

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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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

Residency

2022	Transcultural Collaboration, ZHdK (CH), LASALLE College of the Arts (SG), Galeri Lorong , Yogyakarta (IND)
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Screenings

2023	Fantoche, Schweizer Jugendfilmtage, Talent Industry
2023	Varsity Film Expo, Honourable mention

Curation

2023/4	Group show “The waiting room” (ode to ideas), Kreis 6, Zürich
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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

03/2024	Screening at Schweizer Jugendfilmtage, Zürich (CH)
05/2024	Artist residency at Footnote Center, Belgrade (SRB)
2024	Co-curation at 345.offspace, Zürich (CH)

Lily Pellaud

Selected works 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. Exploring diverse aesthetics and telling stories anchored in imaginative 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.

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





Doch statt ihre inneri Zen z'finde,



Heivi gspürt,



z'rugg in d' Gorge hend mer



es Raclette-Fäscht im Mittle vom Dorf gsi.



sie isch nie wieder zrugg in d' Alpe kebrt.



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

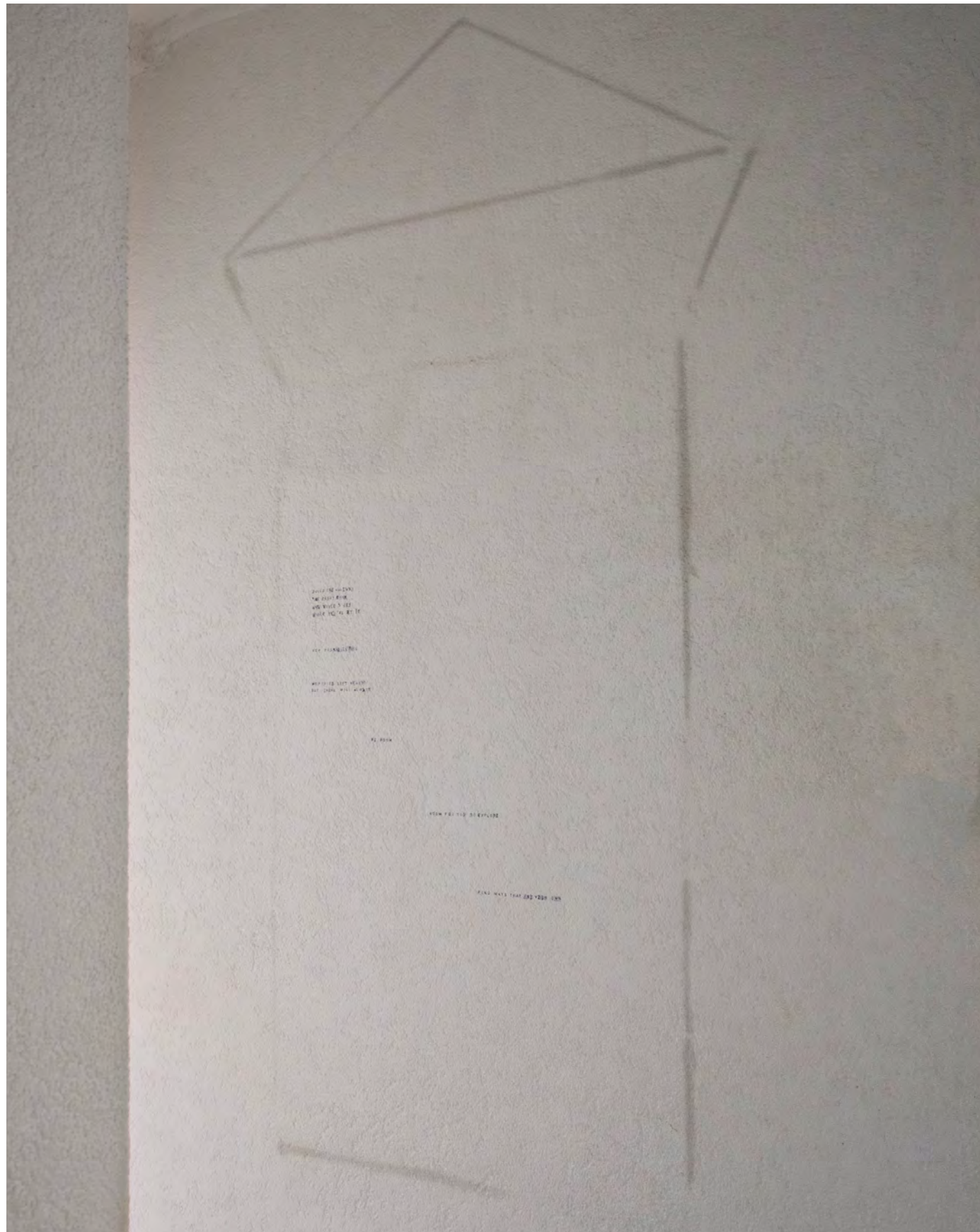
Lily Pellaud (*2000) reflects in her installation piece “Untitled (and overworked)” the ambiguous state of hyper-productivity. On the one hand, often considered as a precondition for creativity or mythologized in 'the creativity chaos', on the other, driven by neoliberal narratives of self- realization.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

