

# Substitutes

Initiated by Philipp Gufler

with works by Lorenza Böttner, Johannes Böttner, Johanna Gonschorek, Philipp Gufler, Elisabeth von Kypfer, Rabe perplexyum, Louwrien Wijers and Bruno Zhu.

# W139

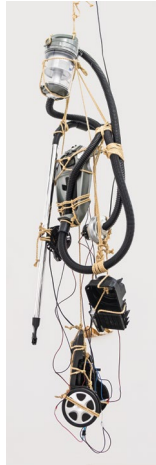
Lorenza Böttner, Untitled, 1981, oil on canvas, 66,5 x 66 cm, collection Irene Böttner, © Irene Böttner



22 April - 18 June 2023

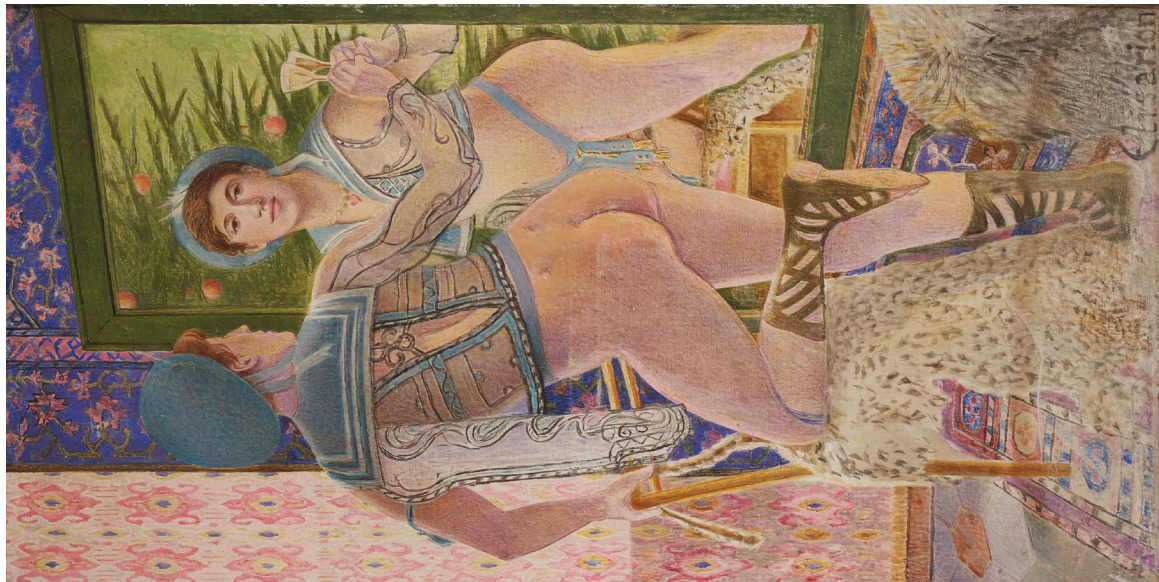


Bruno Zhu, Spoils, 2018, installation view Kunsthalle Lissabon, Photo: Bruno Lopes, courtesy of the artist



Johannes Böttner, Untitled (Homeline Silber 850), 2020, vacuum cleaner, rope, electronics, dimensions variable, installation view Alten vs. Predator at koenig2, Vienna, courtesy of the artist

Elisär von Kupffer, Dove seat?, 1914 / 1918, oil on canvas 155 x 78 cm, courtesy of Curatore Centro culturale e museo Elisarion, photo: NS, Dokumentationszentrum München, Connolly Weber Photography



# Substitutes

Costuming, staging, masks, layering, clothing. These are just some of the tools and languages that we use to maintain, describe or alter our bodies. Taking the body as its starting point, 'Substitutes' considers the absence of bodies and the abstraction of the body; engaging with discourses around gender and sexuality. The artists chosen to present their work in the exhibition work in a variety of mediums that simultaneously contextualise and converse with these discourses. The human body is, paradoxically, both absent and present within the exhibition—questioning the normative frameworks that queer and functionally diverse people are subjected to.

The selection of artists reflects an intergenerational perspective and cross-disciplinary approach that is central to my practice. The exhibition brings together the works of Lorenza Böttner, Johanna Gonschorek, Elisär von Kupffer, Rabe perplexum, Louwrien Wijers, Johannes Büttner, Bruno Zhu and myself. By connecting contemporary discourses to historical perspectives, 'Substitutes' aims to create a 'living archive' by drawing together artistic positions from then and now and tracing queer lives and networks from the past to our present.

My new work, Body/Text (2023), is a large-scale screen printed textile piece that is created in the same scale as Elisär von Kupffer's panorama painting Die Klarwelt der Seligen (The Clear World of the Blissful). Printed on translucent fabric and hanging in the centre of the exhibition space, Body/Text provides another layer through which the visitor can see the other works installed in the main space of W139. Body/Text and Elisär von Kupffer's paintings from the early twentieth-century, and his depictions of the body, form the starting point of the exhibition. His paintings, like my own work, reflect both a concern and openness about the way we describe our bodies, desires, and complex identities. Elisär's paintings are shown in the Polar Room at W139, together with an installation of deconstructed vacuum cleaners by Johannes Büttner, made in collaboration with the bondage rigger Eileen Tan, which perform an algorithmically constructed choreography in the exhibition space.

We have to care for the people that came before us, so we can care for queer people in the future. The past is not something distanced from us, rather it strongly influences the way we orientate ourselves in the present. 'Substitutes' is not only about the works on display but also about the relations that brought those works into being. It is about friendships, chosen family structures, intergenerational solidarity, and

# An introduction by Philipp Gufler

long-term engagement with the artists who came before us. Louwrien Wijers' sculptural sound installation She and She (1977) is about her friendship and collaboration with Johanna d'Armagnac, who composed the music emanating from within the work. In the sculptural sound bodies that make up the work Incoming Call II - Director's Cut (2021), Johanna Gonschorek gives the poet Edith Matilda Thomas and the actress Lita Grey a voice again.

In 2013, I began to research the beginning of the AIDS crisis in Germany and discovered Rabe perplexum, whose life and work have become of great importance to me. After making my own artworks about Rabe and curating their work in the 'Eccentric 80s' exhibitions which travelled to Munich, Berlin and Hamburg, I have decided to show two paintings and two videos by Rabe at W139. Operationsfeld 1 (Field of Operation 1) from 1984, is a video documentation of a performance in a gay discotheque in Munich. The film shows Rabe performing a fake autopsy and can be read as a commentary on the social and political repressions during the AIDS crisis in Germany.

Through Rabe and the catalogue 'Tonight'— a publication about a performance series in Munich in 1988—I got to know the work of Lorenza Böttner. Lorenza and Rabe were friends during their lifetime and performed at the same venues in Munich, outside the institutional art context. This will be the first time their work will be shown together again since their early deaths. Lorenza's self-made garments, paintings, drawings, and the video documentation of the performance Let Me Live (1986) show the interdisciplinary and transgressive nature of their practice.

The works exhibited revolve around human delight and the artistic depiction of the estrangement, extension, and absence of bodies. There is a playful misuse of materials and artistic techniques taking place throughout 'Substitutes'. Louwrien's piece titled Gebet (Prayer), a bed made out of delicately moulded red copper, unsettles the distinction between soft and hard, comfort and discomfort—what the artist describes as a "flexible firmness". Similarly, in Bruno Zhu's series Spoils (2017), consumable household products such as jam, body lotion, and shower gel are (re)made in cotton fabric and placed just slightly out of reach and visibility. Büttner's work also plays with the idea of consumption. Upon entering W139, from the consumption-driven Warmoesstraat, visitors will encounter Bröte (2023), a collection of bread loaves that have been 'pierced' with flesh tunnels, providing a subversive commentary on cultural appropriation. Also in the front space are my paintings, in which I use a silkscreen printing technique on mirrored glass to produce layers of translucent pigment. Looking at the work, the spectator is confronted with their own image. Pigments protect the viewer partly from their own reflection. Taken as a whole, in their collective presence, the works exhibited in 'Substitutes' create a more complex image of ourselves and our desires.



