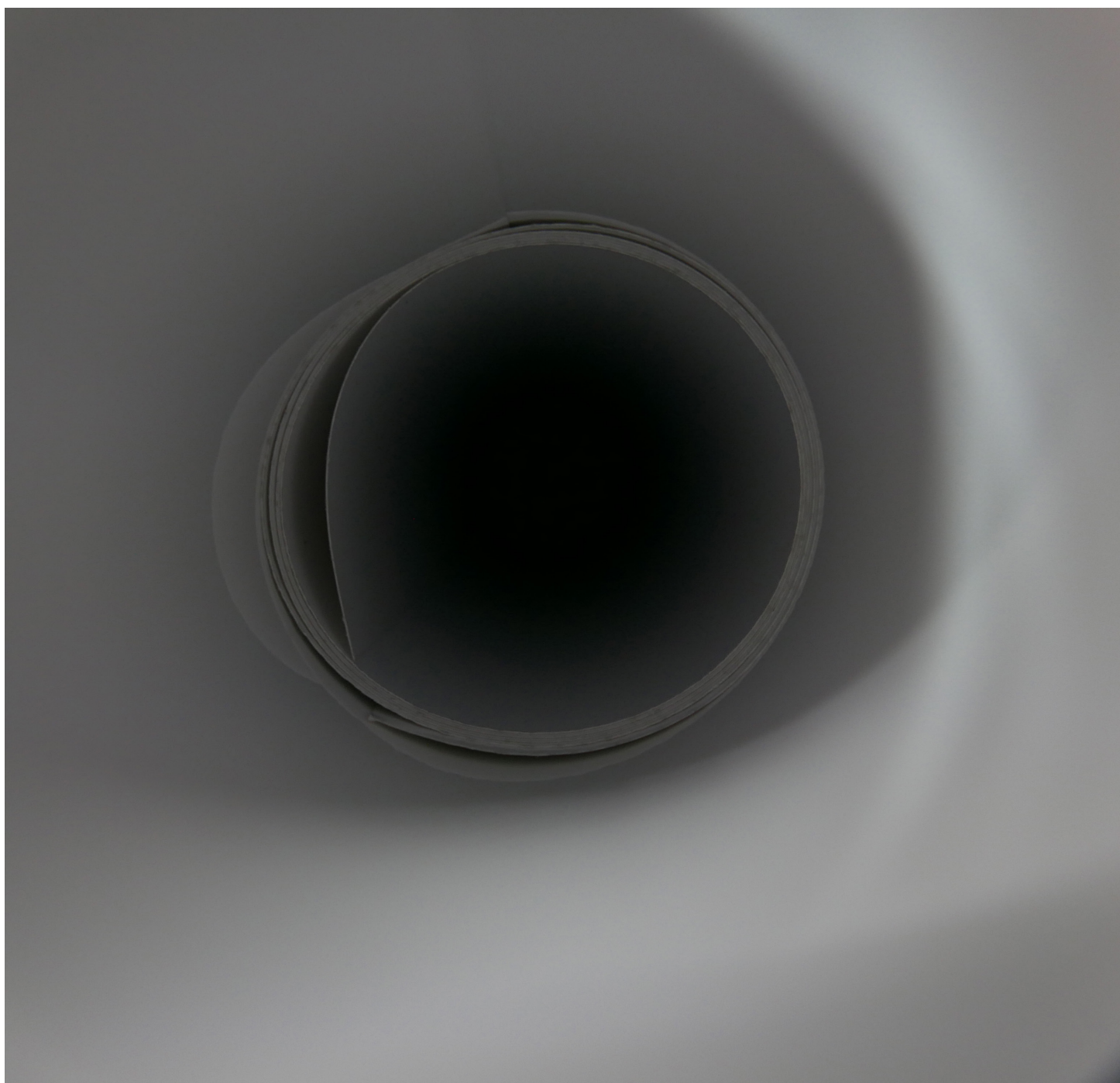


ANDREA JAEGER

PORTFOLIO

2025



Andrea Jaeger (2022) ,Mechanical Eye', Pigment Fine Art Print, 44 x 44 cm, Edition of 6 + 3.

B I O G

MAIL@ANDREAJAEGER.ART
WWW.ANDREAJAEGER.ART

As an award-winning multimedia artist based in Nottingham, I explore photography beyond representation, fostering connections between technologies, nature, and people, and engaging sensorial aesthetics, relational ethics, and visual thinking to embrace its intimate envelopment through touch, sight, and sound.

