

SUIVRE DES HARENGS ROUGES

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Geneva is not an exciting place and neither is Switzerland in general, but it is peaceful.

There have been repeated allegations that the country does not exist.¹



For this reason, it made sense that a gathering in Geneva in the Fall of 1975 be called Le Colloque de Tanger.

It was organized by the Parisian intellectual Gérard-Georges Lemaire and brought together literary greats.² The influence of the

1 For example, by Ben Vautier in the context of the 1992 World Fair in Sevilla. The Fair, curated by Harald Szeemann, was given the motto “la Suisse n’existe pas”, after one of Vautier’s works. At that time, it caused outrage among the right-leaning bourgeois Swiss who refused to understand the catchphrase. Certain circles even talked about an identity crisis, to the extent that the Federal Council felt it necessary to correct the expression. The President of the Confederation at that time, Adolf Ogi, did this on many occasions – even on the occasion of his official New Year’s address of 2000: “La Suisse vit! La Suisse existe!” Among writers, however, there tended to be a discussion about the growing intellectual restrictedness and myopia smothering Switzerland in the twentieth century. The country was perceived as a prison, as a place that had shed its earlier openness and had turned its back on its previous values.

<https://www.lasuissexistepas.ch/about.html>, last accessed on 9.05.2019
<https://www.admin.ch/gov/fr/accueil/documentation/discours/allocutions-nouvel-an/2000.html>, last accessed on 9.05.2019

2 Participants included, among others: Arthur Aeschbacher, Jean Christophe Ammann, Gaëtan Brulotte, William S. Burroughs, Jean-Paul Chambas, Cozette de Charmoy, Henri Chopin, Françoise Collin, Marc Dachy, Jean Degottex, Ariel Denis, Patrick Eudeline, John Giorno, Jean-Joseph Goux, Brion Gysin, Bernard Heidsieck, Françoise Janicot, Catherine Francblin, Richard Kostelanetz, Steve Lacy, François Lagarde, Gérard-Georges Lemaire, Daniel Mauroc, Philippe Mikriammos, Gérald Minkoff, Plan K, Philippe Sollers, Ian Sommerville, Jean-Jacques Schuhl, Jean-Noël Vuarnet.

assembly was significant, as William S. Burroughs confirmed in a letter to Lemaire:³ “Of course, the Colloque de Tanger and the Paris-New York events were the inspirations for the Nova Convention [...]”⁴

On the back cover of *The Third Mind* is a photograph of the authors Burroughs and Brion Gysin in front of the *Mur des Réformateurs* with Calvin in the middle.

3 William S. Burroughs
Box 215, Canal St. Station
New York, N.Y. 10013

Gerard-Georges Lemaire
13-15 rue Paul-Fort
75014 Paris
FRANCE

18th Dec. 78

Dear Gerard,

Many thanks for your participation in the Nova Convention. In some respects I regret that the event strayed so far from the original conception of a visit to New York by the French intellectual community who recognize my work. Certainly I must apologize for the problems encountered with Lotringer – it would seem that he “dropped the wand” as we say.

Of course, the Colloque de Tanger and the Paris-New York events were the inspirations for the Nova Convention, and I am grateful to you for many efforts behind those and other matters.

It was good to talk with you here, and I am looking forward to seeing you again, perhaps as soon as this Spring as we discussed. Please write to me or James with details of these things as soon as you know more.

With best wishes for the New Year.

