

Lily Pellaud

Portfolio (Selection 2023-2026)



Artist Statement

My artistic practice begins with writing: feelings and daily experiences flow in, words flow out. From these traces, I explore textiles, photography, wood, video, and installation, letting each process dialog and gradually find their place.

I often step into a second self for the camera, or embody Heivi, a persona through which I engage with my Alpine background and the socio-economic realities of Switzerland. Heivi transforms autobiographical traces into fiction, weaving them together with AI voicing, public discourse, and social critique.

I am drawn to creating site-specific, immersive installations that invite audiences inside, rather than isolating works within the white cube. My practice builds surreal, colourful environments that blur documentary, fiction and visual poetry.

Since last year I have begun to treat projects as open constellations: works branching into parallel or divergent versions, as with Through the looking-eyes. Exhibiting these across different contexts allows me to experiment with display and layering, while letting the narratives grow and shift alongside my own reflections.

Through writing, observation, and experimentation, I explore creativity, productivity, and labor, always in dialogue with my reality as a young artist. My modest, low-budget projects aim to create humorous yet reflective encounters, moments of resonance with the shared rhythms and struggles of everyday life.

Biography

Lily Pellaud (born 2000) is an emerging artist based in Zurich (CH).

Her artistic practice is centered around the conception of site-specific installations and text-based works, often incorporating video elements. Since her graduation from the ZHdK in 2023, she has been reflecting on her life as a young artist through her work, exploring themes of labor, creativity, and productivity with a touch of humor or poetry.

Her vibrant, surreal aesthetic often takes inspiration from movies and collage-like styles, with frequent incorporation of herself into her work.

Education

2023	Guest student - Course with lecturer Flaka Haliti in the Photography Class, Summer semester, AdBK, Munich (DE)
2020-2023	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)

2026	JKON Ausstellungspreis 2026 (CH) (Offered by the Kunstmuseum Olten)
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	Tender Predators, F.E.A Initiative, Athens (GR) (Duo show with performance)
2026	JKON, Olten (CH)
2026	DJ Heivi, Palace, St-Gallen (CH) (Performance)
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)

Talk

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

2026	Minischwizdinischwiz, Neues Kino Basel, Basel (CH)(Screening)
2026	VASTLAB Experimental / VLX7, Durnham, NC (USA) (Screening)
2026	Meet Belgrade, Wetzikon (CH)
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 Jugenfilmtage, Zurich (CH)
2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry, Baden (CH)

Residency

2026	Dogo Residenz für Neue Kunst, Lichtensteig (CH) (Residency Supported by Kanton Zurich)
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	Group show, Seitenwagen, Kunst(Zeug)Haus Rapperswil (CH)(In the frame of the DOGO residency)
2027	Solo show, Dienstraum Kunstmuseum Olten, Olten (CH)
2027	Group show, B74, Luzern (CH)

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***Through the looking-eyes* (iteration for Tender Predators), 2026**

Site-specific video installation and performance

3 HD-video-loop, 3'39" / 2'53" / 3'30", 16:9, color, sound

sculptures, text, curtain

Dimensions variable

This iteration continues my ongoing research into the project and its installation. The video narrative, built around transformation, is split across three screens, interrupting its continuity. A house of papier-mâché and wood echoes the trace of my former home, where the project was filmed.

During the four-hour vernissage performance, the transformation reaches its conclusion: inside the abandoned, stagnant house, a spider creature is revealed and looks directly back at the viewer. Some visitors jumped; others stayed, fascinated.

Artist statement

What does it mean to look, to be seen, and to look back? [...] At its centre is a shifting exchange of gazes. Lily's obsession with the spider dissolves the boundary between watcher and watched. Solitary and exposed, the creature becomes a companion, a mirror, and a site of survival. [...] Both practices transform the fragile into the active, turning the domestic into a site of confrontation. Fear is reshaped; sweetened, exaggerated, and returned to the viewer. [...] Looking back is an act of resistance.

Exhibition text: Anna Schtapelfeld





Installation view, *Through the looking-eyes (iteration for Tender Predators)*, FEA initiative, Athens, 2026



Installation view, *Through the looking-eyes (iteration for Tender Predators)*, FEA initiative, Athens, 2026



Installation views, ***Through the looking-eyes (iteration for Tender Predators)***, FEA initiative, Athens, 2026

Inside the white cube, les souris dansent, 2026-ongoing

Video installation

3 HD video-loop, 4:3, color, stereo sound

Screen, wooden structure, headphones, leaning tower, chair

Dimensions variable

Video links:

Always Yours (2026) / 4'11"

Du mur au plafond en passant par les meubles (2026) / 3'42"

I have chosen you because I trust you (2026) / 4'29"

For the exhibition "Ha Ha Ha" at Kunst(Zeug)Haus, Lily Pellaud created three short videos depicting slapstick, surreal scenes: In the glow of a laptop, a clownish figure lies awake in bed, surrounded by the darkness of a star-adorned room. A second sits silently with a book on an armchair while voices in the background discuss art. A third, singing, paints the already-white room white.

The setting is a handmade dollhouse, into which Lily Pellaud has inserted herself via green screen. Central to the work is the tension between dreamlike fantasy and the cool aesthetic of the white cube, which she stages as a nested space within a space, questioning its immersive possibilities. By transposing herself, as a clownish figure, into the virtuality of her art, she reflects self-ironically and with institutional critique on her role between artist and fool.

