

ENDRE TÓT HAD VESS AND RAIN

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ENDRE TÓT GLADNESS AND RAIN

Printed Matter, Inc.
September 9–November 14, 2021

Curated by Darling Green

A MIRACLE FROM THE EAST

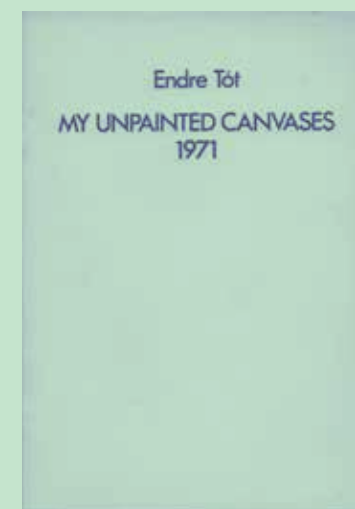
An interview with Endre Tót

By Kata Balázs & Árpád Tóth
Translated by Dániel Sipos

What led you to publishing? How did you begin printing and publishing your books and multiples?

I learned about printing presses and print opportunities because I was teaching at an industry vocational school and was in touch with a printing house. During this time large printing houses were strictly supervised, so there wasn't much I could do with these, but I did discover smaller print shops that I could use. These were simple offset presses run by one or two pressmen, and at the time offset machines were used for everything—this was before photocopying. I gained access to these small print shops, and

they printed my artists' books at the beginning of the 70s. Needless to say, this had its risks, as we were living amidst such censorship that nothing other than a business card could be published without permission. Eventually I succeeded in making a deal with these press workers, who printed smaller jobs for me at night, in secret, in exchange for a few bottles of red wine. Occasionally, we could also make larger-scale projects, which was how *My Unpainted Canvases* was made, as well as a couple of other similar books in the early 1970s.



My Unpainted Canvases, 1971
Artists' book,
12 pp.
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Courtesy of
Péter Farkas

Why did you focus on making printed works?

Printed works were so important because I could integrate them very quickly into the international avant-garde scene of the time. In early 1971, my first so-called illegal, or "samizdat," piece was a sentence printed on a piece of cardboard, which read: "I was glad to print this sentence." It questioned the notion of censorship. Though I never expected it to, this piece became a minor sensation in the West. This early conceptual work received positive feedback.

Afterwards, I printed a number of flyers, smaller unique pieces, in addition to the two or three artists' books. None of these offset prints ever reached 500 copies, but I was mailing them to every corner of the globe. I still regard these offset pieces as almost completely original. Many copies were acquired by important museums and libraries across Western Europe—the Pompidou Centre's Kandinsky Library is perhaps the most important to me.

How did these books come to the attention of those museums? Did you exhibit these books at the time?

In Paris, there was an exhibition—the largest to date—of artists' books at the Pompidou. This was when

the artists' book as a new medium practically made its debut. I had three artists' books presented there. One of them was *Night Visit to the National Gallery*, which would later become my most well-known work. I made it in 1974 and it was published in England by the legendary avant-garde publisher Beau Geste Press.

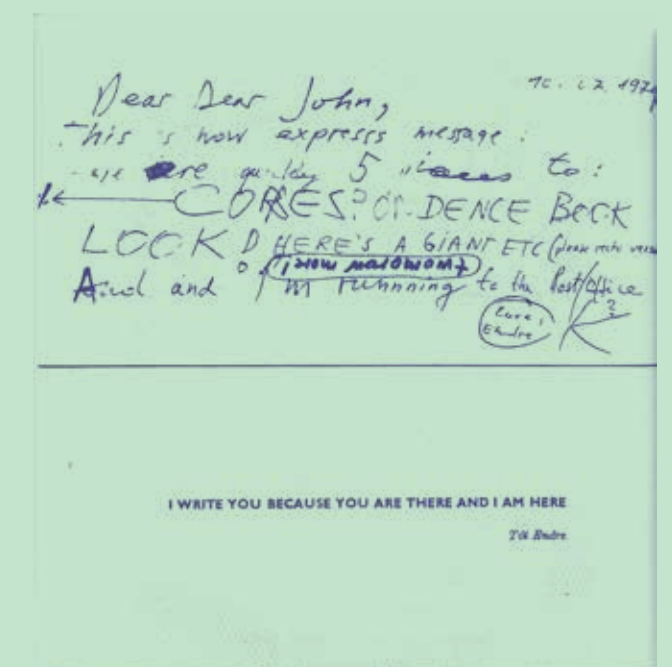
In the 70s, two or three artists' books were produced in Hungary, but most of my artists' books were published in the West while I was still living in Budapest.

Which other publishers did you collaborate with? How did the books relate to your mail art practice?

Besides the aforementioned Beau Geste Press, there was the Yellow Now in Liège, Belgium, Howeg in Zurich, and Galerie Ecart in Geneva, which was especially important to me. This gallery had a small publishing house that issued avant-garde pieces of the time, one after another. Galerie Ecart was headed by John Armleder, who would become world famous later on, and with whom I was in regular correspondence in those years. We had exchanged more than 100 letters, and he published these as a book in Geneva. It was an honest documentation of a mail art correspondence.

It would be an exaggeration to say that I discovered the artists' book in Hungary. Rather, I would say it was just in the air—so much so that the path to artists' books seemed very natural to me. As I've mentioned, my books made in Hungary were produced in small print shops that were free from serious supervision, so the means of production were available to me.

Detail from
*Correspondance
avec John
Armleder*, 1974
Artists' book,
80 pp.
Published
by Ecart
Publications
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Collection of
Ecart Archive



JOYS AND DOWNPOURS

Gladness, Zeros, and Rain
in the work of Endre Tót

By Darling Green

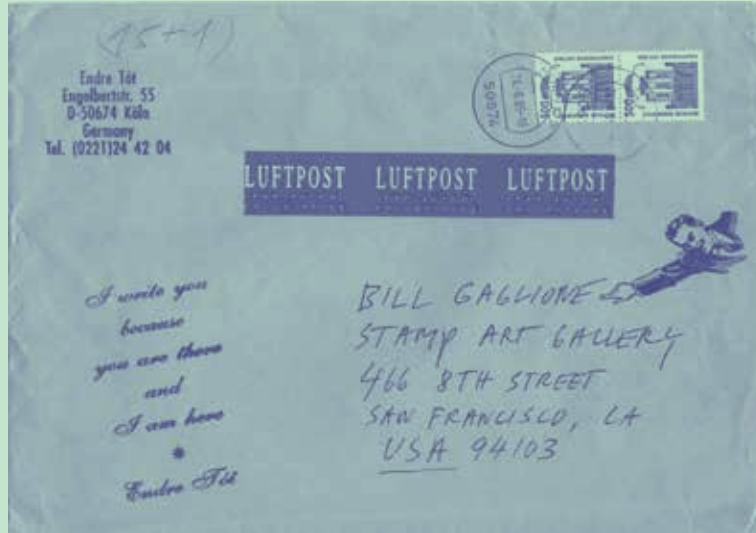


Was it difficult to receive international mail in Hungary at that time?

I imagine that I received 6–8 letters and parcels from the West on a daily basis, and to my knowledge, I received everything and never noticed any signs of tampering. The postal service was impeccable, I owe them a lot. It was through the post that I could become integrated into the latest avant-garde endeavours in the 70s. I had several exhibitions in the West, even in the USA, and surprisingly, in Poland, thanks to the post. Poland was much freer in the 70s than we were in Hungary. The significance of the post to me was that it made me a completely free person; I could communicate with the entire world. With the help of the post, I could leap over the Iron Curtain.

In 1971 I took part in the *Biennale de Paris*, a life-changing exhibition, which was exceptionally important to me because it was the first time that they launched a separate section within the normal framework of the biennale, named Envoi (Mail section). This was the first serious survey of mail art, in Paris in '71. At the time I was told that the chief curator of the show, Jean-Marc Poinot, had said that a “miracle had arrived from the East,” referring to my *Zero* works. After Paris, I became friendly with many of the artists who showed there, such as Ben Vautier, Christian Boltanski, Ray Johnson, George Maciunas, etc. Things snowballed from there.

In 1975, I was unexpectedly invited by the Israel Museum in Jerusalem to do a solo exhibition. Naturally, I was nervous about how to realize it. We had no diplomatic relations with Israel back then, so I really had to think hard about how to solve this problem. The director's concept consisted of exhibiting the latest conceptual works along with such acclaimed artists as Sol LeWitt, Christian Boltanski, who later would become very famous, Joseph Kosuth and Douglas Huebler. I solved the problem by travelling to Belgrade with a suitcase packed full. I was already going there for an expanded media exhibition and so I mailed this suitcase of material



from there, because by then I had lost confidence in the Hungarian post. I sent everything to Jerusalem packed in 3–4 registered letters. Thank God everything arrived on time. It was exhibited there with a Giacometti show, which was on the ground floor while I occupied the first floor. The exhibition was covered by the *Presse* in Paris, by the German *Heute Kunst*, and *Flash Art* as well.

How did life in Germany change what you were making?

Living in the West, of course, I had better opportunities to make higher quality, larger format artists' books, although once I arrived there in the early 1980s, I barely made any. The reason being that the heyday of this medium was in the 70s, especially the early years.

Later I was no longer excited by this genre, and I made only two or three booklets in Germany. Perhaps these were important because I wouldn't say they were artists' books par excellence, but they had a very powerful artists' book character. They mostly featured documentations of my formerly sent pieces of mail art.

What did your peers and neighbors in Hungary think of your activity? That kind of correspondence must have been rare there at that time.

When I was in Budapest, I lived in such isolation that people whispered behind my back that I was no longer living there, they said that I had defected. They were totally unaware that I was still living in Budapest. My greatest pain was walking around the streets of Budapest with the secret of the intense relationship I was maintaining with the Western world.

Endre Tót
typing at *Mail Art Meeting* in
Gdansk, Poland;
August, 1975.
Photo by
Niels Lomholt
--
Courtesy of
Niels Lomholt

Mail art sent
by Endre Tót,
1975-78
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Collection of
Picasso Gaglione
and Darlene Domei

Edited by Kata Balázs and Dániel Kozma
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Transcript and translation of a recording originally presented at *Endre Tót: Printed Matter 1971-1981*, ISBN Books+Gallery, Budapest, 2020 (exhibition realized in collaboration with acb Gallery and Neon Gallery, Budapest)

“I was glad to print this sentence.” A simple phrase and the inaugural *Gladness* act of Endre Tót, it speaks of the gratification of making something, however fundamental, a private joy, the realization of a single idea. The act of printing, however, also implies an exhibitionary impulse—the urge to share and show the thing that is made. The printed word takes that which is personal and internal and manifests it in a form that can be distributed and read by others, and with this added gravity, both personal and political, Tót's phrase seems so unremarkable as to be a joke; and a dangerous one at that, considering the illegality of printing almost anything without state approval in Hungary at the time.

It is a kind of “Hello, World” or “___ was here” text, the most basic thing one can conceive of to print. It is precisely the nothingness of Tót's statements that is revelatory, or to quote Tót himself, “*Semmi sem semmi*,” nothing ain't nothing. It was this nothing-that-wasn't-nothing that would allow Tót to become one of the most prolific and far-reaching artists of the 1970s Eastern Bloc countries, a nothing that would evade state repression, but would have a refreshing legibility to those willing to join in the artist's gladnesses. In contrast to global conceptual art's engagement with institutional critique and desire to circumvent the usual exhibitionary and market contexts, Tot's subtle and humorous works are remarkable for their combination of pathos and their insightful opposition to the cultural climate of his time and place.

Born in Sümeg, Hungary in 1937, Endre Tót (born Tóth Endre) came of age in a Hungary where the tumultuous political situation led to a strict regime of censorship by the Soviet Union. As an Eastern Bloc state, Hungary had been under Soviet control since the end of World War II, though always on the periphery of its influence, feeling more affinity with Austria and Central Europe to the west than the USSR and Soviet states to the east. The Soviet presence in the country escalated following the Hungarian Revolution of October, 1956, an event which successfully negotiated the expulsion of the foreign troops. The uprising began as a student protest in Budapest, but quickly turned into a popular movement, with impromptu workers' councils seizing control from the Soviet-backed Hungarian Working People's Party, disbanding the State Security Police, and pledging to reinstitute free elections. The revolution took as its symbol the Hungarian flag with its Communist Rákosi coat of arms cut out of the center, leaving a circular hole in the red, white,

and green horizontal tricolor. Despite its appeals to Western democracies, international support for the newly installed government failed to materialize, as the Soviet Politburo sent a large force to brutally crush the uprising in November of the same year. This grim episode left many Hungarians skeptical of professed Western support for democracy and Hungary increasingly isolated as a country, with the USSR consolidating national control over the next five years, restricting movement, gatherings, and speech.

