

LEILA PEACOCK





Ich habe Literatur studiert, bevor ich mich der Kunst zuwandte, und meine Praxis oszilliert zwischen Schreiben und Zeichnen als verschiedene Formen der Gedankenübertragung. Ich interessiere mich dafür, wie sich diese beiden Formen in meiner Arbeit gegenseitig verstärken und deformieren. Ich zeichne Texte und schreibe Bilder, die meist die Form von großformatigen handgezeichneten Installationen annehmen, von denen viele anschließend zerstört werden. In letzter Zeit habe ich nach neuen Oberflächen gesucht, auf denen ich zeichnen kann, und das hat zu einer Reihe von Arbeiten geführt, die ich auf Leuchtkästen und in Metallblätter geritzt habe.

Meine Bilder sind mit manischen Marginalien bevölkert, die ich benutze, um Gedankenformen zu verkörpern. Diese Figuren sind von verschiedenen Quellen inspiriert: von Science-Fiction-Comics über mittelalterliche Manuskripte und die Alchemie der Renaissance bis hin zu persischen Orakeln.

Ich habe auch eine experimentelle Schreibpraxis, die von den Textzeichnungen getrennt ist, aber wie bei diesen geht es auch hier darum, bestehende Formen neu zu gestalten.

Leila Peacock

VERZWEIGUNG

Invited Kunst und Bau
proposal for Grossmünster
Zürich

2025

The root systems of the trees that would have stood on this site 4000 years ago would be printed over the building net like a 'Geisterbild'. Meditative patterns that speak to the very structure of our synapses and circulation. Branch patterns echo throughout the cosmos, from the micro to the macro.

The stems of the trees would be filled with bronze plates with designs that recall the age-old protective beings around the medieval door that will be covered for the next four years.





GROWTH

Cel-vinyl paint on window glass

Kunstraum Baden, June - November 2024 (destroyed)

A hand-painted installation that grew accross 11 windows over the duration of the exhibition.



GROWTH

(view from outside)

Kunstraum Baden

DAS LEBENDIGE LICHT,
Hildegard of Bingen
And Julian of Norwich

circa 1400 - 2024,

Medieval and renaissance
glass fragments, mixed with
my own handpainted pieces
of stained -glass mounted
on re-purposed window
glass with silicone

Kunst und Bau
Kantonschule Uster





Conceptual artists
are mystics,

1.

painters
may be necromancers

but printers
are alchemists.

A PRACTICAL MAGIC
in search of mystic elixirs
and cosmic eggs.

Where surfaces
meet in secret
to exchange ink.

In this game of
constraining chance,
fate is **FORCED** to take form.

As every alchemist knows,
IF you follow the process,
transformation will occur.
IF you summon spirits
they will come.

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HOW do we rethink
and repurpose

2. WHAT
is no longer fit
for purpose
in the traditional sense.

WHERE's
the witch in a craft?

WHERE's
the techne
in a technology?

Don't be hung up
on originals,
this is originality
in multiples,
from serial originators.

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3.

We would like to **PRESS**
upon you
that **IMPRESSIONS**
left

by **IMPRINTS**
of this sort are likely
to be **IMPRESSIVE**
in ways you cannot
quite presage.

Between the word
and
the act
falls
the shadow.

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All
eggs

are
made
to be broken.

All
rules

are
made
to be bent.

The only way out is through.

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4.

NEW IMPRESSIONISMS

A poetic manifesto on printmaking. Written in
response to the Round Table 'What Do We Print
Next?' in February 2025.

Comissioned by Musée des Beaux-Arts Le Locle
and Michael Günzberger. Designed by Atelier
Ciao.

9.

The artist **MUST** consider
the laws of physics.
MUST consider
the limitations of the press.
MUST think
with
and through
the logic of print's processes,
and the possibilities
of applying pressure.

The print produced
is the essence of a **PROCESS**.

Olives into oil.

The once-living into fossils.

The holy ghost
leaves its imprints.

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Though here
an artist is **NEVER ALONE**.

A print
workshop is
a place of **BODIES**
at **WORK**,

a hive of activity,
a place of communal
collaboration,
skill-sharing,
cross-fertilisation,
common understanding.

A happier place
by far
than the lonely studio
and its necessary
masochisms,

and
PROBABLY
BETTER HEATED.

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10.

