 779) Another close view on *Cromer's* painting. While the girl shows much tenderness, the woman looks scared.
- 780) The central figure in the painting. The woman was supposed to be attractive.
- 781) Some more drafts for decorations can be found on the lower part of the door leading to the stairwell. These small paintings focus on various animals and birds found in the Alps. On top is a poster of a painting of *Paul Gauguin*.
- 782) The laundry-room used to be full of hats left after her death by Kwacakworo's mother (she had at least sixty of beautiful hats), but eventually they were given away for charity. Now only a few of her hats are left. The other hats have been brought home by Kwacakworo, from *Africa* or *Vietnam*.
- 783) Two hats from *Africa*; on the left a plaited hat from *the Congo* (40 x 18 cm) , to the right one from *Tchad* (40 x 25cm).
- 784) A hat from *Vietnam*, made out of rice-leaves (50 x 20cm)..
- 785) This felt-hat (a gift from *Anne Ekman*, a *Swedish* girlfriend) is most intimately linked to Kwacakworo's time among the *Anyuak* in *South Sudan*. He carried it all the time, even after it had been damaged by rats. The holes made by the rats cannot be seen clearly on this picture, but they are many and some of them are very big. Kwacakworo's sweat from his time among the *Anyuak* in *South Sudan* is still in the hat...
- 786) For drying, the tumbler can be used, but when there is a lot of sun, cloths can dry fast behind the house. The picture shows *Maria Kuchler's* laundry when drying in the sun behind the house.

## **X. THE BACKYARD OF THE HOUSE - the Atrium**

The place for storing the firewood, for grillades and feastivities

For many years ago, the space behind the house stretched up to the garage; it was the garden where fruits were grown and where the laundry could get dried in the sun. In the beginning of the 1960<sup>th</sup>, trees were planted. Twenty years later, the brother of Kwacakworo's sister, the architect Norbert Friedl, convinced first the aunt of Kwacakworo to sell him her part of the house and then the father to exchange the garden with half of the neighbouring house (the other half

had to be demolished); when the deal was made, the architect could build two houses in the area on and next to the former garden. The fundamental idea was to demolish the Haus Perner and the neighbouring house and to build a new, more modern house at their place. This was the beginning of a family conflict which ended only shortly before *Paul Perner's* death with an agreement on the future ownership of the father's properties: the sister should inherit the valuable building of the family enterprise while Kwacakworo should get the house where he, his parents and his ancestors were living.

When the space behind the house had become very small, it wasn't used anymore, but some time after the father's death, the four tall pine-trees were cut; this opened the space and brought light and sunshine to the backside of the house. When, after the father's death, the sister took over the house in which the painting affair had been located (she rented it to *Jean-Claude Cornut*, one of Kwacakworo's best local friends), all the things which had been stored there were thrown away, except what Kwacakworo wanted to keep. He decided to move these things (mainly old but practical furniture) to the yard behind the house. Using the trunks of the former trees, he built a kind of shelter where the furniture could be stored. Gradually, the shelter grew into a nice room where three of the walls were plastered with *Kyrgyz* carpets or *Afghan* paintings and where old chairs made sitting comfortable. A small fire bowl was bought, as to allow people to sit around a fire and to enjoy grillages. This stove can be moved to the outside and is used there for grilling.