Philipp Gufler, Solvent Orange 99, Rebschwarz, Phthalotürquoise, Quindo Violet, hell, PV 55, Irödin@905 Blue-Shade Silver SW, Silber, Orasol@ Braun 324, Nelkenfarbe, Chinacridon Violet, PV 19, Orasol@ Rot 395; 2022, silkscreen print on mirror, each 180 x 75 x 0.8 cm, installation view Thüring Pain Into Power at Kunst Meran Merano Art, Italy, photo: Ivo Corrà, courtesy of the artist and BQ, Berlin

**TONIGHT**  
München, Künstlerwerkstatt Lothringer Straße 13  
8., 9., 10. Dezember 1988 jeweils 19 Uhr

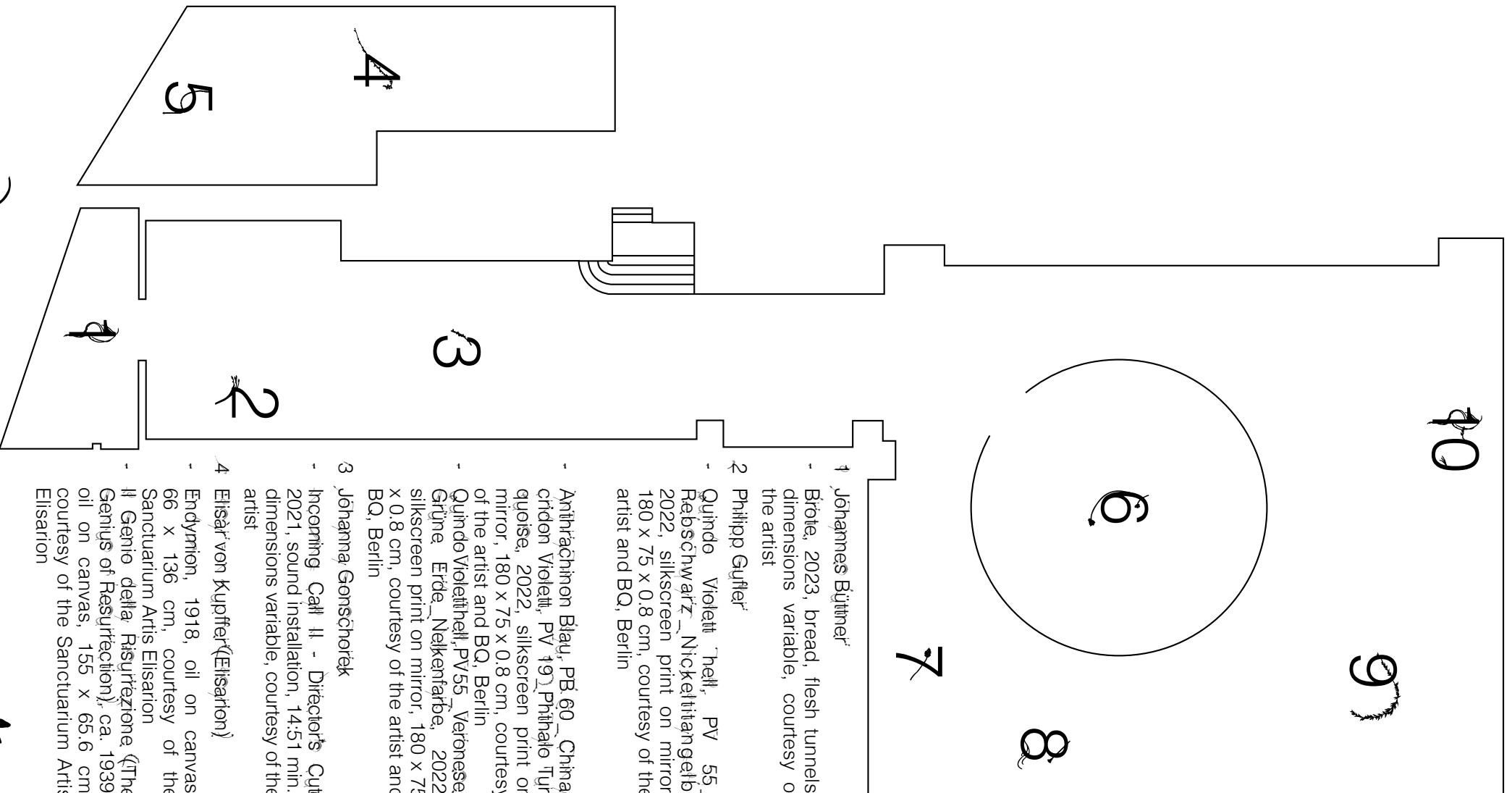
<b>Donnerstag, 8.12.</b>	<b>Freitag, 9.12.</b>	<b>Samstag, 10.12.</b>
<b>LORENZA</b>	<b>MARTA BINETTI</b>	<b>BARBARA HAMMANN</b>
<b>BILL OLSON</b>	<b>VERENA KRAFT</b>	<b>NINA HOFFMANN</b>
<b>CHAR ALSTRÖM</b>	<b>KURT PETZ</b>	<b>BORIS NIESLONY</b>
<b>ROLAND SPOLANDER</b>	<b>HANNA FRENZEL</b>	<b>RABE PERPLEXUM</b>
<b>ANGELIKA THOMAS</b>	<b>WILHELM KOCH</b>	<b>MARTINA BIERÄUGL</b>
	<b>CHRISTIAN GÜRTLER</b>	<b>HOLGER DREISSIG</b>

Kulturreferat der Landeshauptstadt München Konzept: Kraft/Petz

Performance series 'Tonight' at Künstlerwerkstatt Lothringer 13, 1988, flyer, 14.8 x 21 cm, collection Holger Dreissig



Johanna Gonschorek, Incoming Call II - Director's Cut, 2021, installation view, courtesy of the artist



- Le anime e il giudice (The Souls before their Judge), 1937, oil on canvas, 115.3 x 107 cm, courtesy of the Sanctuarium Artis Elisarion
- Narciso, 1919, oil on canvas, 60 x 152 cm, courtesy of the Sanctuarium Artis Elisarion
- San Sebastiano, no date, oil on canvas, 28 x 20 cm, courtesy of the Sanctuarium Artis Elisarion
- 5 Johannes Büttner
  - Untitled (Baltter Orion 900 and Homeline Silver 85) in collaboration with Eileen Tan, 2020, vacuum cleaner, rope, electronics, dimensions variable, courtesy of the artist
- 6 Philipp Guffler
  - Body/Text, 2023, silkscreen print on fabric, 300 x 2530 cm, courtesy of the artist and BQ, Berlin
- 7 Rabe perplexum
  - Rabe perplexum and Alex Anders (Geier), Operationenfeld 1 (Field of Operation 1), 1984, performance documentation at Pow Wow, Munich, 31 July 1984, video transferred to digital, colour, 09:43 min., © Alex Anders (Geier), courtesy of Alex Anders (Geier)
  - Rabe perplexum and Alex Anders (Geier), The World of Special Student Heidi S., 1985, video transferred to digital, colour, 04:18 min., © Alex Anders (Geier), courtesy of Alex Anders (Geier)
  - Untitled, 1980s, acrylic on canvas, 175 cm x 84.5 cm, © Monacensia, courtesy of Monacensia, personal papers Rabe Perplexum
  - Untitled, 1980s, acrylic on canvas, 91 x 141 cm, © Monacensia, courtesy of Monacensia, personal papers Rabe Perplexum
- 8 Bruno Zhu
  - Spoils, 2017, dimensions variable, courtesy of the artist
- 9) Louwrien Wijers
  - Gebed (Prayer), 1976, red copper bed, 190 x 92 x 117 cm
- Louwrien Wijers and Johanna d'Armagnac, She and She, 1977, music box, brass, 34 x 55 x 174 cm, sound loop, 1:54 min.
- 10 Lorenza Böttner
  - Let Me Live, 1986, video documentation of a performance at Spanish Theatre, New York, video transferred to digital, black-and-white, sound, 20:10 min., collection Irene Böttner, courtesy of Irene Böttner
  - Untitled, no date, etching on paper, 56.2 x 31.8 cm, collection Irene Böttner, courtesy of Irene Böttner
  - Untitled, 1981, oil on canvas, 66.5 x 66 cm, collection Irene Böttner, courtesy of Irene Böttner
  - Dress, no date, garment, collection Irene Böttner, courtesy of Irene Böttner
  - Dress, no date, garment, collection Irene Böttner, courtesy of Irene Böttner
  - Dress, no date, garment, collection Irene Böttner, courtesy of Irene Böttner
  - Untitled, no date, pencil on paper, 53.5 x 73.5 cm, collection Forum Queeres Archiv München, All rights reserved
  - Genfer See, no date, pencil on paper, 71 x 100.5 cm, collection Forum Queeres Archiv München, All rights reserved
- 1 Johannes Büttner
  - Brote, 2023, bread, flesh tunnels, dimensions variable, courtesy of the artist
- 2 Philipp Guffler
  - Quindo Violetti Hell, PV 55, Rebschwarz, Nickel titan gelb, 2022, silkscreen print on mirror, 180 x 75 x 0.8 cm, courtesy of the artist and BQ, Berlin
- 3 Johanna Gonschorek
  - Incoming Call II - Director's Cut, 2021, sound installation, 14:51 min., dimensions variable, courtesy of the artist
- 4 Elisar von Kupffer (Elisarion)
  - Endymion, 1918, oil on canvas, 66 x 136 cm, courtesy of the Sanctuarium Artis Elisarion
  - Il Genio della Risurrezione (The Genius of Resurrection), ca. 1939, oil on canvas, 155 x 65.6 cm, courtesy of the Sanctuarium Artis Elisarion
- 4 Anthracinon Blau, PB 60, China-ridon Violetti, PV 19, Phinato Turquoise, 2022, silkscreen print on mirror, 180 x 75 x 0.8 cm, courtesy of the artist and BQ, Berlin
- Quindo Violetti, PV 55, Veroneser Grün, Erde, Nelkenfarbe, 2022, silkscreen print on mirror, 180 x 75 x 0.8 cm, courtesy of the artist and BQ, Berlin

