

Portfolio
Nicolas Fehr



In Dragon Time

2023, Kunsthalle Düsseldorf

composition for three flatscreens, 7-channel audio, three lightbulbs, one moving head light, and four solenoids (14:23 min), wood, metal, lava stones, polyurethane, aluminium, various textiles and clothing pieces, acoustic guitar, tree trunks, toy figures, performance for four voices (15:00 min)

A fragile scene is set against a world of despair: A quartet of alter-egos are gathered around a hybrid sculpture that is simultaneously reminiscent of a volcano and a campfire situation. The volcano associated with a dystopian atmosphere is curiously mixed with the romanticism of a campfire as a setting for temporary community. At the top of the structure, three screens create the illusion of a fire, while further layers of imagery unravel a complex web of narratives. While mold-like coats of polyurethane cover wood, lava stone, clothing, replicas of fire-making tools made out of the same material are scattered about. The four figures, each equipped with speakers, solenoids, microphones, and lights, interact with each other in sync to the video loop. Whether by standing near them or listening via headphones, we experience a multitude of voices trying to establish harmony. They sing songs by Fehr's newly founded chamber folk ensemble Group Hug, as well as choral compositions by Beach Boys and John Tavener. They share myths, anecdotes, personal thoughts and feelings that oscillate between themes of grief, nostalgia, faith, and longing for communion.

As part of the exhibition opening, In Dragon Time was activated by a performance for four voices performed by a chamber choir Fehr co-founded earlier that year. In doing so, Fehr attempts to translate the crisis nature of our time into a productive form of togetherness.

[Documentation of video installation \(14:39 min\)](#)

[Shortened version \(2:00 min\)](#)



Previous page & right: installation view at Kunsthalle Düsseldorf

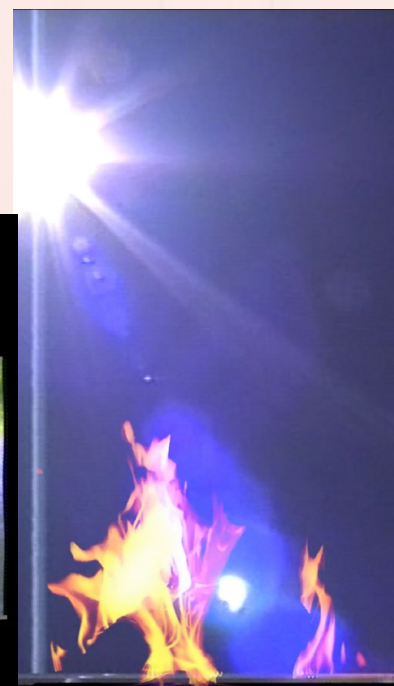
Following pages: installation views, video stills







Are you the "Knight Nicki"?



Bottom: installation view
Other: video stills

ALL THINGS ARE BUT SHADOWS MOST FEEBLE BUT MOST DELUDING DREAMS



Bobby Zeitgeist and the Arrow of Love

2024, Galerie Anton Janizewski, Berlin

performance and mixed media environment for three alter-egos (70:00 min) featuring two channel video for four screens, two live video feeds, aluminum grand piano, alphorn, moving head light, six paintings, one drawing, PA, various costumes, tear stick, cardboard

Bobby Zeitgeist and the Arrow of Love was the second performance-exhibition to take place at Galerie Anton Janizewski. It featured three of Fehr's alter-egos performing a tragicomical musical set in a fictitious, slightly warped art space, that housed a makeshift aluminum "grand" piano and paintings that tied into the plot. An additional narrative layer unfolded via two video channels split across four screens running in sync to the performance. The invitation read:

"On the morning of August 2nd 2024, interdisciplinary artist and composer Nicolas Fehr wakes up to find his world tilted by 26° and himself transformed into the time-travelling Bobby Zeitgeist – or is it Bobby who has woken up? Either way: According to Frau Tod's to-do, this very day shall be Bobby's last, the cause of death being an Arrow of Love shot from a baby's harp. After hiring private detective Ian Spektre to make out Zeitgeist's whereabouts, the trail leads to Galerie Anton Janizewski, where Fehr's (Bobby's?) first ever painting exhibition has just opened. Whether out of admiration, anxiety, or sheer mockery, all three start performing songs from Fehr's eclectic oeuvre, ranging from space-goth ballads over to trap, country, post-punk, and glitch-pop. The otherwise solitary Frau Tod has even brought along the professional alphornist Katrin Vogel. Will Bobby Zeitgeist slip through the hands of time, or will Destiny prevail?"

