

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, I intertwine the essence of the feminine spirit with the timeless rhythms of the natural world, exploring the healing power of the full moon. Bathed in its ethereal glow, the moon offers a universal refuge—an ageless sanctuary where mystery, transformation, and hope thrive amid the relentless noise of modern life.

The moon's steady rise and fall through its cycles acts as a stable force, its presence grounding us even when the world feels unpredictable. As a constant presence in our sky, it shines a light on even the darkest moments, symbolizing gentle strength and illumination. Its cyclical journey through the sky serves as a poignant reminder of the passage of time and the enduring rhythms of nature, inviting us all to reconnect with the quiet spaces within ourselves where renewal and healing unfold.

These qualities are not limited by gender; they are part of our shared human experience. In this work, I invite everyone to embrace these universal qualities, finding balance between the external world and their own inner sanctuary. Here, the feminine and the natural world converge, offering moments of reflection, stillness, and growth that resonate with all who seek them, regardless of gender.

The moon's journey, with its steady rise and fall, provides a reliable rhythm that connects us to the quiet spaces within, where renewal and healing take place. Its cyclical presence in the sky is a reminder of nature's rhythms and our own inner cycles—a comforting return to a sense of constancy and hope in an age of relentless noise. In Lunar Sanctuaries, the moon becomes a source of both strength and solace, guiding us through the inevitable cycles of change, renewal, and transformation. 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 15 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

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UPCOMING EXHIBITIONS:

May 4, 2025

'THE LOST YEARS'

Central Library 2-4pm

630 W. 5th St.

L.A., CA 90071

Projecting L.A. Library Series and Round-table Talk funded by The J. Paul Getty Trust

May 31- June 21, 2025

'L.A. RIVER'

Shatto Gallery 'The L.A. River' show

3130 Wilshire Blvd.

L.A., CA

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