

Lily Pellaud

Selected works 2022-2023

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.
I always 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.

Through these processes and experiments, I have unearthed profound insights into the ordinary moments, human connections, and societal structures that define our existence. 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 want to connect, open up conversations and make people think about their own experiences and emotions.



Untitled (and overworked), 2023

Video loop on Ipad, 1.48 min
vimeo.com/user144810135/
Pvc floor, pillow, bag
Dimensions variable

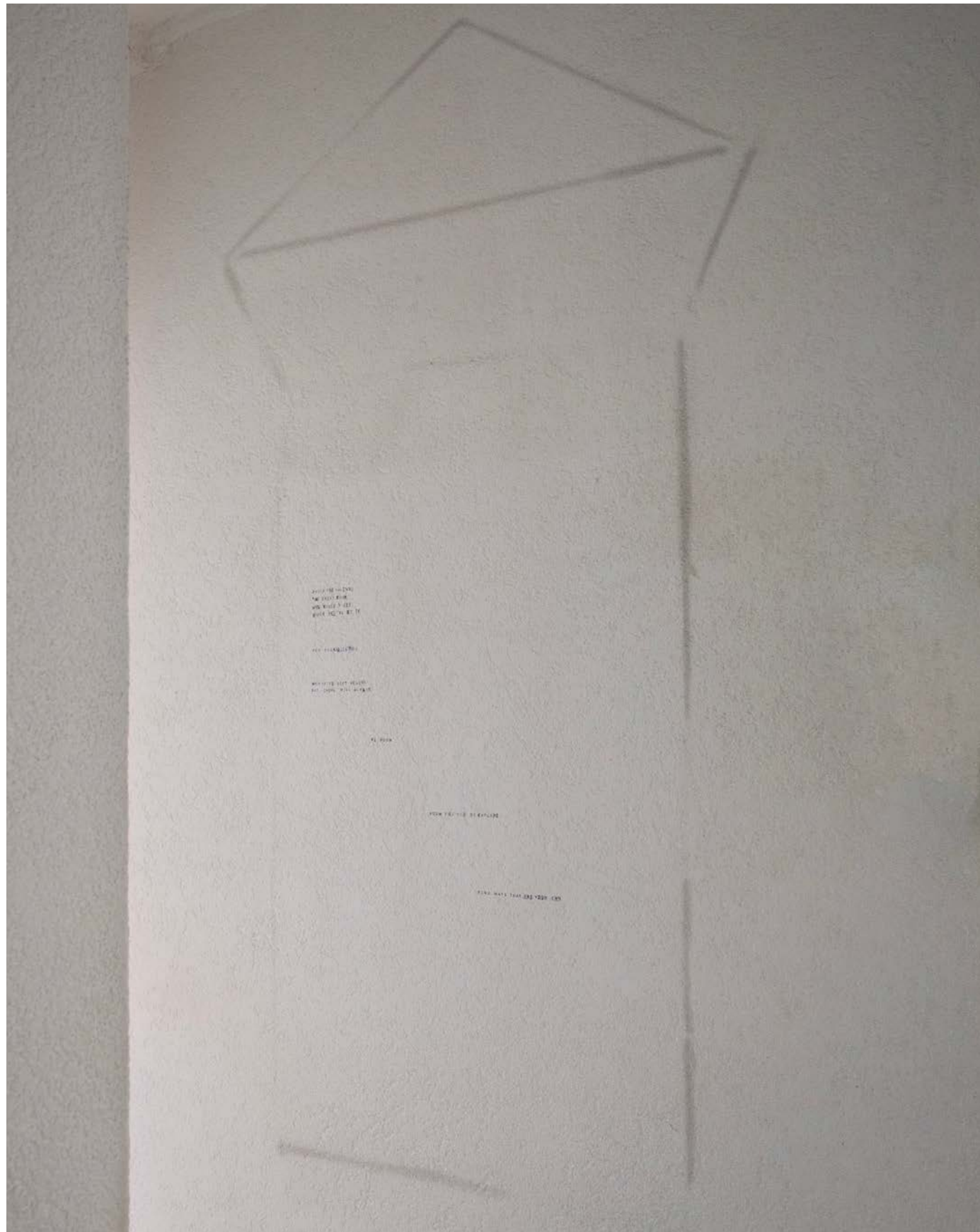
Lily Pellaud (*2000) reflects in her installation piece “Untitled (and overworked)” the ambiguous state of hyper-productivity. On the one hand, often considered as a precondition for creativity or mythologized in 'the creativity chaos', on the other, driven by neoliberal narratives of self- realization. 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