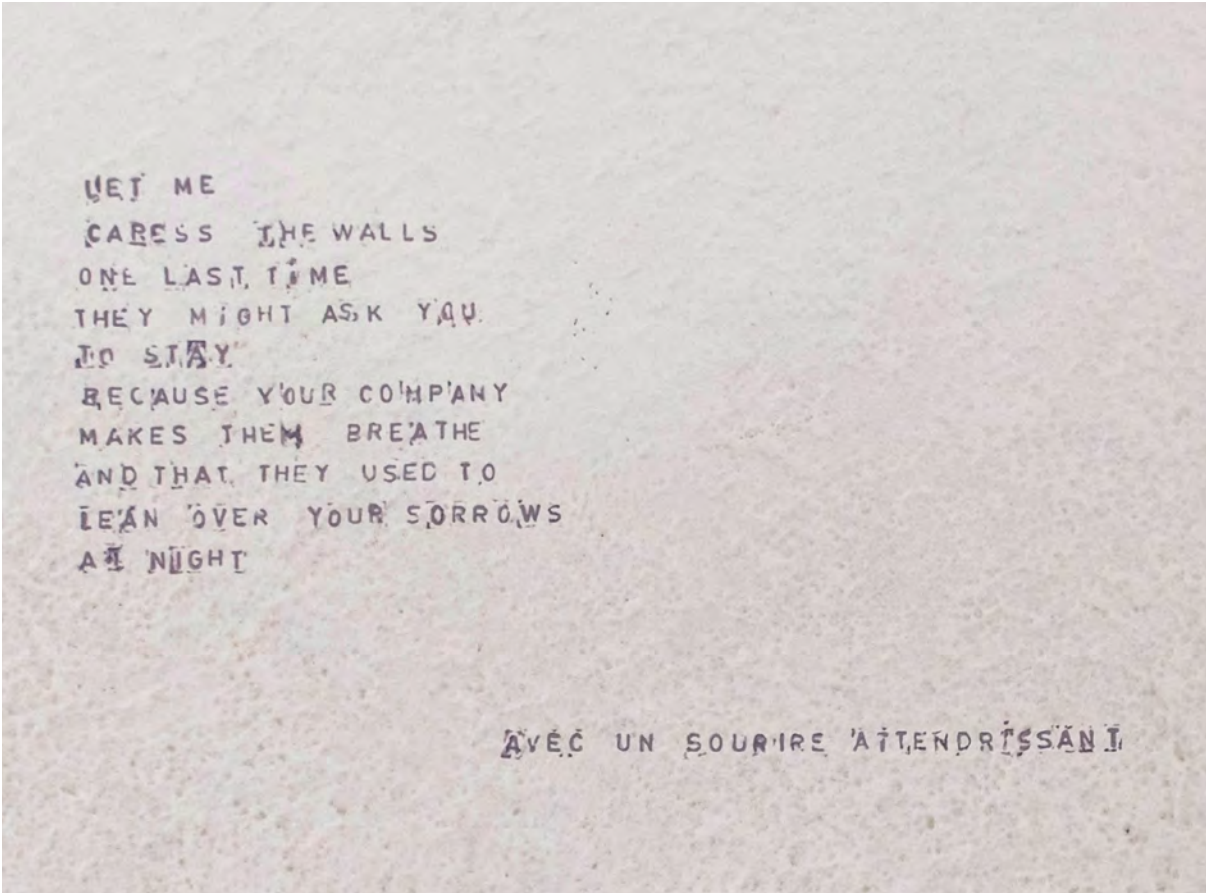


Will you remember the walls ? , 2023

Ink, stamps
Site-specific installation
Dimensions variable

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.

