

Portfolio
Laura De Jaeger

Selected work, 2019–2026

60 bpm 2026

6'21"

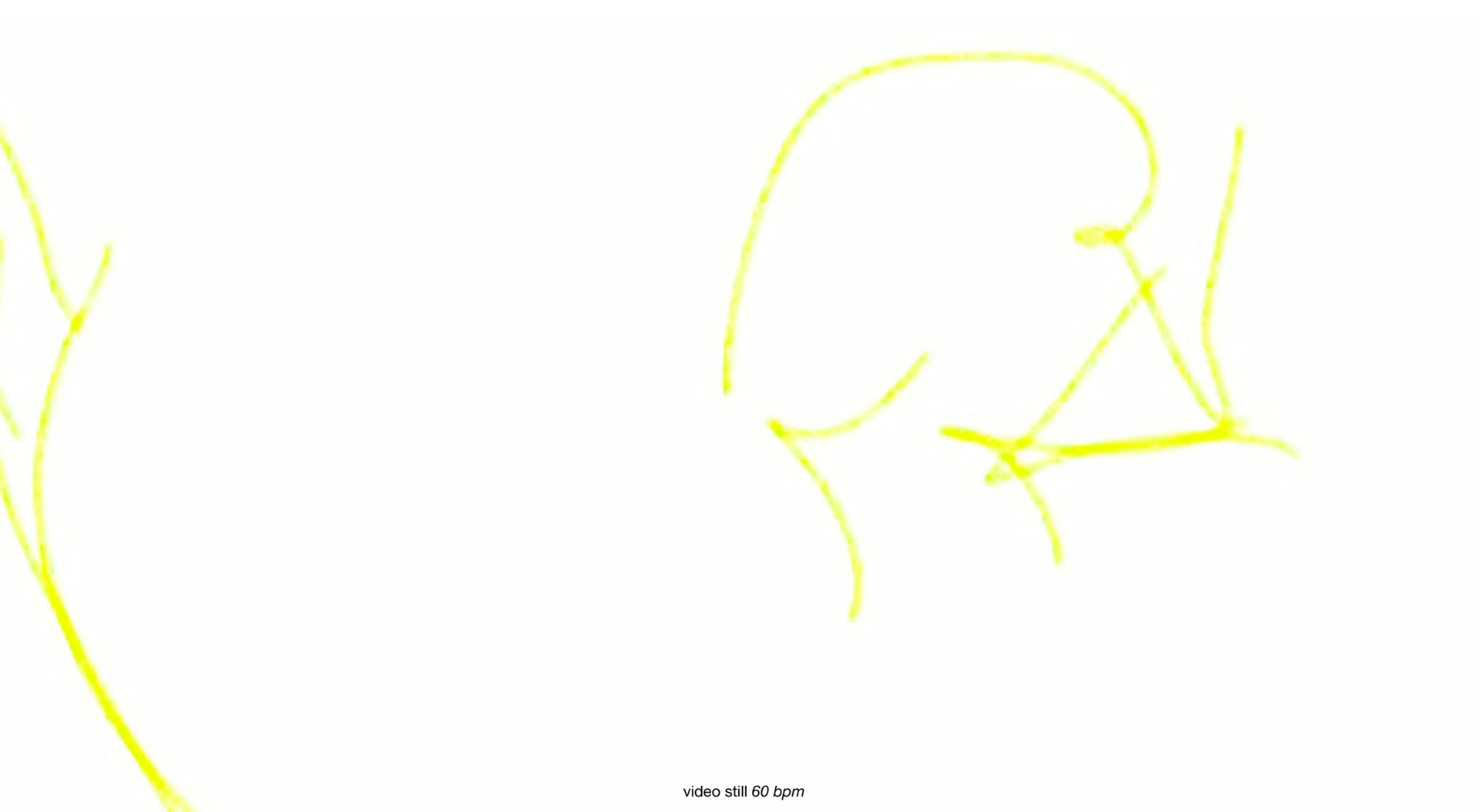
<https://vimeo.com/1211313583> password: tickticktick

60 bpm was shown at Lucy, Peaks' exhibition *Success* together with Polina Akhmetzyanova and Loora Kaubi.