# Forum Queeres Archiv

# Lorenza Böttner

Lorenza Böttner worked in an interdisciplinary way: in her paintings, photographs, drawings, installations, and performances, she “defies processes of desubjectivation and desexualisation, internment and invisibilisation to which transgender and functionally diverse bodies are subjected.”\* Lorenza was born Ernst Lorenz Böttner in Chile in 1956. At the age of eight, she suffered a serious accident that caused her to lose both arms. As a result, she moved to Germany with her German-speaking mother and was enrolled in school together with the “Contergan Children”. During her studies at the Gesamthochschule (now Kunsthochschule) Kassel, she changed her name to Lorenza Böttner. She lived in Barcelona, New York, and Munich and died in 1994 of an HIV-related illness. After her death, a small selection of Böttner’s work was shown at documenta 14, and later philosopher Paul B. Preciado, in collaboration with Viktor Neumann, organised the first comprehensive retrospective of her work, which was on view in Barcelona, Stuttgart, Toronto, and New York.

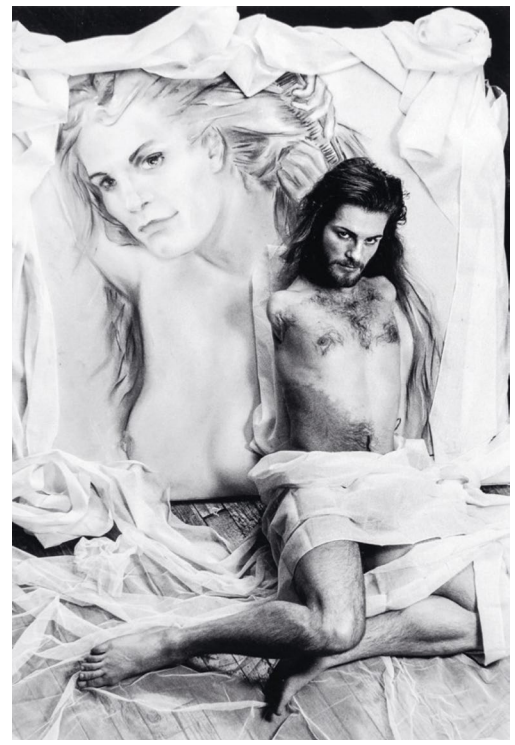
\* from the announcement text of the exhibition ‘Lorenza Böttner: Requiem for the norm’ at Württembergischer Kunstverein, 2019.



Lorenza Böttner, Untitled, 1985, Pastel on paper, 100x71.5 cm, collection Irene Böttner, © Irene Böttner



Lorenza Böttner, Untitled, 20.5.1983, Pastel on paper, 65.2 x 50 cm, collection Irene Böttner, © Irene Böttner



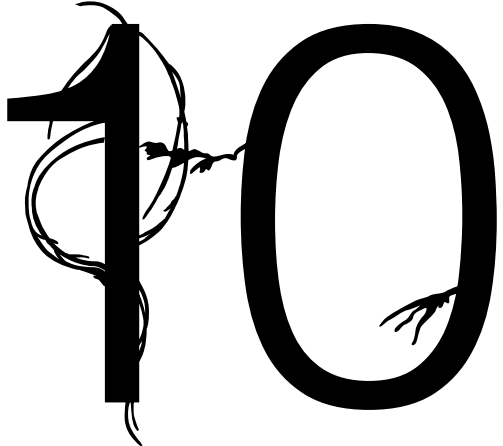
Lorenza Böttner and Lori Sklar, Untitled, not dated, black-and-white photograph, 35.5 x 27.9 cm, collection Irene Böttner, © Irene Böttner



Lorenza Böttner, Untitled, no date, etching on paper, 56.2 x 31.8 cm, collection Irene Böttner, © Irene Böttner

The selection of works by Lorenza Böttner, shown in the exhibition ‘Substitutes’, exemplify her versatility. In an etched self-portrait with prosthetic arms, which she refused to wear in her daily life, Böttner’s body takes centre stage, while in the untitled oil painting from 1981 of garments hanging over a chair the absence of a body is conspicuous. Also on display are two pencil drawings and a number of unique self-made garments, which she wore both in everyday life and in her performances. In a video recording of a performance at the Spanish Theatre in New York in 1986, we see Lorenza in a dress dancing exuberantly. Toward the end of the performance, she is stripped of this exuberance by two parent-like characters who forcefully put prosthetic arms on her and dress her in ‘men’s’ clothing.

Text by Tomas Adoifs and Philipp Guffler





Johannes Büttner, Laib, 2023, collage, courtesy of the artist

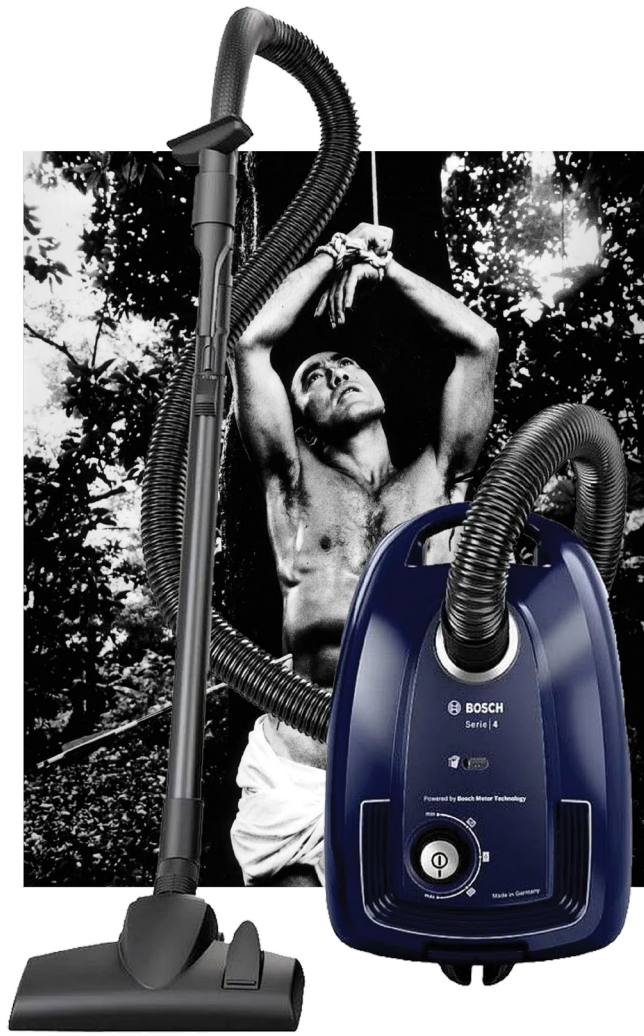
One day, taking advantage of having been kept from school by a slight cold, I collected the various electronic household appliances in my home and took them to my room, where I studied them intently. I was drawn to the little screwdriver of my Schwiezer Tachenmesser (Swiss Army Knife) and with it began to open the devices one after another.

This was the first time I had seen the insides of these familiar devices. I loosened more and more screws, repeatedly plugging the devices in and out to check if the machine could still work. The sound of the electric engines was now much louder than during their conventional use, when the noise was dimmed by the plastic casing. Upon switching each appliance on I would immediately turn it off, apprehensive that our neighbours would become suspicious of the noise. I could feel my face glowing with the simultaneous sensation of fascination and sheer panic as I faced the threatening, live insides of these running machines with all their cables, circuits, copper coils, and incomprehensible connections.

When I looked upon the twitching and vibrating insides of those devices, my entire being trembled with pagan joy. I continued to dismantle all the devices until they were still running but their parts were loose and unconnected. I kept the rubber seals and plastic supports which were meant to hold the individual parts in their place, as well as the redundant screws. I laid the rattling internal organs back in their casings and closed them with great care.

I tested every device once more. They were now much louder, they rattled, and some were so unbalanced that they jumped up and down on the floor. I put every single device back in its place and never told anyone.

