

Lily Pellaud

Portfolio (Selection 2023-2025)

Artist Statement

My artistic practice begins with writing—feelings and daily experiences flow in, words flow out.

From these written beginnings, I embark on a process of exploration through diverse materials and mediums: textiles, photography, wood, and more. Each material finds its place, gradually intertwining into videos or installations. Over time, I witness the transformation of separate elements into a cohesive whole.

In my work, I often step into a second self—a timeless, imaginative version of me—taking up space and weaving narratives through my body and face. These stories blend private and public, dreams and realities, crafting worlds that are both personal and universal.

And yet, my practice carries an inherent ambiguity. I grapple with the choice to reveal or conceal words, the source of my explorations, within the immersive spaces I create. Is it an addition or a subtraction? This tension fuels my creative process and shapes the narratives I tell.

Through writing, observation, and experimentation, I delve into themes of creativity, productivity, and labor. As a young artist navigating the challenges of my practice, these themes resonate deeply with my own story while extending into the broader human experience. My low budget works invite the public into poetic, humorous, and reflective narratives, offering moments of self-reflection and connection to the shared rhythms 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, Tripty Collective, Bern (CH)
2022 ACT Performance, Café littéraire, Biel (CH) - Performance

Screenings

- (Prendre l'araignée par les cornes,2023)
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

- 2024 Artist residency at Footnote Center for Image and Text, Belgrade (SRB)
2025 Artist residency at Keramikos 23, Athens (GRC)

Publications

- 2024 *On temporary dislocation*, Self-published zine
2023 *Collective Spaces*, Self-published zine, Collective 2.5
2021 *Bricking Through*, 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)
2023-2024 Curation, *The waiting room (ode to ideas)*, Kreis 6, Zurich (CH)

Upcoming

- 2025 Expo Avenches, Avenches (CH) (Group show)
2025 Videokunst, online/Bern/Zurich (CH) (Solo show)
2025 Youth Biennale, Belgrade (SRB) (Group show)
2025-2026 Auslandatelier-Stipendium SKK, Belgrade (SRB) (Residency Granted by the City of Zurich)

Lily Pellaud (b. 2000 in Martigny)

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***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 animation *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.

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.





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 and reflect on my own experience as a Swiss tourist traveling to Belgrade for the first time. I used personal observations and narratives to create an uncanny storytelling piece.

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

On temporary dislocation, 2024

Self-published zine

Laser print on transparent paper, transparent envelop

paperclip, keychain

A5

Writing serves as the foundation for my projects and was the primary focus during my residency at the Footnote Center in Belgrade that year. Using a diary-style approach and my typewriter, I documented my feelings and numerous impressions, including my sense of temporary dislocation, the overwhelming cultural offerings of Belgrade, my increasing smoking habits, and recent discovery of turbo-folk.

