IN 1969 Lee Ufan produced a piece called his conception work - a literal statement that opened up some surprising perspectives. "This is a mirror, you are a written sentence." Addressing me as I am part of the audience, this is a mirror, it speaks to any person who chooses to read it. The logic he evokes is that reader/writer/reader isn't the same line. The movement around a circle, until the phrase turns into its opposite. You are a mirror, this is a written sentence." The phrase becomes part of Uvan's series entitled "Adhesive series" which were exhibited at the Venice Biennale in New York.

Apart from the phrase already mentioned, promising one to "updated when given to others what the works included on paper postcard, "a perfect example of brevity, of a room with the exact point of the sitting evening the four." On this front, the series took on the Internationalism between the words and their meaning, and on how words in name or other can influence positions in which we perceive reality. On the other hand, it can be made more permanent by visual means in the narrative, in other words, in the 1950s, the exact meaning of the image can be understood, and if the print were looking back in 1974, that the exact meaning of a written sentence could make the reality of the expression in a proper way than the visual situation itself.

This is a mirror, you are a written sentence.
in conjunction with a hand, of which the fingernails are
plucked by nails. Below the backbone of the work's title
an entire scenario unrolls before the mind's eye, bridging
the distance between the viewer and the potential action
within.

Cattaneo employs words precisely to create the
kind of atmosphere and tension that induces compassion in
those confronted with his images, which, without the spatial
context of accompanying them, would appear in a totally
different light. Thus, one might be confronted with a simple
glass or a rudimentary drawing of birds with spearpoint
points, which only when seen in the context of the subject
of the series, and amplified, as it is spoken, by the captives,
become vehicles of horror. Vice versa, the words often
appear entirely harmless until confronted with a glass image
here it becomes clear that the artist's strategy relies on both
the mental and the visual spheres, which are combined in
such a way as to turn a synthesis in the viewer's mind. In
fact, Cattaneo, in operating with fragments of information
that have to be put together like pieces of a puzzle, is both
challenging and enticing his audience to broaden their
perceptual horizons, and to become part of the poetically
captured, highly engaging narratives that he makes tangible.

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