

The following Axioms were written as a kind of manifesto in 1999.

**Axioms for Works of Art**  
**A 13-point outline**

1. Regardless of the medium in which they are created, all works of art have a physical and visual side that relates to the physical and visual objects and Phenomena of the world and this relative position is crucial because, as Works of art, they are neither natural nor chance phenomena.
2. Like flypaper, the red ribbon of the work of art gathers all the necessary ingredients and ties them together in a ball of yarn or a braid of meanings.
3. All works of art reflect various kinds of language: those of aesthetics, Art history, philosophy, fiction, natural sciences, and the language of things. They radiate their meanings and spread them like rings in water. Over the years they intersect with formations of meaning from other linguistic areas and influence them. At the same time, meanings from other fields of knowledge float into the works of art and bring about the artwork's second incarnation in the form of spoken and written word formations.
4. The role of art in society is primarily symbolic. Art is always related directly or indirectly to death. Thus, art either wholly or in part, directly or indirectly, puts in perspective the relationship between meaningfulness and meaninglessness, between naturalness and artificiality, between evil and good, true and false. All art is a result of this relationship, anti-art as well.
5. The subject matter of artistic production exists in a prism between the phenomena of the world and the methodical or subjective elimination of superfluous knowledge and information. The artist must capture and develop with careful intuition that which was caught in this prism in a moment of inspiration.
6. The interpretive impression of the world present in the work of art, perpetuated as a new object / phenomenon in the world, is an important way of making statements. By that means the work of art becomes a thing with a statement that can be experienced and perceived, whose purpose it is to influence the observer directly or indirectly by their presence. To give the observer a previously unknown experience, an unfamiliar experience of a physical or cognitive nature.
7. The artist weighs and develops art, as seen from the perspective of its professional and historical tradition, in order to maintain that the work of art belongs to a unique form of perception.

8. The "isms" currently in vogue in art as an institution are merely one of the parameters to which works of art relate and they can be interpreted independently of them. Works of art are bound to a much broader temporal perspective, into which they are placed by their traces from the past. These traces, which cannot be ignored, make art into an institution, a discipline. They are present in the work of art, either as remnants or as the silent volume surrounding the work of art to which it has neglected to give form.

9. Twentieth century artists have striven to eliminate the individual artist as subject. As a result, methods are used in which the artist places himself in a process that risks losing control of the results. The artist becomes a battleground for the surging combat of languages, in the battle of statements for the space and the right to express himself. Individuality crystallizes and distills the essence of this battle, in a process that is more reminiscent of the alchemist's attempts at chemistry than the romantic's attempt to call forth spirits in some obscure manner and with a firm belief in the autonomous individual.

10. Works of art are based on immanence, the inherent materiality and references of things, the formal categories' own schools, the scale's specific effects, and the play of languages, their mutual penetration and fusion.

11. The work of art exists in the real world and of the real world's images and forms. The artist gives shape to his meeting with the world and transforms this meeting into a substance of material. The metamorphosis of forms is the means. Symbols of the fleeting, the eternally changing.

12. The impact of works of art is dependent on the precision of the choices that are made and on the *visual* sovereignty in them.

13. Works of art shamelessly and fundamentally questions