

*Vanishing Point*

Holly Anderson  
Isabella Catenaro  
Phoebe Kelly

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STABLE

"What happens when two suns are fighting for space, and their rays of light intersect?" she asked casually, her phone lit up with a studio image of *Twin Suns* as the four of us stood together outside STABLE. I scribbled the quote down hurriedly, my mind reeling with a spaghetti string of metaphysical and metaphorical afterthoughts. Holly Anderson's work has so often considered the interaction of light over fleshy bodies and earthly surfaces, that questioning the relationship between two astral beings seemed like a rather Stephen Hawking pivot.

Only later did I understand Anderson is a body intellectual. It was exactly a week later, and I was sitting on my awful OfficeWorks chair in my pajamas, staring once again at the digital image of *Twin Suns*.<sup>1</sup> Drawing on some kind of cellular memory bank, I suddenly embodied one of Anderson's sunbathers, my tanned body in perfect parallel with the sky. Feet firmly rooted in sand or the banks of a boggy reservoir, I imagined sunrays flooding my cone receptors, eyelashes still so saturated with swim water that refractive globules enacted a private vision of two suns colliding before my eyes. Disoriented, in my mind I blinked, water running down my temples.

Why the interest in intersections, meeting points, crossing-overs? I suspect the artists in *Vanishing Point* have all graduated from beyond the point where the visible becomes invisible, implied or suggested. They have examined the horizon line(s) of presence vs. absence – or what Isabella Catenaro calls the "pseudo-dilemma" of antinomies<sup>2</sup> –, then continued walking, to now inhabit the creative space of an ambiguous continuum. Catenaro's crucifix in *Welcome Home*, for example, is a porous entity. Crocheted using clear elastic, it generously highlights the twisting motions through which each tiny, even knot came into being, alluding to the presence of hands no longer there. The inorganic material reflects Catenaro's growing interest in transient expressions facilitated by digital environments, which in this case manifest as binary code purled by crochet needles. In assembling this delicate, translucent cross, Catenaro very likely did not wish to birth another neo-trad Cath motif – yet neither does it uniquely function as a transgressive object. What is it, then, between loaded symbol and devious plaything? The artist has ascended; I will happily receive the Eucharist.

Transparency, like light, denotes something that is indeed always neither here nor there, chemically reacting or molding against existing forms, features, presences. Phoebe Kelly's wax work *Light in passing* captures fleetingness both as material object and conceptual subject, at once embodying and releasing it. Printed onto silk, the photograph was then submerged into a wax tablet while still wet. It depicts a hand in repose (one seemingly free from the toil of artistic mark-making!), its curled gesture evocative of a state of bliss, or piety. Perpendicular to the wall, the work can only be truly complete when activated by light. This creates an ever-changing sculptural composite between multiple activations of the work and the past incarnation of light as preserved across the fingers of the blissed-out creature in the image.

As an assemblage of sensations and illuminations, together the artworks in *Vanishing Point* make clear how the immaterial often takes up space with more force and structure than a compact battering of atoms. Indeed, Stephen Hawking would agree that empty space possesses a very expansive kind of energy.<sup>3</sup> Which is a roundabout way of saying that before and beyond the point of vanishing, all is existence, all is experience, all is encounter.

Alice Rezende

<sup>1</sup> The seemingly irrelevant context serves to illustrate how far removed I was from a transcendental state of mind.

<sup>2</sup> "About," Isabella Catenaro [artist website], <https://www.isabellacatenaro.com/about>

<sup>3</sup> "Dark Energy, Dark Matter," NASA Science, <https://science.nasa.gov/astrophysics/focus-areas/what-is-dark-energy>