

Lily Pellaud

Portfolio (Selection 2023-2026)

Biography

Lily Pellaud (born 2000) is an artist based in Zurich (CH). Her practice grows out of writing, where feelings and daily experiences turn into words that guide the development of site-specific video installations, text-based works and more recently performance. Working with an intentionally low-budget aesthetic, she weaves together costumes, makeup, glitter, online found objects, and moving images, bringing them into dialogue within immersive, colourful, and often surreal environments.

Lily frequently incorporates herself into her work, stepping into a second self for the camera or embodying Heivi, a persona through which she engages with her Alpine background and the socio-economic realities of Switzerland. These autobiographical traces merge with fiction, AI voicing, and elements of public discourse, blurring documentary, narrative, and visual poetry.

Since graduating from ZHdK, she has explored creativity, productivity, and labor through modest, humorous, and reflective projects that resonate with everyday life. She is currently based in Lichtensteig (CH) for a residency at DOGO residenz für Kunst.

CV

Education

2023	Guest student - Course with lecturer Flaka Haliti in the Photography Class,
2020-2023	Summer semester, AdBK, Munich (DE) BA Fine Arts, ZHdK, Zurich (CH)
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 (selection)

2025	START Research grant (CH) (ProHelvetia)
2024-2025	Programme - What's next_Compass support programme, ZHdK, Zurich (CH)
2024	Awarded the Roxy Price - Jugendfilm Festival Movie Day, Romanshorn (CH)

Exhibitions (selection)

2026	movement detected, public space, Belgrade (SRB)(Solo show)
2025	dans le rouge (9 to 5), Ostavinska Gallery, Belgrade (SRB) (Performance)
2025	Kunstkarten, Bahnhof Strahlholz (CH)
2025	Youth Biennale, Belgrade (SRB)
2025	Videokunst, online/Bern/Zurich (CH) (Solo show)
2025	Mischkulturen, Berghof 127, Embrach (CH)
2025	Expo Avenches, Avenches (CH)
2025	Rautistrasse 3000, Kreis 9, Zurich (CH) (Performance)
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)
2024	ramer à contre-pied (Monday through Sunday), 345 off.space, Zurich (CH) (Solo show)
2023	Wonky and Skewed, NEST, Zurich (CH)
2023	BA Diploma Exhibition, ZHdK, Zurich (CH)
2023	MEET / CLASH / LOSE / FIND, Galeri Lorong, Yogyakarta (IND) (Performance)
2022	ACT Performance, Café littéraire, Biel (CH) (Performance)

Talk

2026	University Novi Sad, New Media Department, Belgrade (SRB)
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Screenings

(Prendre l'araignée par les cornes,2023)

2026	A Screen of One's Own, Feminist Festival 2026, Budapest (HU)
2025	Schweizer Jugendfilmtage, Nachtaktiv, Zurich (CH)
2024	MikroFAF, SHORT DIY FILM Category, Belgrade (SRB)
2024	Jugendfilm Festival Movie Day, Romanshorn (CH)
2024	Schweizer Jugendfilmtage, Zurich (CH)
2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry, Baden (CH)

Residency

2025-2026	Auslandatelier-Stipendium SKK, Belgrade (SRB) (Residency Granted by the City of Zurich)
2025	Artist residency at Keramikos 23, Athens (GRC)
2024	Artist residency at Footnote Center for Image and Text, Belgrade (SRB)

Publications

2026	<i>On coming back to the mist</i> , Self-published zine
2024	<i>On contemporary dislocation-relocation</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/Organisation

2025-ongoing	Member of off.off Switzerland, (CH)
2024-ongoing	Co-curation, 345.offspace, Zurich (CH)
2025	Co-curation, <i>[round]-table, works of BA Fine Arts student in discussion</i> , ZHDK, Zurich (CH)
2023-2024	Curation, <i>The waiting room (ode to ideas)</i> , Kreis 6, Zurich (CH)

Ongoing/Upcoming

2026	Dogo Residenz für Neue Kunst, Lichtensteig (CH) (Residency Supported by Kanton Zurich)
2026	VASTLAB Experimental / VLX7, Los Angeles (USA) (Screening)
2026	Group show at Kunst(Zeug)Haus, Rapperswil (CH)
2026	Duo show at F.E.A Initiative, Athens (GR)

Lily Pellaud (b. 2000 in Martigny)

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movement detected, 2026

Multimedia (video, poster, urban "hunt")

HD-video loop, 8'45", 16:9, infrared (black and white), stereo sound

[Link to the video](#)

[Link to the video documentation](#)

With this project, I wanted to bring the wolf back into the city.