Lepidopterans first appeared in fossil record in the Triassic-Jurassic boundary and have coevolved with flowering plants since the angiosperm boom in the Middle/Late Cretaceous.

Lepidopteran species are characterized by more than three derived features. The most apparent is the presence of scales that cover the bodies, large triangular wings, and a proboscis for siphoning nectars.

Mating and the laying of eggs is normally performed near or on host plants for the larvae. Like most other insects, butterflies and moths are holometabolous, meaning they undergo complete metamorphosis.

Lepidoptera is an order of winged insects which includes Butterflies and moths. About 180,000 species of the Lepidoptera have been described, representing 10% of the total described species of living organisms,

The Tragedy of the Commons

The peasant who has no land
Remembers when land was free,
Farmed by each and every hand,
Danced over by many feet.
There were ponds to fish and glades where folk gathered,
Forests to forage and places for chatter,
For every village knows,
Each should have a right to that which grows.

All the gods of growth were yearly praised,
Corn spirits thanked for the edible hoard,
Over open fields songs were raised,
To Mother Earth and to the Good Lord.
Each family farmed a strip of field,
To each a portion of Nature's yield,
For folk will rarely fall to complaining
When their lives are self-sustaining.

But gone are those days of self-reliance,
Hedges and ditches have barred the land,
Lost is that age-old communal alliance,
And with it our feasts and their merry bands.
The songs are unsung, the traditions are dead,
Though the harvest continues, the corn gods have fled,
Now everything's counted, and our labour sold,
Nature's bounty measured out in gold.

The plunder of the commons was now long ago,
The common wealth long ago stolen,
Time it cannot be un-rowed
And the land cannot be un-owned again.
In capital's new world order,
No arable field has been left un-bordered,
But once upon a greener time,
What's mine was yours and what's yours was mine.

Leila Peacock

Lyrics by Leila Peacock

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This is one of three songs that I write for Monster Chetwynd, for her performance at Belvedere 21, Vienna, 2024.

Each is based on a different chapter of 'Caliban and the Witch' by Silvia Federici and my texts were sung by the performers.

Comissioned by Belvedere 21. Book design by Studio Marie Lusa.