video still 60 bpm



video still 60 bpm

Haul 2026

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

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

With dialogues and descriptions from staircase scenes from, among others, the following films: *A Clockwork Orange* (1971, Stanley Kubrick), *The Assassination of Jesse James* (2007, Andrew Dominik), *The Exterminating Angel* (1962, Luis Buñuel), *The Grand Budapest Hotel* (2014, Wes Anderson), *Home Alone* (1990, Chris Columbus), *The Human Condition* (1959–61, Masaki Kobayashi), *The Last Detail* (1973, Hal Ashby), *The Music Box* (1932, James Parrott), *Oldboy* (2003, Park Chan-wook), etc.

Plus plus plus equals 2026

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

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. *Plus plus plus equals* consists of 3 images of garden sculptures displayed on a shelf in a construction store. They are printed 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.

Both works were exhibited at U10. The exhibition *Yarn* explored how collective memory circulates and adapts in built environments. The works approach a variety of monuments that are momentarily on a break. Each approaches memory through processes of accumulation and reduction: as something fragmented, that gleans, sheds, and reconfigures itself over time.

Photography: Tönis Jürgens



Installation view *Haul* at U10.





"Barely counts, kid. Barely counts."





Installation detail *Plus plus plus equals* at U10.



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)

Installation audio (fragment): <https://vimeo.com/lauradejaeger/zzz> password: zzz

Audio transcript (full): https://drive.google.com/file/d/13-WY9Eoe_8u2rn7-w6sYXH2t9XyoTX9x/view?usp=sharing

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







DEP 20-500



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).

Zondag, rustdag 2024

Video (9'34")

<https://vimeo.com/932517516?share=copy&fl=sv&fe=cj> (password: truck)

Sprokkelmaand 2024

in collaboration with Mark Foss

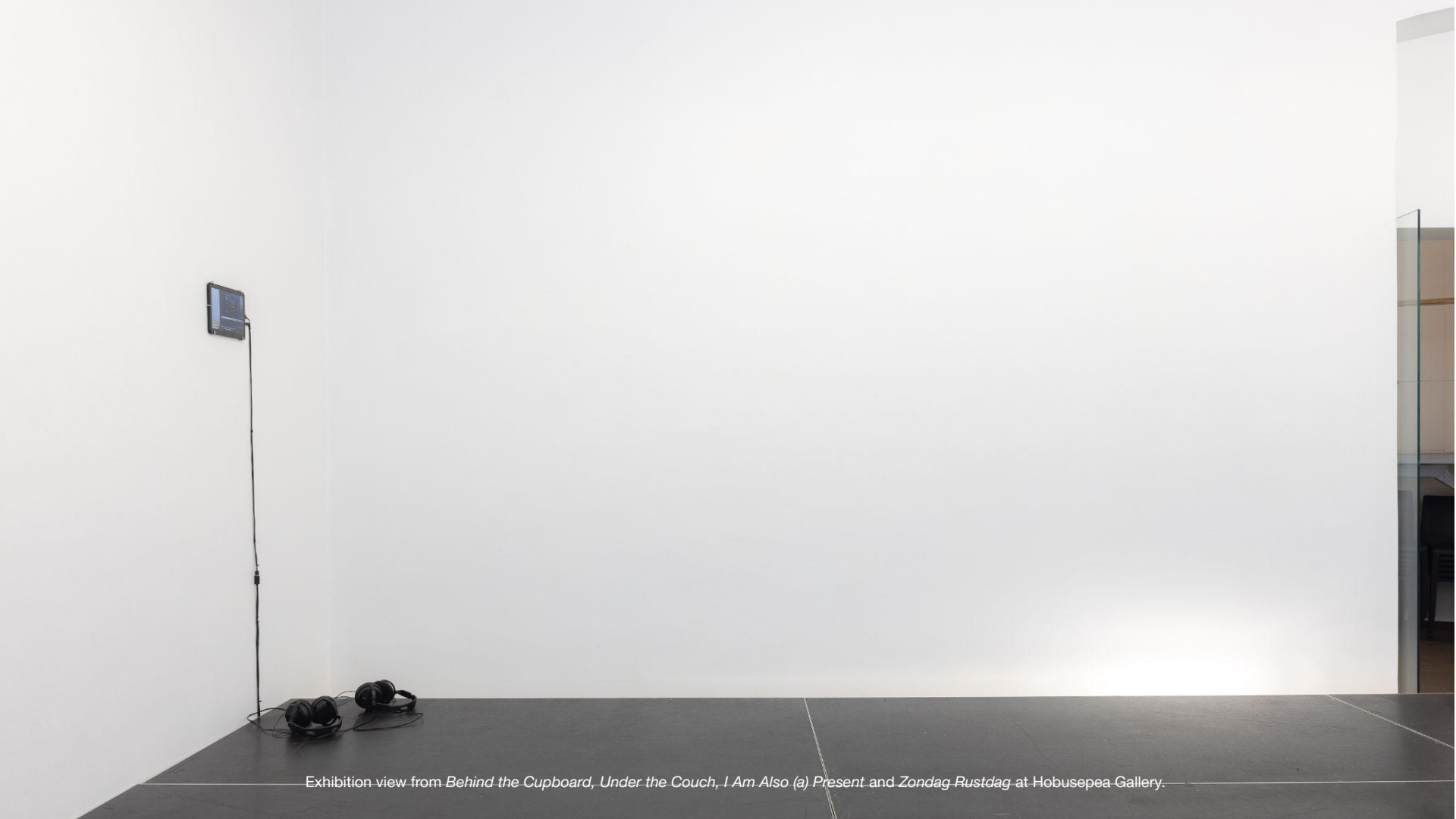
edible paper, cardboard, fragments of exhibition leaflets