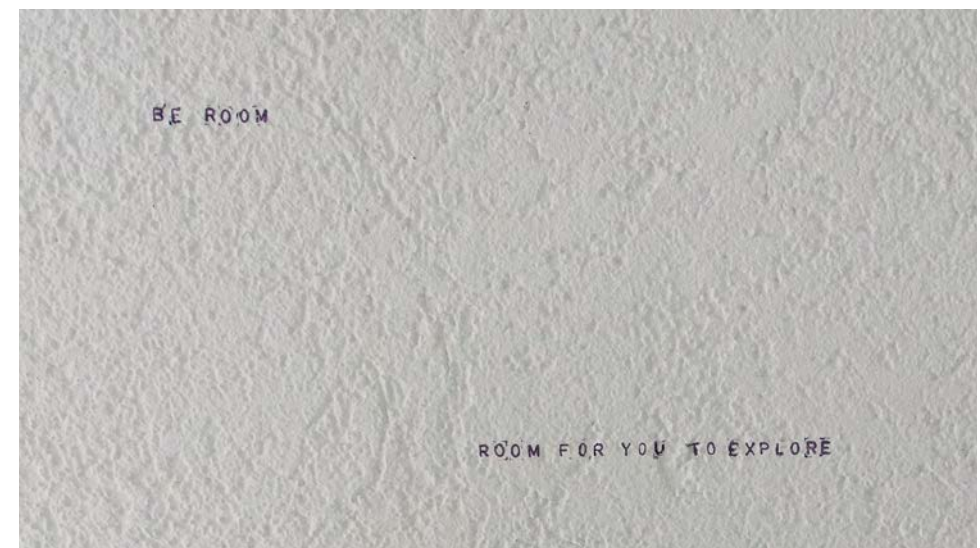
Installation and detail shots, *Will you remember the walls ?*, Hürststrasse 60/62, Zürich, 2023