- 787) When leaving the laundry, one first looks at a poster which shows the soles of feet. The poster belongs to *Maria Kuchler*, a podiatrist, and it was made for the opening of her business in Davos. The soles are those of Kwacakworo (left) and the neighbour friend *Nicole Wantschina* (right) and her two children. According to the Anyuak, the soles of the feet carry a person's soul – so this poster is not only of a practical utility but has even a spiritual significance.
- 788) In the corner next to the poster, some old hooks and iron tools from old times.
- 789) On the wall next to the poster (and the rubbish-container below of it), a framed poster. Kwacakworo received it from a friend, *Sabrina Sieber-Eberhart*; it is a poster for attracting customers of a certain Beer ("*La Meuse*"). See the small mirror below where plants in the yard are reflected.
- 790) View on the court yard, with the above-mentioned beer-advertisement, the stapled firewood, and the place for "green" garbage and leaves. The court-yard is *7m long* and *5m wide* (the elevated board is *2m wide*). On the ground space, Kwacakworo used to play table-tennis with friends. The grandstand to the left was for spectators watching the game from their sitting chairs. Presently, there is a table and are chairs for guests who are eating here, in the early morning or in the afternoon.
- 791) *Majok Kuol*, a young friend from *South Sudan* (he is *Dinka* from *Bahr-el-Ghazal* and was one of the child-soldiers saved by Kwacakworo) stapling firewood. He wears a T-shirt which Switzerland had made for its peace-project on ethnic harmony; the programme was called "*House of Nationalities*".
- 792) Close view on the stapled firewood. It was used for Kwacakworo's fireplace on the third floor, but since November 2020, it is also used by the two other resident, *Maria Kuchler* and *Christian Grünig*; they both got a stove for heating their apartment.
- 793) For separating the court yard from the parking space and the neighbouring building, Kwacakworo built this *2.50m* tall wall simply by stapling logs of wood. It renders the yard very warm and cosy, especially during gatherings. The wall has been fortified in summer 2020 and is presently stable enough to resist the pressures of the weight of snow. If the eight chairs are not sufficient in number, the grandstand can be used for sitting.
- 794) Detail of the wall. The plants grow without any care. They provide people with the feeling of being in a forest.

- 795) Another detail of the wall.
- 796) Celebrating Kwacakworo's 70<sup>th</sup> birthday, with many friends attending. On the picture (from left) *Ferdinand von Habsburg-Lothringen*, *Olivier Bischof*, and Prof. *Andreas Auer*; they are all old and best friends of Kwacakworo.
- 797) Dining-table with friends enjoying the food. From left: *Jean-Claude Cornut* and his wife *Uschi*, and to the right *Nelson* and *Marguerite Pillonel*. On top of the table two of Nelson's daughters.
- 798) Another photo of the same event (July 2020).
- 799) At another occasion, a "grillade" with *Christian Grpnig* (on the left) and *Koala Spanien Lumpur* (on the right side) at the table's end *Maria Kuchler* with – on her right – her godson *Remo*.
- 800) Another photo of the same event (August 2020).
- 801) One of Kwacakworo's best friends, *Laurent Giger* ("Loroloro") with his godson and nephew *Florian* (from *Lourdes* in *France*).
- 802) View on the Pavillon, in summer...
- 803) ...and in September, after some early snowfall.
- 804) The door to the Pavillon. It was previously the entrance to the family's apartment on the second floor; if necessary, it could be removed and reinstalled in the previous location. The window of the door reflects the stapled wood behind.
- 805) To the right of the Pavillon's door, there are rooms for storing various items, such as machines, material etc. The windows on the doors are covered by textiles from Uzbekistan (often used as women's dressing).
- 806) The Pavillon is special because it rests on the stumps of the trees cut by Kwacakworo but even more because of the living tree (an arve) which passes through the Pavillon's roof!
- 807) In winter, the Pavillon's roof needs to be supported from inside. The Pavillon is used very rarely during wintertime, but it has happened sometimes. The path to the place is usually blocked by a lot of snow.
- 808) -
- 809) -

## **XI. THE «PAVILLON DES PLAISIRS»**

### **A Place « anywhere outside of this world »**

When the big pine-trees were cut, Kwacakworo got the idea of using the tree trunks as pillars for a building a shelter for storing furniture and other more voluminous items. By using boards which had been removed from cupboards for the installation of the small kitchen on the third floor, by linking the tree trunks by some poles and by covering the planned shelter by wooden boards, the shelter got walls and a roof. The old entrance door of the second floor was to make the forefront of the shelter thereby opening the room with its glass windows to the court yard. Gradually, the interior of the shelter changed: the furniture meant for storage became useful as sitting facilities', the old kitchen-cupboard became a cupboard for glasses, dishes, games and bottles of alcohol, old lamps were used for bringing electric light to the room and the thin walls were covered with warm carpets from *Kyrgyzstan* and *Afghanistan*. In the middle of the shelter, a fire bowl was put (it is the only item in the room which had to be bought) what allowed to make fire in the room. Eventually, the whole "shelter" became very cosy, interesting and with all its many soft colours and carpets very beautiful in a very special way. Comparing it to a *Kyrgyz* yurt and to a lust house. the Vice-President of the ICRC, Kwacakworo's friend *Gilles Carbonnier*, called it "*Pavillon des Plaisirs*", "*The Pavilion of pleasures*".