Text by Johannes Büttner



Johannes Büttner, San Sebastian, 2023, collage, courtesy of the artist

1

Johannes Büttner negotiates present and past, speculative as well as science-based socio-economic topics. In order to sketch future scenarios, he avoids reproducing established, capitalist rhetoric by contrasting it with subcultural practices, different forms of hacking, queering, DIY practices and calls for self-organisation.



Johannes Büttner, Brot, 2020, bread, flesh tumors, dimensions variable, installation view Allen vs. Predator at koenig2, Vienna, courtesy of the artist

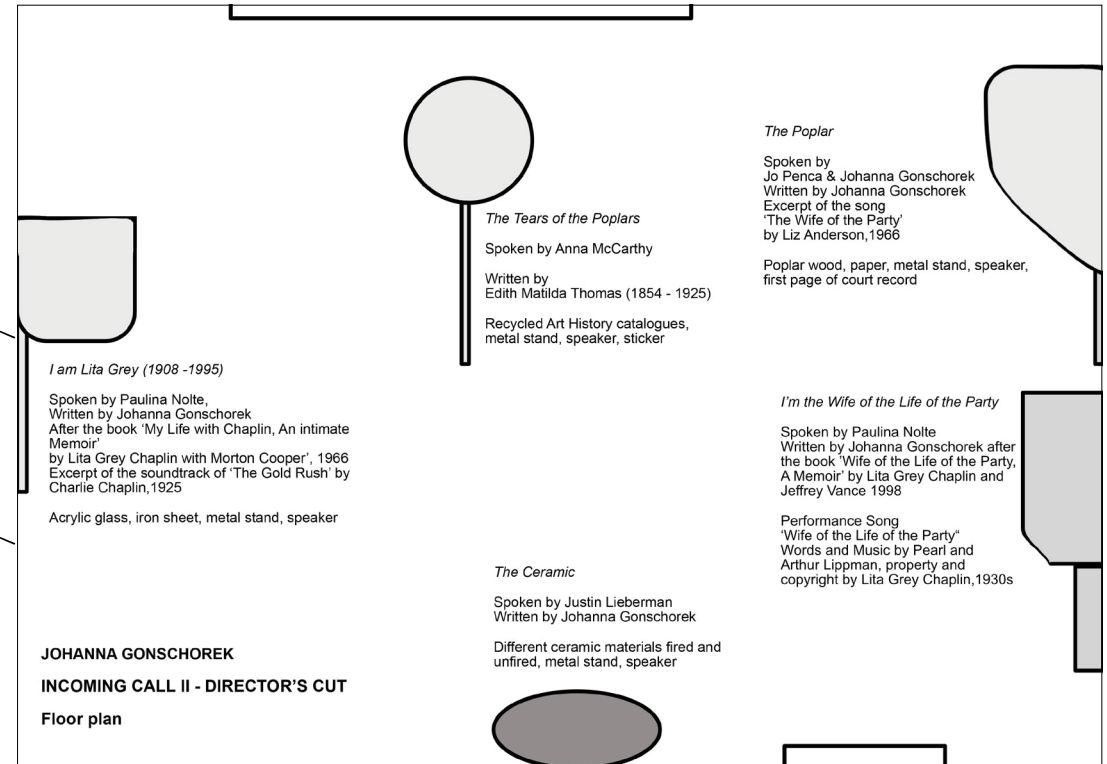


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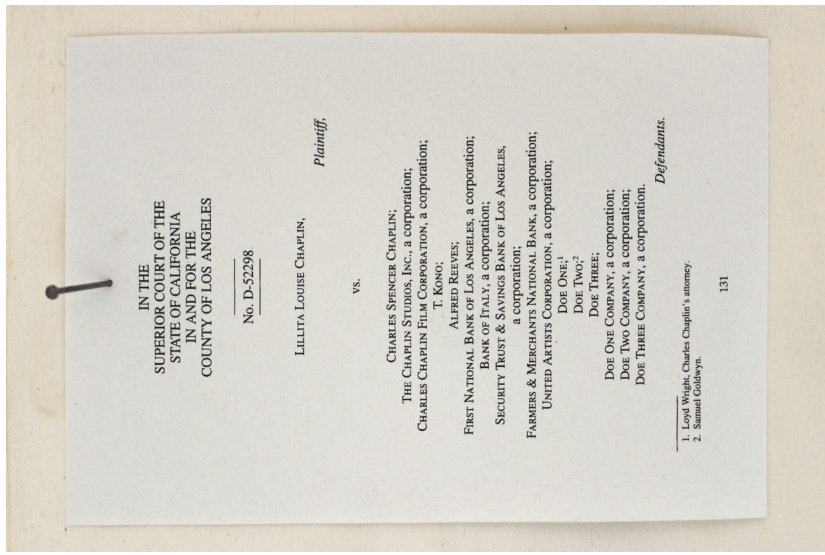
Johannes Büttner

# Johanna Gonschorek

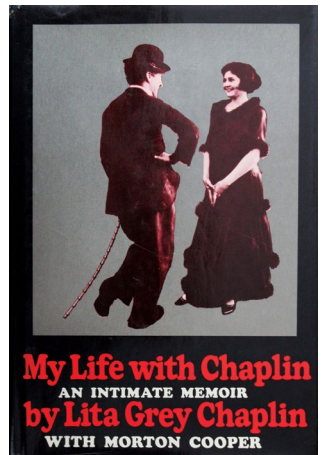
Johanna Gonschorek is an artist living and working in Munich. She studied Cultural Sciences, Art History, Art Theory, Art Pedagogy and Fine Arts. Her approach is interdisciplinary and research based.



Johanna Gonschorek, Incoming Call II - Director's Cut, 2021, floor plan, courtesy of the artist

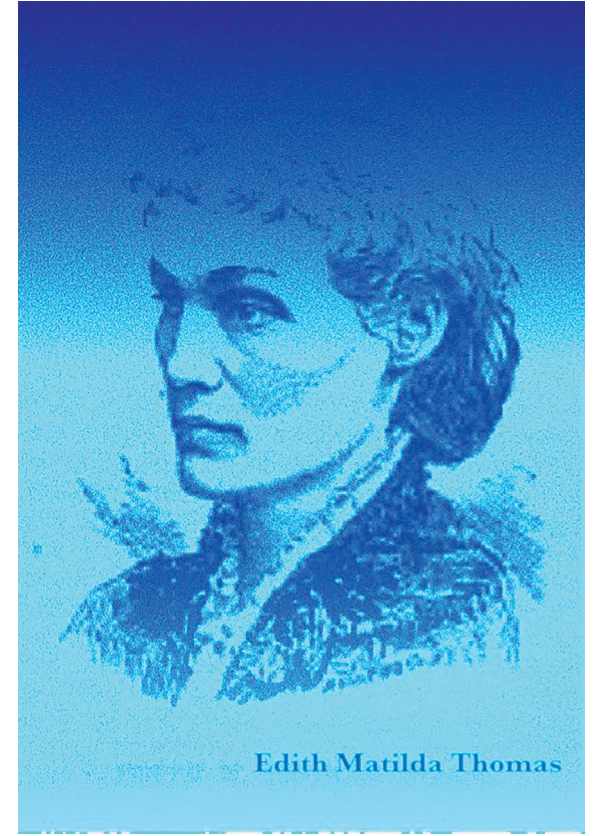


First Page of Court Record between Lita Grey Chaplin and Charlie Chaplin, 1927. in: Johanna Gonschorek, Incoming Call II - Director's Cut, 2021, installation view, courtesy of the artist

