

Line Chevalley

selection of works

My artistic practice could be defined with this question: how do we tell ourselves small tales to cope with the daily routine? Escaping through imaginative narrations is essential in my work. Permanently surrounded by obligations, stress, and fears, we strive to follow the rules of normality, the normality in which we feel trapped. I believe storytelling prevents us from despondency. Mostly through drawings, writing, sculpture, and with an economy of means – I use everyday items, such as ballpoint pens and found materials and objects –, I think of my works as settings for inner reflections on how we feel in the instant and as invitations for intuitive and oneiric narrations. The sentence «Tout va bien» stands out from a misty background drawn with a ballpoint pen. A sail becomes a ship for an adventure in remote seas.



Tout va bien (bleu), 2023
Ballpoint pen on paper
15 x 21 cm

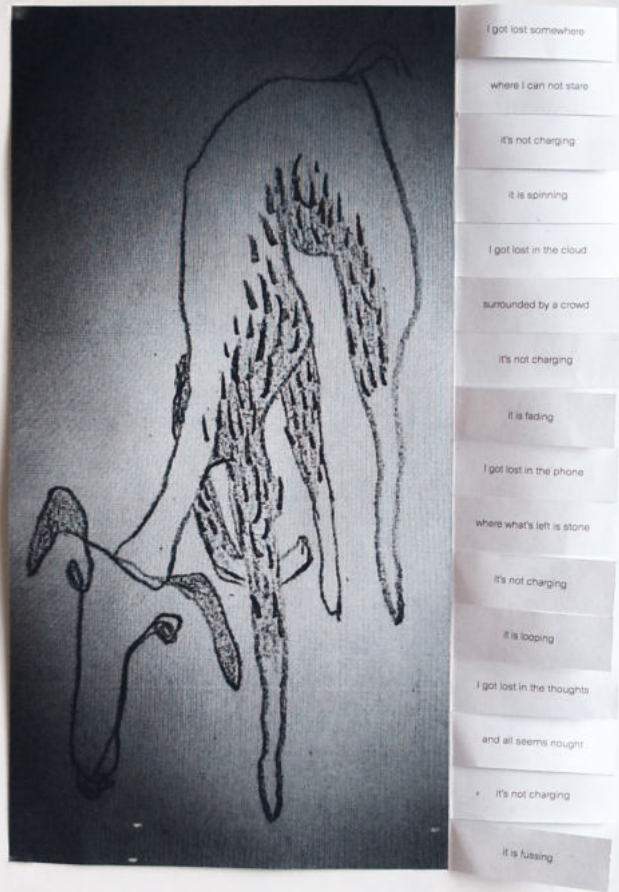
Tout va bien (bleu) is part of the drawing series made with classical office ballpoint pens. Each drawing is made with one of the four typical colors: blue, red, black, and green. They reassure and remind us to look at the bright side when everything seems to collapse.



Tout va bien (rouge), 2023
Ballpoint pen on paper
15 x 21 cm



Tout va bien (noir), 2022
Ballpoint pen on paper
15 x 21 cm



Going Round In Circles, 2023
Laser print
27.5 x 19.5 cm

The work *Going Round In Circles* is about daily notes and data we store in our electronic devices which end up getting lost. Inspired by classified ads, everyone is invited to tear a strip and then take it with them. The work changes with time and people.



Nouveaux Horizons, 2022
Aluminum plates
40 x 200 x 4 cm

The landscape drawing on the plates is almost imperceptible by far. The closer someone comes, the more visible becomes the horizon of lights. The drawing is inspired by artificial lights from cities that you see from far while on a road trip.



Invisible Matters, group show, installation view, On curating, Zurich, 2022



In My Anger Thoughts, 2021. *The Calm Before the Storm*, Installation view, Nest, Zurich, 2021

Animal figures have always been used to depict emotions and feelings in language. Here the shark images symbolize the burst of anger when we lose control of a situation.



In My Anger Thoughts 01, 2021
Analog prints
20 x 20 cm
Edition 1 of 1 + 1 AP



In My Anger Thoughts 03, 2021
Analog prints
20 x 20 cm
Edition 1 of 1 + 1 AP



The Calm Before the Storm, group show, installation view, Nest, Zurich, 2021



Alles Gut, 2021
Digital print
21 x 29.7 cm
Edition 1 of 3 + 1 AP

The phrase "Alles gut" has always interested me because of its linguistic ambiguity. It has a completely different meaning depending on the way someone says it. *Alles Gut* reflects on that. The background of an A4 office block sheet triggers the meaning. It becomes ironic.



