

Laura De Jaeger

Portfolio
Selected work 2019–2026

60 bpm, 2026
6'21"

60 bpm could be a romantic daydream of a wall, as well as a clock that hesitates about its direction. The video contains radically slowed down footage to tap into the subjective temporal world of a hand tool.

The documentation is taken at the exhibition *Success* in Brussels. The group show contained work from Polina Akhmetzyanova and Loora Kaubi and was hosted by *Lucy, peaks*. The photo is taken by Julien Jonas.

<https://vimeo.com/1211313583> password: tickticktick





Plus plus plus equals 2026

Enlarged photographs* on polyester fabric, stretched on canvas frames, LED light panels

Plus plus plus equals consists of 3 images of garden sculptures displayed on a shelf in a construction store. They are printed on textile, suspended on a frame, and installed as a lowered ceiling in the gallery space. Due to the scale, the images can only be perceived fragmentarily, and the viewer is challenged in taking distance.

The work was developed in relation to the space of U10 Art Space in Belgrade, Serbia. It was part of the solo exhibition *Yarn*. The photos were taken by Tönis Jürgens.





Haul, 2026

Tripod, non-synchronized dual-channel video (5'28", 12'16"*)

Haul focuses on a public sculpture of a crying wolf, which is temporarily cut off from the open air during the renovation of an adjacent staircase. Through moving image and a montage of film dialogue, the work speculates on what the sculpture sees when its gaze is redirected towards its surroundings

The text in the work is composed of dialogue and descriptive observations from staircase scenes in the following films: *A Clockwork Orange* (1971, Stanley Kubrick), *Beetlejuice* (1988, Tim Burton), *The Assassination of Jesse James* (2007, Andrew Dominik), *The Descendants* (2011, Alexander Payne), *The Exterminating Angel* (1962, Luis Buñuel), *The Grand Budapest Hotel* (2014, Wes Anderson), *The Great Beauty* (2013, Paolo Sorrentino), *Home Alone* (1990, Chris Columbus), *The Human Condition* (1959–61, Masaki Kobayashi), *Inception* (2010, Christopher Nolan), *The Last Detail* (1973, Hal Ashby), *The Long Goodbye* (1973, Robert Altman), *The Music Box* (1932, James Parrott), *Oldboy* (2003, Park Chan-wook), *Psycho* (1960, Alfred Hitchcock), *Rebecca* (1940, Alfred Hitchcock), *Roma* (2018, Alfonso Cuarón), *Rocky* (1976, John G. Avildsen), *Sunset Boulevard* (1950, Billy Wilder), *The Social Network* (2010, David Fincher), *The Square* (2017, Ruben Östlund), *The Shining* (1980, Stanley Kubrick), *The Truman Show* (1998, Peter Weir), *The Witch* (2015, Robert Eggers), *The Witchfinder General* (1968, Michael Reeves), and *Vertigo* (1958, Alfred Hitchcock).

<https://vimeo.com/1157949115?share=copy&fl=sv&fe=ci>

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Exhibition views *Haul* at U10, 2026. Photography: Tönis Jürgens



Witness, observer, (zzz)

2023, 2025

Bed from truck, bedlinen, straps, bird's nest, metal wire, sound
(19,30" loop, written and voiced by
Luth Lea Roose and Juan Pablo Plazas)

The work brings together a migrating bird's nest and trucker's
bed, sharing impressions of the surroundings, time passing and
their companion's resting rhythm.

Fragment of the installations audio:

<https://vimeo.com/lauradejaeger/zzz> password: zzz

Transcript of the installations audio:

https://drive.google.com/file/d/13-WY9Eoe_8u2rn7-w6sYXH2t9XyoTX9x/view?usp=sharing





Installation view from the solo exhibition *Witness, Observer, (zzz)* at ARS Showroom Gallery, 2025.