- 810) The entrance to the Pavillon. The door was the entry to the second floor; when it was removed from there, it had to be stored somewhere. Kwacakworo painted it blue.
- 811) The Pavillon by night. From outside, it looks mysterious, like a secret or like a promise.
- 812) The view into the room when entering: an *Afghan* landscape, furniture, cushions, a kilim on the floor and a small coffee-table which can be transformed into a fire bowl. To the right, an arv-tree passing through the roof. In all corners of the Pavillon,, there are electric chandeliers (with seven “candles” on each) as they are typical for *Sweden*.
- 813) The left side of the Pavillon, with the sitting furniture, and the cupboards from the former kitchen on the second floor. On the cupboard’s’ doors, there are pictures from the *Anyuak* as well a photo from a *Tibetan Thangka* (the original is hanging in the living room on the second floor).The painting shows a typical *Afghan* landscape. It was painted by an artist from *Kabul*. Kwacakworo bought several paintings from him. The walls are covered with a very big carpets from *Kyrgyzstan*; this specific and especially big carpet was on Kwacakworo’s office-floor, but it got damaged by moths and was therefore moved here. The skins are from sheep which were living in *Gotland* in *Sweden*; they were gifts from *Swedish* friends (*Dag* and *Gunnel Ekman*) to Kwacakworo’s mother).
- 814) Closer view on the cupboard with the mentioned photos), the *Kyrgyz* felt carpet, the blue bench and the yellow arm chair.
- 815) The fire bowl. Behind it, an old wooden chest, now used for storing firewood.
- 816) Close view on the fire.
- 817) Some of Kwacakworo’s happy friends, *Simona* and her son *Jan Sabljo*. Behind, the *Afghan* painting brought by Kwacakworo from *Kabul*.
- 818) On the left side of the painting, a felt carpet from *Kyrgyzstan*.
- 819) If the Pavillon reassembles a *Jurt*, it is because of the many kilims on all walls of the room. They are of different colours and size, but they all show the typical *Kyrgyz* design of their work. The felt-carpets have different dimensions:  $454 \times 70\text{cm}$  /  $45 \times 45\text{cm}$  /  $60 \times 63 \text{ cm}$  /  $1.84 \times 5 \text{ 6cm}$ .  
To the right, a special candle-holder, made by a *German* artist and received from Kwacakworo’s old friend from *Aalen* in *Germany*, *Ulrike Schmidt* (she lived for 15 years in the house).
- 820) A poster showing two saints ( $60 \text{ cm} \times 1\text{m}$ ). The poster was made for an exhibition on the art of printing.
- 821) *Kyrgyz* carpets in various colours. They are not damaged and worth a fortune.
- 822) *Jean-Claude Cornut* in company of his wife’s daughter *Sabrina* and her husband *Ignaz Sieber*. The picture is a document on how much visitors can enjoy the place.
- 823) View on the blue shelve to the right of the room. The brown kilim measures  $60\text{cm} \times 1.15\text{m}$ . Below the shelve, a painting by the same artist who painted the above-mentioned *Afghan* landscape.
- 824) This painting from *Afghanistan* is truly amazing because it was made in a strictly Muslim country. It shows a wild scene of pure debauchery. Dimensions:  $85\text{cm} \times 1.20\text{m}$ .
- 825) Disgusted by what he has seen here, an old man is leaving the place in disgust, escaping the place while carrying the holy Koran. Behind him, plenty of empty wine-jugs.
- 826) In the corner to the right of the Pavillon, a carpet from *Afghanistan* ( $1 \times 1.75\text{m}$ ) is hiding another, hidden door (unused; it was meant to link the Pavillon to the neighbouring house).
- 827) *Jean-Claude Cornut* and *Maria K uchler* giving a toast.

## XII. THE WORKSHOP AND STORAGE ROOM

Before Kwacakworo's father retired (actually, he never retired but gave up his business five years after having reached the age of pension), the building opposite of the house (the painting affair) was used for storing things and for preparing all manual work, if it concerned the enterprise or the family-house. In preparation of the future when properties would be split between the two children, a small room was attached to the laundry-room. When the building of the room was finished, some furniture, the working tools and the big work bench were moved here; there was space for beds, mattresses and for four cupboards. The room became of utmost importance since it made the storing of winter cloths, suitcases, mattresses, carpets and many other things possible and allowed Kwacakworo to make the preparations for his manual work in the house (as for example the building of the Pavillon). Paintings, carpets, clothes, beddings, winter-utensils, suitcases, family-documents and other material which didn't find room in the house are also stored here. Before the *Ethnographic museum of Zurich University* took Kwacakworo's working documents, all his slides from *South Sudan* and all his recordings (including the valuable *Nagra*-tape recorder) to the museum in *Zurich*, this ethnographically very precious research-material was kept in one of the cupboards (it was marked "for Kibrit").

