

# Lily Pellaud

## Portfolio (Selection 2023-2024)

### Artist Statement

*My artistic practice unfolds with the act of writing.*

*Feelings and daily experiences coming in, words coming out. From written beginnings, an exploration comes into play through diverse materials and mediums, some manual work and the use of textile, photography, wood etc. These diverse materials eventually find their place, intertwined into videos or installations. At some point, I witness the transformation of separate elements into a cohesive whole. Often morphing into a second self, I leave the stage to a timeless me, taking up space and weaving narratives through the body and the face. Exploring diverse aesthetics and telling stories anchored in imaginative worlds, mixing dreams, my private, the public.*

*And yet I find in my artistic journey an inherent ambiguity when choosing to show or hide words (the source element), in the immersiveness that I aim to create. Is it an addition or a subtraction?*

*Through my observations, creative processes, and experiments, I uncovered profound insights into the beauty of ordinary moments and the complexities of human connection. As a young artist navigating personal and artistic challenges, these themes are deeply woven into my own story, yet they extend beyond it, touching on the universal human experience. My work invites the public into an engaging, humorous, and poetic narrative, encouraging self-reflection while embracing the shared aspects of our lives.*

# CV

## Education

2020-2023	BA Fine Arts, ZHdK, Zurich (CH)
2023	Guest student - Course with lecturer Flaka Haliti in the Photography Class, Summer semester, AdBK, Munich (DE)
2022	Exchange semester - Transcultural Collaboration, ZHdK, Zurich (CH), LASALLE College of the Arts, Singapore(SG), Galeri Lorong, Yogyakarta (IND)
2022	Summer School - Shared Campus, "Cities on the Move", Bangkok (TH)
2019-2020	Foundation year, EDHEA, Sierre (CH)

## Awards, Grants, Prices

2024-ongoing	Programme - What's next_Compass support programme, ZHdK, Zurich (CH)
2024	Awarded the Roxy Price - Jugendfilm Festival Movie Day, Romanshorn (CH)

## Exhibitions (selection)

2024	A Letter from a Friend, Bacio Collective, Bern (CH)
2024	Kantine de la résonance, Schlachthof Kulturzentrum, Biel (CH)
2024	Plestelin Art Festival, U10 Art Space, Belgrade (SRB) - Duo
2024	ramer à contre-pied (Monday through Sunday), 345 off.space, Zurich (CH) - Solo
2023	Wonky and Skewed, NEST, Zurich (CH)
2023	How to build an Oerlikon dreamhouse, Zurich (CH)
2023	BA Diploma Exhibition, ZHdK, Zurich (CH)
2023	MEET / CLASH / LOSE / FIND, Galeri Lorong, Yogyakarta (IND)
2022	Prints, ZHdK, Zurich (CH)
2022	Resistance performed (walkie-talkie), Zurich (CH)
2022	This was an open call, Tripity Collective, Bern (CH)
2022	ACT Performance, Café littéraire, Biel (CH) - Performance

## Screenings

2024	Screening at MikroFAF, SHORT DIY FILM Category, Belgrade (SRB)
2024	Screening at Jugendfilm Festival Movie Day, Romanshorn (CH)
2024	Screening at Schweizer Jugendfilmtage, Zurich (CH)
2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry, Baden (CH)

## Residency

2024	Artist residency at Footnote Center for Image and Text, Belgrade (SRB)
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## Publications

2024	<i>On temporary dislocation</i> , Self-published zine
2023	<i>Collective Spaces</i> , Self-published zine, Collective 2.5
2021	<i>Bricking Through</i> , Appropriate! Journal zur Aneignung und Vermittlung von Kunst, Issue 2., Bricking Through Collective

## Curation

2024-ongoing	Co-curator, 345.offspace, Zurich (CH)
2023-2024	Curator, <i>The waiting room (ode to ideas)</i> , Kreis 6, Zurich (CH)

## Currently

2025	Residency at Keramikos 23, Athens (GRC)
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**Lily Pellaud** (b. 2000 in Martigny)

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## ***faire vache maigre, 2024***