In the early 1960s, the repressive measures ostensibly loosened, as the government allowed some degree of freedom of activity as long as it was not laudatory of the uprising of 1956 or critical of the prevailing institutions. The post-1956 government of János Kádár enacted cultural policies that permitted artistic freedom in exchange for “honest intention,” and released several prominent figures from prison to promote a spirit of compromise.¹ As part of this easing, all artistic production in the country was classified under the rubric of the “3Ts”: *támogatni*, *tűrni*, *tiltani*; promote, tolerate, or ban. An artist's ability to exhibit, teach, travel, or sell work (in state organized purchase and commission events) could be severely curtailed if their work fell too often into the banned or tolerated categories. This was particularly complex for artists who had to balance their status in state universities and arts organizations, from which they drew their livelihoods, against their need for creative freedom. Some exhibition spaces and artist organizations received state backing, but still allowed avant-garde artists to show their work, in order to keep tabs on their activities. In this “Second Public Sphere,” gray areas flourished, especially private exhibitions, readings, concerts and study groups, as they were afforded more freedom away from the public eye.²

A challenger of the academic and artistic establishment from the beginning, Tót enrolled as a student at the Hungarian University of Fine Arts starting in 1958, but he immediately came into conflict with the orthodoxy of Socialist Realism. He soon transferred to the Mural Department of the Hungarian College of Arts and Crafts, where he studied from 1959–1965. Tót initially rose to prominence during this period as an abstract painter affiliated with the Art Informel movement, influenced by his mentor Dezső Korniss, an avant-garde artist well respected for his abstractions which drew on folk traditions to create a distinctly Hungarian form of modernism.



We are glad if... (from: *TOTaIJOYS*), 1975
Printed postcard
Published by Edition Hundertmark
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Collection of Stephen Perkins

Tót's initial success as a painter brought him into contact with other artists who were interested in promoting an internationally relevant arts culture, as a parallel alternative to the prevailing state-approved modes. One key manifestation of this was the *Iparterv I* and *II* exhibitions of 1968 and '69, curated by Péter Sinkovits, which described its program as gathering "...young artists [who] have attempted to orient themselves in the present state of the international art world and keep pace with the most progressive ambitions of the avant-garde."³ Accompanied by illegally printed catalogs, and subject to repeated interference by state censors, the *Iparterv* shows boasted a checklist of Hungarian artists who would gain international recognition in the coming years. Around the same time, artist György Galántai inaugurated a series of under-the-radar exhibitions and performances at his Chapel Studio in Balatonboglár (1970–73), which became a meeting place for parallel artistic activity. The Chapel Studio served as a node for sharing information and ideas between East and West, often transmitted by mail, as well as an important source of documentation for the tolerated and banned artistic activity of those years. Much of this material would later become the archive of Budapest's Artpool Art Research Center.

The beginning of the 1970s marked a profound shift for Tót. Declaring himself to be "Fed Up With Painting," he denounced the medium for what he termed his "*Zero Tendency*," publishing his artists' book *My Unpainted Canvases* (1971) as a memorial to all the canvases he would no longer be painting. This conceptual turn ushered in a prolific phase in Tót's career, as his work moved away from gestural abstraction and focused on books, documents and postcards, echoes of the bureaucratic society in which he lived. Through the humble medium of mail art, Tót realized his ambition of becoming an internationally-known artist, and his voluminous output reached international mail art and Fluxus networks through the post, one of the only avenues of contact with the outside world available to him. He dispatched frequent enigmatic "O" letters, meant to befuddle the censors' ever watchful eyes, to a diverse cast of recipients, including Yoko Ono, Ray Johnson, Dick Higgins, Niels Lomholt, John Armleder and Ken Friedman (as well as Friedman's dog Eleanor).



A selection of stamps from *Endre Tót: Stamps 1971–83*, 1983
Published by Galerie für Visuelle Erlebnisse
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Courtesy of Péter Farkas

Tót's distinctive graphic language and absurdist sense of humor attracted a cult following worldwide, and gradually, his work began to materialize outside of Hungary, first at the *VII Biennale de Paris* (1971), then David Mayor's traveling *Fluxshoe* (1972–73) exhibition in England. In the United States, Tót's mail art activity led to his inclusion in *Young Hungarian Artists* (1972) at Fluxus West director Ken Friedman's de Benneville Pines, CA exhibition space. A 1975 solo exhibition at the Israel Museum in Jerusalem followed, for which he packed all works for the show in a single suitcase and traveled to Belgrade in order to mail them to the museum. Much of the exhibition-related activity in these years was facilitated by contact through mail art lists, including *NET* (1971), a hand-typed manifesto and list of contacts assembled by Polish artists Jarosław Kozłowski and Andrzej Kostolowski to promote East/West exchange, and the *VII Biennale de Paris* catalog, which included mailing addresses for many of the participants. Tót diligently worked these networks, which led to other important opportunities outside of Hungary, as in 1976 when friend and correspondent John Armleder invited him to Geneva for six months as artist-in-residence at his Galerie Ecart. During his stay, Tót would realize his first public *TOTaIJoys* street actions, a prohibitively dangerous activity under Hungary's restrictions.

In 1978, Tót returned to the West via the DAAD Artist-in-Berlin residency. Upon traveling to Berlin, he was barred from returning to Hungary for five years, and subsequently decided to emigrate to Cologne. His newfound freedom allowed him to expand his street demonstrations, assembling large crowds with placards and banners emblazoned with zeros or phrases such as "WE ARE GLAD IF WE CAN DEMONSTRATE." These absurdist gestures, balanced between sincerity and sarcasm, contrast Tót's experience of repression with the often blasé attitude toward freedom of speech found in the West. Regarding the distinct responses to his work in Hungary versus Germany, Tót would say:

"When I lived in a dictatorial regime in the early 70s, the street actions were born in my mind. If someone had asked me why I didn't realize these ideas I would have answered, I was afraid. Fear saved me from becoming a

Tót's banner hangs above the opening of the 1982 *Young Fluxus* exhibition at Artists Space

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Courtesy of Artists Space and Fales Library and Special Collections, NYU



hero. Later there was no reason to be afraid, so I realized these actions in the streets to tell the people something, but they went away without a word. Their impassivity saved me from becoming a hero."⁴

In other venues Tót's work received an enthusiastic response, with several solo presentations around Europe and inclusion in Artists Space's *Young Fluxus* (1982) exhibition, curated by Ken Friedman and Peter Frank, which brought him on a legendary journey to New York for the opening. The late 1980s signaled Tót's return to painting, with a series of hard-edged abstractions entitled *Layout Paintings* and another called *Absent Pictures*, a nod to his earlier "Blackout" interventions into art history as well as his unpainted canvases. As with his previous work, these *Absent* paintings derive their power from a distinctive set of conceptual *Zero Tendency* strategies that he first developed in the 1970s, and would sustain him throughout his career—his *Gladnesses* ("I am glad if..."), *Zeros*, and *Rain* (repeatedly typed slashes).

The foundational strategy of Tót's conceptual oeuvre is this statement "I am glad if...," first found in a 1971 postcard reading, as noted above, "I was glad to print this sentence," and then in his early series of photo and video performances, *Joys*. In *Joys*, the artist proclaims his gladness at enacting the mundane or absurd—"I am glad if I can take one step," or "I am glad if I can stare at a wall." In the context of 1970s Hungary, these *Joys* were subtly subversive—when Tót's first *Joys* video performances were screened in the presence of a state censor, the film was confiscated and destroyed for its tongue-in-cheek gladness. In other instances, his unique blend of sincerity and mockery is more pronounced, as in his "I am glad if I can read Lenin," a text which accompanies a photograph of Tót sitting in a chair, reading a book of Lenin's writings so closely that it obscures his own face.

It is important to recognize the role of photography as not so much creating a photo-object, but as documenting an action which could not be performed in a public setting due to strict censorship laws. While Tót conceptualized and composed the photographs, he worked with a professional photographer, János Gulyás, to realize the technical



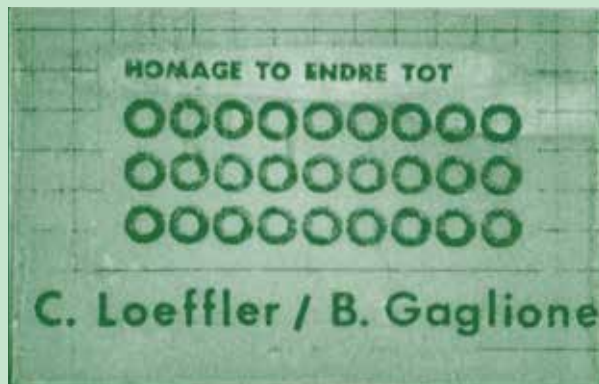
I am glad if I can read a newspaper, 1971–76
Color photograph
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Courtesy of the artist and acb Gallery, Budapest

camera work. In her essay on Tót's *Very Special Gladness* series, art historian Orsolya Hegedűs pinpoints this as a distinct Eastern European genre of conceptual art, the "photo performance" as theorized by Miško Šuvaković. This use of photography has something in common with his peers in the West such as Ed Ruscha and Gilbert & George, putting an emphasis on documentation and the perceived neutrality of the camera-eye versus the aesthetic qualities of photographic artistry.⁵

A second, less performance-centric sub-series of *Gladnesses* depicts Tót as doubled, such as *I am glad if we can look at each other* (1971). Art historian Klara Kemp-Welch suggests that these photographs represent the "...self having become subordinate to surface. Both selves are surface." In the flattening that happens (both figuratively and literally in Tót's works on paper) he assumes what Thomas Strauss, his collaborator of the late 70s, called his "laughing mask," a logofied visage of permanent mirth regardless of circumstance.⁶

Tót's international ambitions are clear in his use of English for his earliest *Joys*, and in fact these works would see wide circulation through features in *Flash Art* and the Belgian art magazine *+0* by the mid 70s. *Gladness* frequently appears in combination with Tót's other motifs, "I am glad if I can type zeros" or "I am glad if I can type rains," providing a *raison d'être* for their obsessive repetitions.

The *Zero* in Tót's work is both counterpart and foil to *Gladness*, a kind of happy nihilism that pervades Tót's work of the 70s and seems heir to the disillusionment of 1956's failed uprising. In a characteristic doubling of Tót, it is a cypher in both senses, the numerical and the cryptographic. It represents nothing, but also serves as a coded language; legible to the neo-Dadaist tendencies of the Fluxus and mail art communities, but opaque and nonsensical to the repressive bureaucracy, to which it is legible only as document, not as artwork. Tót's zeros take on a variety of forms, often repetitiously typewritten on pages or postcards, other times stamped or printed, and still other times, occupying his demonstration banners and placards, strung into nothing sentences such as "0000 000 00. 00000-0000 000: 000000!"



This compulsive zero writing is reminiscent of the “zero stroke,” a disorder diagnosed in 1920s Weimar, Germany, as astronomical inflation compelled patients to write endless lines of zeros. Tót’s zeros seem induced by a similar strain of absurdity in politics—the zero symbolizing isolation, voicelessness and the extreme caution of expression under a repressive system.

Along with his own face, the zero would become his totem, the sign of his self-proclaimed *Zero Tendency*, by which he was recognized in the mail art community, as his ubiquitous *Zeropost* stamps would attest. Tót’s zero lives as a signifier alongside the great conceptual artist logos of the period, such as Joseph Beuys’ cross, Július Koller’s question mark, Ray Johnson’s bunny, or George Maciunas’ Fluxus Aztec. Its iconic nature inspired tributes as far away as San Francisco, where Carl E. Loeffler and Bill “Picasso” Gaglione recorded their own zero sound poem *Homage to Endre Tót* in 1977. Ken Friedman argues that Tót’s importance lies in giving “a discrete and particular voice to the emptiness of the void,”⁷ a practice in the lineage of Arabic and Indic conceptions of the zero as a key to transcendence.⁸ At the very least the zero is the symbol of a universal language, understood across cultures where little else would be.

The third and most enigmatic of Tót’s strategies is rain, the repeated typing of the “/” character, often with a built-in duality (“my rain, your rain”), or a distinct character based on the image it overlays or the way the slash symbol is formatted (“inside rain,” “isolated rain”). The *Rain works*’ carefully arranged typings are a time-consuming, rhythmic activity that, with their attendant clacking keys, is the sonic equivalent of a rain shower. In Tót’s world, anything can be subjected to rain, from Budapest’s Heroes’ Square (a frequent victim of Tót’s downpours, and a loaded site in Hungary’s national identity), to world tourist locations and even photographs of domestic interiors. They bear a certain resemblance to his zeros, which sometimes also appear as rain—they can be perceived as zeros collapsed or on their sides, or as even further negations of zero, agents of division.