- 828) A sliding-door made by Kwacakworo out of a painting by K.M. Kromer (later on, Kromer wrote his name with a C: *Cromer*) is hiding the entrance to the workshop.
- 829) The room is narrow and yet full of cupboards, bed frames and all kind of utensils. After entering, to the right, there is a cupboard with a picture of Kwacakworo and a poster showing an angel painted by *Max Hunziker*. In the cupboard, there are a few artefacts and the flags of many countries; Kwacakworo puts them up whenever a foreigner is coming to live in the house. On that cupboard, there is another (smaller) cupboard with many drawers; they contain various family-documents and photos (including – most importantly - very old photos taken by the grandfather *Adolf Schröder*.) The voluminous album with pictures from a journey to Otalo in company of *Marco Degli Esposti* (in the year 2000) which was kept here has been given to Marco's son *Nyigilo* (as a memory of that visit, *Nyigilo* got his *Anyuak* name).
- 830) Picture of the workbench.
- 831) The right side of the workbench.
- 832) Detail, showing the machines for sawing and drilling as well as other tools.
- 833) Above the heating, some old funnels from the father's painting workshop.
- 834) To the left of the small funnels, an old painting palette and a very big funnel.
- 835) Details of various tools such as hammers, pliers, spirit levels etc. To be seen in the background, another (yellow) cupboard.
- 836) Detail of the yellow cupboard (it is next to the entrance), showing various tools. Kwacakworo's research h-documents, slides and material were stored here (marked with "Documents for Kibrit") before they were transferred to the *Ethnographic Museum of the University of Zurich*.
- 837) On top of that cupboard, there is another, small cupboard containing rests of wallpapers. On the doors of the cupboard, some posters from old times are displayed. The picture shown here is a poster from the 1960th is a memory of the start into a new understanding of sexual liberty.
- 838) Another erotic poster from that time, this one full of tenderness and love.
- 839) This poster remembers of the time which was dominated by psychedelic thoughts and emotions.

- 840) Behind the workbench, light comes in through a window which shows the backyard of the house. In this picture, the view is blocked by the stapled firewood. Below the window, brushes of different sizes and use.
- 841) At the end of the room, a cupboard containing cloths and books. To its right, a narrow cupboard where the rests of painting colours are kept.
- 842) Above that cupboard were/are stored Kwacakworo's uncountable metallic suitcases and mountain bags (most of them have been given away (to *Kibrit, Askar, Napoleon* and many others). The suitcases and the nine mountain bags were all painted in different colours (red, green, blue, yellow or orange) and were showing Kwacakworo's full address, including e-mail-addresses and telephone-numbers.
- 843) On the cupboard's doors, there are photos showing Kwacakworo's father and grandfather as well as Kwacakworo himself (when taking the picture).
- 844) To the left on the cupboard "carrying" the suitcases, there is yet another large cupboard with 13 drawers. Kwacakworo marked them in order to facilitate the search for nails, screws, brushes, electrical material, papers, glass-paper, wood-, steel- and iron-material etc. Kwacakworo always considered it important to keep order (tools, documents, photos etc.) in order to facilitate the work!
- 845) Next to the cupboard with the drawers, there is another cupboard containing cloths and outdoor-material, the doors showing various tools, brushes etc. This cupboard was painted (on *Marco Degli Essposti's* request) in *Italian* colours. The space above the cupboards was used for storing documents, material and a few artefacts of ethnographic interest.
- 846) To the left side when entering the room, seven bedframes are stapled in order to provide space for beddings, pillows, textiles and – more especially – carpets and kilims which have not found a place in the apartments (though the carpet and kilims s used to be changed from time to time) and couldn't get stored in a cupboard. On the ground below the lowest of the shelves, the paintings from the time of Kwacakworo's grandfathers are stored while the kilims and carpets are on the second, the third and the fourth shelve.
- 847) used for carrying food (sometimes even a a baby) on s woman's head
- 848) -
- 849) -
- 850) –
- 851) –
- 852) -

