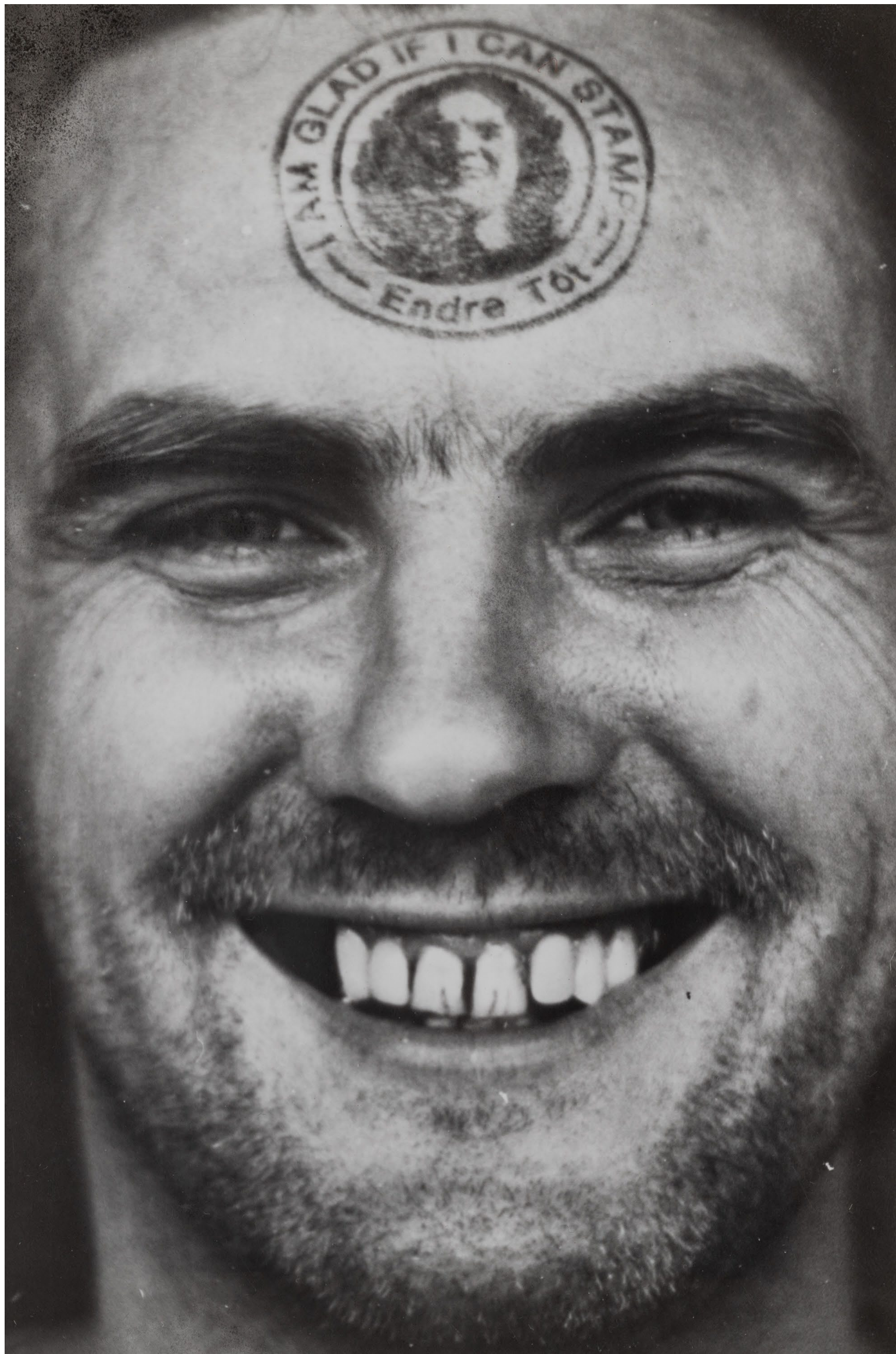


Endre Tót

(b. 1937, Sümeg, Hungary)

acb



I am glad if I can stamp, 1971-76, gelatin silver print, 15,2 × 10 cm

For Art Basel Miami Beach 2022, acb presents a comprehensive survey of Tót's subversive works in the 1970s, focusing on the photographs, street actions, typewriting and mail art pieces that propelled him to international recognition as one of the most important figures of Central and Eastern European neo-avant-garde conceptual art.

With Pierre Restany's words: "Endre Tót [is] the Yves Klein of Mail Art, a postal monochrome." Tót started his career as a painter, and a constant dialogue with the tradition of painting has always been present in his work even after he broke radically with this medium in 1971. His artistic career started in the early 1960s, when he made lyrical, calligraphic paintings closely related to Informel and Abstract Expressionism, while at the end of the decade, Pop Art and Hard Edge painting also had a serious influence on his practice. Finding, however, the traditional genres and artistic frameworks to be too narrow, Tót turned to conceptualism and devoted his work to three trademark concepts, *Nothing/Zer0*, *Rain* and *Joy/Gladness*, that he explored in his telegrams, postcards, films, posters, actions and artist books. Tót corresponded with various representatives of Fluxus, and out of necessity, worked predominantly in mail art, since transporting his work out of Socialist Hungary proved nearly impossible.

His prolific and multifaceted work subsequently earned him international fame. He took part in the special *Envois* section of the 1971 Paris Biennial, as well as the first Mail Art Exhibition of 1972 with his *Zer0* works. His first international solo exhibition was organized by the Israel Museum in Jerusalem, and notable appearances in the course of the 1970s and 1980s include the *Fluxshoe* travelling group exhibition in the UK, group shows of the Moderna Museet, Pompidou, MoMA, and a solo show in Galerie René Block. In Hungary, Tót carried out the first of his actions in front of the camera. He realized his first *TÓTa/JOYS* demonstration in Geneva in 1976, followed by further public actions in Amsterdam and Berlin, where he emigrated in 1978. In 1980 he settled in Cologne where he lived until 2022. Since late 2022 he has been living in Berlin.



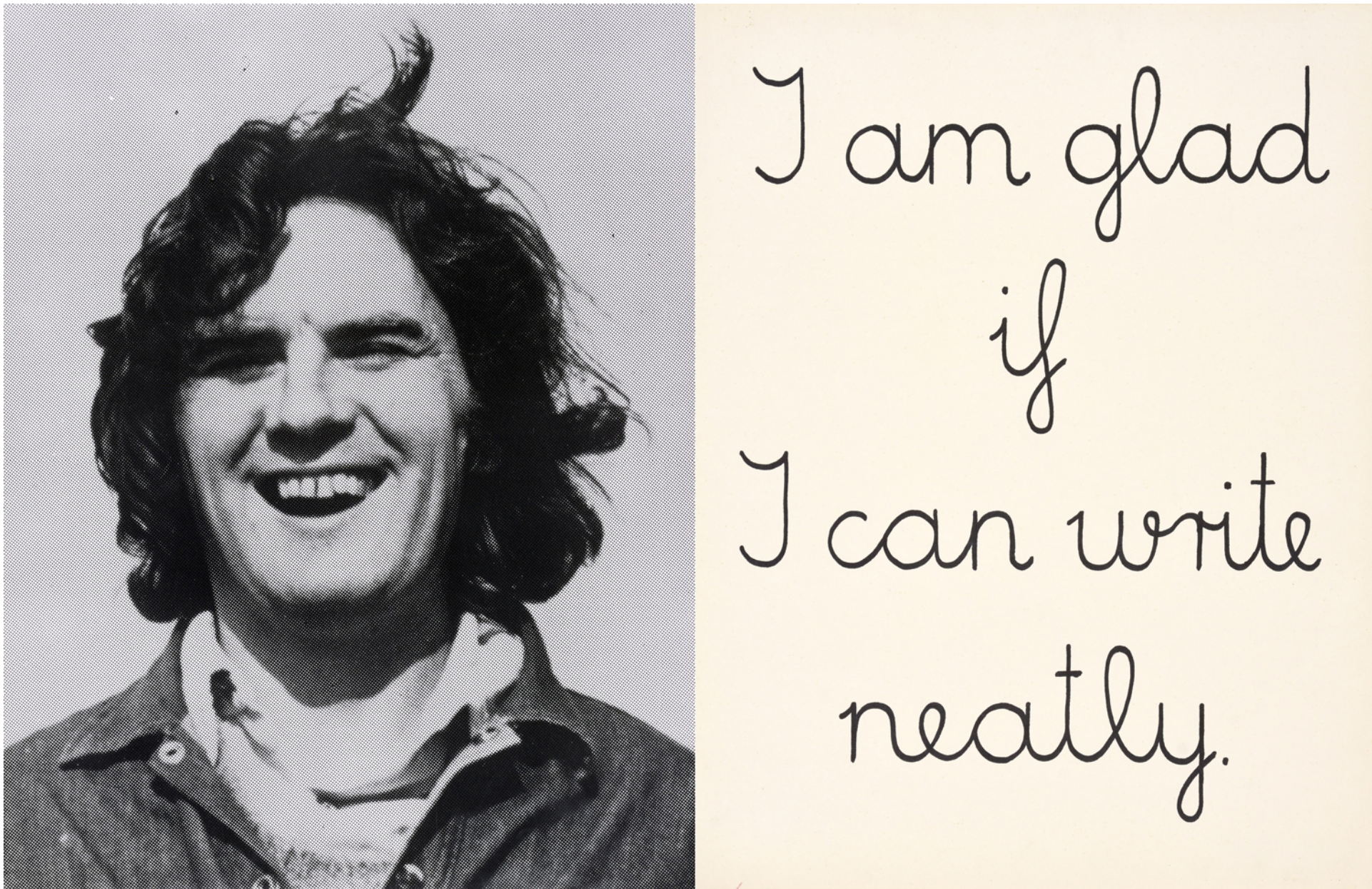
Untitled, 1971-76, gelatin silver print, 8,9 × 13,9 cm



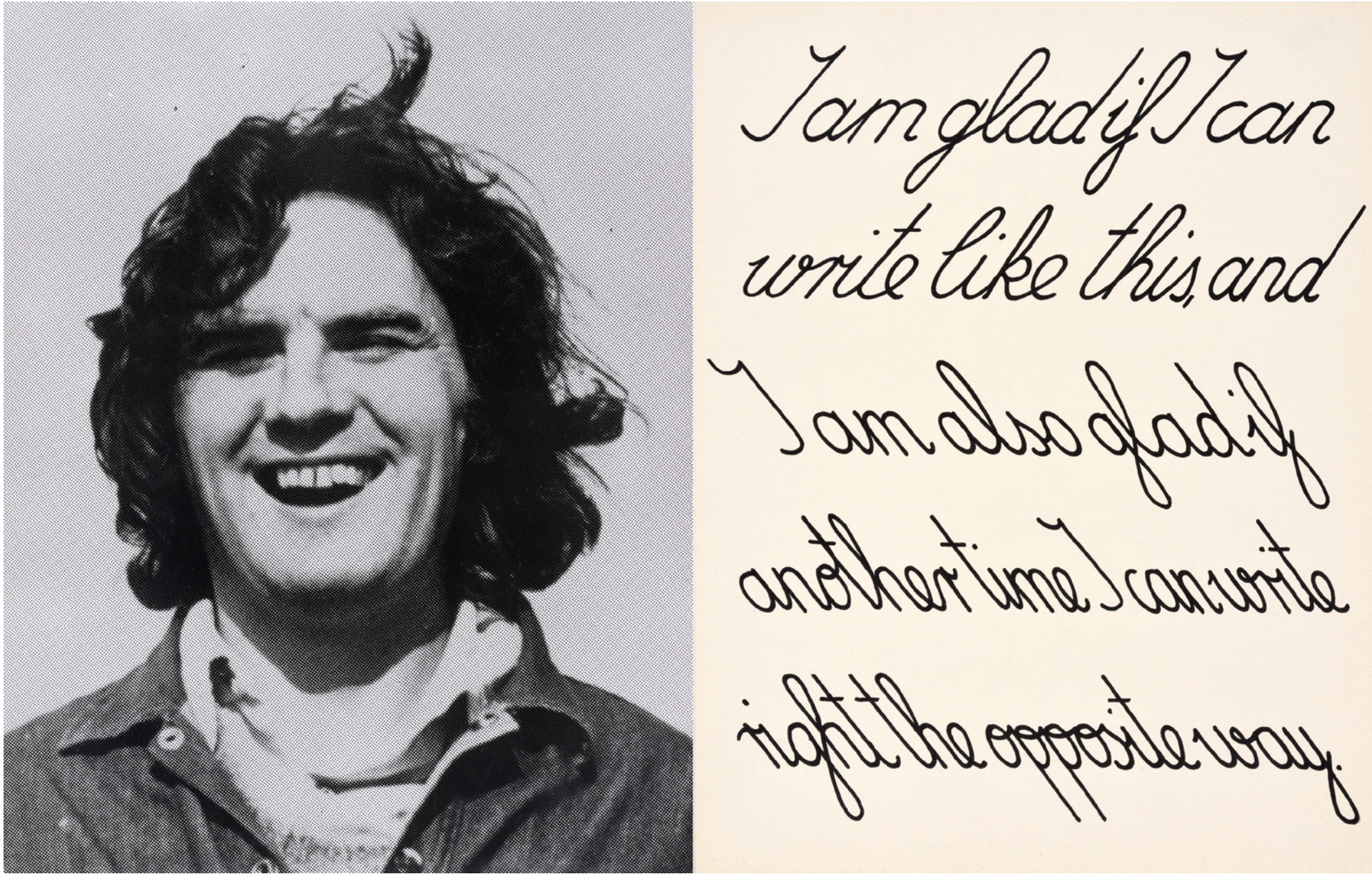
The ideas of *Zer0* and *Gladness/Joy* first appeared in Endre Tót's art in 1971. Turning away from painting at the beginning of the decade, the artist's first Joy-piece was a cardboard sheet in postcard format bearing the sentence: "I am glad that I could have this sentence printed."

This seemingly insignificant piece – which cannot be considered as representative neither in terms of its size, nor in terms of its medium – then became the prototype for all subsequent Joy-pieces that always include a statement starting with the words "I am glad if/when..." (appearing on the work itself, or in its title) as their fundamental component. This simple little print-out, the sole objective of which is to convey the artist's joy in creating his artwork, is an ironic artistic gesture aimed at criticizing the socialist dictatorship of the 1970s. Restrictions on freedom of speech also entailed the censorship of all printed and mass-reproduced materials: no printed documents – not even a simple photocopy – could be made without prior permission of the authorities, in an effort to prevent any content that violated the law or socialist moral norms from entering into circulation and going from hand to hand. It is partly the circumvention of this restriction that Endre Tót's first, illegally printed Joy-sentence celebrates. At the same time, it also offers an ironic representation of the contentment and optimism that was expected by the authorities of those living under socialist rule.

