

Lily Pellaud

Selected works 2021-2023

My hands have always been really important to comprehend the world around me. As I create works, I develop a connection with the diverse range of materials I employ, such as ceramics and textiles.

In addition to that, writing assists me in entangling pieces of history and feeling, and I continue to work until what I see takes meaningful form.

This process of experimentation and research is fundamental to my practice as it guides me to gain a deeper understanding of different materials and explore their potency. I am very keen on exploring diverse mediums, still I tend to surrender to materials and methods that are historically and emotionally linked with women's work. Therefore, most of my works revolve around the spectrum of feminism. This comes to me as something buried that in my practice I try to grasp and embrace.

The mediums of video, photography, and sound help me to deliver or convey my thoughts and observations to the viewer. By combining these two concepts with references and several layers in the mediums, I have developed a deeper understanding, feeling, and narrative of mundane situations, human connections, and social structures.

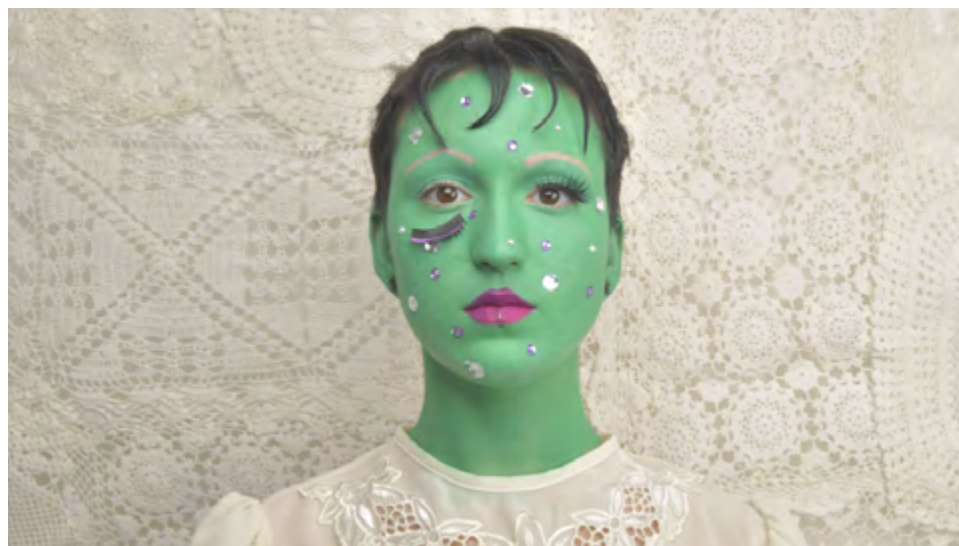
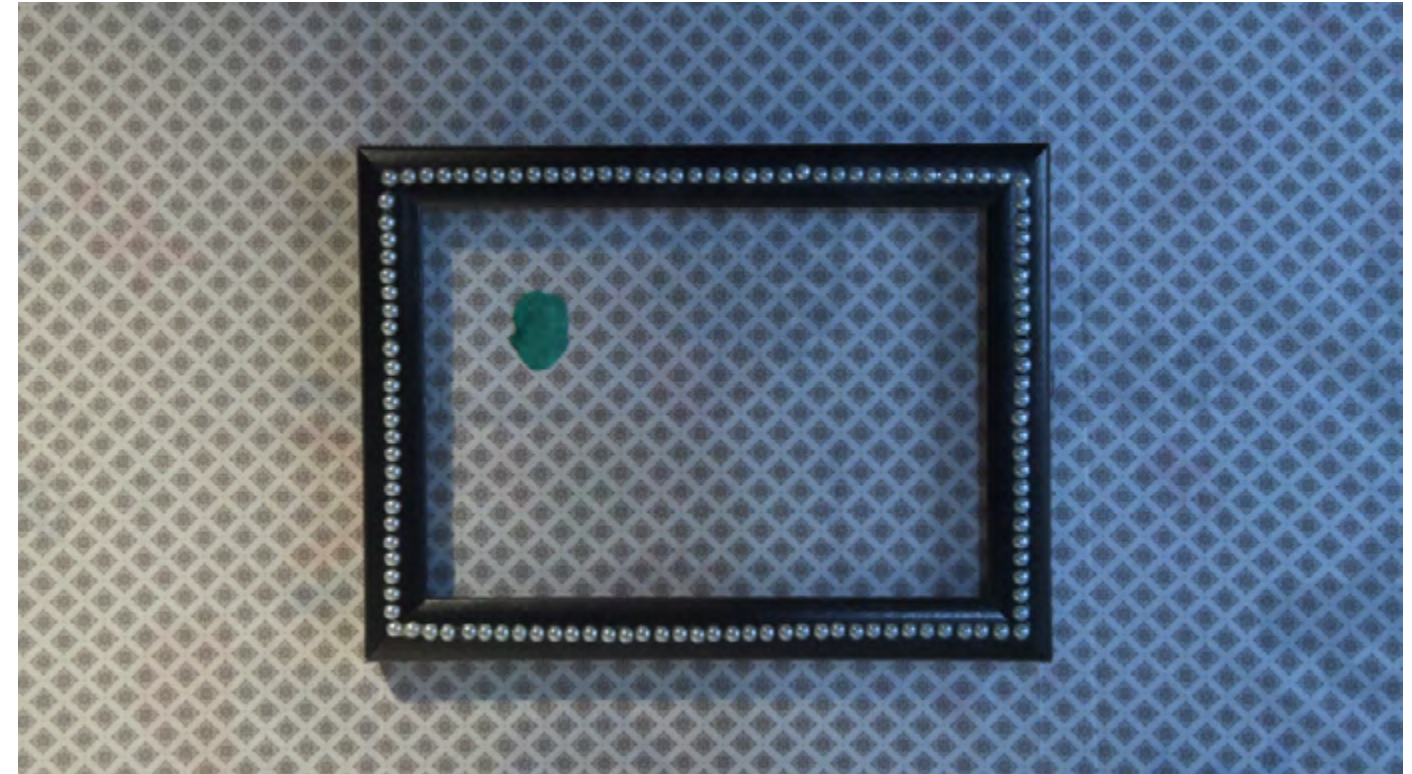
Although language and text are an inherent part of my work process, I've been more recently putting accessibility at the centre of my research through the exploration of the potential of non-verbal communication.