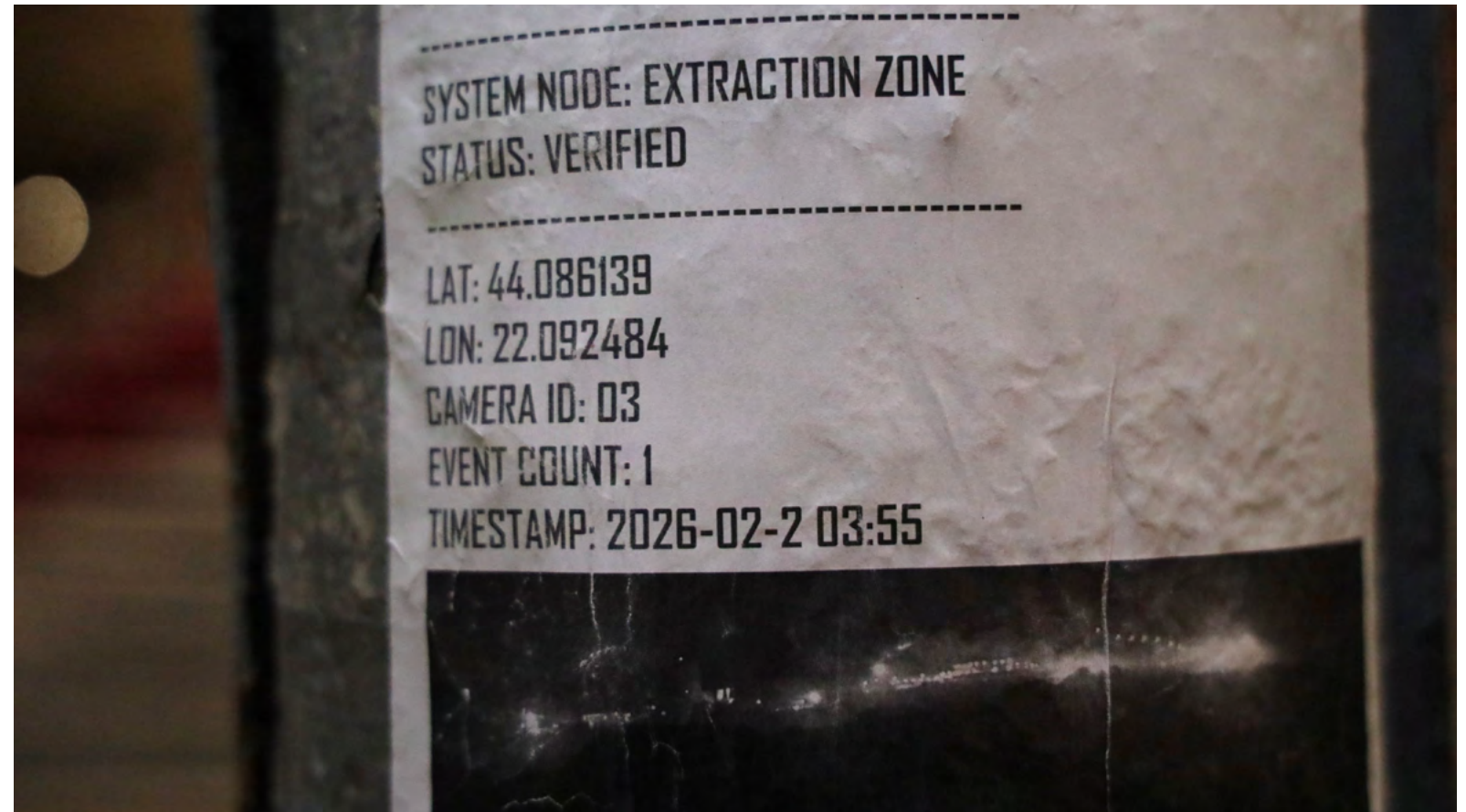
Developed during a four-month residency in Belgrade, supported by the City of Zürich (SKK Atelierstipendium), the video follows a presence moving from forested landscapes into the urban environment, filmed between Suva Planina, one of the largest wolf habitats in Serbia, and Belgrade.

Using an infrared wildlife camera, and drawing from the pervasive presence of monitoring and surveillance systems in the city, the project traces a gradual shift in visibility and control.

