

*conte potuto - selected works*  
2019-2024

*The Grand Revue: FAREWELL*  
2024



*performance, sculptural intervention*  
part of the show *Come as You Are. Preis der Kunsthalle 2023*  
Kunsthalle Karlsplatz, Vienna

curated by *Astrid Peterle und Hannah Marynissen*



*hello, goodbye, hello*  
*rock and roll can never die!*

*The Grand Revue: FAREWELL*  
*invites you to hold onto nowhere while leaving for good.*  
*Let's celebrate an evening of goodbyes and possible beginnings.*

-conte potuto

„For their gathering at the Kunsthalle Wien Karlsplatz, conte potuto invited us to say goodbye. They create a space dedicated to different forms of farewells: whether it's saying goodbye to friends before the summer break, to a holiday romance, or to an entire phase of life. Over time, various farewell rituals take place—some overlap, while others demand more attention. A speech is read, a melancholic song is played on the piano, a letter is burned. A collective experience full of individual goodbyes, drawing on pop culture clichés and traditional rituals, to enable a personal practice of saying farewell. For conte potuto, it's difficult to come as they are, and even more difficult to say goodbye. So, shall we shed a tear together?“

-Astrid Peterle und Hannah Marynissen



*The Grand Revue: FAREWELL*



**Performers:**  
Julia Walk, Keno Meiners, Sarah Sternat, Hannah  
Todt, Michael Walk, Daniel Fonatti, Gabriel Huth

**Images:**  
David Avazzadeh

**FRIENDLY GHOST UNION INFORMATION CENTER**  
2024

*performative installation*  
part of **New Salt Festival**  
**European Capital of Culture 2024 - Salzkammergut**  
Bad Ischl, Austria



Upon invitation by the New Salt Festival—a music festival taking place in Bad Ischl as part of the European Capital of Culture 2024—we transformed a former two-story sports store into an unusual community center, the Friendly Ghost Union Information Center.

The FGUIC aimed at reminding all passers-by of their everlasting union membership and to invite them to use the union center according to their needs. The FGUIC provided ghost costumes and featured a small restaurant, a stage with sound equipment, an area for presentations and conferences, a sleeping room, and a table for mint tea with milk and a daily cake.

Bad Ischl has a long-standing connection to the Austrian monarchy, which is still marketed as a tourist attraction today. The FGUIC referred to the ghosts of Bad Ischl and the original idea of the EU and its values using dilletant forms of imitation and institutional-mimickry.

Over the four days of the festival, the union center became a place for performances, concerts, improvised lectures, communal dinners, karaoke parties, political debates, or simply taking a short rest from the Festival's line-up.

***Conflicting Interests?***

*The Friendly Ghost Union  
secures a trustworthy,  
high-quality future  
while mediating cultural ambitions  
and helping to let go  
of the hope for a better past.*

*Friendly Ghost Union Information Center*



*Friendly Ghost Union Information Center*







# Schwimm City - a pool for everyone? 2024

public intervention, performance  
part of the festival *Impulse Theater Festival*  
Mülheim an der Ruhr, Germany



**concept:** Haiko Pfof, Anna Bründl, Conte Potuto

**dramaturgy:** Anna Bründl

**execution:** Conte Potuto

**curation of the artistic and discursive program:** Anna Bründl, Conte Potuto

**participants:**

Tigers Kitchen, Damian Rebgetz, AUTOR, African Grassroots Theater, Tacho Tinta, Architects for Future, Silent University Ruhr, Hartmann/Müller, TSC Mülheim, Call Me G and many more local artists, initiatives and associations

Conte Potuto address the disappearance of public pools through a performative intervention: for the duration of the Impulse Theater Festival, „Schwimm City“ opens in MüGa-Park. As pool operators, Conte Potuto are dedicated to preserving collective spaces for the right to public leisure.

In „Schwimm City“, the cherished concept of the public pool is detached from its usual architecture but remains a place of enjoyment, culture, exchange, and relaxation. The culinary and entertainment offerings extend into real spaces, while the emerging threat is symbolized by stage sets that subject the pool to a material transformation.