Prendre l'araignée par les cornes, 2023

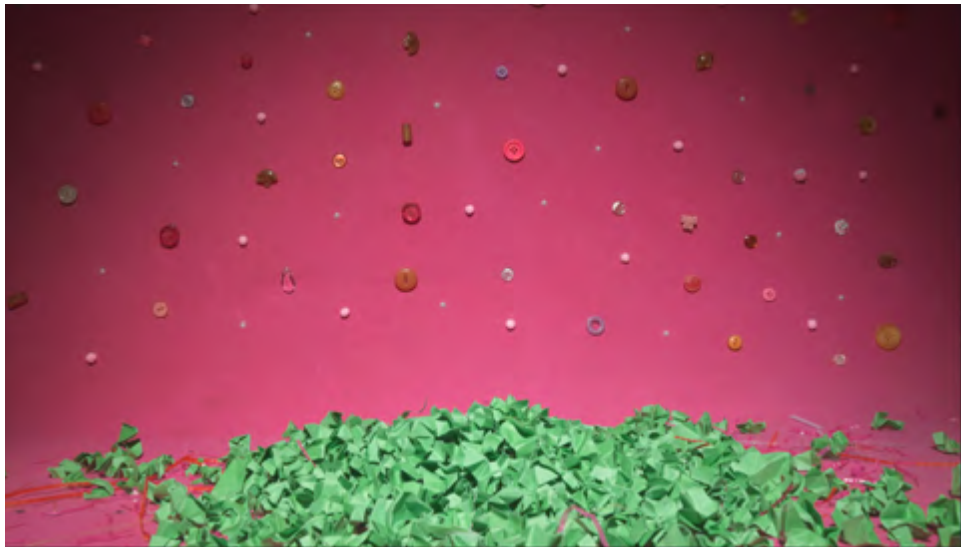
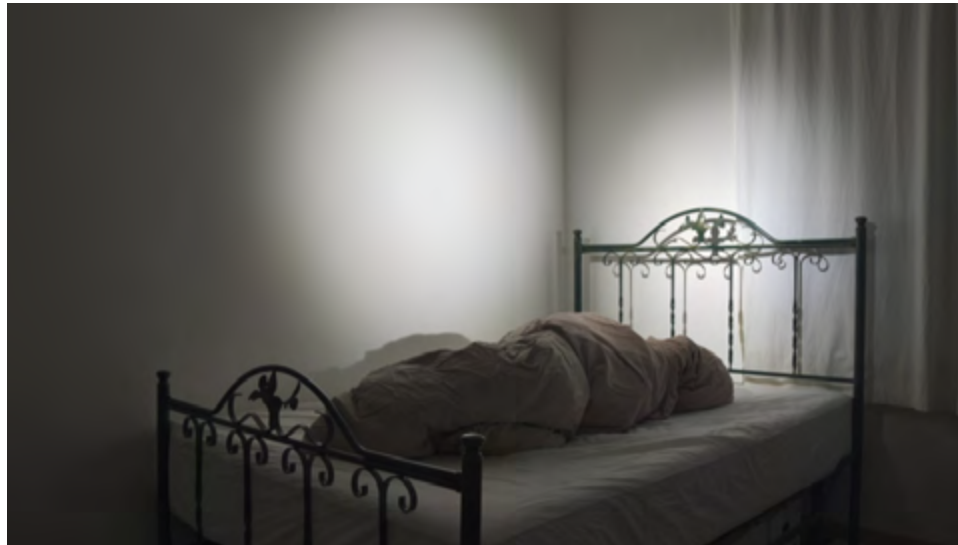
HD-video loop, 3.31 min, 16:9, color, sound
Paint, pvc floor, door, daybed, fabric

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

The make-up scene of the video is the result of a very inspiring collaboration with Carolina Misztela. The video will be shown as part of an installation for my Diploma work and the final documentation will be found on the updated version of this portfolio on my website.



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



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

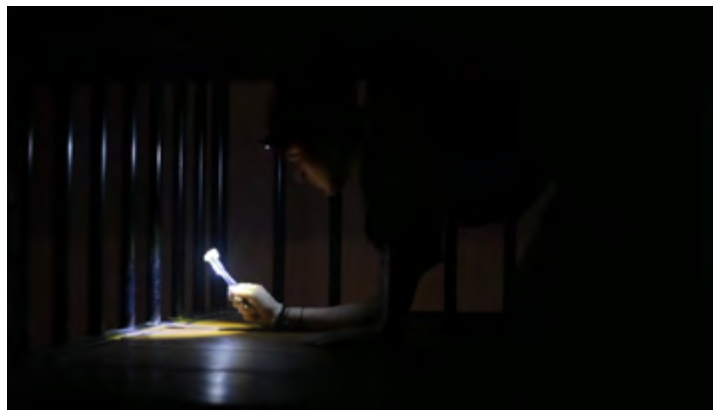
Gula is never sold out, 2022

Durational performance with Jose Guijarro and Hsuan Chao
https://youtu.be/lr_GEwYynzg

Why is everything here so sweet? Tea, coffee, cigarettes, food... Everything around us seemed too sweet to be true. By taking this question as our starting point, we researched and dug into the meaning of sugar, its tradition and its colonial past in Jogja. After reading books, talking with local people, watching movies and visiting the Madukismo sugar factory, we focused on the chain of production of this daily used ingredient. How were we to re-interpret it? By using the logic of the work in the sugar factory we created our own linework with 3 stations, each of us shifting every 15 min. We used the architecture of Galeri Lorong and play with the dropping of sugar, walking, moving, delivering.