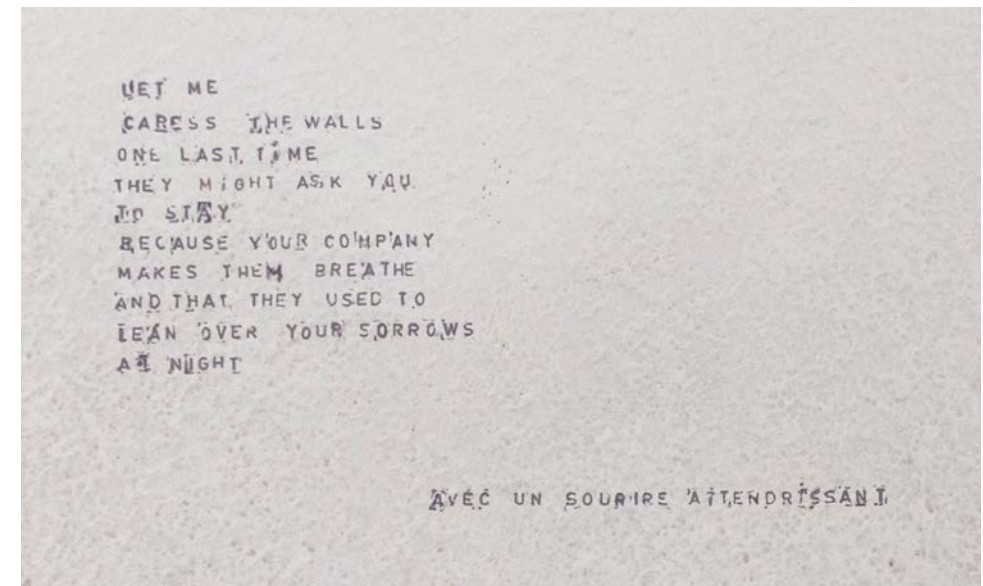
Will you remember the walls ? , 2023

Ink, stamps

Site-specific installation

As a response to the open call exhibition “How to build an oerlikon dreamhouse” set within a family house on the brink of demolition in Oerlikon, Lily composed a set of site-specific texts that she embedded in traces of frames previously habiting the walls. She creates a poetic narrative within