[Teaser \(0:31 min\)](#)



Top: performance still and installation view
Bottom: performance still, installation details, video still



**LOOKS LIKE
HE'S GOING
FOR THE KILL**



LOOKS LIKE
HE'S GOING
FOR THE KILL



Das Tränenmeer

2024, Haus Rüschaus, Droste-Festival Münster

durational performance (2h), chest wader, guitar, headset and amplifier, watercolor on paper

Das Tränenmeer (engl. transl. 'the sea of tears') was a site-specific durational performance commissioned by Rosanna Graf and Lisa Alice Klosterkötter for an evening of performances at Rüschaus, the former residence of German poet Annette von Droste-Hülshoff, as part of the Droste-Festival organized by Center for Literature in Münster.

Standing in the moat of the Rüschaus and fingerpicking his guitar, Fehr sings an original composition about Droste-Hülshoff's failed romance with the much younger poet Levin Stücking in a style reminiscent of American country music, juxtaposing his own musical upbringing with the romanticism of Droste-Hülshoff's work and habitat. The lyrics contain verses of Droste-Hülshoff's farewell poem 'Lebt wohl' ('fair well') and references to the performance itself. Fehr played the song on repeated over the course of the whole evening whilst slowly wading through the moat, thereby appearing in various locations, much like the uncanny spirits that appear in Droste-Hülshoff's works (f.ex. 'Der Knabe im Moor'/'The Boy in the Bog').

[Audio recording of 'Das Tränenmeer' \(3:52 min\)](#)

0.2.20
FREIFRAU ANNA ELISABETH FRANZISKA
ADOLPHINE WILHELMINE LOUISE MARIA
VON DROSTE ZU HÜLSHOFF MIT LEVIN
DAS EINSAME FRÄULEIN VON RÜSCHHAUS


1 ANNETTE HATTE BLONDES HAAR
UND BLAUE KULLERAVGEN
SIE DICHTETE DEN GANZEN TAG
IN IHREM SCHNECKENHAUSCHEN

2 SIE LERNTEN DANN EIN JÜNGLICHES PAAR
(ER HAT KONNT IHR SEHN FEHLER SEIN)
(SIE VERLIEBTE SICH IN LEVIN UND)
SIE FLOREN WEG INS TRÄUMELAND
(UND LIEBTE SICH)
UND LIEFEN DORT A HANT IN
WOHL HANT

3 DAS GLÜCK WAR ECHT, EIN HALBES JAHR
DIE NACHBARN FLÜSPERTEN MANCHMAL
DICH EINES TAGE ER WARD VERSCHWAND
ANNETTES KUMMER BRANNT
DIE GROßEN AVGEN TRANTEN SEHR

4 DER GRÄBEN WURDE ZUM TRÄNENMEER
ERHOLT HAT SIE SICH NE GEBENT
DOCH

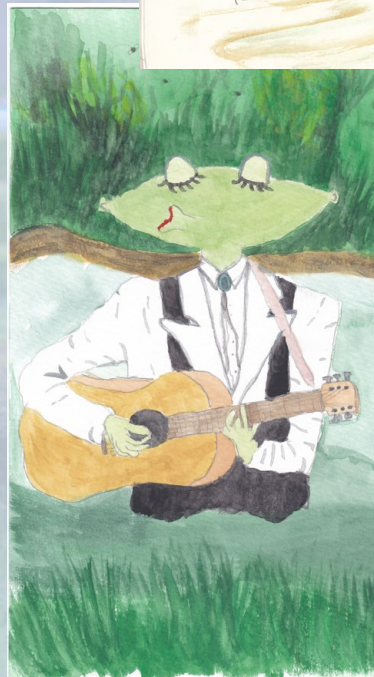
(SPINETT)