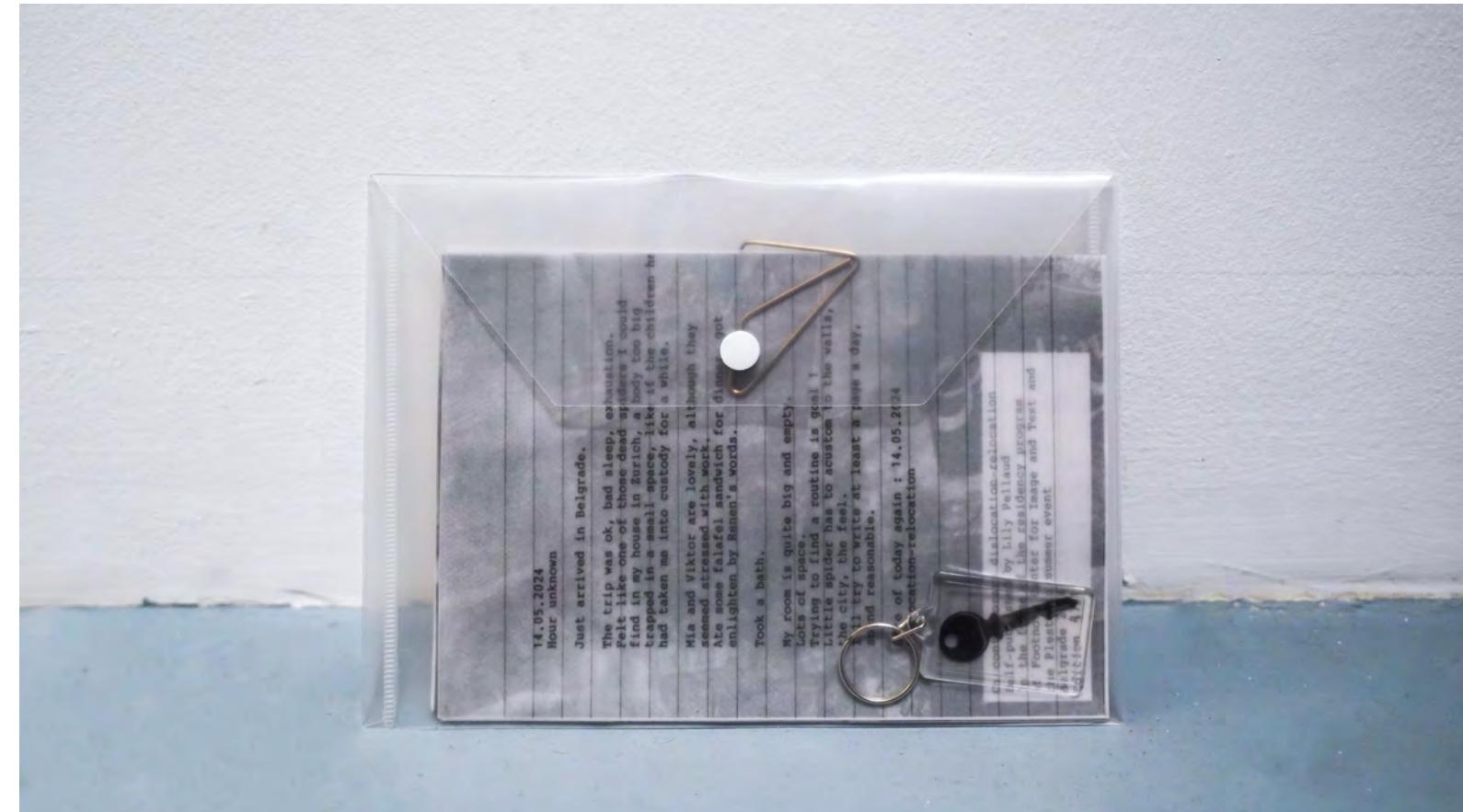
A significant focus of my research was the Bed-/Room as a creative space, examining how this architectural change impacted my personal and creative life. *On temporary dislocation* blends raw, automatic writing with personal commentary and collages of diverse material memories.

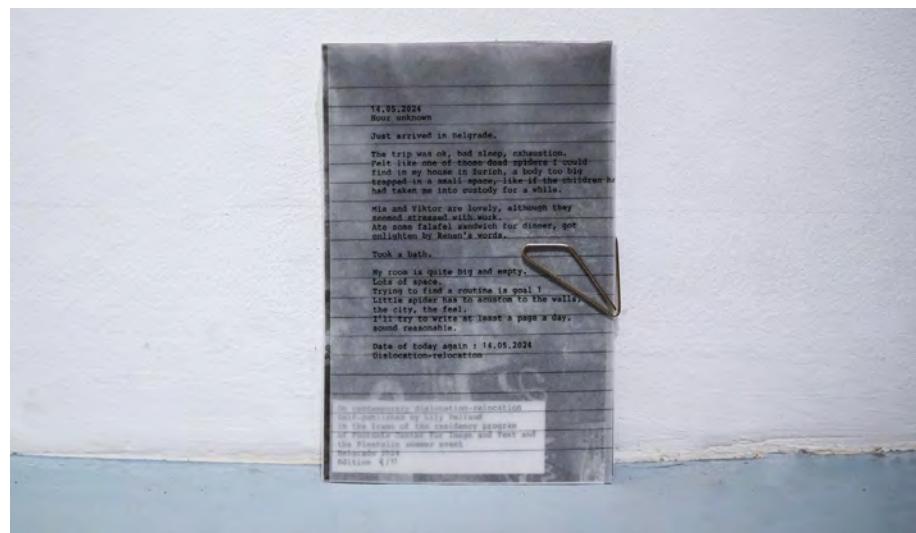
"Trying to find a routine is goal 1

Little spider has to accustom to the walls, the city, the feel.