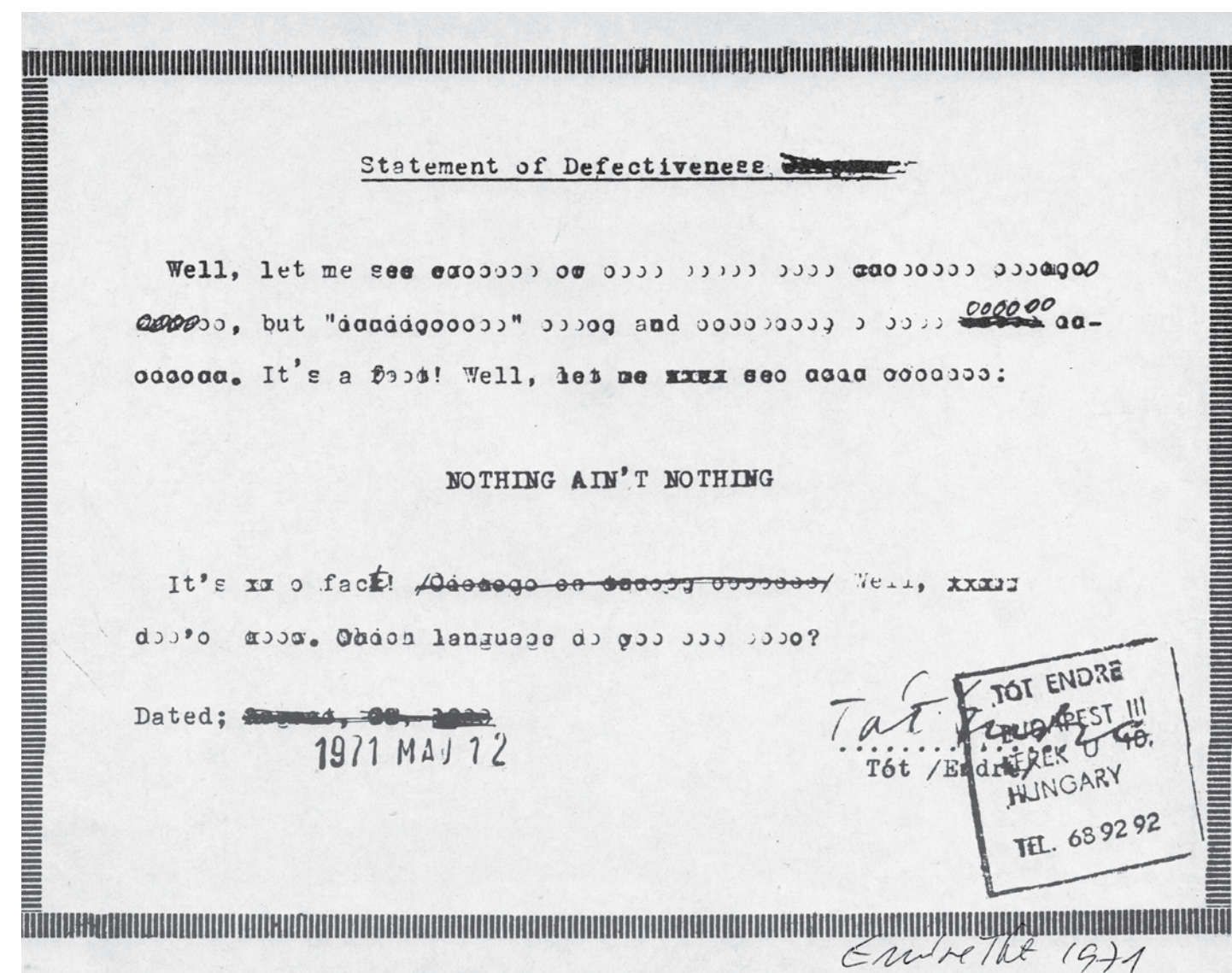
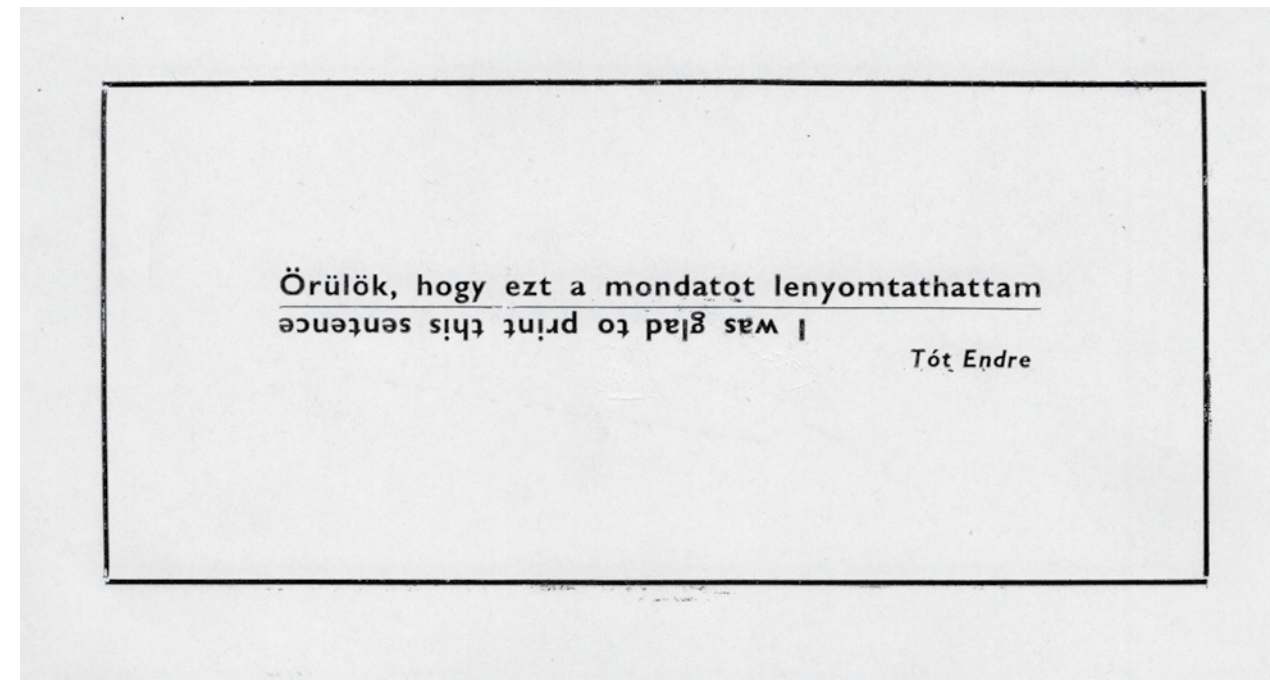
The *Rains* often emphasize Tót’s feelings of isolation from the goings-on of the Western art world. It is hard to determine whether having rain visited upon you is a blessing or a curse—and most probably, it is neither—they are only typed because it makes him glad. *Rain* may simply be a way of treating and distinguishing differences of time and space, in Geneva it is raining in a certain way, in New York another way, and in Budapest, the sky may be totally clear. This conception of rain echoes Tót’s photographic doublings, works that convey the kind of doublespeak artists had to negotiate in order to secure a minimum of creative freedom. In duplicating himself, Tót has an imagined audience, whereas in his *Rains*, he imagines other climes where his audience may exist. One of Tót’s postcards expresses this most poignantly, “I write because you are there and I am here.”

Tót’s visual strategies create distinctly memorable works, but much of his output remains unclassifiable as typical art objects for display in an exhibition context. Within mail art circles it was acknowledged that these ephemeral gestures derive their primary value in the act of networking, communicating, and performing—likewise, his photo performances were placeholders for want of more public acts. A piece of mail art reaches its full potential only in the act of receipt and opening, and diminishes in power after that; a performed action that rapidly fades to only a memory of its kinetics. Further exhibition of these works is at a diminished capacity, they are primarily prosthetics for the act of communicating, of sending and receiving. However, over the intervening years they begin to accrue peculiar new power as objects that represent these historically significant experimental art strategies of the 60s and 70s and also as examples of the earliest peer to peer networks; networks that have become part of everyday life. The international resonance of Tót’s *Zero Tendency* is proof positive of this, his missives formulated to mean nothing to the casual observer, provoked a response that would daily flood his mailbox with international attention, largely from correspondents who had little direct experience with the repressive circumstances which necessitated his cyphers. With this in mind, Tót’s *Gladnesses* and *Rains*, perhaps have another potential reading—one of empathy, of bearing the weight of the circumstances of another who may be in the storm, while you are in the sun.

C. Loeffler & B. Gaglione, *Audiozine 6: Homage to Endre Tót*, 1977
Cassette tape with printed insert
Published by LaMamelle Inc.
--
Collection of Picasso Gaglione and Darlene Domel



I am glad when I can type rains from *One Dozen Rain Postcards 1971-1973*, 1974
Printed postcard
Published by reflection press
--
Collection of Ben DuVall



1. Cristina Cuevas-Wolf, “The 3Ts: The Modernist Puzzle in Cold War Hungary” *Promote Tolerate Ban: Art and Culture in Cold War Hungary*, Cristina Cuevas-Wolf and Isotta Poggi (eds.) (Los Angeles: The Getty Research Institute, 2018)

2. K. Balázs (personal communication, August 14, 2021)

3. Péter Sinkovits, *Introduction of the publication Document 69-70* (1970), [tranzit.org http://tranzit.org/exhibitionarchive/texts/document-69-70/](http://tranzit.org/exhibitionarchive/texts/document-69-70/)

4. Alfred M. Fischer, “Absent and Still Present” *Endre Tót: Who’s Afraid of Nothing, Absent Pictures*, Alfred M. Fischer (ed.) (Cologne: Museum Ludwig, 1999)

5. Orsolya Hegedüs, “Conceptual Actionism: Addendum to the interpretations of the series *Very Special Gladnesses* by Endre Tót.” *Tót Endre: Very Special Gladnesses* (Budapest: Robert Capa Nonprofit Ltd., 2017)

6. Klara Kemp-Welch, “Affirmation and Irony in Endre Tót’s Joys Works of the 1970s.” In *Art History & Criticism 3, Art and Politics: Case-Studies from Eastern Europe*, Liniara Dovydaityte (ed.), Kaunas (Lithuania: Vytautas Magnus University, 2007)

7. Ken Friedman, “Endre Tót: Silence at the Turning Point” *Endre Tót: Who’s Afraid of Nothing, Absent Pictures*, Alfred M. Fischer (ed.) (Cologne: Museum Ludwig, 1999)

8. Ken Friedman, “Young Fluxus: Some Definitions.” *Young Fluxus*, Ken Friedman and Peter Frank with Elizabeth Brown (eds.) (New York: Artists Space, 1982)

Örülök, hogy ezt a mondatot lenyomtathattam / I was glad to print this sentence, 1971
Offset printed card
3 1/2 x 6 1/2”

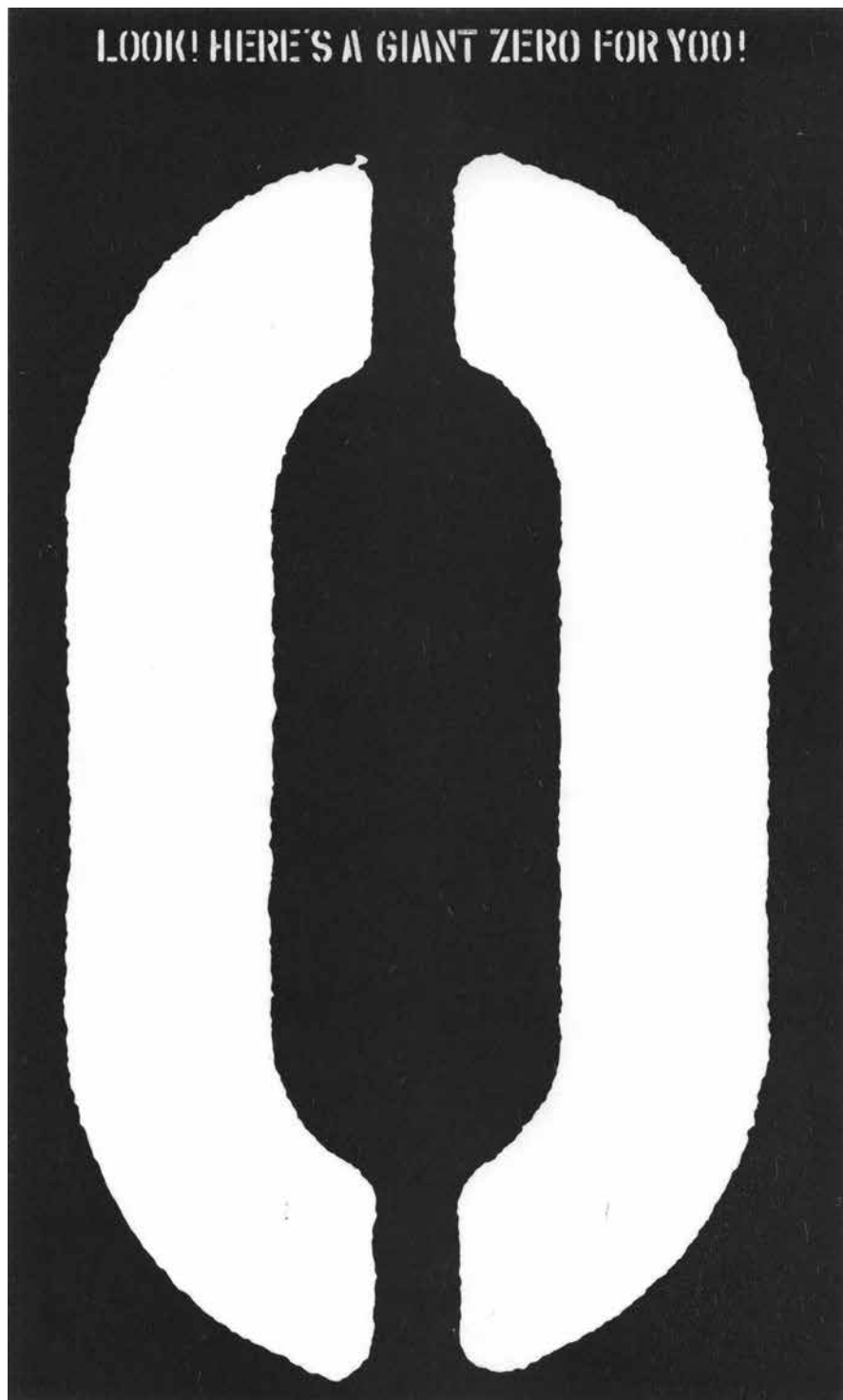
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Courtesy of Neon Gallery, Budapest