Video installation

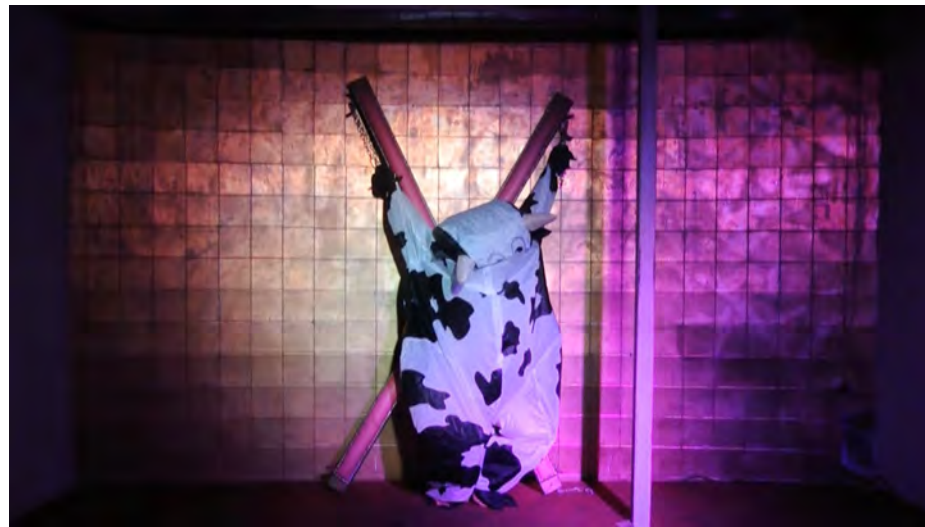
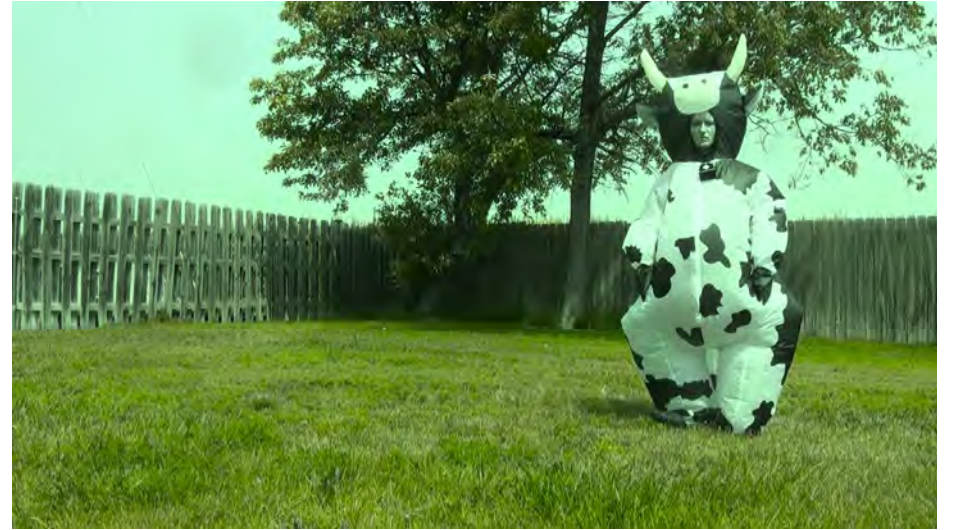
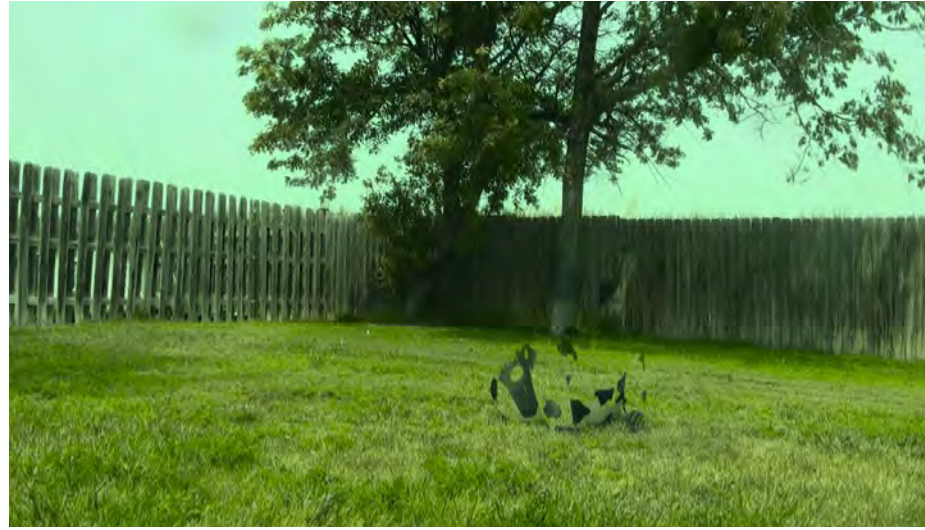
HD-video loop, 13'01", 16:9, color, stereo sound  
2 speakers, beamer, artificial turf, tarpaulin cover,  
polypropylene nonwoven fabric