Rooted in a posthumanist perspective, my work challenges the traditional view of photography as a fixed object of visual representation. My experimental, collaborative, and feminist practice interrogates how concepts such as disruption, repetition, and violence 'make sense' in the making of images.

My art spans installations incorporating video, printed matter, and photographic paper, as well as participatory projects that invite audiences into processes of 'making'.

EDUCATION

PhD candidate, Posthuman Photography (part-time)
AHRC Midlands-4-Cities Full Scholarship
Nottingham Trent University
10/2018 – 09/2024

Master of Arts in Photographic Studies
University of Westminster, London
09/2006 – 09/2008

BA in Communication and Media Studies (FH)
HTW Berlin & Deakin University Melbourne
10/2000 – 04/2005

AWARDS

JSPS Fellow, Keio University Tokyo, 2024
ECR Prize, NTU's School of Art and Design, 2022
AHRC Midlands-4-Cities Award, 2018-2023
Attenborough Arts Prize, 2015
Scholarship for Studying Abroad (Deakin University Melbourne, AUS), 2004
Scholarship for Outstanding Students, FHW Berlin, 2000-2005

ARTIST IN RESIDENCIES

Exquisite Futures, AiR in Motherhood, Nottingham, 2020
Stadium Soft Matter, Polaroid, Enschede, Netherlands, 2019
Stadium Chromira, Bayeux London, 2019
Summer Lodge 2018, AiR within Fine Art at NTU
Silver Vine Arts, LCB Depot Leicester, 2016
Artist in Residence, Institute of Aesthetics, NYC, U.S., 2010

SELECTED EXHIBITIONS & SCREENINGS

2024

Small Format, Galerie Glaab, Berne, Switzerland

2023

One Shot, The Woman Art Gallery, Berne, Switzerland

The Woman emerges, Kunsttage Basel, Basel, Switzerland

Shared stares, in collaboration with Spencer Carter, Universität der Künste Berlin

2022

Fleshmeet, Free and Easy Film Screening, Primary Gallery, Nottingham.

2021

Milch, Collaborative work as conversational response to the ,nomadic online dialogue 2' on Displacement, Creative Centre for Fluid Territories, Bergen, Norway.

Too loose, too tight, and just right, Screen Share Festival, Phoenix Cinema Leicester.

2020

Groundless belonging. Collaborative work as response to a nomadic on-line dialogue by The Creative Centre for Fluid Territories, Online exhibition.

2019

Off Screen. Fishbowl, Bonnington Galleries, NTU, Nottingham.

It slips. Back to Base, Free and Easy Film Screening, Primary Gallery, Nottingham.

2018

Tunnel Vision 2, Digital Gallery, Victoria Centre, Nottingham.

Tearing Paper. Experimental Study Session, Black Box, Project Space, NTU, Nottingham.

2017

We see views painted in black and white. YIA Art Fair Basel, CH.

Photo Flesh. Terrault Contemporary, Baltimore, U.S.

Pulpa. R K Burt Gallery, London.

Happy to be here. Attenborough Arts Centre, Leicester.

2016

Point of no return. RBSA's Annual Exhibition, RBSA Gallery, Birmingham.

Light kissing. Summer Art Trail, LCB Depot Leicester.

XA

Leicester Society of Artists Annual Exhibition, New Walk Museum, Leicester.

2015

Metamorphosis. Great Central Gallery, Leicester, solo show.

Here is almost there. Art Copenhagen, Forum Copenhagen, Denmark.

What is left behind. Kölner Liste 2015, Cologne, Germany.

2014

experimentum. Photobastei, Zurich, CH.

Here is almost there. Ag, Two Queens Gallery, Leicester.

2013

Once upon a time. Photogarage, Zurich, CH, solo show.

2012

It is going to be alright. Romantik 2.0, Altstadt-Krankenhaus, Magdeburg, Germany.

Raumzeit. station21, Zurich, CH, solo show.

2011

What is left behind. jungkunst, City Halle, Winterthur, CH.

WORKSHOPS AND RESEARCH OUTPUTS

2022

Light kissing. Think piece in the Makers Journal. Studio section. May 2022. <https://makingsjournal.com/light-kissing/>

2021

Late Night with Lumina. Co-leading a late-night event by Lumina Collective, Organisation and leading a VTS group discussion at Nottingham Caste Art Gallery, Nottingham.

