

Curriculum Vitae + Portfolio

Nicolas Fehr

*03.03.1989 Frankfurt am Main

www.nicolasfehr.com

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

2025, "Tower Whispers", curated by Alex Besta, Kunstverein Wilhelmshöhe-Ettlingen

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*innen Ausstellung", 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 Förderungstiftung 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



The Charm

2025, Kunstverein Wilhelmshöhe

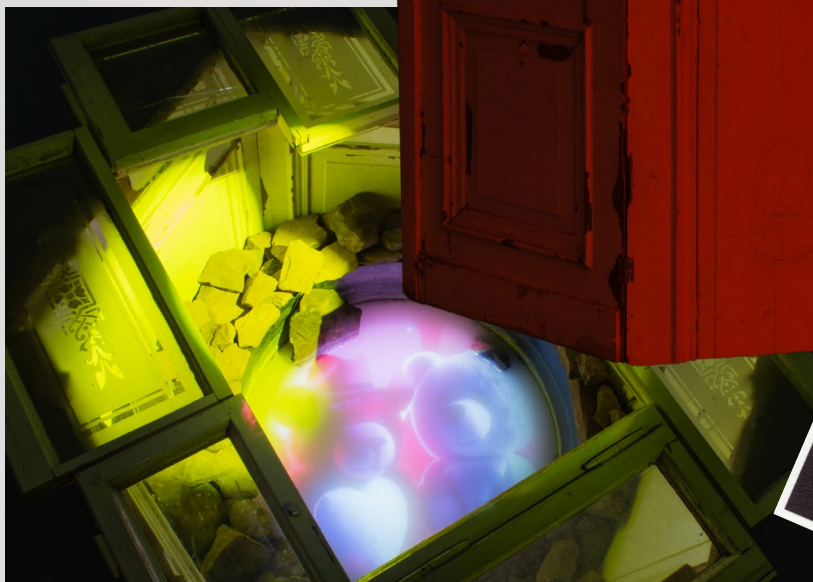
mixed-media environment with 2-channel video / 8-channel audio loop (11:17 min), wood, glass, metal, acrylic, water, pigments, sandstones, water pump, electronics, lights, watercolor and inkjet on paper, lenticular print

In *The Charm*, Nicolas Fehr creates a dense spatial choreography centered around a fountain built from architectural fragments, etched glass, and historic double doors. As a symbol bridging worlds — from ancient nymphaea to Baroque fountains — the well becomes a site of transformation and reflection. A large screen adds a second narrative layer: a hand flips through TV channels, revealing a recurring figure — the artist's alter ego — shifting roles between reporter, pop star, scientist, and reality TV character.

Light changes sweep through the space, interacting with an eight-channel audio loop and original songs that blend with video fragments into a fractured narrative. The installation weaves personal longings and collective anxieties into a symbolic space where myths, desires, and questions of the sacred and profane collide. In times of global uncertainty, *The Charm* opens an associative field exploring the fragile tension between material presence and immaterial meaning.

[Documentation video \(12:02 min\)](#)

From left to right: installation views, watercolor and inkjet on paper (13,5 x 25 cm), video still



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

"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

Das Tränenmeer

2024, Haus Rüschhaus, 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 Rüschhaus, the former residence of German poet Annette von Droste-Hülshoff, as part of the Droste-Festival organized by Center for Literature in Münster.