Dimensions variable

[Link to video](#)

In *faire vache maigre*, I use the metaphor of a cow's life cycle to delve into the relationship between the Artist and their Ideas. From birth to death, the cow (the Idea) is nurtured, grows, and ultimately meets its end, only for the cycle to begin again. The phrase „faire vache maigre“ is a creative construction blending two French expressions: „faire chou blanc“ (to come up empty-handed after making an effort) and „traverser une période de vaches maigres“ (to go through a period of scarcity, when resources are limited and conditions are challenging). The work unravels the journey of an artist dealing with the Life/Death/Life cycle of their creative thoughts and pursuits, confronting defeat, and exploring the dual role of being both the creator and the killer.







Installation view, *faire vache maigre*, Schlachthof Kulturzentrum, Biel, 2024

## *ramer à contre-pied (Monday through Sunday), 2024*

### Installation

Wood, motor, screws, plexiglas, paper, wallpaper, curtains, lace

Dimensions variable

[Link to video documentation](#)



The work by Lily Pellaud *ramer à contre-pied (Monday through Sunday)* started as a performative piece that was heavily influenced by the specificity of the location of the off.space. The vitrine of the 345 is facing a shipyard and a bridge where passersby walk their dogs, themselves or their children. She would row in a costume that might remind of a sailor, sitting on the metal bars of the bridge. In this work Lily continues to follow her interest of the intertwinement of entertainment for the public and precarious conditions of living of the artist.

From a video documentation of her own performative action, Lily developed a puppet who is endlessly rowing (Monday through Sunday), also influenced by a scene in the factory in a film of Charlie Chaplin *Modern Times* (1936) where the mechanical repetitive action leads the protagonist to madness. In French, “ramer” means both “to row” and “to struggle,” encapsulating the dual nature of the artist’s experience. Maybe in the beginning she would navigate as a sailor would though the lake, but at some point this process turned into a struggle of an emerging artist. One is not labouring for a wage, but working all the time (either on their projects or to sustain a living).

Historically, in France, the Guignol puppet was a symbol of the working class and a tool for political satire. Lily draws a parallel between this theatrical tradition and the labor of the artist, highlighting how the puppet evolves from an instrument of free oral tradition to a more controlled and scripted performance. This transformation is mirrored in the aesthetic choices within the work, such as the use of curtains, which hint at the theatrical origins of Guignol.

Lily brings the viewer in by mirroring the environment of the bridge in the work and setting a stage where her representation and the viewer are in one symbolic space. So the construction of the bridge becomes integral to her work.

*Text: Olga Popova*

**345**  
**off.space**  
Lily Pellaud  
**ramer à contre-pied**  
(Monday through Sunday)



Installation view, *ramer à contre-pied (Monday through Sunday)*, 345 off.space, Zurich, 2024

## ***Heivi in the mountains, 2023***

Video installation

HD-video loop, 3'59", 16:9, color, 5.0 sound configuration

5 speakers, beamer

Dimensions variable

[Link to video](#)

*Heivi in the Mountains* is a video installation that reimagines the classic tale of Heidi in a dystopian narrative. We ingeniously portray Heivi's return to the alpine landscape, now drastically transformed by human influence, prompting contemplation on environmental shifts. Using visuals and ambient sounds from Oberwallis captured earlier that year, we employ AI as a storyteller (and an uncanny translator), offering a satirical take that urges viewers to ponder the evolving Swiss landscape.

