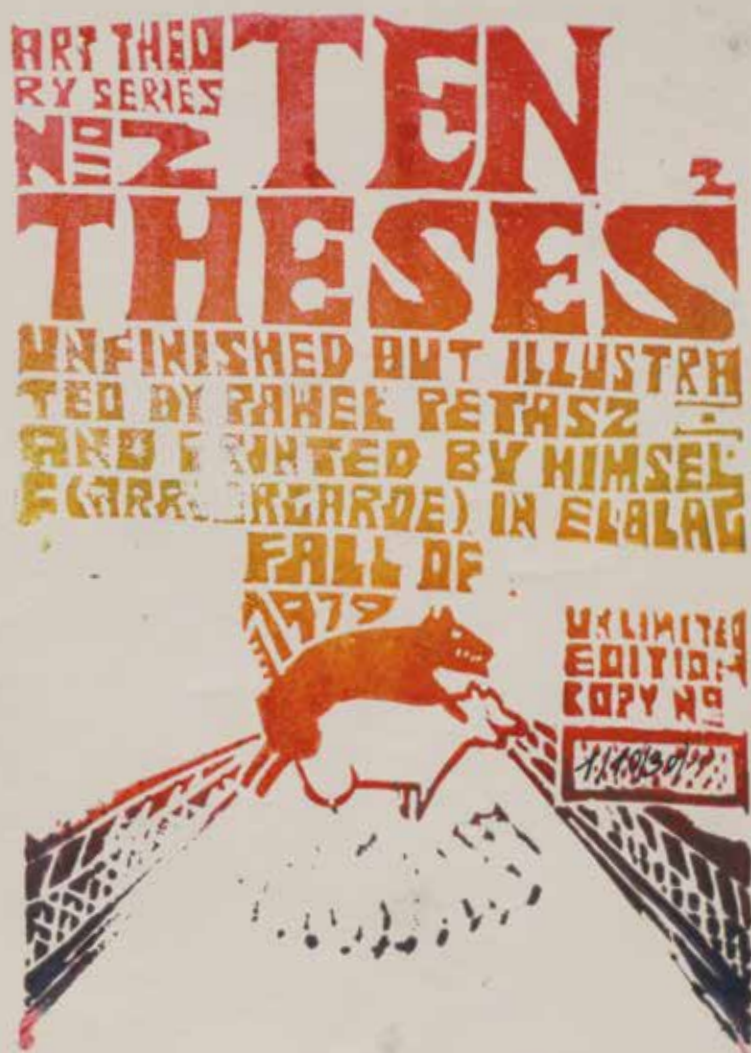
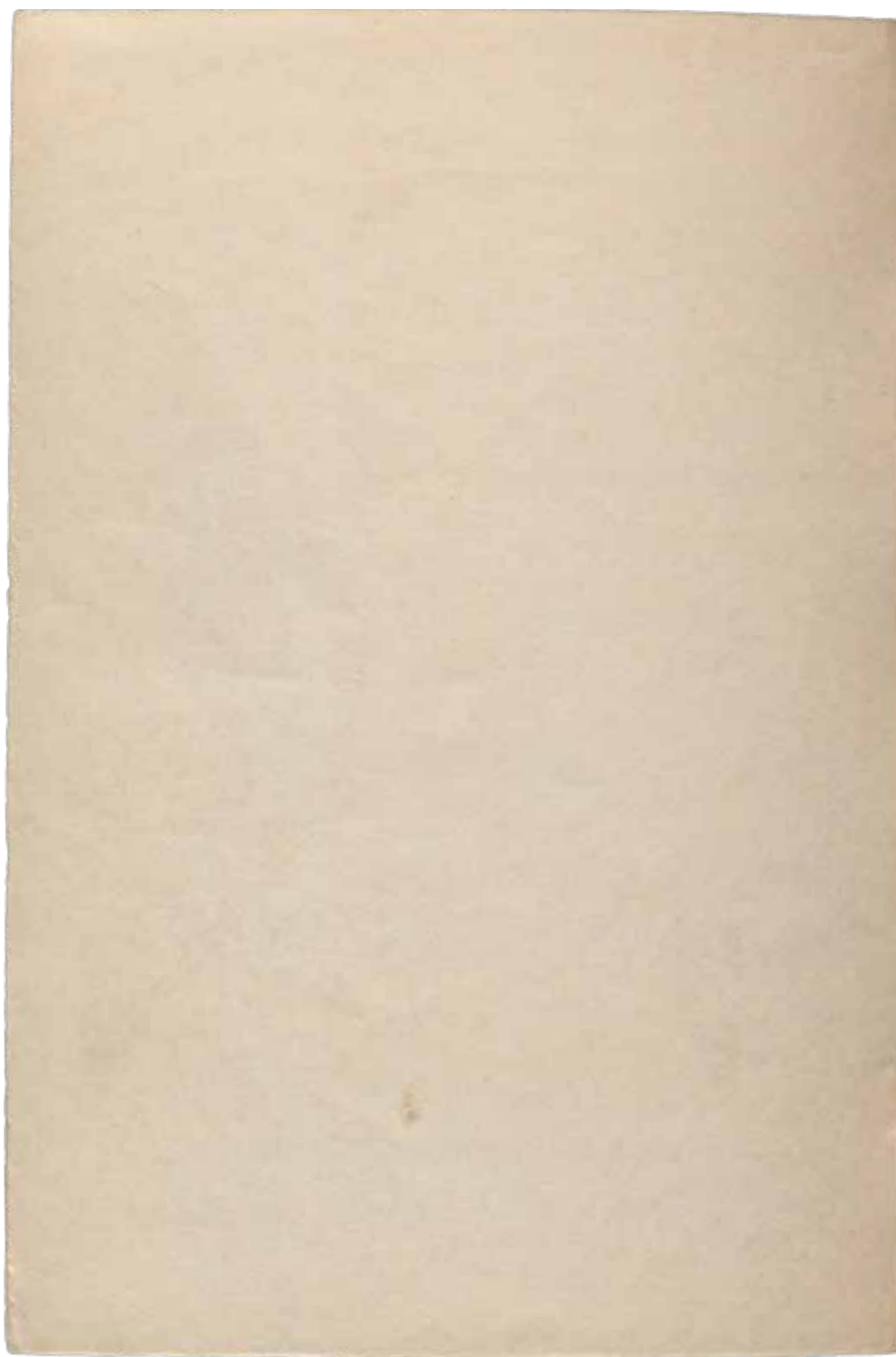