Statement of Defectiveness, 1971
Offset printed card with stamps
5 1/2 x 7 1/2”

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Courtesy of the artist and acb Gallery, Budapest

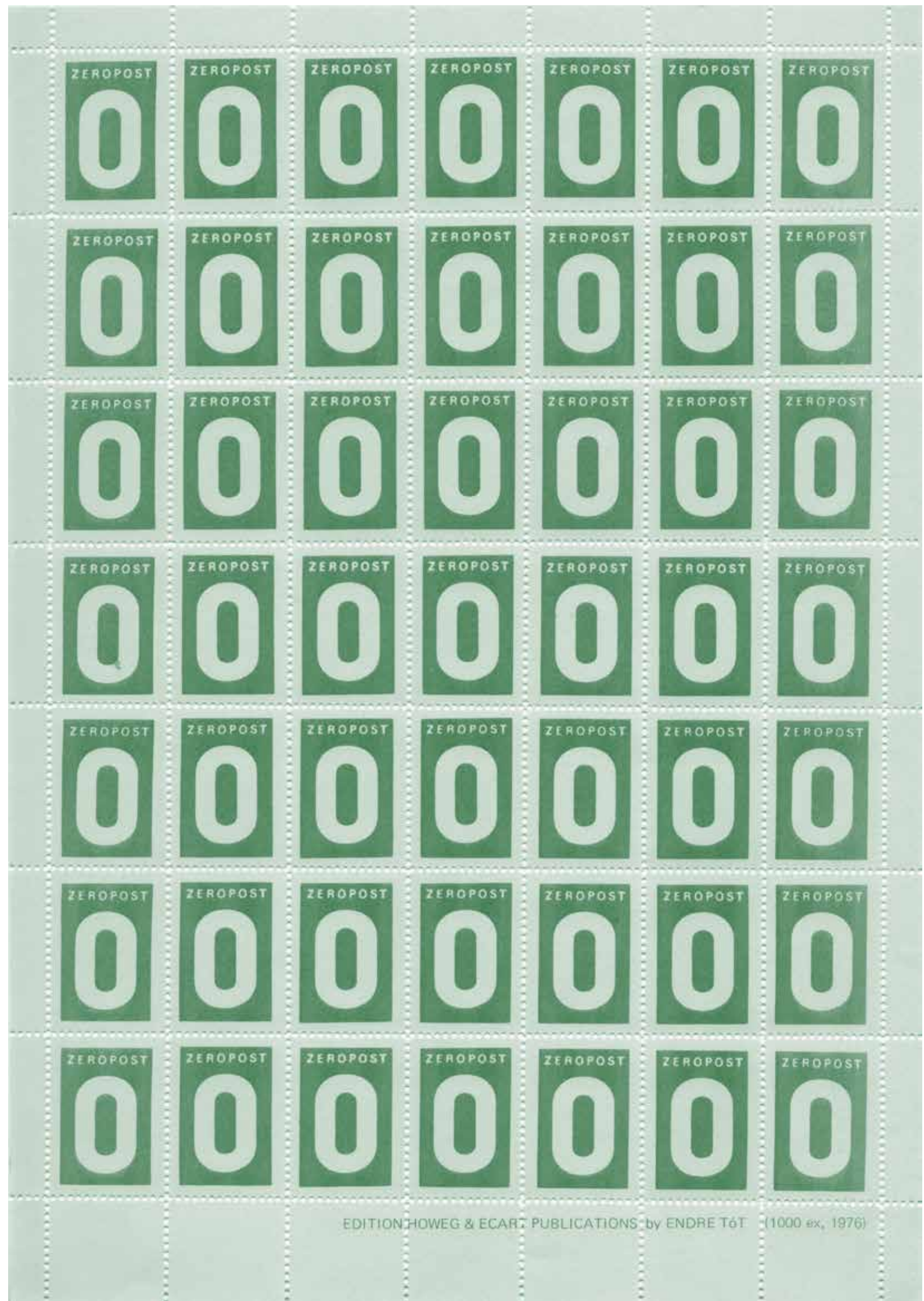
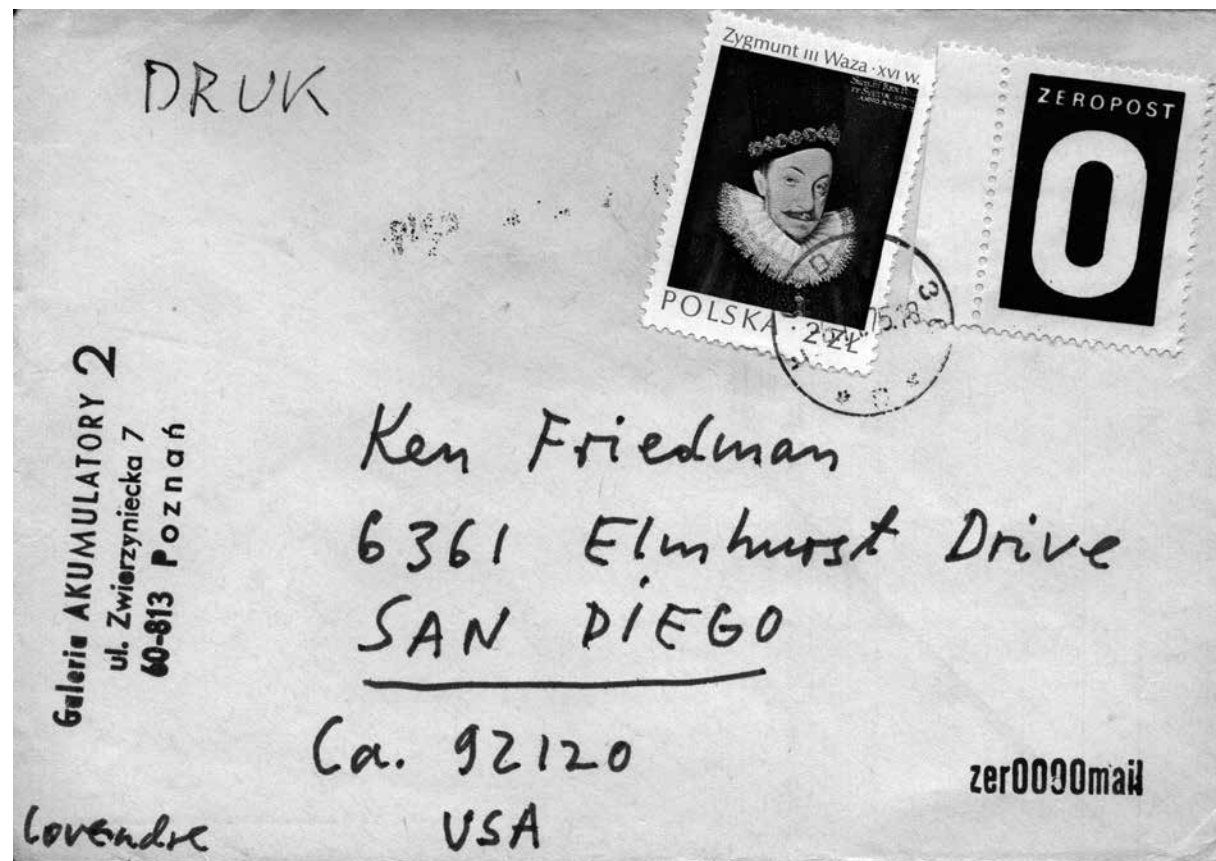


PREVIOUS PAGE
 I am glad if I can look
 at you, 1971-76
 Gelatin silver print
 7 x 9 1/2"
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 Courtesy of the artist
 and acb Gallery, Budapest

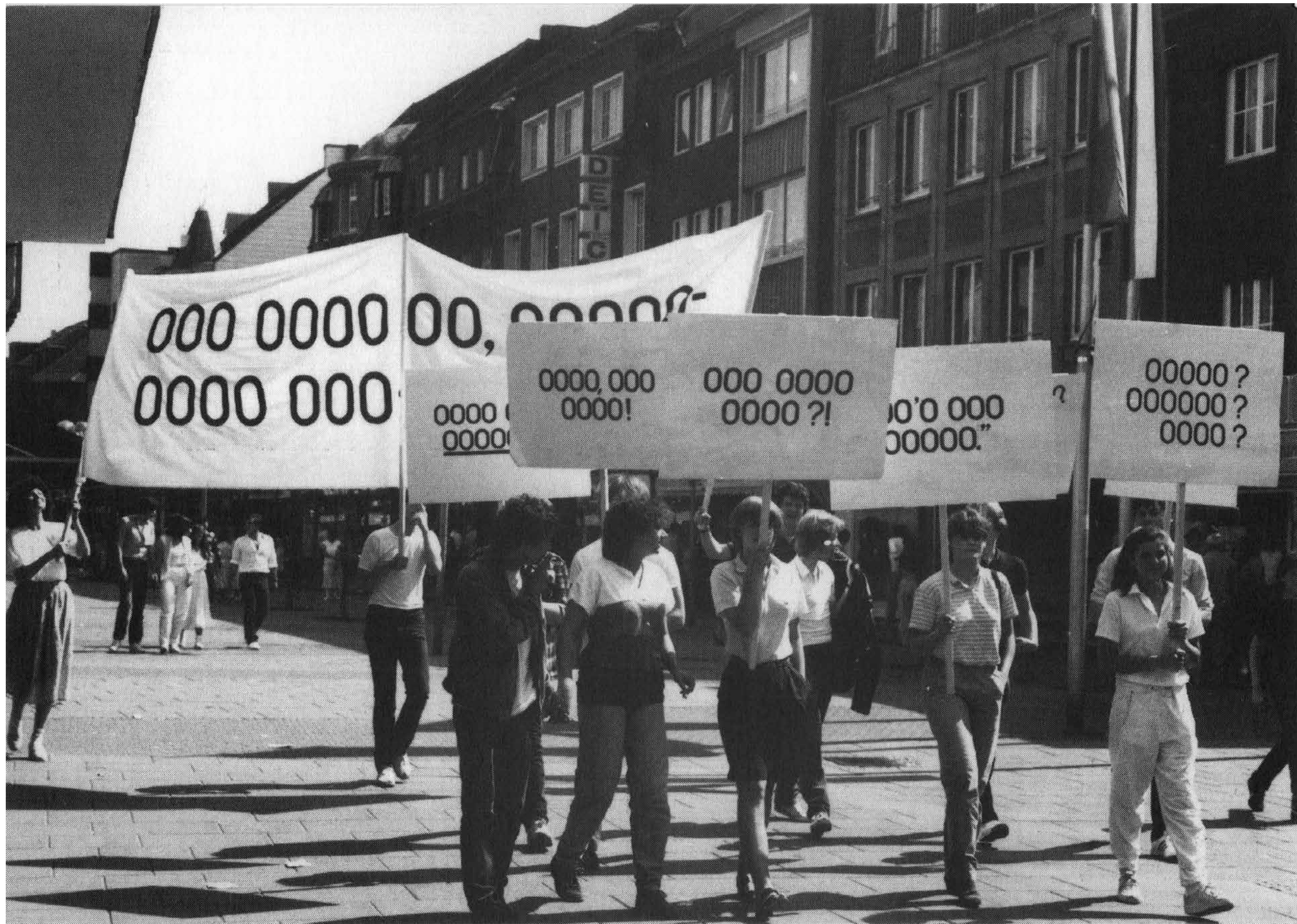


Look! Here's a giant zero
 for you!, 1974
 Offset printed postcard
 7 5/8 x 4 5/8"
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 Collection of Ecart Archive,
 deposit MAMCO Geneva / Archives
 Ecart, depot MAMCO Genève