Objects of ethnographic interest, paintings, carpets, photos, templates, photo-material etc. which are stored in the workroom:

Objects of ethnographic or artistic interest:

- 853) A basket of *Nuer* origin, used for transporting food on the head. Dimensions: 60cm long, 16cm high, 35cm large.
- 854) A bigger basket, also from the *Nuer* in *South Sudan*, used for transporting food but also as a cradle for a baby. Dimensions: 70cm long, 30cm high, 35cm large.
- 855) A different view of the same basket.
- 856) A basket for storing grain (from the *Nuer* in *South Sudan*); 40cm high, belly 30cm diameter.
- 857) A drum from the *Anyuak* in *South Sudan*; 40cm high, drumhead 30cm diameter.
- 858) A kilim from *Afghanistan* (1.50 x 1.50 m) and two hidde from the *Turkana* people in *Northern Kenya*. The hide for a grown-up woman is 45cm long and 21 cm large, the hide of a young girl is 10cm long and 6cm large.
- 859) From a prison in *Kabul* in *Afghanistan*: two neck- chains ;10 and 15cm diameter and 1.20 with a 1.25m long chain each.

- 860) Two chained prisoners trying to touch hands; a painting by the “ICRC-Afghan painter”.  
50cm x 70cm.  
Several other pictures: in the middle, hand-cuffs from *Afghanistan*.  
Below, four paintings from *Papua New Guinea* (?) on bark-paper.  
On top on the left: one of many black-and-white photos taken by Kwacakworo during his time in *Malvan* in *Maharashtra/India* on the *Indian Ocean*.  
On top to the right: a headband from *Nepal*; it is used for carrying heavy loads (such as wood).
- 861) A big, silvery water jug from *Afghanistan*, nicely chiselled. 40cm high, belly 30cm diameter.
- 862) A painting from Bali (1973) 37cm x 60cm.
- 863) -
- 864) -

Pictures from the grandfather's Herman Perner's painting-enterprise (before and after 1900):

- 865) Hanging on the door of one of the cupboards, a photo of Kwacakworo's grandfather *Herman Perner*: poet and traveller, he turned the small painting atelier of his father-in-law *Franz Caspar* into a big enterprise with more than 100 employees (at the time of the building of *Davos* as a health-centre). He died young of tuberculosis, leaving behind his wife *Rosa* with four children and a leaderless painting business; in consequence of the first world war, the family got into financial difficulties.
- 866) On top of the page, a photo showing painters from *Davos* (1891?). In the middle, *Herman Perner*, the President of the painters' association.  
The picture on the bottom (9right side) shows *Herman Perner* with his young son *Paul*, a few years before *Herman Perner's* early death.  
The picture to the left is a portrait of Kwacakworo's father *Paul Perner*, painted by one of his employees, *Grabke* by name; it was a Christmas-gift.
- 867) The building where the painting-affair was located was built by *Herman Perner* (around 1900) according to the most modern standards (concrete floors, a lift, modern sanitation and electricity etc.). The façade was beautifully decorated with pictures and decorative paintings. The two man-sized paintings show two painters, a man and a woman, both stark naked. At the time (end of the 19<sup>th</sup> century), nakedness apparently didn't offend or disturb anybody.
- 868) -
- 869) -
- 870) To be able to decorate the various sanatoriums and hotels in *Davos*, *Herman Perner* needed to employ artists such as *Walther Koch* or *Maximilian Kromer*. Before even executing a job, these artists drew some panels in order to show the clients how the rooms would look like once accomplished. This page shows some examples for such drawings – they are all masterpieces of drawing. The sketches on tp as well as the middle picture on the right side are from *Walther Koch*.
- 871) To find some inspiration for their paintings, these artists (such as *Kromer* and *Koch*) used templates. As an example, this map with drawings on various themes, such as wine, dance, love, music and singing. The picture shows the map on such “*Allegories*”. Other maps focus on cities (“*Deutsche Städtebilder*, Leipzig), on “*Masters of colour*” (1906) or “*100 Masters of present times*” (1903).
- 872) An example for such templates, focusing on dancing, joy or wine.
- 873) Another example for such templates. The drawings show most of the time naked people what seems to have been most inspiring for the spectators' phantasies or their sense of beauty.