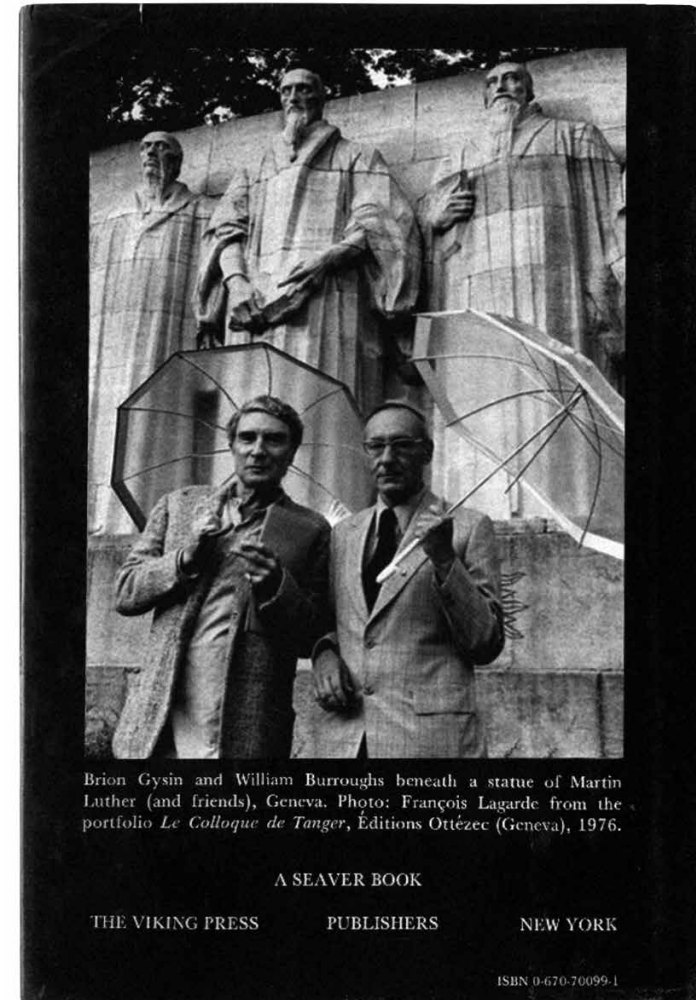
William Burroughs

Letter from William Burroughs to Gérard-Georges Lemaire,
December 18, 1978.

<https://realitystudio.org/biography/william-burroughs-to-gerard-georges-lemaire-18-dec-1978>, last accessed on 3.05.2019

4 The Nova Convention, organized in 1978 in New York, was a three-day event devoted to Burroughs’ work, with readings and discussions, concerts, films, and performances. Innumerable artists took part, among them Laurie Anderson, John Giorno, Patti Smith, Philip Glass, Brion Gysin, Allen Ginsberg, Frank Zappa, John Cage, Timothy Leary, Anne Waldman.

A year later, Giorno Poetry Systems published a double album of the same name, *The Nova Convention*, with selected recordings.



II

The caption reads: “Brion Gysin and William Burroughs beneath a statue of Martin Luther (and friends), Geneva.”⁵
No interest in local issues.

5 The photo was taken by François Lagarde, a co-organiser of the *Colloque de Tanger*.

From time immemorial, Geneva, like the rest of Switzerland, has been a place of transit. Temporary residents and guest workers are often the rule. In this respect, artists are no exception.⁶ As with politically active persons, the specific situation usually offered no permanent protection, nor was there much hope of recognition.

But because Switzerland lay apart from the general European geo-political fields of tension, and since as a result there had developed a culture of unconcerned *laissez-faire*, it often offered a possibility for a temporary retreat.⁷

Frequently, what happens here is a retreat within Switzerland⁸, an inner emigration.

- 6 The list of artists is long. Gustave Courbet fled to Lake Geneva in 1873. In 1871, during the Paris Commune, the Vendôme column was destroyed and Courbet was held responsible. He was sentenced to pay for its reconstruction. The noble grounds for his flight are paired with the banality of its financial issue. There is something almost tragic about all his attempts to be accepted in Switzerland and to make a permanent home there.
- 7 André Hollenstein, Patrick Kury, Kristina Schulz, *Schweizer Migrationsgeschichte, Von den Anfängen zur Gegenwart*, (Baden: 2018), 105: Switzerland was an important refuge for the Huguenots, but of the 45,000 to 60,000 who fled there only 6,000 to 20,000, at most, actually remained there permanently.
- 8 This was the case especially after 1884, when Switzerland embarked upon its own specific political trajectory.