This work is a durational performance, recreating the production process of sugar. From chainwork to service, the work takes a playful approach on this historically loaded ingredient. Spanning from sweetness to a tainted colonial past, the associations that sugar arise are multiple.





“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.







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



Installation view, *Vivid Insomnia*, ZHdK, Zürich, 2022

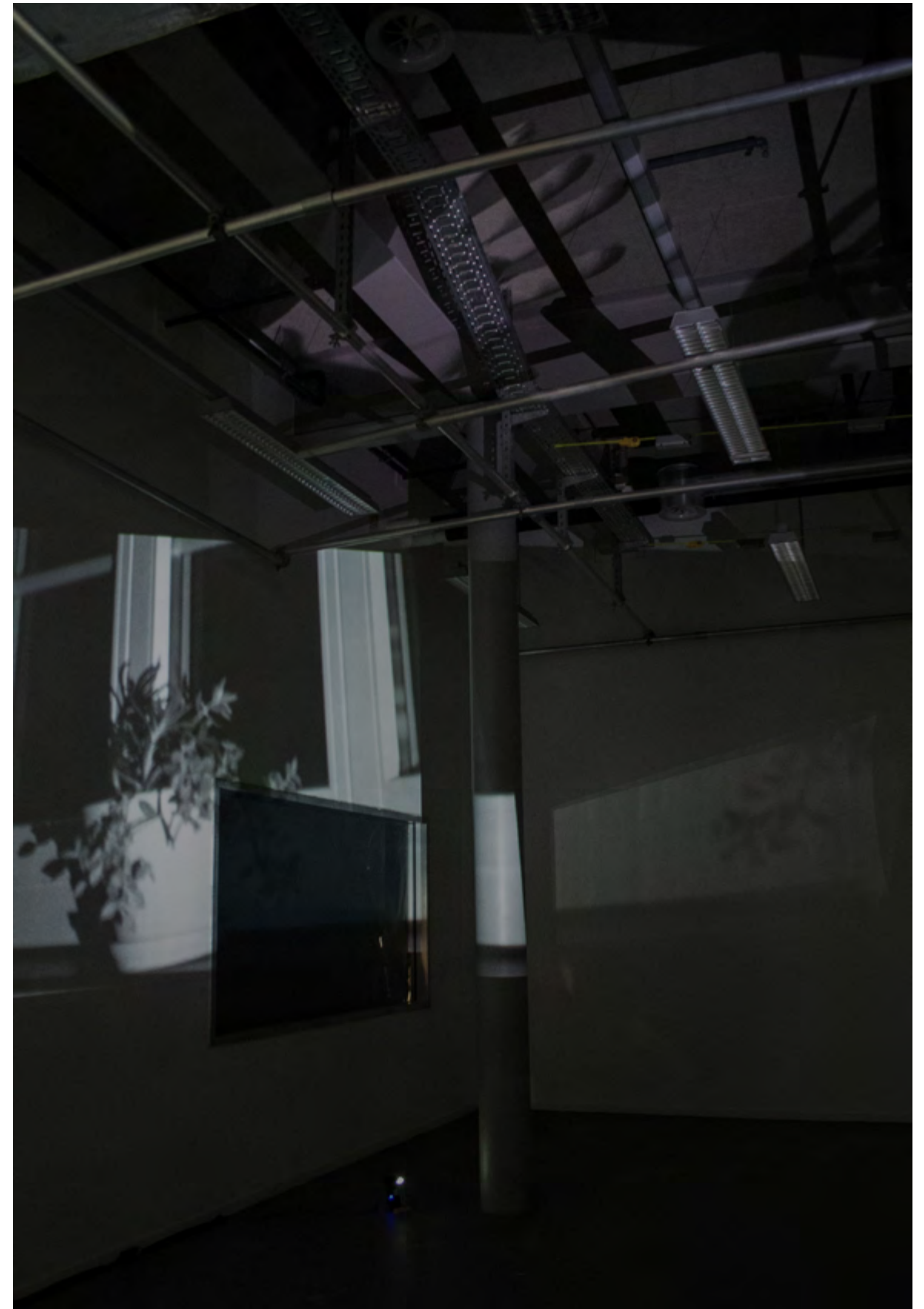
Vivid insomnia, 2022

6 beamer projections
Various dimensions

the absent, silent sleep
and a room
my room
the one I hardly recognize
these floating shadows that seem to want to tell me
something
...and this silence again,
this silence of death.
reality mingles with my nightmares
my shadow mingles with another
I'm damned to wander lost
in this black and white parallel.

Extract of the exhibiton text





Installation view, *Vivid Insomnia*, ZHdK, Zürich, 2022



Installation view, *Vivid Insomnia*, ZHdK, Zürich, 2022

Au fil du temps, 2021

HD-video loop, 6.10 min.

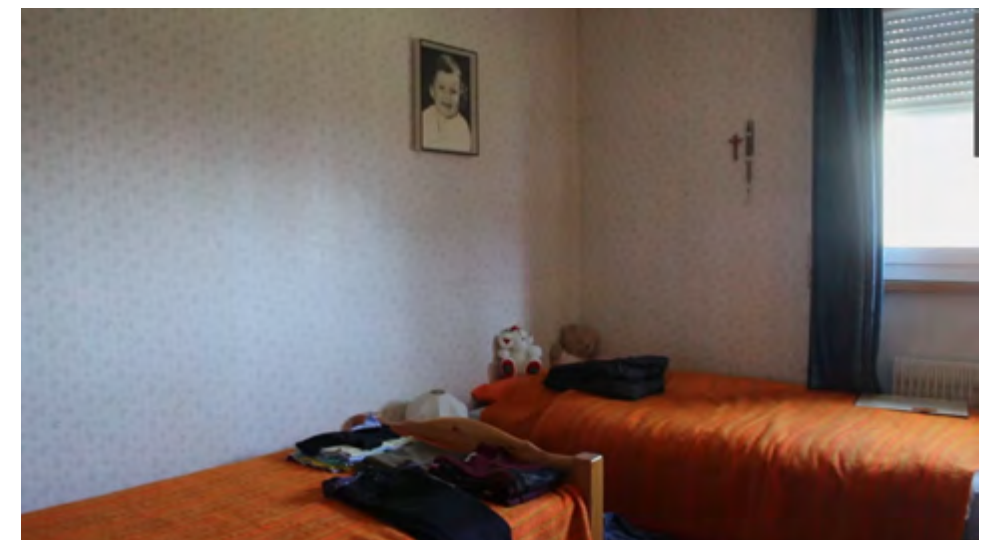
Hand knitted scarf, shelf, dolls

<https://youtu.be/BRzflcOOkGs>

This work reflects the connection that breathes through the generations, although this link is thin and can easily be ruptured. The video approaches the subject of senescence, including memory loss and care taking.



Installation view, *Au fil du temps*, ZHdK, Zürich, 2021



Video Still, *Au fil du temps*, ZHdK, Zürich, 2021





Installation view, *Au fil du temps*, ZHdK, Zürich, 2021

Education

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

2021	Bricking Through, <i>Appropriate! Journal zur Aneignung und Vermittlung von Kunst</i> , Issue 2.
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Selected Group Exhibitions

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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Extra scholar experiences

2021-today	Member of the Collective 2.5
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

Upcoming

2023	Collective 2.5, Release of the publication <i>Collective Spaces</i>
2023	Publication in LAG Magazine

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