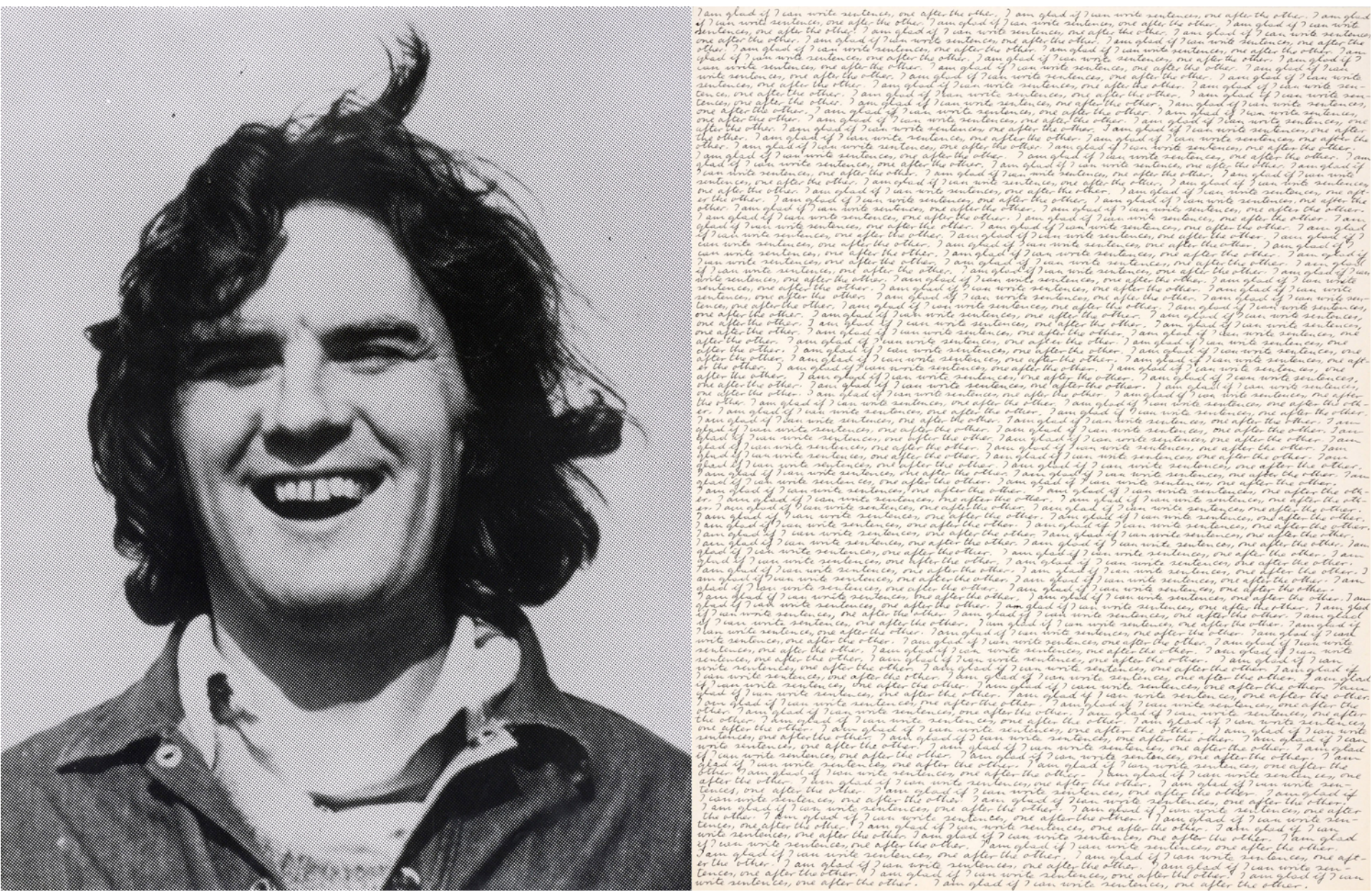
I am glad if I can look at myself, 1971-76, gelatin silver print, 12 × 9 cm



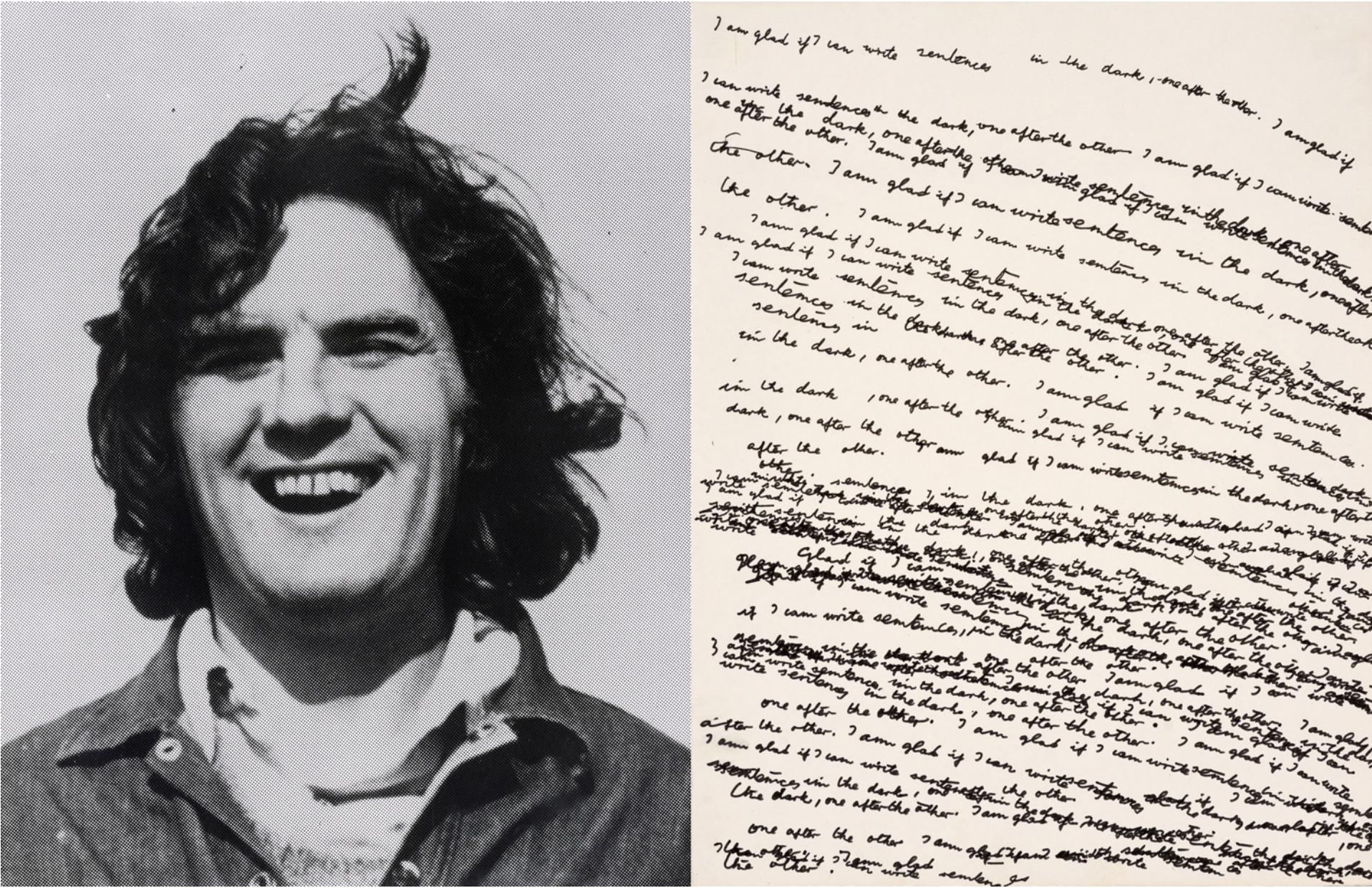
I am glad if I can write neatly, 1973-78, offset print and ink on paper, 50 × 80 cm



I am glad, if I can write this, and I am also glad if another time I can write right the opposite way, 1973-78, offset print and ink on paper, 50 × 80 cm



I am glad if I can write sentences one after the other, 1973-78, offset print and pen on paper, 50 × 80 cm



I am glad if I can write sentences in the dark one after the other, 1973-78, offset print and felt tip pen on paper, 50 × 80 cm

The Joy-idea also served as a point of departure for Endre Tót's activism, which unfolded during the first half of the 1970s. His first, solely textual conceptual works were soon followed by pieces that comprised bits of visual information as well, resulting, among other works, in his emblematic series entitled *Very Special Gladnesses*, combining photos and text. The presentation of his works at the 1971 Paris Biennale earned Tót international recognition and laudation, which in turn, resulted in numerous invitations for exhibitions abroad.



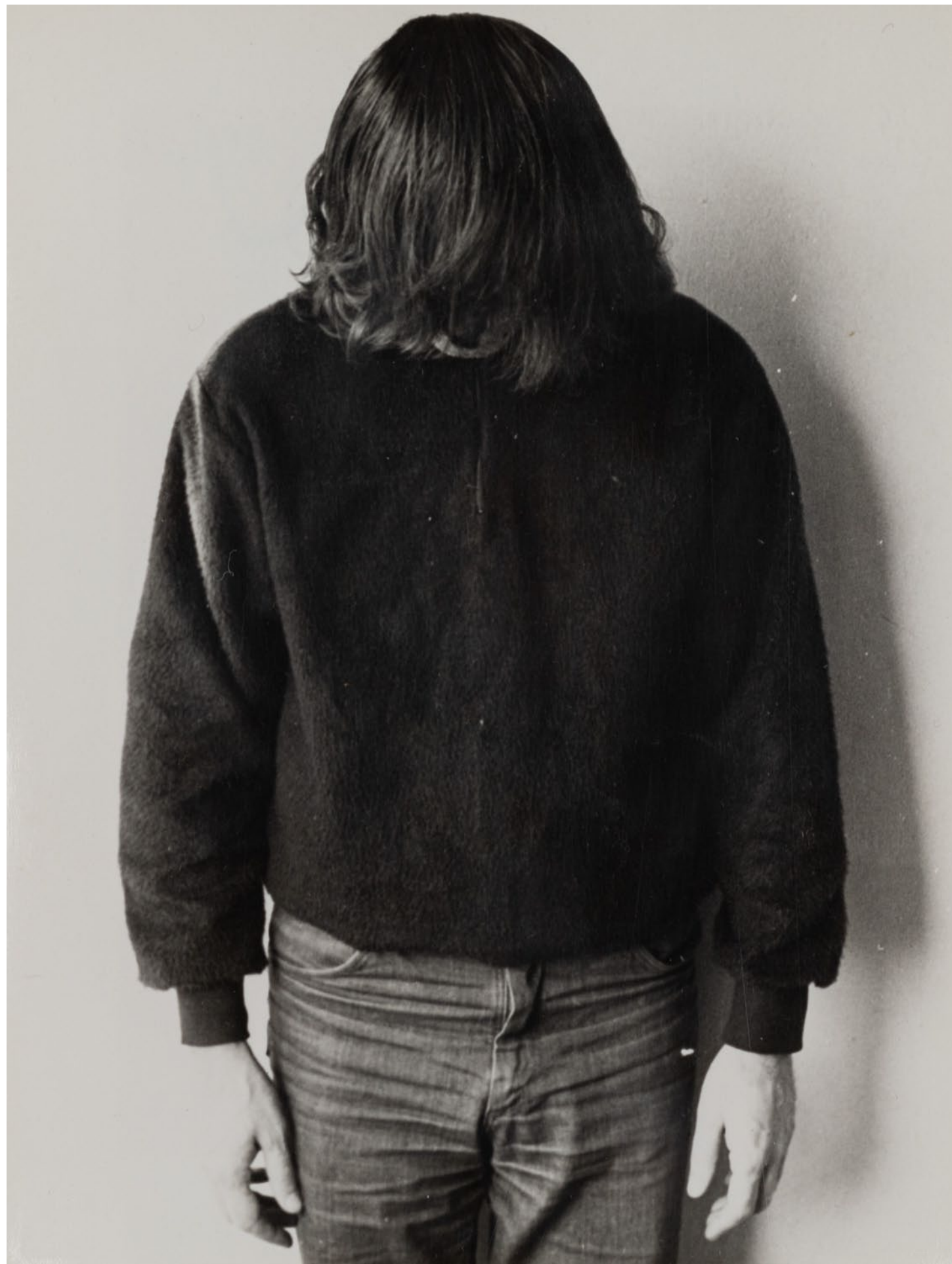
I am glad if I can gaze at something nice, 1971-76
gelatin silver print, 11,9 × 9 cm



I am glad if I can stand next to you, 1971-76
gelatin silver print, 11,9 × 9 cm



I am glad when it's hanging on my neck, 1971-76
gelatin silver print, 11,9 × 9 cm