The swimming pool becomes a subject of speculation. What does it mean for a community when public pools close and only facades remain? Where does the fun of swimming relocate when it can no longer be tied to the architectural structure of a public pool? And how can shared enjoyment be conceived as a form of activism, as a response to an impending threat?







concert by the band *Autor*  
and Schwimm City employees

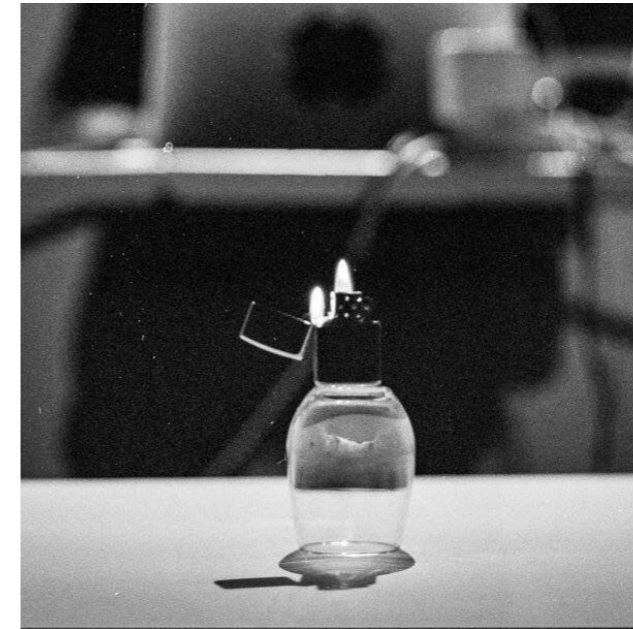




**Performers for conte potuto:**  
Julia Walk, Hannah Todt, Michael Walk,  
Gabriel Huth, Jürgen Münzer, Peter Schönhardt,  
Daniel Fonatti Laura Josic, Jonathan Dellago  
and Artur Scherthner-Lourdesarmy

**Images:**  
Fritz Enzo Kargl ,  
Impulse Theater Festival / Robin Junicke

*Clink Clunk -it was for burnin shit down*  
2023



part of the show *A suitcase picture theory*, New York City  
curated by  
*Markus Riedler and David Mase*  
images by *Daniel Sostaric*

GET THE ATTENTION  
ANNOUNCE THE ACTION  
OPEN THE LID  
IGNITE THE LIGHTER  
PLACE IT SOMEWHERE SUITABLE  
WATCH IT EXTINGUISH  
LET IT COOL DOWN  
CLOSE THE LID

According to the regulations of the TSA (Transportation Security Administration), it is not permitted to carry filled lighters in your luggage on flights in the USA. Lighters manufactured by Zippo Manufacturing Co. are exempt from this regulation. These are permitted in checked baggage if they are transported in packaging specially approved by the Department of Transportation (DOT).

Since 2018, Zippo Manufacturing Co. has held the patent for the 'Clink Clunk' - the sound of the lighter flap opening and closing.

'Zippo squad' became a phrase of American military jargon for being assigned to burn a village: 'when you say level a village, you don't use torches.[...] You went in there with your Zippos. Everybody. That's why people bought Zippos. Everybody had a Zippo. It was for burnin' shit down.' -Wallace Terry: *Bloods: An Oral History of the Vietnam War* by Black Veterans (1984)

For 'Clink Clunk -it was for burnin' shit down' the title and the action score were engraved on two Zippo Manufacturing Co. lighters. In the authorised packaging, they were sent past the Statue of Liberty to the 'Picture Theory' gallery in New York City. At the opening of the exhibition 'A suitcase', the action was carried out by a visitor.