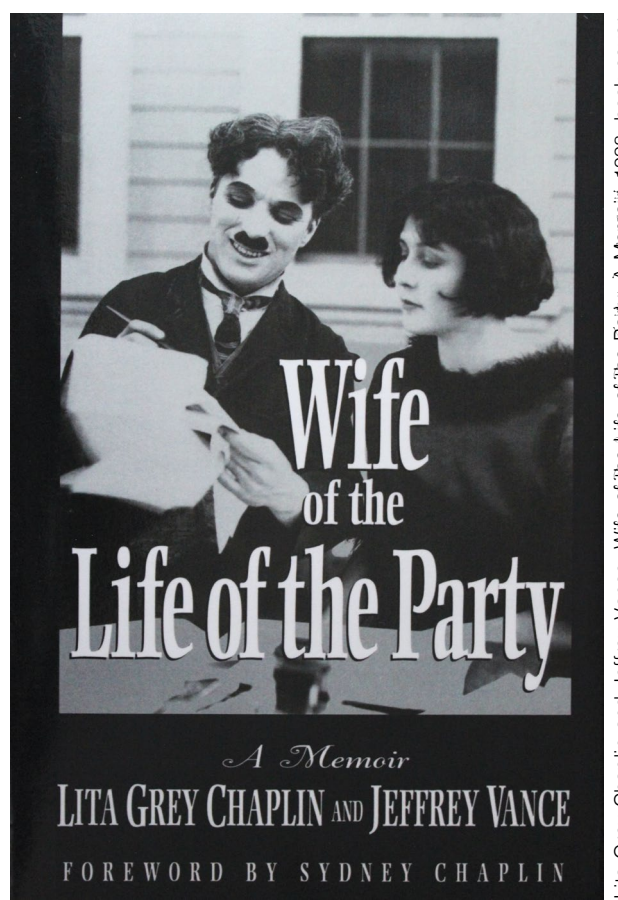
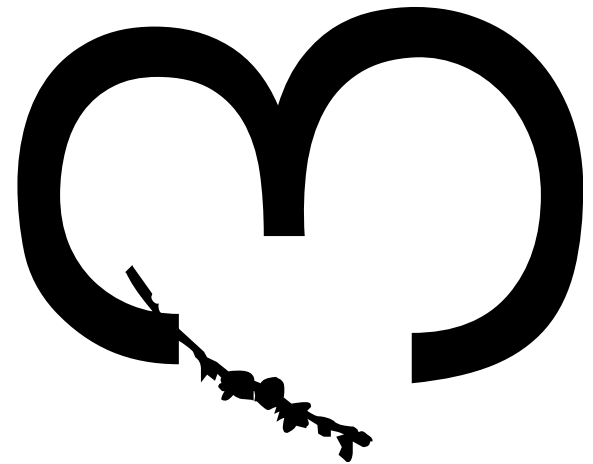


Lita Grey Chaplin with Morton Cooper, My Life with Chaplin: An Intimate Memoir, 1966, book cover, Grove Press

"Was the proximity to the past something that verified the printed words? Or was the proximity making it more blurry? Was the mind of my later years really more clear or just more at peace? ... I used to say My life is an open book ... in fact, it is two open books, and the second one is the corrected one. But who corrected what?"  
from the Script of Incoming Call II - Director's Cut



Johanna Gonschorek, Portrait of Edith Matilda Thomas (1854-1925), 2022, sticker, courtesy of the artist



Incoming Call II - Director's Cut questions the possibilities and conditions of remembering. The starting point for the sound installation by Johanna Gonschorek are the texts and memoirs of the poet Edith Matilda Thomas (1854-1925) and the actress Lita Grey (1908-1995) – two females who used their voices to assert themselves against male-dominated historiography. While Thomas' poem 'The Tears of the Poplars' looks at nature as a silent witness to ecological and historical catastrophes, Grey's two self-written biographies are an attempt to oppose the public narrative on her long divorce from the filmmaker Charlie Chaplin.

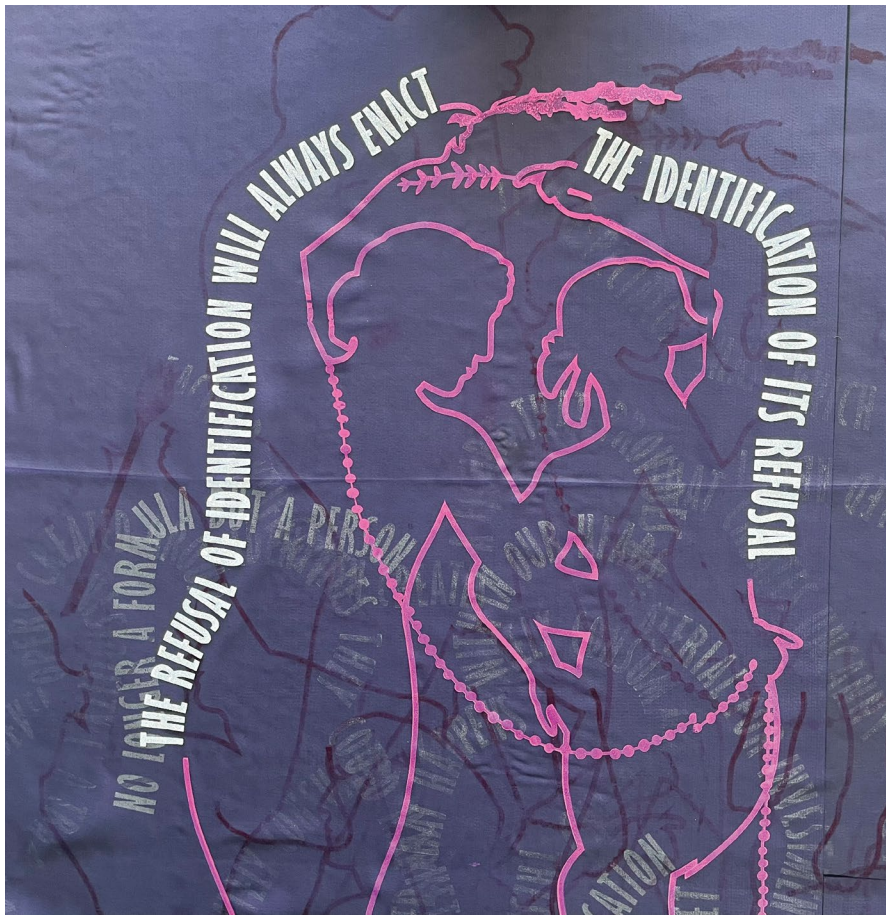
The historical material is revived and reconfigured in various ways. The five sculptural sound bodies appear to be abstract telephone booths which symbolically occupy the interface between intimate and public space: electronic signals sound out of the clay or a poplar tree becomes the narrator. The sculptural link between written and spoken text explores the distance between past and present, their material transmission and the preservation of traumatic experiences. The texts are spoken by the artists Anna McCarthy, Paulina Nolte, Jonathan Penca, Justin Lieberman and Johanna Gonschorek.

Lita Grey Chaplin and Jeffrey Vance, Wife of the Life of the Party: A Memoir, 1998, book cover, Scarecrow Press

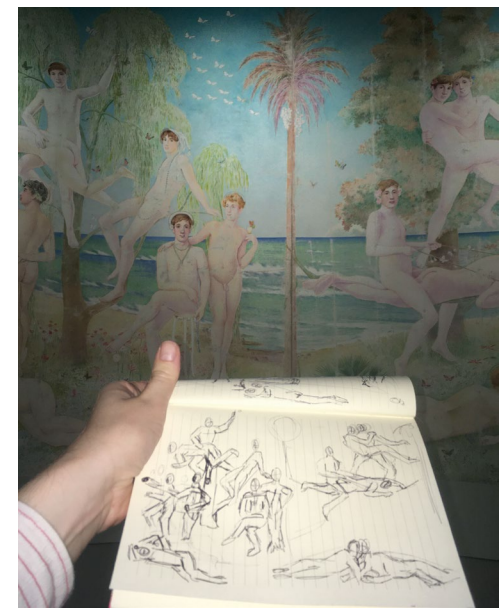
# Philipp

# Gulfer

Philipp Gulfer spans various media in his practice, including silkscreen prints on fabric and mirrors, artist books, performances, and video installations. Since 2013 he has been an active member of the archive Forum Queeres Archiv München. Artist books include: Projection on the Crisis (2014 / 2021), I Wanna Give You Devotion (2017), Indirect Contact (2017), Quilt #01–#30 (2020), Lana Kaiser (2020), Cosy bei Cosy (2023) and A Shrine To Aphrodite (2023).



Philipp Gulfer, Body/Text (detail), 2023, silkscreen print on fabric, 300 x 2530 cm, courtesy of the artist and BQ, Berlin



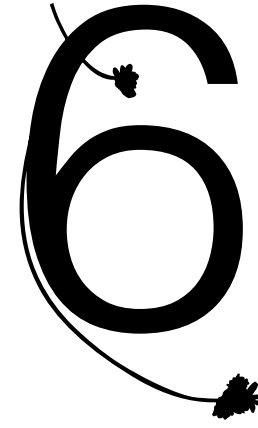
Drawing by Philipp Gulfer of Eliär von Kupffer's Die Klarwelt der Seligen on the Monte Verità, Swiss, October 2021, photo: Philipp Gulfer

"Lost in language // For a long time, we have been reduced to our autobiographies ...

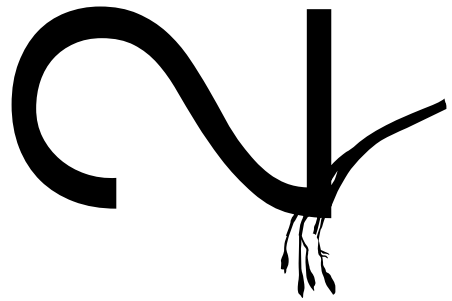
Like in a kaleidoscope, the connection to fragments and partial perspectives seems to be broken // An assault on reality ...