Becoming tree. 'Walk-shop' facilitation and VTS discussion, as part of the 'Walking as question' International Walking Encounters Conference, Prespa, Greece.

Touching acts. Workshop co-leader as part of the DREAM encounter series at NTU, Nottingham.

Touching, Listening, Walking. 'Walk-shop' facilitation as part of the workshop series 'Paper, Pattern, and the Personal' at Backlit Galleries, Nottingham.

VTS Look and Listen Club Nottingham. Organisation and leading of weekly online group discussions to nurture slow-reading art as collective sense-making.

2019

Visual Thinking with photographs. Workshop facilitation at Cracking the Established Order at De Montfort University, Leicester.

Material TIFFS. Showcase, AHRC-Midlands-4-Cities Research Fest, Maple House, Birmingham.

Listening with practice. Research Matters, Poster presentation, New Art Exchange, Nottingham.

2016

Meaning-Making and Photography: A material performance of non-objects. Conference presentation at Helsinki Photomedia 2016, Aalto University, School of Arts and Design.

2013

I See: Artistic Research Process. Research report, Berne University of the Arts, CH.

2014

I See. Conference performance at Swiss Artistic Research Network Unconference, Geneva University of Art and Design, CH.

2010

What are you hiding behind your mask. Workshop facilitation as part of the School of the Future project at Sgt. Dougherty Park, Bushwick, NYC, U.S.

XA. in journal: *derdiedas*, Vol. 5, pp. 23-34.

LIGHT KISSING



Andrea Jaeger (2022) *Light Kissing*.
Site-specific multimedia installation
of eight cyan fogged paper strips
and acrylic batten.

LIGHT KISSING

LIGHT KISSING is a site-specific installation exploring the ephemeral interplay between light and photographic matter. It features a series of eight photographic prints capturing the delicate kissing of light touching the surface of photosensitive materials.



LIGHT KISSING



Andrea Jaeger (2021) Close-up installation shots of *LIGHT KISSING*. Site-specific multimedia installation of eight cyan fogged paper strips and acrylic batten.

DEEP MATTER is a site-specific installation of three photographic bodies. They show a risograph print of a microscopic view into the fabric, the fibre-based nature of the material dimension of photographic paper. This machinic vision produces a soft deep landscape of an otherwise white flat surface. A ream of 500 sheets of Munken lynx paper expands the dimension of depth by producing photographic bodies sitting on wooden stands.