DER GEBE GOTT ER MEINT ES GÜT MIT MIR
WAREN THRG LETZTEN WORTE
ANNETTE HATTE GRAVES HAAR
UND BLAUE-KULLERAVGEN

5 LEBT WOHL ES KANN NICHT ANDERS SEIN!
SPANNT FLATTERND EURE SEHEL AUS,
LABT MICH IN MEINEM SCHLOß ALLEIN,
IM ODEN REISTERHAFTEN HAUS
UND SCHÜCKING WAR SEIN NAME

6 LEBT WOHL UND NEHM MEIN HERZ MIT EUCH
UND MEINEN LETZTEN SONNENSTRAHL
ER SCHEIDE, SCHEIDE NUR SOGLEICH
DENN SCHEIDEN MUSS ER DOCH EINMAL
SHE WORE A BLUE DRESS
[VORLASSEN ABER EINSAM NICHT



Top: journal excerpt with lyrics and watercolor
Bottom left: watercolors
Bottom right: performance still

Hyperdusk

2023, Galerie Anton Janizewski

score for stereo audio, modified pendulum clock, one lightbulb, three solenoids (15:58 min), pitching machine, costume pieces, textiles, drawings, polyurethane, Riso/lenticular/canvas prints, photographs, motors, live performance for four voices and cello (15:00 min)

On the occasion of the solo presentation *Hyperdusk* at the Anton Janizewski Gallery, a web of polyphonic storylines arises, oscillating as artistically installed auto-fictions on the threshold between real and non-real, dead and alive.

Based on socio-cultural ideas of birth and death between tradition and fantasy - the cycle of all life - the multimedia presentation entitled *Hyperdusk* uses the staging of a near-death experience to bring together questions about identity constructions in close connection to cultural aesthetics: Through sculptural objects, delicate drawings and performative as well as musical interventions that transgress into relics of an artistic investigation in the course of the exhibition, a multi-layered space for reflection emerges that begins to fill with threshold experiences as well as forms of superstition and their pop-cultural further developments.

Typical of Nicolas Fehr's artistic practice, biographical as well as imagined realities are interwoven into an auto-fictional narrative, which escalates into a polyphonic, artistic investigation. In Nicolas Fehr's *Hyperdusk*, performance, baseball and sound-based object art truly collide.

The exhibition was activated by a performance for four voices and cello. It featured folk songs sung in Icelandic, Basque, Swiss German, and Slovakian, an original arrangement of Benjamin Britten's *Corpus Christi Carol*, the classic Tin Pan Alley song *Take Me Out To The Ballgame*, and three of Fehr's own compositions. It also involved a restaging of an infamous incident in which a bird was hit by a pitch during a baseball game. Watch the full performance documentation here.

[Documentation video of performance \(15:53 min\)](#)

[Trailer \(1:00 min\)](#)

Top: installation view

Bottom: performance stills





'Hyperdusk'
lenticular print, steel frame, 32 x 43 cm



*'Let's Not Have The Title Ruin This One',
ink on paper, wood frame, glass, 21 x 29,7 cm*



*'A Morning Dove!',
sock, polyurethane, feathers, ca. 20 x 7 x 6 cm*



*'Prinz Bipolar',
Ink on paper, iron easel, rubber spoon, ca. 24 x 39 cm*



Left: 'Ding Dong',
Modified pendulum clock with three solenoids, piezo, lightbulb, crystal, polyurethane foam, birth spoon replica, sound installation (15:58 min), 80 x 32 x 17 cm
Right top: installation view
Right bottom: performance stills

Miracle Impromptu

2023, FLUC Vienna

score for A/V live performance (55:00 min)

billboard prints

mixtape (33:43 min)