I am glad if I can look at you, 1971-76
gelatin silver print, 11,9 × 9 cm



I am glad if it can hang here, 1971-76
gelatin silver print, 9 × 12 cm



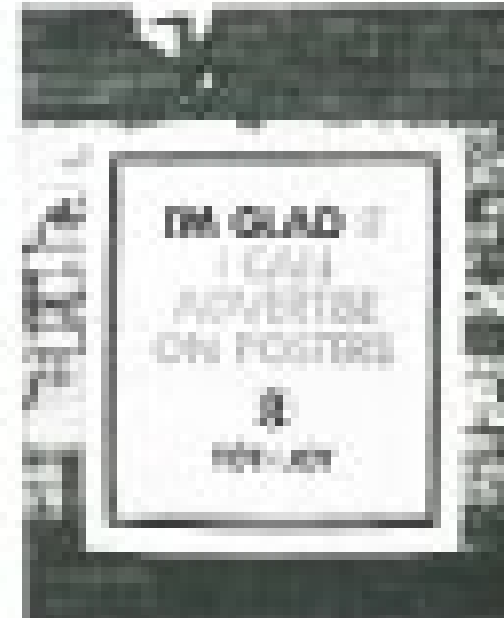
Endre Tót's Gladness-series, 1971-1976



Endre Tót's Gladness-series, 1971-1976



Endre Tót's Gladness-series, 1971-1976



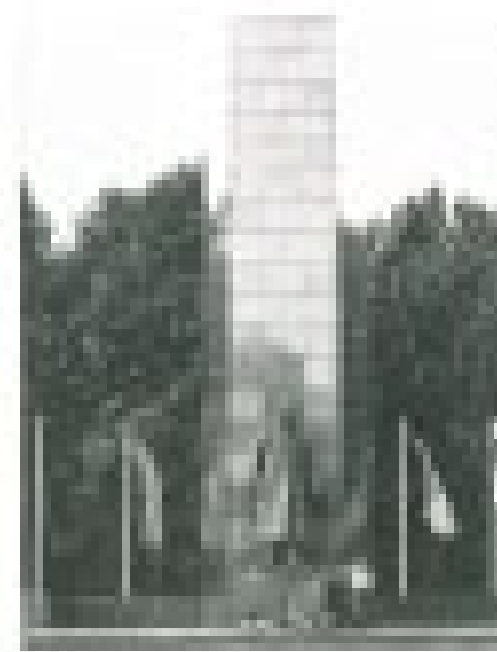
Endre Tót's Gladness-series, 1971-1976



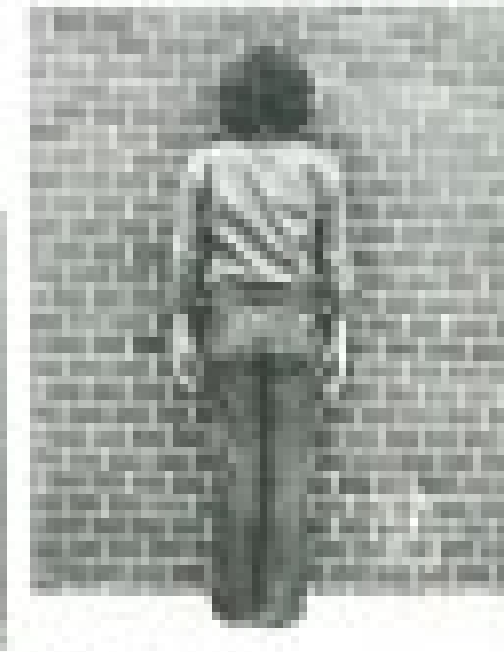
Endre Tót's Gladness-series, 1971-1976



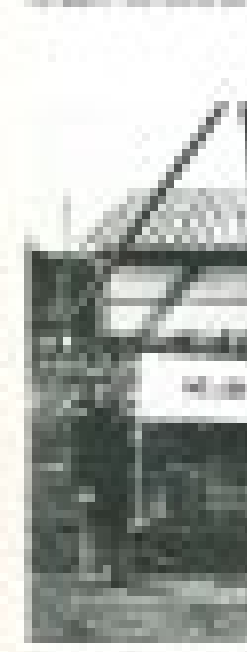
Endre Tót's Gladness-series, 1971-1976



Endre Tót's Gladness-series, 1971-1976



Endre Tót's Gladness-series, 1971-1976



Endre Tót's Gladness-series, 1971-1976

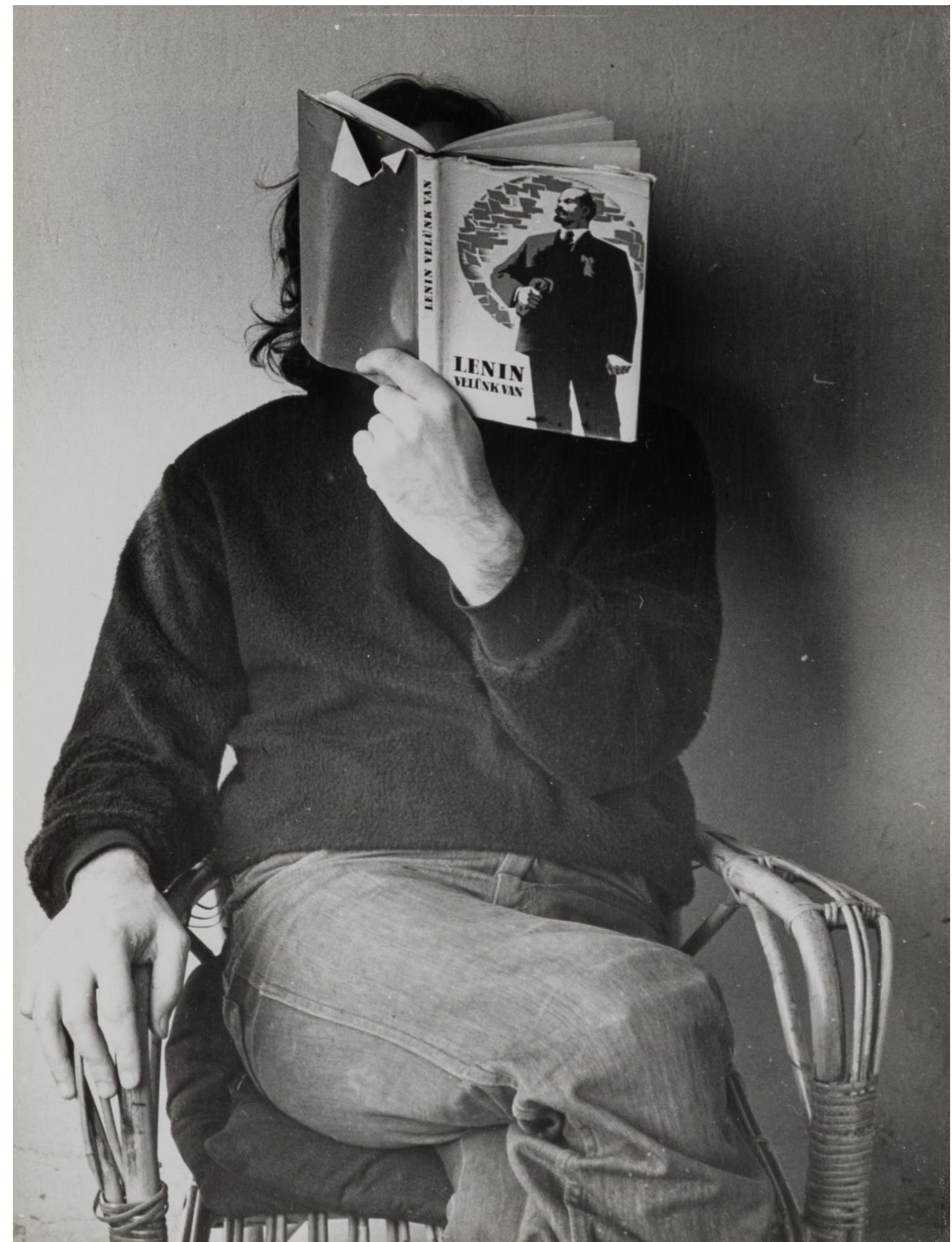
“In 1971, the artist documented photo actions with the contribution of a professional photographer, with the intention of creating a conceptual series that would associate texts with images. A number of actions were documented between 1971 and 1976, resulting in small black and white photo prints, some of which would appear now and then as conceptual photographs or collage elements in Tót’s conceptual works. Some selections from the series were published in a format corresponding to the original idea – simultaneous presentation of image and associated text – in 1976, the year the series was concluded, in three different publications: Flash Art, the Belgian art magazine +-0 (Plus Minus Zero) and the Hungarian art photography journal Fotóművészet, accompanied by László Beke’s essay. To Endre Tót, being published in a Hungarian and two international publications meant that his concept had assumed material form and his work had reached the audience.”

– Orsolya Hegedüs, *TÓT Endre: Very Special Gladnesses*, Robert Capa Contemporary Photography Center, Budapest, 2017

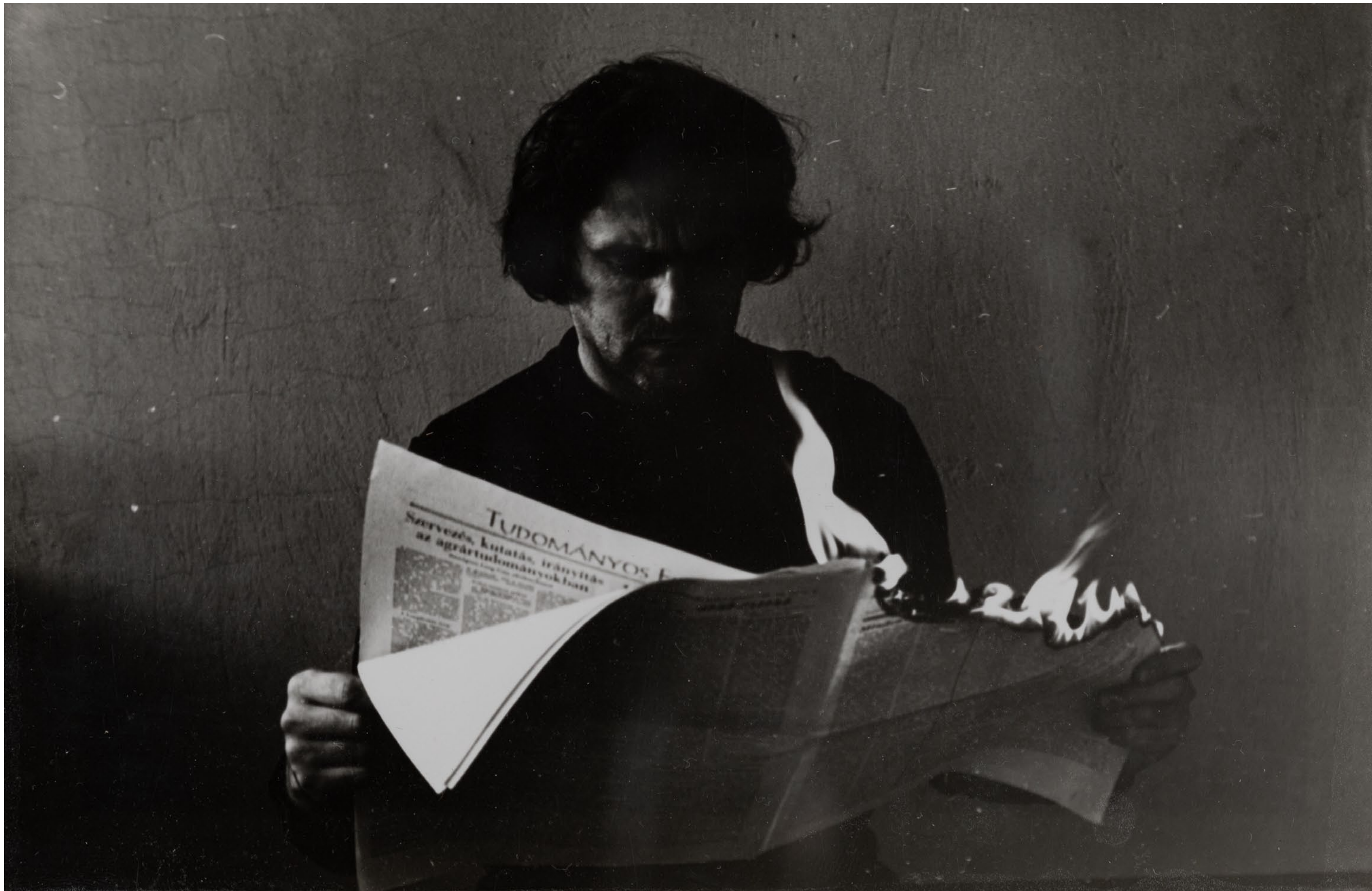


I am glad if I can look at you, 1971-76, gelatin silver print, 9 × 13,5 cm

The photographs doubling the artist's figure are made using montage technique. Duplicating his image and entering in dialogue or performing other basic activities with his own self seems to be a recurring element in his *Gladness* photos from the 1970s as a form of engagement with tautology and embedded in humour, characteristic of conceptual art.



I am glad if I can read Lenin, 1971-76, gelatin silver print, 12 × 9 cm



I am glad if I can read a burning newspaper, 1971-76, gelatin silver print, 11,6 × 18 cm

“Almost every one of the photographs in *Very Special Gladnesses* features the artist, who is the one carrying out the action (...) The recorded actions are diverse, from simple movements and minute gestures (...) to various laughing faces of the artist and openly political acts (such as *I am glad if I can read a newspaper* or *I am glad if I can read Lenin*).” – Orsolya Hegedüs, 2017

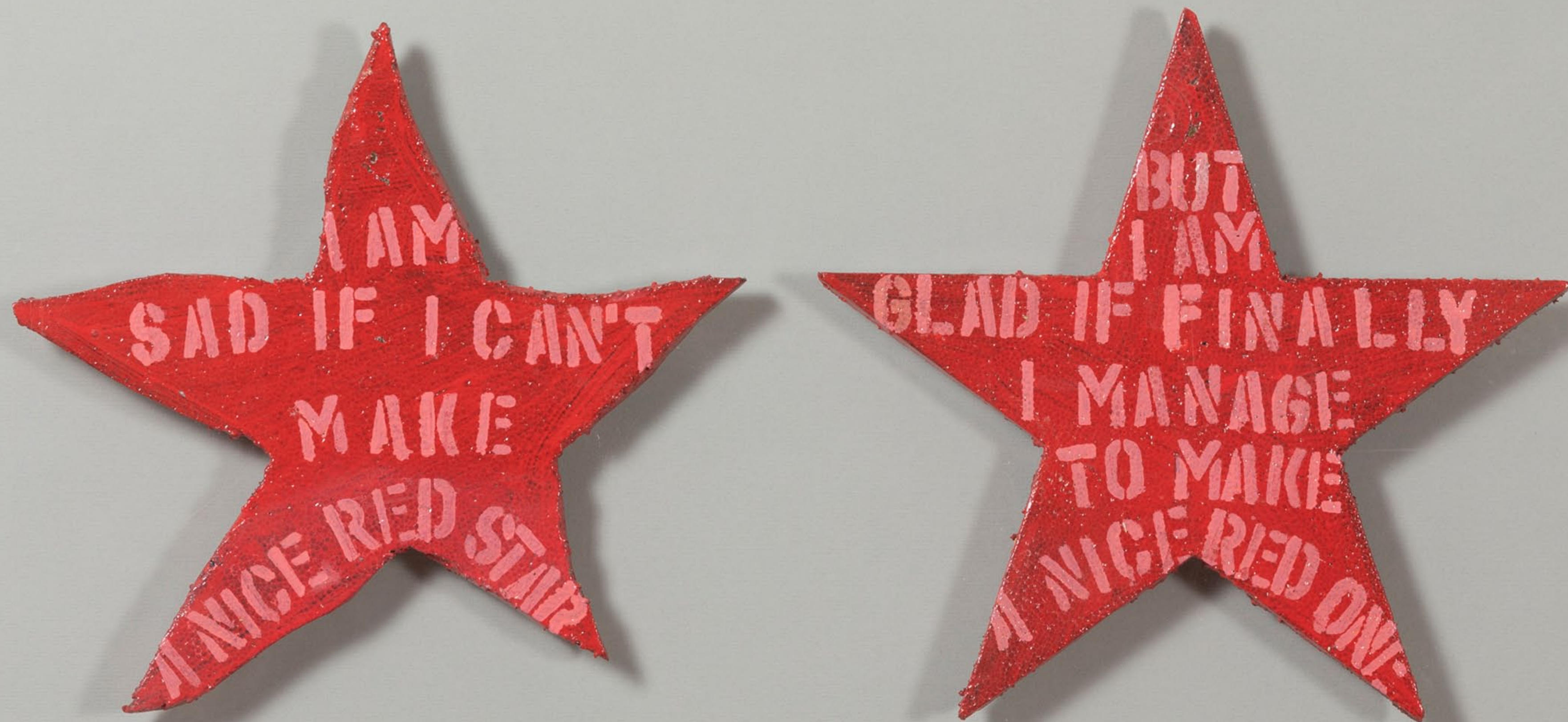
In 1970s Hungary, Endre Tót's *I am glad if I can read a burning newspaper* action could be interpreted as a critique of the tolerated/prohibited censorship categories of the state. On the photo, Tót is reading in a natural pose, presumably concentrating on a newspaper article, as if it were no different from reading a newspaper every day. His action is a rebuke to the censorship and linear cultural politics of the Eastern European bloc.



“My ‘Joys’ were the reflections of the totalitarian state of the seventies. I responded with the absurd euphoria of *Joys* to censorship, isolation, suppression sensed in every field of life, though this suppression worked with the subtlest means, hardly visible. Nonetheless I was not a so-called politically committed artist. I responded most indirectly to the age I had to live in. With humour and ease, and some philosophy. I consistently avoided dark colours and drama in the works. If I disregard the stifling effect of the ideology of the age, I would say these were the joys of loneliness, the delight of solitude. Something one can experience in suppression, but in the greatest freedom as well.”