I'll try to write at least a page a day, sounds reasonable.

*Date of today again : 14.05.24
dislocation-relocation"*





Back view and detail shots, ***On temporary disclosure***, 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

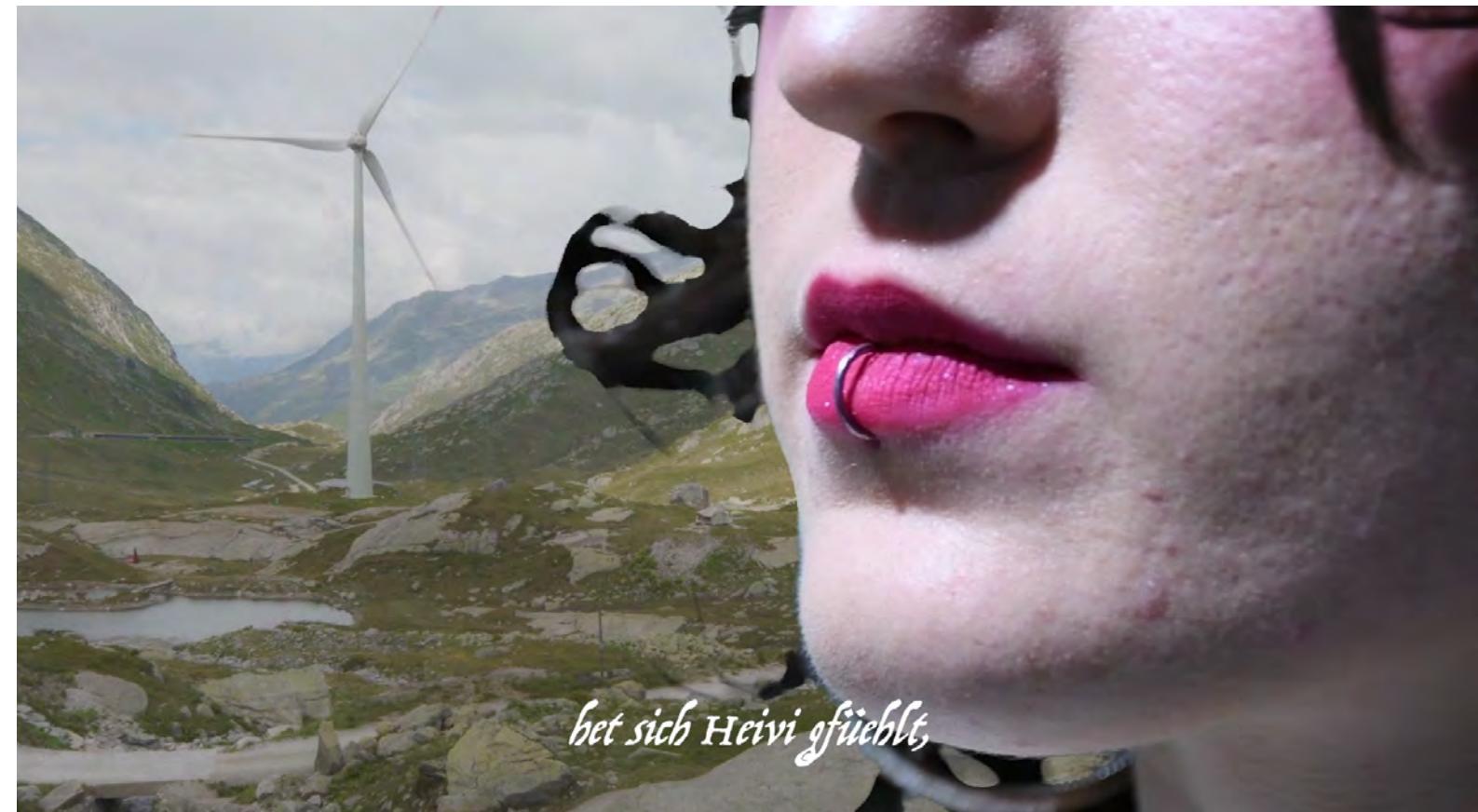
5 speakers, beamer

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

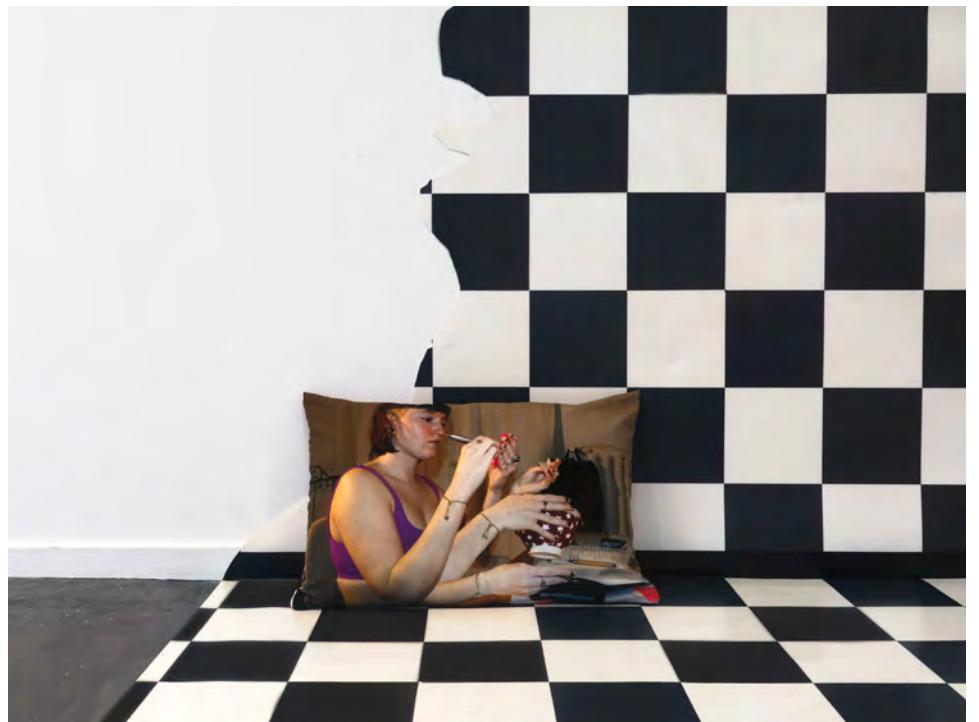
Dimensions variable

[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