The situation was frequently complex insofar as alliances were formed not only with other countries, but also within Switzerland itself, making possible the necessity to have to flee within the country. An early example can serve to clarify this: after Jean-Jacques Rousseau's *Emile* was banned in Paris, soon followed by a similar ban in Geneva, Rousseau fled back into Switzerland. Because of a warrant for his arrest in Geneva, however, he had to set out on an odyssey from Yverdon, via the at-that-time Prussian Neuchâtel through the Jura, arriving finally on St. Peter's Island, where he was to spend the happiest months of his life. He retreated into Nature, enjoyed the seclusion of the island, started studying its vegetation, and wrote his *Flora Petrinularis*; there, too, renowned figures from all over Europe came to call. But after just a few months, in October 1765, the Bern Senate ordered him to leave, at which point he bought and set free a couple of rabbits so that at least they could live in the freedom that had been denied him everywhere.

"The simple lack of interest on the part of Bern may not guarantee support, but at least the necessary open-mindedness does exist,"⁹ as the then director of the Kunsthalle Bern described the situation in 1955.

But the *laissez-faire* attitude is deceptive and has its limits.

"It is no longer the artist who is attacked, but rather the exhibitor," noted Harald Szeemann,¹⁰ after the heavy criticism and the limits imposed upon his curatorial freedom caused him to resign his position at the Kunsthalle Bern.¹¹



III

- 9 Jean-Christophe Ammann, Harald Szeemann, *Von Hodler zur Antiform. Geschichte der Kunsthalle Bern*, (Bern, 1970), 127: This seems to have been an assessment valid for all of Switzerland.
- 10 Handwritten note in Harald Szeemann, *Selected Writings*, Doris Chon, and Pietro Rigolo, ed., (Los Angeles: 2018), 31. At the same time, this made sense: with his understanding of curation, Szeemann had taken on the role of an author and thus had to bear the consequences.
- 11 The ground-breaking 1969 exhibit *Live in Your Head: When Attitudes Become Form* had gained him international recognition at one blow and had set him on the path to his status as a legend, but it had also provoked the severest criticism. On May 10, 1969, when his Josef Beuys exhibition project had been turned down, he finally turned in his resignation.

When Szeemann started working as a freelance curator, he had to provide a framework for this work, which up to his time had not existed in this form.

He founded the “Agency for Spiritual Guestwork”, with himself as sole staff member.¹²



IV

“I am not David Bowie,” was Bowie’s answer, when he was asked for an autograph in Lausanne.¹³

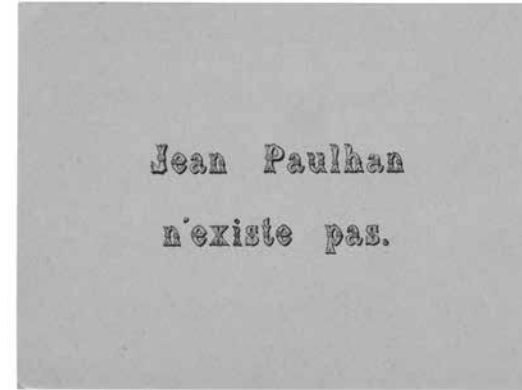
And in the twenty years that he lived on Lake Geneva, he enjoyed being left alone.¹⁴

12 Alexander J. Seiler, *Siamo italiani – Die Italiener. Gespräche mit italienischen Arbeitern in der Schweiz*, (Zurich: EVZ, 1965): During the “economic miracle” years, the help of guest-workers was central to success and along with it a critical examination of the situation. See also Max Frisch, “Überfremdung I” in *Öffentlichkeit als Partner*, (suhrkamp 209, 1967), 100: “There was a call for workers, the arrivals were people.”

13 Malcolm Curtis in *The Local*, January 11, 2016
<https://www.thelocal.ch/20160111/bowies-discreet-time-in-switzerland-remembered>

14 “‘In Switzerland, they leave me alone’, Bowie was quoted as frequently saying, while avoiding questions about taxes.” Ibid.

This is reminiscent of actions like: “Jean Paulhan n’existe pas.”¹⁵



V

Station to station.¹⁶ Stopping at a gas station on a highway between Geneva and Lausanne, the Swedish artist couple Charlotte and Sture Johannesson encountered a surprisingly open and gregarious David Bowie.¹⁷

15 The Collège de Pataphysique put this card into circulation in 1957 – Paulhan had come to the fore with his assertion that the death of Sandomir, one of the founders of the Collège, was of no consequence to him since the Collège itself did not exist. The situation was complicated, however, by the fact that he had written the foreword to *Story of O*, a work written by someone under the pseudonym Pauline Réage, and that he was suspected of attempting to awaken the impression that he, and not Anne Desclos, had written the book.