In Belgrade, a public "hunt" was organized through a sequence of posters and coordinates. Viewers were invited to move from one location to another, following the trajectory of the presence across the city, eventually arriving at a video projection installed in public space.

The arrival was filmed. In the final sequence, the wolf reveals the wildlife camera used throughout the project, which continues to record the audience, placing them within the same system of observation.

The work remains active in the city for as long as the posters are in place, with the final poster installed at the projection site, guiding viewers to the video work, available online.



Picture: Ed Godshell





Projection view, *movement detected*, public space, Belgrade, 2026

Picture: Ed Godshell

dans le rouge (9 to 5), 2025
always in beta, never in bed

8h Performance

HD-video projection, computer, lamp, table, blanket,
plant, sipping cup, snacks, plastic bag

Lily proposed a long-duration performance at Ostavinska Gallery, where visitors could come, pass by, stay, observe, or join an examination of working conditions in the professional field of art and culture.

From 9pm to 5am, Lily continuously worked on her computer, sorting and deleting files. Through this durational act, the work comments on precarious models of artistic labor and on available resources: time, space, storage, archiving, the will to write applications and texts, and self-documentation. Two simultaneous motivational affirmation audio tracks sourced from YouTube played throughout the performance, adding an uncanny and hypnotic layer.

Lily simply asked and answered these questions:

When do you sleep? + When do you work?
How do you store your data, your work, your plans,
your dreams?

Text: Miloš Janjić



Picture: Marko Radošević & Miloš Janjić



Performance view, *dans le rouge (9 to 5)*, Ostavska Gallery, Belgrade (SRB), 2025

Picture: Marko Radošević & Miloš Janjić

HELP HEIVI STAY!, 2025

Multimedia (video, crowdfunding, performative actions)

HD-video loop, 5'26", 16:9, color, stereo sound

[Link to the project platform](#)

[Link to Heivis instagram](#)

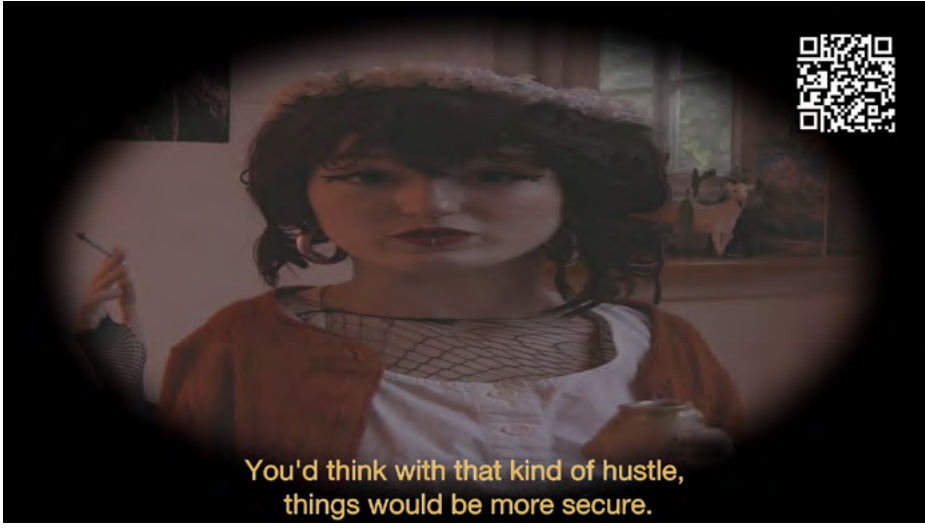
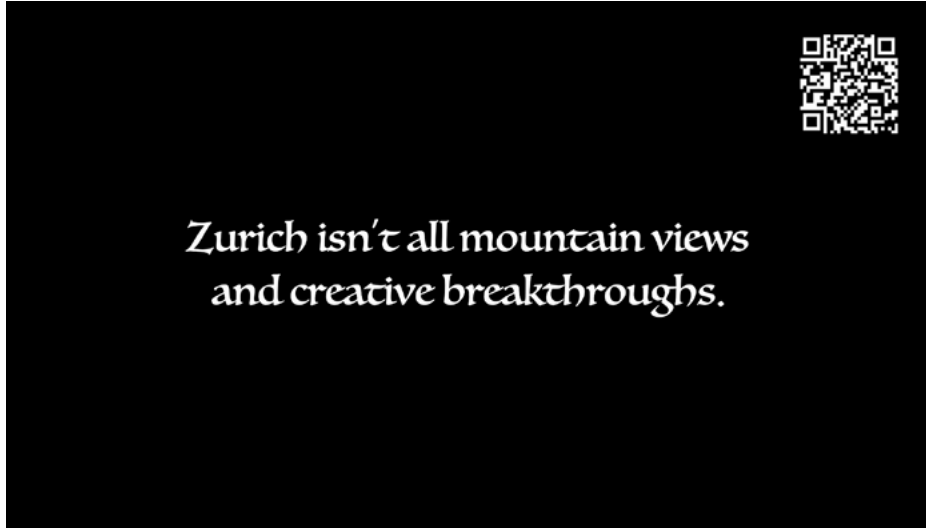
“*HELP HEIVI STAY!* is an art project about housing precarity and the slow erasure of cultural workers from gentrifying cities. Zurich is home, yet remaining there is becoming increasingly difficult. Through uncanny storytelling shaped by the satirical tone of ChatGPT (now the primary voice through which Heivi speaks) combined with footage from the Zurich Wohndemo 2025 and the ruins of my former home, the video reflects on what it means to fight for a place in a city where cultural life is increasingly pushed to the margins.”