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



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



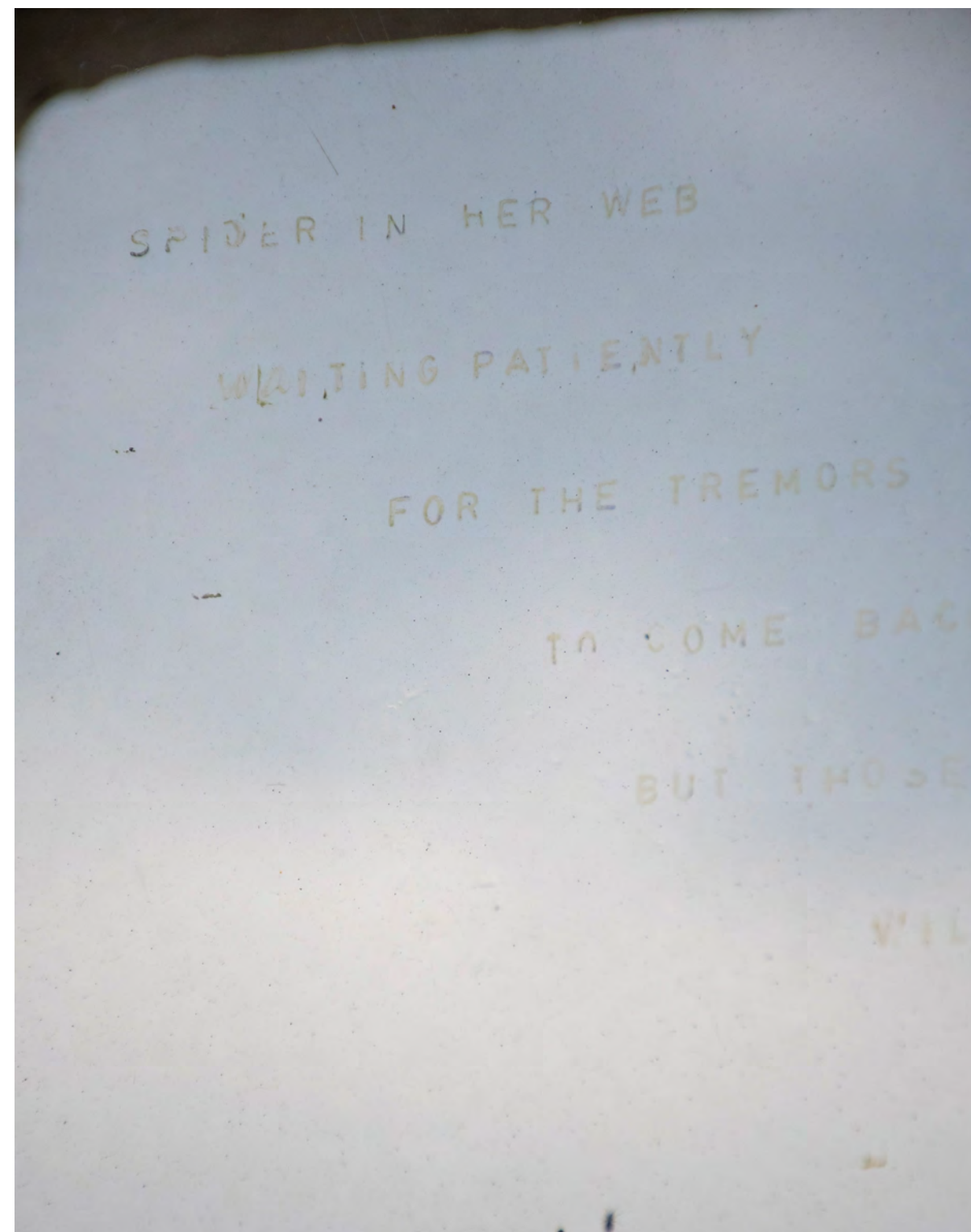
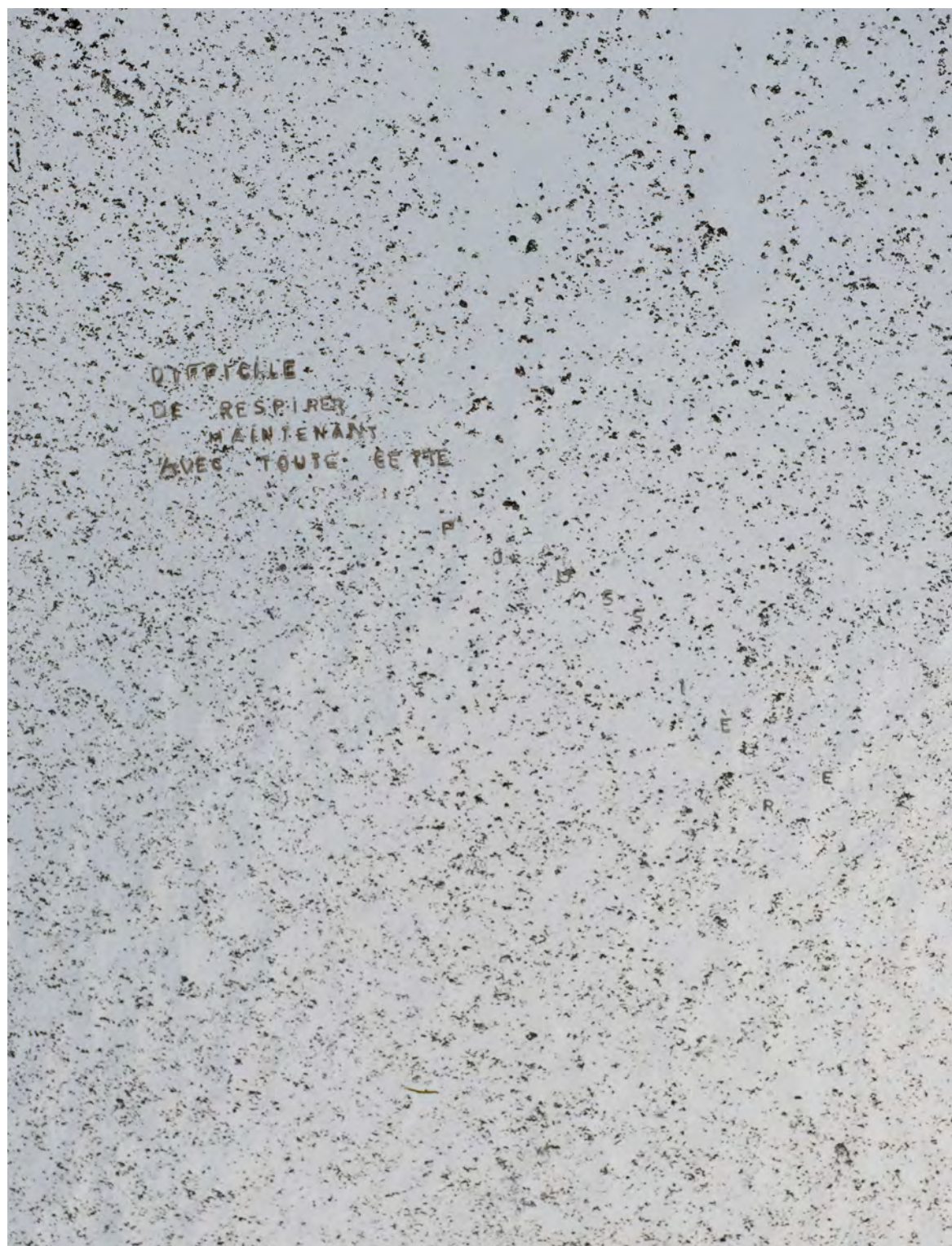
L'écho des combles, 2023

Ink, stamps, frames, wood varnish, paint

Site-specific installation

Dimensions variable

In the attic, Lily develops *L'écho des combles*, an installation 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.