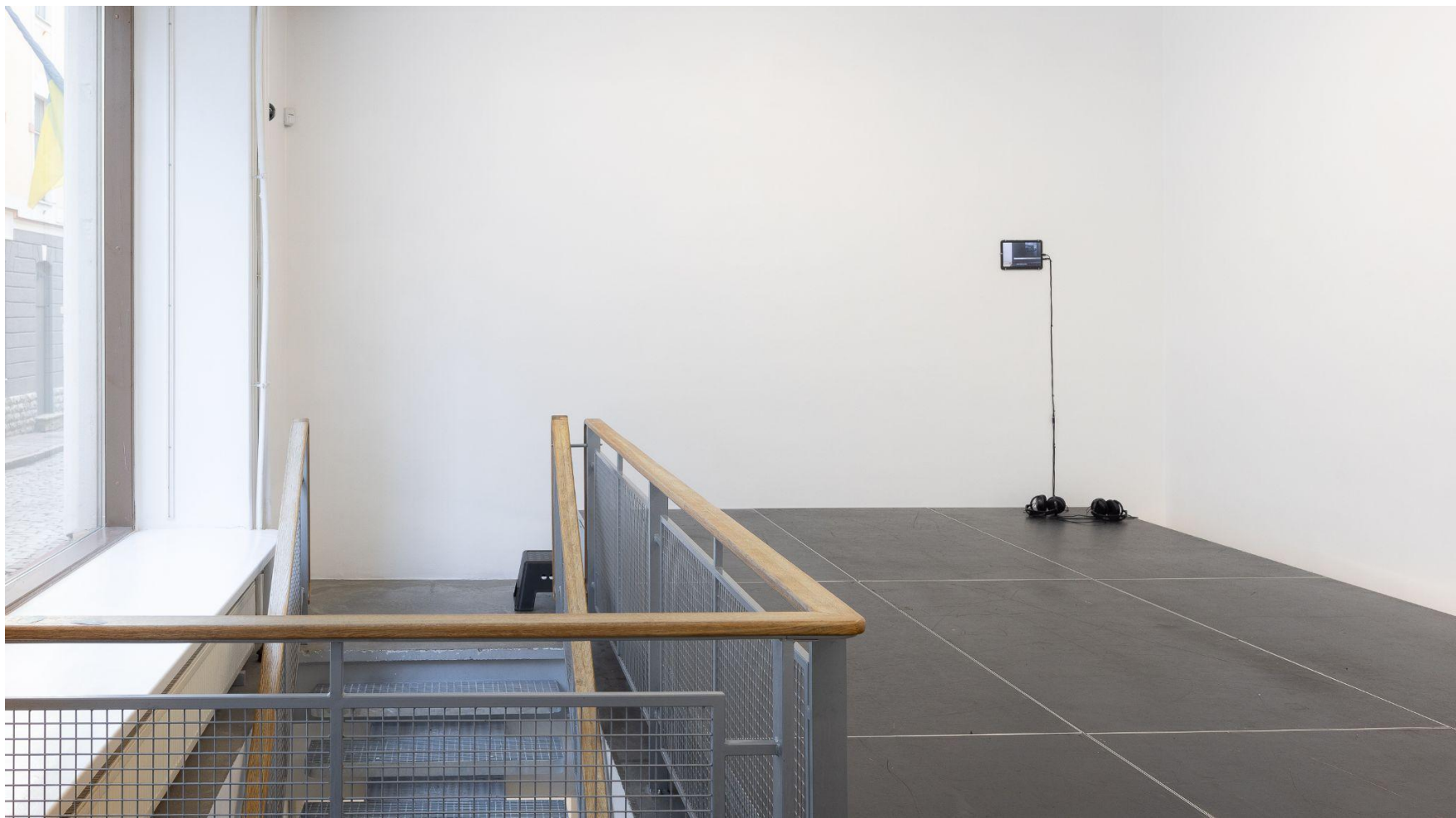
Behind the Cupboard, Under the Couch, I Am Also (a) Present. 2024

Stage elements, stepping stools, tube lamps, 14 cardboard boxes (500 Visible Solutions books), headphone holders, garden statue, glass sculpture (Evald Okase house museum), carpet (Shape Shifting Index, Jeremy Shaw), carpet (Iron Men, Jaanus Samma), birch (Warp-weighted loom, Nele Kurvits).

For the exhibition *Box Seats*, I raised the floor of the Artist Union gallery about 20 cm, allowing a gap for the visitors to ‘peek in between’ while descending the stairs. Underneath lies an assemblage of material related to numerous practices, gathered from artists, institutions and other maker’s homes, studios, gardens and garages.

The site-specific work was created for Hobusepea Gallery in the framework of the solo exhibition *Box Seats* in 2024. The photo documentation was taken by Joosep Kivimäe.







Exhibition views *Behind the Cupboard, Under the Couch, I Am Also (a) Present* at *Box Seats*. Ridadevaheline, at Hobusepea Gallery, 2024.



Sprokkelmaand, 2024

edible paper, cardboard, fragments of exhibition leaflets

February, the old Germanic-Dutch ‘gleaning month’, preceded the exhibition. *Sprokkelmaand* is a one month calendar based on the flemish tear-of calendar De Druivelaar (the grapevine). Its material is sourced from leaflets of exhibitions which were open at least one day in February. By obeying their chronological order, it leaps through information day to day, weaving this material into a community with new stories. The paper is edible. Melting on the tongue, sentences get blurry and dissolve as if it were ‘heard through the grapevine’.