- 874) A particular strange allegory with a strange message: two raven watch the defeat of a man overpowered by two women. The scenery gets framed by thorns...
- 875) The wild joy of the two women when having overpowered the man.
- 876) An impressive allegory on the theme “*Tragedy*”.
- 877) The work in *Herman Perner*’s painting affair could not only be seen in the sanatoriums and hotels of *Davos* (some of them are still exposed in the *Hotel Schatzalp*) but also at the occasion of expositions or cultural events; they even participated in the making of ice-sculptures (at the occasion of the winter feast where they won at least two times the first price). This picture stems from a photo of an exhibition in *Chur*.
- 878) Apparently, *Herman Perner* had a taste for dark and deeply existential pictures, a taste which was inherited by his son. The picture shows a few examples of such paintings.
- 879) In *Herman Perner*’s apartment on the first floor of the house, two bag pictures were hanging, both of them interesting not because of the art but because of the paintings’ philosophical and almost religious message  
This picture shows an old and a young woman.
- 880) The other picture displays an old musician and the angels listening to his music.  
Kwacakworo found it extremely captivating, already as a child.  
The name of the artists isn’t known to the family anymore.
- 881) –
- 882) -

#### Original Paintings stored in the workroom

- 883) During his travels, Herman Perner recorded his impressions in writing and in painting. In his diary, many such sketches can be seen. This page shows a sketch *Herman Perner* was drawing while in *Jerusalem*. (Herman Perner was born 1870 in *Kuden* in *Northern Germany* and died 1917 in *Davos*)
- 884) The second painting (45x45cm) on the same page is from a friend of the family, *Mathias Jarren*. *Jarren* was a well-known painter in the region of *Itzehoe* where he was born in 1872 and died in 1960) and where also *Adolf Schröder* spent all his life. Kwacakworo’s sister *Burga Friedl* keeps the illustrated poem which *Jarren* sent at the occasion of *Conradin Perner*’s (Kwacakworo’s) birth.
- 885) *Adolf Schröder* was a very gifted person; he was a musician (he played the organ in the church), a very talented gymnast, a great gardener (expert in fruit-trees and flowers), a skilful photographer (making his own camera), a fervent admirer of the sea, forests and mountains, a nutritionist and a painter of nature. His hundreds of paintings are spread all over the places (given away as gifts), but some of those paintings which survived an inundation in the painting-affair (where the paintings were stored) in *Davos* have been photographed by Kwacakworo. The document was Kwacakworo’s gift to his mother’s 80<sup>th</sup> birthday.  
In a suitcase stored in the workroom, there are paintings of flowers (at least 28), of mountains (20), of the sea (13), forests (5), of country sides (24) and one portrait. More and bigger paintings are kept in the building of the enterprise on the other side of the road.
- 886) Examples of *Adolf Schröder*’s paintings, here with one of the rare portraits (featuring his son *Adolf*, a medical doctor). The painting of the two boys is called “*The secret*”.
- 887) Whenever *Adolf Schröder* collected flowers from his garden, he felt obliged to paint them. On this page, a few examples for his art are displayed.
- 888) More paintings of flowers. These ducks have been very attractive to Kwacakworo’s mother *Marianne* during her childhood in *Uetersen* (14x24cm). The picture is linked to many sweet memories from that time.
- 889) *Adolf Schröder* loved to paint natural site, ponds and forests. For economic reasons, the artist painted his pictures on both sides of a paper.

