Laurie Freitag, an iPhone photographer based in Los Angeles, specializes in capturing the intimate moments of children and their environments, drawing from her unique perspective as a nanny.

Rooted in Los Angeles, Laurie's formative years in the Bronx, Coney Island, and Far Rockaway, N.Y., shape her work, exploring themes of childhood, memory, and mortality.
'In the Garden at Chislehurst' is represented by the Susan Spiritus Gallery.
http://susanspiritusgallery.com/artist/laurie-freitag/ -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/freitag-laurie

-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.

The Work:

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.
BIRDS OF LORETTO addresses self-discovery.

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.

IN THE GARDEN AT CHISLEHURST served as my refuge during the tumultuous period of 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.

THE L.A. RIVER is used as a response to current events.

Reflecting on the Israel-Gaza situation has heightened my awareness of the things I often take for granted—freedom, water, safety, and more. Amidst the crisis, I found myself passing the L.A. River, a place I had habitually overlooked. However, one day, as I drove by, the sight of light reflecting on the river caught my attention. This simple yet profound moment compelled me to stop, step out of my car, and immerse myself in the scene.

In that moment, the river transformed into more than just a waterway; it became a metaphor for hope, particularly for the children caught in the midst of the conflict. The continuous flow of the river, its dynamic essence, encapsulated a yearning for positive change and renewal—a desire for a secure journey to safety for these innocent lives.

Laurie Freitag