The work was made in collaboration with graphic designer Mark Foss. The photo documentation was made by Joosep Kivimäe.





Untitled, 2024

Photo documentation of the rehearsal of performance. Cries in Concrete, Dreams in Drywall, Curses Curbstone, Rests in Rainfall. Helena Keskküla, picnic table from “ It wouldn’t need a genius to rumble this little game!”, wood from “Repeat (how I miss it)”.

The photo was made by the former roommate of Helena Keskküla. The photo documentation of the work was made by Joosep Kivimäe.





Exhibition detail *Untitled*, at Hobusepea Gallery, 2024.

Table frame, magnifying glass, sand, tin, mulsh

For the exhibition *A hã-hã*, in the garden of a house about to be sold, I departed from the family's myth that the garden once belonged to the Sonian Forest. Tracking down medieval letters I discovered three materials lay at the core of its deforestation: coal, sand and metal (the mining of iron-holding sandstone limonite). As a good-fortune ritual sending of the house, I melted tin on coal, and sand casted a bunch of grapes, an image often found on domestic tableware. Placed in the soil following the circles of the garden's old table frame, a magnifying glass draws focus to these sources. Buckets found in the garden are filled with sugar-coated coal, placed at the location where the family used to barbecue.





Detail *Sonia* (*Silva C.*) at A hã-hã.





Tap-tap-tap

2024

Cling film, sugar, coal, containers

Alongside the work *Sonia (Silva C.)*, in the garden of a family house about to be sold, I filled buckets I found in the garden with sugar-coated coal. They were placed at the location where the family used to barbecue.



Installation view and detail *Tap-tap-tap*) at A hâ-hâ.

"It wouldn't need a genius to rumble this little game!", 2023

Variable dimensions, picnic tables, pen on paper, stone, bread, rubber, clay. Text fragment adapted from J. Lindsay's novel *Picnic at Hanging Rock*, 1967

The exhibition *Charlie* is an exquisite corpse. Following the rules of the Surrealist exercise, a piece of paper was folded into five equal parts and then passed onto Nienke Fransen, Julien Jonas, Laura de Jaeger, Francisco Correia and Thomas Sadée. Each of them wrote a paragraph only knowing the mandatory word "Charlie", and the end of the previous writer's sentence. Afterwards, the exercise was repeated in its most famous format of a distorted body. For Les Brasseurs, the group proposes a third moment wherein the system of an exquisite corpse is applied to the architecture. Therefore, the exhibition space is once again divided into five rigid sections within which each artist intervenes with complete freedom.

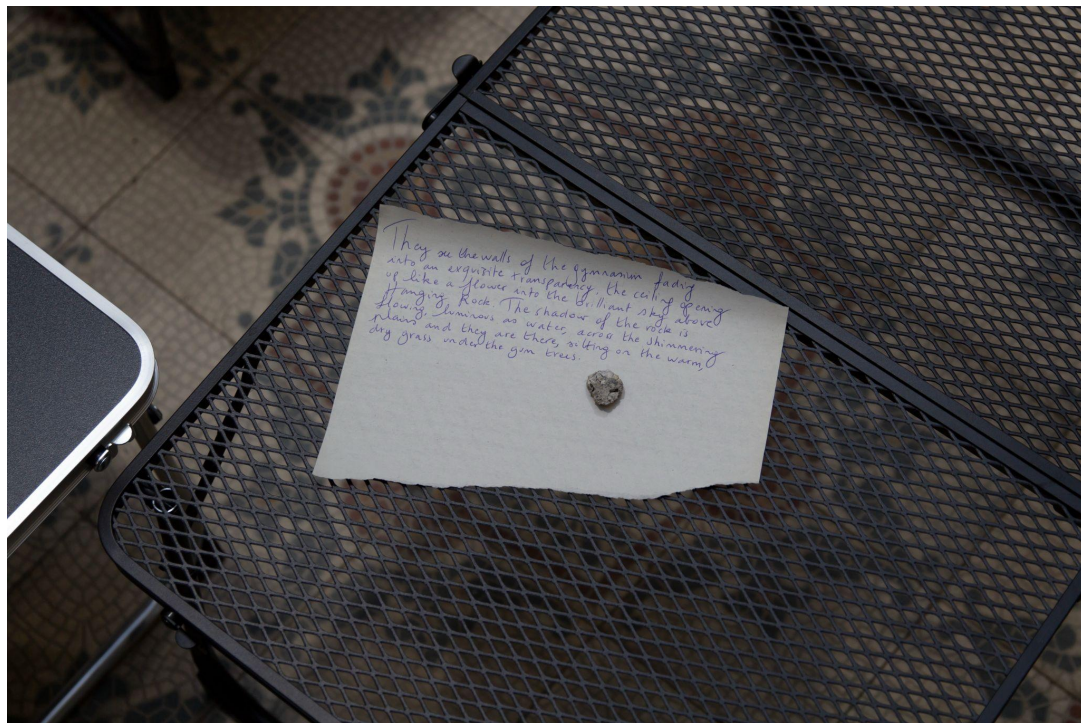
I approached the center of the body and its objects of leisure time. The blue and white neon works are based on drawings of hip movement inside the circle of a hula-hoop. As wall pieces, they mark the edges of a space, whereas in the middle, a herd of pic-nic tables, invite the viewer to crouch down and rest. Crammed together, their positions and content is inspired by the non-stop inner workings of our body, with tubes and matter, flowing, stretching and working continuously.