*I chef I chef I chef*  
2024



artist book

published by *conte potuto*

Project direction, concept & theoretical framework by *Julia Walk*

Art direction, layout & design by *Michael Walk*

Layout & design by *Markus Benjamin Riedler*

Edited by

*Marialle S. Smith | M.S. Wordsmith*

*Ana Redi-Milatovic and Zoë Wickl*

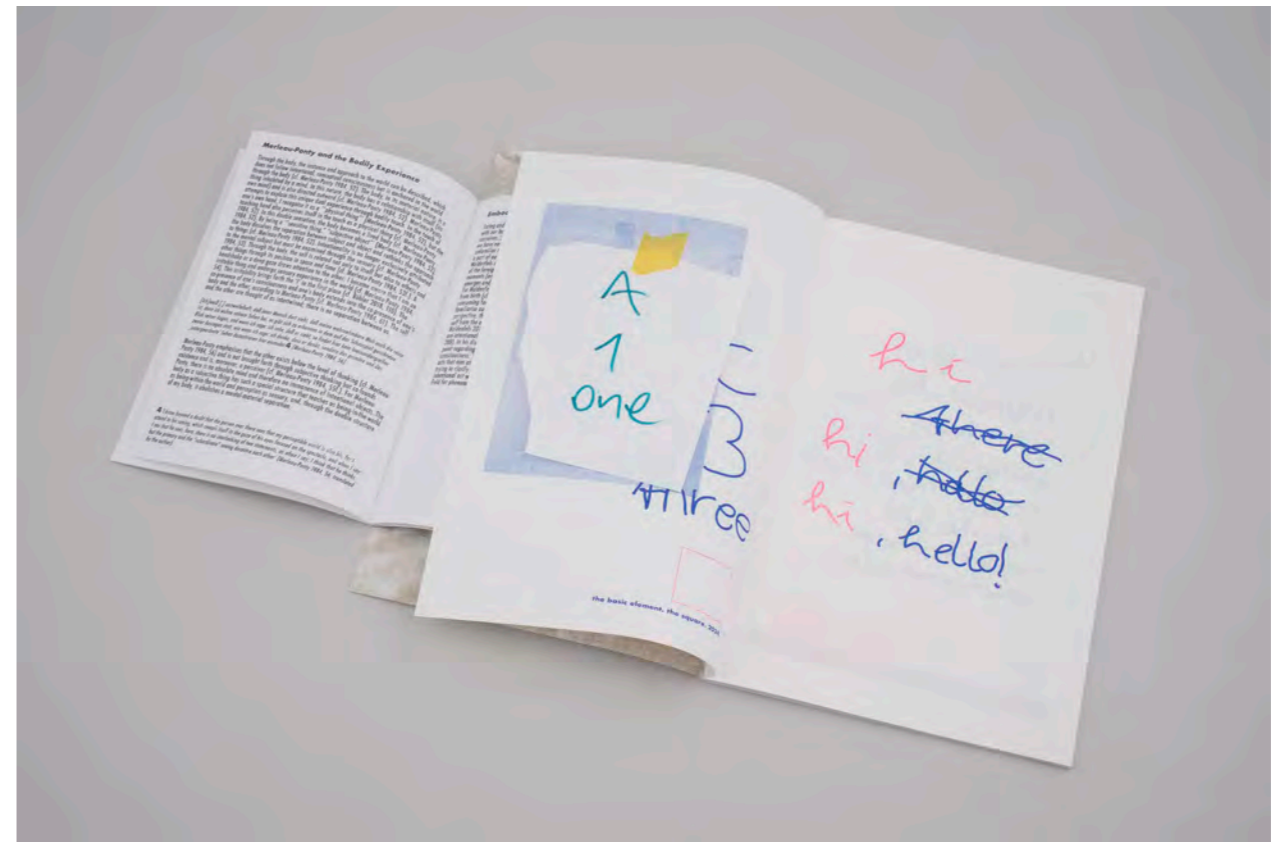
printed by *Soybot*

Risoprint

handbound

edition: 200

„I chef I chef I chef“ is an artist book, a cookbook, and a philosophical work that asks: What can we learn from things if we understand that every action is a common action of different matter? It challenges the understanding of matter as passive and introduces the concept of distributive agency. Cooking becomes an applied example of distributive agency, showing that every participant in the process has the power to change the whole. The key phenomenon discussed is „Gespür“ (intuition), which allows us to interact with non-human matter in various forms without falling into anthropomorphism.



I chef I chef I chef



*installative performance*  
part of the dinner-series *c u soon*  
Feldbach, Austria



Based on the theoretical explorations in the book *I chef I chef I chef*, we came up with the idea of building clay ovens. Around that time, we were invited to cook for a wedding. The engaged couple lived in a countryside house with a large property where the soil has a high clay content. It was perfect, allowing us to build the ovens directly on-site and avoid transporting heavy loads of clay.

The molds for the ovens were made by taking plaster casts from various objects at different locations. Additionally, we created geometric shapes using classic formworks commonly used in construction. The clay was tamped into the molds with willow branches as reinforcement. In total, we constructed five ovens and a fridge with a wooden work surface, all covered with a bamboo structure.

For the wedding, we served a dish inspired by Japanese ramen. Traditionally, this would involve boiling pork bones and a fatty piece of pork belly, but we opted for a vegetarian version. The base was a vegetable broth, refined with homemade miso.

The handmade noodles were central to the dish and were complemented by an array of toppings: ajitsuke tamago (marinated eggs), fermented wild leeks, ramps, magnolia, and freshly foraged morels. Additionally, we included pak choi, golden beets, spaghetti beans, watercress, oyster mushrooms, braised pointed cabbage, steamed carrots, fresh herbs, nori leaves, nikomiso, and tofu made from scratch. Each ingredient was selected for its organic, regional, and seasonal qualities.

The table setting featured handmade ceramic bowls and aluminum chopsticks, also cast by us in molds.









*exhibition, performance*  
part of the festival *Perspektiven 13*  
Attersee am Attersee, Austria

The festival *Perspektiven 13* brought 30 artists to Attersee, each exploring the theme of society versus community, connection and exchange.

conte potuto was invited to exhibit and provide sleeping spaces in the Atterseehalle, a multipurpose hall.

Attersee is a small village where its residents rely partly on tourism, charging prices that many people cannot afford, making everything exclusive. Most of the lake's access points are private, yet there is still a lot of vacant space.

conte potuto's idea was to create an inclusive offering—providing the highest quality accommodation, food and entertainment at the lowest price, while revealing its interconnectedness in a performative installation.