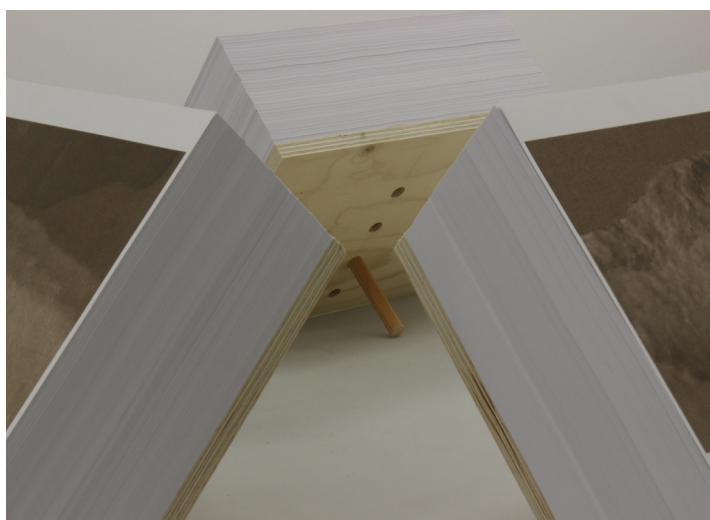
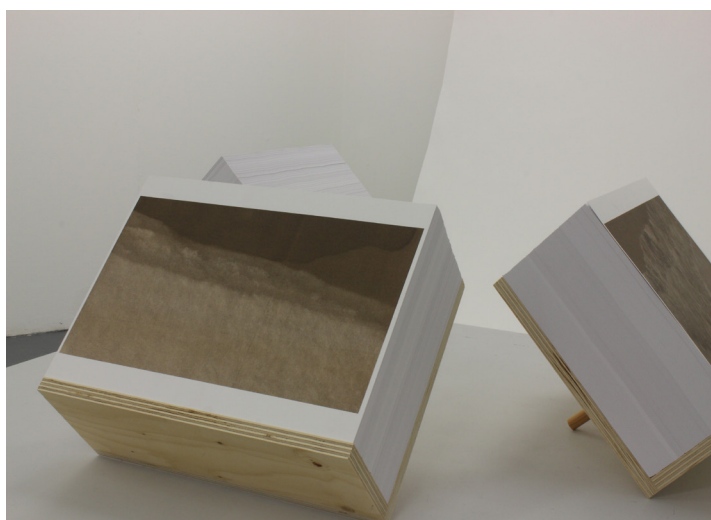
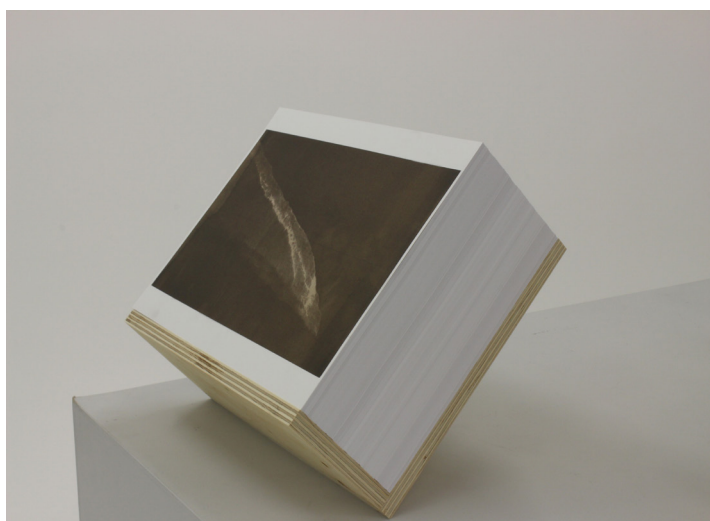
DEEP MATTER



Andrea Jaeger (2021) Deep matter. Mixed media installation. Risograph prints, Reams of 240 gsm Munken lynx paper, wooden stand, panel on feet; dimensions vary.

ANDREA JAEGER

DEEP MATTER



Andrea Jaeger (2021) Close-up installation shots of 'Deep matter'. Mixed media installation. Riso-graph prints, Reams of 240 gsm Munken lynx paper, wooden stand, panel on feet; dimensions vary.

