

## Affirmation and Irony in Endre Tót's Joy Works of the 1970s

**Key words:** affirmation, negation, joy, zero, censorship, truth, action, body, photography, conceptualism, bureaucracy, Lenin, irony, double, documents, optimism, authenticity, clerk.

Two very different ideas weave in and out of the heterogeneous practice Endre Tót embarked on after declaring himself a conceptualist in 1971: joy, and zero. In what may seem like a swift march through post-war visual strategies, Tót had moved from *informel* painting, through collage, to pop, before turning to conceptualism. This conceptualism must be understood in the broadest sense, however, for Tót embraced a whole spectrum of activities: from light-hearted mail art, to street demonstrations, to “nullified dialogues” and “absent paintings”. Tót’s work is, I would like to suggest, largely structured around the exploration of affirmation and negation, whilst making agile acrobatic turns around a range of registers of critique: formal, linguistic, philosophic, and political. It is the political dimension, and how it intersects with the other registers, that I wish to foreground here. László Beke recalls how “the public soon noticed the attitude of criticism inherent in Tót’s gesture: a talented painter suddenly gives up painting, and he is only glad if he can draw 000”.<sup>1</sup> In parallel with the element of linguistic protest suggested by Tót’s preference for English over Hungarian (and his preference for zeros over English), his move away from painting was more than the formal gesture of negation of the visual that provided the motivation for the earliest conceptualist generation in the West. It was a deliberately political manoeuvre. This paper looks at how Tót’s works staked out a territory between the affirmative legacy of socialist realist ideology on the one

hand, and conceptualism and performance, which were, by the 1970s, the major forms of art practiced in underground circles in Budapest, on the other.

“My Joys were the reflections of the totalitarian state of the seventies. I responded with the absurd euphoria of Joys to the censorship, isolation and suppression sensed in every field of life, though this suppression worked with the subtlest means, hardly visible”, Tót later wrote.<sup>2</sup> His strategic response to

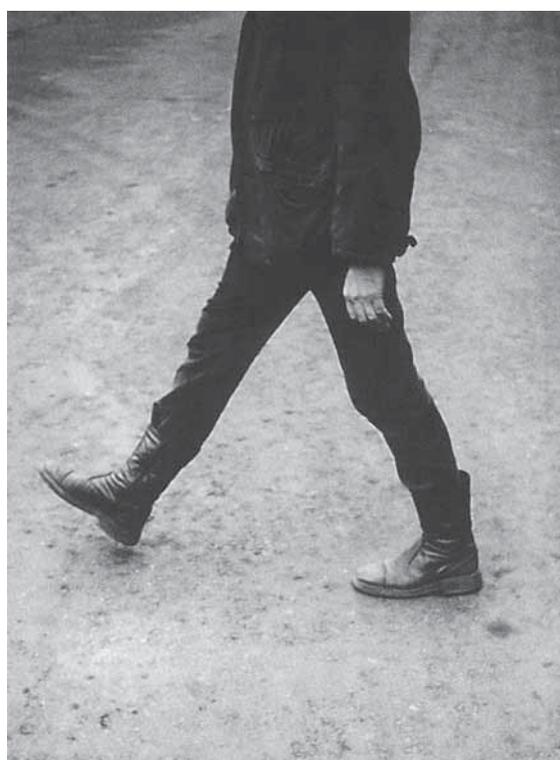


Fig. 1. Endre Tót, *I am glad if I can take one step*, 1973-5, photograph. Courtesy: the artist

the situation mimicked its malicious subtlety. In the series of works relating to gladness or joy that Tót carried out between 1971 and 1979, he had himself photographed performing a range of simple actions.<sup>3</sup> Black and white snapshots were, in each case, accompanied by the affirmative statement: “I am glad if...”, or somehow incorporated this statement as part of the action. The actions themselves appear insignificant. Events as unremarkable as wiggling his toes, scratching his denim-clad derriere, or turning his head this way and that, all became pretexts for a uniformly deadpan profession of joy. The result is a seemingly arbitrary catalogue of largely mundane everyday activities and scenarios that seem utterly irreconcilable with any usual understanding of joy.