the space, inviting viewers to explore the emotional resonance of leaving a cherished place behind. The project wants to draw attention to the experience of transition and memory, encouraging introspection and connection with the artwork and the space.







L'écho des combles, 2023

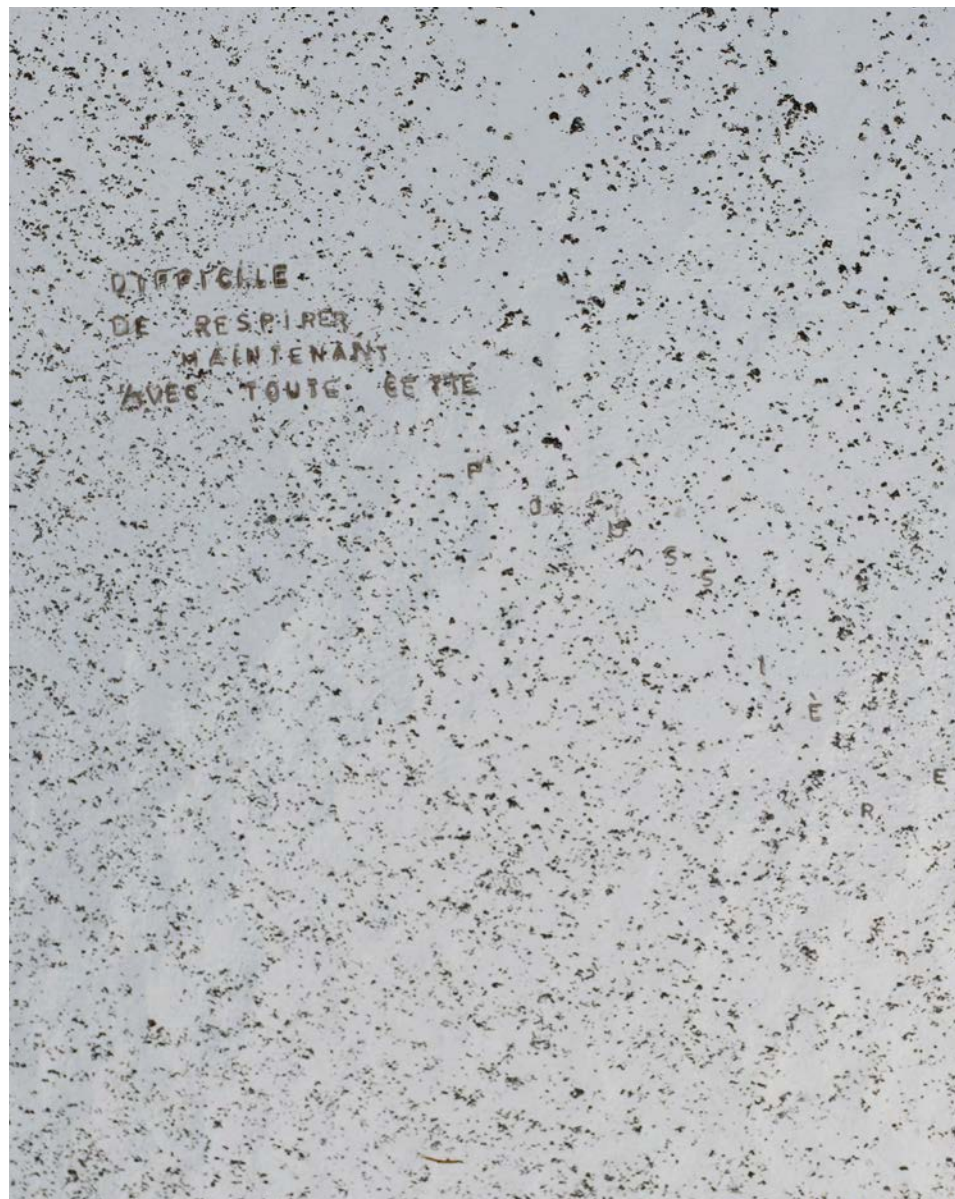
Ink, stamps, frames, wood varnish, paint
 Site-specific installation
 Dimensions variable