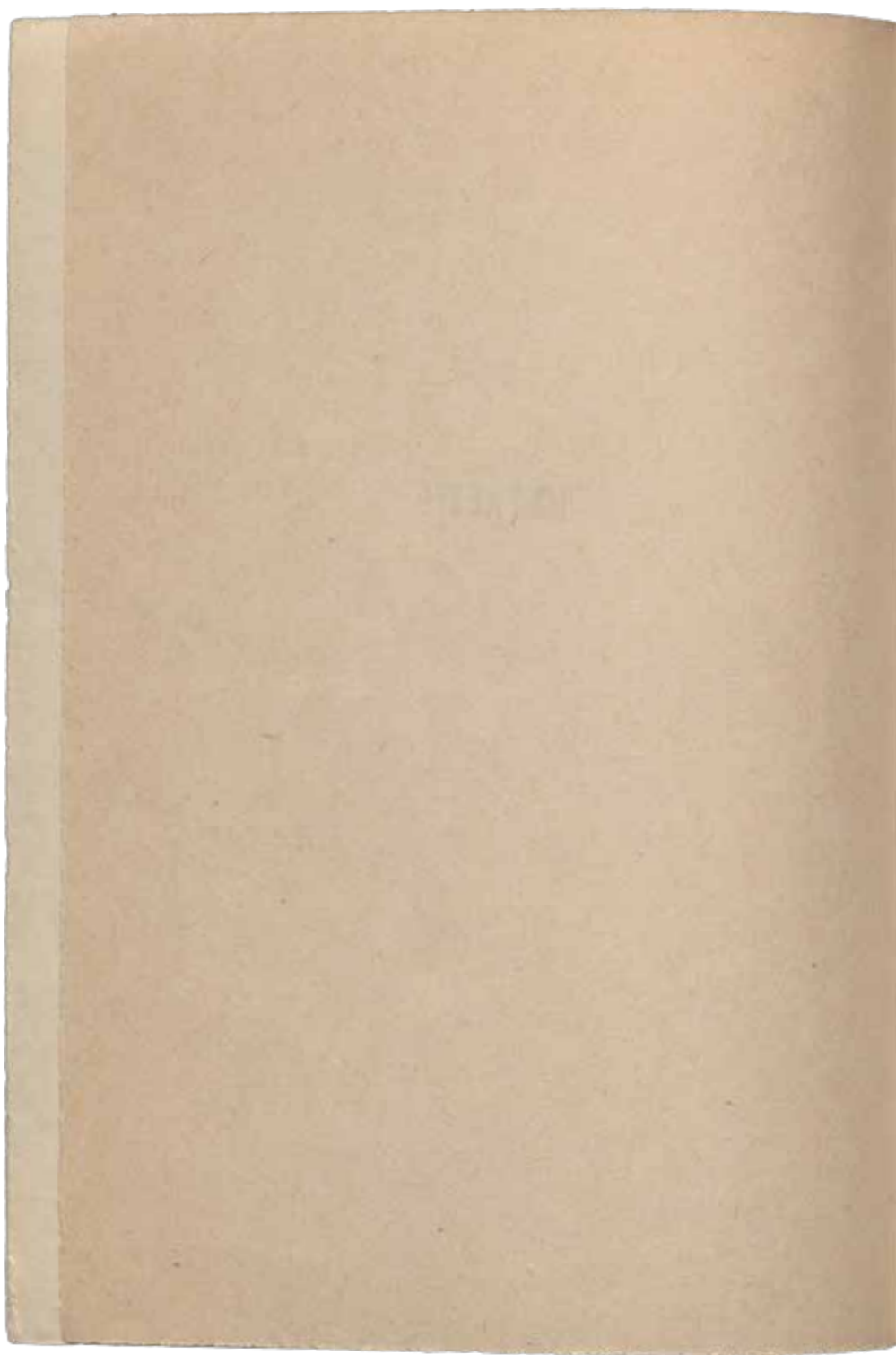