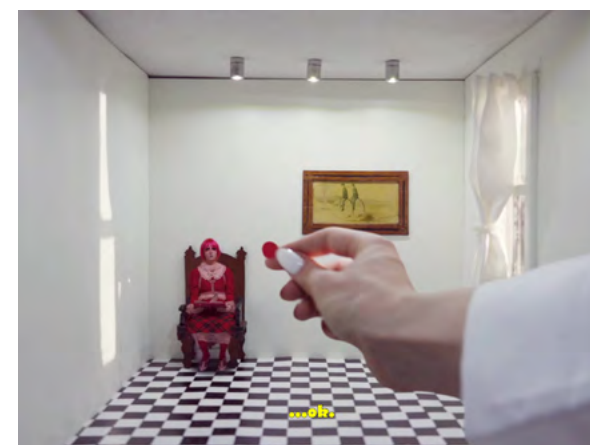
Formally, too, she humorously stages her work as a mirror of society: the screens, set into white boxes, are placed so that viewers must adopt a slightly uncomfortable position in order to see. The audience itself becomes part of the entertainment. In this way, she subtly reverses the artist's role as entertainer within the exhibition space.

Text : Valentina Bischof (translated from German)





Installation view, *Inside the white cube, les souris dasnent*, Kunst(Zeug)Haus, Rapperswil, 2026



Video stills from all three videos in order of nomination, part of *Inside the white cube les souris dansent*, 2026



Installation view, *Inside the white cube, les souris dasnent*, Kunst(Zeug)Haus, Rapperswil, 2026

ramer à contre-pied (still), 2026

Kinetic sculpture

MDF, paper, wood glue, acrylic glass, motor mechanism, speed controller, power supply

Dimensions variable: 120 x 130 x 18 – 180 x 110 x 18 cm

[Link to video documentation](#)

Lily Pellaud's *ramer à contre-pied (still)* continues the site-specific work *ramer à contre-pied* (Monday through Sunday), developed for 345 off. space in Wollishofen. It began as a performance in which Lily imitated a rowing motion while sitting on the railing of a bridge stretching alongside a shipyard, crossed daily by people from the neighborhood. The work is anchored in the suspended state the artist found herself in: caught between entertaining the public and performing tireless, unglamorous labour against the flow of life.

From the performance and its video documentation, Lily developed a puppet that rows endlessly, Monday through Sunday. In French, “ramer” means both “to row” and “to struggle,” encapsulating the dual nature of artistic work. The figure's guise is a reference to a French working class puppetry tradition that was often a carrier for political satire. Drawing a parallel between these politically charged shows and artistic labour, Lily traces the puppet's shift from an instrument of free oral expression to a controlled, scripted performance.

This transformation is mirrored in the present iteration, which focuses on the white cube's consumption of artistic work. Seemingly detached from context, the work becomes literally and symbolically overwhelmed by its surroundings. But still, she rows.

Text: Olga Popova



Photo: JKON / Florian Amoser

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)***, Ostavinska Gallery, Belgrade, 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 Heivi's 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.





Video stills, *HELP HEIVI STAY!*, 2025

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



Installation view (nighttime), *œil pour œil, dent*, Hôtel de ville, Avenches, 2025

Picture: nonante

Through the looked-eyes, 2025
Part of through the looking-eyes 2024-ongoing

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

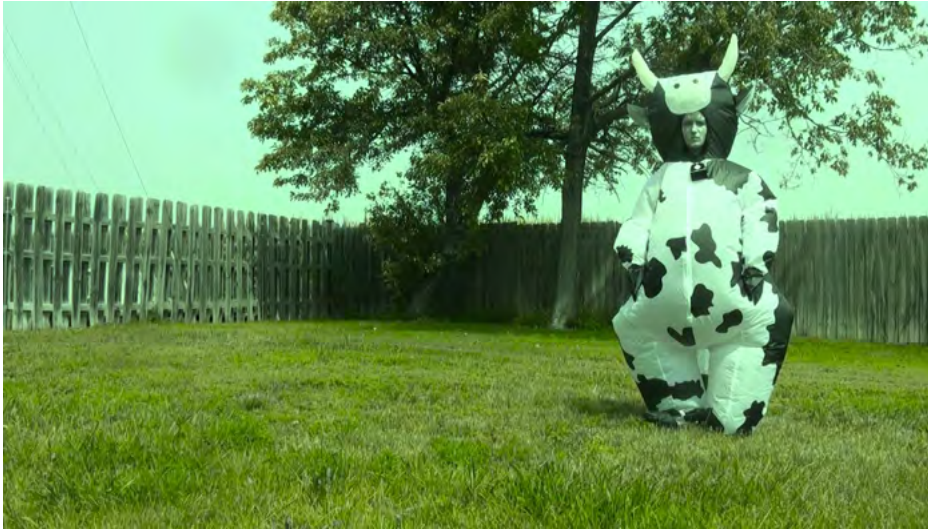
[Link to video](#)

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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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.





Video stills, *faire vache maigre*, 2024



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



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.





Doch statt ihre inneri Zen z'finde,



Heivi gspürt,



z'rugg in d' berge hend mer



es Raclette-Fäsch im Middle vom Dorf gsi.



sie isch nie wieder zrugg in d' Alpe kehrt.

Video stills, *Heivi in the mountains*, 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



Detail shots, *Untitled (and overworked)*, NEST, Zurich, 2023



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