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)”.

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. *Zondag, rustdag* is a desktop video work, using a yellow truck parked at home on a Sunday afternoon to reflect about object’s agency.

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’.



Exhibition view from *Behind the Cupboard, Under the Couch, I Am Also (a) Present and Zondag Rustdag* at Hobusepea Gallery.



Exhibition view from *Behind the Cupboard, Under the Couch, I Am Also (a) Present* at Hobusepea Gallery.





Exhibition view and details from *Behind the Cupboard, Under the Couch, I Am Also (a) Present* at Hobusepea Gallery.







Exhibition view *Sprokkelmaand* at Hobuespea Gallery



Sonia (Silva C.) 2024

Table frame, magnifying glass, sand, tin, mulsh

Tap-tap-tap 2024

Cling film, sugar, coal, containers

For the exhibition *A hâ-hâ*, 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.





Exhibition view of *Tap tap tap* at A hà-hà.



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

Overview

2023

50 x 52 x 3, LED neon (white)

Three positions (full hoop)

2023

50 x 42 x 3, LED neon (blue)

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.







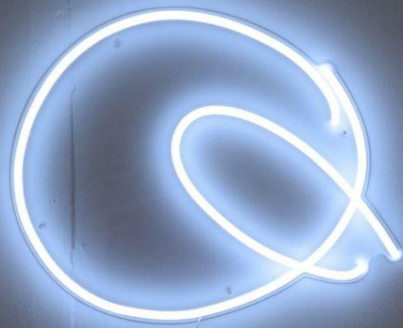
Detail of *"It wouldn't need a genius to rumble this little game!"* at Les Brasseurs

They see the walls of the gymnasium fading
into an exquisite transparency, the ceiling opening
up like a flower into the brilliant sky above
Hanging Rock. The shadow of the rock is
flowing, luminous as water, across the shimmering
plains and they are there, sitting on the warm,
dry grass under the gum trees.



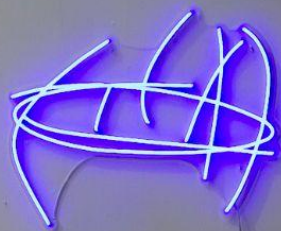


Detail of *"It wouldn't need a genius to rumble this little game!"* at Les Brasseurs



Overview at Les Brasseurs





Three positions (full hoop) at Les Brasseurs

Light Day
2023
10 x 15 cm, photo paper

Untitled (Lines and Directions)
2023
97 x 146 cm, silk paper,

Tubes, tracks, and other possible circulations
2023
43 x 46 x 71 cm, paper rolls, photo paper, light bulbs.