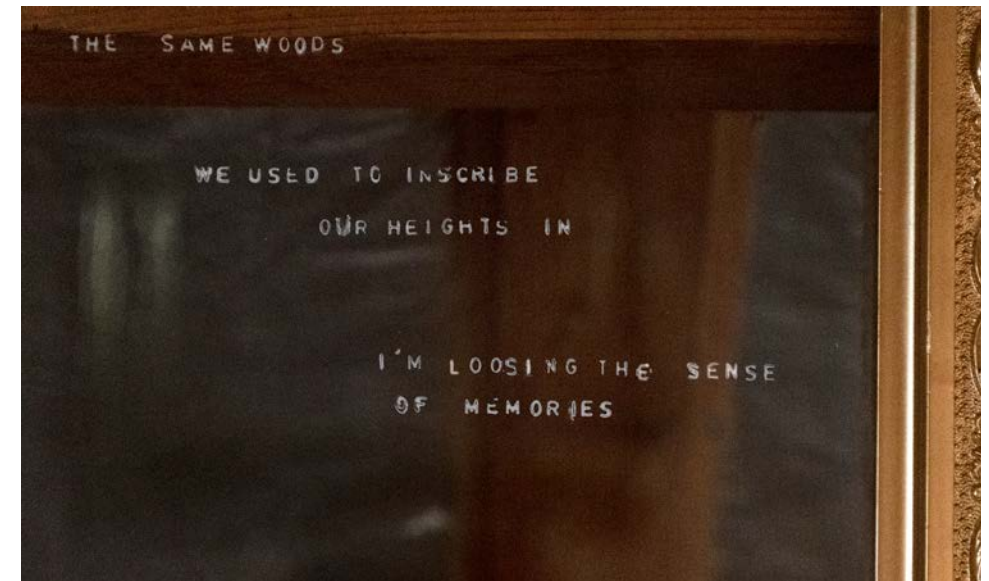
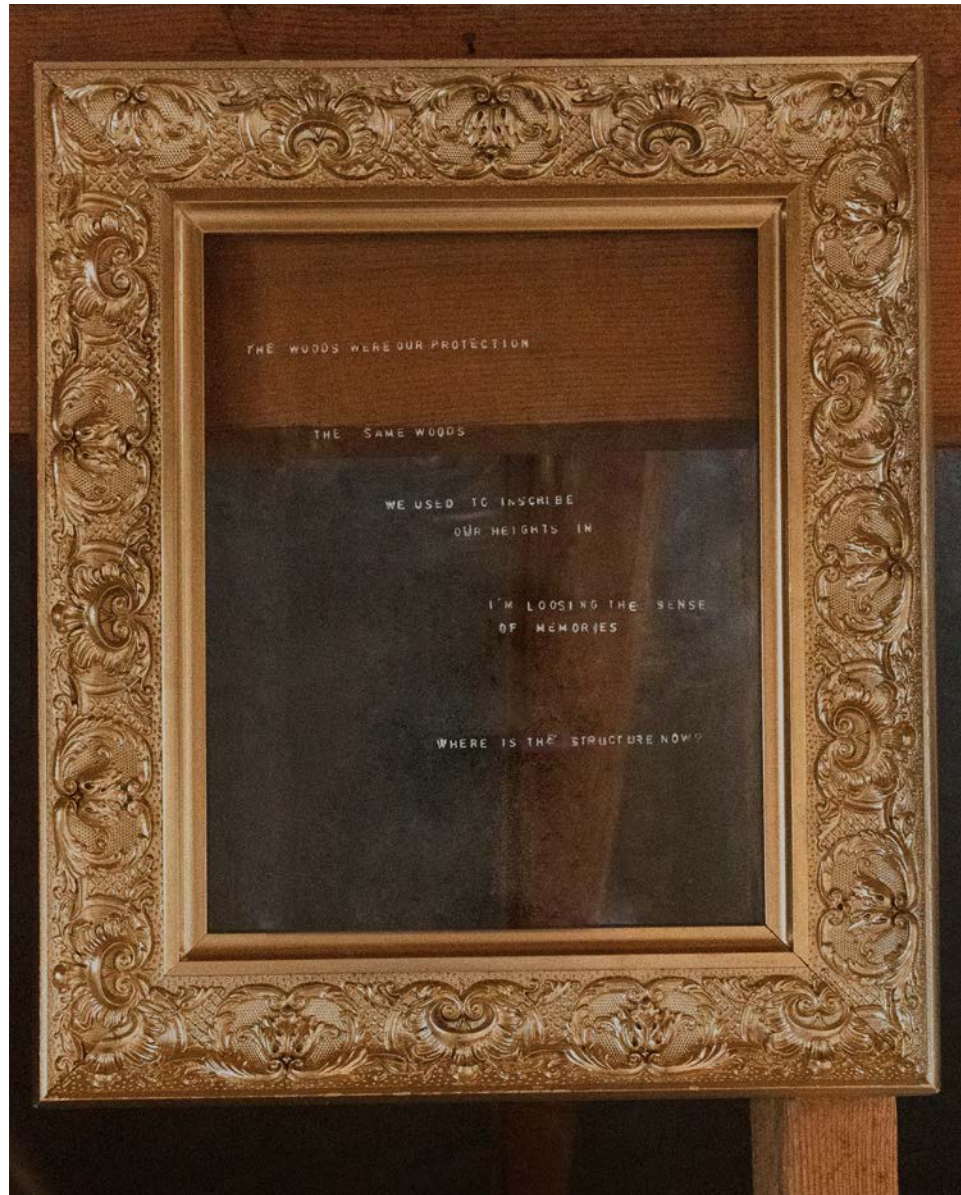
In the attic, Lily develops *L'écho des combles*, an installation composed of frames found in the house, restored and re-exhibited. The memories that were once inhabiting the frames are gone -allegory of the empty habitat soon to be left- where the transparent glass and words eases the viewer into introspection.