The image projected onto you without you having any say in it // The way we are being utilised // We wait for something to change and nothing does change. So we change ourselves // What feminine part of yourself did you have to kill to survive in this world? // History is the present // I am writing a letter forwards, which I want to send backwards // Fabulation as a way of capturing the people who are missing // I breathe that which has already been used by someone else ...

from Body/Text, 2023



Engraving of Karl Heinrich Ulrichs based on an undated portrait photograph. Appeared originally in Jahrbuch für sexuelle Zwischenstufen, vol. 1 (1899), p. 35



One of the starting points of the work Body/Text is Karl Heinrich Ulrichs' (1825–1895) famous speech on 29 August 1867, where he pleaded at the Congress of German Jurists in Munich for a resolution urging the repeal of anti-homosexual laws. Arguably, this was the first time in modern history that someone had openly announced their queer desire. Four years prior to the invention of the word homosexuality, Ulrich had developed a positive description for himself and non-heterosexual people: 'Uranian,' which alludes to the conception of Uranus in Greek antiquity. Reading his speech, I started to think about the limitations of historical and contemporary vocabulary to describe our desire and bodies.

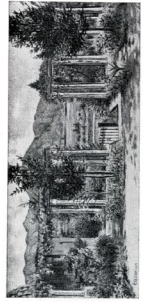
In October 2021, I went to Switzerland to see the panorama painting Die Klarwelt der Seligen (The Clear World of the Blissful) by Eliär von Kupffer. In his cycle of changing seasons and landscapes, 84 completely unclothed non-binary figures are depicted, often adorned with flowers and tools, which function to me as extensions of their bodies, or as sensual and sexual toys. For my silkscreen printed variation of the Die Klarwelt der Seligen, I focused on the outlines of the figures, their tools and flowers, and reenacted six of the figures myself. Historic texts and excerpts of my own writing appear, in non-chronological order, along the curves and outlines of the 84 figures. Body/Text contains adaptations of text fragments by Anne Boyer, Jean Genet, Peter Gorsen, Édouard Louis, Audre Lorde, Madison Moore, Rabe perplexum, Karl Heinrich Ulrichs, Ocean Vuong, Gloria Wekker, Louwrien Wijers, and others.

Text by Philipp Gulfer



Elisär von Kupffer, Die Klarwelt der Seligen (The Clear World of the Blissful), 1923–30, oil on canvas, 345 x 2530 cm, courtesy of Curatore Centro culturale e museo Elisarion

Elisär von Kupffer (Elisarion) was born 1872 in Sophiental in Estonia, to an aristocratic German family. At the age of 19 he met his lifelong partner, the philosopher Eduard von Mayer. In 1900, von Kupffer published the first influential anthology of homoerotic literature, *Lieblingminne und Freundesliebe in der Weltliteratur*. From 1923 to 1930 he transformed his villa in Minusio in Switzerland on the Lago Maggiore, into an opulent collection of art, the Sanctuarium Artis Elisarion, and created a new religion called Klarismus (Clarity). His paintings and theory could be compared to the German 'Lebensreform' movement, a politically diverse social reform movement propagating a natural way of life in reaction to the industrialisation, materialism, and urbanisation that characterised the early twentieth-century. The various Lebensreform movements did not have an overarching organisation and, similar to Elisär von Kupffer's theory and other monist and esoteric philosophies from that time, it's debatable if they should be classified as modern or as anti-modern and reactionary. Elisär von Kupffer died in 1942. The association Pro Elisarion is taking care of his legacy and organised the restoration of the panorama painting, which has been located at Monte Verità in Switzerland since 1987.



**Was will?**

**das Künstlerische Lebenswerk von Elisarion**

**im Santuario d'Arte Elisarion,**  
**der Weiheburg der Kunst**  
**in MINUSIO-LOCARNO**  
3 Meilen östlich von San Vittore

Glaubt es: den Menschen schon innerhalb dieser Welt zu einem hohen Ideal der Harmonie umzuschaffen? - als wollte es von den hohen irdischen Pflichten abheben... **Nein.** Diese irdische Wirklichkeit ist eine Welt des Todes, der Nothdurft, des Kampfes ums Dasein mit gesonderten Aufgaben verschieden gearteter Menschen und Geschlechter - doch unermüdet mit glücklichen Augenblicken.

Was also **will?** dies dichterisch-bildnerische Werk, das schon durch die Augen zu so vielen Seelen sprach und ihnen ja scharflich bekränket ist.

In allen Menschen, die irgendwie nicht volle Befriedigung finden im materiellen flüchtigen Wohlsein, also in allen Menschen, die über das « Intelligente Thiersein » hinausstreben, regt sich eine **Sehnsucht**: die Sehnsucht nach **Ferien**, nach einem **Ferietag** oder einer **Feriestunde** der Seele, die sie hinausheben über die Nothdurft und den neidvollen Weltstreit der so verselbsteten und selbststügeligen Mitmenschen in eine schöne Natur, **losgerißt vom Alltag**, hinauf in eine ersehnte Welt, um in ihr **neue Kraft** für dieses **Erdenleben** zu sammeln.

Elisär von Kupffer, leaflet Elisarion, no date, courtesy of Curatore Centro culturale e museo Elisarion

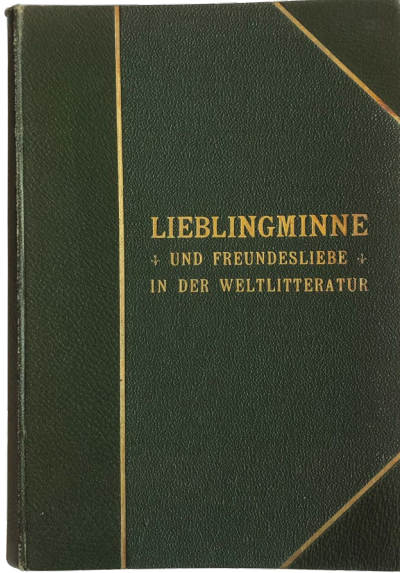


Elisär von Kupffer, Elisarion, Auditorium, choir and sword gate, after 1939, photography, courtesy of Curatore Centro culturale e museo Elisarion



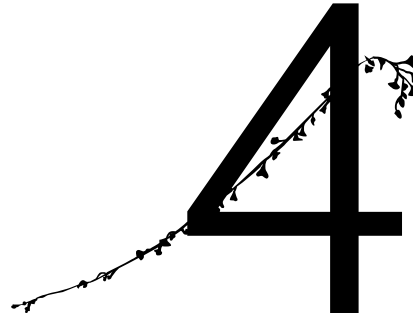
Elisär von Kupffer, Saint Sebastian, before 1907, photography, courtesy of Curatore Centro culturale e museo Elisarion

Although the panorama painting *Die Klarwelt der Seligen* (The Clear World of the Blissful), one of the starting points of Philipp Guffler's work *Body/Text*, is the most known and expansive work by Elisär von Kupffer, he also created numerous smaller paintings. The exhibition 'Substitutes' showcases a selection of his works from the 1910s to 1930s that have never been seen before in the Netherlands. Among these pieces are *Endymion*, *Il Genio della Risurrezione* (The Genius of Resurrection) and, *Le anime e il giudice* (The Souls before their Judge), *Narciso* and *San Sebastiano*. Some of these works feature self-portraits of the artist and his partner Eduard von Mayer depicted naked as mythological or religious characters in dreamlike settings.



Elisär von Kupffer, *Lieblingminne und Freundesliebe in der Weltliteratur*, 1900, photo: Beat Frischknecht

# Elisär von Kupffer



Text by Tomas Adolfs and Philipp Guffler



# Rabe perplexum

## DAS NEUE ALBUM



## Schwarz & stark

Rabe perplexum, Das Neue Album, Schwarz & stark (Kunstpriesträger 86, 3. Monographiemreihe anlässlich der Verleihung der Förderpreise und Stipendien für Bildende und Angewandte Kunst), Munich: Kulturreferat München 1986, courtesy of Monacensia, personal papers Rabe Perplexum

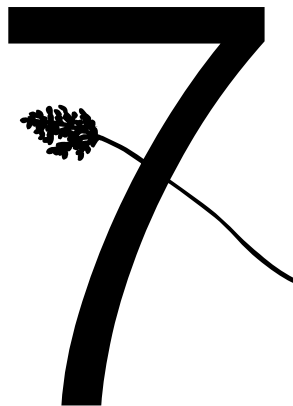
Rabe perplexum was born in 1956 as Manuela, Margarete, Hahn. In 1982 they gave up their civil name and a binary gender classification and called themselves Rabe: the German word for raven. They worked as a performance and media artist, painter, author, theatre director, and actor in Munich. In their performances and videos, they often included their mother, friends, and lovers and worked in various collective contexts, which they usually dominated. In 1986 they received the Förderpreis Neue Ausdrucksformen Bildende Kunst (Award New Forms of Expression in Visual Art) from the city of Munich. From 1987 onwards, Rabe worked with computer animation and graphics on the Amiga, 1000 system and the A-2000 A. Rabe died in 1996. Artist Cosy Piero organised a posthumous retrospective at the Rathausgalerie in Munich in 1998. Since then, their estate has been located in the Monacensia literary archive in Munich, which is only now, twenty-five years after their death, being made accessible by the institution.