16 *Station to Station* was David Bowie’s tenth studio album, released in 1976. It was Charlotte Johannesson’s favorite recording of his.

17 See Rhea Dall’s 2012 interview with Charlotte Johannesson, “Station To Station” in *Bulletins of the Serving Library #4*, (New York: 2014): Sture Johannesson had given a lecture in Cert (in 1982), and the two Johannessons had the just recently finished the silk-print series *Faces of the Eighties* – with portraits of musicians, of Boy George, Bob Dylan, Björn Borg, Ahmad Shah Massoud, and David Bowie – in the trunk. The prints had been created using the software, which Sture Johannesson had developed together with Sten Kallin, and which he had presented in Geneva. The program made possible the production and printing of pictures. At that time, this kind of image production was very unusual and there was great hope for its potential. Amazingly, David Bowie was in line right behind them at the gas station and immediately took the opportunity to sign his portrait.

Charlemagne Palestine also lived in Geneva for a while (Karl Holmqvist: “Where *didn't* he [live]?”), the traces are hard to find.¹⁸

Sometimes there is really nothing left.

But then that is the point.¹⁹

Many people know that Yoko Ono lived for many years in Geneva. Her address has appeared in the press, but no one can say whether or not she has already moved away.²⁰

To go into hiding also means to deny a part of yourself.

With his artist name, David Bowie cast aside David Jones.

And Alfred Dürig named himself Armand Schulthess.

The former ran a lingerie store in the heart of Pâquis in Geneva or was still working for the federal government in Bern. The latter had installed phones in his *Forest Encyclopaedia* in Auressio with small plaques encouraging visitors to call him at home.²¹

But all the lines were dead.

After a quite long detour, the writer Ludwig Hohl finally settled in Geneva, in a cellar in which a wild card file hanging on the walls and from clotheslines was the source of his literary work.

Hohl's writing was admired by his literary colleagues, but it took a long time to enter the consciousness of the general public. If ever.

18 From a talk with Karl Holmqvist on May 2, 2019 in his studio in Berlin, after we had made some recordings for an album. At this time, Palestine was continually being drawn to various friends, with whom he would stay for a while. In Geneva, these were people like Adelina von Fürstenberg, who at that time was the head of the Centre d'Art Contemporain, or John Armleder and the Ecart group.

19 So, it also makes sense that Borghes' manuscript *Tlön, Uqbar, Orbis Tertius* can be found at the Fondation Bodmer in Cologne.

20 In 2011, Ono's stay in Geneva was confirmed in the newspaper *Le Temps* and was made public.

See Cynthia Gani, “Que reste-t-il de la rue des Granges?” in *Le Temps*, 22.07.2011, <https://www.letemps.ch/suisse/restetil-rue-granges>

The case of Christian Marclay is clearer: after growing up by Lake Geneva and studying at the Ecole supérieure des Beaux-Arts (which in 2006 merged with the Haute école d'Arts appliqués to form HEAD–Geneva), he moved to New York.

21 Armand Schulthess hung more than 1,000 inscribed plaques on the trees and bushes of the chestnut grove surrounding his house in the Onsernone Valley. He lived there for more than twenty years and during this time transformed the forest into an encyclopaedic garden that was meant to record and order the knowledge of humanity.

See Hans-Ulrich Schlumpf and Armand Schulthess. *Rekonstruktion eines Universums* (Zurich: 2011) and the 16mm documentary by Schlumpf on Armand Schulthess.

His difficult personality and quite inaccessible texts constituted a personal fortress.²²

Not only Harald Szeemann had to experience that a lack of interest can swing towards rejection.

Smoke grenades were tossed.

Or there was an attempt to wipe away traces, to let what had been disappear into oblivion.

Not until after Schulthess's accidental death in his *Encyclopaedia*, did the extent of his complex system become clear: all the little plaques hanging in his forest were a kind of card index (*Zettelkasten*) that led to incredible mountains of documents inside the house.

That didn't keep his family from burning and destroying the whole thing.