Envelope addressed to
 Ken Friedman, 1975
 Envelope with ink and stamps
 6 1/4 x 4 1/4"
 --
 Collection of Stephen Perkins



Zerostamps (green), 1976
 Self-adhesive perforated paper
 11 3/4 x 8 1/8"
 Published by Edition Howeg
 and Ecart Publications, Geneva
 Edition of 1000
 --
 Collection of Ecart Archive,
 deposit MAMCO Geneva / Archives
 Ecart, depot MAMCO Genève



AMSTERDAM
September, 1979



Zero Demo, Berlin, 1980, 1996
Offset printed postcard
4 1/4 x 6"
Published by Edition Kelter & Sellem, Köln
Photo by Herta Paraschin

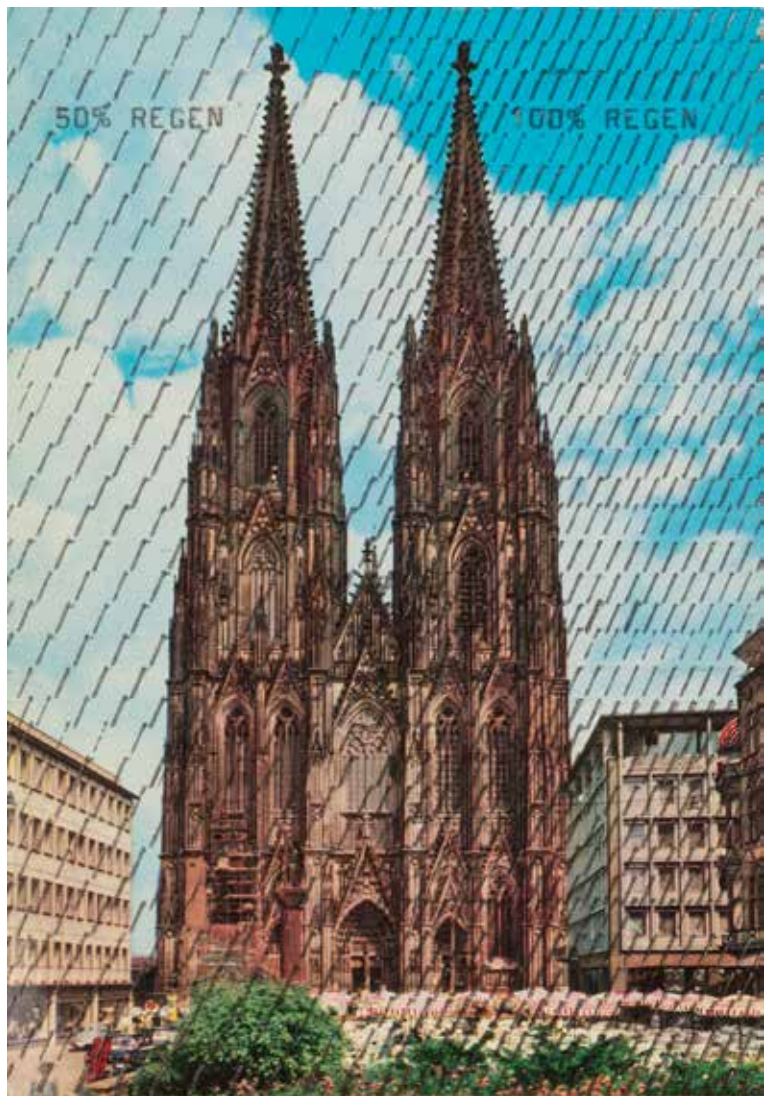
Amsterdam, September, 1979 Demo
(Works and Words, De Appel), 1979
Photocopy with marker and stamp
4 1/2 x 7 1/4"

Where am I? / Where am I going?
/ What am I doing? / Who am I
waiting for?, c. 1980
Offset printed folding card
5 1/2 x 17"

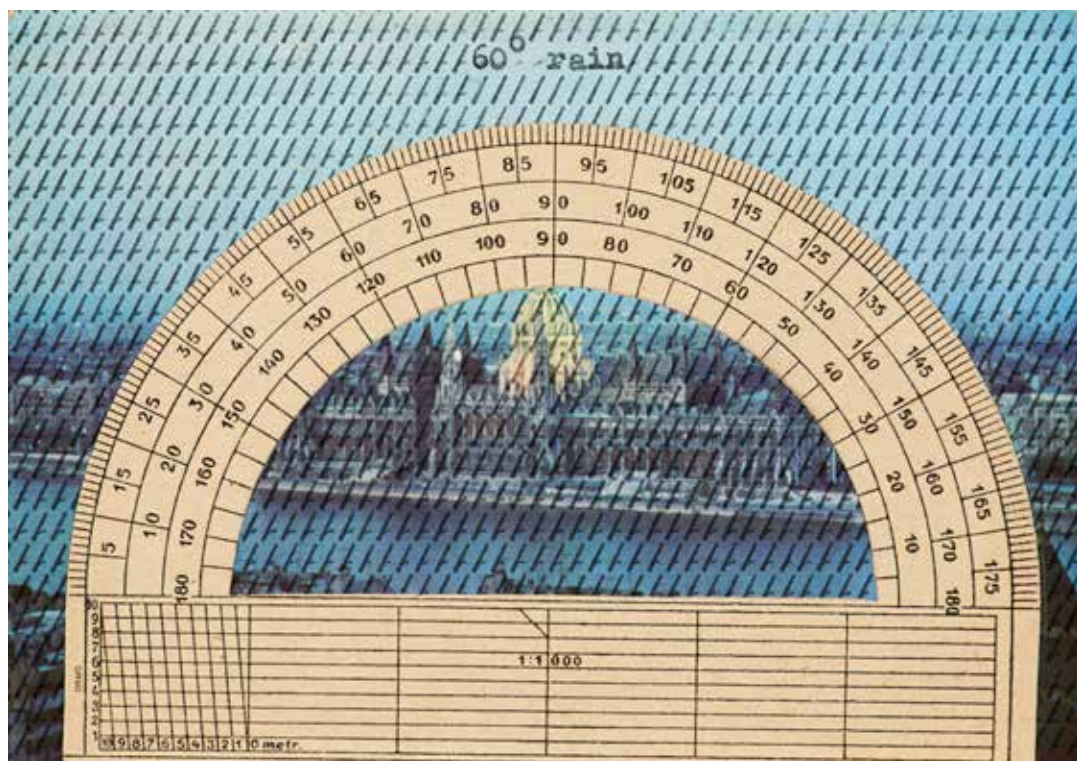
--
Collection of Picasso Gaglione
and Darlene Domei

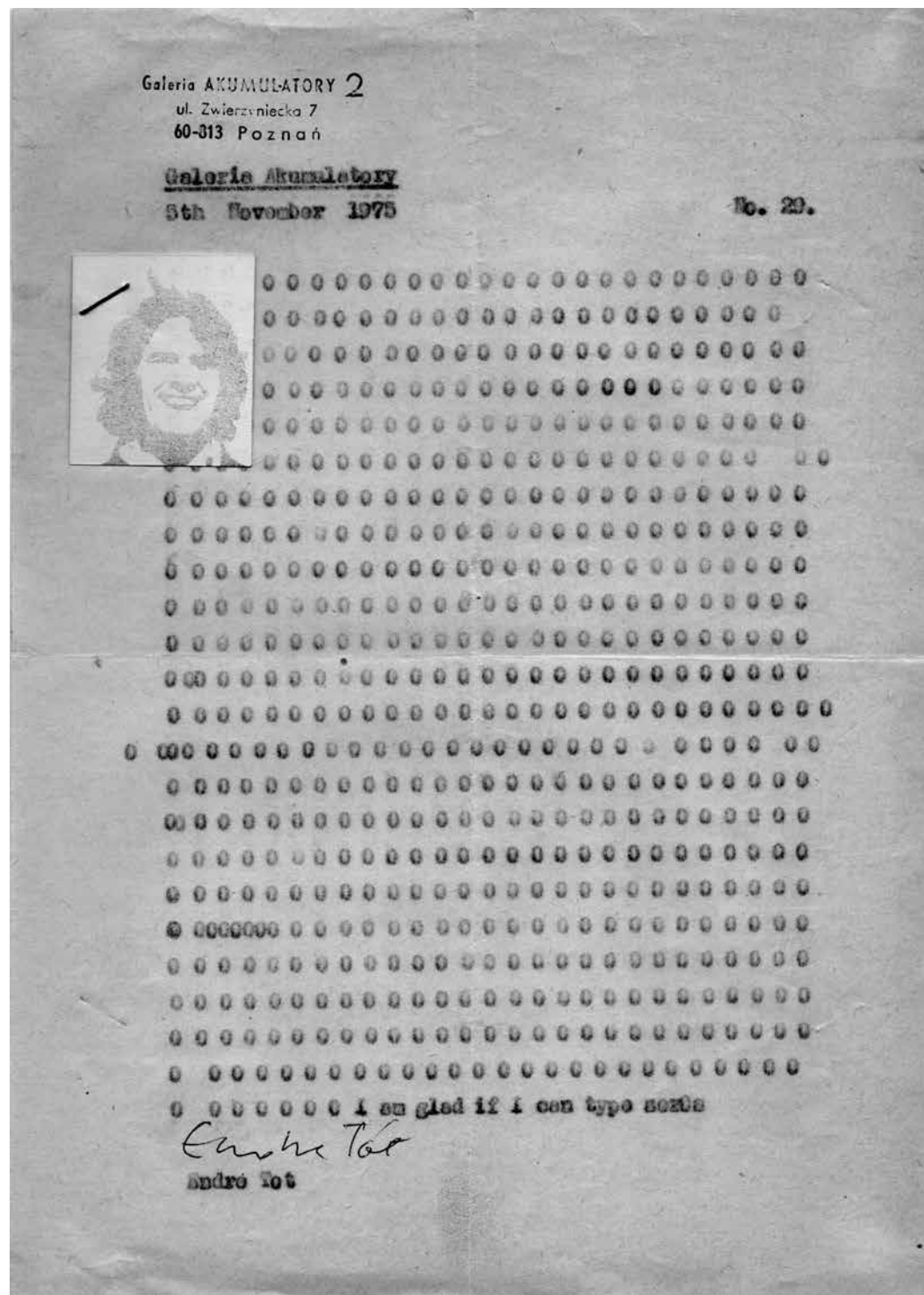
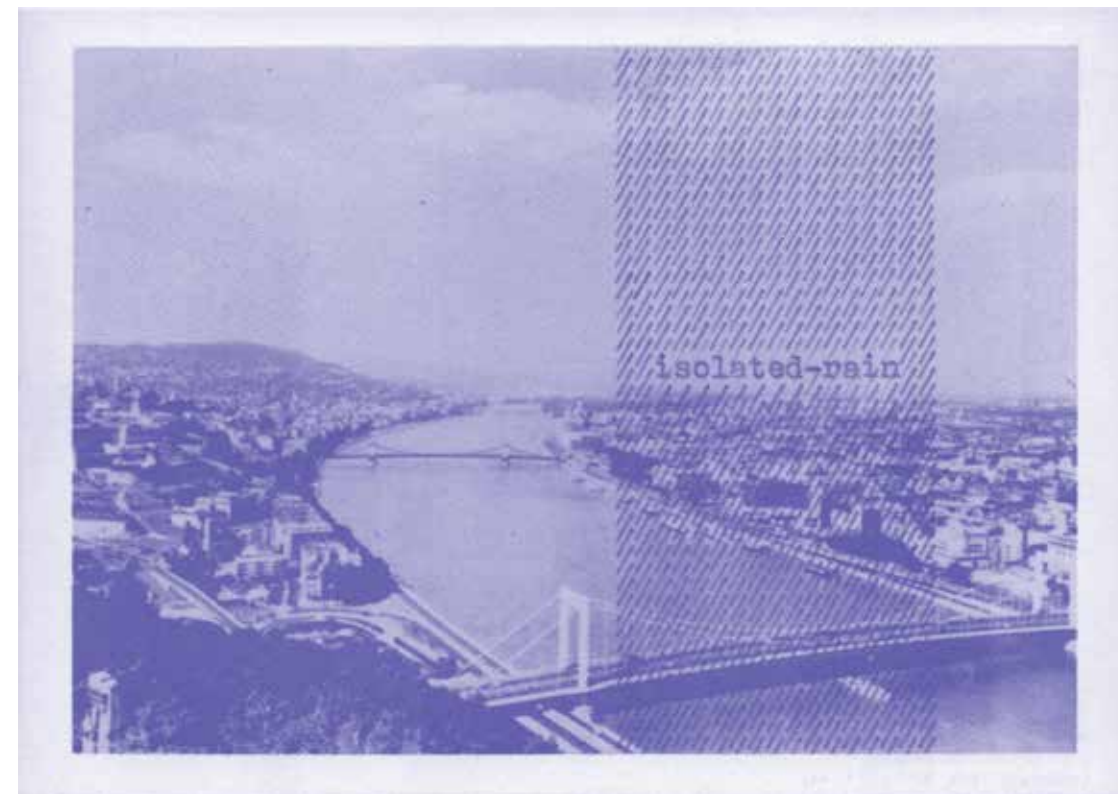
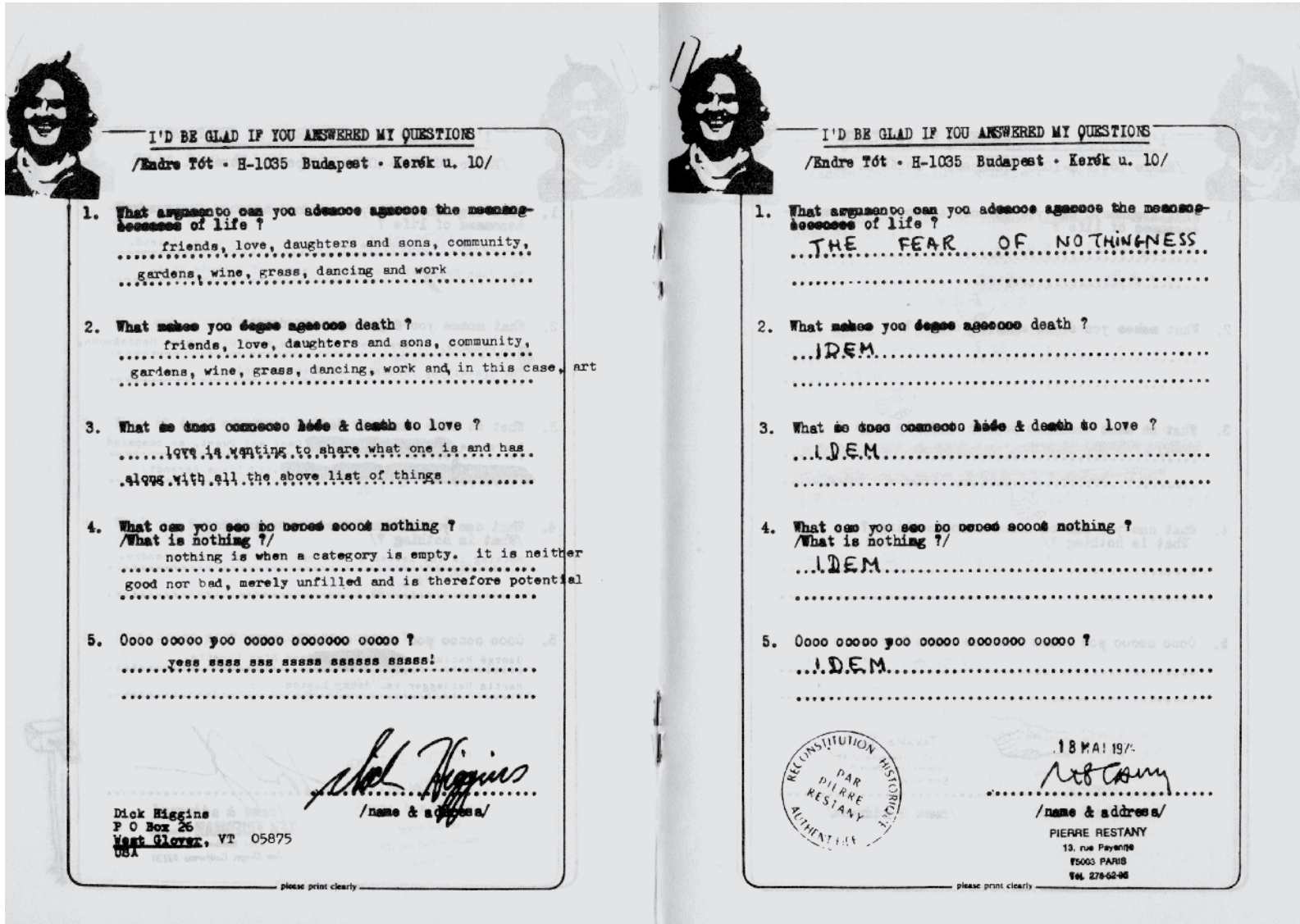


