NICOLAS FREYTAG

R E F L U X

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GRADSKA GALERIJA SAVREMENE UMETNOSTI SMEDEREVO

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NICOLAS FREYTAG
REFLUX

Smederevo
2022

Hagara i anđeo, 2019, komb. tehnika na poliester filmu, 100 x 80 cm
Hagar and the Angel, 2019, mixed media on polyester film, 100 x 80 cm

Dr. Binsvanger beleži u svom dnevniku kako je Abi Varburg, u jednoj svojoj šetnji pod nadzorom ispred klinike Belvu, video malu švajcarsku zastavu kako se viori iznad privatnog travnjaka i pomešao je sa pregibom haljine koji je užurbana nimfa ostavljala za sobom. Iz lešinarskih usta istoričara umetnosti krenula je salva uvreda na račun medicinskog osoblja koje ga je držalo da je ne zgrabi. Nešto pre toga, raskošna korpa sa voćem doneta u njegovu sobu podstakla je isti ispad.

Ovi efekti prebacivanja između drevnog i modernog otvaraju nam put. Ili bolje rečeno, neke staze. Iako bi poseta tradiciji mogla biti u potpunosti uzaludna, to nas ne zaustavlja da njome i prošetamo. Snažna evokacija koju može da izazove motiv rokokoa, eho koji proizvodi šuštanje nabirajuće tkanine, rikošet gesta koji se odvaja od površine, svakako su vredni naših skretanja. U ovoj galeriji ispunjenoj slikama iz istorije, biblijskim diptisima, alegorijskim portretima, scenama lova, slikama svetaca, sjajnim stranicama časopisa i *mementom mori*, posetilac zna kako to da iskoristi. Međutim, ako pogledamo dalje od toga, kao preko balustrade - van okvira slikarstva, možemo razaznati režime proizvodnje slike, oblike njene vidljivosti i aparate podređivanja. Čitav kontinuum. I tražiti ono što se u njoj opire ili što pak svedoči, uprkos svemu.

Dr Binswanger reports in his diary that Aby Warburg, on a supervised walk outside the Bellevue clinic, saw a small Swiss flag waving over a private lawn and mistook it for the flap of a dress that a hurried nymph was leaving behind. From the art historian's vulturous face came a barrage of insults at the nursing staff who held back from grabbing it. Earlier, a turgid fruit basket brought to his room had encouraged the same outburst.

These shuttle effects between the ancient and the modern open a boulevard for us. Or rather, some pathways. Should it be futile to visit the tradition, we would take a stroll anyway. But the crusty evocation a rococo motif can arouse, the echo produced by the rustle of a fabric whose folds convulse, or the ricochet of a gesture detaching itself from the surface are certainly worth the diversions. In this gallery decorated with history paintings, biblical diptychs, allegorical portraits, hunting scenes, images of saints, glossy magazines and *memento mori*, the visitor knows how to make the most of it. However, if one looks further, as if over a railing, at the off-frame of painting, one can discern the regimes of its production, its forms of visibility and the apparatus of subordination. A whole continuum. And to seek what resists in the image or what testifies despite of everything.

Iako im je rečeno da se hrabro nose i drže svoga mesta, junakinjama klasičnog slikarstva nikada nije nedostajalo reči. Tokom ovih opasnih šetnji, kojima ne fali ni pogrešnih smernica ni vremenskih skokova, slušam nepisane anegdote, pozdravljajući lukavstva koja priči daju suštinu, kao pentimenti platnu. I držim se za svaku Dianinu reč dok priča kako je stavila rogove onome koji je želeo da joj postane ljubavnik. Omamljuje me Lukrecijino osnivanje Republike u mračno brumersko jutro rukom koja nije ni zadrhtala. Znam da Artemizija govori istinu. Hvatam na delu Lotove ćerke kako grabe stalagmite i skidaju stalaktite u matriks pećini. Razmišljam o Mariji Magdaleni koja se povukla u čitanje i koja, dok umire, pljuje krv boje mastila (čija je proizvodnja dovela do slučajnog otkrića baruta – jedino valjano objašnjenje za Platonovo nepoverenje u pisanu reč)... Odlutao sam...