The village of Zimmerwald was not conscious of its role in world history until the increasingly frequent inquiries from the Soviet Union in the seventies.²³ As quickly as possible, in 1971, the Beau Séjour inn, where the conference took place, was torn down.²⁴

22 Friedrich Dürrenmatt and Max Frisch repeatedly expressed praise of Hohl's work, but he often had to self-publish, until finally Adolf Muschg established a contact with the publisher Siegfried Unseld, who managed to get some broader recognition for him through some publications by Suhrkamp Verlag.

23 The Zimmerwald Conference was organized in 1915 by the Bern socialist Robert Grimm with the goal of reorganizing the Socialist International. Representatives of various countries participated, among them a few Russians who were living in exile in Switzerland. At the end of the nineteenth century and at the beginning of the twentieth, thousands of socialist, social-democratic, and anarchist Russians temporarily moved to Switzerland.

In Bern, most of these young people had settled in the Länggasse district where they had built up their own infrastructure, which led to tensions with the native population. In 1906–7, of the 6,444 students enrolled at ETH in Zurich, 2,322 were from Tsarist Russia. Many were women who had been denied entrance to university in Russia.

Lenin, too, was active here. After a long, meandering flight, he had found his way to Geneva, Bern, and Zurich. He continued to be politically engaged, leading the radical minority at the Zimmerwald and Kientat conferences – the Zimmerwald Left – before embarking upon his famous train trip to Russia in 1917.

24 S. Bernhard Degen, Julia Richers, *Zimmerwald und Kiental, Weltgeschichte auf dem Dorfe*, (Zurich: Chronos, 2015).



VI

The obliteration was not always intentional.

Sometimes it was just ignorance, as in the case of Ludwig Hohl, who had assembled an encyclopaedia of his knowledge in his home.

Contractors broke into his house while he was gone and emptied it out in preparation for renovation.²⁵

Already about one hundred years earlier, Michael Bakunin had demanded the destruction of all states, with the exception of Switzerland, and so the radical dissolution of all political, military, administrative, legal, and financial structures.²⁶

For a long time, the role of Switzerland was very contradictory, as was the view of its political role within Europe – both praised to the skies and vilified, idealized and harshly criticized.²⁷

25 Peter Erisman, Rudolf Probst, Hugo Sarbach, ed., *Ludwig Hohl, Alles ist Werk*, (Frankfurt am Main: Suhrkamp, 2004), 245. Hohl had ordered the material, mostly newspaper and magazine clippings by subject matter to form a “home encyclopaedia” stored it in archival boxes. Only five of these have survived and are now in the Swiss Literary Archives.

26 See Michail A. Bakunin, “Prinzipien und Organisation einer internationalen revolutionär-sozialistischen Geheimgesellschaft (1866)” in *Staatlichkeit und Anarchie und andere Schriften*, (Frankfurt, Berlin, Vienna: Ullstein Materialian, 1983), 51: Bakunin strictly rejected monopolistic state power in favor in favor of absolute freedom. In 1848, after the revolutions, Switzerland was the one European country that had successfully been able to form a republic. Though this was still not an ideal situation in Bakunin’s eyes, he at least viewed the polity as tolerant and progressive. After Bakunin settled in Geneva and Vevey, he lived mainly in Ticino, from 1869 to 1876. He had received funds from the wealthy Italian revolutionary Carlo Cafiero to buy the Villa La Baronata in Minusio. In 1871, he even applied for citizenship in the Onsernone community of Mosogno, which was approved by the local council. However, the Ticino government quickly put an end to the touchy matter.

Also Marianne Enckell, archivist and librarian at the Centre International de Recherche sur l’Anarchisme (CIRA) in Lausanne: “Durant la première moitié du 20^e siècle, le cœur du mouvement [anarchiste] se situe à Genève, où Luigi Bertoni publie la revue bimensuelle *Il Risveglio/Le Réveil*”: https://www.swissinfo.ch/fre/histoire-libertaire_bakounine-et-les-horlogers-jurassiens/33393418, last accessed on May 10, 2019.

