

8–25 June 2011

## Untitled

Amy-Jo Jory

Last night I dreamt I was walking through the bush.

Tall spindly trees were stretched out beside me; I was looking to my right. It was totally calm; it was the gloaming. I could see deep into the forest.

Behind the trees there was a white horse standing beside a small silver lake. The reflection of the horse on the surface of the water was unbearably perfect – it was so still – and in that moment what had been my reality drastically warped. It was as if two horses were looking back at me from another dimension, and it was breathtakingly beautiful. The dream later took a turn for the worse (yes, it involved an unpleasant geyser) but at that point I felt like I had witnessed a profound moment.

These are moments: calling into the vastness of a cave; gazing at the immensity of a mountain range; feeling the parched heat of a desert; looking down on the neon city at night.

Sometimes these moments hit us like a searing slap on the face. Other times they appear as stealthy goose bumps under a damp shirt. But they are there. In these moments there is the whisper of a realisation. Stuff, you know? A murmur about the really big stuff. Moments that make other moments seem irrelevant.

Kim Jaeger's work hints at this kind of realisation. Her exhibition, *You Geyser Crazy* is a response to a trip to Iceland taken in November 2010. Half rabbit hole, half cave and with Narnia in mind, the installation reminds us

of the subtle power of stopping to absorb our surroundings.

The sublime, like abjection, can be seen as a reminder of death. We don't need to feel our body crushed on the rocks below an ocean cliff to know it would be devastating—but is the innate knowledge of our own death what makes standing on its edge so exhilarating? Geysers spurt volcanic water into the atmosphere, and are both terrifying and profoundly beautiful. Caves all over the world are filled with elegant calcium shafts: an accumulation of single and persistent drops of water. These phenomena reveal the immense power of time, but they also illuminate fleeting moments.

Ultimately, the sublime is about remembering, and being in, life. Rather than present us with yet another grandiose monument, Kim Jaeger's work is a humble musing, an understated gesture. Painterly and unassuming, the installation asks us to take a small moment. *You Geysir Crazy* is about looking more carefully at the seemingly insignificant stuff, that quiet stuff that subconsciously prevents us from really goin' round the bend.