A piece entitled *I am glad if I can take one step* (1973-5) showed Tót with his leg raised, midway through a determined, almost military stride [fig. 1]. The routines of military training – of the body subjected daily to the discipline of a strict, wholesome regime – are interpolated, and, in turn, deflated. The artist’s head and shoulders have been cropped, making the action anonymous. Tót’s piece illustrated that tak-



Fig. 2. Endre Tót, *I am glad if I can stand next to you*, 1973-5, photograph. Courtesy: the artist

ing “just one step” independently was one step too far for the Hungarian authorities. In view of the fact that Tót’s short film of the same title was confiscated by the censors after an informal showing to a group of students, the signalling of the need for protection of the identity of the author gains retrospective resonance. This piece, and similar activities carried out by the artist on his own account, posed serious questions: What is it to act? When and how does an action become significant? He showed how any independent cultural action at this time risked being viewed as an “act” in the political sense. It is a simple point, but important precisely because it tested limits which did not “officially” exist, at a time when there was no censorship as a “legally operating institution” in Hungary.<sup>4</sup>

Miklós Haraszti’s wry “minimanual” of censorship in this period, *The Velvet Prison: Artists Under State Socialism*, is an ironic exposé of its anachronisms. The narrator claims that “progressive censorship does not demand from us the vision of the perfect society, or even evidence of ideological fealty, but rather the proof of sincere participation . . .”<sup>5</sup> The relationship between censor and artist, he boasts, has become dynamic and reciprocal: “The two faces of official culture – diligently and cheerfully cultivate the gardens of art together.”<sup>6</sup> In his *Joys*, Tót played out the optimistic attitude required by the regime, and thereby appeared to comply with the demand to “participate”. His internalisation of the fact that cheerfulness amounted to a condition of existence was wryly performed in a piece subtitled *Gaudeo ergo Sum* (1973-5). The artist was photographed in the act of grinning, his fringe so long that it casts a shadow over his eyes and all but obscures the remainder of his face, wearing a t-shirt with the letters TÓT over-scored by the figures 000. In the figural voiding of his name, Tót suggested that rejoicing amounted to an annihilation of his identity. His participation was a tongue-in-cheek “act”: a meditation on action as act, in the dramatic as well as the political sense.

Tót is the first to admit that his actions were “very, very ironic.”<sup>7</sup> Irony might be described as a linguistic act that is at once negative and generative: the receiver recognises that what at first appeared to be

true is inconsistent with the situation, and comes to apprehend a further meaning, the “real” meaning. In his discussion of the problem of irony, Paul de Man cites Friedrich Schlegel’s idea of *reelle Sprache* – this being what “shines” through – what “glows” – in both wit and mythology.<sup>8</sup> The attributes Schlegel gave to this authentic language fluctuated. Initially, what “glowed” was the “seductive symmetry of contradictions” and a “strange, even absurd, as well as childlike sophisticated naïveté”.<sup>9</sup> Elsewhere, though, he wrote that *reelle Sprache* was born of “error, madness and simpleminded stupidity”.<sup>10</sup> The ambivalence manifested in these contradictory definitions is a play on the ambivalence of language, crucial to the powerfully performative function of irony. As something dangerously akin to this “authentic language”, irony undoes the tropes of reflexivity and dialectic which so commonly structure narratives. Tót mirrored and destroyed the affirmative and negative tropes underpinning modernist and postmodern practices alike. His litany of *Joys* inflates and deflates on reception: they expand and contract.

The TÓTal JOY with the caption *I am glad if I can stand next to you* (1973-5) [fig. 2] shows the artist standing beside an immense statue of Lenin.<sup>11</sup> The first thing to point out is that despite the artlessness of the statement, the artist is not standing next to Lenin at all. His shoulder reaches no higher than the foot of the monument. If anything, he is standing next to the plinth. The simple caption ironically un-masks power relations and deconstructs ideology; its obvious untruth serves the opposite effect of the comradeship it implies, highlighting the totalitarian nature of the massive sculpture, and its incongruity with an ideology which purported to usher in a classless society of equals. The artist undermined the symbolic meaning of the heroic statue, whilst at the same time seeming to pay tribute to Lenin. This piece mocked the snapshot of the “good party member”, the kitsch memorabilia of a culture enslaved by the cult of revolutionary figures. The diminutive figure inserted into the public space produced an intimacy that was immediately swamped by the vast scale of the sculpture.

