





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 called I Just Want To Start A Flame In Ur <3 and was 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 \(14:39 min\)](#)

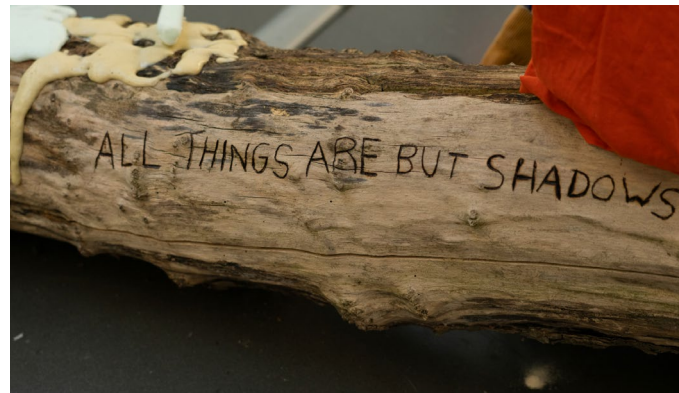
[Shortened version \(2:00 min\)](#)



Cover: installation view

Previous page: installation detail & video still

Right: installation view



Installation details





Performance 'I Just Want To Start A Flame In Your Heart'

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.

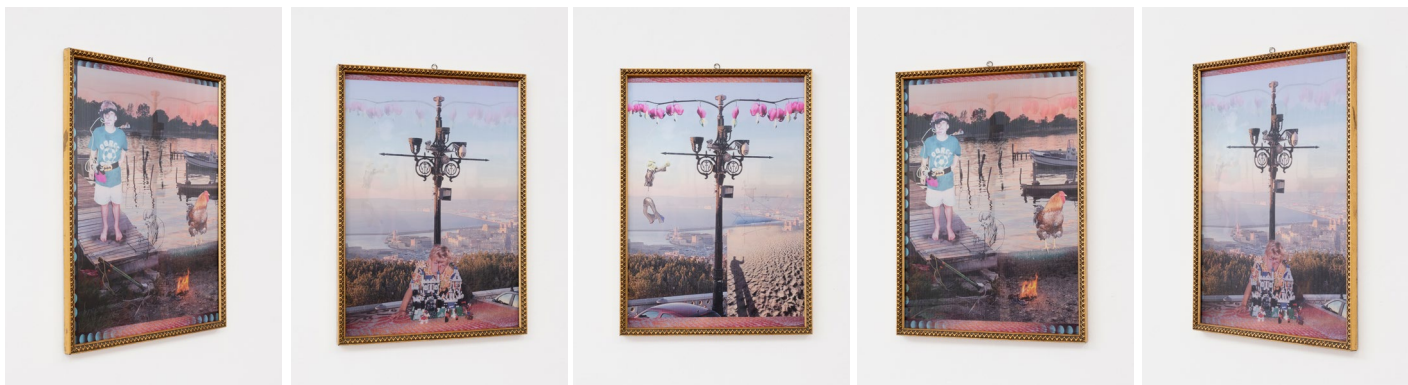
Based on socio-cultural ideas of birth and death between tradition and fantasy - the cycle of all life - the multimedia presentation entitled Hyperdusk transforms the tale of a near-death experience into an on identity constructions in close connection to cultural aesthetics: Through sculptural objects, 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: 'Hyperdusk',



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



'Randy's Sock',  
Sock, polyurethane, feathers



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





'Ding Dong',  
Pendulum clock with sound installation, 80 x 32 x 17 cm  
Right: installation view



Movements That Are Hard To Replicate, 2021-22  
Brücke Museum Berlin  
Weserburg Museum of Modern Art Bremen  
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 leitmotif 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 \(PDF, 32 pages\)](#)

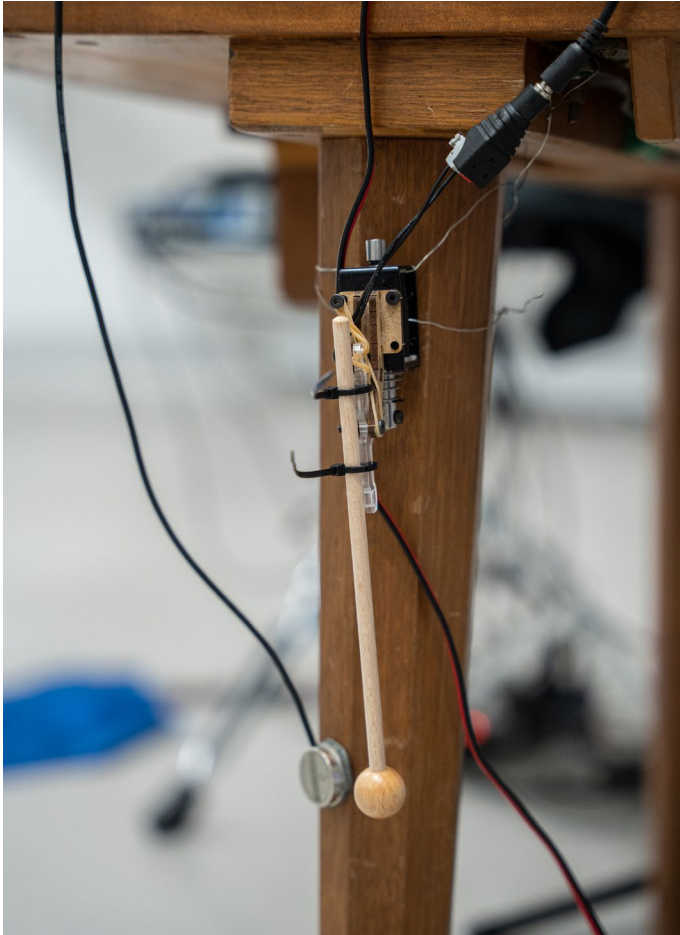
Right: performance still Weserburg Museum Bremen