PORTA ALCHEMICA

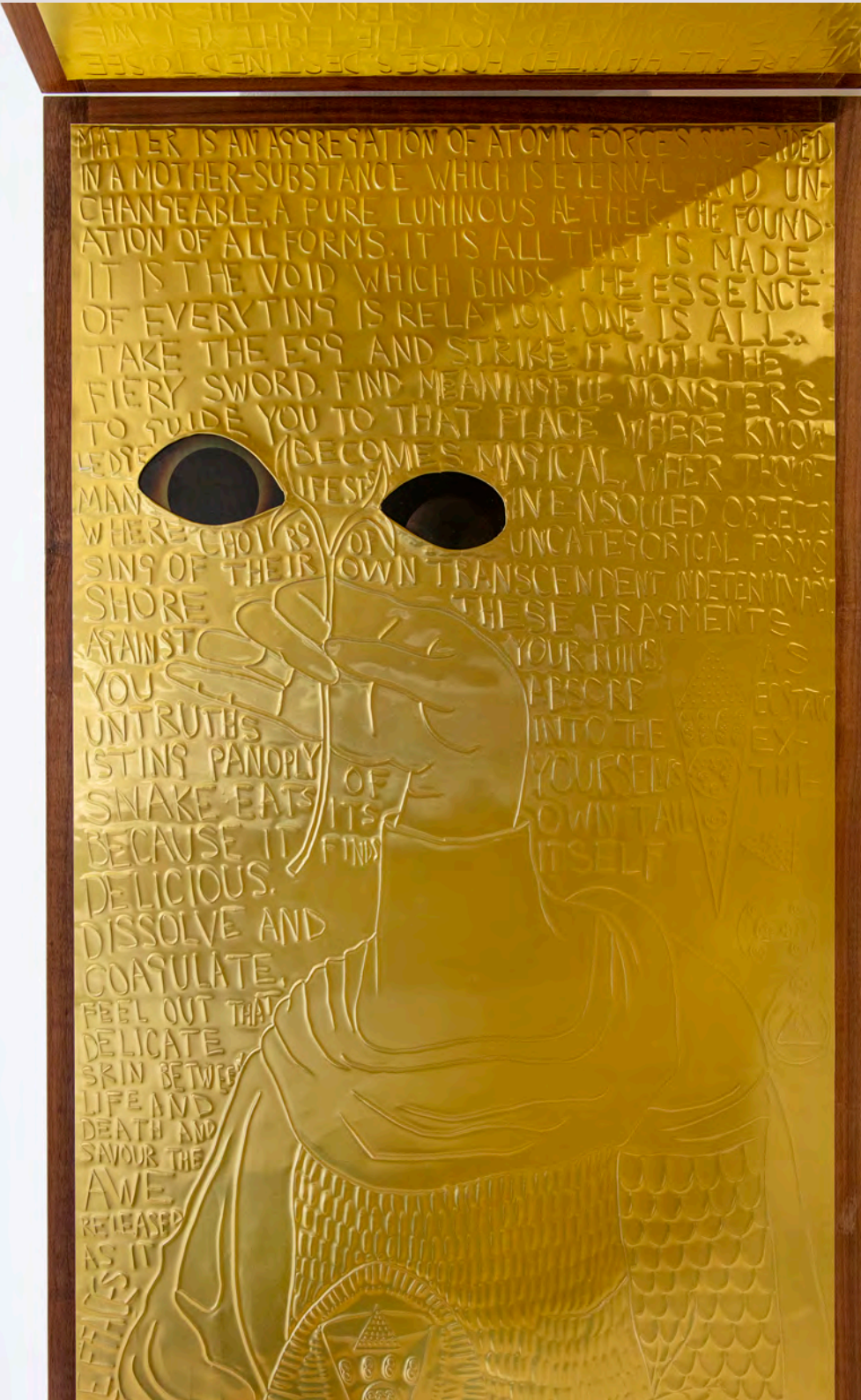
2024

Winner of Stadt Zürich Werkstipendium

3 wooden panels fitted to the doorframe, hand drawn aluminium sheets, found images, inscribed with my essay 'On Art and Alchemy'

Installation view Helmhaus







As Above So Below...

2023, plexiglass LED lightbox, drawings scratched into Duraclear prints, 225 x 105 cm. Installation view, Last Tango, Zürich, in the collection of the Kanton Zürich



Wondertales, 2023, drawn into aluminium sheets mounted on wooden boards, 45 x 70 cm. Installation view, Last Tango, Zürich

DRAMATIS PERSONAE

The one about art itself
The one about love lost
The one about aboutness
The one straddled between tragedy and comedy
The one that turned out totally different to what the artist intended
The one that cost nothing to make
The one you would quite like to buy
The one causing issues for contemporary restorers
The one that looks better as it gets older
The one that's difficult to insure
The one that's challenging to explain
The one that is of its time
The one that looked into the abyss
The one about hope
The one about death
The one that knows you are looking at it
The one that makes you feel as though you are being looked at
The one that is terrified of being returned to storage
The one that sings only of itself with a radiant ambiguity
The one that is about a little bit of everything
The one that everyone likes
The one everyone hates, but won't admit it
The one about time as it dissolves and coagulates
The one about godlessness
The one about alchemy/witchcraft/the occult
The one in a permanent state of flux
The one that secretly wishes it was an advert
The one that exploits exploitation
The one with a message
The one that lied about the message
The one made by someone who is not the artist
The one that is just pretending
The one that would rather be in a church
The one that thinks seeing is believing
The one that misses its maker
The one that comes alive at night
The one that believes in aliens
The one that created itself
The one that drew blood
The one that thrives in the belly of the beast
The one that unleashes a quiet chaos
The one that smiles at no one in particular
The one that disapproves of you
The one that is made of something precious designed to look cheap
The one that imbues something worthless with great value
The one playing games with your expectations
The one that creates its own context
The one that leaves you cold
The one that thinks it should be in a bigger museum
The one the artist suffered for
The one the artist actually never liked
The one that wishes you knew more about art
The one that speaks in tongues
The one you saw once in a dream
The one that reminds you of your youth
The one you can almost taste
The one you find erotic but are not sure why
The one that hails the divine

The one that can tell the future
The one that knows you know
The one that wants to be timeless
The one that whispers sweet nothings
The one that defies the laws of physics
The one that sees you for who you really are
The one inspired by a child
The one born of prejudice
The one that speaks with a new voice
The one that rewrites art history
The one that knots knots
The one that's unrepeatable
The one that's dangerously derivative
The one that's laughing with you
The one that's laughing at you
The one you spot across a crowded room
The one that feels further away the closer you get
The one that creeps up on you unaware
The one you will never forget

Scene

Daytime. A room on the other side of a curtain where the CHORUS of works await the arrival of THE STRANGER. Enter THE STRANGER who will depart as THE VIEWER in the form of an ANT, a BUTTERFLY, a FISH or a GRASSHOPPER

CHORUS

I was looking back to see if you were looking back at me, to see me looking back at you.