This collaborative work made with Oleksandra Tsapko was created as part of the research project "How does landscape sound" led by Thomas Isler and supported by the IFCAR Research Grant 2023.









Installation view, *Heivi in the mountains*, ZHdK, Zurich, 2023

## ***Untitled (and overworked), 2023***

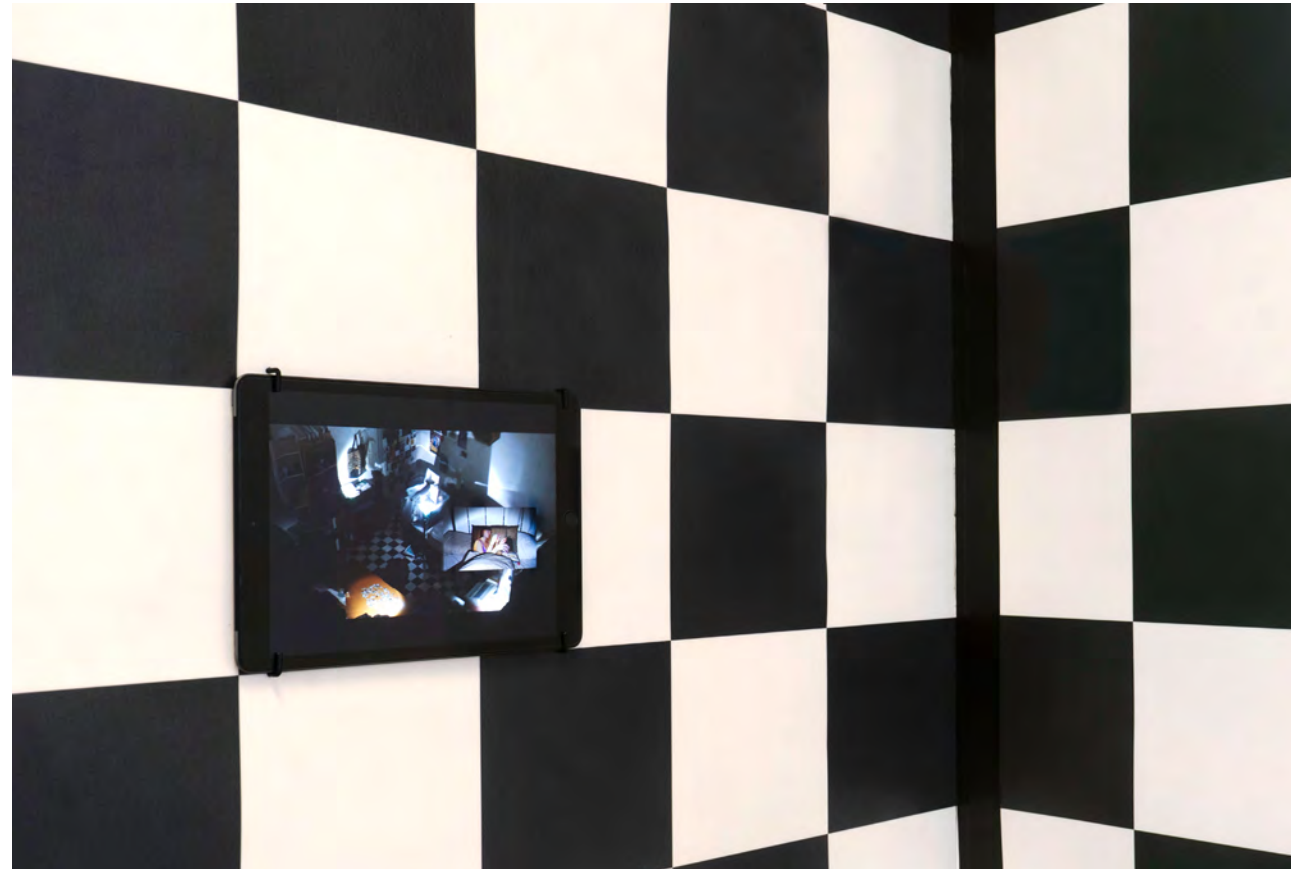
Video Installation

HD video-loop, 1'48", 16:9, color,

Pvc floor, iPad, pillow, bag

Dimensions variable

[Link to video](#)