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



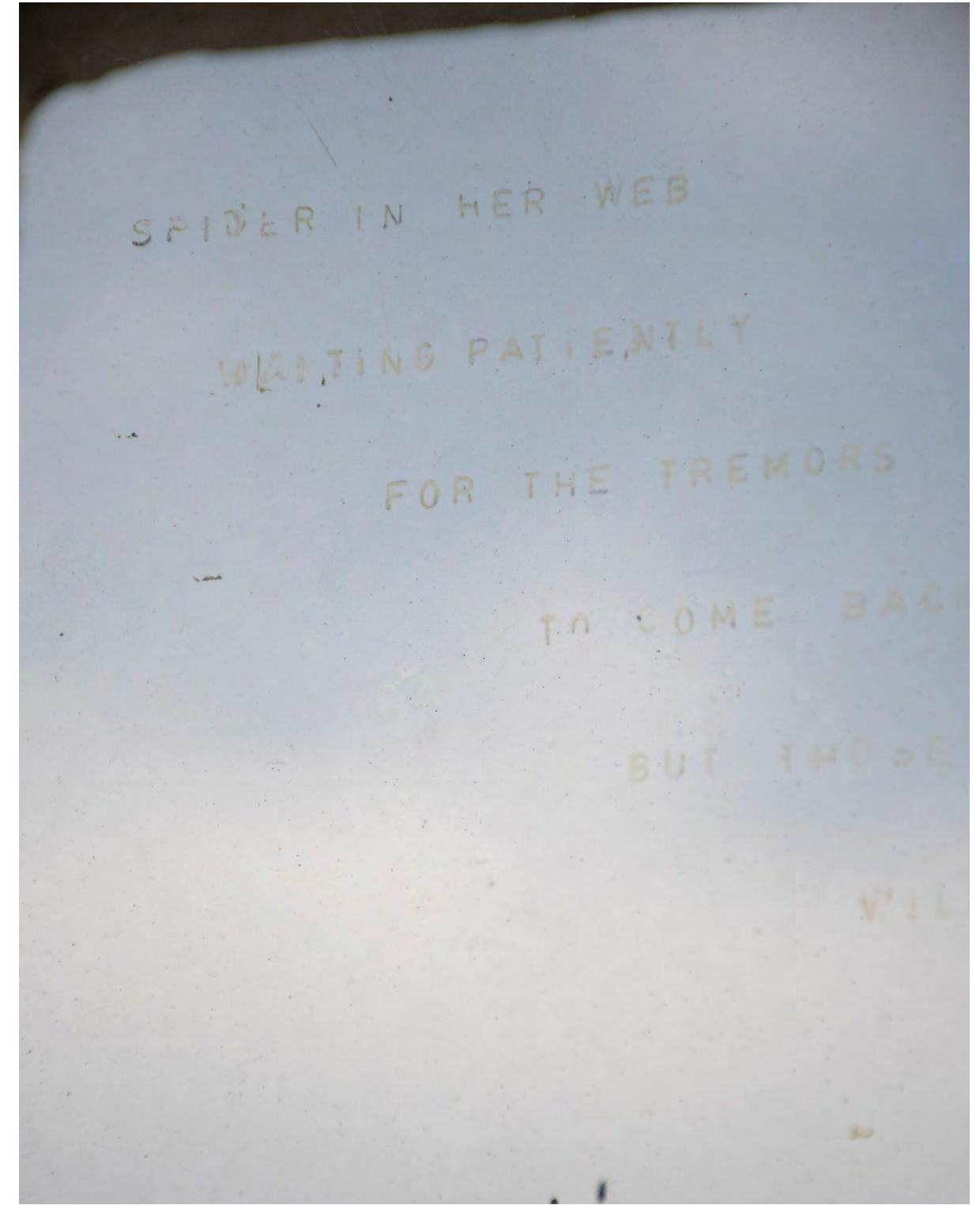
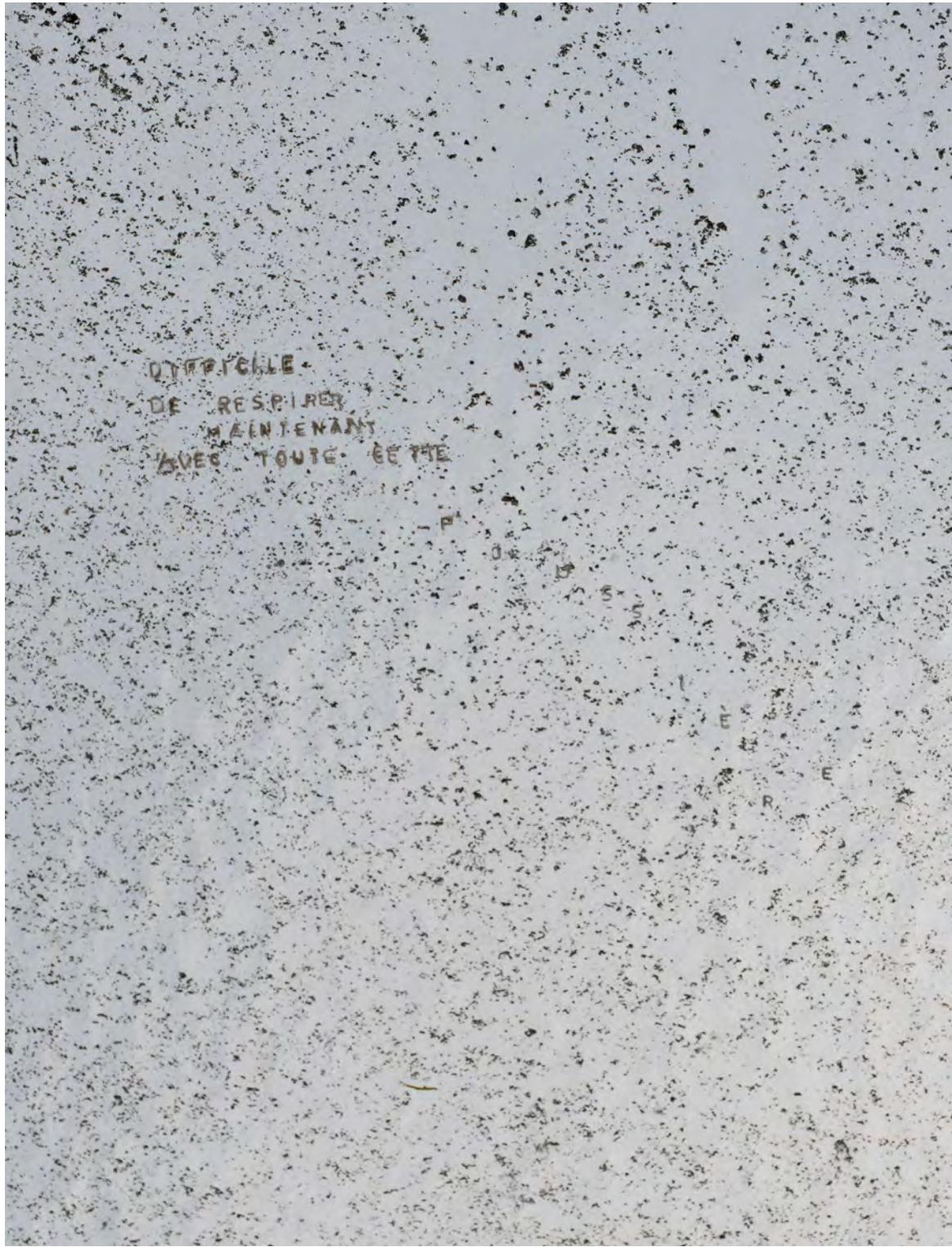
Installation view, ***Untitled (and overworked)***, NEST, Zurich, 2023