Uprkos svemu, Meri Varburg je trebalo da zatraži kremaciju tela svog supruga.

NF, novembar 2022. godine

They have been told to put on a brave face and recommended to keep their place, but the heroines of classical painting have never been at a loss for words. During these hazardous walks, I paid attention to these off-the-books stories, welcoming the artifices that give substance to the fable, like pentimenti to the canvas. And I hung on Diana's every word, telling me how she put horns on her wannabe lover. I got whipped into a frenzy by Lucretia founding the Republic on a dark Brumaire morning with an unflinching hand. I know that Artemisia speaks the truth. I caught the daughters of Lot grabbing stalagmites and unhooking stalactites in a matrix cave. I contemplated Mary of Magdala taking refuge in reading and who, as she dies, spits out blood the colour of ink (the manufacture of which is known to have led to the accidental discovery of gunpowder – the only valid explanation for Plato's distrust of the written word)… I got lost...

Against all odds, Mary Warburg was to request the cremation of her husband's body.

NF, November 2022

Herderin (po Blumertu), 2020.
komb. tehnika na poliester filmu, 79 x 61 cm
Herderin (after Bloemaert), 2020
mixed media on polyester film, 79 x 61 cm

Žanet Druga, 2019.
komb. tehnika na poliester filmu, 82 x 61 cm
Jeannette Seconde, 2019
mixed media on polyester film, 82 x 61 cm

Sublimacija I, 2021.
komb. tehnika na poliester filmu, 122 x 90 cm
Sublimation I, 2021
mixed media on polyester film, 122 x 90 cm

Poslednja alegorija, 2020.
komb. tehnika na poliester filmu, 105 x 75 cm
The Last Allegory, 2020
mixed media on polyester film, 105 x 75 cm

Marija Magdalena, 2019, komb. tehnika na poliester filmu, 70 x 61 cm
Mary Magdalene, 2019, mixed media on polyester film, 70 x 61 cm

Silovanje Evrope (po Veronezeu), 2020.
komb. tehnika na poliester filmu, 104 x 122 cm
The Rape of Europa (after Veronese), 2020
mixed media on polyester film, 104 x 122 cm

Poziv na opijenost

...i leći ćemo mi sa njim...

Lot je imao dve ćerke čija su imena nepoznata.
Starija i mlađa, to je sve što ćemo saznati.
Lot je imao dve ćerke, tako priča počinje.
Priča o ženama, o seksualnom zadovoljstvu, priča o slici i mesu, opsedajućem i opscenom, koja gazi vekove i stilove i potvrđuje uznemirujuću istinu: ženska požuda ruši prestole.
Nikola Frajtag se hvata za ovaj neotkriveni motiv.
Kao akter u živoj Istoriji umetnosti, koja se gest za gestom ispisuje i osvetljava, on izvlači njenu crnu supstancu na površinu i subvertira njene kodove.
Oslanjanje – vernost – na Antiku, baklje i reference.
Rasvetljavajuće zamućenje koje podiže slojeve prošlosti da bi ponudilo novu viziju. Slojevi pervertiraju jedni druge u slobodi koja donosi uživanje.
Umetnik dovodi u stanje tenzije granice između svetova i hronologija, glasina i činjenica, slika i njihovih dvojnika, stvarnog i natprirodnog, mnogih prolaza u naše unutrašnje svetove.

Usred blistavog kosog reza / mrkli mrak / svetlost iznenada isijava.
Kolizija misli / porok i radoznalost / plastičnost emocija / ispletena je čitava igra uticaja / pravila se krše.