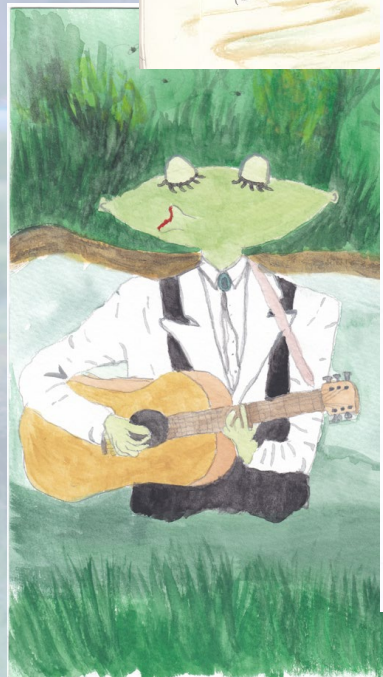
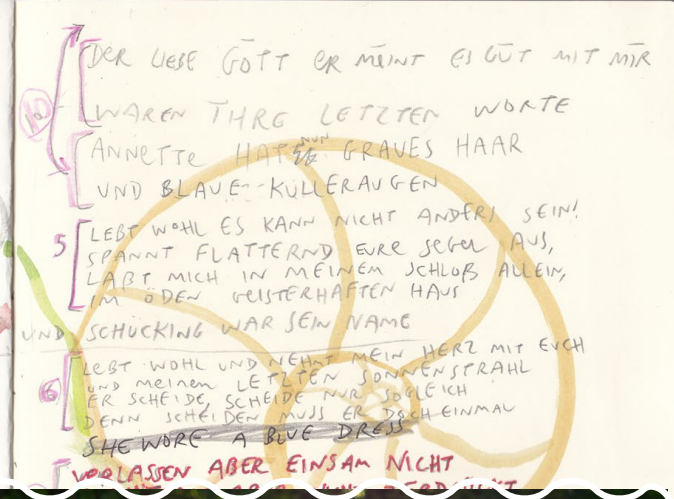
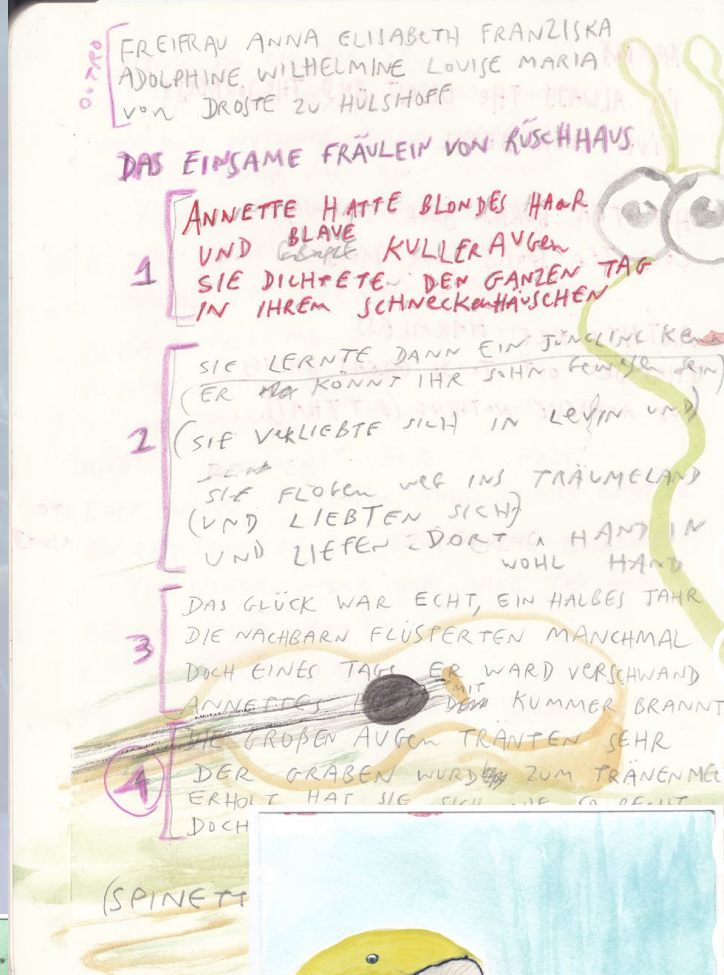
Standing in the moat of the Rüschhaus and fingerpicking his guitar, Fehr sings an original composition about Droste-Hülshoff's failed romance with the much younger poet Levin Stücking in a style reminiscent of American country music, juxtaposing his own musical upbringing with the romanticism of Droste-Hülshoff's 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' \(3:52 min\)](#)

Top: journal excerpt with lyrics and watercolor

Bottom left: watercolors

Bottom right: performance still



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 \(2:00 min\)](#)

video still, installation view, details





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



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



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

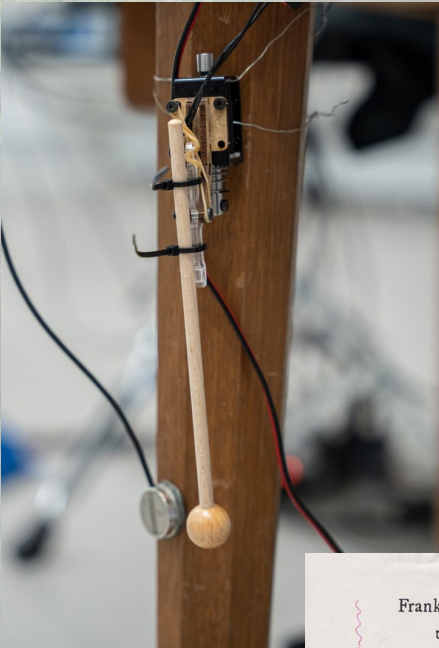
[Publication \(PDF, 32 pages\)](#)

Foreground: video still

Background: performance still at Brücke Museum



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 details, performance script, performance still at Weserburg, video still, installation view at Weserburg