The Pond
2023
15 x 20 cm, photo paper

Repeat (how I miss it)
2023
39 x 21 x 4 cm, text, B5 paper, glass, wood

“Tired”, “me too”
2023
17 x 47 x 113 cm, styropor, wood

Stretching
2023
15 x 12 x 3 cm, rubber band, nails

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 Pond at Gjutar's Gallery.





Repeat (how I miss it) at Gjutar's Gallery.







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

Summer, Set, Save

2023

Towel, washline, 2 pegs, 2 happenings, 6 x 10 cm sticker

Summer, Set, Save lured the gallery into a break. The exhibition inaugurates the season with a swim in the Baltic sea. An extra washline is placed next to the vitrine where visitors can hang their towels to dry. The exhibited towel behind the glass reads the hand sewn sentence 'Lean, lay, lounge'. Towards the end of the summer, the glass of the gallery box gets broken in to and an unknown visitor steals the towel, marking the end of the season.





Installation detail *Summer Set Save* at Infinite Life Gallery.

A second,
2022
Linoleum

(for Posenenske)
2022
Porcelain (9), black laquer

Title of the work, material, measurements (names)
2022
vinyl stickers, sound

One only need a cursor to move a little bit
2022
Video 4'07"
<https://vimeo.com/764120184> , password Cur22

A *second*, reminisces about a cold autumn 4 years back, when this basement project room, that is about to be renovated, was not anymore EKA Galerii, and not yet Vent Space. Back then, I covered the floor with approximately 1 ton of salt, and afterwards it wouldn't stop peeling off. Moved by this place and its characteristics, the following interventions are a proposal for motion, airing out and wrapping up. From floor to ceiling, they are the outcome of a material stream of consciousness, a flux of thought poured into gestures, where the next sprung from the last one. The site specific works proposes to approach the space as a body, filled with pipes, air and flow.