Exit THE VIEWER through the stagedoor, seemingly deep in thought

END



An experimental exhibition text that took the form of a one-act play where each possible category of artwork is imagined as a character.

Written for the exhibition Teaser II, curated by Collectif Détente

FMAC, Geneva, 2023



The Gate of All Nations

Slate slabs, chalk 365cm x 455cm, Kunst am Bau for Schulhaus Freilager Zürich, 2022



PORTAL

2022

Drawing and texts scratched into backlight foil and
mounted on plexiglass lightboxes,

284cm x 327cm.

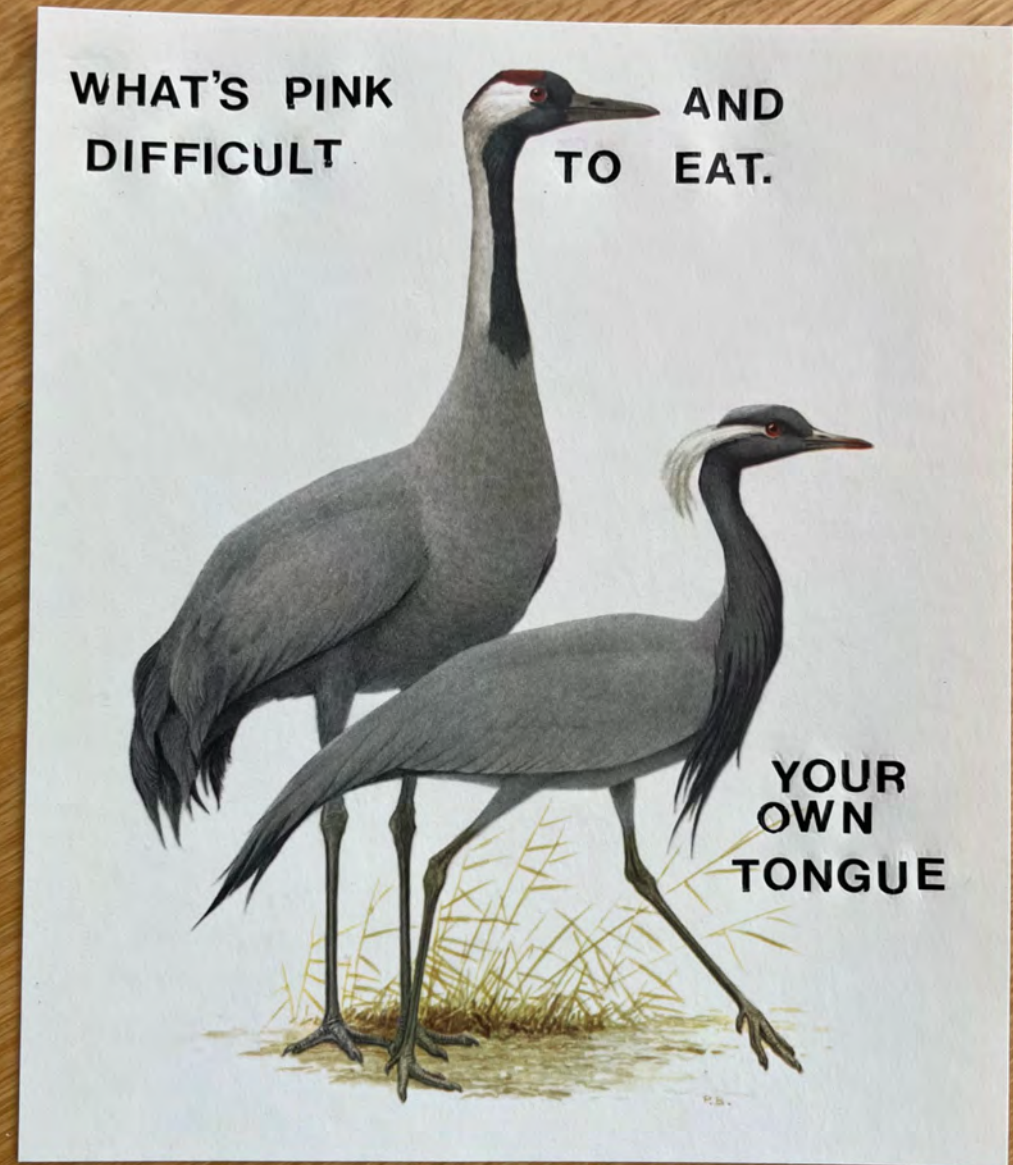
Haus Konstruktiv, Werkschau,

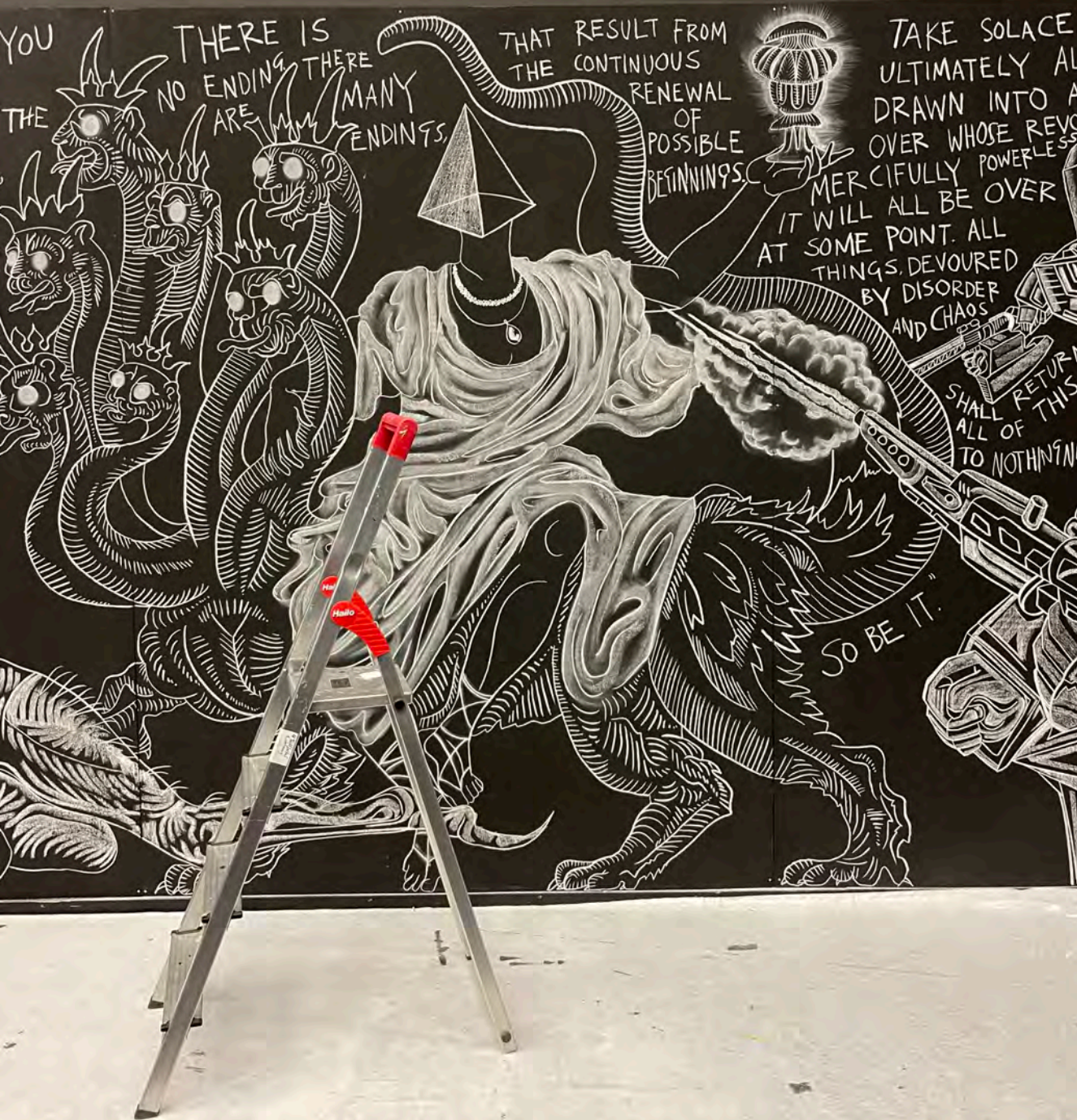
Avian Indifference

...ongoing experiments...