The project combines a video artwork with a real crowdfunding campaign. The crowdfunding serves a double role: providing Heivi with a year of rent while also becoming an artistic gesture about how artists navigate survival, labour, and dependency on funding. Importantly, the rewards are directly tied to Heivi’s story, allowing supporters to become part of her world and extend the narrative beyond the screen.

Running in parallel with the exhibition, the campaign blurs the line between artistic process and lived reality. Beyond the video, I also carry out performative actions in Swiss cities, handing out flyers as Heivi to spark conversations about housing precarity directly in public space.

The work was presented via Videokunst.ch, with screenings on two public and physical displays in Zurich and Bern and on their website. The QR code on screen linked the viewer directly to the crowdfunding page on wemakeit.com.







HOUDINI'S
CLASSICS
AND
FAVOURITES

NEGRONI HOUDINI	1550
NEGRONI SBAGLIATO	1500
ESPRESSO MARTINI	1550
OLD FASHIONED	1500
AMARETTO SOUR	1500
WHISKEY SOUR	1500
MOSCOW MULE	1450




Installation view, **HELP HEIVI STAY!**, Houdini Kino Videofenster, Zurich, 2025



Help Heivi stay!

by [Heivi](#) -

politics community art

 [Zürich](#)




I'm crowdfunding one year of rent in Zürich (9'600 CHF) to resist soft eviction, stay in the city, and turn housing precarity into a public, quirky act of survival. Let's refuse to disappear.

Share crowdfunding project



CHF 3'361

35% of CHF 9'600

This is how it works 

35 backers

3 days to go

Support This Project!



 [Remind me!](#)

Top **CHF 140.-** 4 taken

Heivi's grandpa

You believe she deserves some comfort and support, even if it means cheering her on from a distance with what you have. Honestly, you'd rather she just moved back in, you really miss her...

In return, Heivi invites you to a shared fondue/wine evening at her place. It's about time you come to Zurich anyway. Plus, your name will appear in the credits of the video as a heartfelt thank-you.

 1  **CHF 140.-**

Additional support (optional)

No name on the public list of backers.

Support

faire vache maigre, 2025

Video installation

HD-video loop, 10'20", 16:9, color, stereo sound

Miniature plastic cows, fake grass, DIY ornaments (paper, beads, fake flower, glue), chains, computer screen, wooden coat rack, headphones

Dimensions variable

[Link to video](#)

In *faire vache maigre* (2025) I explore further the installative potential of *faire vache maigre* (2024), working with the site specifics of the Kaufsladen in Berghof.

In the video work, which I shortened in order to fit the conditions of the space better, 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.



Picture: Oliver Kümmerli



Installation view, *faire vache maigre*, Berghof, Embrach, 2025

Picture: Oliver Kümmerli

œil pour œil, dent, 2025

Installation
Print on forex, LED light strip
130 × 120 cm × 25 cm

Oeil pour oeil, dent was created in response to my visit to the Avenches temple. Upon entering, I was struck by the fresco of Saint Apollonia's martyrdom, placed on a pillar to the left. A violent, brutal scene, imposing by its size and intensity. And yet... it seems to have been absorbed by the walls of the temple for so long that it has become almost invisible to visitors. I felt compelled to bring it out, to let it breathe, to place it in a different context, a different language.

Here, I transpose the religious icon into an absurd and grotesque universe, where the extracted teeth become garnish, the strings like spaghetti. An improbable feast; disturbing, almost burlesque.