10 THESES



THERE WERE MANY ARTS
 (OF COOKING, THINKING,
 PRINTING, HANDWRITING,
 RESTING, FUCKING AND
 DYING) JUST A LOT OF AR-
 TS. THERE IS ~~THE~~ ART
 OF ART (OF ARTS)

OUR FATHER WHO ARTS IN HE
 AVEN AND WE WHO ART AROUND
 DONT KNOW EXACTLY WH
 AT DOES IT MEAN. HOWEVER
 WE ARE SEEKING FOR ANY SO
 LUTION: WHO WILL FIND-WIN
 ES. THAT'S A COMPETITION





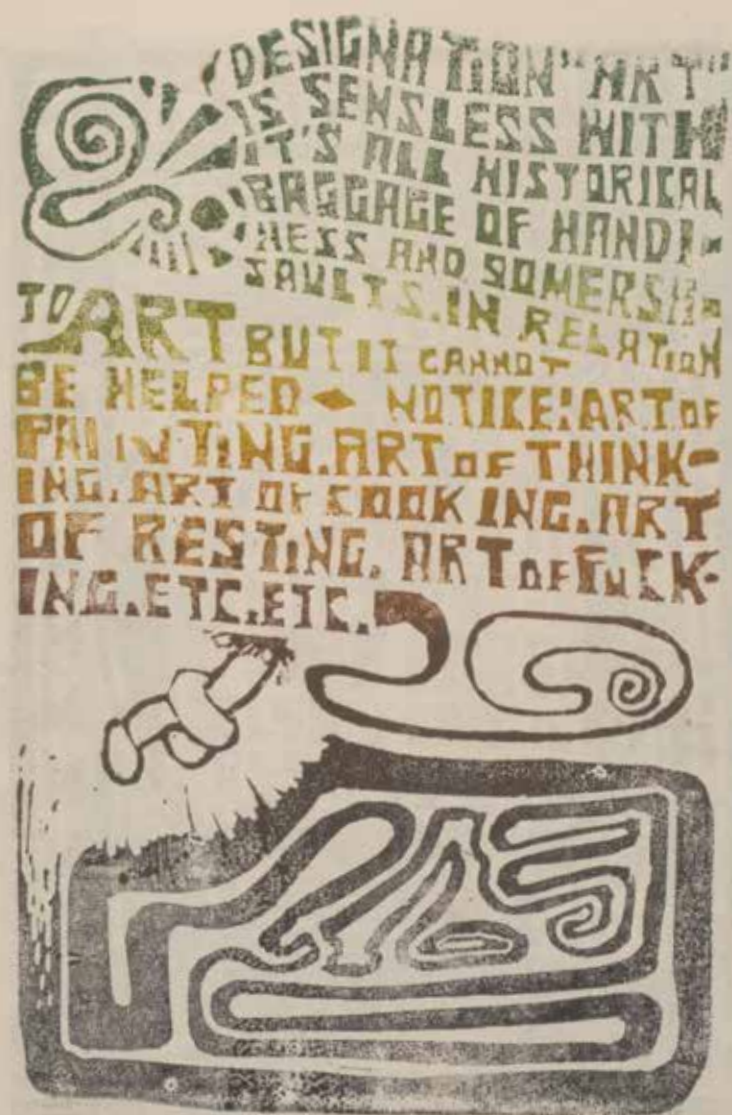
QUE ART IS CROWN
 OF INTELLECT
 BY THEORY OR REFLEC-
 TION IS POSSIBLE IN
 ART'S LANGUAGE ONLY













ART DEVELOPS LIKE A
 MAN. SOMETIME ONE
 COMES TO AGE THAT
 WANTS TO GET AN
 IDEA OF IT AND TO
 CREATE HIMSELF.
 THIS DEVELOPMENT
 DOESN'T BASE
 ON TECHNOLOGIC INVENTI-
 ON BUT ON EVOLUTION OF
 RELATION: ARTIST-RECEI-
 VER. ET VICE VERSA.
 PRINCIPLES FOR THIS RELA-
 TION. IF ASSUMED CONSCI-
 OUSLY. DEFINE THE MANNER
 OF EXISTING OF ART IN SO-
 CIETY.