Top and following: Performance stills at Brücke Museum Berlin and Weserburg Museum Bremen, video stills





Left: installation detail Weserburg Museum  
Right top: installation detail Brücke Museum  
Right bottom: video & performance still

The collage features several key elements:

- Top Left:** A zine excerpt with a photo of a man and a soccer player.
- Top Center:** A social media post titled "sad boy" with a diagram of light rays and text describing the subculture.
- Top Right:** A screenshot of a text message conversation in German.
- Middle Left:** A photo of a soccer player crying with musical notation below it.
- Middle Center:** A diagram of a camera or projector lens system.
- Middle Right:** A photo of a person in a dark, hooded garment.
- Bottom Left:** Musical notation for piano, including a section with a "5" above it.
- Bottom Center:** A technical diagram titled "CHAMBRES NOIRES" with a table of specifications.
- Bottom Right:** A performance script on aged paper with handwritten notes and diagrams.

215 Les <i>Prisme</i> monté en cuivre pour la chambre noire n° 207 (fig. 64 bis)	35
fig. 64 bis	
216 <i>Chambre noire à tirer, avec</i>	
numér. et glace dépolie (fig. 65)	
de 25 centimètres de longueur.	45
de 30 — — — — —	22
de 30 — — — — —	32

**Performance Script:**

Unerklärliche Phänomene am Himmel  
*erwisser* Reifrock, Seilwinde  
*defekte* Kostümteile, Zeitreise

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

One, Nine, Nineteen Hundred  
 Ghillie Suit, Sniper Apparel  
 WILD MOUNTAIN THyme  
 Will Ye Go, Lassic, Go  
 Folk Song, Scotland *tish*  
 Source: Youtube

Za Horami  
 Folk Song, Slovakia  
 Source: Grandma

BOOM

B

Left: zine excerpt (pages 4-5)  
 Right: performance script



Left: fold out cover of publication (32 pages)  
Right top: installation detail  
Right bottom: zine and poster to take away



## Curriculum Vitae

Nicolas Fehr

\*03.03.1989, Frankfurt am Main

### Bio

Situated at the nexus of music, performance, and visual arts, Nicolas Fehr's practice is characterized by an interweaving of pop-culture, folklore, and personal biography. Fehr grew up in Connecticut, USA, and moved to Germany at the age of ten. He studied media arts and scenography at the University of Arts And Design Karlsruhe and fine arts at the University of the Arts Bremen. He is currently a fellow of the Karl Schmidt-Rottluff foundation. He lives and works in Berlin.

Listen to his music projects here:

[Nicolas Fehr](#) / [Group Hug](#) / [ooi](#)

### Artistic Education

2020–2022

Fine arts (Meisterschüler/master student)

Prof. Raphael Sbrzesny

University of the Arts Bremen (DE)

2011–2018

Media arts / scenography (diploma, Ø 1.0)

Prof. Omer Fast, Prof. Jonathan Bepler, Prof. Heike Schuppelius

University for Arts and Design Karlsruhe (DE)

2009–2010

Philosophy / European art history / musicology (BA)

Karl Ruprechts University Heidelberg (DE)

### Stipends, Project Fundings, Residencies

- Karl Schmidt-Rottluff scholarship, Studienstiftung, 2022-24
- artist grant, Musikfonds e.V., 2023
- research grant for visual arts, Senatsverwaltung für Kultur und Europa Berlin, 2022
- artist grant, Initiative Musik, 2022
- scholarship, Kunststiftung Baden-Württemberg, 2021
- artist grant, Initiative Musik, 2020
- residency, Feÿ Arts Festival, Villecien (FR), 2019
- scholarship, Musicboard Berlin, 2018

Selected Exhibitions and Performances

In Dragon Time, 2023

mixed-media environment

Kunsthalle Düsseldorf, Karl Schmidt Rottluff Stipendium group show

I Just Want To Want To Start A Flame In Your Heart, 2023

performance for four voices (15')

Kunsthalle Düsseldorf, Karl Schmidt Rottluff Stipendium group show

Hyperdusk, 2023

mixed-media environment, performance for four voices and cello (15')

Galerie Anton Janizewski Berlin, solo show

Miracle Impromptu, 2023

score for A/V live performance (55'), two collages for billboards

FLUC Vienna, Sleepy Politics II group show

Movements That Are Hard To Replicate, 2021-22

mixed-media environment, solo performance (15')

Brücke Museum Berlin, KSR-Finalist\*innen group show

Weserburg Museum of Modern Art Bremen, HfK Meisterschüler:innen group show

Kunstverein Wilhelmshöhe-Ettingen, "my home my castle my grave my cave" group show

Violet, 2019-20

experimental short film (10'), two solo LPs (25', 35'), Riso prints, multi-spectral glasses, various performances

Art's Birthday Freiburg, Schauspielhaus Wien (AT), Bar Babette, Kesselhaus Berlin, ZKM Karlsruhe Klangkubus, HfG Karlsruhe, Feÿ Arts Festival (FR), Poglos (POL), Kablys (LT), Klub Depot (LV)

Le Mat, 2018

mixed-media environment

Orgelfabrik Karlsruhe-Durlach, HfG Karlsruhe Absolvant\*innenausstellung, group show

Bululú, 2017

4K-video and 6-channel audio loop (45'), line drawings, embroidered hoodies, aloe arborescens, PVC foil, various lights, harmonium

SOEHT7 Berlin-Dahlem, solo show