- 890) *The North Sea*, sailing boats or dunes belong to *Adolf Schröder*'s favorite subjects when painting. The dimensions of the paintings are 50x65cm.
- 891) Whenever he visited his daughter Marianne in *Davos*, *Adolf Schröder* of course also got impressed by the mountains and their beauty. Not sure that the material (pastel) is most suitable for expressing the nature of maintains (it is perhaps too soft), but the pictures are nevertheless very expressive.
- 892) This page shows a self-portrait by the still young *Adolf Schröder* as well as a beautiful painting of a river running through a forest (65x50cm). On the left, an original painting by *Karl Maximilian Kromer*, one of the painters employed by *Herman Perner* in *Davos*. (Kromer was a German painter, born 1889 in Vienna; he died in 1964 in Celerina, Graubünden). Kromer's original etching (26x27cm), is entitled "*Bündner Patrizierhaus*" and is framed).
- 893) This page shows three very different pictures: on top, a Madonna or Sainte which was one of *Paul Perner*'s favourite paintings, hanging in the living room. To its right, a mystique painting by *Adolf Schröder*; it reminded Kwacakworo of the great poet *Khalil Gibran* and "*The prophet*".  
On the lower part of the page, a child's drawing, intitled "*sunset*", dated 25.5.1923 (18x28cm): the clouds are not shown but written in words, while the script indicating the "sun" is upside down. On earth, below the sun and the clouds, some children are running, pulling a drake. It is not known who was the child which had drawn that very inspiring, slightly strange (and truly "childish") picture.
- 894) A few paintings are from artist who were living in *Davos*, such as *Walther Koch* or *Philipp Bauknecht*. ((Bauknecht was a German painter, born in Barcelona in 1884; he died 1933 in *Davos Dorf*)). On this page to be seen are woodcuts from each of these two well-known painters.
- 895) These paintings are not old. The artist is *Dau Täuber*, the best friend of Kwacakworo's mother *Marianne*. The three paintings were gifts to the family.
- 896) The painting above is interesting because of the colourful houses and mountains (the prominent mountain is the "*Seehorn*" in *Davos*). The painting dates before the colourful paintings of *Ernst Ludwig Kirchner* existed; it was made around 1912 by a cousin of *Herman Perner*, *Hans Perner*.  
The other painting is from *Walter Jäger*, a school teacher and friend of Kwacakworo's father. It was a gift from the artist to Kwacakworo.
- 897) Besides of the painting Nr. 861 (showing two prisoners) and the two big paintings covering the walls of the "*Pavillon des Plaisirs*" made by an artist from *Kabul* (he used to work for the ICRC, his name got unfortunately forgotten), Kwacakworo bought only few paintings from *Afghanistan* or *Central Asia*. The four paintings shown on this page are from different artists (names not known, though the painting on the right on the top of the page shows the artist's name) from *Afghanistan* and from *Kyrgyzstan* /the horse rider on top, a truly wonderful miniature. From *Kyrgyzstan*. Kwacakworo has brought a painting of *Lake Issikul* – not shown here -; it is to be found in the workroom as well.
- 898) –
- 899) –

*Paintings and documwents of historic interest found in the building of the painting affair, opposite to the house.*

Up to 2019, when Kwacakworo's mother had died (t the age of almost one hundred), the house and the building opposite to the house formed one unity. Both were built by *Herman Perner*, the grandfather, and kept busy by the father, *Paul Perner*, up to the end of his life in 1980. (he died at the age of 80). In the painting-enterprise, there was a huge cellar where all kind of material was kept, including many objects from the house. When the building was taken over by the family of Kwacakworo's sister, it was emptied of its contents and rented out. Amazingly,

nobody was aware (or wanted to be aware) of the historic value of many of the stored objects; for practical and sentimental reasons, it was easier to let unknown workers do the “dirty” job of dismantling the enterprise of its old soul. Since the enterprise had been animated through decorations and paintings by painters and artists, it was more than just a workshop but extremely beautiful and of a tremendous architectural significance, a witness of former artistic craftsmanship. Seen from outside, however, the building remained beautiful even after the mother’s death and has kept its historic importance; Kwacakworo’s father Paul Perner had repainted it, bringing a lot of colours to the façade.

900) Photo of the enterprise as it is in November 2020. It is still rented to a painter, but the future remains open; the buildings has not only an architectural but also a considerable financial value.

The writing in the middle of the page encourages painters to continue to do decorative work and to embellish the houses through colours and paintings – this in order to bring joy and pleasure to the streets of the town.

Kwacakworo saved a small number of tools, pots and painting-material (gold- and silver powder etc.) from the times of his grandfather (1900) and made a kind of showcase for displaying these objects. Plates show the perfect organisation of the enterprise, each colour or item being marked and having its precise place in the atelier.