Detail shots, ***L'écho des combles***, Hürststrasse 60/62, Zürich, 2023









Installation shot, *L'écho des combles*, Hürststrasse 60/62, Zürich, 2023

Prendre l'araignée par les cornes, 2023

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

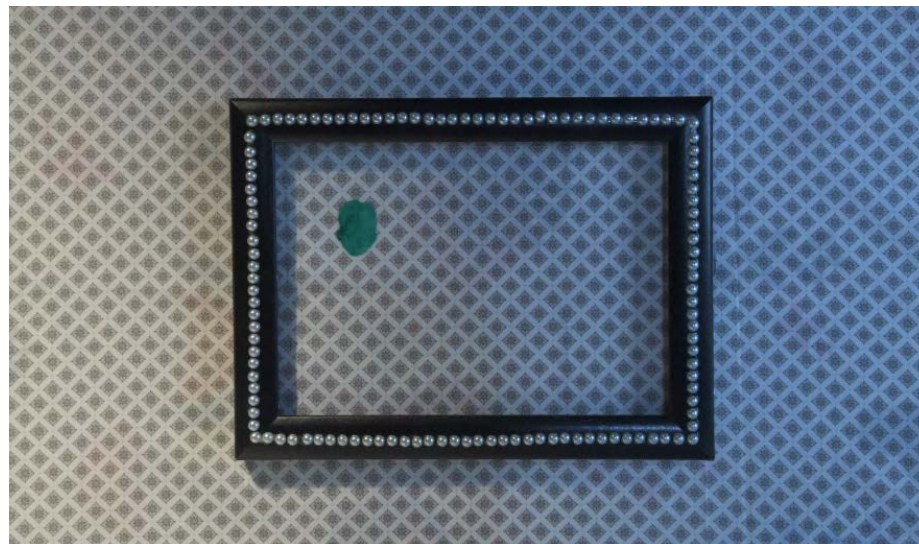
Paint, pvc floor, door, bench, curtain

<https://vimeo.com/user144810135>

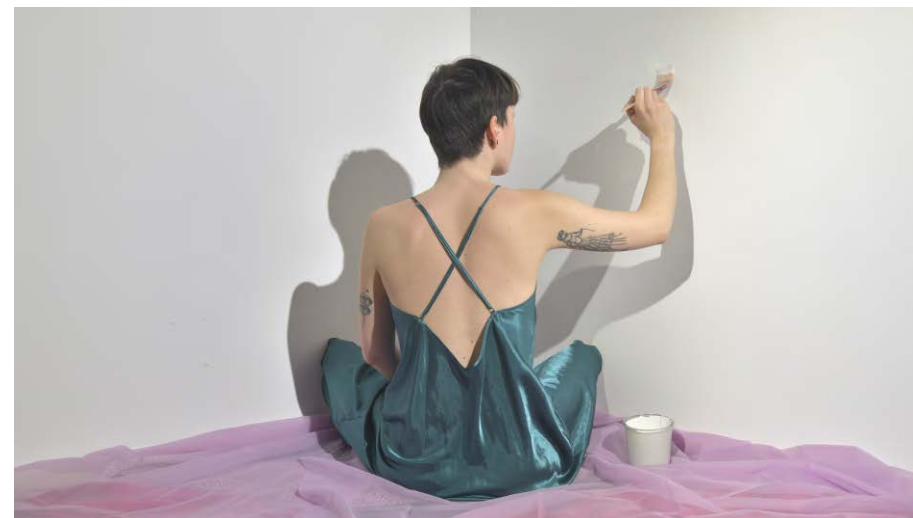
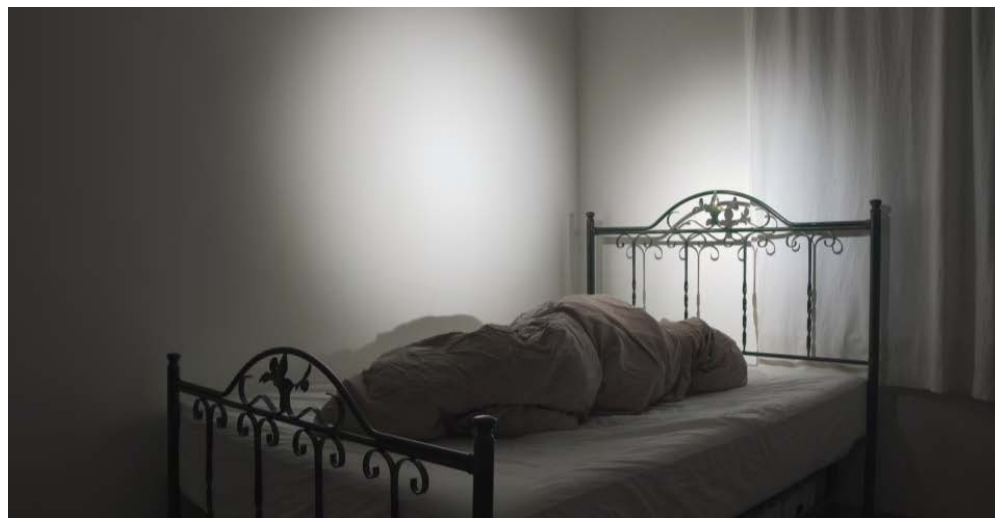
Change is an inherent part of life and we might have just grown scared of it.

