

# Substitutes

Initiated by Philipp Gufler

W139

with works by Lorenza Böttner, Johannes Büttner, Johanna Gonschorek, Philipp Gufler, Elisabeth von Kuppfer, Rabe perplexum, Louyrien Wijers and Bruno Zhu.

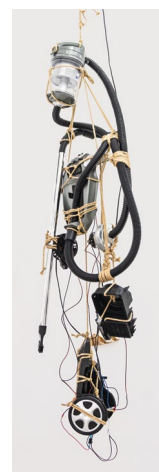
Lorenza Böttner, Untitled, 1981, oil on canvas, 66,5 x 66 cm, collection Irene Böttner, © Irene Böttner



22 April - 18 June 2023



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



Johannes Büttner, Untitled (Homelime, Silber' 850), 2020, vacuum cleaner, rope, electronics, dimensions variable, installation view Alien vs. Predator at Koenig2, Vienna, courtesy of the artist

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



# Substitutes

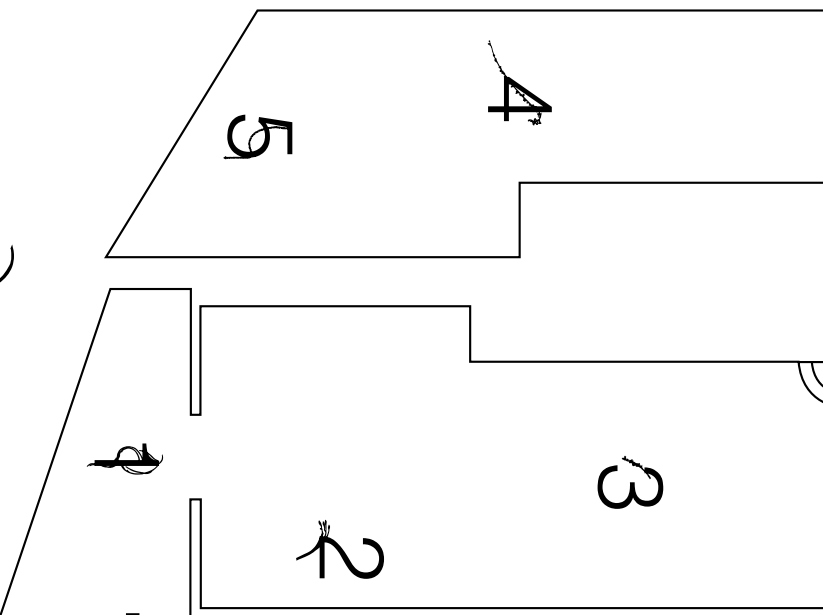
Costuming, staging, masks, layering, clothing. These are just some of the tools and languages that we use to maintain, describe or alter our bodies. Taking the body as its starting point, 'Substitutes' considers the absence of bodies and the abstraction of the body; engaging with discourses around gender 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 Guffler



- Anthrachinon Blau, PB 60, China-  
cridon Violetti, PV 19, Phthalo Tjuri-  
quoise, 2022, silkscreen print on  
mirror, 180 x 75 x 0.8 cm, courtesy  
of the artist and BQ, Berlin
- Quindo Violetthell, PV55, Veroneser  
Grüne, Erde, Nelkenfarbe, 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 Kypffer (Elisaron)
  - Endynion, 1918, oil on canvas,  
66 x 136 cm, courtesy of the  
Sanctuarium Artis Elisaron
  - Il Genio della Risurrezione (The  
Genius of Resurrection), ca. 1939,  
oil on canvas, 155 x 65.6 cm,  
courtesy of the Sanctuarium Artis  
Elisaron
- Louwien Wijers and Johanna d'Armagnac, She  
and She, 1977, music box, brass, 34 x 55 x 174  
cm, sound loop, 11:54 min.
- 10. Lorenza Böttner
  - Let Me Live, 1986, video documentation of a per-  
formance 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
  - Untitled, no date, pencil on paper, 53.5 x 73.5  
cm, collection Forum Queeres Archiv München,  
All rights reserved
  - Genet's See, no date, pencil on paper, 71 x 100.5  
cm, collection Forum Queeres Archiv München,  
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# Flower Power

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.