Tót used Lenin again in a double portrait from 1975: Lenin on the left, Tót on the right. The caption read

*You are the one who made me glad* [fig. 3]. Lenin appears serious and manly in his suit, shirt, and tie; he is bald and bearded. By contrast, Tót seems boyish in his unbuttoned and unironed shirt, and no tie; his rather too long hair billows freely. The juxtaposition mocks Lenin’s severity. The smiling image that Tót used in this piece became a sort of trademark that proliferated in countless formats with the same ubiquity as the statements of gladness. Thomas Strauss has called it “a laughing mask”.<sup>12</sup> The word “mask” usually implies doubling, suggesting a division between surface and depth (one face in public, another in private). Arguably, however, under socialism the

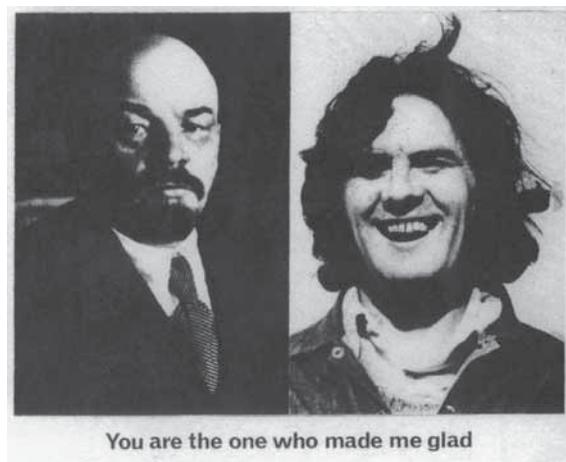


Fig. 3. Endre Tót, *You are the one who made me glad*, 1975, photograph. Courtesy: the artist

incursion of the public into all realms of the private was sufficient to make this dichotomy meaningless. This condition was illustrated in an earlier politically inflected double portrait by Miklós Erdély, the “father figure” of conceptualism in Hungary.<sup>13</sup> Erdély’s piece consisted of two adjacent photographs: János Kádár on the left, the artist’s wife on the right. The caption read *Two persons who have had a decisive influence on my life* (1972). Beke has written that “the foreign reader capable of seeing the logic of this was able to understand the essence of the entire Kádár era. (Although there could be no doubt as to the truth-content of the work, for after its appearance Erdély’s wife was unable to find employment.)”<sup>14</sup> The piece spoke of life from within the absurdity of a system under which the state assumed a role as pivotal in one’s daily life as one’s closest family.

Maintaining such boundaries as public / private was impossible in this context.

Whilst conceptual boundaries were abolished in Tót's *Joys*, physical boundaries proliferated. Walls feature in many of the gladness pieces; they represent the brutality of isolation. The wall as a limit, restricting freedom of movement and sight, is explored physically in photographs captioned *I am glad if I can look at the wall* [e.g., fig. 4]. The artist is shown from behind, standing and looking at different walls, crumbling drab concrete, solid new brick. Looking at a wall is a negation of looking: Tót acted out physically the psychological restrictions on seeing. These pieces were simple, but powerful. The artist assumed the pose of a prisoner preparing for execution by a firing squad, contemplating eternity in the concrete before him. And yet he claimed to be "glad" to be looking at the wall, because, in the *Joys*, looking was presented as a form of action. The twin photos *I am glad if I can look to the right* and *I am glad if I can look to the left* (1973-5) show the artist in winter, chest out, looking in either direction, standing beside an electricity pylon in what appears to be a dreary-looking parking lot. He is smiling in



Fig. 4. Endre Tót, *I am glad if I can look at the wall*, 1973-5, photograph. Courtesy: the artist

an opaque sort of way, but the image is not without lyricism. Aesthetically, the photos have something of the quality of mug-shots from a prison line up. Looking left and right means that one is not looking straight ahead. Looking straight ahead was, historically speaking, the only appropriate progressive socialist attitude. Tót's brazen documentation of looking left and right amounted to looking askance. Was he looking for a way out?