Being at a turning point of my life and wondering about the future, I found myself overwhelmed with arising uncertainties coming my way. These thoughts and challenges served as the inspiration for the artwork, exploring themes of growth, overcoming circumstances, adapting to change, and self-renewal.

The makeup has been designed and realised by Carolina Misztela.



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





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



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

“it must be wandering again”, 2022

HD-video 9.10 min, sound 9.45 min, loop
<https://youtu.be/37SS9-11CPk>

Inspired by the movie *Daisies* from Czechoslovakian film director Vera Chytilová, I perform an uncanny narrative around hysteria. My gaze challenges the viewer's comfort. Observing and being observed, judging and being judged. The lineage of women being dismissed historically. This installation challenges the viewer use of the term hysteria and its historical implications, by subverting learned social etiquette.





Video Stills, *“it must be wandering again”*, 2022



Performance view, ***Un peu de röstis ? Ja gerne.***, Café du bonheur, Biel, 2022

“Un peu de röstis ? Ja gerne.”, 2022

Performance 25’

I read successively excerpts of books in German, French and Swiss German, that I could find in the Café to create a narrative and connect the two linguistic parts of Switzerland. I used humour, and the interplay of the respective colloquial language to highlight the intersection within the border.



Photos : Simon Aurel Schwarz



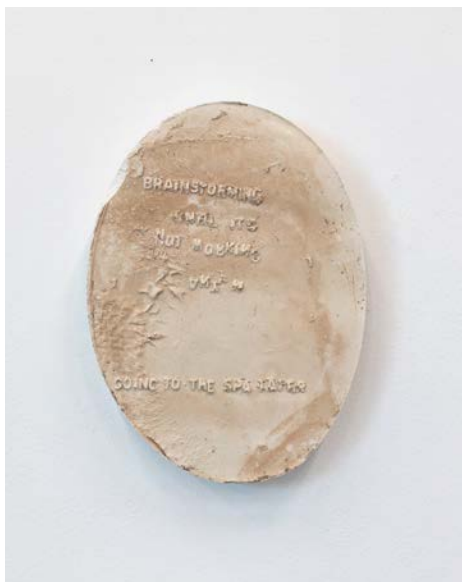
Performance view, *Un peu de röstis ? Ja gerne*, Café du bonheur, Biel, 2022

To be remembered, 2022

10 plaster molds 20 x 30 cm, audio track, 2.34 min
<https://youtu.be/Tv0XMvvVktA>

The immersive installation invites the viewer to take a break from its surrounding and dig into a feeling of nostalgia, by contemplating bribs of embedded souvenirs with a soundtrack combining several rain recordings.

Those souvenirs are encapsulated in what becomes physical traces of the past. But like the waves continuously erases the footprints on the beach, our memories are impermanent and will inevitably fade away. The title reflects equally on the long-term impression of the artwork on its observer.



Detail shots, *To be remembered*, ZHdK, Zürich, 2022



Installation view, *To be remembered*, ZHdK, Zürich, 2022

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)
2022	Shared Campus Transcultural Collaboration, ZHdK (CH), LASALLE College of the Arts (SG), Galeri Lorong , Yogyakarta (IND)
2019-2020	EDHEA, foundation year, Sierre

Scholarships

2022	Summer School, Shared Campus, “Cities on the Move”, Bangkok (TH)
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Extra scholar experiences

2022	Co-curation of the TC Movie Mondays, Yogyakarta, (IND)
2022	Summer School, Shared Campus, “Cities on the Move”, Bangkok, (TH)
2021	Summer School, Shared Campus, “Streets”, online

Selected Group Exhibitions

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
2021	Annulé, Dojo, Saillon

Solo Exhibition

2022	Vivid Insomnia, ZHdK, Zürich
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Screenings

2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry
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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

2023	Residency at le sabl.live
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