27 Consequently the view from without and the view from within often did not correspond. See André Holenstein, *Mitten in Europa, Verflechtung und Abgrenzung in der Schweizer Geschichte*, (Baden: Hier+Jetzt, 2014). Switzerland’s role as an outsider meant that during wars large numbers of refugees settled here, at least temporarily. Thus, from 1933 onwards, Switzerland became a refuge for many German artists, among them Thomas Mann, Robert Musil, Else Lasker-Schüler, and for some time, Bertolt Brecht. The same thing had happened before the First World War. Many exiles who had to flee from warring countries gathered in Zurich, where they proclaimed their freedom. On the 5th of February, 1916, Hugo Ball and Emmy Hennings opened the Cabaret Voltaire in Zurich’s old town, not far from Lenin’s apartment. Here there were nightly events in which manifestos with musical accompaniment, tone poems, and dance were pre-sented by Hans Arp, Hugo Ball, Emmy Hennings, Richard Huelsenbeck, Marcel Janco, Suzanne Perrottet, Tristan Tzara, and Sophie Taeuber, among others. The events at Cabaret Voltaire were subjected to intense criticism by the press and the general public. But at least the venue was noticed, even though virtually no native Zurich residents participated. Zurich is considered to be the place where Dadaism originally began, though as early as 1916 some of the founders of the movement started spreading out and founding new Dada groups that communicated with one another. Besides the groups in metropolises like Paris, Berlin, and New York, there were also important Dadaists in Cologne, Hanover, and Geneva. As Dadaist activities grew increasingly provocative, their effect gradually wore off and the movement lost importance.

For Harald Szeemann, this contradictory nature was fertile ground for the development of individual mythologies²⁸ and visionary ideas.²⁹

Szeeman's chock-full archive in the Fabbrica Rosa in Maggia³⁰ with its subjective ordering structure was hardly different from those of the visionary spirits whom he so admired.³¹

His cave in Ticino – both center and periphery.

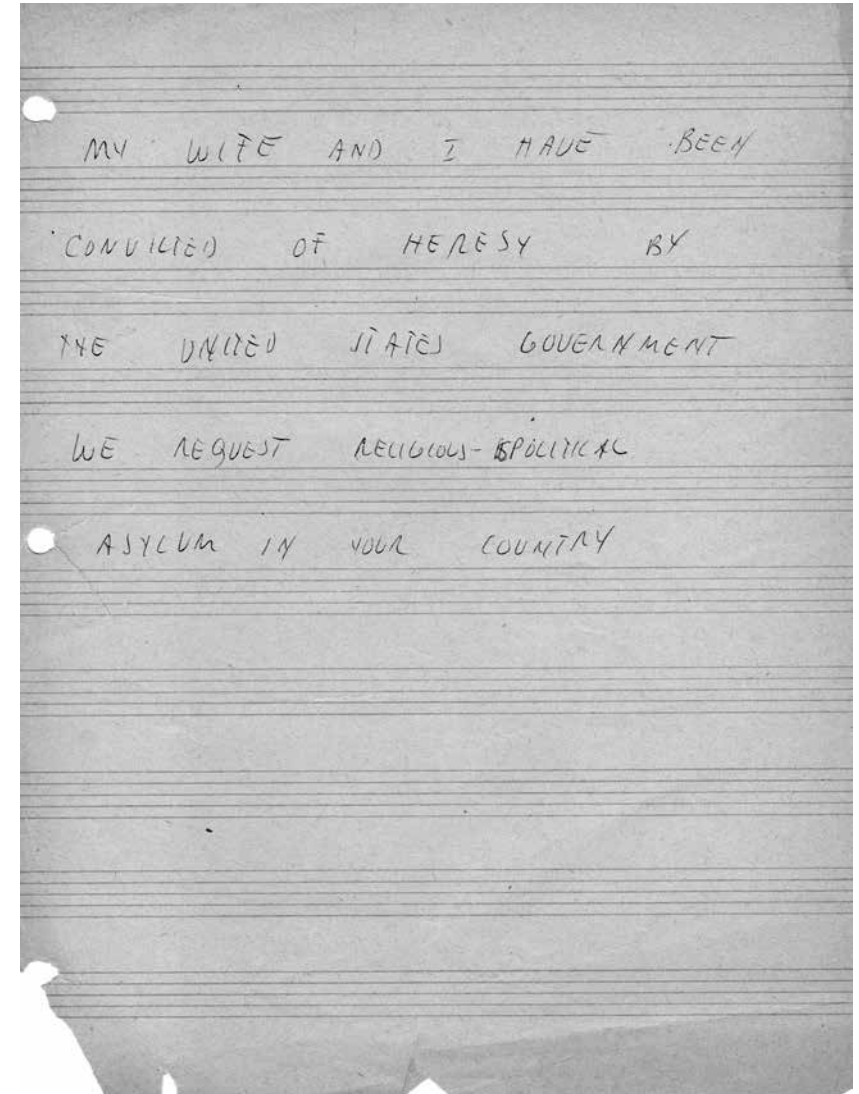
Frequently, a temporary stay in the transition zone was simultaneously a retreat into privacy.