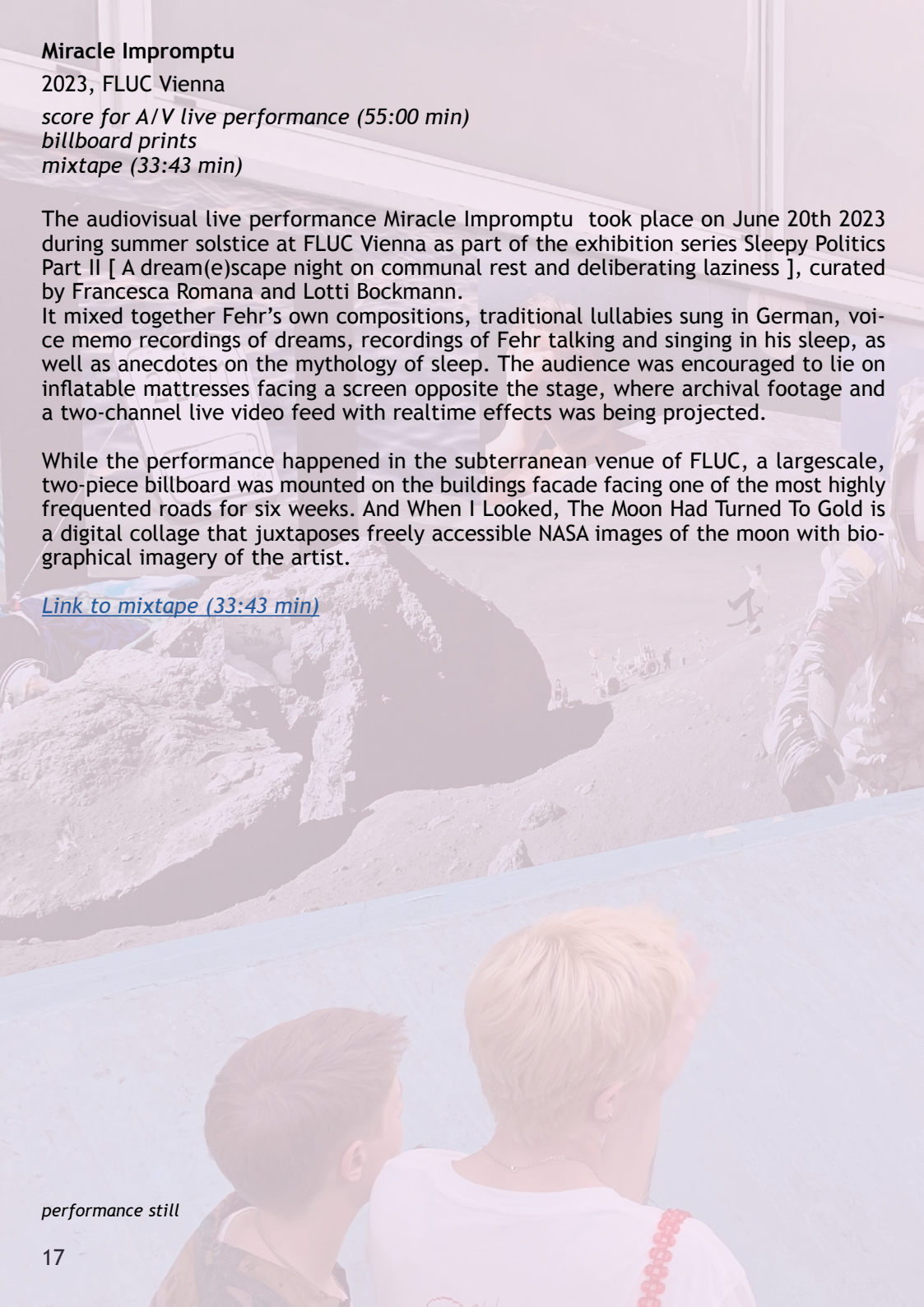
The audiovisual live performance *Miracle Impromptu* took place on June 20th 2023 during summer solstice at FLUC Vienna as part of the exhibition series *Sleepy Politics Part II [A dream(escape) night on communal rest and deliberating laziness]*, curated by Francesca Romana and Lotti Bockmann.