Superponiranjem, brisanjem i sugestijom, gledalac naglo lišen komfora usuđuje se da podriva. Sa ovog prestupa želimo da skinemo veo, od voajera želimo da postanemo vidovnjaci: *Poenta je da dostignemo nepoznato uznemiravanjem svih čula*.[1]
Ponavljanje od rada do rada, jer ponavljanje je izmeštanje, kopanje, paljenje – ponavljanje je opsesija, stvaranje, šikljanje – umetnik nas poziva da se poklonimo, možda poljubimo ovu ispruženu ruku, uvek ispruženu, još uvek ispruženu, zaustavljen gest, središnji trenutak suspenzije, krize, iskonski trenutak koji dolazi iz prošlosti i određuje budućnost.
Kinđureći, ali i svlačeći - do nagosti, on nas poziva da priđemo i suočimo se sa njim – tako da se pogled usidri a onda gubi, utanja i povlači, prelazi preko materijala satkanog od tame i svetla – tako da pogled teče, tačnije klizi niz velike formate pre nego što se naglo zarobi u tesnom okviru *Danske škole*, u svetlom okupanom enterijeru omekšanom tamom, baroknim *chiaroscuro*-m i živopisnim prskanjem, scenama milovanja, razotkrivenim prizivanjem, intimnim portretima našeg društva.
Na poliesterskom filmu, orgazam na površini kože dodiruje mrežnjaču.

Film, reč nije neutralna, film i montaža, senzacije prolaze, probijajući nevidljivi univerzum koji obavija naša čula, i njegov pandan – nevidljivo, koje uzburkava naš um plodnim vizijama.
A Lot, ime oca bledi, u veličanstvenosti ona se pojavljuje, Lotova ćerka, ćerka Edite, ćerka svih vremena, veličanstvena žena.

Perin Le Kerek, oktobar 2022.

1. Artur Rembo, *Lettre du voyant*, 13. maj 1871.

Invitation to inebriation

...and we shall lie with him...

Lot had two daughters whose names are unknown.
The older daughter and the younger, we will not know more.
Lot had two daughters, so the story begins.
A story of women, of sexual pleasure, a story of painting and flesh, haunting and obscene, crossing centuries and styles and affirming a troubling truth: female desire overthrows thrones.
Nicolas Freytag seizes on this unprecedented motif.
As an actor in a living History of art written and illuminated gesture after gesture, he extracts its black substance and subverts its codes.
Relying – allegiance – on the Ancients, torches and references. Lightening blurring lifting the layers of the past to suggest a new vision. Styles pervert each other with delightful freedom.
The artist brings tension on the frontier between worlds and chronologies, rumours and facts, images and their double, the real and the supernatural, as many gateways to our inner worlds.

Amidst the luminous oblique / stark darkness / the light suddenly shines through.
Collision of thoughts / vice and curiosity / the plasticity of emotions / a whole game of influences is woven / rules are broken.

By superimposition, erasure and suggestion, the viewer suddenly deprived of comfort dares to subvert. From this disorder we would like to remove the veil, from being a voyeur we would like to become a seer: *The point is to attain the unknown by the disturbance of all the senses*.[1]
Repeating from work to work, for repetition is displacement, is digging, is ignition – repetition is obsession, creation, gushing – the artist invites us to bow, perhaps to kiss this outstretched hand, always outstretched, still outstretched, a gesture on hold, a median moment of suspense, of crisis, a primordial moment coming from the past and designating the future.
Adorning, but also undressing, to the point of nudity he invites us to approach and to face him – thus the gaze anchors itself and then loses itself, sinks and withdraws, crosses a material woven of night and light – so glides the gaze, or rather slides down the large formats before being abruptly seized in the tight frame of the *Danish Schools*, daylight interior tinged with darkness, baroque *chiaroscuro* and vivid splashes, scenes of caresses, of the unveiling of enticement, intimate portraits of our society. On the polyester film the thin-skinned orgasm on the skin brushes against the retina.

Film, the word is not neutral, film and montage, sensations pass by, probing the invisible universe that envelops our senses, and its counterpart, the invisible that agitates our mind with fertile visions.
A Lot, the name of the father fades away, in majesty here she is, the daughter of Lot, the daughter of Edith, daughter of all time, a majuscule woman.