Kölnisch Wasser Regen, 1971-79
 60° rain, 1971-79
 DIN-A/6 Rain, 1974
 50% Regen-100% Regen, 1971-79
 Typewriting on postcard
 4 1/8 x 5 1/2" each



Inside Rain, 1973
 Typewriting on newspaper
 5 1/4 x 5 1/4"
 --
 Courtesy of the artist
 and acb Gallery, Budapest

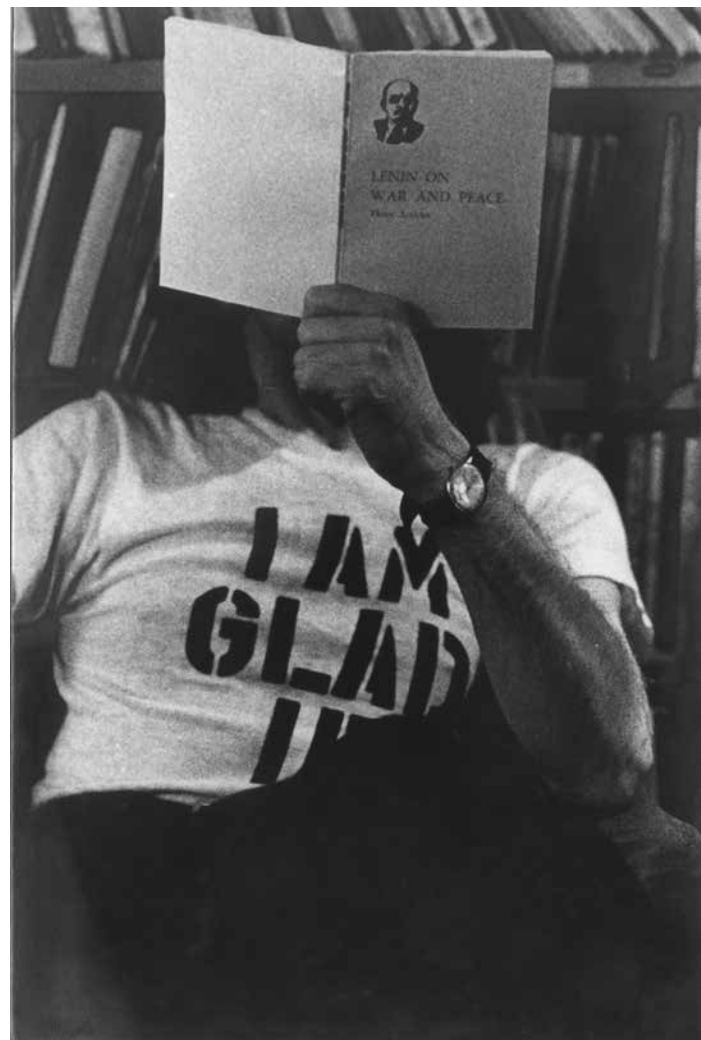




Spread from TÓTaI questions
by TÓT, 1974
Offset printed book, 16 pp.
6 x 8 1/4"
Edition of 300
Published by Edition Hundertmark,
Berlin
--
Courtesy of Péter Farkas

Zero typing (Akumulatory 2), 1975
Typewriting and stamps on paper
11 3/4 x 8 1/2"
--
Collection of Stephen Perkins

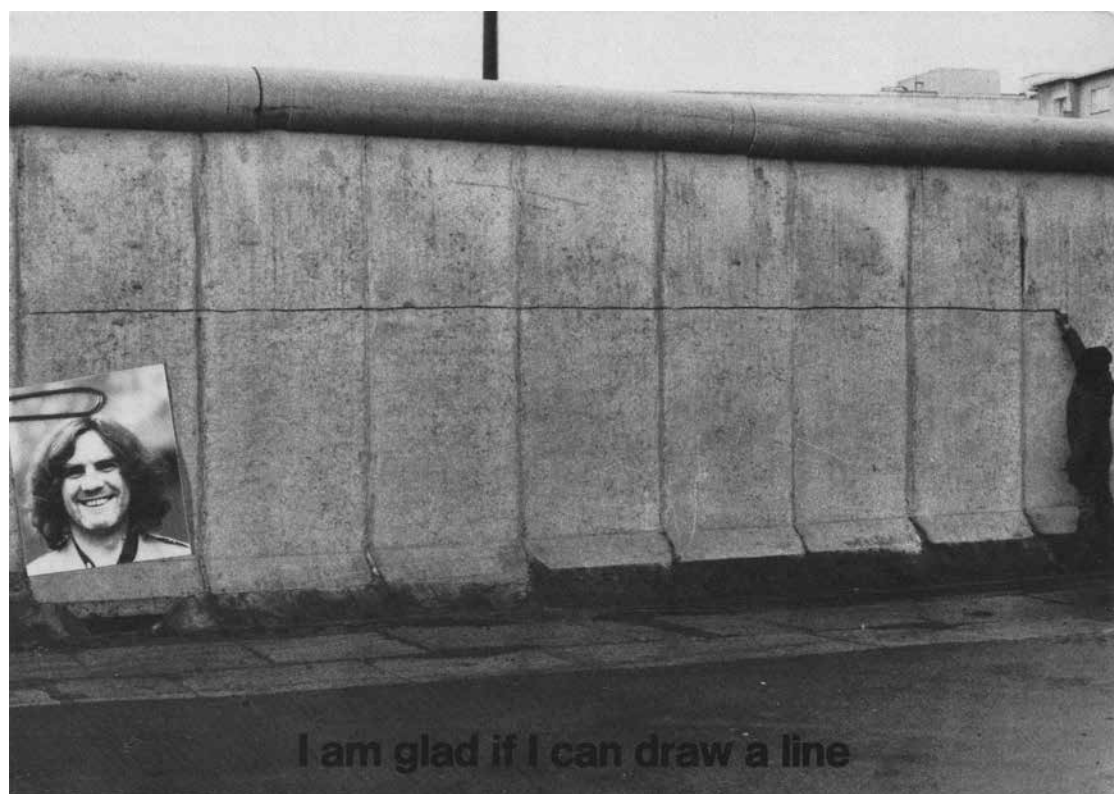
Three postcards from
One Dozen Rain Postcards
1971-1973, 1974
Printed postcards
5 3/4 x 4 1/4" each
Published by relection press,
Stuttgart, West Germany
--
Collection of Ben DuVall



TÓTaIJOY stamps, 1971-83
 From *Endre Tót: Stamps*
 1971-83, 1983
 Published by Galerie
 für Visuelle Erlebnisse
 --
 Courtesy of Péter Farkas

I am glad if I can read Lenin,
 1971-76
 Gelatin silver print
 3 1/2 x 5 1/2"

I am glad if I can draw a line
 (Berlin Wall) from *1/2 Dozen*
Berliner Gladness Postcards
 (1973-1978), 1979
 Offset printed postcard
 4 1/8 x 5 3/4"
 Published by Edition Herta,
 Berlin-Schöneberg
 --
 Collection of Picasso Gaglione
 and Darlene Domel



I am glad if I can stand next
to you, 1971-76
 Gelatin silver print
 4 3/4 x 3 1/2"
 --
 Courtesy of the artist
 and acb Gallery, Budapest

French or German or Italian, or any other language suitable as well? I'll
rush stuff anyhow -
maximum size of photographic paper prints is 58 x 44 cm. if made by us, and
this is necessary if there are many, as the costs in commercial photo-labs are
very high, much too much for us. hope this will do.
oh! I'm just reading your last letter over again, and it seems that I've been
writing lots of nonsense as you have already stated some things about the cata-
logue. so, on account of size, A4 seems the best, specially that our hope is
later on to assemble most of our A4 catalogues left together so as to make a
sort of book, but it's up to you. (a special feature in our catalogue producti-
on is the one for David's show. it's not yet finished and consists of a large
envelope containing all sorts of things he sent: a large scroll off annotated
addresses, little booklets on Sam Goodman/Boris Lurie and David Gilhooly, an
and many other things we are still printing. but this serves a special collecti-
ve show of course.) Well, we have no real limitations about the number of pages
- the more there are, the later will we have finished assembling them, but
we only need some of them at the beginning of the show and can go on assembli-
ng later on. it all depends on your needs, as our idea is to match, at our be-
st, the artist's project. if it can be printed recto-verso there is a gain of
time and paper naturally, but this must not be done if it ruins the whole pr-
int. you have our other catalogues I mentioned before? I think that up to t-
en pages it's ok, more is more, and that's about all I can say. so please don't
feel restricted, neither obliged to do more than necessary.

it seems I've vaguely answered the questions and asked what had to be asked for.
I'll send this express because I'm so late writing. oh! yes your mailings pre-
vious have arrived. and if ever you need more (ever)green carbons, just say
so, as it's maybe difficult to find in Budapest. Have I told you that I've been
(only) once in Budapest? this was not longer than for one hour ~~last~~ years ago
while changing trains. I saw nothing else but the train station! I was with a
group of friends heading to row on the Danube. we started where they stopped the
year before at Bahja, and rowed further down through Yugoslavia, ~~passing by Mohacs~~

Well, dear Endre, there's certainly much more to
be said! But times flying away & we must get
cracking now, so I send you this, & will see
later for more. I suppose that some mail of
yours will arrive soon; you have maybe sent some
before receiving this letter: anyhow I'll use
your great sentence: it's ok because we are ok!