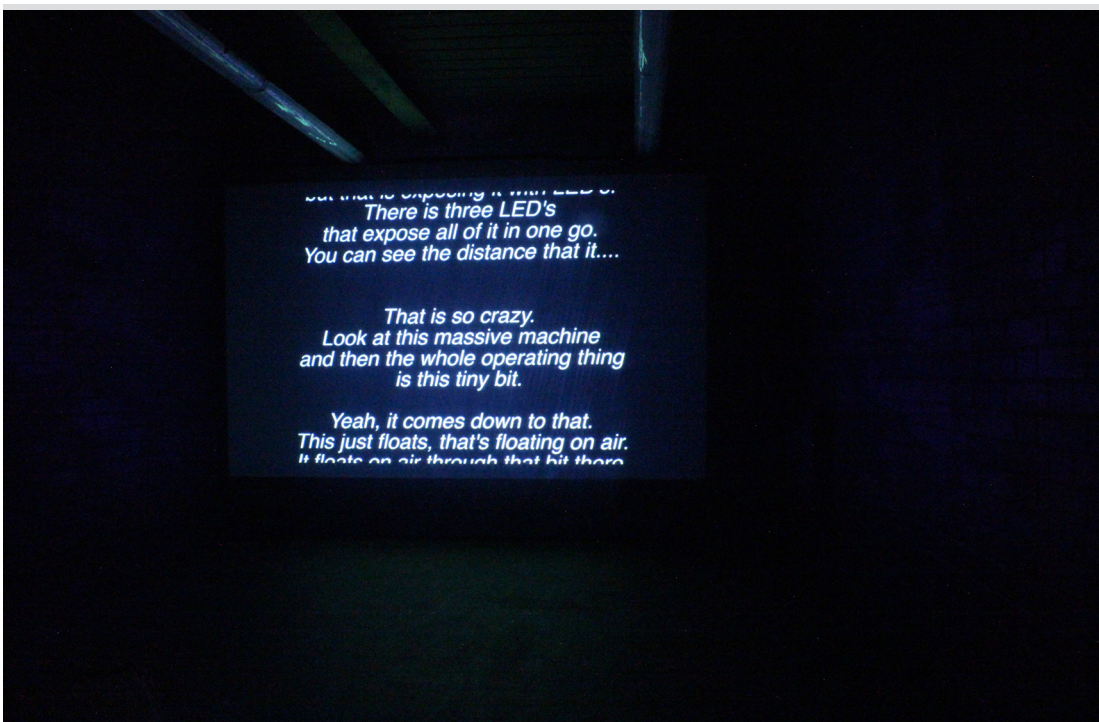
TOO LOOSE,
TOO TIGHT AND JUST RIGHT

Too loose, too tight, and just right is an experimental video essay on the photographic practice of tensioning photosensitive paper performed in the dark within the printing process. This site-specific work is to be projected in a dark space to heighten the sense of hearing a practice, that cannot be seen.



Andrea Jaeger (2021) Too loose, too tight, and just right. Video essay, Duration 12min 22 sec.
Site-specific installation of projected video essay in a black space with loudspeaker.

<https://andreajaeger.art/artwork/5040620-Andrea-Jaeger-2021-Too-loose-too-tight-and-just-right-Duration-12min-22-sec.html>



The series „Material T I F F S“ are texture maps created by Agisoft Photoscan, a photogrammetry software that creates a 3d-scan of real-world objects. These maps are scientific artefacts of sophisticated calculation and measurement algorithms. A culmination of hundreds of single photographs. They are two-dimensional surfaces that are wrapped around a fabricated 3d model. But beyond that, they show something more, and hold an aesthetic of their own processes; something that is more than a flat image, more than human made, and more than a representational image of a process.

MATERIAL T I F F S



Andrea Jaeger ,MATERIAL T I F F S ' 2019,
Fine Art Print, Hahnemühle Photo Rag Paper,
Texture Map, Kallina, Pine Stripwood, 841 × 1118 mm.



MATERIAL TIFFS



Exhibition view,
MATERIAL T I F F S,
Fishbowl project space,
Bonnington Building,
Nottingham

„Andrea Jaeger’s macro photos of what appear to be cracks in glazed ceramic objects read like gorgeously detailed watercolors when printed larger-than-life on rice paper. They’re one of those artworks best appreciated from a viewing distance of just inches, despite their large dimensions.“ (Farley, Michael Anthony. Three Shows: Beki Basch, Hein Koh, and “Photo Flesh” (Review) in: Art F City, May 19, 2017.)

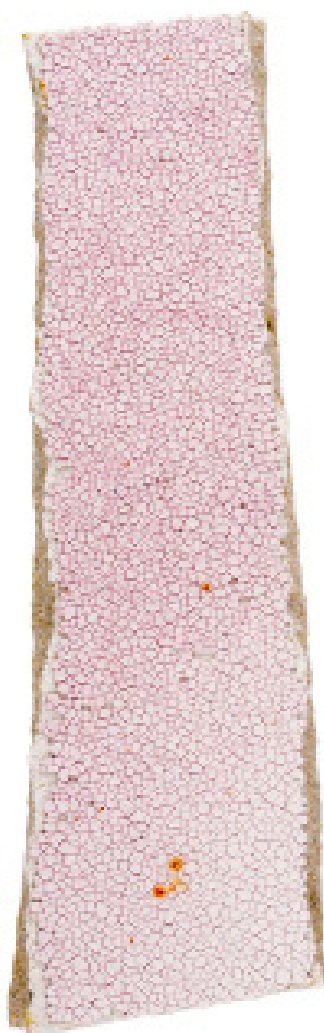
NO LONGER TITLED



Terrault Contemporary,
Photo Flesh, Baltimore,
May 13th - June 3rd 2017
Andrea Jaeger,
No Longer Titled,
Inkjet Print on Hahnemühle
Rice Paper,
111 x 240 cm,
Installation view.

NO LONGER TITLED

Andrea Jaeger, *No longer titled*. 2017, 111 x 240 cm,
Lightjet print on Hahnemühle rice paper.



NO LONGER TITLED

Andrea Jaeger, *No longer titled*. 2017, 111 x 240 cm,
Lightjet print on Hahnemühle rice paper.

