

Education

2023	Guest student, course with lecturer Flaka Haliti in the Photography Class, Summer semester, AdBK, Munich (DE)
2020-2023	ZHdK, BA Fine Arts, Zürich (CH)
2019-2020	EDHEA, foundation year, Sierre

Scholarships

2022	Summer School, Shared Campus, “Cities on the Move”, Bangkok (TH)
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Selected solo and group exhibitions

2024	Solo show at 345 off.space, Zürich (CH)
2023	Wonky and Skewed, NEST, Zürich
2023	How to build an Oerlikon dreamhouse, Oerlikon, Zürich
2023	BA Diploma Exhibition, ZHdK, Zürich
2022	MEET / CLASH / LOSE / FIND, Galeri Lorong, Yogyakarta, (IND)
2022	Prints, ZHdK, Zürich
2022	Resistance performed (walkie-talkie), Zürich
2022	This was an open call, Tripity Collective, Bern
2022	ACT PERFORMANCE, Café littéraire, Biel
2021	Streets, abovetheClouds, London (UK)
2021	Horreum, Grens

Residency

2024	Artist residency at Footnote Center, Belgrade (SRB)
2022	Transcultural Collaboration, ZHdK (CH), LASALLE College of the Arts (SG), Galeri Lorong , Yogyakarta (IND)

Screenings

2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry
2023	Varsity Film Expo, Honourable mention
2024	Screening at Schweizer Jugendfilmtage, Zürich (CH)
2024	Screening at Jugendfilm Festival Movie Day, Romanshorn (Awarded the Roxy Preis)

Curation projects

2024 - now	Co-curation of the 345.offspace, Wollishofen, Zürich
2023/4	Group show “The waiting room” (ode to ideas), Kreis 6, Zürich

Co-publication

2021	Bricking Through, Appropriate! Journal zur Aneignung und Vermittlung von Kunst, Issue 2.
2023	Collective 2.5, Release of the zine <i>Collective Spaces</i>

Upcoming

08/2024	Solo show at Plestelin, Belgrade (SRB)
09/2024	Group exhibition in Schlachthof, Biel (CH), curated by Verein Papillarya
10/2024	Solo show at the Car Park offspace, Zurich (CH), organized by Monster Chetwynd

# Lily Pellaud

## Selected works 2023-24

*“My artistic practice unfolds with the act of writing. Feelings and daily experiences coming in, words coming out. From those written beginning, comes into play an exploration through diverse materials and mediums, the “manual work”, combination of textile, photography, clay, plaster, paper...*

*These diverse materials eventually find their place, woven together into videos or installations. It’s here that 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 imaginatives worlds, mixing dreams, my private, the public.*

*And yet I find in my artistic journey this inherent ambiguity when presenting or not the words, the source element, in the immersiveness that I aim to create. Do they add, do they take ?*

*Through these processes and experiments, I have unearthed profound insights into the ordinary moments and human connections. These themes resonate with me deeply, woven into the fabric of my own story. Yet, they transcend my narrative, speaking to the universality of human experience. Through my work, I aim to make the public pause, connect and think about their own experiences and emotions of the daily.”*

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

Installation

<https://vimeo.com/983235369/460748573d?share=copy>

Automata (wood, motor, screws, plexiglas and paper), wallpaper, curtains



Picture : Ayan Paska

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 at dawn, *ramer à contre-pied (Monday through Sunday)*, 345 off.space, Zürich 2024

Picture : Ayan Paska



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

HD-video loop, 3.59 min, 16:9, color, 5.0 sound configuration

<https://vimeo.com/892191858?share=copy>

5 speakers, beamer

*Heivi in the Mountains* is a video installation that reimagines the classic tale of Heidi in a dystopian narrative. The artists 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, the video cleverly employs 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 shot, *Heivi in the mountains*, ZHdK, Zürich, 2023