So love to you, Endre, and to
all your friends and relatives -

Best, Best, Best, ...
Whisked & all.

Yours
John

EVERGREEN MESSAGE

Dear John,

Evergreen thanx again!

& thanx for your last mail. I hope the show will be opened on 14th
June /or one week later?/ Well I'd like it to be a very intimate
one, in the smaller room of your gallery. - The title of the show
:

ONE DOZEN RAIN POSTCARDS /1971 - 73/

i.e., the one you already know. I want to exhibit this, nothing
else. So it will have a unified conception. I've sent out but a
few of these postcards so far. They has not been exhibited to
get her anywhere! This way, the debut will take place at ECART.
As for me, there's no use to exhibit the original ones, so, I only
send printed copies. I'd like you to do the arrangement, totally.
& something more: I would ~~propose~~ propose to be exhibited in separ-
ate room the following:

AUDIO-VISUAL-RAIN

On a sheet of the size ~~58 x 44~~ DIN A/4 type /
etc. rains
and record /tape rec./ at the same time the sound of the noise of
typing /i.e., the one of the ~~rain~~ rain/ exhibit the typed sheet to-
gether with the typed noise:



Please, do this to me, if it's possible, will you? /see the en-
closed draft/



The cards could be photographically enlarged, but then the al-
ternated title would be:

ONE DOZEN RAINS /1971-73/

Are we allright this way, John? - Please, write me about these
soon.

Love again, *John*

P.S. On 3th April - silk-plan & booklet plan, and evergreen
book on green, on 6th April - new silk-plan, on 26th April - cor-
rection-letter /of GIANT/ and on 8th May - 97 grams of printed mat-

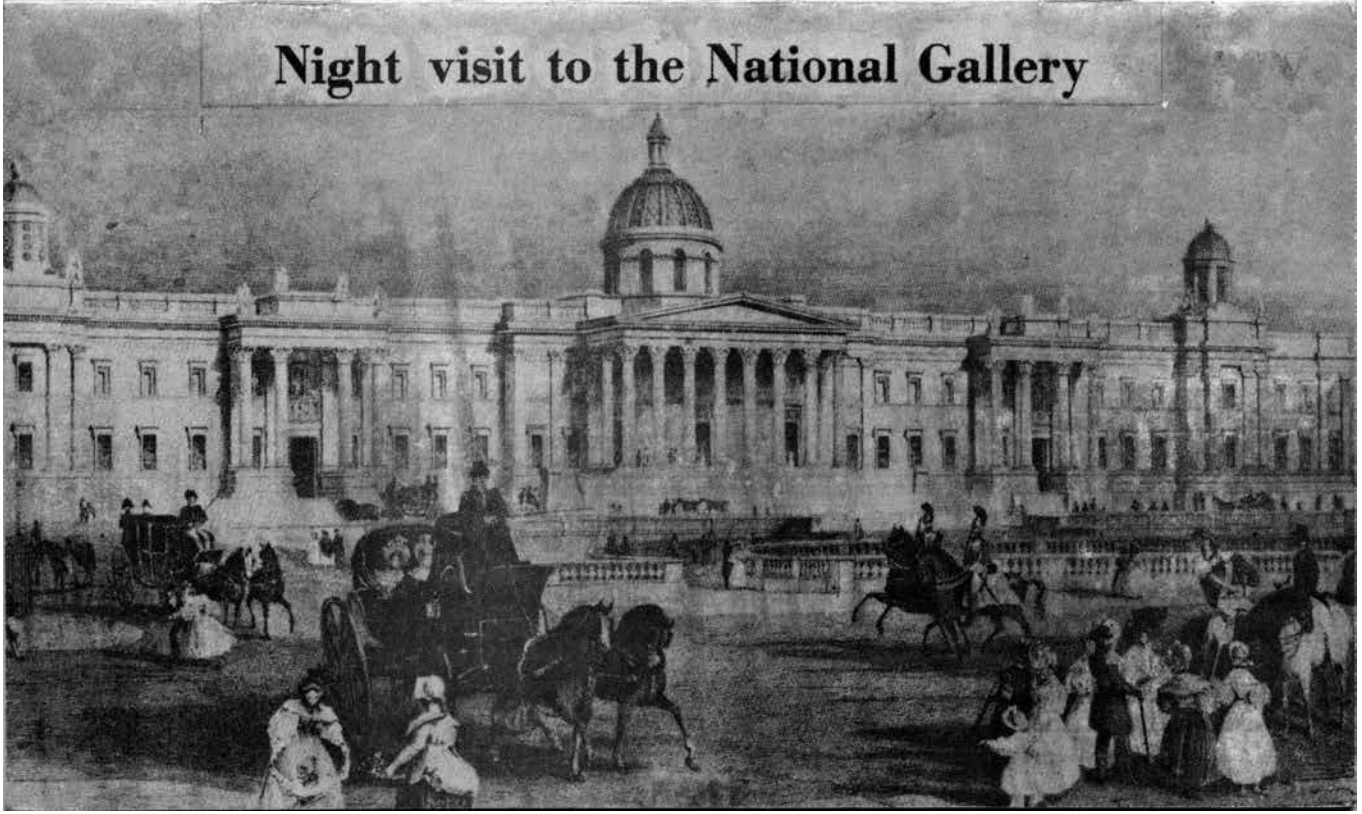
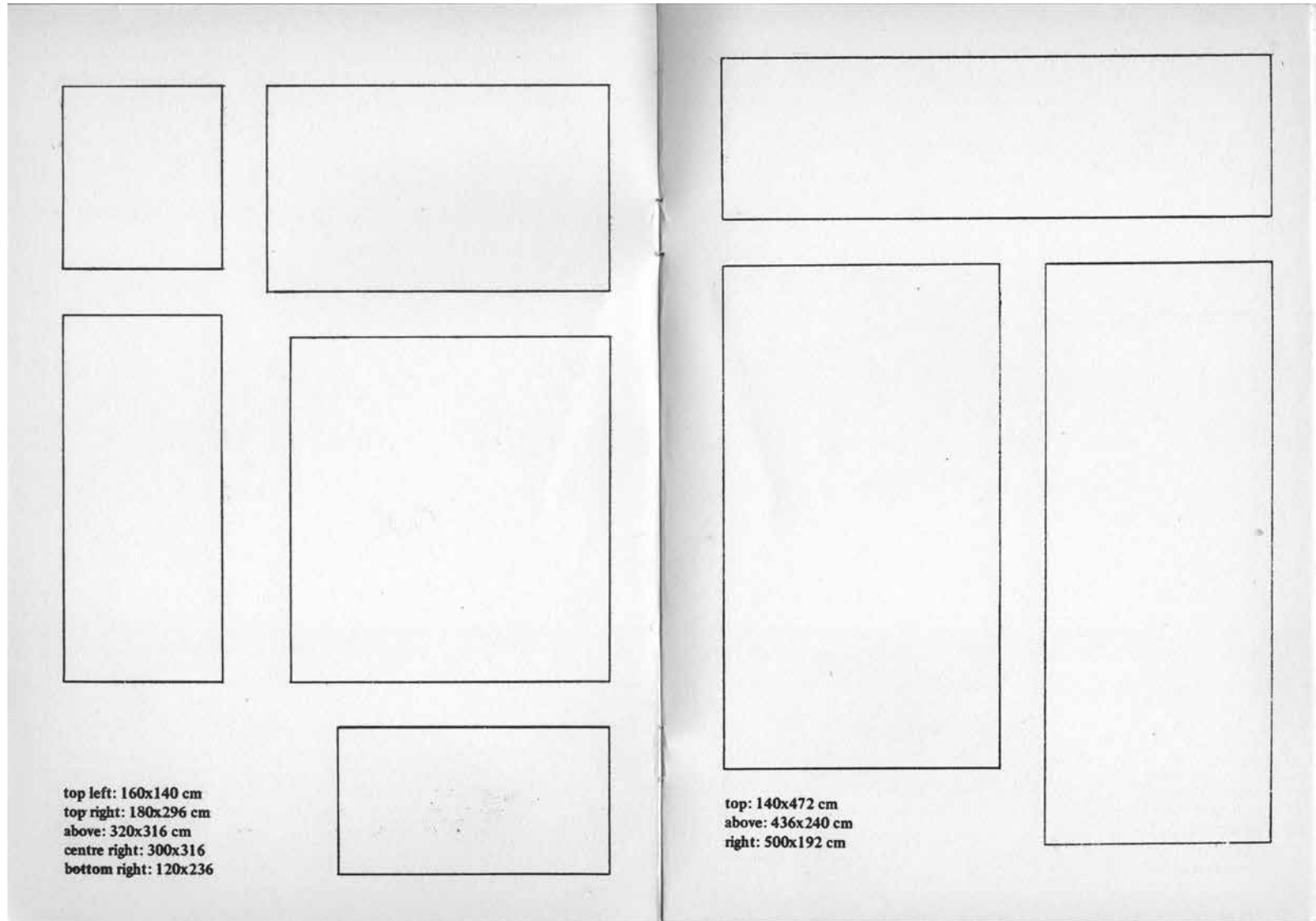
If you feel bored..., 1972/96
 Offset printed postcard
 4 x 6"
 Published by Edition Kelter
 & Sellem, Köln
 --
 Collection of Picasso Gaglione
 and Darlene Domel

Spread from *My Unpainted
 Canvases*, 1971
 Artists' book, 12 pp.
 5 1/2 x 8"
 Self-published by the
 artist, Budapest
 Edition of 100

Cover and spread from
*Night Visit to the National
 Gallery*, 1974
 Artists' book, 16 pp.
 4 1/4 x 7"
 Published by Beau Geste
 Press, UK
 --
 Courtesy of Péter Farkas

**IF YOU FEEL BORED GO TO
 THE MOVIE. CLOSE YOUR
 EYES AND YOU WILL SEE
 MY FILM.**

ENDRE TÓT



Room VI
Sixteenth Century Italian outside Venice

Correggio
 active 1514, died 1534
 a) *Mercury instructing Cupid before Venus*
 61 1/4 x 36 (1.55 x 0.915)

Leonardo da Vinci
 1452-1519
 b) *The Virgin of the Rocks*
 central picture from an Altarpiece
 74 1/2 x 47 1/2 (1.895 x 1.20)

Michelangelo
 1475-1504
 c) *The Entombment*
 (unfinished)
 63 1/2 x 59 (1.61 x 1.49)

Raphael
 1483-1520
 d) *Altarpiece: Madonna and Child with SS. John Baptist and Nicholas of Bari*
 ca. 82 1/2 x 58 1/2
 (2.096 x 1.486)

Room VII
Venetian Sixteenth Century

Titian
 active before 1511, died 1576
 a) *Bacchus and Ariadne*
 69 x 75 (1.75 x 1.90)

Jacopo Tintoretto
 1518-1594
 b) *S. George and the Dragon*
 62 x 39 1/2 (1.575 x 1.003)

Paolo Veronese
 1528(?) - 1588
 c) *The Family of Darius before Alexander*
 93 x 187 (2.362 x 4.749)