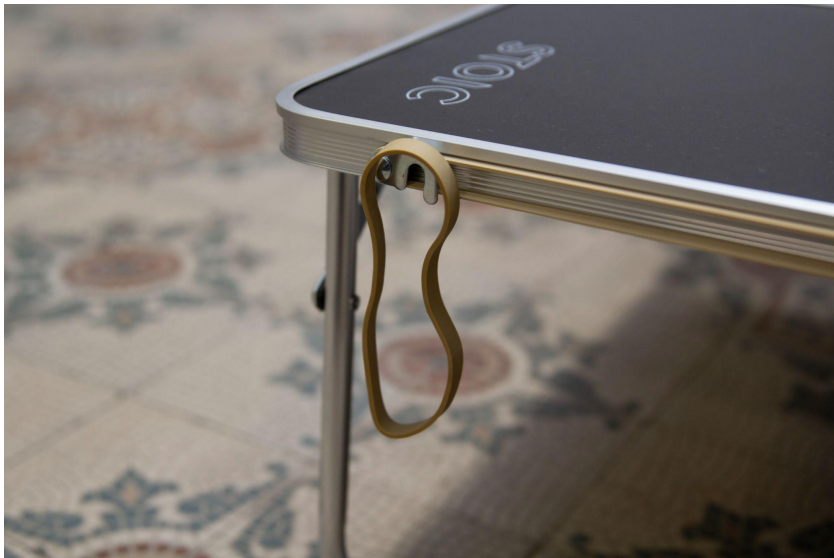
The exhibition was photographed by Julien Jonas and Documentation Station.





Detail of "It wouldn't need a genius to rumble this little game!" at Les Brasseurs, 2023.





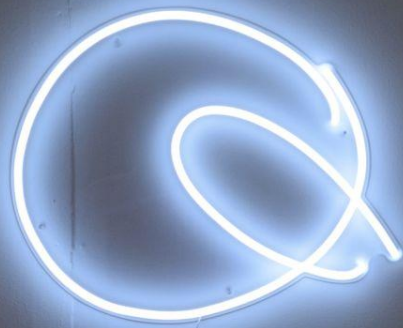
Detail of *"It wouldn't need a genius to rumble this little game!"* at Les Brasseurs, 2023.

Overview, 2023
50 x 52 x 3, LED neon (white)

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Three positions (full hoop), 2023
50 x 42 x 3, LED neon (blue)

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The Pond, 2023
15 x 20 cm, photo paper

The works at *Atoms, billiard balls, watermelons, prisons or lumber-rooms* depart from the infrastructure of commuting. Exhausting representations of circularity, I wonder about repetition, patterns, and habit. It's rush hour on the train and Kehä III around Helsinki. A retired maintenance worker of a local race track thinks back about his daily rhythm.

The work was created during a residency at *Gjutars* in Vantaa, Finland and shown in the form of a solo exhibition at the gallery. The exhibition was photographed by the gallery's assistant Mikko.



Repeat (how I miss it), 2023

39 x 21 x 4 cm, text, B5 paper, glass, wood

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It's hard to escape this posture. Eyes locked, he it on a screen or a random point in the near distance. It's all the same mess to me. The leaves are barely yellow. I repeat: They ain't turning brown! It's pitch black at 7 a.m. but they refuse, oh, how they do. I want to get out, but my legs are stretched out and resting. I guess that's how it goes. Sammy shared another article on his Facebook wall. It's accompanied by his usual witty pseudo-intellectual commentary. Once a week, I receive a call from some acquaintance or nephew, always asking how I'm doing. Same old? My thumbs are thick, hands are rough, and I'm not interested.