The gladness works operate through the doubling of meaning, which is played up visually in a number of pieces where Tót unexpectedly introduced his own double. *We are glad if we are happy* shows two Tóts, sharing a joke, in the same photograph [fig. 5]. One turns to grin at the other standing beside him, with Budapest's 36 m high millenary monument looming improbably in the middle. What is one to make of the casual signalling of the multiplication of the self in this monumental context? One might read Tót's uncanny doubling as referring to the levelling of personality and expression produced by the repressive state control of all aspects of life. In terms of the sort of subjectivity being enacted, it is a matter of self having become subordinate to surface. Both selves are surface. Tót used the double to explore what becomes of agency in totalitarian conditions. The language used by Tót in the matter-of-fact statements that accompanied these actions was as opaque as his own countenance. The statements seem to ask what more one could possibly say in such a situation.

Communication was in some way always thwarted or atrophied in the *Joys*. The artist's attempts at communication tended to amount to zero, or a series of zeros. In what he called his "zero-typing" actions, Tót sat at a typewriter and typed zeros for a specified number of hours at a time, among others, as part of the *FLUXshoe* that toured Britain in 1972-1973.<sup>15</sup> Working in this way, Tot generated piles of papers covered from top to bottom in zeros, with the sentence *I am glad if I can type zer0000s* on each page. In such actions, Tót invoked the mechanical activity of the bureaucrat, or the worker fulfilling impossible norms – the empty proliferation, page after page, of meaningless signs. Overproduction spiralled into the absurdity of excess. Another action involved stamping. This time, Tót sat at a desk and stamped

page after page, using a rubber stamp with an assortment of statements (*I am glad if I can stamp* and *Stamped by Endre Tót*) – again, for hours at a time.

Tót is reputed to be the first mail artist to develop his own rubber stamps (after a press in Budapest refused to make one of his designs, he had it produced in Zurich).<sup>16</sup> One of his stamps read *DOCUMENTS MAKE ME CALM*, in block capitals, suggesting the paranoid desire for the extension of bureaucracy that was so chillingly explored in Franz Kafka's *The Castle*, in which the hero devoted himself with the same obstinate passion to the pursuit of the ultimately elusive bureaucrat Klamm, as a lover might show in striving for reassurance and recognition from his chosen one. In their short book on Kafka, Gilles Deleuze and Félix Guattari went so far as to state: "bureaucracy is desire".<sup>17</sup> A bureaucratic impulse has also been identified as a key to conceptualism.

Sol LeWitt, author of *Paragraphs on Conceptual Art*, once wrote that the "serial" artist's aim is "to give viewers information ... He ... follows his predetermined premise to its conclusion, avoiding subjectivity. The serial artist does not attempt to produce a beautiful or mysterious object, but functions merely as a clerk cataloguing the results of his premise".<sup>18</sup> Seated at his desk diligently stamping countless sheets of paper, Tót might be seen to represent this model of the artist-bureaucrat to perfection. Taking up LeWitt's remarks in his landmark essay entitled *Conceptual Art 1962-1969: from the Aesthetic of Administration to the Critique of Institutions*, Benjamin H. D. Buchloh claimed that the radical potential of conceptualism sprang from this definition of the artist as a "cataloguing clerk".<sup>19</sup> He cited "bureaucratic rigor", "deadpan devotion", and "statistical collection of factual information" as triumphant evidence of a refusal of "any transcendental dimension whatsoever".<sup>20</sup> But is it not also the case that this rhetoric of objectivity is dangerously familiar? Buchloh's reference to merely conveying "factual information", is, after all, another claim to information without ideological content.