Detail shots from the windows, *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

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

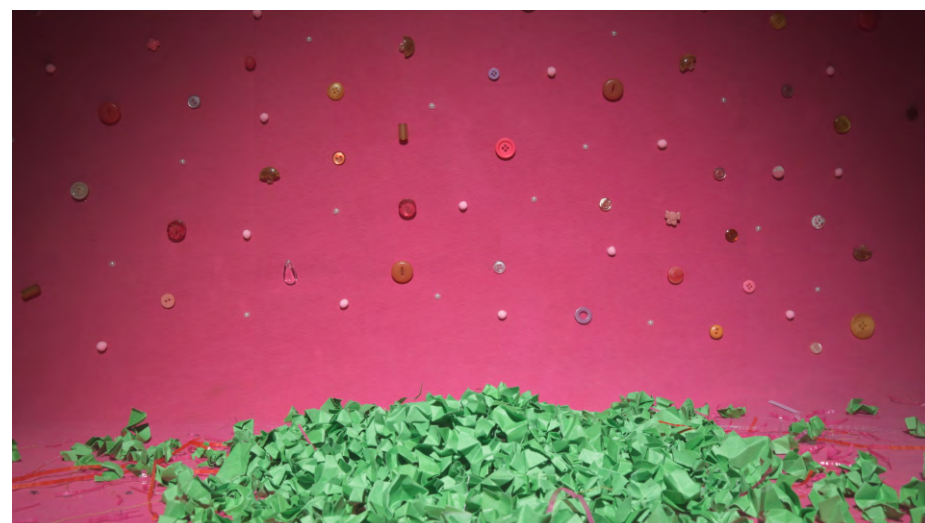
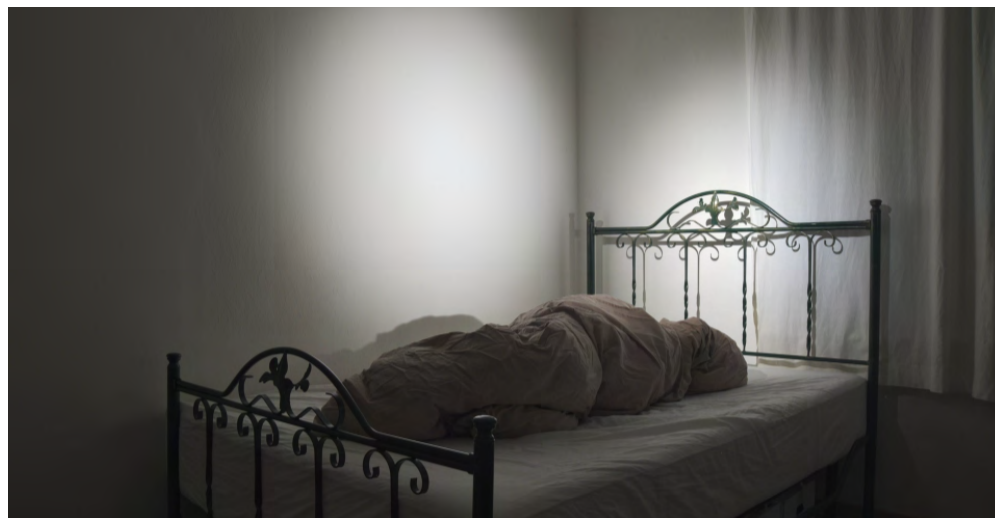
Paint, pvc floor, door, bench, curtain

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 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.







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



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