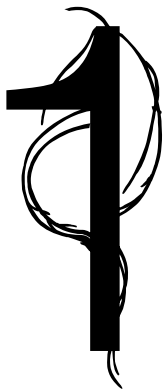
\* from the announcement text of the exhibition ‘Lorenza Böttner: Requiem for the norm’ at Württembergischer Kunstverein, 2019.



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



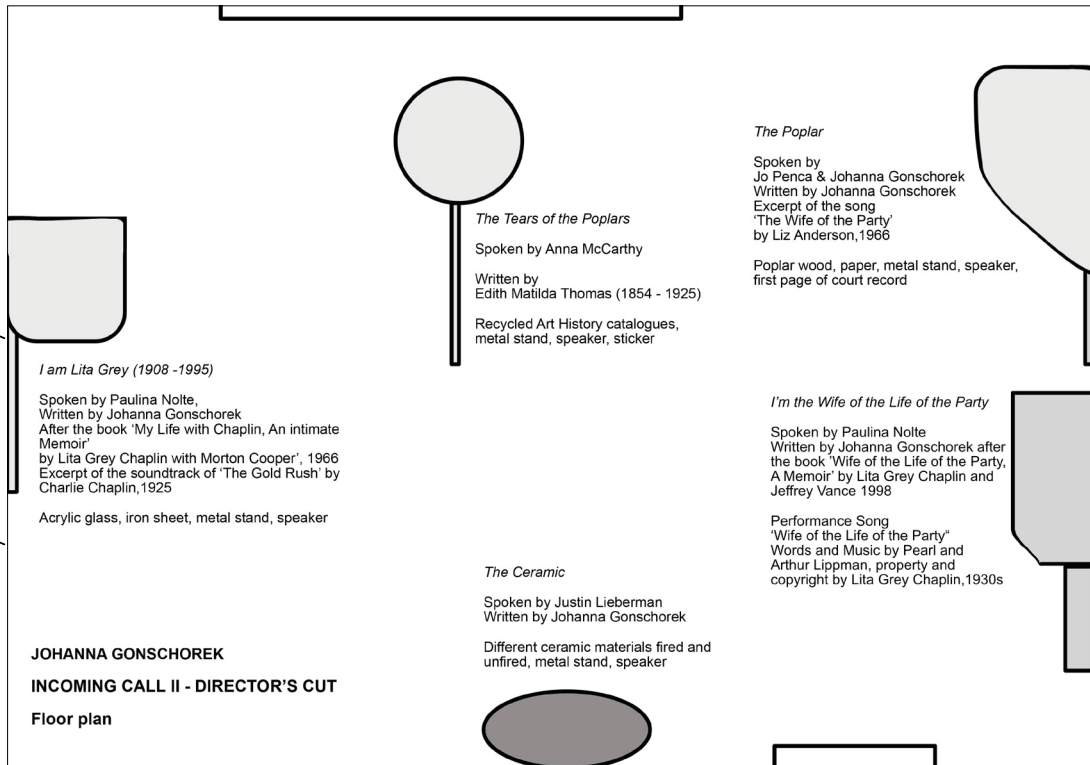
Johannes Büttner, Laib, 2023, collage, courtesy of the artist



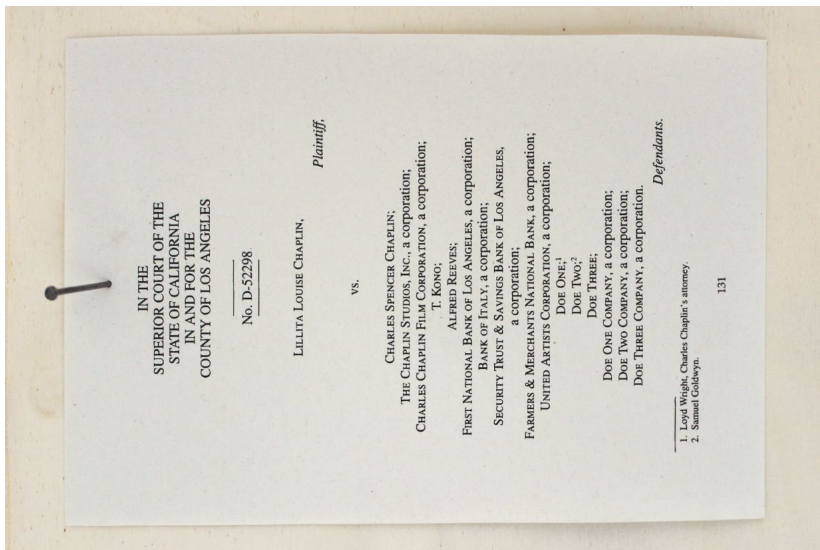
Johannes Büttner negotiates present and past, speculative as well as science-based socio-economic topics. In order to sketch future scenarios, he avoids reproducing established, capitalist rhetoric by contrasting it with subcultural practices, different forms of hacking, queering, DIY practices and calls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