**[4] RELENT ART EVE
NTS ARE UNDER
STABLE BY THEIR AC
TUALISED MEANING ONLY.**



**SO. TO SEAK FOR THE
IR C ONTEN PORARY MEA-
NING IS TO SEAK FOR
PHANTOM.**



5 AS A PROCESS ANY FACT
OF ART FOLLOWS THE
CONTEMPORARY SCHEME



JUST PASSING AWAY
SCHEMA

ARTIST
HE HAS DONE IT FIRST
MASTERPIECE

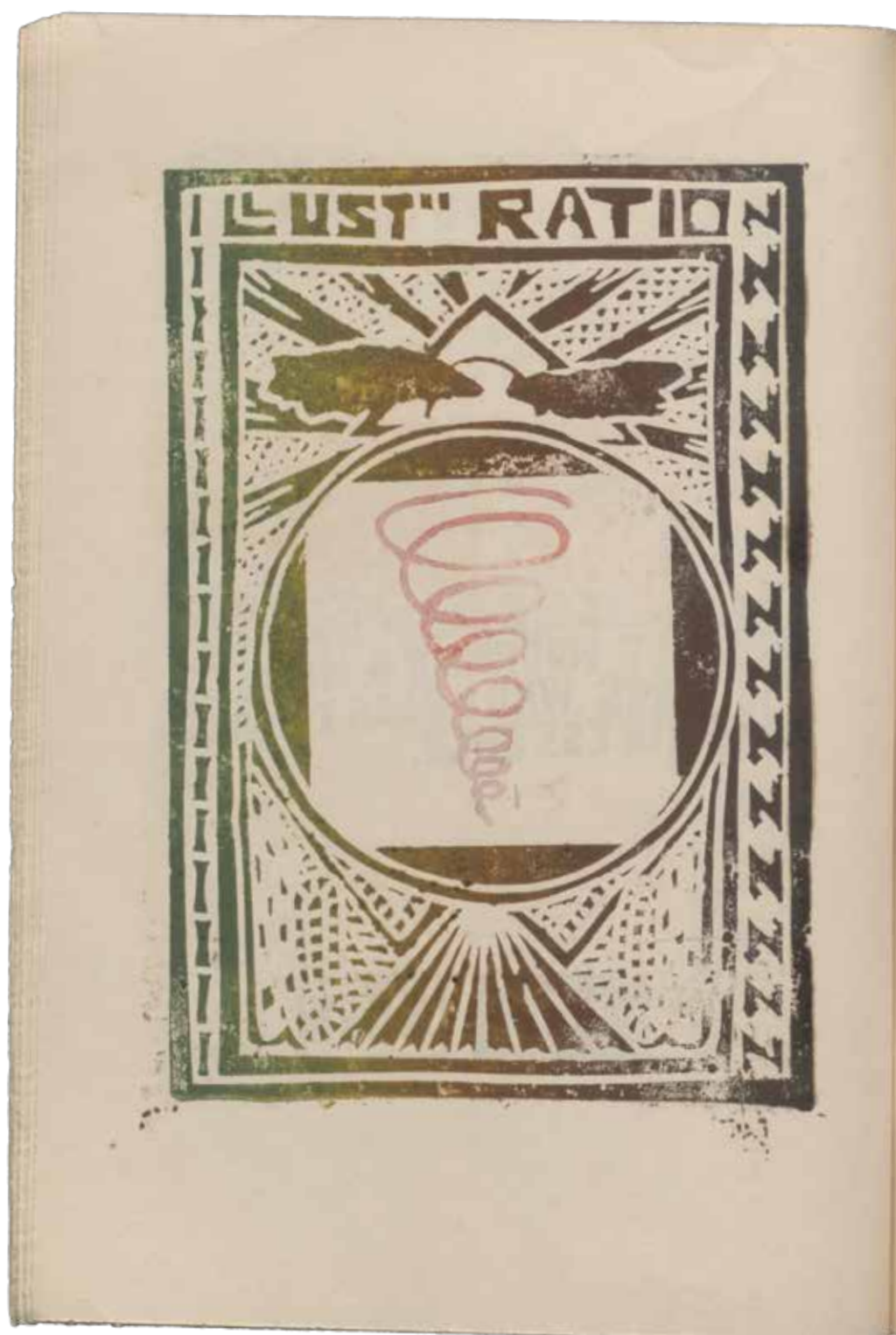
GALLERY **CRITIC**
MUSEUM **HISTORICAL** **MASS MEDIA**
PUBLIC **COLLECTION**

FORTHCOMING SCHEMA!