It was primarily through photography that conceptualism revived this paradoxical rhetoric of au-



Fig. 5. Endre Tót, *We are glad if we are happy*, 1973-5, photograph. Courtesy: the artist

thenticity – through an embrace of a consciously amateurish, de-skilled post-aestheticism. Jeff Wall has claimed that "these new methodologies of photographic practice are the strongest factor linking together the experimental forms of the period [the 1960s and 1970s]".<sup>21</sup> Wall argues compellingly that this new methodology emerged largely in dialogue with performance art, for which the picture became "the subsidiary form of an act, as 'photo-documentation'".<sup>22</sup> Using Bruce Nauman's practice as an example, Wall argues that a synthesis emerged, in which "the two reigning myths of photography – the one that claims that photographs are "true" and the one that claims they are not – are shown to be grounded in the same praxis, available at the same place, the studio, at that place's moment of historical transformation".<sup>23</sup> With no studio to work in, Tót played his own games with what Wall has called "the inherited proclivities of art-photography-as-reportage".<sup>24</sup> His solitary actions were, from the outset, only ever going to exist in the form of documentation: there were no spectators for most of the *Joys* described above – except for the photographer ("whoever was to hand"), whose identity, according to the artist, is "unimportant" for the work.<sup>25</sup> In the conspicuous absence of witnesses, the "document" became all the more precious.

Although Tót worked almost entirely in series, his work clearly subverted LeWitt's version of "the se-



Fig. 6. Endre Tót, *I am glad if I can read the newspaper*, 1973-5, photograph. Courtesy: the artist

rial attitude”<sup>26</sup> Tót deliberately destroyed the authenticity of the document when he casually introduced the figure of his double. Tót’s documents were “falsified”: the insertion of a second Tót highlighted their manipulation. The artist empowered the viewer to see the artificiality of the image, not to be fooled by the smooth, unperplexed surface, not to be fooled by the artist’s laughing face. Tót used montage, a key tool of the constructivist avant-garde and used it to undo itself, drawing attention to the complicit legacy of photography and film as choice mediums for the production of propaganda, and highlighting the ideological nature of affirmation. The gladness piece *I am glad if I can read the newspaper* (1973-5) shows Tót sitting on a chair reading the Moscow broadsheet *Pravda* [fig. 6]. A large hole is torn out of the centre of the paper. This hole, I would like to suggest, is none other than the materialisation of the void of ideology: emptiness at the centre of “truth”. And through the hole, smiling serenely, emerges the face of the artist. Where truth ought to be, there we see nothing except the artist’s laughing face inserted opportunistically into the gap. In another newspaper piece, *I am reading a burning newspaper* (1972-4), Tót reads on, unperturbed, as flames devour his paper from the top left corner, so absorbed in his reading that he is oblivious to the danger. What

happened when Tót read a Western newspaper? A photograph of the artist taken on a trip to England shows him sitting in a dark corner, reading. The headline of a paper calling itself *The London Gleaner* announces: “Mr. Endre Tót Voted Prime Minister of England!”. After all, Tót seemed to suggest, *anything* was possible, in the West.

Just as it undid some key definitions of conceptualism, Tót’s double put a spanner in the works for an interpretation of Tót’s actions as actions in the sense of live art or “performance”. By refusing to convince us of their spontaneity, these works seem to undermine their status as underground works: Tót’s tongue-in-cheek take on what communist “performance art” might look like became a meditation on, and a criticism of, the very idea of “action”. Tót the zero-typing clerk turned photography in on itself, in order to mock its solemnly impersonal tone. His laughing face mockingly threw the victory of the artist in the viewer’s face. In a complex double-bluff, he used action to restage the pitfalls of conceptualism and make a critique of its premises. And finally, by inserting and insinuating his person into the ephemeral conceptualist networks at every opportunity, Tót showed what we knew already – that ultimately the clerk may be working for himself. The clerk wields a certain authority. As Kafka showed in *The Castle*, if it is power one is after, one can do far worse than be a bureaucrat. Although Tót used irony to reconfigure the dynamic of meaningful production by inviting the spectator to share his joke, ultimately the power relations remained intact: the artist continued to legitimise his own position. By posing as a humble clerk, the serial artist strove to secure his future. The two Tóts levelled a two-tiered critique: a critique of communist bureaucracy, and a critique of bureaucracy employed as a neo-avant-garde strategy in the capitalist context. In Tót’s back-handed assertion that there is always work for the artist-clerk, achieved through his ironisation of both the affirmativity of socialist realism and the supposedly “neutral” self-reflexivity of conceptualism, we catch a glimpse of why, for Søren Kierkegaard, irony was “absolute infinite negativity”<sup>27</sup>