– Endre Tót, 1995

Communism made me glad, 1978, polaroid, 8,6 × 8,2 cm



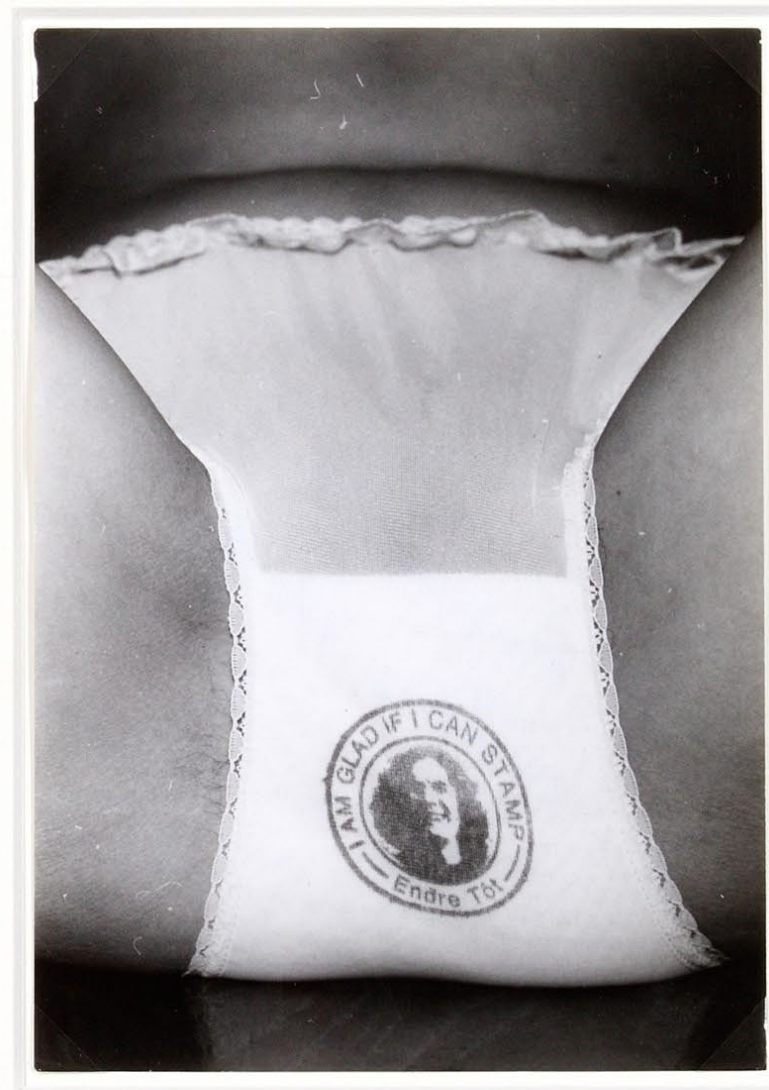
I am sad if I can't make a nice red star, but I am glad if finally I manage to make a nice red one, 1972, acrylic on sponge rubber, 25 × 24 cm, 24 × 24 cm

“In 1972 he completed his first 16mm black and white film entitled *One Step*, showing a proper action. The 3-minute film shows the artist standing still in an empty space for a minute and a half, then making a single step, followed by the title: *I am glad if I can take one step*. The film was created in the framework of the Balázs Béla Studio’s experimental film workshop, and was only screened once in Hungary, to a small circle, in the presence of censors deciding over the authorization of distribution, but they instantly decoded the ironical criticism of the regime and did not grant permission for its public screening. In this sense, the first of Tót’s films – created in collaboration with the photographer János Gulyás – had the same fate, including *I am glad if...*(1973). The single copy of the black and white film was lost after being screened at the 1975 Expanded Media Festival in Belgrade. Tót later reconstructed the original in his video *JOYs* (1993).”
– Orsolya Hegedüs, 2017

The film was found few years ago in Zagreb.



I am glad if... , 1973, Telecine 16 mm film, 13' (detail)
Collection of the Museum of Contemporary Art, Zagreb



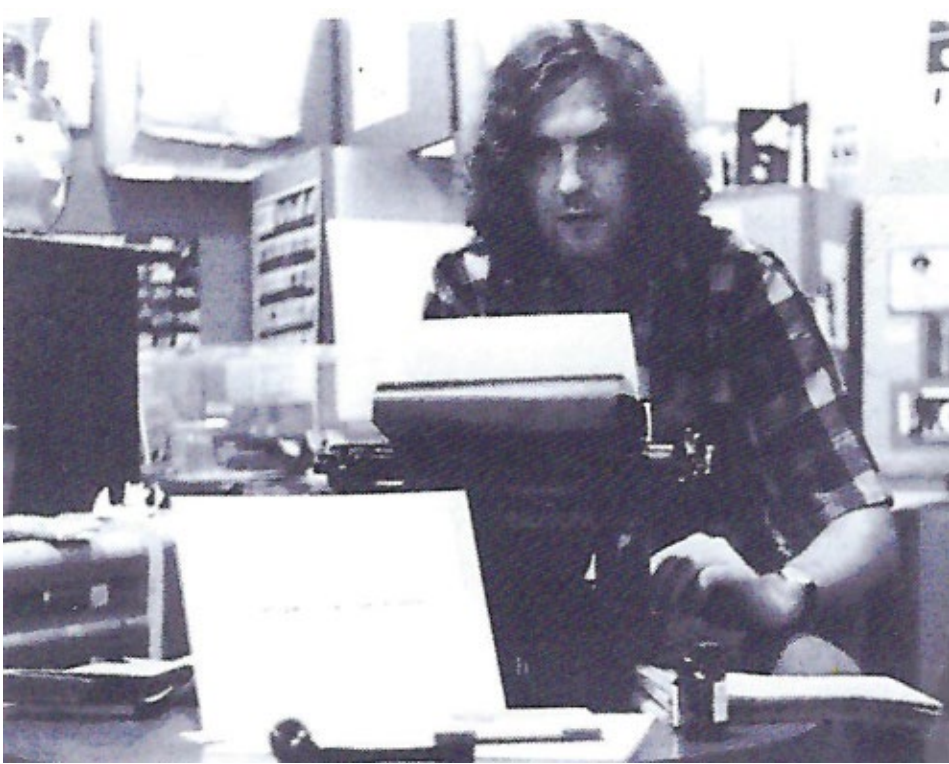
I am glad if I can stamp (on Cosey Fanni Tutti's knickers)

Tót's laughing face became the symbol of his *Joys*, which – thanks to the possibility send it via post and its appearance in numerous major international exhibitions – by the end of the decade, had become known world-wide as Endre Tót's trademark, as had the adjective “Total”, formed playfully from his name.

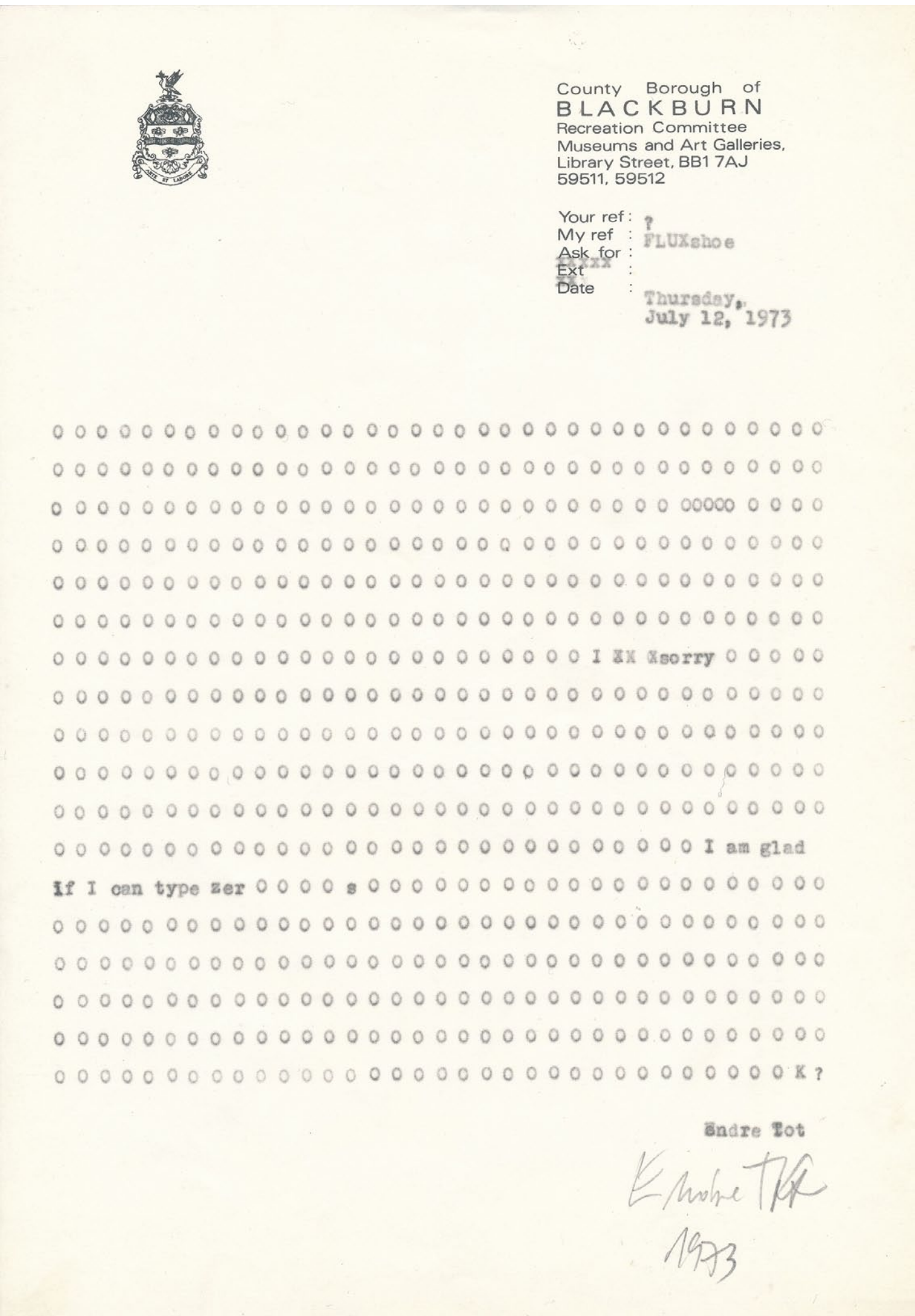
His stamping action on performance artist Cosey Fanni Tutti's – member of the British band and visual group Throbbing Gristle together with musician and artist Genesis P-Orridge, with whom Tót was staying during his visit to London – knickers happened during Tót's stay in London in 1976.

The sign Zer0, as an embodiment of the mathematical concept of nothing – which, in earlier pieces, alluded to communication (or rather lack, insufficiency and impossibility thereof) by covering up words and sentences – underwent a gradual process of emancipation and gradually became a central motif as the symbol of nothing, or absence, now accompanied by real (often Joy) sentences. Endre Tót’s first public action happened in 1973 at the exhibition *Fluxshoe* in Blackburn Museum, where he performed on a typewriter. This exhibition, organized by David Mayor, traveled for 9 months in the UK and became a legendary event in the history of Fluxus.

“During the three weeks of this London trip, I stayed in the apartment of Michael Nyman, a world-famous composer today, known for the scores of Peter Greenaway’s films. I was invited to the UK to participate in a Fluxus exhibition, and these Fluxus people were friends with Nyman, but the two of us had not met before. I kept on “zer0-typing” in London as well, filling hundreds of sheets with zeros. Occasionally, the sentence “I am glad if I can type zeros” appeared among the zeros. With the help of a local museum, we mailed some of them, so the act turned into mail art. We sent a couple to Nyman, too. Once, on my way back to the flat, I passed a cricket field, and had a hard time comprehending how that game could be enjoyed, which I later shared with Nyman. He replied, “sure, cricket is boring like Mondrian and your zeros.”
– Endre Tót in *I Perceived this Period as an Intermezzo. An Interview with Endre Tót* by Róza Tekla Szilágyi, Artmagazin, 2020



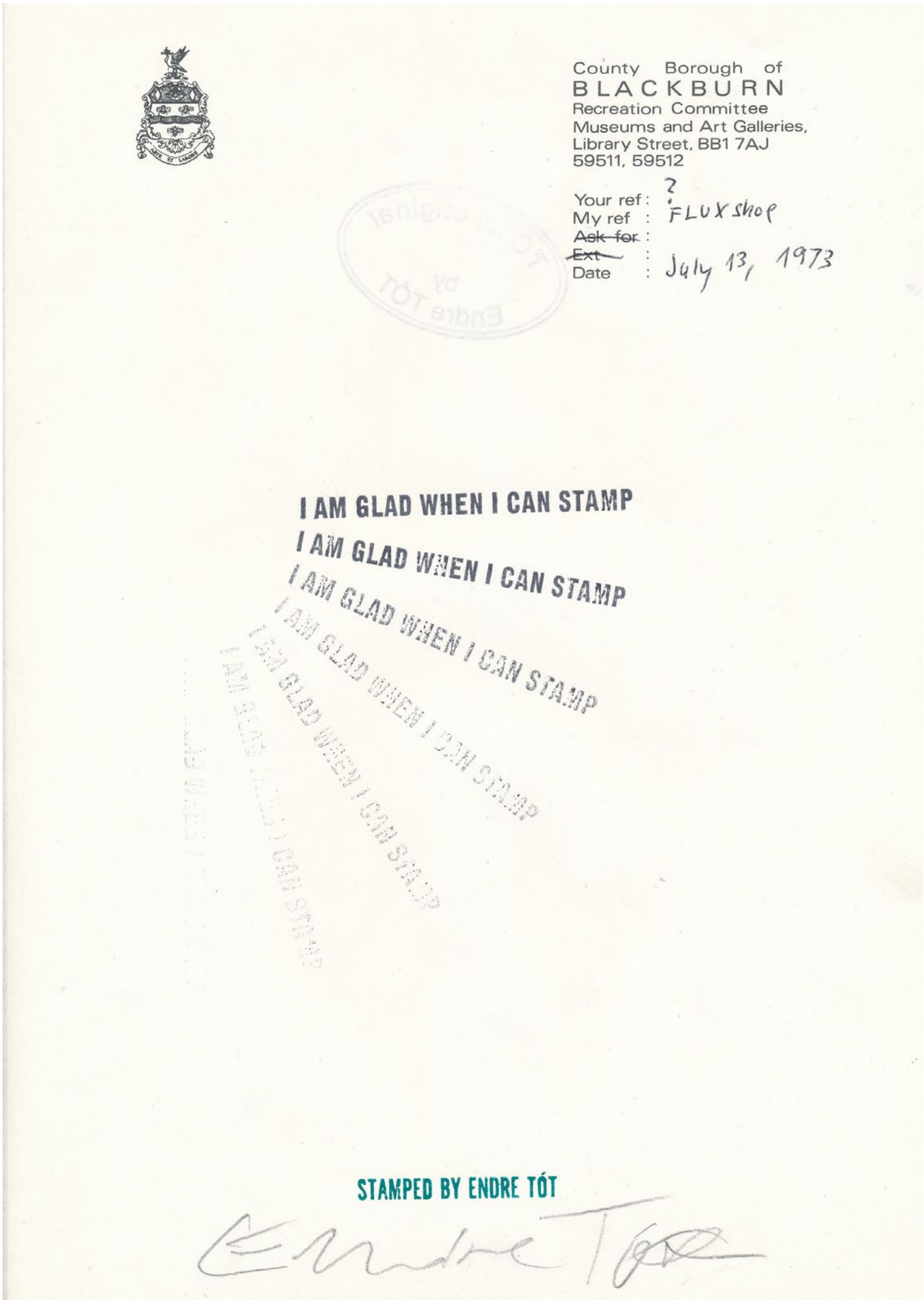
Zero typing performance, Blackburn, 1973