# Johanna Gonschorek

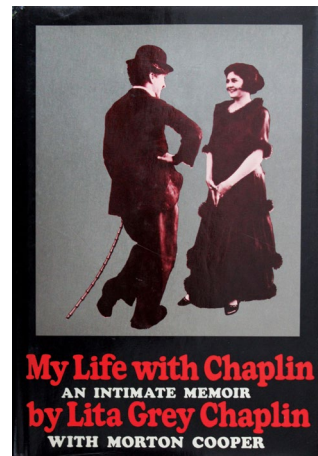
Johanna Gonschorek is an artist living and working in Munich. She studied Cultural Sciences, Art History, Art Theory, Art Pedagogy and Fine Arts. Her approach is interdisciplinary and research based.



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

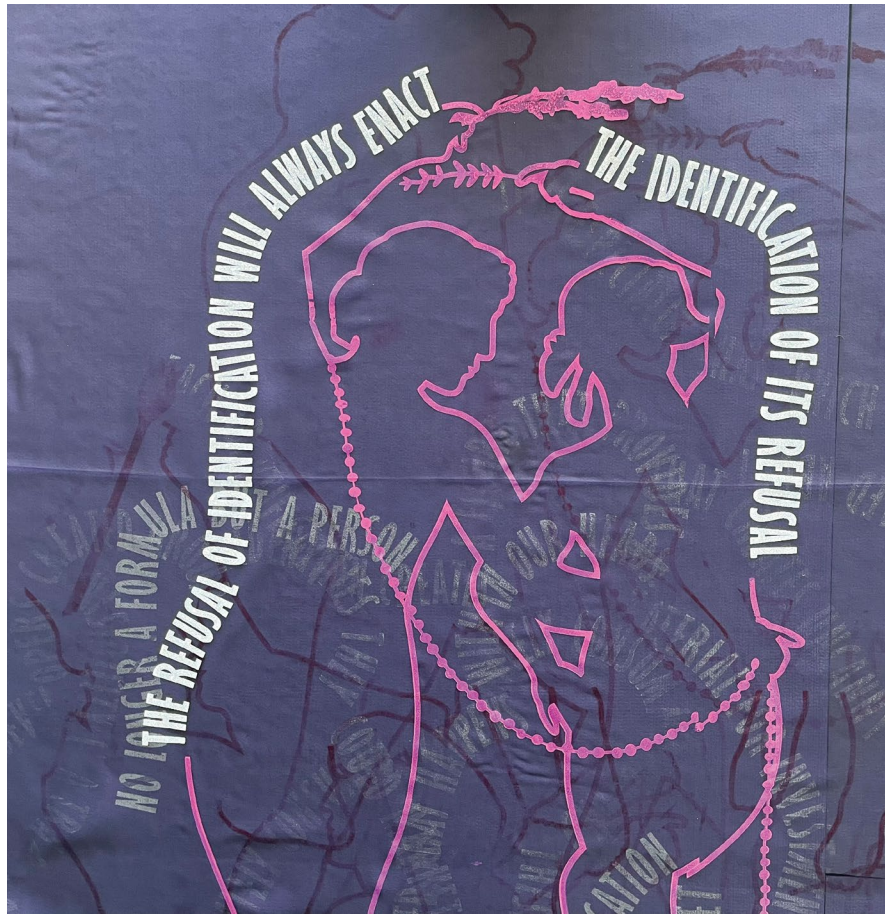


Lita Grey Chaplin with Morton Cooper, My Life with Chaplin: An Intimate Memoir, 1966, book cover, Grove Press