Octopuses are shy animals provided with great intelligence. They can camouflage themselves to escape predators. In social relations, we sometimes use the same stratagems to protect ourselves. We play roles, like in theater, to blend in.

Within the Trust of the Octopus Tears, 2021
Theater velvet curtains, strass
Variable dimensions

077 507 88 08

Dial a Phone Number (The Slippery Road), 2021
Graphite pencil, voice mail poem of 1'
Variable Dimensions

A phone number is written on the wall. When you dial the number, there is a poem to be listened to. The poem talks about the wandering of some people after missing their train. Despite the unfortunate moment, the silver lining is that they got free of their daily schedule.



In The Boredom Of My Bedroom's Ceiling, 2021
Found sail, black vinyl
Variable Dimensions

The sail with the sentence "I Sailed Away in the Arctic Blossom" works as a reminder as much as an invitation to adventurous stories we tell ourselves to get free from our daily tasks for a quick moment.



This landscape is an invitation for wander and wonder. It is a supposition. The wood structure could be the remnants of walls or trees. The dehydrated salt puddle could be the remain of a river or a sea.

Trou blanc, 2018
Timber wood, salt
Variable Dimensions



Apollon, 2018
Digital print on dibbon
68 x 54 cm each

In Greek mythology, Apollon is the god of light and beauty. It is said that his beauty was so dazzling that a human being could lose their sight. Depending on the light and where we stand, the images appear or fade in the metal plates.



Course, 2017
Wood, handles, wheels
240 x 180 x 50 cm

The fraction of a second right before action, the time seems to be suspended. *Course* depicts this particular instant. The two structures on the casters suggest the movement, the passage from one moment to another.

1993 Born in Lausanne, CH
Lives and works in Zurich, CH

Education

2023 MFA, ZHdK, Zürcher Hochschule der Kunst, Zurich, CH
2018 BFA, écal, University of the Arts, Lausanne, CH

Exhibitions

2023 *SHOWROOM OPENING*, showroom, Zurich, CH
2022 *Invisible Matters*, group show, On-Curating Project Space, Zurich, CH
2021 *Micro-relations Lab*, group show, One Minute Space, Athens, GR
Saganaki on Ice, group show, Communitism, Athens, GR
When you look out the window, is art 20 years old?, group show, ABPI Foundation, Lausanne, CH
The Calm Before the Storm, group show, NEST, Toni-Areal, Zurich, CH
The Object as is, group show, ZHdK, Toni-Areal, Zurich, CH
JKON Olten 2021, group show, Junge Kunst Olten, Schützi, Olten, CH
Birding, in collaboration with Alexei Monney, group show curated by Margaux Dewarrat, Renens, CH
Rewind II (no things fixed), group show curated by Mélanie Meystre, Strecke rec., Fribourg, CH
2020 *La Cueillette des Cerises*, performance in collaboration with Alexandre Ghandour, espace Big Bang, Siders, CH
Rémora, performance in collaboration with Mélanie Meystre, ACT festival, Arsenic, Basel World, Lausanne, Basel, CH
2018 *écal diplomas 2018*, écal, Renens, CH
2017 *Construire un feu*, group show curated by Denis Savary, écal, Renens, CH
L'Histoire chuchotée de l'art de Robert Filliou, collective performance curated by Christian Pahud, FMAC (Fond Municipal d'Art Contemporain), Geneva, CH
More Rules for Modern Life, group show curated by John Armleder, Spazio Orzo, Milano, IT
2016 *Stampino*, group show curated by Philippe Decrauzat, Galerie Toroni, écal, Renens, CH
Do you prefer Sausages or John Armleder? group show curated by Ryan Foerster, écal, Renens, CH

Awards

2018 Ernest Manganel prize
2017 Walter & Eve Kant Grand

Publications

2017 *Novo Boy*, Fanzine edited by Adrien Piguët (Novo Boy), Collective publication for the release of the Novo Boy album, Vevey, CH
2016 *Do you prefer Sausages or John Armleder?*, fanzine edited by Ryan Foerster (Ratstar / écal), MOMA PS1: Printed Matter's NY Art Book Faire, New York, US