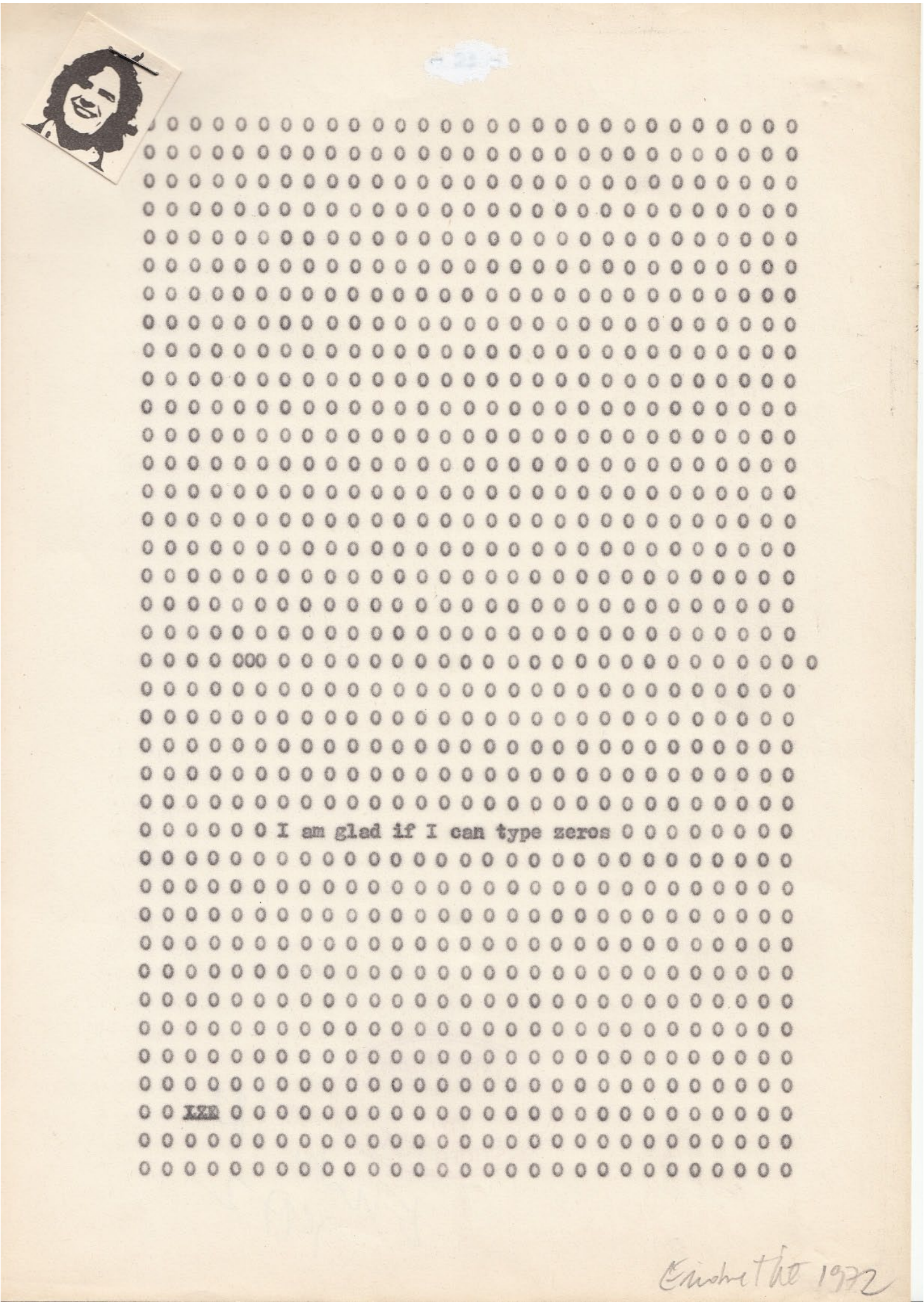
I am glad if I can type zer0s (Blackburn), 1973
offset, typewriting, charcoal, pencil on paper, 29,7 × 21 cm



I am glad if I can type zeros, 1972
offset, typewriting on paper, 33 × 23,5 cm



I am glad if I can stamp (Blackburn), 1973
pen, offset, stamp, pencil on paper, 29,7 × 21 cm



I am glad if I can type zeros 1-3, 1972
typewriting, indigo, paper, 3 pcs, 29,7 × 21 cm each

Dialogue

000000: 06 bed no oooooo~~en~~ together.

000: I think we should be able to do any more
now. You're getting confused.

000000: You never hot as near your lily-
white body.

000: Ho-ho... and what about that after-
noon when the police were? I think
that's when we oooooooooo Ooooo.

000000: Who is Oooooo?

000: The one who is already completely zero.

000000: Oho?

000: Yes, yes, he is completely zero !!!
Okay Zero!

000000: 00000 is totally zero?!

000: And obot about yoo? ~~Hisxxxxxxxxxx~~
Yoo are zer000000, toooo!

000000: And who are you?

000: 0'0 000.

000000: 0000000000 00 0000000 00000 000
000000 0000?

000: 0's oooooo oo oo oo ooooo oooooooo
ooooo ooo o ooooo. Uoo ooo's oooooo oo-
oooo oo oooooooo ooo oooo oooo o oooooo-
ooo...and oo's oooo ooooo oooooo oo oooo
oooo and ooooo ooth yoo. Oooo oooo oooo
and oooo... Ooo yooooooo boooooing yoo?

000000: No.

000: 0000 ~~nothing~~ 0000 00 very good 0000.

000000: 0000 000000000000 ?

Ende Feb 1974

MY STATEMENT FOR FLUXenglandSHOE

- 1/ Art edoce edoce's hoo coosided on the ea-
caution of oooooooooooooos.
- 2/ Oooo Art oood Art oooo Art etc. are all
verided os of the sooe gooe os cood Art,
- 3/ This gooe ooooooooo of cooding something
Ooo toot other have not already ooo so
sooe other took about yoo.
- 4/ Oo oooo ooooooooo and anonymous Art have
never excoed oooooo is an dooooooooo o-
ooooom,
- 5/ Oance today every oooooode form dooooooooo-
o oo oooooe as oot of the gooe ooo Artis-
t cood try to get out of ooo gooe.
- 6/ ~~Ooo oooooo Theooooing ooooo ooooooooo~~
~~ooooo ooooooooo of the Oooo of Art~~
~~Ooo Ooooo of Art as Art - the~~
~~oooooooo of Art as Art - ooooooooo~~
~~as Art -~~
- 7/ ~~Ooo O ooooo oooo ooooooooo ooo ooooo ooo~~
~~oooooooo are ooooooooo they can in no ooy~~
~~ooooo ooo oooooo of Art oooo ooooo~~
~~os loog os ooo ooo not ooooooooo with~~
~~the ooooooooo of the ooooo Art. - Ooo ne~~
~~ooooo: Oo oo oooo oo... etc~~

Endre Tót, 1962

Emmeline 1972

Dialogue, 1974, offset print on paper, 20,8 × 14,6 cm

My statement for FLUXenglandSHOE, 1972, offset print on paper, 29,7 × 21 cm



I am glad if I can advertise on posters (Amsterdam), 1976, gelatin silver print, 9 × 12,5 cm each

Since 1976 and in the course of his visits to the West, Endre Tót performed actions in public spaces, accentuating his own doings as artist, conceiving and sticks up posters, writing on walls in galleries, on buildings, garbage cans or on the then still standing Berlin Wall (*I would be glad if I could write something on the other side of the wall*, 1978).

“These were ‘Messages for millions (or nobody)’ as he later records. The ironic chord always audible in Tót’s works rings seldom so brazenly as in his own words about the origin of his actions: ‘When I lived in a dictatorial regime in the early seventies, the street actions were already 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 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.’

It is this inimitable blend of illusion and reality, keeping his distance and referring to himself, sense and nonsense, irony and earnestness which still imbue his later, traditionally executed paintings and works on paper as well.”

– Alfred M. Fischer, *Endre Tót. Very Special Joys. Retrospective 1971-2011*, Modem, Debrecen, 2012



For the most part, Tót's actions, writings and wall works relate to his own activity as an artist: *I wanted to draw a longer line* (Friedericianum, Kassel, 1984); *I'm glad if I can advertise on posters* (Geneva, 1976; in German language: Berlin, 1979). Frequently, they seem to be the expression of the formerly isolated artist's joy over art being free. By emphasizing the artist's activity, Tót sharpens the viewer's perception of the artistic procedure as such and makes him aware of the act of seeing and perceiving.

As of 1980, *Zer0* become the main subject of his street actions, especially of his demonstrations, which became known by the title *Zer0demo*. In these demos, which have since been repeated in numerous locations, participants follow the artist in the busiest parts of the given city while carrying banners with words and sentences made of zero-signs, appearing as claims and demands with exclamation and question marks. The content of these claims is left to the imagination of the viewers, while the zeros highlight in a Tótian manner the impossibility of communication and of dialogue symptomatic of our times.

In 1975, Swiss artist and self-publisher John Armleder, one of the main representatives of neo-geo in the 1980s, invited Tót to spend six months in Geneva. This allowed Tót to make his first demo-action in the Swiss capital in 1976, after which he travelled through Western European countries and met determining avant-garde artists. The film documentation of the public demonstration he performed in Geneva was exhibited at Armleder's gallery, Écart. Later on, Tót held similar actions and protests (*Gladness* or *Zer0 demonstrations*) in many European cities. The vintage photo series of the Geneva demo is one of the highlights of acb Gallery's booth at Art Basel Miami Beach 2022.

TÓTaIJOYS Street Action (Geneva), 1976, gelatin silver print, 50 × 62 cm each

The second definitive group of artworks from Endre Tót's early conceptual period contains his *Rain* works. The pattern of *Rain* that emerged by repeatedly hitting the “/////” key on the typewriter appeared on various (paper-based) carriers in Tót's works, always accompanied by text. Found pictures – postcards, reproductions of well-known paintings, or images from magazines – comprised the basis of a significant portion of the *Rain* works, on which the artist typed in various directions, creating diverse shapes and densities, and also inserting texts with references to the image or the shape of the rain. The so-called *Rainy Sentences* constitute a group of their own. In each of these works, Tót inserted a humorous statement in the fabric of the “rain-typing” that appears on a plain white sheet of paper.

The greatness of the *Rain* works lies partly in that they are works of art that have been created through minimalistic tools (the monotonous repetition of a single motif), which stand on the borderlines of text and image, and which can even be regarded as visual poems. Secondly, the appearance of the text – even when it is only indicatively present – provided fertile grounds for the intellectual playfulness characteristic of Endre Tót's approach, which at times manifested in the form of banal tautology, and at other times as (self-)ironic artistic self-expression or humorous political references. Tót's early *Rainproof Ideas* were first displayed in the form of a solo exhibition at the Israel Museum of Jerusalem in 1975. His *Rain* works continued to be present throughout his entire oeuvre.



:I am glad if I can type rains, 1976, collage, typewriting on offset lithograph 10.5 × 14.7 cm
Collection of SF MOMA



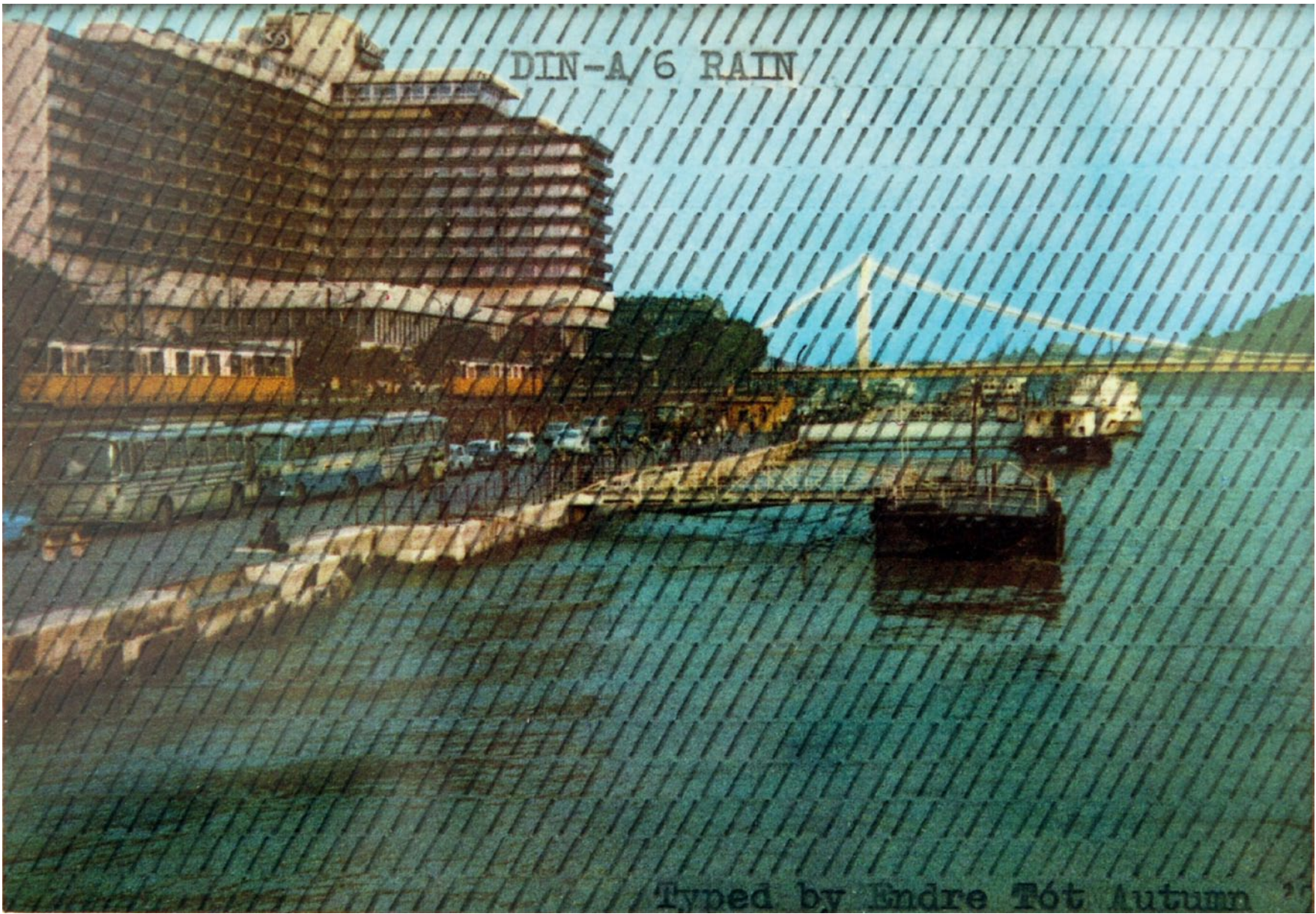
Isolated Rain, 1971-79, typewriting on postcard, 10 × 14 cm