Rabe perplexum, Untitled, 1980s, acrylic on canvas, 175 cm x 84.5 cm, © Monacensia, photo: Contanza Meléndez, courtesy of Monacensia, personal papers Rabe Perplexum



Rabe perplexum and Alex Anders (Geier), Operationsfeld 1, 1984, performance documentation, colour photograph. © Alex Anders (Geier), photo: Elfe Brandenburger, courtesy of Monacensia, personal papers Rabe Perplexum



Rabe perplexum, Untitled drawing, no date, sketchbook, © Monacensia, courtesy of Monacensia, personal papers Rabe Perplexum

Rabe worked across a variety of media, often collaborating with friends and family to create experimental works in unconventional settings, which sought to blur the line between performativity and reality.

Two of Rabe's video works are shown in 'Substitutes', which were made in collaboration with their lover Alex Anders, whom they called 'Geier' (the German word for vulture). The first work, Operationsfeld 1 (Field of Operation 1) made in 1984, was the second performance by Rabe at Pow Wow: a gay discotheque in Munich. Geier lies on an operating table in the club, whilst Rabe and their assistants perform an autopsy that ends in a bath of medications. Born in the peripheral and socially challenged district of Hasenberg in Munich, Rabe often addressed issues of class in their work. In the second video work, The World of Special Student Heidi S. (1985), we find motifs that came to define Rabe's artistic oeuvre: the Bavarian, the queer, and the morbid.

In their paintings and drawings, Rabe combined neo-expressionism and stylistic elements from punk culture with Bavarian folklore. In the two paintings featured in this exhibition, a raven-like figure is depicted in contrasting colours; the human-becoming-animal shows Rabe's resistance, and playfulness, in regard to binary (heteronormative) categorisations.

Text by Kirsty McIntosh and Philipp Guffler

# From Metal Sculpture to Mental Sculpture

Here is my story. I fell in love with zinc when I lived on an island in the IJsselmeer in 1973/74. I was for a year almost all alone there. I had lived in the Chelsea Hotel in New York all the year before, 1972. Two opposite extremes: the small island and the big city of New York. Zinc stole my heart because its softness amazed me. I could bend and shape it easily. I made simple things with it. When in September 1974 the island had to be left, getting my toolbox safely ashore was my main concern.

Back in Amsterdam I discovered the most magnificent shop for metal, Granaat. There I first fell in love with aluminium, then with lead and in the spring of 1976 shiny red copper stole my heart. You can make a bed with the flexible copper plates as if you were folding sheets and blankets. The pillow became so soft that you would immediately want to lay your head on it. The pillow reads: "When I am sweet, I am beautiful, and one with you."



Louwrien Wijers and Johanna d'Armagnac, She and She, 1977, music box, metal, 34 x 55 x 174 cm, sound loop 1:54 min.

At the end of 1977 She and She arose, the brass music box on high thin legs of brass. When the lid is raised my voice sings the songs I had written to music by Johanna d'Armagnac for our opera 'With Detachment'. On the inside of the lid, visible when the lid is open, and on the front of the music box, photos of Johanna and me, made by Anneliese Wolf, are engraved in the brass. The songs talk about the thinking of two girls in 1977.

The year 1978 became historic. We were in New York in May with a group of Dutch artists for a European performance initiative. Ben d'Armagnac was the most admired performance artist in the European visual arts. Many artists wanted to get out of their studios to work more directly and more subtly. But museums were not interested. It was a huge struggle to break through. When in 1975 the word 'performance' landed from the US and other places in the world in De Appel of Wies Smals, the only place for artists worldwide to do these new works, a theatre-like manner came along with the word performance. The European artists were totally disappointed. They had wanted to share something really subtle with the viewer. During the European Performance Festival in Arnhem, September 1978, Ben d'Armagnac called to ask if he could come a day later, he was still preparing. That night Ben slipped on his boat and drowned in the Brouwersgracht. He had wanted to make a performance about dying. A whole new era in the visual arts began in my work as well. I changed from metal to mental sculpture.

Text by Louwrien Wijers

# Louwrien Wijers

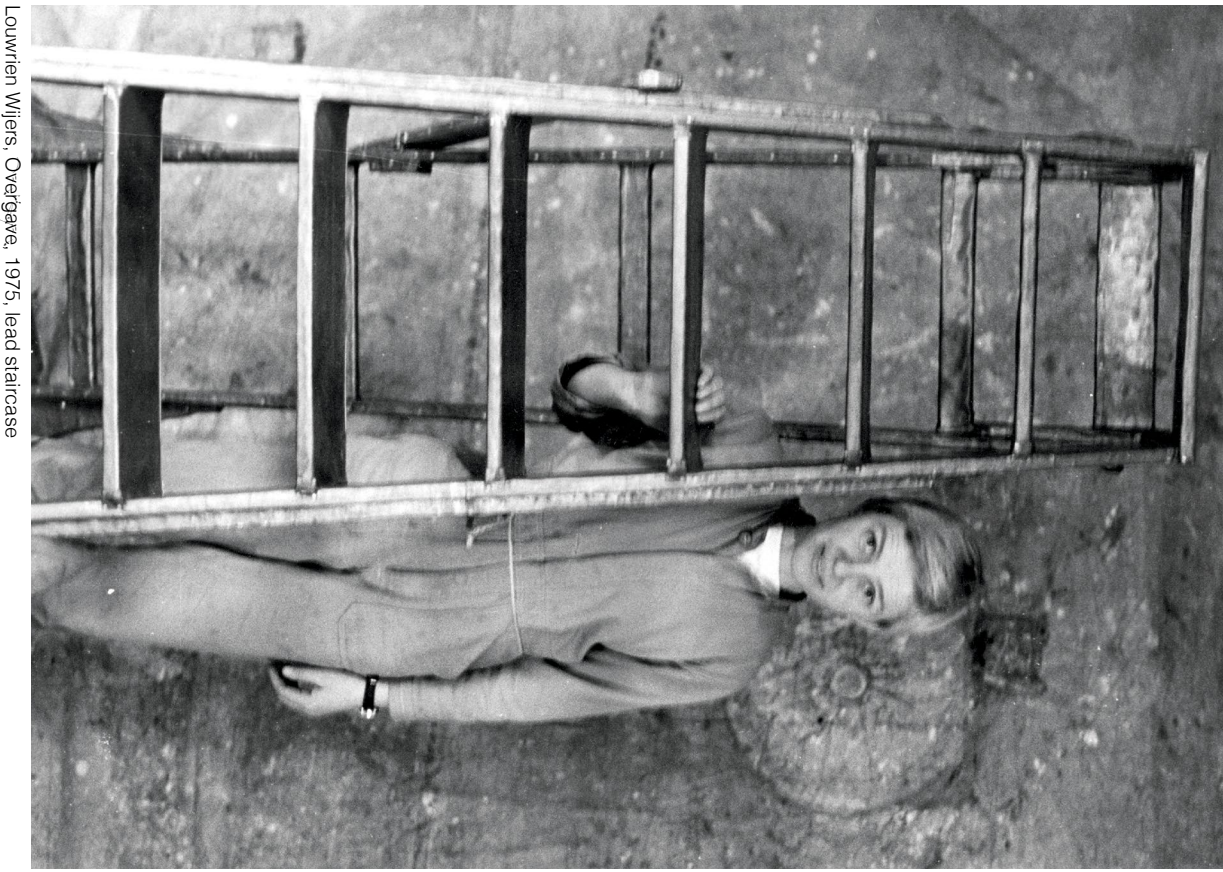


Louwrien with Philipp and Margarita visiting her studio in Ferwert, 16 September 2022, photo: Egon Harstingj



Louwrien Wijers, Inkeer, 1975, aluminum table and chair

Louwrien Wijers, 1941, January 26. Afraid of being indoctrinated, Louwrien avoided going to art school and instead wrote about art from 14 years of age and visited as many artists as possible in their studios. She started to make art in 1970. 40 woorden (1970-1971) is featured in the permanent Stedelijk Museum show. She continues to make, think, and write about art and artists today.