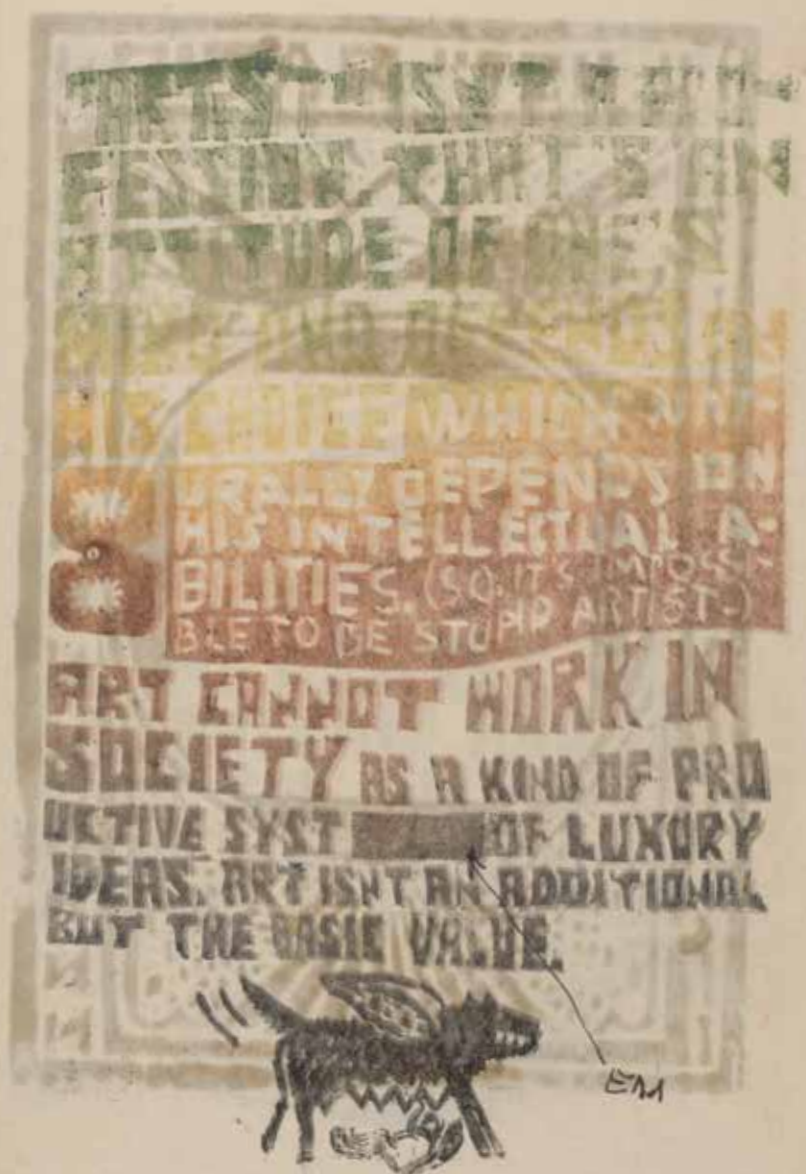
IN PRACTICE:
THERE ARE TWO
KINDS OF EHEN
T'S FROM REEM
[A] THAT ARE
POSSIBLE BY ONE'S PERSON
AL PARTICIPATION ONLY
[B] THAT
ARE OR WILL BE POSSIBLE
TO BE RECORDED AND RE-
PRODUCE WHENEVER & WHEREVER
ONE LIKES WHAT DOESN'T CHAN-
GE THEIR ESSENCE.