The Atterseehalle was declared the hotel reception, and we sought out local residents who were interested in collaborating with us to create hotel rooms. We printed bed linens with the Dorfhof logo and used them to make beds in private homes, barns, cars, and tents. In this way, the entire village of Attersee became the Dorfhof.

The online booking, check-in, and communal breakfast for hotel guests and villagers were pragmatic processes, inspired by the professional experiences of Conte Potuto members in the hotel and hospitality industry. These processes were intentionally disrupted, complicated, and reinterpreted through targeted interventions and spontaneous improvisation. Our goal was to provoke subtle to significant shifts in the perception of these processes, which are typically governed by conventions and rules.

From Monday to Friday, we were occupied with organizational tasks, particularly cleaning duties. These tasks were primarily carried out in the Atterseehalle during its opening hours. As a result, the exhibition was in a constant state of transformation, and we, as performers and supposed hotel staff, continually assumed new roles.

Over the four weekends of the *Perspektiven* festival, hotel guests, other festival visitors, villagers, and we ourselves became actors in a complex web where fiction and reality were nearly indistinguishable.









**Performers:**  
Michael Walk, Gabriel Huth, Julia Walk, Artur Schernthaner-Lourdesamy, Sarah Sternat, Janina Hoffmann, Laura Josi



**Images:**  
Karin Hackl, conte potuto



*performance/pirate radio station*  
part of *The Groupshow*  
curated by *Goto-Club*  
at the former Wiener Kaufmannschaft,  
an interim-use building in Vienna

**participating artist**

**invited by conte potuto:**

Mme Psychosis, Jonathan Dellago,  
DJ Diamond, Kurt-7, Cay, Tachnypnoe,  
a.pet, aksiseda, Gruppe Bussi, DJ Anina,  
Schlomo Pankreas und Konsorten, Ina Rose



promotion material for the event series „lost highways“ at Radio Billie Blitz



„inside the building made of bricks, conte potuto built a gas station out of wood and cardboard. it was equipped with basic sound equipment as well as a kitchen unit and so became the temporary home for the radio station “Radio Billie Blitz” and the bistro “Bistu Billie Blitztro”. during three weeks, conte potuto and various other artists were using it as a space to host radioshow, live-concerts, raves, performances, cooking and serving food. everything audible from inside the gas station was transmitted live over fm broadcasting. the visitors were offered to wear car costumes and tune the built-in radios to fm 108, Radio Billie Blitz’s frequency. Bistu Billie Blitztro equipped them with hand- and homemade snacks and drinks before they took their cruise through the whole show, creating traffic jams on the hallway, annoyingly blocking the view on other artworks and carrying Billie Blitz’s sound out in the world.“



left: DJ-Set by *Kurt-7*  
right: live concert by *Mme Psychosis*



left: *conte potuto* members Josefine Hübler, Daniel Fonatti, Michael Walk, Gabriel Huth, Julia Walk  
right: handmade snacks at *Bistu Billie Blitztro*





car costumes with built-in radios tuned to the frequency of Radio Billie Blitz



*sculpture, installation*  
at *Phoenix Athens*  
Athens, Greece

invited by  
*Dimitri Yin*

From the end of 2018, Conte Potuto was on a residency in Athens. For three weeks we lived in a flat in Exarchia. The neighbourhood known for its anarchist-autonomous history, where private investors are increasingly converting flats into Airbnb holiday apartments, thus removing them from the housing market, whose prices are rising as a result. Phoenix Athens is located on Askilipou Street, also in Exarchia, on the border with the fancy Kolonaki neighbourhood.

Every day we took long walks and collected material. It was just after Christmas and the streets were full of packaging boxes. We followed the trail of packaging to the port of Piraeus where the boxes tumble out of the huge ships bellies. We learned that since 2009, the port has been largely owned by the China COSCO Shipping Corporation. A man with marble dust on his face laughed at us because we were carrying so much rubbish. He was very friendly, wished us a Happy New Year in English and explained that 2019 is the Year of the Pig according to the Chinese calendar and that in Chinese culture the pig represents luck, wealth and prosperity. At sunset, we made our way back to the city centre, deposited the material we had found in the gallery and walked to Syntagma Square to watch the fireworks.

On 14 January we opened an exhibition entitled „Year of the Pig“ in the gallery. From the exhibition space on the ground floor, a narrow wooden staircase led up to the first floor and directly into the sculpture. A narrow tunnel, built of cardboard and wood, screwed together, stapled and painted yellow. Here and there dimmed light fell through structured glass. After several twists and turns, at the end of the tunnel, there was a lamp made of Plexiglas and papier-mâché, below which was an armchair made of wood. In front of the armchair was a peephole set into the wall. The peephole offered a wide-angle bird's-eye view of a simply furnished bedroom that corresponded to the standard of an Athens Airbnb flat.