Louwrien Wijers, Overgave, 1975, lead staircase

# Bruno Zhu



Bruno Zhu, Untitled, 2019, photography, courtesy of the artist

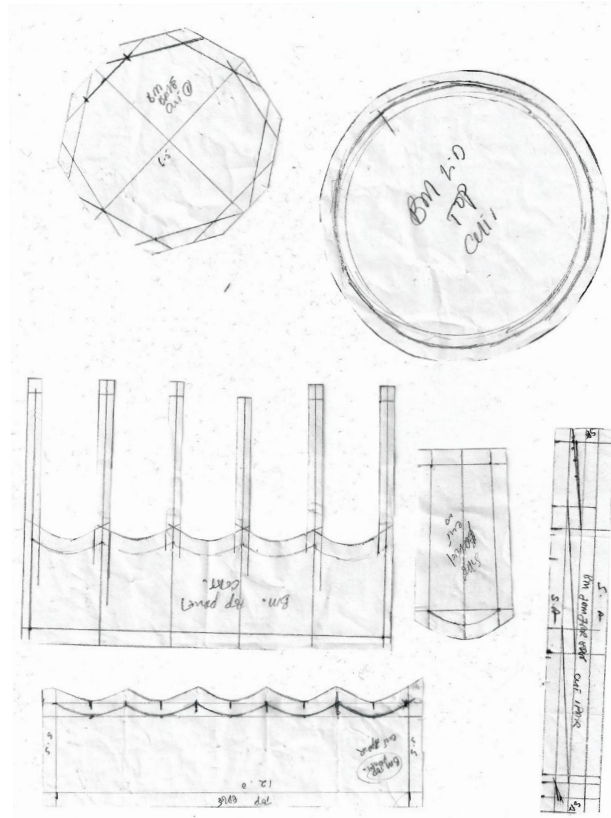


Bruno Zhu, Spoils, 2017, installation view La Plage, Paris, photo: Aurélien Mole for La Plage, Paris, courtesy of the artist

Bruno Zhu is an artist living and working between Amsterdam and Viseu. He employs methods that cut, stitch, and write against normative alignments of knowledge production and social reproduction. Zhu is a member of A Maior, a curatorial program set in a home furnishings and clothing store in Viseu, Portugal.



Bruno Zhu, sketches for Spoils, 2018, collage on paper, courtesy of the artist

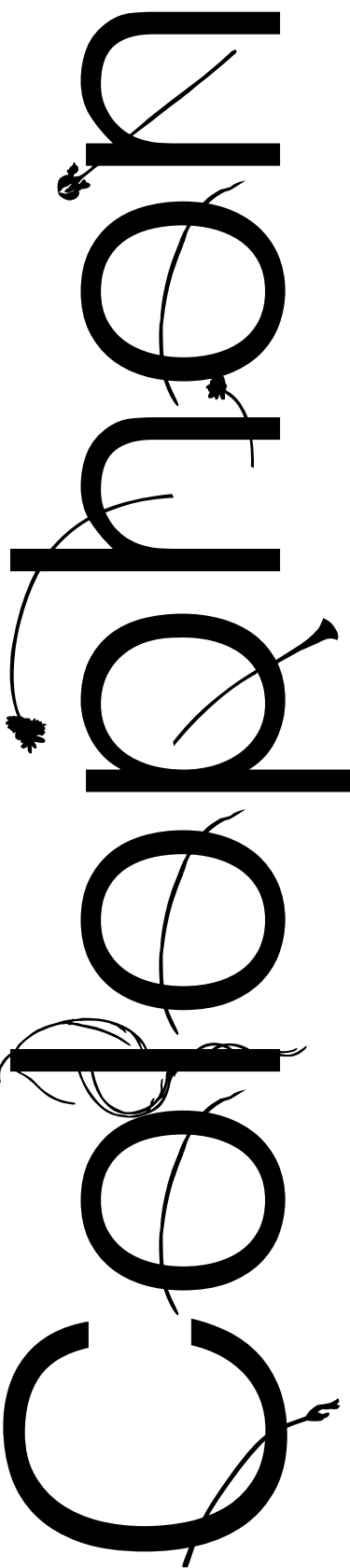


Bruno Zhu, cutting pattern for Spoils, 2018, drawing on paper, courtesy of the artist

**Spoils** are canvas replicas of everyday consumables like shower gels, hand soaps and jams. These are 'soft corpses' presenting themselves rich on the surface, but empty inside. Jams made me think of spreading. Spreading myself on the bed for my lover. Spreading envy, jealousy, gossip, sympathy, empathy. Spreading jam. Spreading soap. Spreading flavours we swallow. Spreading scents we wash off. Spreading into our stomachs. Spreading into our noses. Spreading into space consuming energy, consuming each other.

I excluded body lotions because 'spreading-absorbing' was different from 'spreading-swallowing' and 'spreading-washing'. Absorption felt too positive, permissive and nurturing. It didn't feel absolute like swallowing and washing.

Text by Bruno Zhu



Editor: Philipp Gufler  
 Visual identity: Jacob Hoving  
 Design: Jacob Hoving and Youngeun Sohn  
 Texts: Tomas Adolfs, Johannes Büttner, Johanna Gonschorek,  
 Philipp Gufler, Kirsty McIntosh, Louwrien Wijers, Bruno Zhu  
 Proofreading: Tomas Adolfs, Kirsty McIntosh, Margarita Osipian,  
 Levi van Gelder  
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This zine was created in the context of the exhibition 'Substitutes' at W139 in Amsterdam (22 April 2023 - 18 June 2023) and is available at W139.

W139  
 Warmoesstraat 139, 1012JB, Amsterdam, The Netherlands  
 Tuesday - Sunday from 12:00 to 18:00  
 www.w139.nl

W139 team:  
 Tomas Adolfs  
 Nadia Benchagra  
 Dana Claasen  
 Levi van Gelder  
 Dil Ghale  
 Kirsty McIntosh  
 Sam Geer van der Klugt  
 Margarita Osipian  
 Claudio Rittfeld  
 Annette Wolfsberger

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 Nor Akelei  
 Andre Avelas  
 Charlotte Beeck  
 Martijn van der Blom  
 Franziska Müller Schmidt

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 Grafisch Atelier Hilversum



# Public Programme

Friday 21 April 2023, 18:00 - 22:00

## Opening: Substitutes

On Friday 21 April from 18.00 to 22.00, we invite the public to join us at W139 to celebrate the opening of 'Substitutes', an exhibition initiated by Philipp Guffer.

Thursday 11 May 2023, 20:00 - 21:00

## Keeping up with the Virus

A performance by Szymon Adamczak with Billy Mullaney. "For six years already I have been moving and becoming with HIV."

Keeping up with the Virus explores interdependency, connection seeking, risk-taking, and solidarity through the embodied metaphor of the virus performing in the artist's body in the era of undetectability. Situated in relation to the unique constellation of artists gathered at W139, the performance looks to activate genealogies and dramaturgies of living with HIV across time.



Szymon Adamczak, An Ongoing Song, 2019, performance, photo: Maciej Zakrzewski, courtesy of the artist

Friday 9 June 2023, 18:30 - 19:30

## Guided tour of the exhibition

by Philipp Guffer and Wilfried van Buuren in collaboration with IHLIA.

Saturday 3 June 2023, 16:00 - 17:30  
**Tomorrow's Language**

A dialogue between the artists Louwrien Wijers, Rory Pilgrim, and Philipp Guffer.

Together they will explore Louwrien's artworks, the significance of food, intergenerational friendships among artists, and the importance of learning from one another. Chef, artist and longtime collaborator of Louwrien, Egon Hanfstingl, will be preparing a saffron honey yogurt for all attendees to enjoy at the end of the event.



Louwrien Wijers, Gebed, 1976, red copper bed, 190 x 92 x 117 cm

Sunday 4 June 2023, 15:00 - 16:00  
Guided tour of the exhibition  
by Philipp Guffer and Tomas Adolfs.

Friday 9 June 2023, 20:00-21:30  
**Eccentric 80s and Rabe perplexum**

A film screening and book presentation with Angela Stiegler and Philipp Guffer in collaboration with the Goethe Institut Amsterdam.

With their performative and collaborative works, Rabe perplexum was a subversive voice of queer subculture in the 1980s. In conversation with Fabian Reichle, the artists Guffer and Stiegler will discuss artistic practices of the 'Eccentric 80s', their exhibition and publication of the same name, from today's perspective.



Rabe perplexum, Untitled, 1980s, acrylic on canvas, 80 cm x 110.5 cm, © Monacensia, photo: Contanza Meléndez, courtesy of Monacensia, personal papers Rabe Perplexum

Warmoesstraat 139 Amsterdam  
Tuesday - Sunday from 12:00 to 18:00