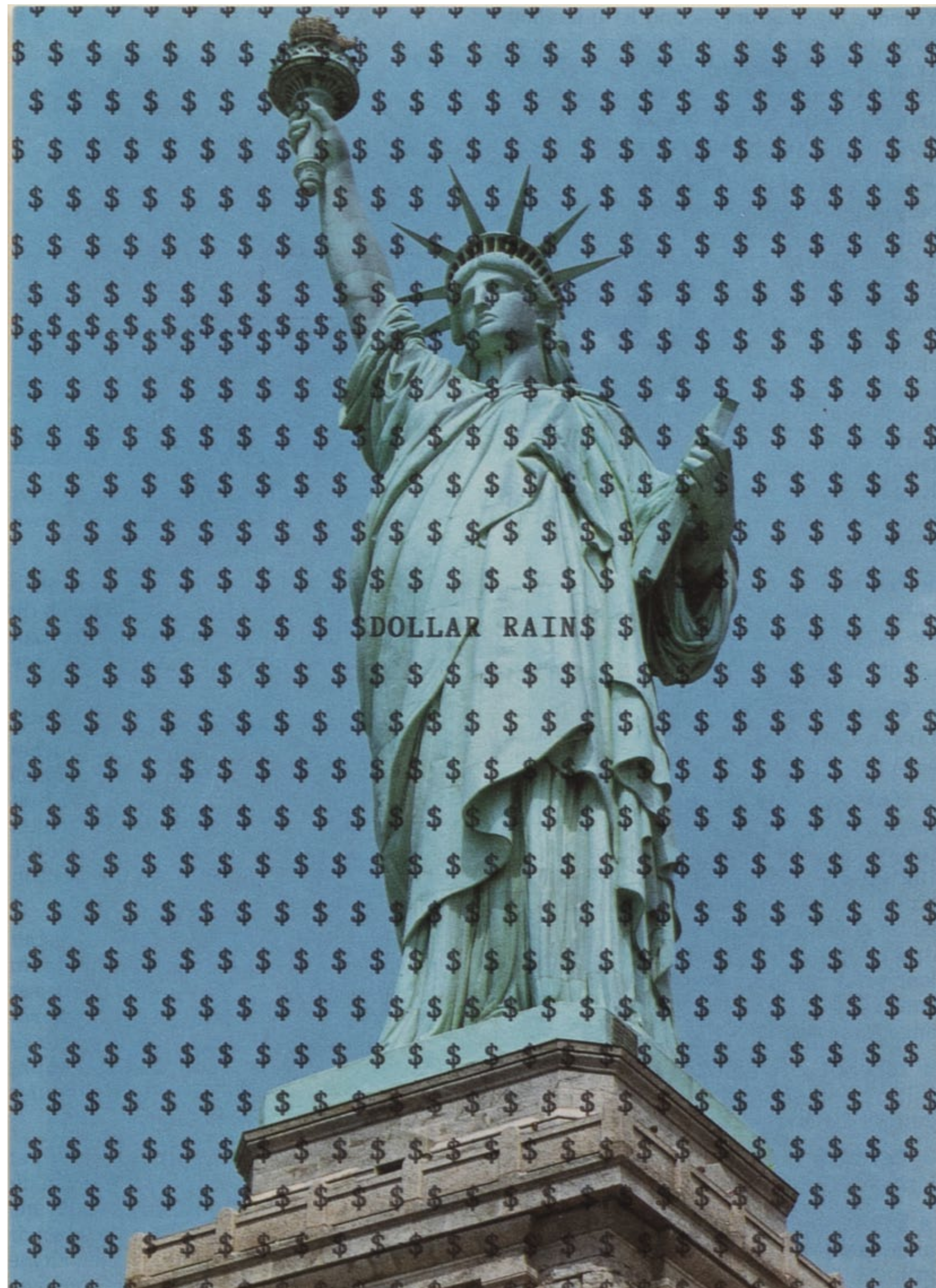
Kölnish Wasser Regen, 1971-79, typewriting on postcard, 10,5 × 14,5 cm



Zweite Klasse Regen, Erste Klasse Regen, 1971-79, typewriting on postcard, 10,5 × 14,5 cm



DIN-A/6 Rain, 1974, typewriting on postcard, 10,5 × 14,5 cm



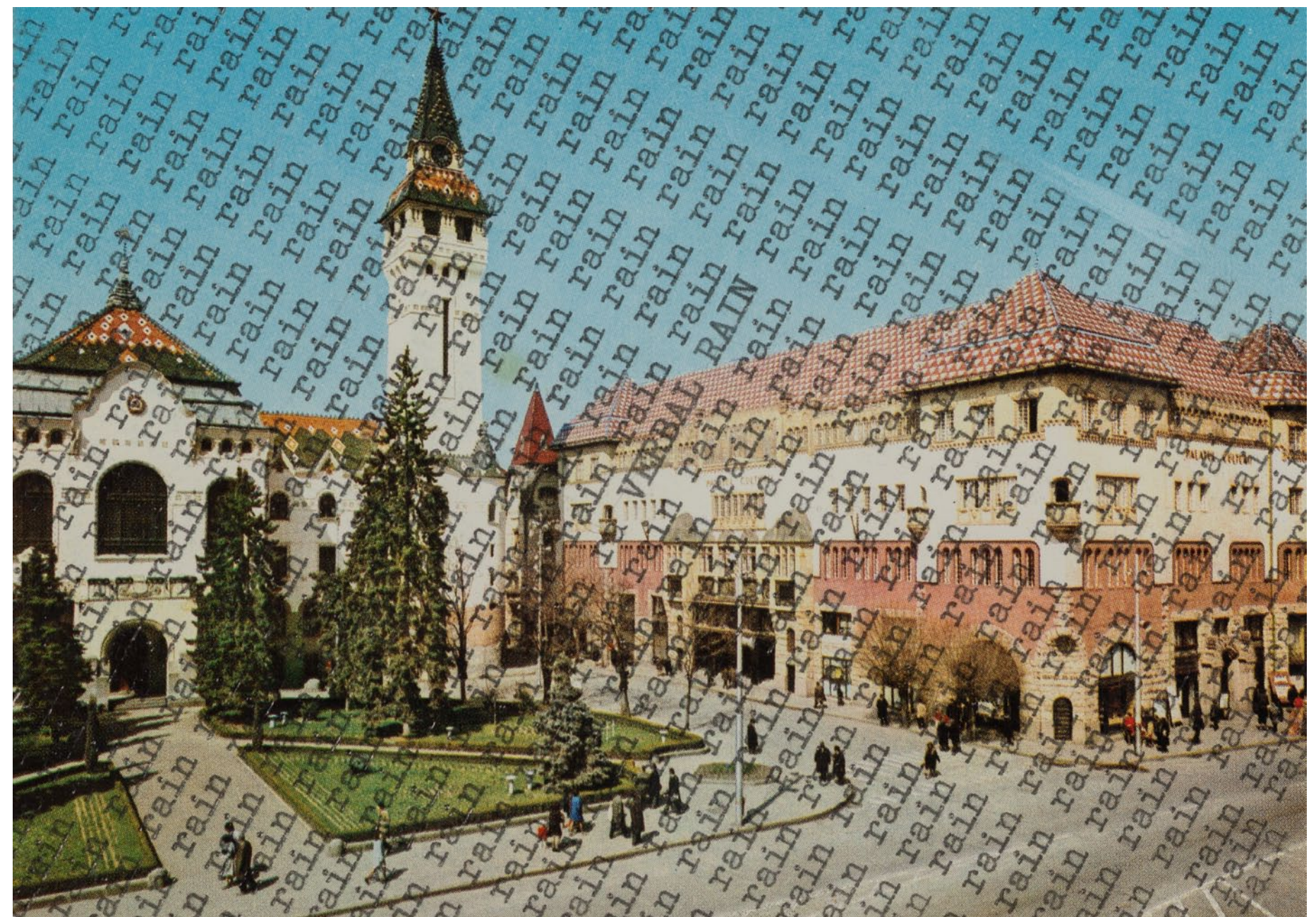
Dollar Rains, 1975, typewriting on paper, 17 × 12 cm



Links Regen Rechts Regen, 1971-79, typewriting on postcard, 14,5 × 10,5 cm



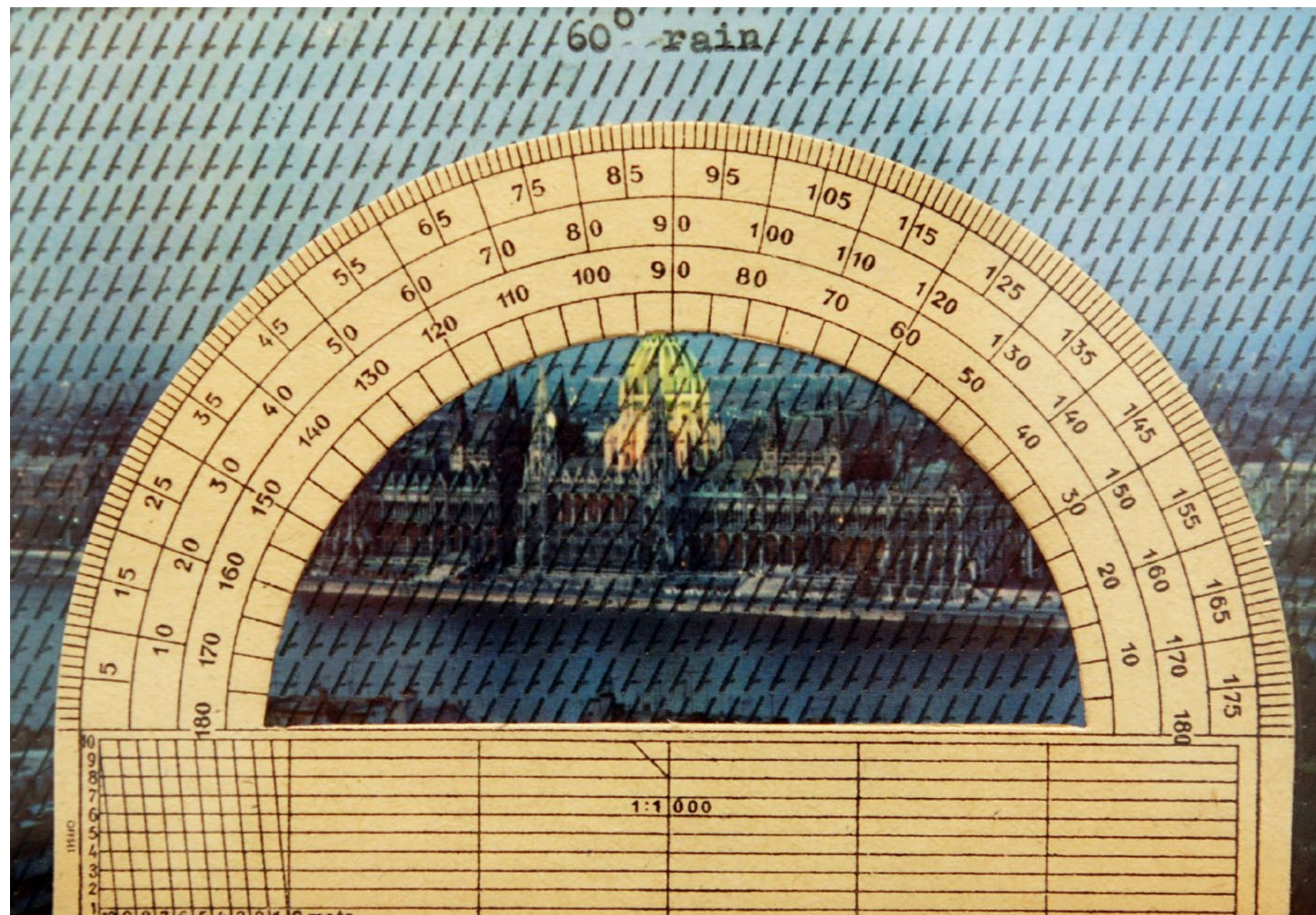
Unfinished Rain, 1971-79, typewriting on postcard, 10,5 × 14,5 cm



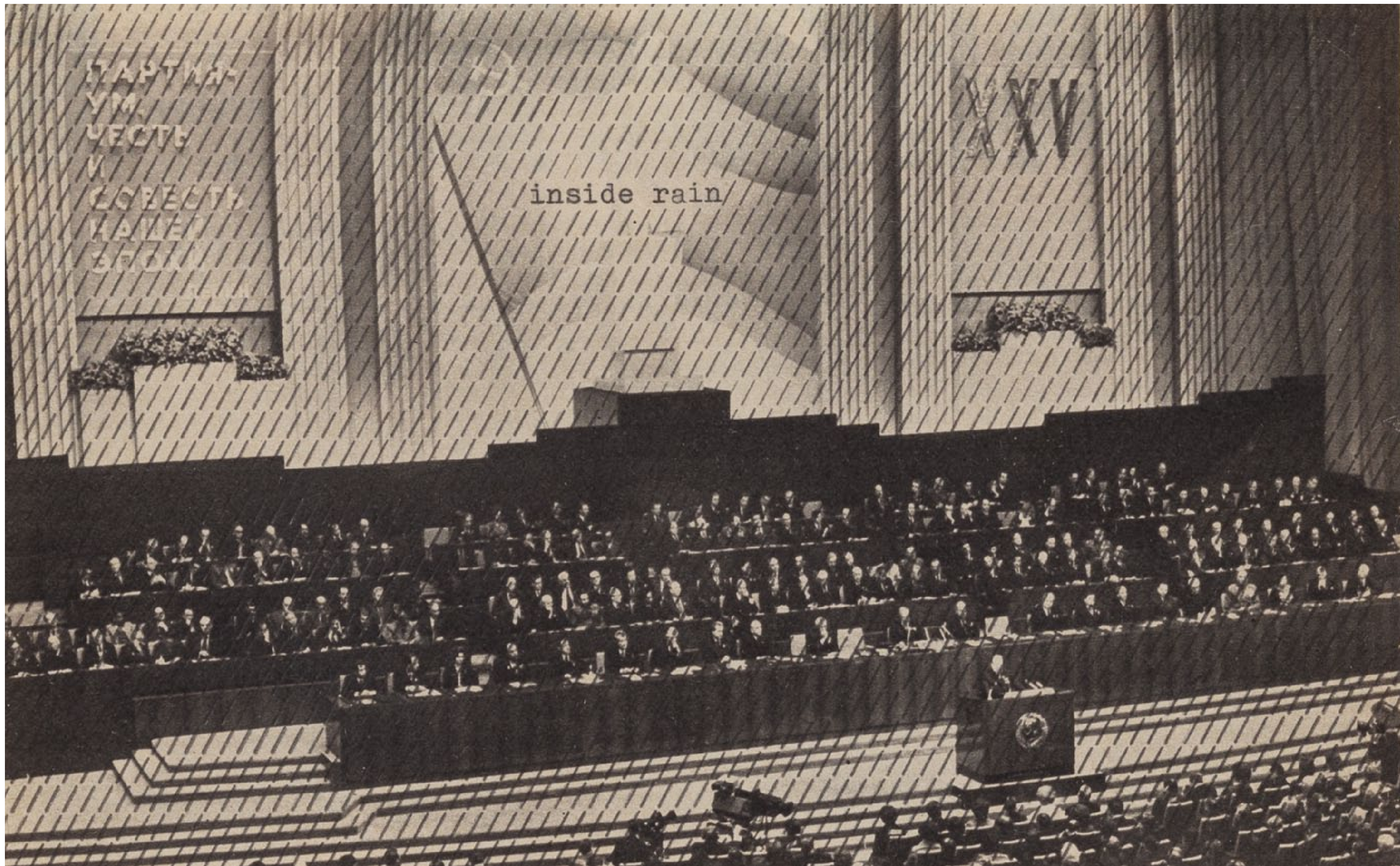
Verbal Rain, 1971-79, typewriting on postcard, 10,4 × 17,4 cm