The photo to the right at the bottom of the page shows the company sign of the business, a plate with the name of the enterprise in gold /”*Perner-Caspar & Cie.*”) and with the picture of a painter (supposed to be the owner of the enterprise). This big picture is still hanging inside the building, on the stairwell’s wall. Size: *1m x 1.15m*

901) The page shows the main-door (a witness of the Art Nouveau around 1900), the sketch to a painting and (below) some sketches (*50cm x 70cm*) for the making of ice-sculptures. For these ice-sculptures, *Herman Perner* was honoured with the first price at the occasion of the winter feast of 1901. Similar banners (made out of silk) are hanging in the entrance of the building. Size: *70cm x 40cm*

The writing is to remind the painters that “*If the work of your hands is to bear fruits, diligence and peace must accompany your work*”.

902) In the early 1950<sup>th</sup>, *Paul Perner* had an apprentice by the name of *Gieri Schmed*. Gieri showed his early talents by painting the walls of the enterprise (*75cm x 95cm* and *64cm x 85 cm*) ; these early paintings were inspired by the artist *Alois Carigiet* (who was from the village of *Trun*, as *Gieri Schmed* himself) but Gieri moved very quickly to “modern” art: the painting in the middle of the page shows a wild scene of a jazz-concert. This painting is hanging at present on the wall of Kwacakworo’s self-made “garage” (a kind of shelter where the car is protected from snow). *Gieri Schmed* eventually spent his life as a free artist in *Trun*.

Below, one can see three documents from the old enterprise’s salary-records (“*Arbeiterbuch*”). The worker recorded on the picture to the right, *Sörensen* by name, was a *Danish* artist who made a lot of stone-sculptures in *Davos*.

903) In the “underground” of the building, there was a lot of space for storing things, amongst them the many paintings by *Paul Perner*’s father-in-law, *Adolf Schröder*. Many of his paintings got destroyed during an inundation (caused by the normally harmless *Guggerbach* rivelet), but a few of the numerous big paintings could be saved and are still there in the dark.

This page displays ohtos of some of those big-sized paintings (*1.20m x 70cm*) by *Adolf Schröder*, showing flowers, clouds, landscapes with sheep and a pool, mountains as well as a woman emerging from some unknown mythology (the face of the woman resembles faces drawn by the famous painter *Chagall*).

904) –

905) -

906) Kwacakworo's house has been filled up with objects of cultural significance and artefacts of different kinds, there was no space for displaying bigger paintings. Since his father's enterprise was now not used by the family anymore, Kwacakworo used the shelter which he had built for parking his old car for showing a large batik-work from Bali and a big banner which *Turkana* women were holding up when welcoming Kwacakworo when he returned from holidays to *Lokichokio* in *Kenya*. The occasion was a big public demonstration organised by the local workers of the ICRC in protest of Kwacakworo's nomination as an advisor of the ICRC and his subsequent replacement as head of the *Lokichokio*-delegation by another person. The banner was rediscovered in a drawer by Kwacakworo when making the inventory of the house.

The third painting to be seen in the "garage" is the previously mentioned painting by *Gieri Schmed*, (cf. No.903).

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908) -

### XIII. THE HOUSE SEEN FROM BEHIND

Previously (up to 1965), there was a big field behind the house; it separated the house from the former "*Garage Grüger*", a workshop for cars. When the field (used for planting, for drying the laundry etc.) was (stupidly) given away in exchange of a part of the neighbouring house (later on called the "*Bolghenblick*"), the space behind the house became narrow. But the house itself didn't change, except for the colours. First it was greyish, was then painted by Kwacakworo's father violet-blue and eventually took the green colour of the frontside of the house. Even this colour suffered from the strong light in Davos and lost its refreshing brightness. Part of it was repainted in October 2020, the rest is planned to regain colour during the following year, 2021.

909) A photo of the backside of the house from previous time, the time when the colour was blue-violet and when the huge pine-trees were still there (they were cut because of the damage they made to the house and because they took all light from the rooms).

To be seen on the house, a flag which has the colours of *Davos*: blue and yellow. In fact, this 5m long pennant is from Sweden; Kwacakworo receives it regularly from his friends in Sweden.

910) A photo from the year 2020, when the stapled wood got fortified by logs of trees. The colour of the house is now green (it was bleached by the sun).

911) Detail of the wooden "wall", here seen from the Pavillon-side. In the East, the tree which can be seen here emerges out of the Pavillon (it passes through the roof!). It is an arve-tree.

912) In october 2020, the ground floor and the first floor got a wood stove what needed a new chimney. The stoves were a great improvement and enhanced the wellbeing of the habitants tremendously. The installation was costly but proved to be a good investment.

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914) -