# Philipp

# Guffler

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

# Elisàr vor



**Was will?**  
**das Künstlerische Lebenswerk von Elisàrion**  
 im **Santuario d'Arte Elisàrion,**  
 der **Weihburg der Kunst**  
 in **MINUSIO-LOCARNO**  
 5 Meilen östlich von San Vittore

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

Was also **will?** dies delirisch-bildnerische Werk, das schon durch die Augen zu so vielen Seelen sprach und ihnen **Kraft und Freude** gab, wie es durch gute Wirkung erwiesen, ja schriftlich bezeugt ist.

In allen Menschen, die irgendwie nicht volle Befriedigung finden im materiellen flüchtigen Wohlsein, also in allen Menschen, die über das «intelligente Thesen» hinausstreben, regt sich eine **Schmacht**: die Sehnsucht nach **Perlen**, nach einem **Feiertag** oder einer Feierstunde der Seele, die sie **hinausheben** über die Notdurft und dem leidvollen Wettstreit der so verschleierten und selbststümmigen Mimenstüben - hinein in eine seltsame Natur, **langesüst vom Alltag**, hinaus in eine ersäute Welt, um in ihr **neue Kraft** für dieses **Erdleben** zu sammeln.

Elisàr von Kupffer, leaflet Elisàrion, no date, courtesy of Curatore Centro culturale e museo Elisàrion



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



Elisàr von Kupffer, Die Klarwelt der Seligen (The Clear World of the Blissful), 1923–30, oil on canvas, 345 x 2530 cm, courtesy of Curatore Ce

Elisàr von Kupffer (Elisàrion) 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, *Lieblinginne 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 Santuario Artis Elisàrion, 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 Elisàr 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. Elisàr von Kupffer died in 1942. The association Pro Elisàrion 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.



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 Piéro 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 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



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



## 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

# Bruno Zhu

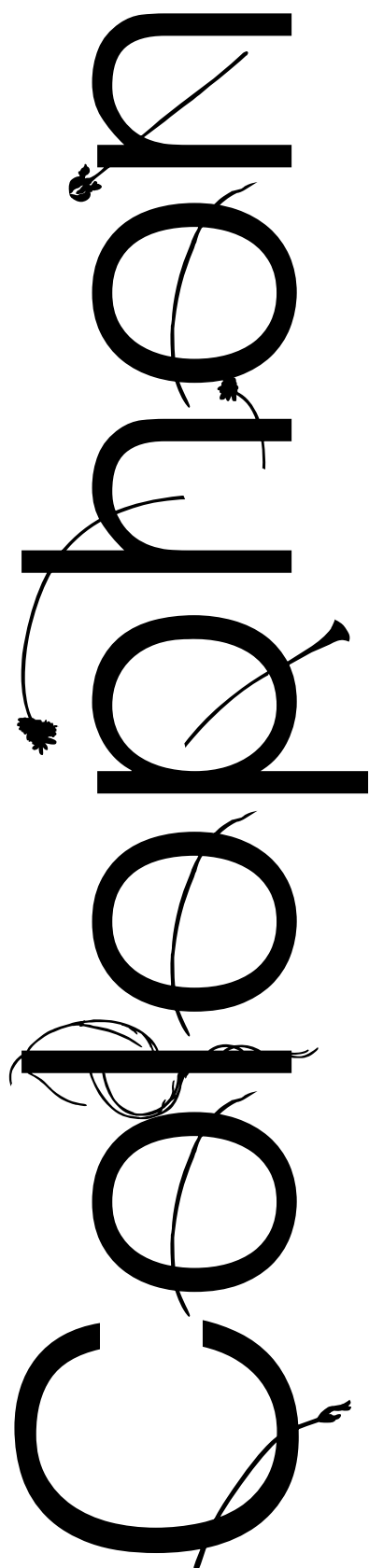


Bruno Zhu, Untitled, 2019, photography, courtesy of the artist

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



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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](http://www.w139.nl)

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Forum Queeres Archiv München  
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 Gufler.

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 Gufler and Wilfred 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 Gufler.

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 Gufler 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 Gufler 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 Gufler 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