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

Video loop on Ipad, 1.48 min

<https://vimeo.com/870097643?share=copy>

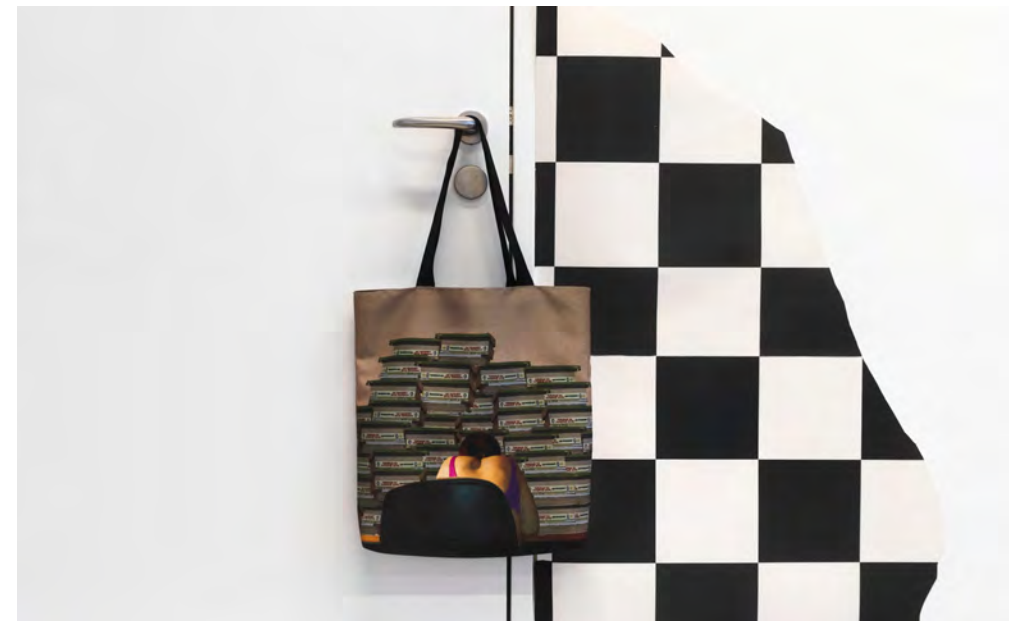
Pvc floor, pillow, bag

Dimensions variable

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 shots, *Untitled (and overworked)*, NEST, Zürich 2023