L'écho des combles, 2023

Ink, stamps, frames, wood varnish, paint
Site-specific installation
Dimensions variable

In the attic, I develop *L'écho des combles*, an installation taking place in a house soon to be destroyed. The frames found in the house were emptied of their art, restored and re-exhibited with their glass. The stamped words eases the viewer into introspection, dwelling into the potential memories that the physical space and its inhabitants held.





DIFFICILE
DE RESPIRER
MAINTENANT
AVEC TOUTE CETTE

SPIDER IN HER WEB

WAITING PATIENTLY

FOR THE TREMORS

TO COME BACK

BUT THOSE

WILL



Installation view, *L'écho des combles*, Oerlikon dreamhouse, Zurich, 2023

Prendre l'araignée par les cornes, 2023

Video installation

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

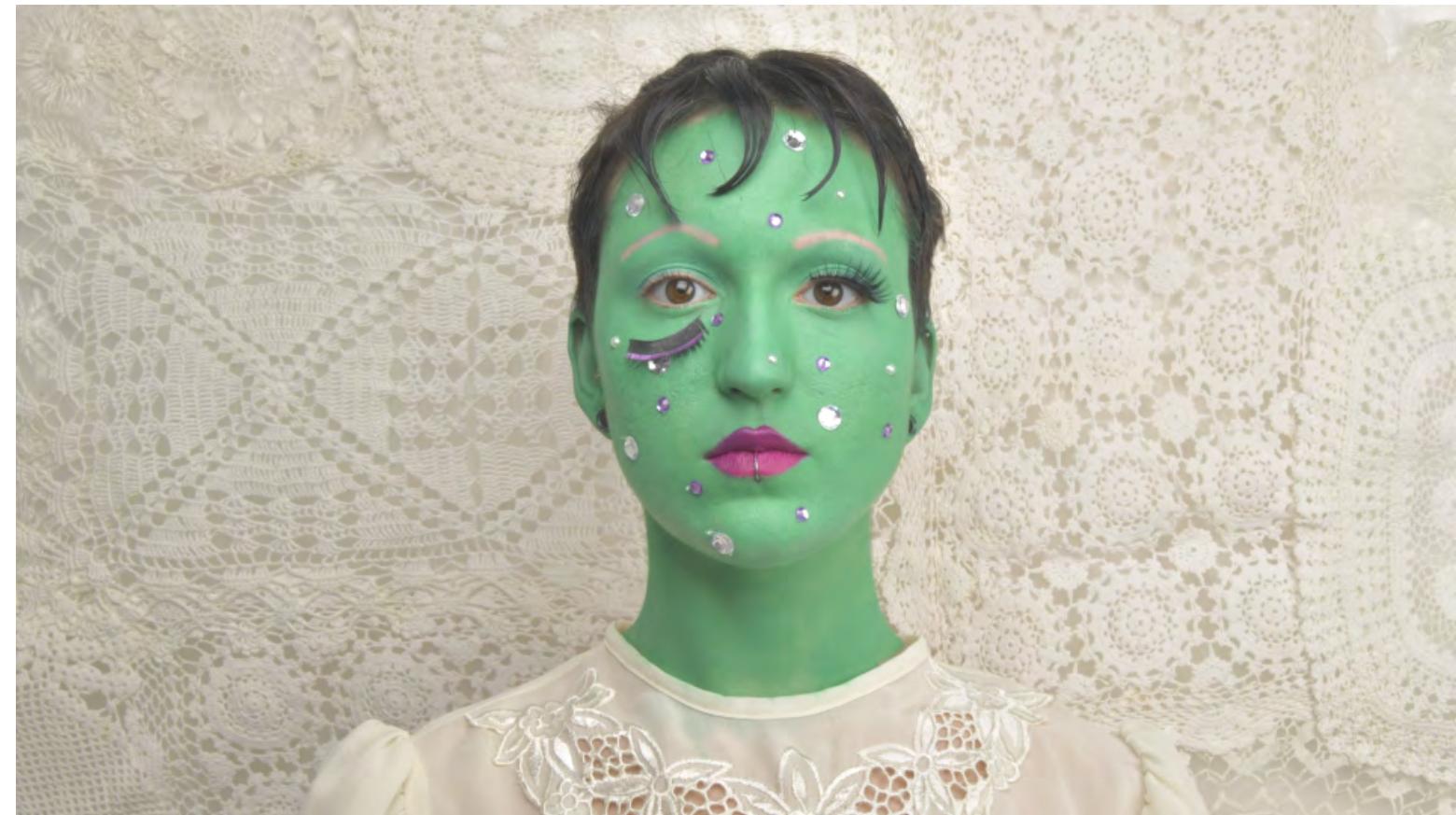
Paint, pvc floor, door, bench, curtain

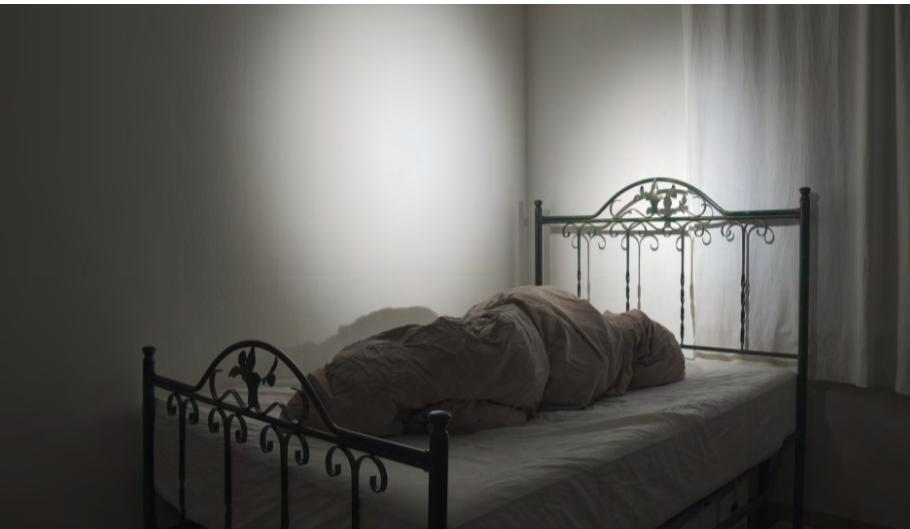
Dimensions variable

[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