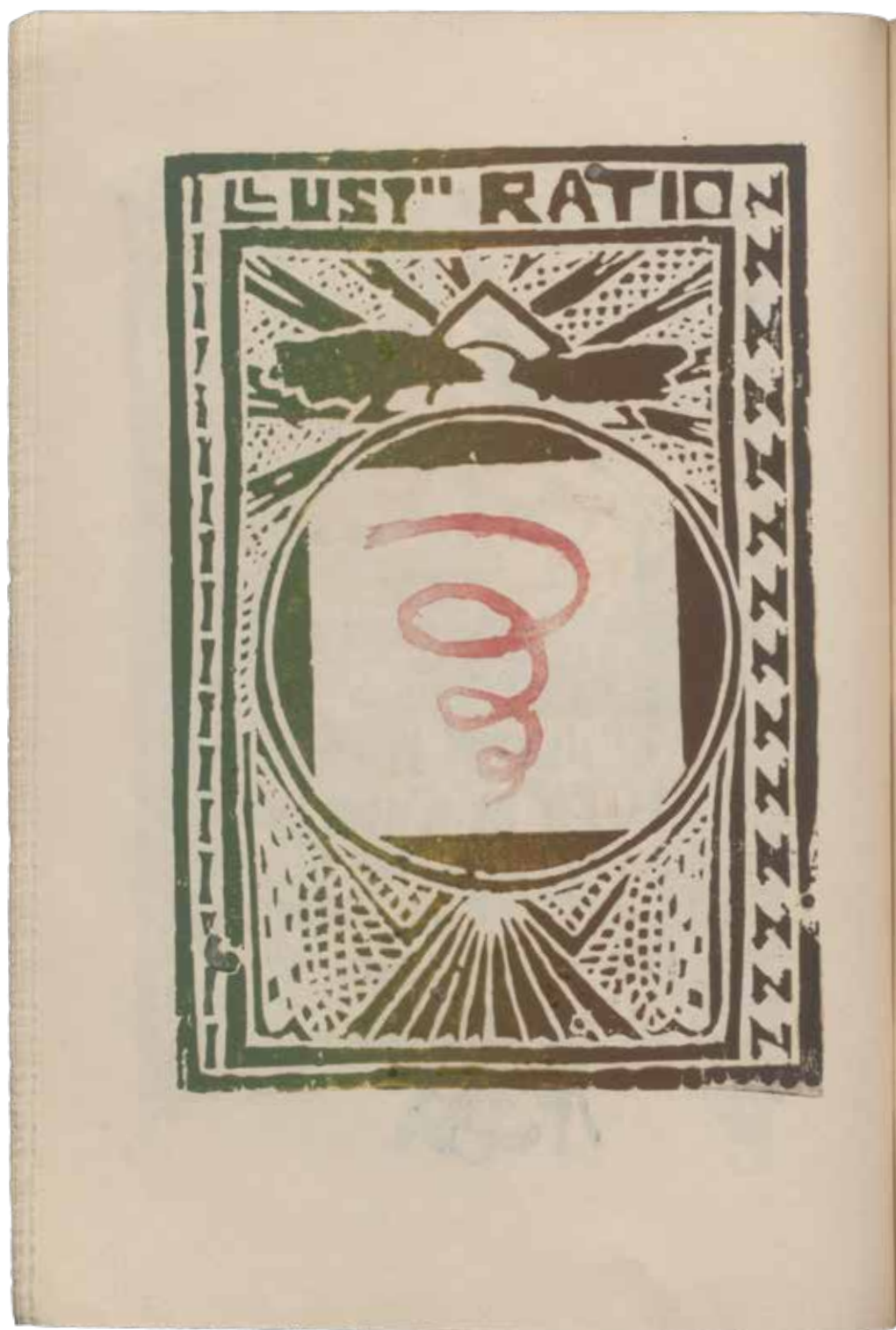


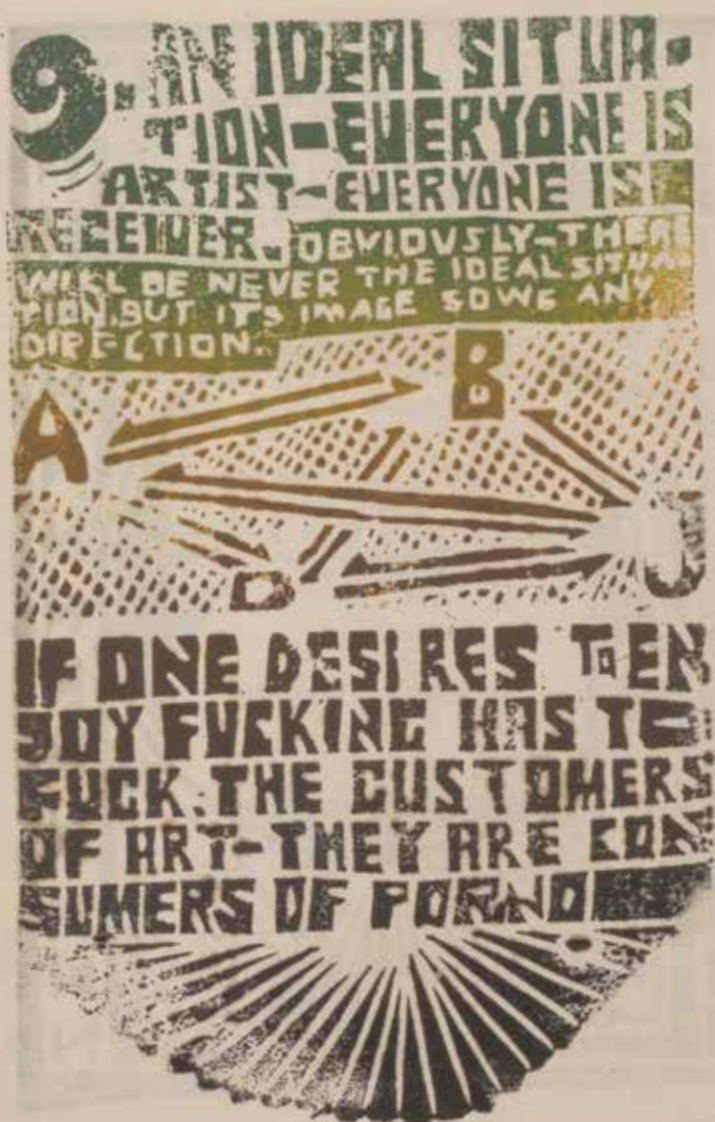














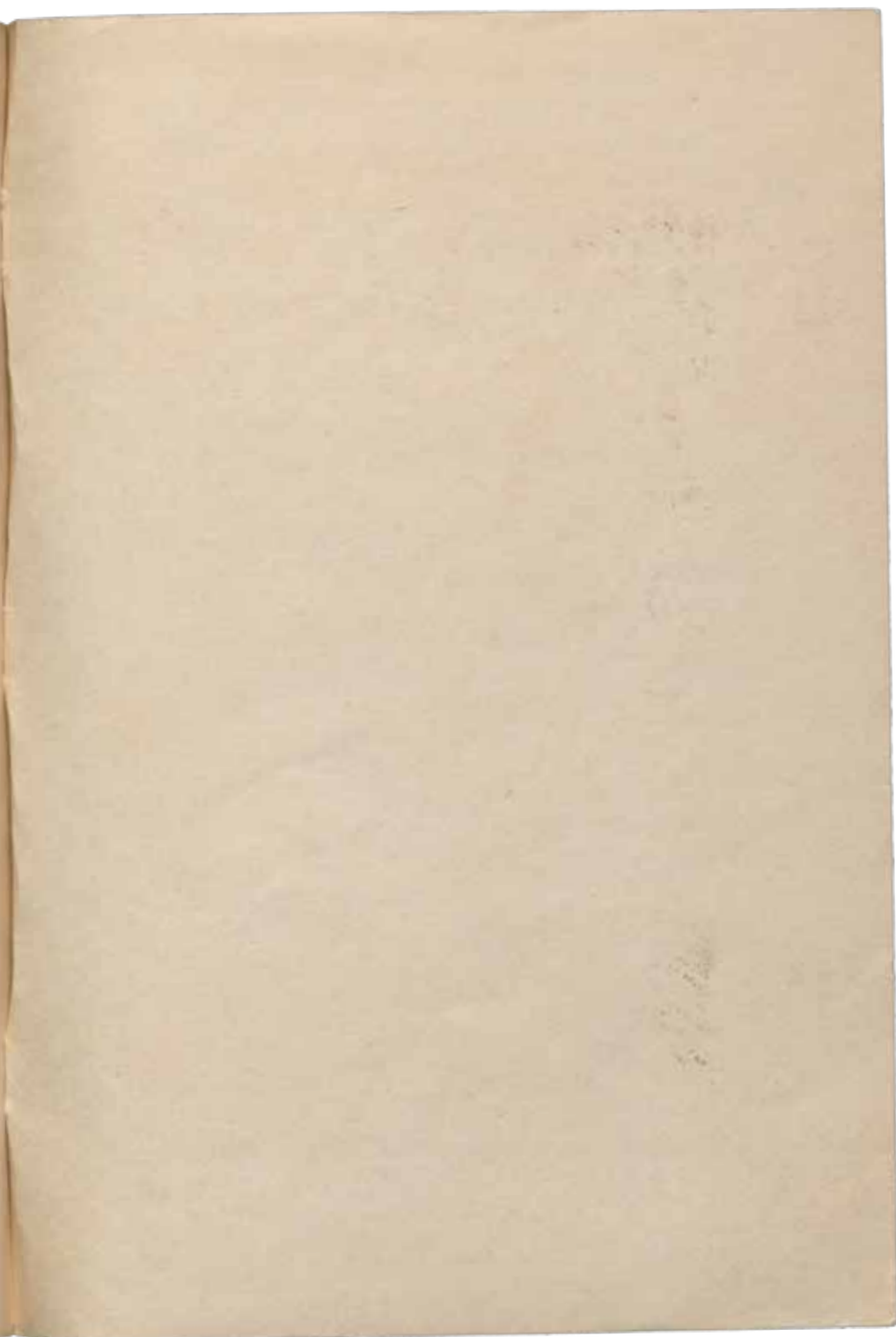
THE MOST IMPORTANT OF
THEM HOWEVER IT IS
HIDDEN OR SO PLEASE
HELP TO FIND IT AND TO
CORRECT ALL OF THEM
EVERYTHING YOU WILL SEND
I WILL PRINT IN NEXT ISS
UE OF THESE: TRY TO BE
NIKE AND LACONIC
SAVE MY CUTTING