It mixed together Fehr's own compositions, traditional lullabies sung in German, voice memo recordings of dreams, recordings of Fehr talking and singing in his sleep, as well as anecdotes on the mythology of sleep. The audience was encouraged to lie on inflatable mattresses facing a screen opposite the stage, where archival footage and a two-channel live video feed with realtime effects was being projected.

While the performance happened in the subterranean venue of FLUC, a largescale, two-piece billboard was mounted on the buildings facade facing one of the most highly frequented roads for six weeks. And *When I Looked, The Moon Had Turned To Gold* is a digital collage that juxtaposes freely accessible NASA images of the moon with biographical imagery of the artist.

[Link to mixtape \(33:43 min\)](#)

performance still





Top: 'And When I Looked, The Moon Had Turned To Gold', billboard print (left side), 566 x 170cm

Bottom: billboard installation view at Prater Vienna

Following page: 'And When I Looked, The Moon Had Turned To Gold', billboard print (right side), 410 x 237 cm



Movements That Are Hard To Replicate

2022, Brücke Museum Berlin

2021-22, Weserburg Museum of Modern Art Bremen

2021, Kunstverein Wilhelmshöhe-Ettlingen

video (5:11 min), various textiles, copper pipes, wood, wire rope hoist, hoop skirt, costume pieces, dadamachines, cembalo, posters, score for one performer and a wire rope hoist (15:00 min)

Fehr's Meisterschüler work 'Movements That Are Hard To Replicate' is a cross-media installation that takes the form of a camera obscura, a darkroom for the production of images of the outside world through light.

The metaphor of human perception attached to the form is offset in the installation by a multimedia intervention. Instead of an image of the outside world projected in real time through an aperture, film sequences that have a complex relationship to the artist's past and present are projected inside the room. These projections interweave different themes: paranormal activities, time travel, fairies, masculinity, soccer, trap and folk music. The leit-motif of the film sequences are U.S. Navy videos showing unexplained phenomena in the sky that make us imagine another, alien life outside our planet.

Fehr connects this visual material with questions about one's own biography and the desire for other, fluid ways of living beyond unambiguous attributions of gender, origin, and sexual identity. Parallel to the film sound level, programmed mini-robot arms make sculpture and space vibrate as part of an abstract composition. Fehr juxtaposes the phenomena in the sky with a fragile narrative of his own longings that poetically connect past, present, and future.

[Documentation video of performance \(15:00 min\)](#)

[Trailer \(5:00 min\)](#)

[Publication \(PDF, 32 pages\)](#)

Top: research image of portable camera obscura

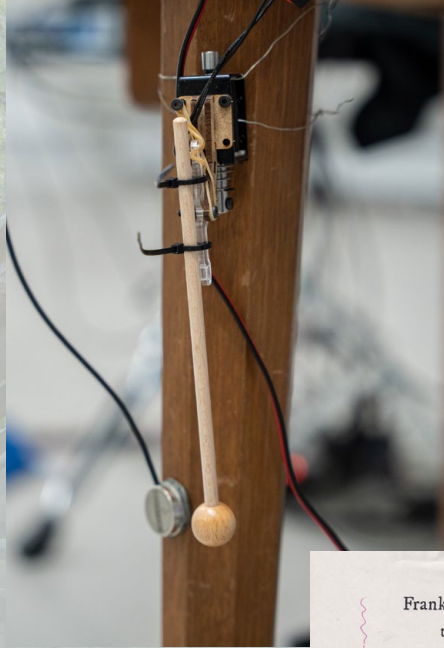
Right: performance still at Weserburg Museum

Following page: performance still at Brücke Museum, video still





Movements That Are Hard To Replicate



Frankly, there are a lot more sightings
than have been made public.

Pssst (He said.)