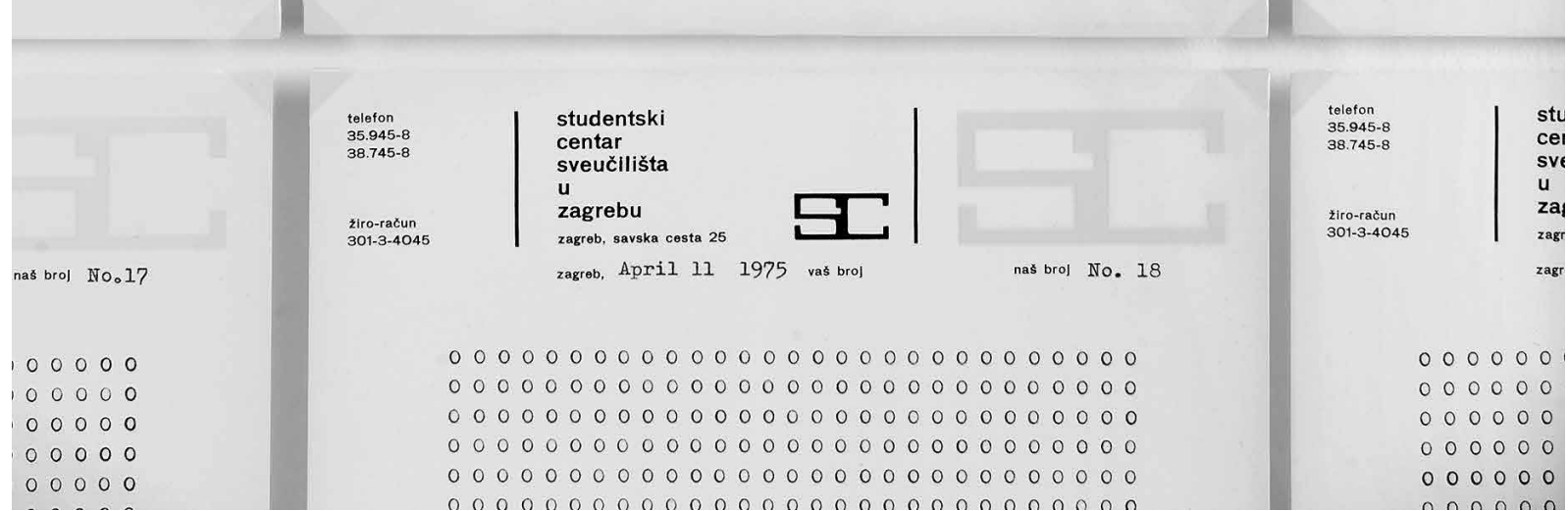
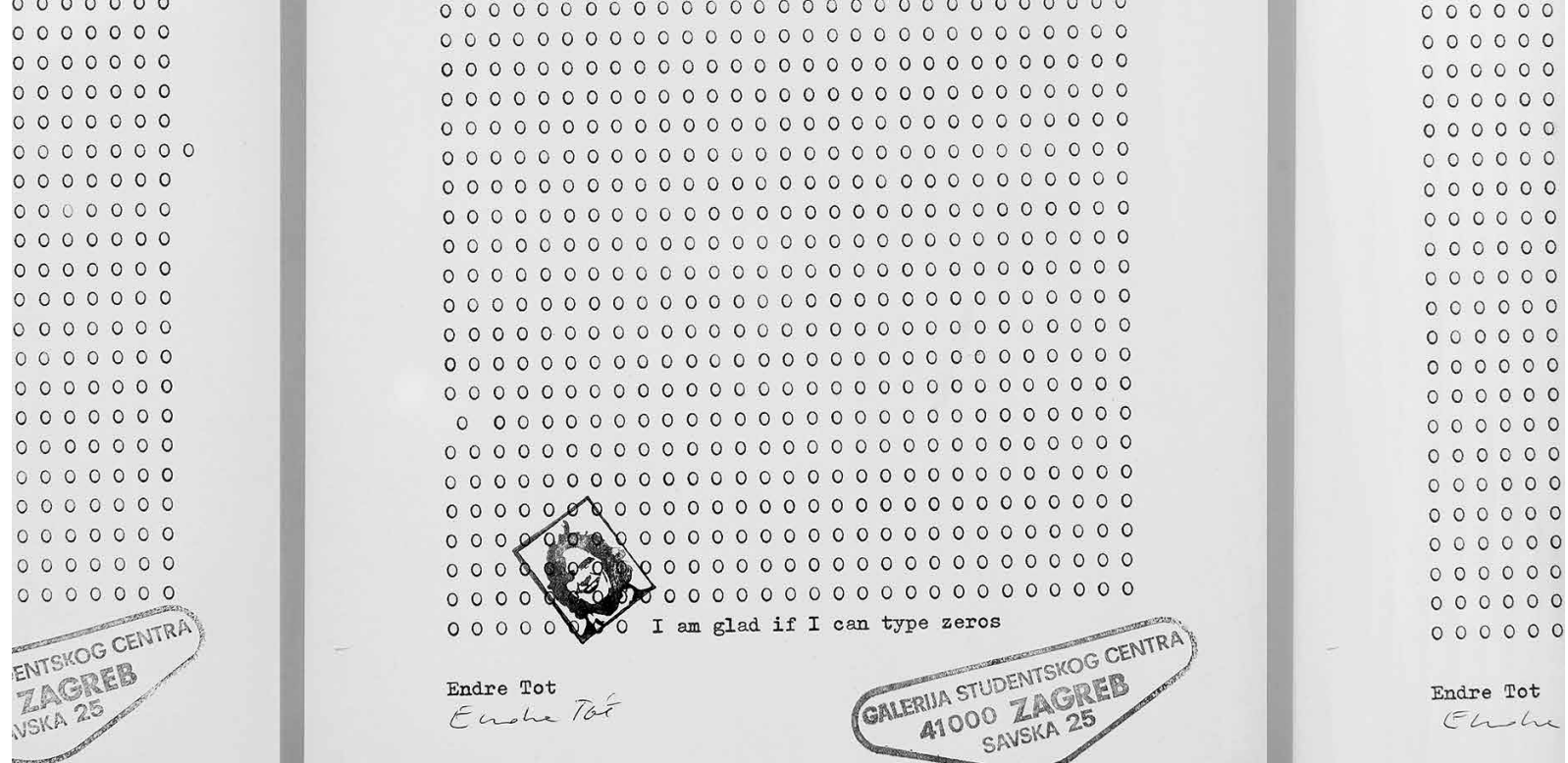
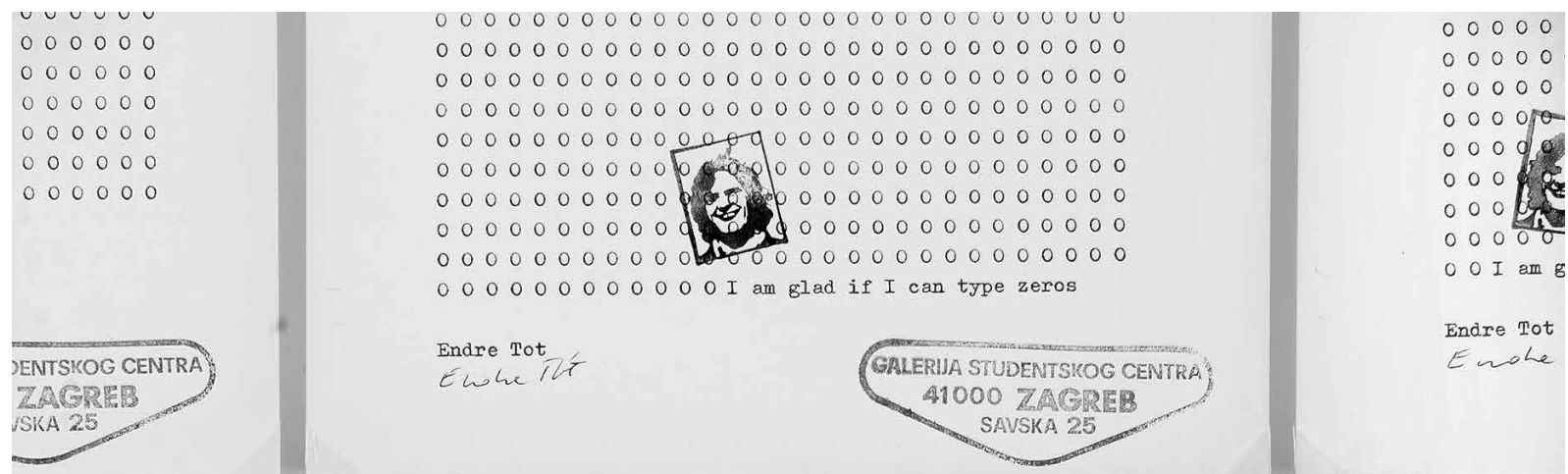
Room VIII
Netherlandish Sixteenth Century

Jan Gossaert called Mabuse
 active 1503, died 1532
The Adoration of the Kings
 69 1/2 x 63 1/2 (1.77 x 1.61)

Hans Baldung Grien
 1484/5-1545
 b) *Portrait of a Man*
 23 1/2 x 19 1/2 (0.593 x 0.49)

Stephan Lochner
 active 1442, died 1451
 c) *SS. Matthew, Catherine of Alexandria and John the Evangelist*
 27 x 22 1/2 (0.686 x 0.581)

Hans Holbein the Younger
 1497/8-1543
 a) *Christina of Denmark, Duchess of Milan*
 70 1/2 x 32 1/2 (1.79 x 0.825)



I am glad if I can type zeros (Galerija Studentskog Centra, Zagreb), 1975
 Typewriting, carbon transfer, pencil and stamp on paper (SCZ letterhead)
 25 framed together
 8 1/4 x 11 3/4" each
 --
 Collection of Beth Rudin DeWoody

Thank you to our gracious host, lenders, friends and actors. Your generous gift of time and attention is deeply appreciated. With love, Darling Green

Endre Tót, Kata Balázs and András Heszky, acb Gallery, Budapest; Jay Sanders and Stella Cilman, Artists Space; Beth Rudin DeWoody; György Galántai and Emese Kürti, ArtPool Art Research Center; John Armleder, Benoit Charron and Julien Fronsacq, Ecart Archive, MAMCO, Geneva; Allison Chomet and Nicholas Martin, Fales Libray, NYU; Péter Farkas; Picasso Gaglione and Darlene Domel; Niels Lomholt; Neon Gallery, Budapest; Stephen Perkins; Keith Gray, Hannah Marshall, and Max Schumann, Printed Matter; Mark Bloch; Laura Donohue; Ben DuVall; Alice Centamore, Emily Harvey Foundation; Fabian Farkas; Peter Frank; Ken Friedman; Rose Gold; Wendy Grogan; Orsolya Hegedüs; David Horvitz; Jeremy Johnston; Adam Katyi; Klara Kemp-Welch; Cyrus Lewis; Emily Makert; Tom Marioni; Barbara Moore; Peter Nesbett; Esa Nickle, Performa; Géza Perneckzy; Maria Ilario, Ray Johnson Estate; Adrienne Rodewaldt; Stephen Russell; Elizabeth Riordan, Timothy Shipe and Giselle Simon, Sackner Archive, University of Iowa; Kate Sullivan; András Szántó; Jasmina Tumbas; Patrick Urwyler



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Darling Green is a collaborative curatorial practice. The studio combines art collection and exhibition development with an open dialogue on the potentials of the exhibition form, privileging process over predetermined frameworks.
 darlinggreen.com



Council on the Arts



Endre Tót

GLADNESS DEMONSTRATIONS

Paris, Aug. 1979 and Amsterdam, Sept. 1979

Photo: Herta

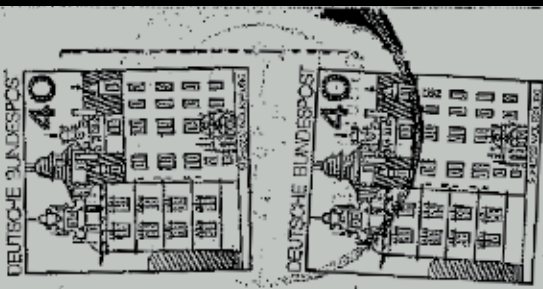
Dear Linda,
here I'm again in Germany...
After 2 wonderful weeks in
N.Y.!!! Thank you again for
the invitation - and
everything!!!
Hope to meet soon again
somewhere - here in
Germany or in N.Y....
Love to all Artists Space
and

YOU

Endre

Edition Herta, Berlin-Schöneberg, 1979

Druck: W. Hille KG, Berlin 30



LINDA SHEARER
"ARTISTS SPACE"
105 HUDSON ST.
NEW YORK, N.Y. 10013
USA

FRONT COVER

Zero Banner (Cologne Cathedral),
1972/81

Offset printed postcard
5 3/4 x 4"

--
Courtesy of the artist
and acb Gallery, Budapest

BACK COVER INTERIOR & EXTERIOR

Gladness Demonstrations
(Paris, Aug. 1979 and Amsterdam,
Sept. 1979), 1979

Printed postcard with
typewritten and handwritten note
4 1/8 x 5 3/4"
Published by Edition Herta,
Berlin-Schöneberg

Front and back of a thank you
postcard sent by Endre Tót to
Linda Shearer, Director of
Artists Space, following his
trip to New York for 1982's
Young Fluxus exhibition.

--
Courtesy of Artists Space
and Fales Library and Special
Collections, NYU

Printed Matter, Inc.

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