Installation view *A second* at Vent Space

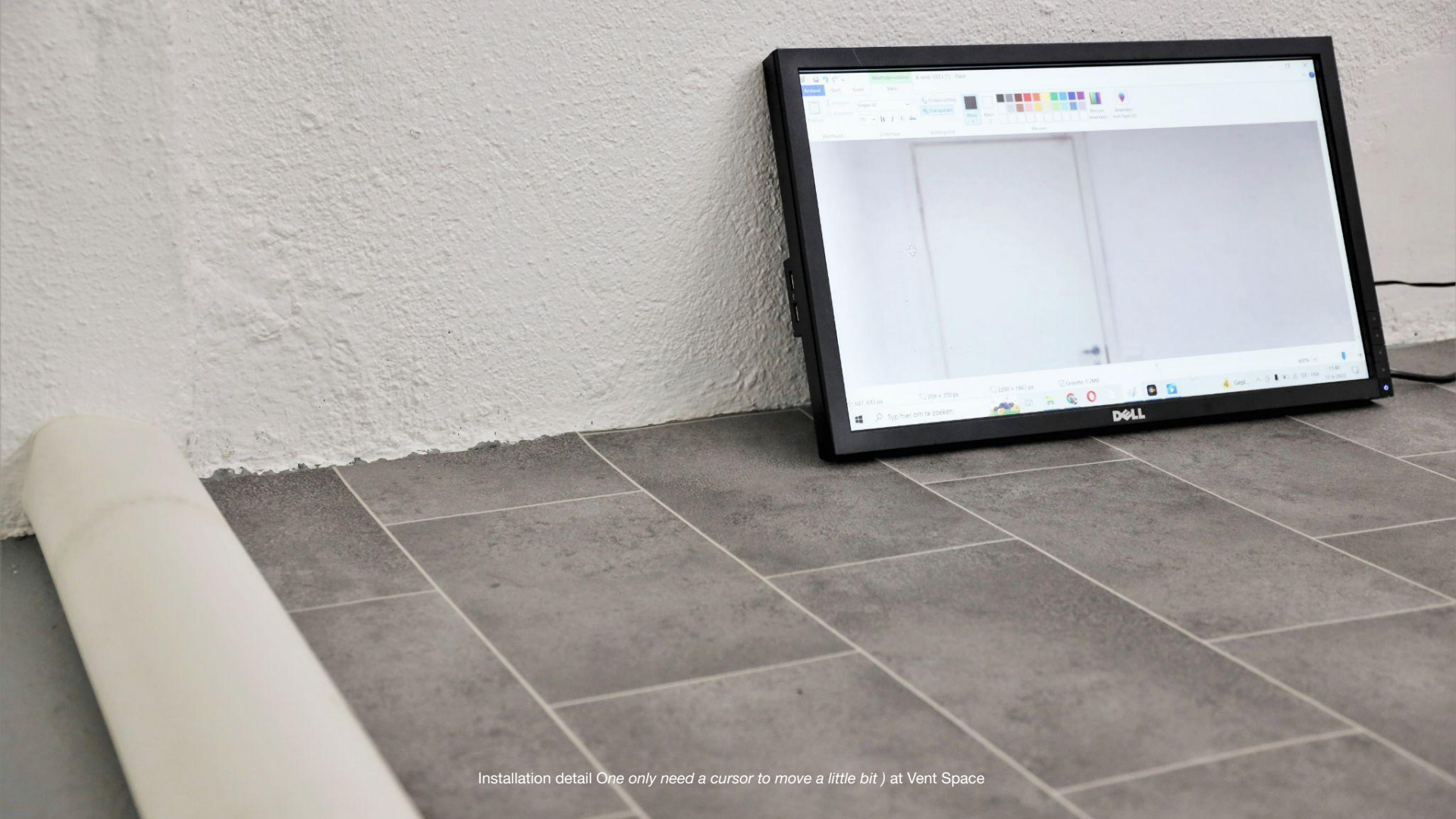




Installation detail (*for Posenenske*) at Vent Space



Installation view *Title of the work, material, measurements (names)* at Vent Space



Installation detail One only need a cursor to move a little bit) at Vent Space

Elbow fever

2022

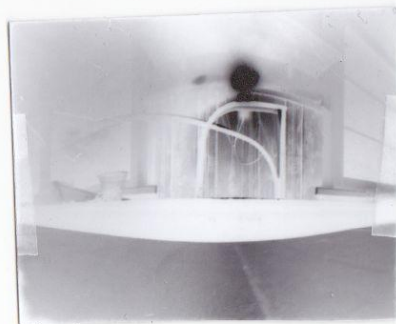
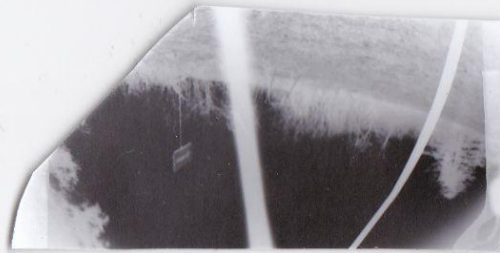
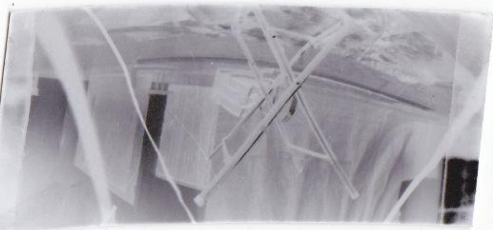
Concrete, scan of pinhole photography negatives

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, minimalistic 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 sitting at the table.









current echoes

2021

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

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

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.



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Exhibition detail *current echoes* at LUCA Brussels.

Kopli Liinid 3. Liin 10.

2019

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

Two spools are a document of a speculative act of preservation. While treating the Baltic harbor community as a terrain vague, I measured the soon to be demolished house and its purple room. The medium was sewing thread, in order to capture its potential of movement and transformation, containing in this way countless possibilities to be stored and laid open in new spatial structures. The carrier of these measurements is a spool made out of the clay of the site itself, which was dug up by the construction works.





Exhibition view *Kopli Liinid 3. Liin 10.* at Ravenstein Gallery.