Friendships were often the determining factor for the choice of this retreat.

Friends – sometimes real, sometime false, as Timothy Leary would learn.

- 28 Harald Szeemann coined the term "individual mythologies" in 1972 during documenta 5 in respect to artists who developed their work out of a retreat into privacy and subjectivity together with a reference to the mythological sphere.
- 29 The number of artists who retreated, either alone or as a community, like on the Monte Verità, is significant. As Szeemann was able to show in his exhibitions, these artists display startling, almost paradigmatic, similarities, such as a predilection for encyclopaedic structures, for collecting in general, utopian ideas, and obsessive work.
- 30 As Szeemann commented in a TV feature: "These are the boxes from Villa Jelmini. We drank that wine long ago. I've always said that the more you booze the better you can put things in order." Schweizer Fernsehen SRF, *Voilà*, 02.05.2000, 21:35, "Fremd im eigenen Land: Harald Szeemann" <https://s5.srf.ch/play/tv/voila/video/fremd-im-eigenen-land-harald-szeemann?id=314dd8fd-3bb1-43f3-8f82-ff69d629144b>
Also Florence Derieux et al., *Harald Szeemann Individual Methodology*, (Zurich: JRP Ringier, 2007).
- 31 As Szeemann himself observed, Switzerland's inner sociopolitical development and its position as a small state surrounded by geopolitical conflicts offered fertile ground for visionary notions. Not only did the specific situation give rise to the development of many unconventional characters, but it also continued to attract visionary and eccentric persons. The reason for this is full of contradictions, as is the situation itself: *Visionäre Schweiz, Katalog zur gleichnamigen Ausstellung im Kunsthaus Zürich und in der Städtischen Kunsthalle Düsseldorf*, Harald Szeemann, ed., (Aarau, Frankfurt, Salzburg: Verlag Sauerländer, 1991).

Richard Nixon called Leary "the most dangerous man on the planet". After a daring flight through Algeria, he ended up devoting himself to music in Switzerland.



VII

But to their friends, Timothy Leary and his wife Rosemary seemed to have vanished into thin air during those first weeks.³²



VIII

32 See Lisa Rhein's interview with Michael Horovitz, Timothy Leary's archivist for many years in: *Acid Bodhisattva: The History Of The Timothy Leary Archives During His Prison And Exile Years, 1970-1976 (Part Two)*, June 20, 2016 - 12:05 am, <http://www.timothylearyarchives.org/> last accessed 12.05.2019.

In May 1971, the Learys fell into the hands of a false friend, who, in hopes of quick money, had met them in Geneva Cointrin and brought them to a chalet in Villars-sur-Ollon. However, they were recognized by American tourists and then reported. Under pressure from the United States, which had issued a demand for his extradition, the authorities imprisoned Leary in Lausanne but later released him on bail. Under Swiss law, the few grams of marijuana in his possession were not quite sufficient grounds for a longer detention, and the support for the Learys by Allen Ginsberg and other American PEN members was influential as well. Thereupon, the two of them moved in with friends – mythology scholar Sergius Golowin and painter Walter Wegmüller – in the vicinity of Bern. It was here that the album *Seven Up* was recorded with the Krautrock group Ash Ra Tempel, for which the musicians had travelled from Berlin. Because Leary was immobilized and had plenty of time, more recordings were made, sometimes very long sessions, in which other artists in the group's music scene were included. Under the project name Cosmic Jokers, several records were made and released under the label Cosmic Couriers. A large part of the recordings were made under the influence of LSD, which lent a certain quality to the sound. Timothy Leary was very active during his stay in Switzerland. He did a lot of traveling around the country and met with artists and curators. After two years his visa expired and was not extended, so the Learys moved on and were arrested by the FBI in Kabul on their way to India and flown back to the United States.



