

Every artwork contains within its boundaries a certain amount of information. This is why we can say that a work carries information within itself. At the same time, the information contained within a work relates to the information existing outside it. The boundary between the information present within a work and beyond it is fluid. In this way we can consider the boundaries of a work as we feel disposed – either as a boundary that shapes internal information, or, again, as a boundary that shapes external information. It is a work's most important characteristic that we cannot say that it is a formation made up solely of internal information. Likewise, we are right when we say that its boundaries shape external information, giving it momentum, according to the pressure of the information within the work.

Every work of art in one way or another has an answer to the most important problems: *The relationship between the information contained within the work to the information found beyond the work.* This is a fundamental problem of which relatively secondary problems are only partially symptomatic: the materiality or the immateriality of the work, the predominance of formalism or social engagement, the abstraction or figuration of a work, the use of a traditional medium or a contemporary one. The type of work and all the solutions to the secondary problems depend upon one or another solution to the main problem.

The oldest and the best known type of work is the object. In the understanding of the artist giving it form, there exists