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

HD-video loop, 3.31 min, 16:9, color, sound

<https://vimeo.com/826853614?share=copy>

Paint, pvc floor, door, bench, curtain

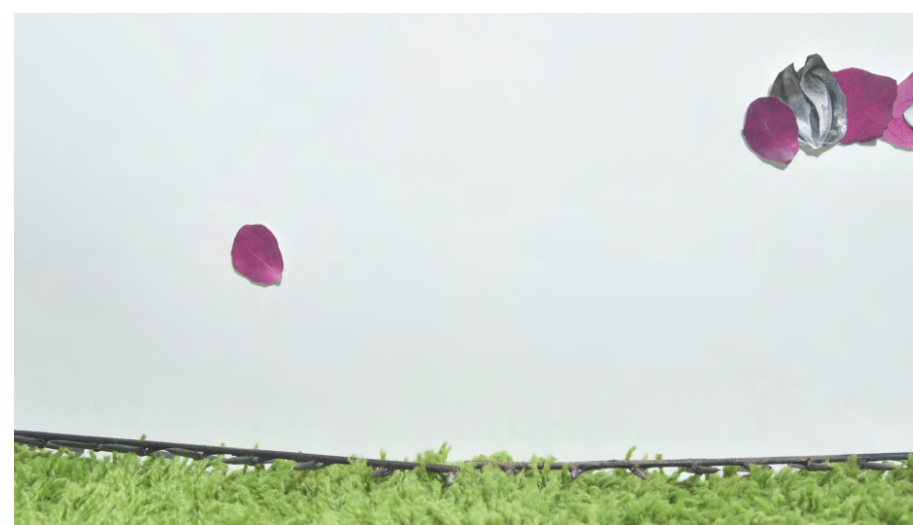
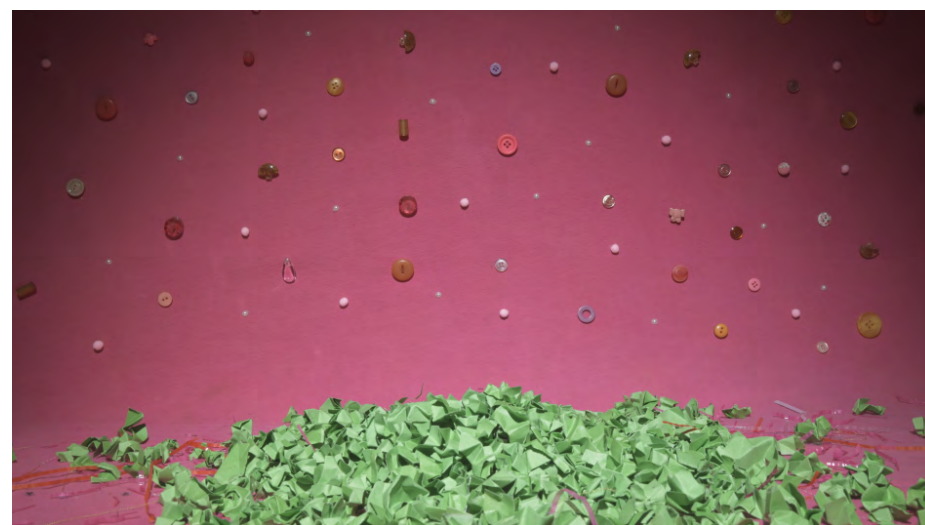
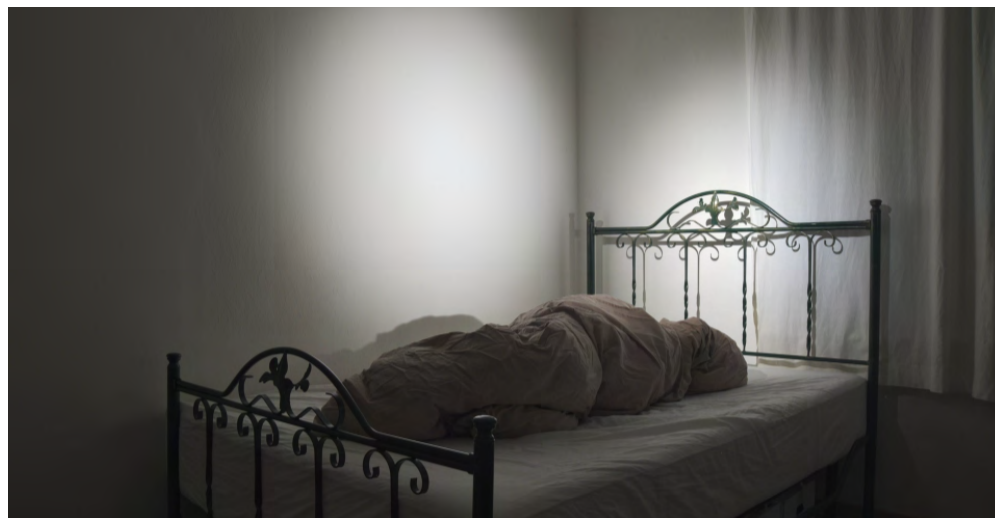
Change is an inherent part of life and we might have just grown scared of it.

Being at a turning point of my life and wondering about my future as an artist, I found myself overwhelmed with arising uncertainties coming my way. These thoughts and challenges served as the inspiration for the artwork. Starting on a reflection on how change had presented itself to me and my own relationship to creativity, I explored the themes of growth, adaptation, and self-renewal.

The makeup from this scene has been entirely thought and realised by Carolina Misztela.











Installation Shots, *Prendre l'araignée par les cornes*, 2023





Installation detail shots, *Prendre l'araignée par les cornes* , 2023