PAWEL PETASZE
PO BOX 68
32 300 ELEBLA
POLAND

DEAR ~~XXXX~~ YOU'VE GOT ONE OF 300
 COPIES OF FIRST ISSUE. I AM NOT SAT-
 ISFIED WITH THIS ITEM. AND ON THE
 OTHER HAND I NEED NEW STUFF FOR MY
 EDITORIAL SERIES "LIQUIDATED
 STAMPS". SO, ANY FURTHER
 NUMBER OF COPIES DEPENDS
 ON YOUR OPINION. LET ME
 KNOW IT. SENDING BACK EN-
 CLOSED ERRATA CARD. THANKS

SPECIAL THANKS TO JAROSLAW
 BAKLITZEC, WHO LEANT
 ME A TON OF CUTTING AND
 ENVELOPE PAPER. I
 FINISHED IN KAROLINA





Ten Theses 2 transcription

<Cover 1>

Art theory series n° 2

Ten Theses 2

Unfinished but illustrated by Paweł Petasz and
printed by himself (Arriergarde) in Elbląg
Fall of 1979

Unlimited edition

Copy n° 1/10/30 <first issue, 10th of 30 copies>

<page 1>

TEn theses

<page 3>

There were many arts (of cooking, ha[n]
dwritting, resting, fucking and dying) Just a lot
of arts. There is one art of art (of arts)

Our father who arts in Heaven and who art
around dont know exactly what does it mean.
however we are seeking for any solution : who
will find wines – that's a competition

<page 5>

0. If art is crown of intellect, art theory or
reflection id possible in art's language only
Zerozerozerozero
art critic → 1 etc

<page 6>

Lust ratio

<page 7>

1. art is T highest human activity
it is the area of intellectual and essential
creation manifesting itself in various media

<page 8>

Lust ratio

<page 9>

2. Designation "art" is senseless, with it's
all historical baggage of handiness and
somersaults in relation to ART BUT IT CANNOT
BE HELPED

Notice: art of painting, art of thinking, art of
cooking, art of resting, art of fucking, etc. etc.

<page 10>

Lust ratio

<page 11>

3. Art develops like a man. sometime one
comes to age that wants to get an idea of
it and to create himself. this development
doesn't base on technologic invention but on
evolution of relation: artiste – receiver. et vice
versa. principles for this relation, if assumed
consciously, define the manner of existing of art
in society.

<page 12>

Lust ratio

<page 13>

4. Recent art events are understandable by
their actualised meaning only.
so to seek for their contemporary meaning is to
seek for phantom.

<page 14>

Lust ratio

<page 15>

5. As a process any fact of art follows the
contemporary schema
just passing away schema: Artist / Masterpiece
/ he has done it first / gallery / critic / mass
media / museum / historian / collection /
public /
Forthcoming schema:

<page 16>

Lust ratio

<page 17>

6. IN PRACTICE: THERE ARE two kinds of
events (from receiver point of view) A. that are
possible by one's personal participation only,
e.g.: performance, a show, etc. B. that are or
will be possible to be recorded and reproduce
whenever & wherever one likes. what doesn't
change their essence.

<page 18>

Lust ratio

<page 19>

7. Art is comprehensible for artists only. how can an eunuch comprehend casanova?

It means art in its own circle. However the question arises: how big circle?

one who wants to understand any language has to use it just for training.

<page 20>

Lust ratio

<page 21>

8. artist isn't a profession. that's an ATTITUDE of one's mind AND Depends ON his choice.

which naturally depends on his intellectual abilities. (so it's impossible to be stupid artist.)

art cannot work in society as a kind of productive system of luxury ideas. art isn't an additional but the basic value.

<page 22>

Lust ratio

<page 23>

9. an ideal situation – EVERYONE IS ARTIST – everyone is receiver.

Obviously – there will be never the ideal situation but its image shows any direction.

If one desires to enjoy fucking has to fuck. the customers of art – they are consumers of porno.

<page 24>

Lust ratio

<page 25>

10. most important of them [of these theses?] however it is hidden or so. please help to find it and to correct all of them. everything you will send i will print in the next issue of theses. try to be nice and laconic. save my cutting.

Paweł Petasz

P.O. BOX 68

32300 ELBLĄG

Poland

<page 26>

Dear,

you've got one of 30 copies of first issue. I am not satisfied with this item. And on the other hand I need new stuff for my editorial series "liquidated stumps". So any further number of copies depends on your opinion. Let me know if sending back enclosed errata card. Thanks. Special thanks to Jarosław Baklaczek who lent me a tool for cutting when i broke mine finished on xmas '79

<cover 4>

Petasz