And when we talk about sightings,
We are talking about objects
That frankly engage in actions
That are difficult to explain,
Movements that are hard to replicate,
That we don't have the technology for
Or traveling at speeds that exceed the sound barrier
Without a sonic

BOOM



From left to right: installation detail, performance script, installation details, performance still at Weserburg, video still, installation view at Weserburg

Movements That Are Hard To Replicate



Top: performance still
Middle: video still
Right: publication foldout cover

Curriculum Vitae

Nicolas Fehr

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Artistic Education

2020-2022, fine arts (Meisterschüler/master student), Prof. Raphael Sbrzesny, University of the Arts Bremen

2011-2018, media arts / scenography (diploma, Ø 1.0), Prof. Omer Fast, Prof. Jonathan Bepler, University for Arts and Design Karlsruhe

2009-2010, Philosophy / European art history / musicology (BA), Karl Ruprechts University Heidelberg

Stipends, Project Fundings, Residencies

2022-2024 scholarship, Karl Schmidt-Rottluff Förderstiftung

2023, artist grant, Musikfonds e.V.

2022, research grant, Senatsverwaltung für Kultur und Europa

2022, artist grant, Initiative Musik GmbH

2021, scholarship, Kunststiftung Baden-Württemberg

2020, artist grant, Initiative Musik GmbH

2019, residency, Fej Arts Festival, Villecien (FR)

2018, scholarship, Musicboard Berlin

Solo Exhibitions

2024, "Bobby Zeitgeist and the Arrow of Love", Galerie Anton Janizewski, Berlin

2023, "Hyperdusk", Galerie Anton Janizewski, Berlin

2017, "Bululú", SOEHT7, Berlin

Group Exhibitions

2024, "Entrance by Porto", curated by Stefan Pfattner, M. Stückler, B. Wächter, Garage Show, Salzburg (AT)

2023, "Karl Schmidt-Rottluff - Die Ausstellung", Kunsthalle Düsseldorf

2023, "Sleepy Politics II", curated by Francesca Romana Audretsch and Lotti Bockmann, FLUC Vienna (AT)

2022, "Das Karl Schmidt-Rottluff Förderstipendium zu Gast im Brücke-Museum", Brücke Museum Berlin

2021, "Last notes before entering the building", curated by Alejandro P. Daniels, Weserburg Museum Bremen

2021, "my home my castle my grave my cave", curated by Raphael Sbrzesny, KV Wilhelmshöhe-Ettlingen

2018, "HfG Karlsruhe Absolvent*innenausstellung", Orgelfabrik, Karlsruhe-Durlach

Performances

2024, "Bobby Zeitgeist and the Arrow of Love", Galerie Anton Janizewski Berlin

2024, "Das öde Haus", curated by Rosanna Graf and Lisa Klosterkötter, Droste-Festival, Rüschaus Münster

2023, "Karl Schmidt-Rottluff - Die Ausstellung", Kunsthalle Düsseldorf

2023, "Sleepy Politics II", curated by Francesca Romana Audretsch and Lotti Bockmann, FLUC Vienna (AT)

2023, "Hyperdusk", Galerie Anton Janizewski Berlin

2022, "Das Karl Schmidt-Rottluff Förderstipendium zu Gast im Brücke-Museum", Brücke Museum Berlin

2021, "Last notes before entering the building", curated by Alejandro P. Daniels, Weserburg Museum Bremen

Publications, Press

2023, "Nicolas Fehr", published by Karl Schmidt-Rottluff Förderungsstiftung Berlin in cooperation Studienstiftung

2023, "KARL SCHMIDT- ROTTLUFF-STIPENDIUM Die Ausstellung 2023" by Peter Funken, KUNSTFORUM, issue 294, page 250

2023, "Wenn die Heimatsprache fremd wird" by Helga Meister, Rheinische Post, 02.12.2023

2023, "FRISCH ANS WERK: STIPENDIATEN IN DER KUNSTHALLE" by Birgit Koelgen, DDorf-Aktuell, 02.12.2023