## Notes

<sup>1</sup> László Beke, 'The Hungarian Performance – Before and After Tibor Hajas', in: Zdenka Badovinac (ed.), *Body and the East: From the 1960s to the Present*, ex. cat., Ljubljana: Moderna Galerija, 1998, p. 104.

<sup>2</sup> Tót's working notes for the exhibition *Nothing Ain't Nothing* cited in Endre Tót (ed.), *Tót Endre: semmi sem semmi: retrospektív 1965-1995 / Endre Tót: Nothing Ain't Nothing: Retrospective 1965-1995*, ex. cat., Budapest: Múcsarnok, 1995, p. 32.

<sup>3</sup> Many of these are published in Endre Tót, *Book of an Extremely Glad Artist: Arbeiten 1971-79 mit einem Bildnis des Autors*, Berlin: Rainer Verlag, 1981.

<sup>4</sup> Instead, there was a clever policy aimed at encouraging para-opposition that allowed some branches of the Hungarian intelligentsia more latitude than Polish and Czechoslovak censorship. See George Schöpflin (ed.), *Censorship and Political Communication in Eastern Europe: A Collection of Documents*, London: Palgrave Macmillan, 1982, pp. 142-156.

<sup>5</sup> Miklós Haraszti, *The Velvet Prison: Artists Under State Socialism*, London: I.B. Tauris, 1988, p. 79.

<sup>6</sup> Ibid.

<sup>7</sup> Author's unpublished interview with Endre Tót in Köln, 6 January 2006.

<sup>8</sup> Paul de Man, 'The Concept of Irony', in: Paul de Man, *Aesthetic Ideology*, ed. Andrzej Warminsky, Minneapolis and London: University of Minnesota Press, 1996 (2002), pp. 179-181.

<sup>9</sup> Ibid., p. 180.

<sup>10</sup> Ibid., p. 181.

<sup>11</sup> The statue used to stand on Felvonulási Square in Budapest.

<sup>12</sup> Unpublished translation from German by Helen Ferguson of Thomas Strauss, 'Endre Tót als Aktionkünstler', in: Endre Tót (ed.), *Tót Endre: semmi sem semmi: retrospektív 1965-1995 / Endre Tót: Nothing Ain't Nothing: Retrospective 1965-1995*, ex. cat., Budapest: Múcsarnok, 1995, pp. 19-20.

<sup>13</sup> Published by the Swiss journal *Werk* as part of a survey of contemporary Hungarian underground art: *Werk*, no. 10, 1972.

<sup>14</sup> László Beke, 'The Strange Afterlife of Socialist Realism', in: Péter György and Hedvig Turai (eds.),

*Art and Society in the Age of Stalin*, Budapest: Corvina Books, 1992, p. 122.

<sup>15</sup> The traveling *FLUXshoe*, masterminded by David F. Mayor, involved ten showings across Britain for a year, beginning October 1972. Tót was in England when the *Shoe* was at the Blackburn Museum, July 6-21, 1973.

<sup>16</sup> The anecdote is cited in Géza Perneckzy, 'Endre Tót and the Mental Monochromy', in: Endre Tót (ed.), *Tót Endre: semmi sem semmi: retrospektív 1965-1995 / Endre Tót: Nothing Ain't Nothing: Retrospective 1965-1995*, ex. cat., Budapest: Múcsarnok, 1995, p. 32.

<sup>17</sup> Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan, Minneapolis and London: University of Minnesota Press, 1986, p. 57. (First published as *Kafka: Pour une littérature mineure*, Paris: Les éditions de Minuit, 1975.)

<sup>18</sup> Sol LeWitt, 'Serial project #1, 1966', in: *Aspen magazine*, no. 5-6, ed. Brian O'Doherty, 1967, n.p.