Rain Serpentine, 1971-76, typewriting on postcard, 10,5 × 14,5 cm



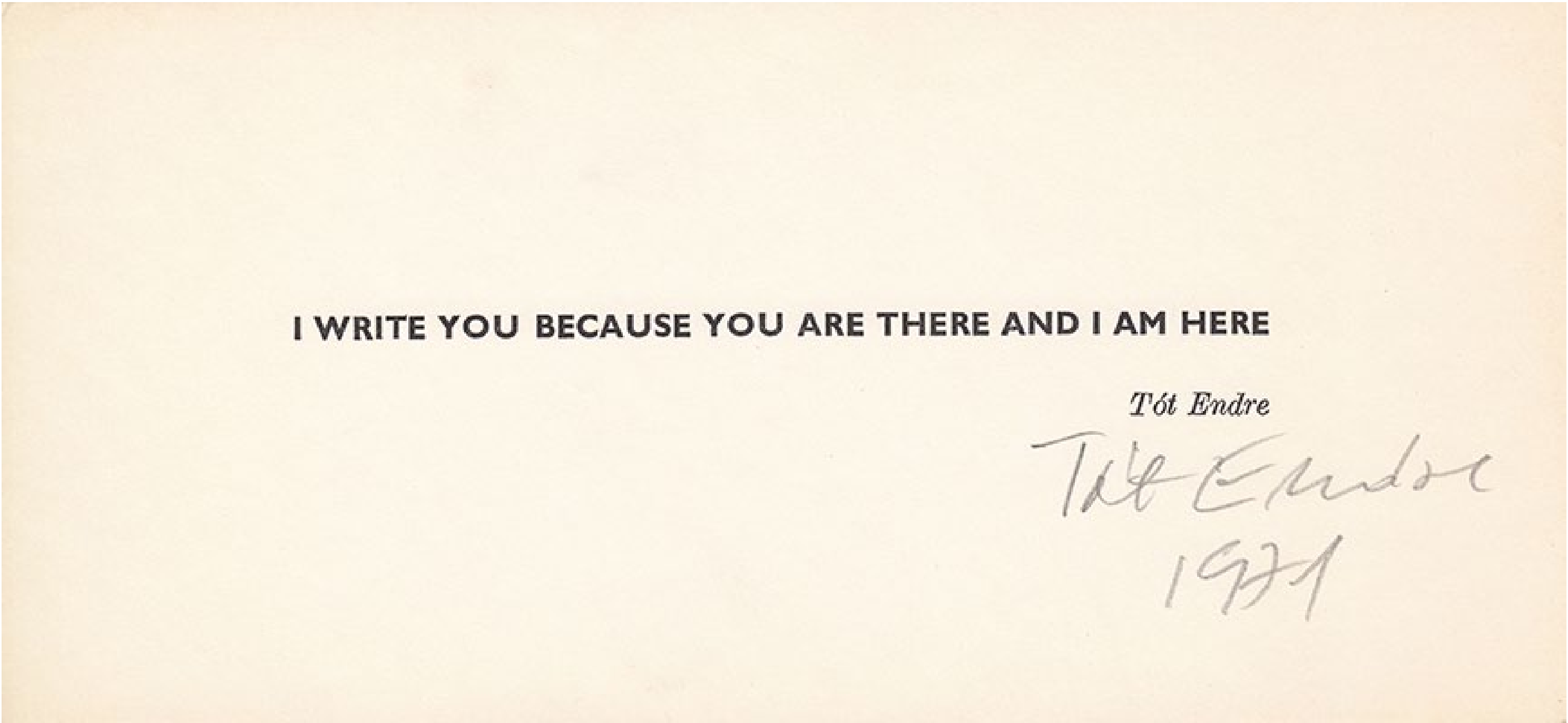
60° Rain, 1971-79, typewriting on postcard, 10 × 14 cm



Inside Rain, 1971-78, typewriting on paper, 13 × 20,5 cm

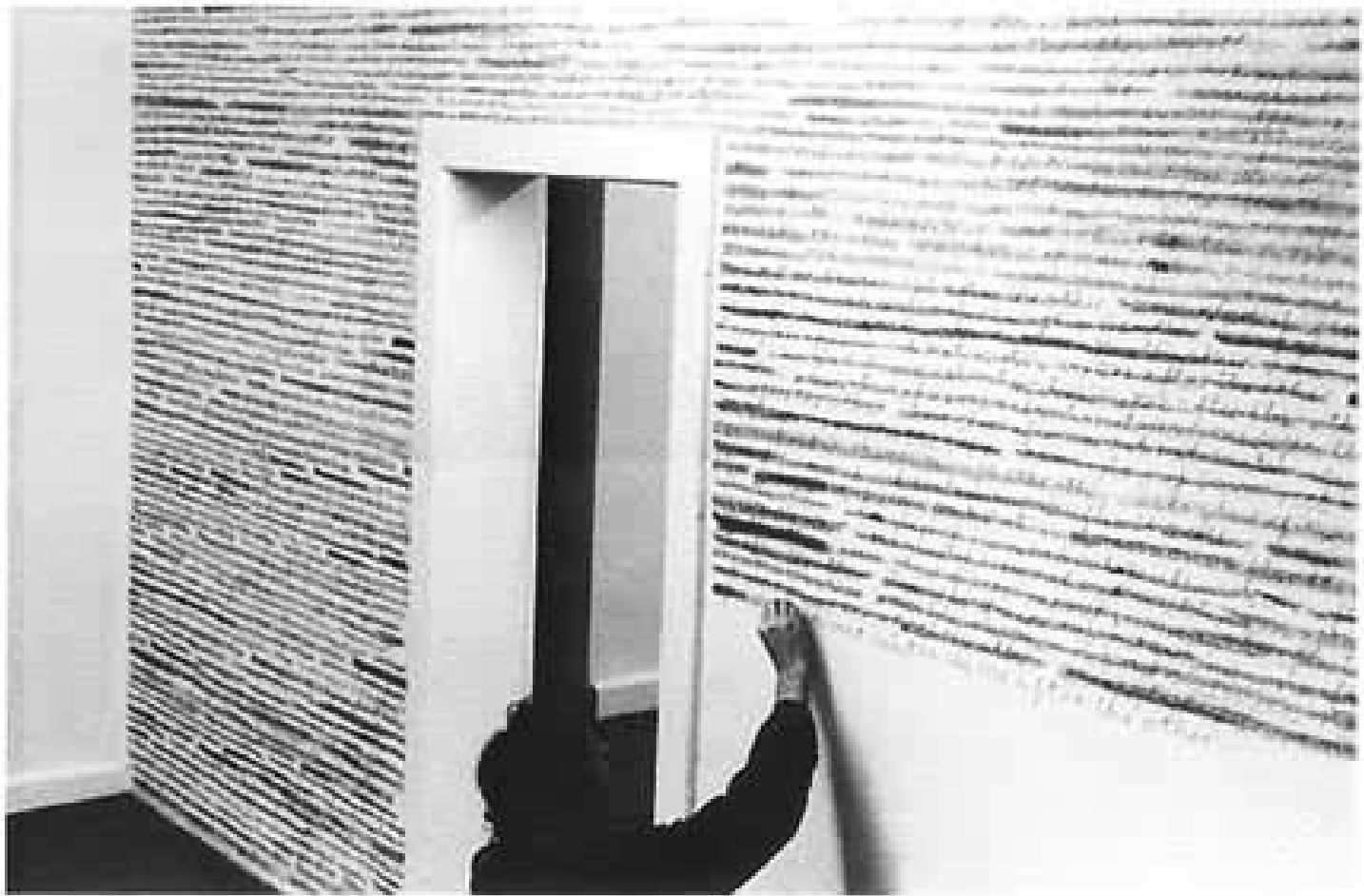
One of the key intimations of progressive art in the 1960s-70s Hungary behind the Iron Curtain was related to communication. How could one override geopolitical divisions and initiate discourse between “East” and “West.” How could one uphold the traditional western orientation of Hungarian art as a framework and pick up the cultural threads that were not tied up even as they were nullified by the official canon of art after 1956. The turning point for these issues overriding traditional aesthetic concerns was the genre of mail art, which raised ad hoc contact between artists to the level of networking and reordered the artists’ social perspectives from the early 1970s. Despite the return to a political “hardening” in the period, a few exceptionally active artists made Hungarian visual culture once again a part of international contemporary art.

The best-known site of mail art in Hungary was perhaps the apartment in the Óbuda district of Budapest (Kerek utca 3.) from which Endre Tót “joined mail art nearly from day one,” as Jean-Marc Poinot put it in 1971. After his first successes at the 1971 Paris Biennial, Endre Tót developed his European and overseas network with astonishing deliberateness and an emphasis on an international scope. Recognizing the freshness of genres after painting, he introduced a number of non-traditional media into the Hungarian avantgarde: he sent cables, questionnaires, postcards, and Xerox works through postal services into all corners of the world. Soon enough, response works began arriving in reply to those mailed, and Endre Tót could consider himself a part of international networking, thanks to exchanges with artists such as Ben Vautier, Ken Friedman (and his dog), George Brecht, John Armleder, Gilbert & George, Yoko Ono, Meret Oppenheim, Dieter Roth, or from his own region, Bálint Szombathy, Árpád Fenyvesi-Tóth, and Marina Abramović.

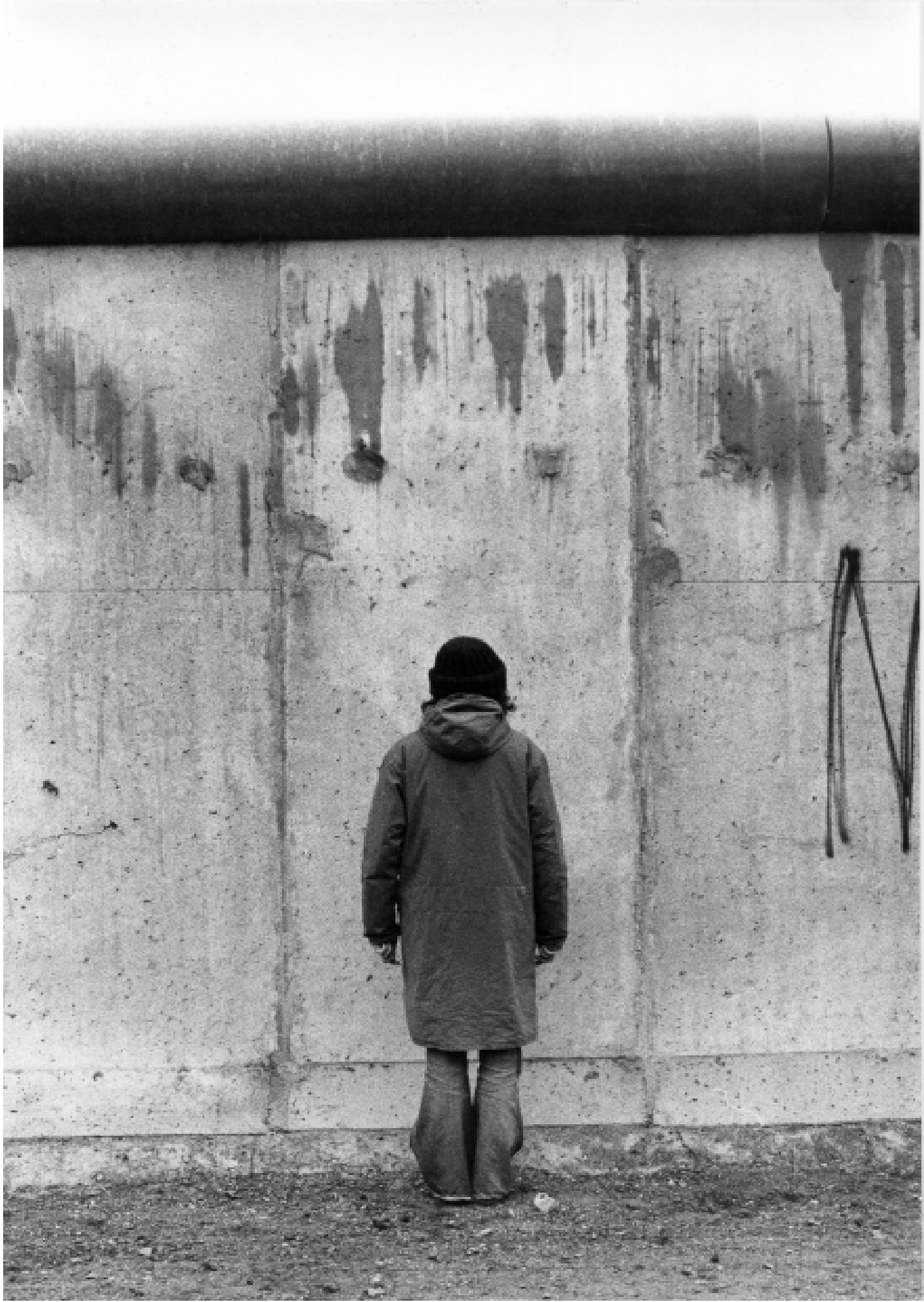


I write you because you are there and I am here, 1971, offset on paper, 9.7 × 20.7 cm