Roads, contracts, buildings, wedding rings and fingerprinting techniques. I haven't read enough books to write in some excitement for myself. I'd rather stay put.

Wait. It's 3:42 pm and a weekday. There are changes on lines R and K from the 23rd to the 31st of October, but you ain't noticing if you stick to the plan and move at daytime.

How I miss it! I'm not one to dine and dash. By this time on Tuesdays, I'd be done shovelling the snow off the track. I'd push through, though, one more round, making sure of the slight boundary of mud on the edge of the road. Just in case. A bit of wobble room.

French opera, car engines, archery, high-risk parachute sports and gardening. We only really feel when we're still in use. The speed this

paved path carried is unimaginable. Most people only see it on TV. I'm old, legs stretched and resting, the past becoming blurry. Back in the day, I wouldn't stick around for the fans and the crowd. All that noise. Fred told me about the changing of their dam wheels. Every 18 laps, two and a half seconds. It's all in the hands, you know? They hardly need to think.

Dark objects, bright objects and satellites. Dim objects, vague objects and black holes. Is this what it means, tired again? Re-tiredness? I used to be someone! I pushed that white, cold mass aside, my eyes squinted. The sun is out only a few hours a day, but at that time of year, it really burns. I want to follow that road again. Repeat, captain, let me through.

Jugglers of memory, cat rats and lumber rooms.



“Tired”, “me too”, 2023

17 x 47 x 113 cm, styropor, wood

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Installation detail "*Tired*", "*me too*" at Gjutar's Gallery, 2023

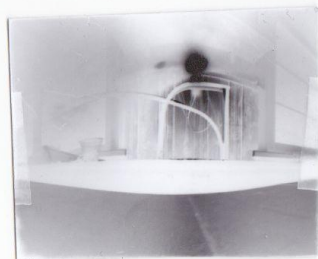
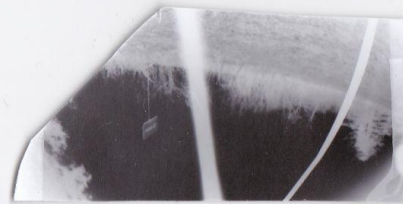
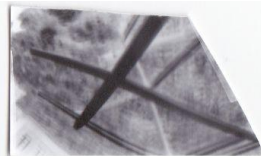


Elbow fever, 2022

Concrete, scan of pinhole photography negatives

During my residency at Copper Leg, I departed from tables and chairs found in the main hall of the old schoolhouse. Standardized primary school tables accompany round, foldable models, perfectly suitable for the current meetings in the community center. Both tabletops were poured in concrete and escaped the building, moving around the garden. A gathering of pinhole photos could serve as proof of ghosts of legs, at night, running. The work uses fiction to imagine potential futures for objects after their functionality.





My feet are pushing, I'm holding up

2022

Plastic ready made (pizza saver), metal lamp feet, felt, ceramics

For the 130th edition of the Sint Lukas library vitrine, I raised the bottom of it and let a pizza box holder carry the glass. The holder, resembling a simple table, received golden feet. The weight of the glass shows in the carpet underneath. Further in the library, one of the tables grew its own set of feet, being kicked aside by the subconscious twirls of the library visitors feet, while sitting at the table.





Exhibition views *My feet are pushing, I'm holding up* at Sint Lukas Brussel Bibliotheek, 2022.



current echoes

2021

stones (found objects, 3D copies), video subtitles and voiceover
(04'12"), video (04'32")

Monument, walk, stone, scan, scan again, print. film.

Story. Serbian architect Bojana Rankovic was invited for a verbal walk through a new landscape, derived from a process of 3D-scanning stones, gathered on walks towards former-Yugoslav monuments. Her voice roams over the pathway as personal fragments, impressions and fluctuating thoughts. *current echoes* is a process of abstraction and subtraction. The work is inspired by an urge for lightness and transformative potential in commemorating practices.

<https://vimeo.com/lauradejaeger/current> password: current



ake them so distant and

Exhibition detail *current echoes* at LUCA School of Arts, 2021.







Exhibition details *current echoes* at LUCA School of Arts, 2021 and at U10 Art Space, 2026.

Kopli Liinid 3. Liin 10.

2019

69450mm thread (house), 17250mm thread (room), spool made from Kopli Liinid soil

Approaching the Baltic harbor community as a terrain vague, I measured a house in an area that was partly demolished or in heavy renovation and its purple room. I used sewing thread for its flexibility and small footprint, allowing the house to be stored in a pocket and laid open in numerous ways. The spool is made out of the clay which was dug up on the site by the construction works.



Exhibition view *Kopli Liinid 3. Liin 10.* at Ravensteingallerij, 2019.

