

Laurie Freitag, a Los Angeles-based iPhone photographer, explores themes of childhood, memory, time and escape, drawing inspiration from her formative years in the Bronx, Coney Island, and Far Rockaway, N.Y.

Best known for 'The Lost Years' her work captures the often forgotten moments of children in their environments, drawing from her unique perspective as a nanny. The series explores the time most adults cannot remember before the age of seven due to childhood amnesia.

Always seeking calm and perhaps a portal to a more peaceful place, Laurie's desire for serenity is reflected in her series, "In the Garden of Chislehurst", "The L.A. River" and her recent mixed-media work "Lunar Sanctuaries".

Laurie's most recent achievement was being chosen to participate in Julia Dean's Projecting L.A. where 24 of Laurie's images from 'The Lost Years' were projected onto a 3-story building, 80 feet wide with an audience of over 2,000 people. Her work has received international acclaim, exhibited in galleries spanning Los Angeles to Greece, Paris, and Barcelona.

Laurie's documentary work with children earned her the prestigious Julia Margaret Cameron Award for Women in 2022, and she achieved recognition in Photolucidia's Critical Mass 200, 2023.

-Listed as 1 of 20 best female photographers for 2021 ('The Lost Years' series) by The Phoblographer Magazine.

-Named Top 100 YourDailyPhotograph, 2023, 2022 where her work has sold numerous times to private collectors via Daniel Miller of the Duncan Miller Gallery in Los Angeles.

See this work here.

<https://shop.yourdailyphotograph.com/collections/photographs>

Her series, 'In the Garden at Chislehurst' is represented exclusively by The Susan Spiritus Gallery (11"x14" & 16"x20" sizes only)

<https://susanspiritusgallery.com/artist/laurie-freitag/>

-Founder and Director of L.A. Photo Curator & N.Y. Photo Curator, online international competitions that promote emerging photographers with 10% of each competition's fees donated to various charities.

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THE GARDEN AT CHISLEHURST served as my refuge during the tumultuous period of the Covid-19 years 2020-2021.

Balancing the demands of my day job as a nanny, immersing myself in the world of a four-year-old offered a respite from the pandemic's stress, creating a sanctuary within the garden—a poignant reminder that beauty endures, even amid adversity.

It prompted contemplation on Einstein's question, "Is the universe a friendly place?" In the midst of relentless negative news, I had

momentarily forgotten that it could be. The constant reminders of death and the uncertainty surrounding every sneeze and cough amplified the challenges. Explaining masked faces, hidden smiles, and the absence of hugs to a child felt like an unnatural way to live.

Fortuitously, the setting allowed us to be outdoors, surrounded by nature. I realized the fortune of residing in Los Angeles, where access to nature prevails throughout the year. The child's innate curiosity led me into a world of order, harmony, sunshine, and flowers.

Observing the child at play, creating imaginary berry pies in the dirt, I shifted my perspective and, from my low vantage point, discovered the beauty of dracaenas above. With my iPhone, I leaned close to their stalks, capturing the bounty of life unfolding in a world separate from our worries.

LUNAR SANCTUARIES, Lunar Sanctuaries is a body of work I made in response to the constant noise of the world. I return to the full moon as a steady presence—something that doesn't rush, argue, or demand attention. I photograph the moon as a place to pause.

I'm drawn to its cycles because they are reliable. The moon rises and falls, again and again, marking time without urgency. That repetition mirrors the way change unfolds in our own lives—sometimes quietly, sometimes unnoticed. Even when everything else feels uncertain, the moon remains.

In Lunar Sanctuaries, the moon acts as an anchor. Its rhythm echoes our inner cycles and offers a sense of renewal and calm. This work is about finding steadiness within change, and about returning—again and again—to moments of quiet and reflection. THE LOST YEARS explores childhood amnesia, capturing the transformative pre-seven age when memories fade.

Reflecting on my own baby photos sparked questions about parental affection. Drawing on 17 years as a nanny, observing young ones fueled my mission to bridge gaps from my past, becoming a witness to their daily lives.

Influenced by Magda Gerber, my photography aligns with her principles of respectful interaction, allowing children to explore autonomously while ensuring their safety.

THE L.A. RIVER is a portal to escape the noise of Los Angeles.

For 47 years, I've been a resident of Los Angeles, yet I've never quite felt at home amidst the hustle and bustle of the city. The constant stream of cars, the cacophony of noise, and the overwhelming presence of the freeways seemed to drown out any sense of belonging.

It was during one mundane moment, while waiting at a red light, that I experienced a profound revelation. As if by instinct, my gaze drifted out of the car window and onto the surface of the LA River—a waterway that had always been an afterthought in my urban landscape. And there, amidst the urban sprawl, I saw a mesmerizing sight: sunlight reflected and shimmering on the water's surface.

In that moment, I felt a profound connection to something beyond the concrete jungle that surrounded me. The light on the river became a portal—an unexpected escape from the noise and chaos of city life. It was a gateway to a tranquil realm, a serene 'somewhere else' that I had longed for without even realizing it.

BIRDS OF LORETTO addresses self-discovery after the death of my mother.

In the mystical ambiance of Santa Fe, a reunion with an old friend unveiled a decade of concealed narratives, revolving around my mother's passing in 2018 and my internal quest for liberation from our intense bond. This encounter set the stage for an unforeseen evening.

From my hotel balcony that evening, I witnessed a flock of birds gracefully navigating the airspace above the 150-year-old Loretto Chapel across the street and, unexpectedly, over and around me. As the sun descended, their choreographed "freedom dance" felt like a poignant reminder: amidst my struggles, I possessed the agency to embrace liberation.

Laurie Freitag