Perrine Le Querrec, October 2022

1. Rimbaud, *The Letters of the Seer*, May 13, 1871

Postkoital (po Oraciju), 2017-21.
komb. tehnika na poliester filmu, 103 x 139 cm
Post-coital (after Orazio), 2017-21
mixed media on polyester film, 103 x 139 cm

Prikaz udvaranja (po Kavalinu), 2022.
komb. tehnika na poliester filmu, 102 x 85 cm
Courtship display (after Cavallino), 2022
mixed media on polyester film, 102 x 85 cm

Prikaz udvaranja (po Kavalinu), 2022.
komb. tehnika na poliester filmu, 102 x 83 cm
Courtship display (after Cavallino), 2022
mixed media on polyester film, 102 x 83 cm

Prikaz udvaranja (po Kavalinu), 2022.
komb. tehnika na poliester filmu, 102 x 84 cm
Courtship display (after Cavallino), 2022
mixed media on polyester film, 102 x 84 cm

Prikaz udvaranja (po Kavalinu), 2022.
komb. tehnika na poliester filmu, 120 x 94 cm
Courtship display (after Cavallino), 2022
mixed media on polyester film, 120 x 94 cm

Danska škola (Krevet), 2022, komb. tehnika na poliester filmu, 20,5 x 30,5 cm
Danish School (Bed), 2022, mixed media on polyester film, 20.5 x 30.5 cm

Danska škola (Tufne), 2022, komb. tehnika na poliester filmu, 22 x 31 cm
Danish School (Dots), 2022, mixed media on polyester film, 22 x 31 cm

Prikoital (po Artemiziju), 2022.
komb. tehnika na poliester filmu, 122 x 171 cm
(dva panela)
Pre-coital (after Artemisia), 2022
mixed media on polyester film, 122 x 171 cm
(two pannels)

Nikola Frajtag je 2003. godine diplomirao na Fakultetu lepih umetnosti u Ženevi (ESBA). Nakon trogodišnjeg putovanja po Africi i Aziji živeo je i radio u Istanbulu i Londonu, a od 2019. u Beogradu. Izlagao je u Londonu, Parizu, Ženevi, Barseloni, Beogradu, kao i na Bijenalu u Šarži.

U svom radu poseban fokus stavlja na figurativno slikarstvo, paragon društvenog etosa i stereotipova sa kojima se susreće. Oslanjajući se na istoriju umetnosti sa posebnom pažnjom na reprezentacije žena (mitske, alegorijske, komercijalne), on beleži formalne analogije, zadržava distorzije, razmatra načine na koje se imaginarno grupe ili klase preraspodeljuje kroz kontrolu umetničke produkcije i njene distribucije. Izvori koji se mogu naći na platnu (tačnije na poliesterskom filmu, poluprozirnoj površini industrijskog kvaliteta – koju on tretira obostrano) su heterogeni. Od baroka do pornografskih slika, od slika pronađenih na internetu do studijski proizvedenih u saradnji sa modelima, svaka ikonografija koja je u opticaju tu je da akademizam stavi u igru.

Born in 1975 in Geneva (CH), Nicolas Freytag graduated from the Geneva College of Fine Arts (ESBA) in 2003. He travelled for three years in Africa and Asia before settling in Istanbul. He has then lived and worked in London since 2008 and in Belgrade since 2019. He has been exhibited in London, Paris, Geneva, Barcelona, Belgrade, as well as at the Sharjah Biennial.

His work focuses in particular on the figure in painting, paragon of the society's ethos and stereotypes it crosses. Investing in the history of art and concentrating preferably on female representations (mythical, allegorical, mercantile), he notes the formal analogies, retains the distortions, considers the way in which the imaginary of a group or a class is instituted. The sources on the canvas (in fact on this polyester film, a semi-opaque surface of industrial quality that he paints on both sides) are heterogeneous. From the baroque to pornographic images, from the collect of online visuals to collaborations with models in the studio, a large palette is solicited to put into play the academism through the iconography's equivocations and restraints, in order to disturb the trade of gazes.

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