Picture: nonante



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33

RESTAURANT
DE
L'HOTEL DE VILL

Installation view (nighttime), *œil pour œil, dent*, 2025

Picture: nonante

Through the looked-eyes, 2025

Performance

Projected HD-video, 8'45'', 16:9, color, sound

Through the looked-eyes explores the parallels between the Spider and the Woman (the female artist) through a shifting exchange of gazes. In this performance, I position myself before spider footage recorded last year, moving in resonance with the spiders while looking at both the projection and the audience, creating a triad of gazes between the Viewer, myself, and the Spider on screen. Over this, a recorded voice recites fragments from my 2024 diary: intimate reflections on encounters with the Spider in the solitude of my bedroom and our shared fate of impending homelessness.

The performance took place in an empty apartment of a building slated for demolition due to gentrification, as part of the Rautistrasse 3000 exhibition, curated by Papillarya and the Rauti collective.



Video documentation: David Dragan



Documentation picture, *Through the looked-eyes*, 2025

Through the looking-eyes, 2024-ongoing

Video Installation

HD-video-loop, 8'49", 16:9, color, sound

Dimensions variable

[Link to video](#)

Through the looking-eyes is an ongoing exploration of the parallels between the spider and the act of creation -the female artist- first introduced in my 2023 work *Prendre l'araignée par les cornes*.

In this video installation, I expand on this parallel by staging an interplay of gazes between the CCTV, the Woman (the female artist), and the Spider.

La femme aux pattes se montre la nuit, pas besoin de permission puisque omniprésente. Elle a entamé sa danse infernale. Cette créature si intrigante, on l'a piégé sous verre, innocence qui torture.

Spiders have long captivated me, evoking both fascination and empathy. As my relationship with spiders, myself and myself as an artist evolves, I allow the work to grow alongside me.





Installation view, *Through the looking-eyes*, Open Studio, Keramikos 23 residency, Athens, 2024-ongoing

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

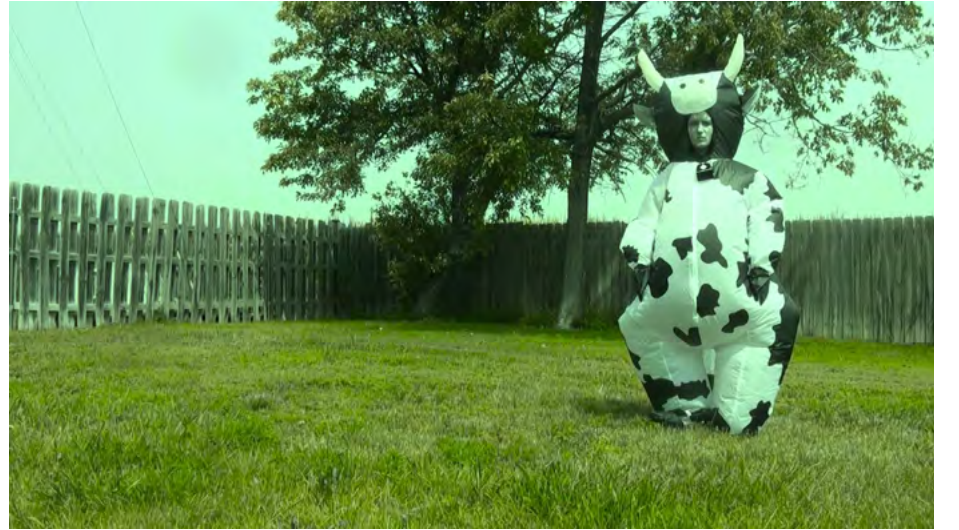
[Link to video](#)

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.

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Video stills, *faire vache maigre*, 2024



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

Heivi in Belgrade, 2024

Video projection
HD-video loop, 14'09", 16:9, color, no sound
Dimensions variable
[Link to video](#)

In *Heivi in Belgrade*, I expand on the narrative of Heivi, a modern twist on the figure of Heidi, to share an reflect on my own experience as a Swiss tourist in Belgrade.

I used personal observations and narratives to create an uncanny storytelling piece, filtered through humorous linguistic twists co-developed with ChatGPT.

Synopsis:

Heivi is in Belgrade for the first time. She video-calls her best friend, Zlara, and tells her about her experience.