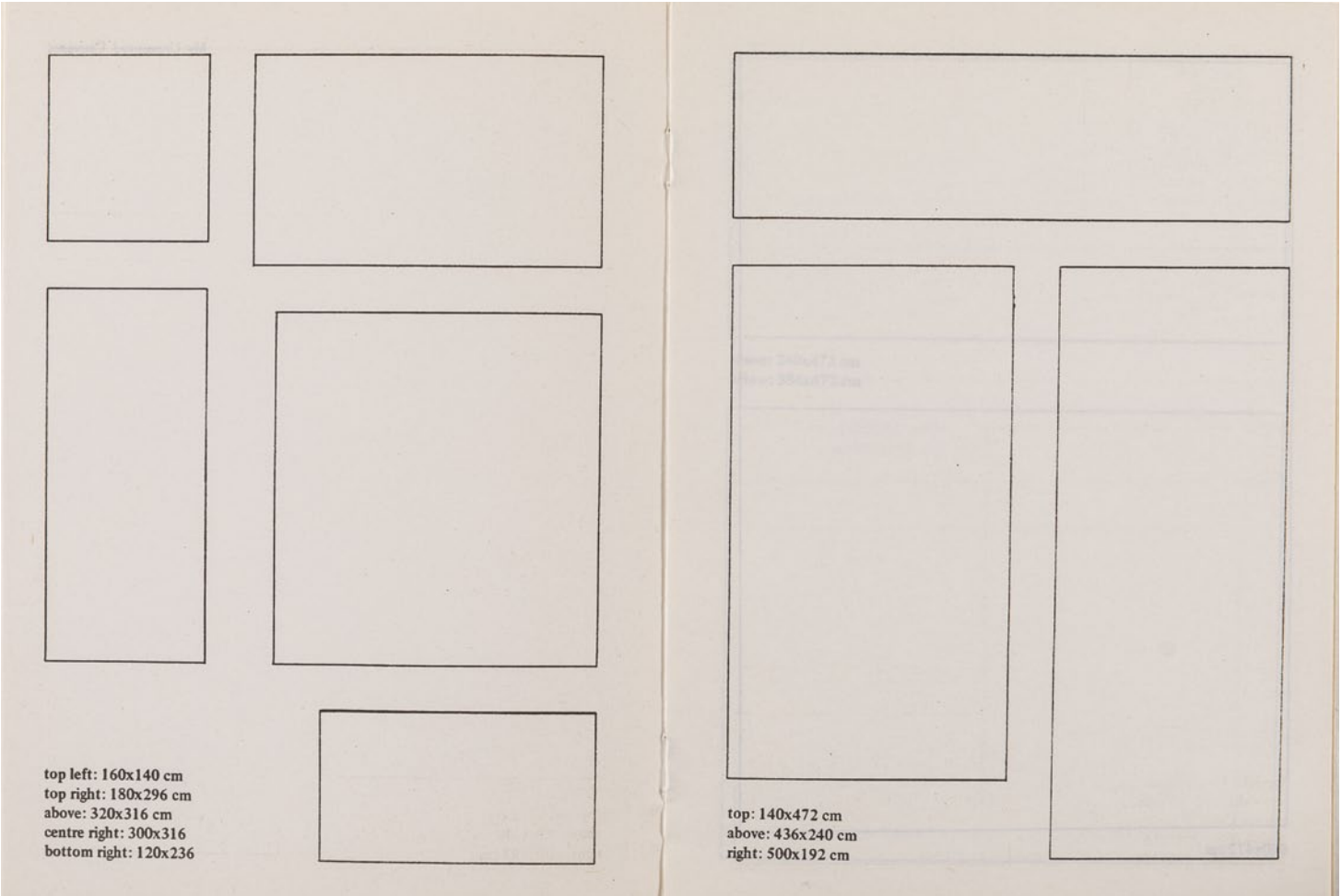
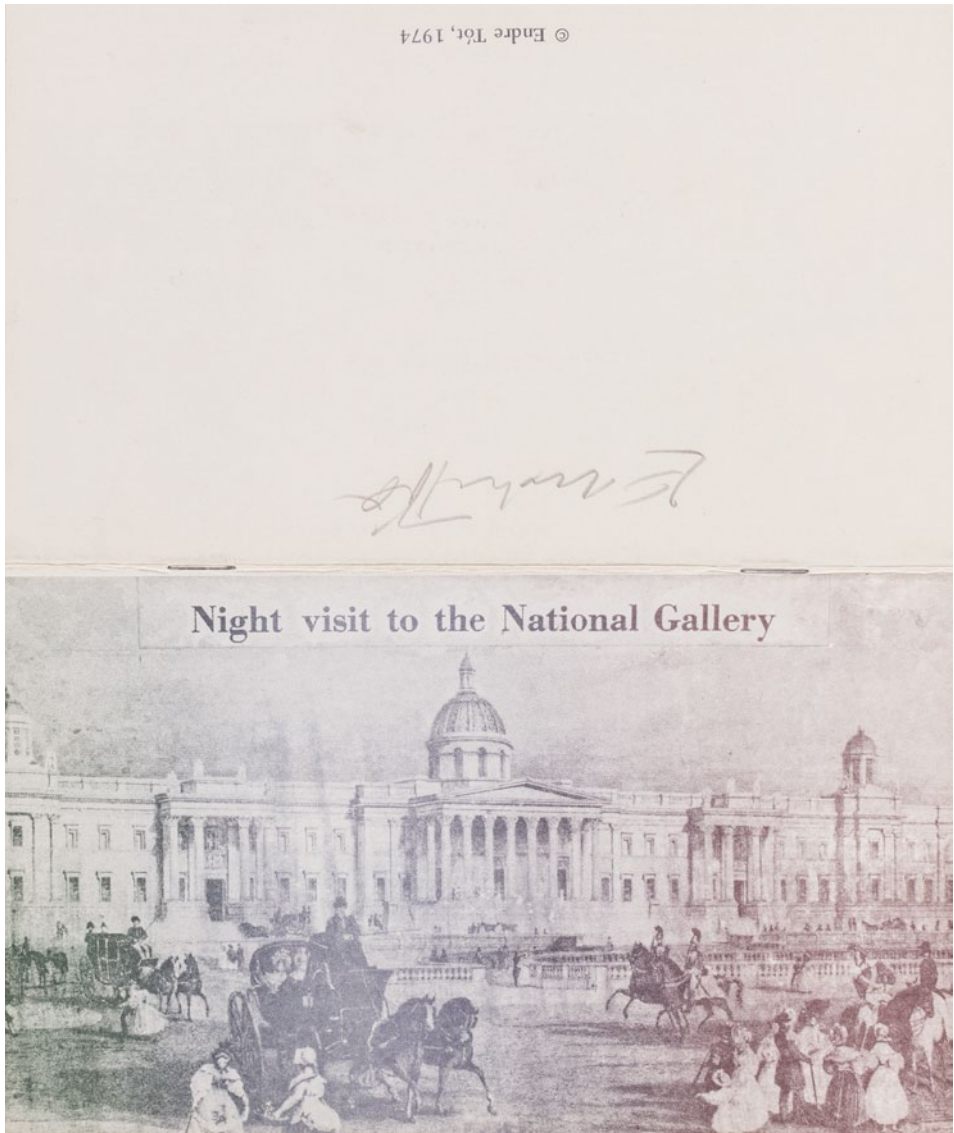
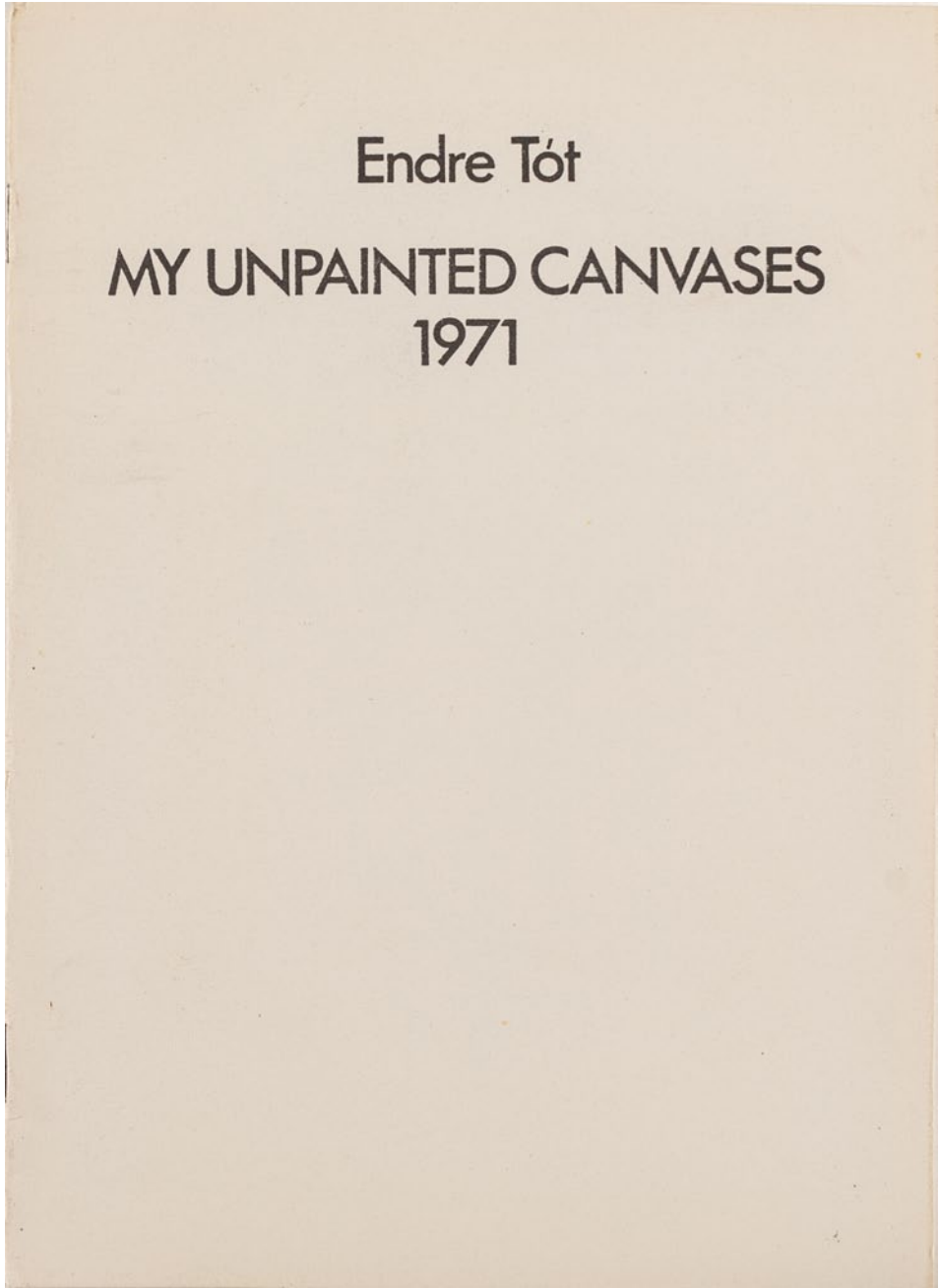
In October 1978, after a heavy administrative procedure, several visa refusals by the Hungarian state followed by an international mobilisation to let him out of the country, Tót finally began his residency in West Berlin with a DAAD Grant. During his stay in Berlin, he performed the street action *TOTaIJOY* (from his *Gladness* series) along Kurfürstendamm on March 27 and 28, 1979. The action was captured on video by the Artists-in-Berlin Program and presented in its space as a visual documentation during the Freie Berliner Kunstausstellung in April. In May 1979 Galerie René Block showed works from the *Gladness* series (1973–1979), and Edition Herta, Berlin, published *½ Dozen Berliner Gladness Postcards* (1973–1978), a portfolio of six postcards featuring Tót’s portrait— apparently attached to the Berlin Wall—and short texts that mainly begin with the words *I am glad if...* That same year, Tót was a video-screen participant in the legendary *Hotel Room Event* organized by Ben Vautier—also a fellow of the Artists-in-Berlin Program—and Mike Steiner at the Hotel Steiner. Once his scholarship ended, he chose emigration and moved to Cologne in 1980, at a time when European and North American exhibition venues were buzzing with exhibitions showing the return to painting after a decade of dematerialized conceptual art. His newly discovered *Warum male ich? (Why Do I Paint?)* cycle, premiered in acb Gallery in 2022, radiate a liberating, intense experience of ‘hot’, gesture-based painting, the pure painting that has essentially defined his creative career all along.



I am glad if I can erase sentences one after the other
Galerie René Block, West-Berlin, 1979

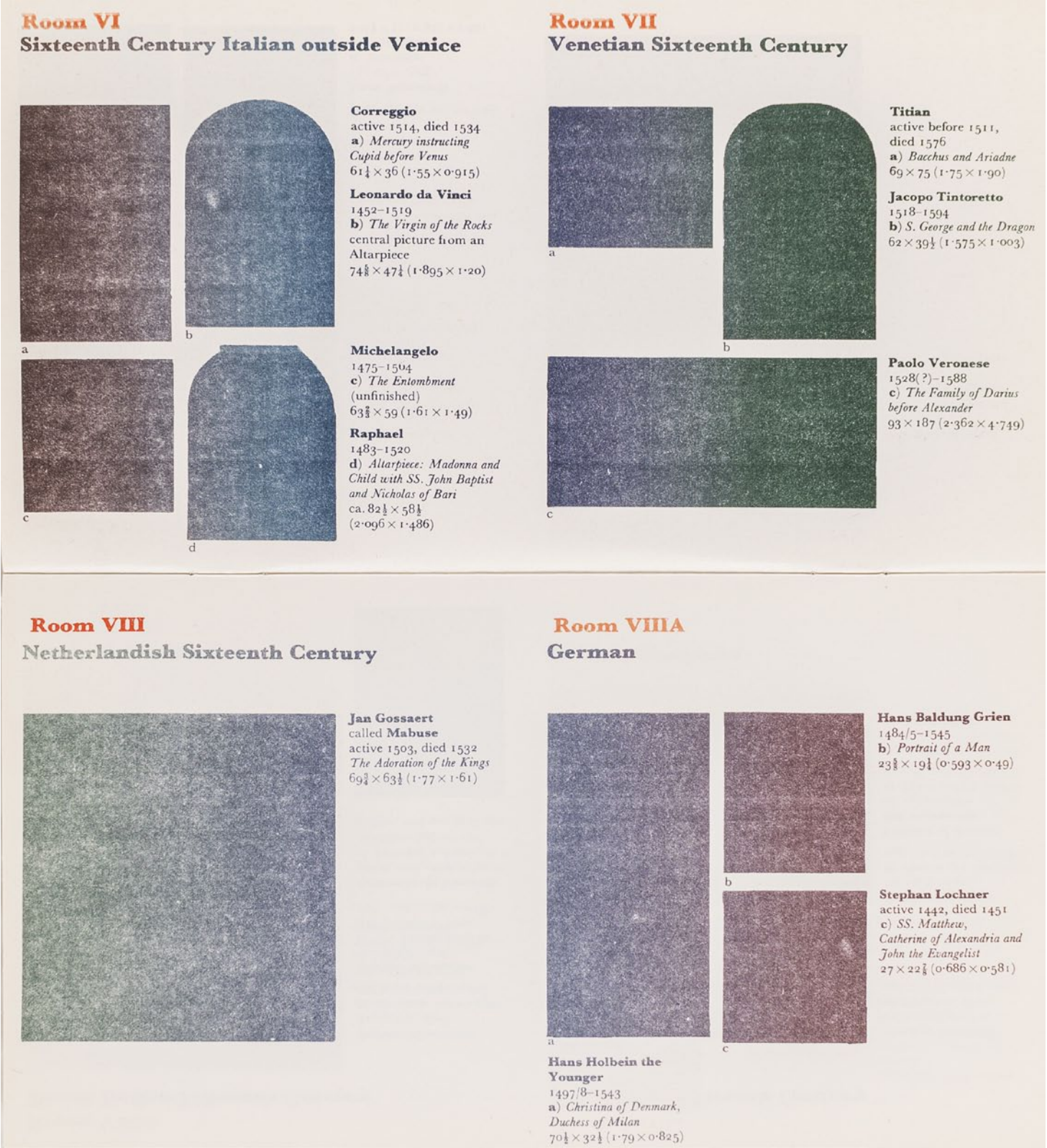


I am glad if I can stare at the wall, West-Berlin, 1979



In the last years, Tót held solo exhibitions in L21 Gallery Mallorca, Printed Matter in New York (2021) and at Christine König Gallery in Vienna (2022). In addition, acb Gallery featured Tót's seventh exhibition within its premises in the summer of 2022, premiering a body of paintings from the early eighties created right after his emigration to Cologne and kept secret until 2021.

This body of work highlights the aspect of painting in Tót's work. He started his career as a painter, and a constant dialogue with the tradition of painting has always been present in his work even after he broke radically with this medium in 1971. His artistic career started in the early 1960s, when he made lyrical, calligraphic paintings closely related to Informel and Abstract Expressionism, while at the end of the decade, Pop Art and Hard Edge painting also had a serious influence on his practice. His newly discovered cycle reflects on the wave of new painting in the early eighties. In the second half of the 1980s however, his previous ideas found renewed expression in the synthesis of painting and conceptual endeavours, as announced in his first artist's book entitled *My Unpainted Canvases*. These series of paintings *Absent Pictures*, *Blackout Paintings*, and *Layout Paintings* thematise absence, nonexistence, or nothing as suggested by their titles. They are composed of empty rectangles that substitutes pictures, indicated by a simple outline or homogeneous colour field, and comprise captions written on the lower half of the painting that provide textual information regarding the missing picture – an emblematic masterpiece of art history, a portrait of a famous figure from history or from the art world, or a photo of an event of historic significance published in the press. Here again, Tót thematises the impossibility of verbal and/or visual communication, a subject that plays a central role in his entire oeuvre.





Endre Tót: *Who is Afraid of Nothing? Absent Pictures*, Ludwig Museum, Budapest, 1999



Endre Tót: *Layout paintings*, acb Gallery, Budapest, 2019



Endre Tót in 2019



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