<sup>19</sup> (My italics), Benjamin H. D. Buchloh, 'Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions', in: Alexander Alberro and Blake Stimson (eds.), *Conceptual Art: A Critical Anthology*, Cambridge, Mass. and London: MIT Press, p. 531. (First published in Claude Gintz, *L'art conceptuel: Une perspective*, ex. cat., Paris: Musée d'Art Moderne de la Ville de Paris, 1989.)

<sup>20</sup> Ibid., p. 532.

<sup>21</sup> Jeff Wall, 'Marks of Indifference': Aspects of Photography in, or as, Conceptual Art', in: Ann Goldstein and Anne Rorimer (eds.), *Reconsidering the Object of Art: 1965-1975*, ex. cat., Los Angeles: The Museum of Contemporary Art, Cambridge, Mass. and London: MIT Press, 1995, p. 254.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Author's unpublished interview with Endre Tót in Köln, 6 January 2006.

<sup>26</sup> Mel Bochner coined this phrase: Mel Bochner, 'The Serial Attitude', in: *Artforum*, no. 6:4, December 1967, pp. 28-33.

<sup>27</sup> This definition was the subject of the thesis in Søren Kierkegaard, *The Concept of Irony: with Constant Reference to Socrates* (1841), trans. Lee M. Capel, London: Collins, 1966.

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## **Afirmacija ir ironija Endre Tóto XX a. 8-ojo dešimtmečio *Džiaugsmo kūrinuose***

**Reikšminiai žodžiai:** afirmacija, neigimas, džiaugsmas, nulis, cenzūra, tiesa, veiksmas, kūnas, fotografija, konceptualizmas, biurokratija, Leninas, ironija, antrininkas, dokumentai, optimizmas, autentiškumas, klerkas.

### **Santrauka**

Dvi labai skirtingos – džiaugsmo ir nulio – idėjos susipina heterogeniškoje Endre Tóto kūryboje, kurios pradžia – 1971 m., kai jis pasiskelbė konceptualistu. Šiame straipsnyje aiškinamasi, kaip vengrų menininko kūryboje įprasminama, viena vertus, afirmacija pagrįstos socialistinio realizmo ideologijos palikimas ir, kita vertus, konceptualizmas bei performansas. Pasitelkdamas, regis, atsitiktinius, iš esmės banalius kasdieniškus veiksmus ir scenarijus, Tótas sukūrė režimui priimtina optimistinę poziciją, tariamai paklusdamas reikalavimui „dalyvauti“. Tačiau jo dalyvavimas pasirodė kaip ironiškas veiksmas, kuris apmąstomas kaip aktas dramine ir politine prasme. Tótas, įvairiuose kūrinuose naudodamas ironiškai absurdišką, monotoniškai besišypsantią tapatybę, dvigubindamas prasmę, netikėtai įveda savo paties antrininką. Keistas Tóto dubliavimas suvoktinas kaip tyrimas, kuriame klausiamas, kas atsitinka institucijai totalitarinėje sistemoje. Į šį klausimą Tótas atsako „nulinio spausdinimo“ akcijose – sėdėdamas prie rašomosios mašinėlės ir spausdindamas nulius tam tikrą valandų skaičių, taip mėgdžiodamas mechaniškus biurokrato veiksmus.

Straipsnis baigiamas biurokratinio impulso, kurį Benjaminas H. D. Buchloh įvardijo kaip labai svarbų konceptualizmo sandą, tyrimu. Remiantis Jeffo Wallo konceptualioje kūryboje atliekama fotografijos analize, galima kvestionuoti Buchloh konceptualizmo versiją. Tóto antrininkas gali būti interpretuojamas kaip jo paties pasipriešinimas tam, ką Wallas vadina „paveldėtai meninės fotografijos kaip reportažo polinkiais“. Du Tótai nusitaiko su dviguba kritika: ir komunistinės biurokratijos, ir biurokratijos, kuri kapitalistiniame kontekste tampa neoavangardine strategija, atžvilgiu.

*Gauta: 2007 03 02*

*Parengta spaudai: 2007 10 08*