This project was presented at the end of my residency in Belgrade during the Plestelin Art Festival, in an exhibition alongside artist Nadia Chernova.



ed, Heivi was lounging in a lively kafana in the heart of Belgrade, her phone held in h



Installation view, *Heivi in Belgrade*, U10 art space, Belgrade, 2024

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

Installation

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

Dimensions variable

[Link to video documentation](#)



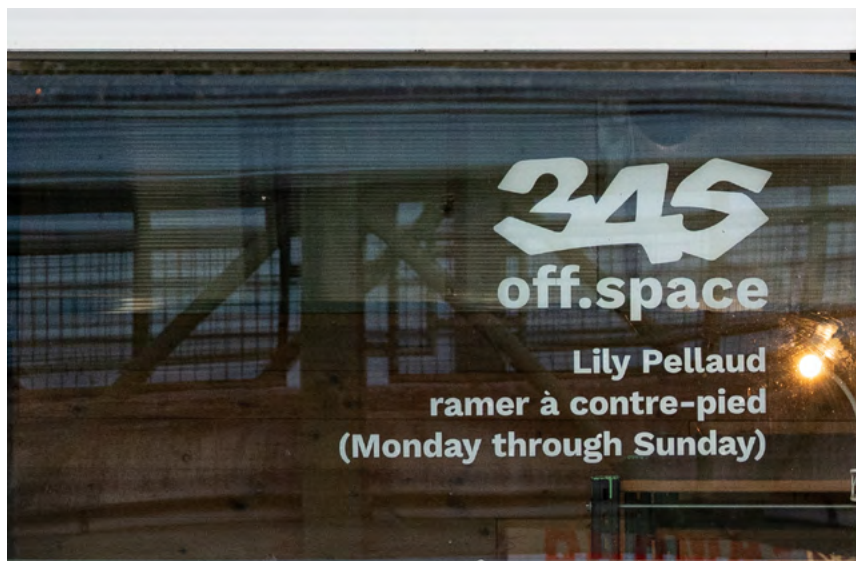
The work by Lily Pellaud *ramer à contre-pied (Monday through Sunday)* started as a performative piece that was heavily influenced by the specificity of the location of the off.space. The vitrine of the 345 is facing a shipyard and a bridge where passersby walk their dogs, themselves or their children. 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



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, day-bed, curtain, pillows

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 new geographical displacement due this time 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.



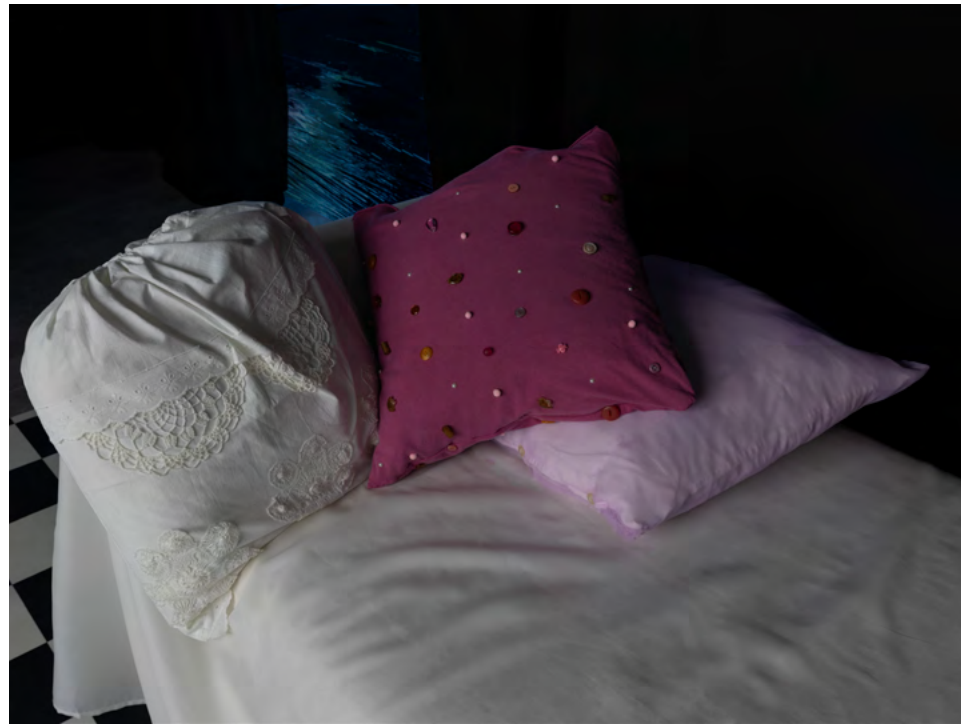
Makeup artist: Carolina Misztela



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