Broken jokes, found images, lettraset.

Exhibited at Gabrovo Biennial, Museum of Humour and Satire, Bulgaria, 2022





Apocalypso Now

Solo presentation Theatre Südpol, Luzern
September 2021- June 2022
(destroyed)

Leila Peacock b. 1981 UK, lives and works in Zürich

SELECTED EXHIBITIONS

- Solo presentation, Statement, Studio K3, Zürich, April 2025
- Group show 'einziehen umräumen', curated by Patrizia Keller, Kunstraum Baden, 2024
- Two-person show with Gil Pellaton, Last Tango, Zürich, 2023
- Group show, FMAC, Geneva, Teaser II, curated by Collectif Détente, 2023
- Group show, Cularta, Laax, 'Über Natürlicher Kräfte', curated by Damian Christinger, 2023
- Gabrovo Biennial, Museum of Humour and Satire, Bulgaria, 2022
- Solo presentation, Südpol Luzern, 2021
- Rile* Brussels, drawing installation, 2021
- Solo presentation, NICC, Brussels, 2021
- Solo presentation, al_vista, Zürich, 2020
- Group show, Of Colour, Helmhaus, Zürich, 2019

AWARDS

- Nominated Kunst und Bau Wettbewerb for Grossmünster Zürich, 2025
- Winner Werkstipendium from City of Zürich, 2024
- Freiraumbeitrag from Kanton of Zürich, 2024-5
- Awarded Kunst und Bau for Kantonsschule Uster, 2023
- In the collections of the Kanton of Zürich and the City of Zürich
- Nominated for the Werkschau of Kanton Zürich, 2022
- Nominated Swiss Art Awards, 2020
- Awarded Kunst und Bau for Schulhaus Freilager, 2019-2022
- Awarded atelier in the ZWZ from City of Zürich, 2019-ongoing
- Nominated Shizuko Yoshikawa Förderpreis, 2018
- Winner Werkstipendium from City of Zürich, 2016
- Awarded Binz 39 Atelierstipendium, 2015-17
- Awarded Kadist/Kunsthalle Zürich Production Award, 2016

SELECTED TEACHING AND TALKS

- Founder of the postgraduate studio program WAVES together with Izidora I LETHE in association with the Kunsthalle Zürich and now in its third year
- Co-curator of lecture series 'Künstler:innen On Artists', Kunsthalle Zürich, spring 2024 - ongoing.
- 'The Fountain Talks', Kunsthalle Mechelen, Belgium, 2024
- Guest critic at Werkplaats Typografie in Holland, HKB, HSLU, HfG Karlsruhe
- Talk 'On Humour' with Sadie Plant and Madeline Amsler, HKB, 2021
- Guest Lecturer, ZhdK Master of Fine Arts, 2018-20

SELECTED TEXTS AND PUBLICATIONS

- Member of AICA (Association internationale des critiques d'art) and regularly contribute reviews for Spike Art Magazine, MOUSSE, Conceptual Fine Arts, Reading Räumstrasse
- Manifesto NEW IMPRESSIONISMS
- Experimental exhibition text for the exhibition Teaser II, FMAC, Geneva
- Catalogue essay 'Poetry' for the Yoko Ono exhibition, Kunsthaus Zürich, 2022
- Artists book 'Family Nexus' with Sophie Nys, KIOSK, Ghent, 2021
- Essay 'Twenty-Twenty Visions', DEARS Magazine Issue 2, 2021
- Catalogue Essay 'Unrealistic Realisms', ZHdK Diplomaustellung 2021
- Essay 'Let It Burn; Pyroflatulence and the Art Meme' for Emergent Magazine, 2021

EDUCATION

- MFA, Zürcher Hochschule der Künste, 2012-15
- MA English Literature, McGill University, Montreal, 2004-6
- BA English Literature, University College London, 2000-3