Lily Pellaud (\*2000) reflects in her installation piece *Untitled (and overworked)* the ambiguous state of hyper-productivity. On the one hand, often considered as a precondition for creativity or mythologized in 'the creativity chaos', on the other, driven by neoliberal narratives of self-realization. The transfer of her domestic bedroom and workspace into the digital realm adds another layer, highlighting how the boundaries between life and work, privacy and publicity, not least between being on- and offline have become increasingly blurred.

*Text : Gabrielle Schaad*





Installation view, *Untitled (and overworked)*, NEST, Zurich, 2023

## ***Prendre l'araignée par les cornes, 2023***

Video installation

HD-video loop, 3'31", 16:9, color, sound

Paint, pvc floor, door, bench, curtain

Dimensions variable

[Link to video](#)

Change is an inherent part of life and we might have just grown scared of it.

At a pivotal moment in my life, contemplating my future as an artist, I found myself not only overwhelmed by arising uncertainties but also navigating the physical change of location—a geographical displacement due to the loss of access to student accommodation. This disruption served as both a challenge and an inspiration for the artwork. Reflecting on how change has manifested in my life—both physically and creatively—I explored themes of growth, adaptation, and self-renewal.



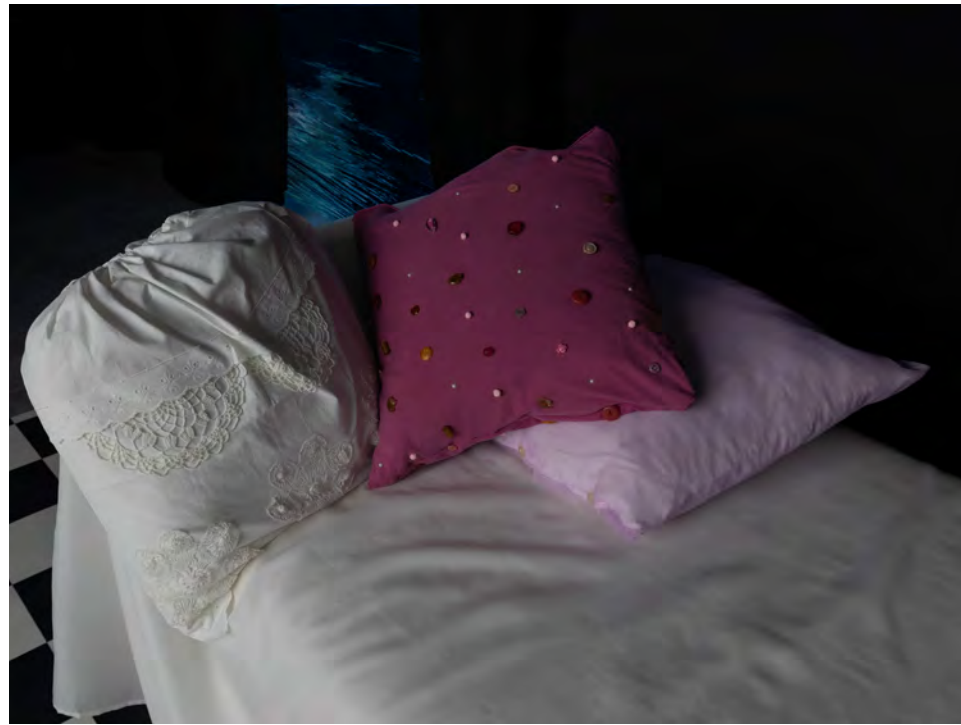


Video stills, *Heivi in the mountains*, 2023



Installation view, *Prendre l'araignée par les cornes*, ZHdK, Zurich, 2023





Installation views, *Prendre l'araignée par les cornes*, ZHdK, Zurich, 2023