IX

The Upsetter:³³

*I am a magician. Yes! A magician should do his magic and then disappear!*³⁴

33 The Upsetter, aka Lee 'Scratch' Perry, about whom Keith Richards said "You could never put your finger on Lee Perry – he's the Salvador Dali of music".^a This crazy and productive reggae genius, without whom Bob Marley would never have sounded the way he did, and without whom reggae, dub, and rap as such would not exist, who is responsible for the foundations of hip-hop and electronic music and the whole remix industry, spent a quarter of a century in Switzerland, far away from everything that had to do with his legendary status. After his separation from his first wife, Pauline "Isha" Morrison, he turned away from the Rastafarians and, in 1989, moved with Mireille Campbell to Switzerland, where they got married in a Hare Krishna ceremony. The initial reason for moving to Switzerland may have been personal, but the convoluted situation is exemplary in its complexity. Haile Selassie, revered as Messiah by the Rastafarians, had been turned away from Switzerland, which later tried with some not so credible measures to make up for it. Switzerland had denied asylum to Haile Selassie in 1935 during the Italian occupation of Abyssinia, and later, in 1954, tried to make amends with an exaggerated, pompous welcome ceremony. The choice of Switzerland as a place of retreat for Perry, one of the most important protagonists of reggae, is – depending on your point of view – either understandable or incomprehensible. In the seclusion of Einsiedeln, this shaman created a miraculous studio, the *Secret Laboratory*, which however, like his legendary *Black Ark Studio* in Kingston, burned down. "I forgot to [put] out a candle and my whole secret laboratory burned out", wrote Perry on his Facebook page. "My whole life collections, arts, my magic hats, my magic boots, all my crazy show outfits and costumes: king, pope, general, magician... All my electronics and studio equipment and my magic mic, books, music, CDs... Everything gone." But The Upsetter then built up his *Blue Ark Studio*, a production center for music, thoughts and sculptural installations, objects, collages, and paintings.^b These are often reworked using production methods that Perry took over from music. They lead to over-saturated, comprehensive, complex structures, that bring together ritual religious elements, parts of his everyday life and countless other influences.

^a See Jay Bulger, "Reggae's Mad Scientist" in *Rolling Stone*, July 8, 2010

^b See the exhibition *Mirror Master Futures Yard* at the Swiss Institute NYC, Apr. 19–Jun. 2, 2019

34 Song text fragment by Lee Perry cited from: <http://www.upsetter.net/scratch/biography.htm> last accessed 12.04.2019.

- I *La suisse n'existe pas*, Ben Vauthier, 1992 for the Swiss Pavilion of the World Expo in Seville.
- II Back cover of the first edition of *The Third Mind Transmission* by William S. Burroughs and Brion Gysin (New York: Viking Press, 1978).
- III David Bowie's car papers.
- IV David Bowie signs a 1983 print by Charlotte and Sture Johannesson, Lausanne, 1988.
- V *Jean Paulhan n'existe pas*. Paris, Collège de Pataphysique, undated postcard, 104 × 138 mm. Published in December 1957 following a polemic about the existence of Julien Torma.
- VI Postcard, sent by a group of Russian students to the mayor of Zimmerwald, 1966.
- VII Leary's handwritten appeal for asylum. Undated, this was probably written during his flight from Algeria, as he anticipated being detained by authorities either in Denmark, France or Switzerland.
- VIII Envelope addressed from Squeaky Fromme to Timothy Leary in Switzerland, containing Manson's open letter to Leary, published a year earlier in the *LA Free Press*.
- IX *In Tao we Trust*. Leary reflects on his experiences as an exile on a sheet from the League of Spiritual Discovery edition of *Psychedelic Prayers*, designed by Daniel Raphael. Leary signed it with the name on his fake U.S. passport.