



Léa Stuby

www.leastuby.com

2025 – 2024













MPA 1612
Acrylic on canvas
110 × 100cm
2025

Invited to participate in a collective exhibition in the Musée paysan et Artisanal in La Chaux-de-Fonds, I got inspired by its surroundings and its architecture, with its objects and decoration. This is my point of view of the museum.

Couper ses trucs, là
Installation, paintings, ceramic
55 × 75cm
2025

« You see, Morfar has made things that last, and I've made bridal bouquets that don't last, and weddings that don't last either. All my decorations died after a few days and...do you think? (laughs) it's all different. »

My grandmother gives the impression that she doesn't think she has the same value as her husband, my grandfather. Does the generational gap justify sexist and macho remarks? Do family traditions lead to more of the same? My grandfather comes from Norway, a developed country in social and feminist terms, and strongly defends his country for this against Switzerland. This work tackles both personal and social issues (the persistence of sexism, the status of woman...), issues that are sometimes difficult for me to face. Can we really one day achieve equality and see patriarchal and capitalist systems finally evolve?

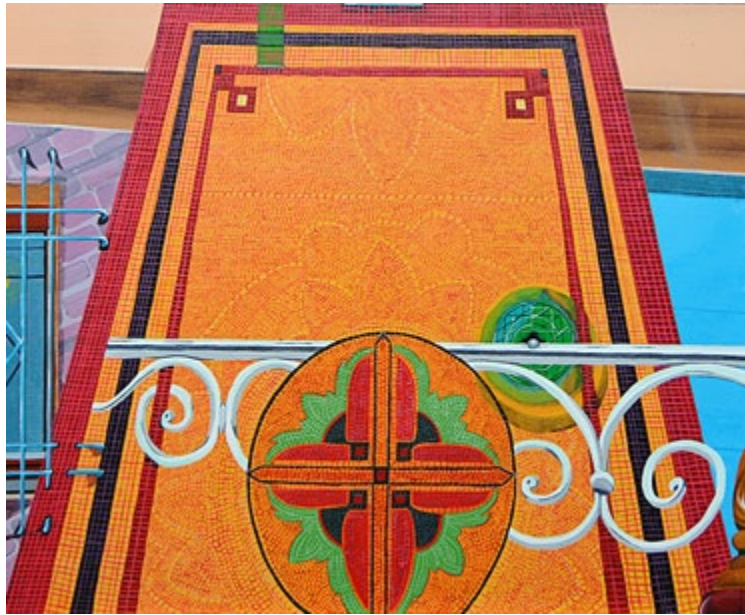
Nos paradis
installation, reading-performance, tote-bags, leaflet
2024

Today I weeded. I sheared, cut, pulled out the roots, complained a bit. I've been thinking about A. all day. This violent act of taking his own life, and here I am, stirring up the earth, planting seeds, trying to make things grow. I feel restless, a bit useless, looking back. What's the point of what she's doing? In the face of so much suffering, how can my fingernails full of dirt change anything? I feel anxious, the lump rises, spreads through my whole body, my hands shake a little. She calls me and tells me she has some bad news. "Her elder sister has died, I think it was suicide".

Au coucher des songes et au lever des âmes
Installation, wooden stand, acrylic paint, written stories, objects, chairs,
200x65x100cm
2024

We all have childhood memories. They haunt us at certain times in our lives. Sometimes they are linked to the memory of the objects we are imbued with, objects full of affect and sentimentality, which we sometimes find hard to part with. Here we find objects linked to stories, which the artist tells us in exchange for a childhood memory, a story, a personal anecdote. Sharing information in the centre of a comfortable, secure space is essential to Léa Stuby's practice, enabling her to work with souvenir and memory. It circulates, changes, lives and is in constant motion; the artist goes out to meet it with her « stand à souvenirs », wanders the streets and collects what she finds. Or does she reap what she seeks?

2023 – 2022







FIGHTING
AGAINST
THIS
VOID

LA
NOSTALGIE
DU
PARADIS

IF EVERYTHING
IS IN
PERPETUAL
MOTION
ON WHAT CAN
WE LEAN ON

JUST TO BE
REMEMBERED











Pages 20-21

Longueur d'onde
Acrylic on canvas, 120 × 100cm
2022

Everywhere I go in a city or a town, I take pictures of elements which interested me in order to paint them later. Gates, barriers, balconies or fences are recurrent elements I am always interested in. For this project, I wanted to focus on two specific cities that matter to me – where I live and where I work. After having been for a walk through the place I chose, I then took pictures of my favorite elements and created the composition to paint it. My own interpretation of the painting composition can make us think about surrealism or dreams. There is a confrontation between realism of the structure and surrealist composition.

In addition to it, the city of Neuchâtel offered me a grant to support this work.

Pages 22-25

Vous portez ses cailloux
installation, acrylic painting, text, objects,
A4 printings, analogical photographs
45,7 × 81,4 × 30,3cm
2022

During summer 2022, I was admitted to a rehabilitation clinic in Crans-Montana for 3 weeks and a half. Taking the stay as an artistic residency, *Vous portez ses cailloux* is the result of this artistic experience, which is also a social and a medical one. In between paintings, writings and recordings, I took a picture every day with my analog camera; one specific moment or place which meant something to me during the day. Also, I wrote everyday in my diary, which led me to write these sentences on the wall of the cube. The exhibition *Vous portez ses cailloux* was shown in the Gallery N° 20 from Le Balkkon, Neuchâtel (CH), in December 2023.

Pages 26-29

Fighting
Motion
Paradis
Remembered
Distorsions cognitives
People and Bob Dylan
linocut printing on paper, 21 × 15cm
2022

For this project, I wanted to experiment the words and dreams, linked to the thematic of mental health, with the linocut technique. To take the time to let it all out. Printing again and again until the word itself disappears.

Pages 30-33

Exit
EI
Caspi
linocut printing on paper, A4
2022

For this project, I wanted to experiment the words and dreams, linked to the thematic of mental health, with the linocut technique. To take the time to let it all out. Printing again and again until the word itself disappears. Linked to an exhibition called *Il s'éteint à quelle heure le soleil?* shown in Le Théâtre Le Pommier (Neuchâtel, CH, 2023), those printings were made from scratches from my own dreams I wrote about during 27 nights.

Pages 34-37

Il s'éteint à quelle heure le soleil?

Embroideries and sewing on fabric

156 × 260cm

171 × 87cm

208 × 281cm

2022

I was invited to create an exhibition in a theater in January 2023. For this exhibition, I decided to work again on the world of dreams, sleep and onirism. During 27 nights, I wrote down my dreams. They were the inspiration for these big pieces of fabrics. Sewed and embroidered chronologically, I told stories through shapes and pieces of fabrics, trying not to use too much words. The exhibition is also directly linked to the thematic of mental health through my own experiences.

Pages 38-39

Les marronniers sont fanés I/II

acrylic on canvas

87 × 80cm

2023

Everywhere I go in a city or a town, I take pictures of elements which interested me in order to paint them later. Gates, barriers, balconies or fences are recurrent elements I am always interested in. For this project, I wanted to focus on two specific cities that matter to me – where I live and where I work. After having been for a walk through the place I chose, I then took pictures of my favorite elements and created the composition to paint it. My own interpretation of the painting composition can make us think about surrealism or dreams. There is a confrontation between realism of the structure and surrealist composition.

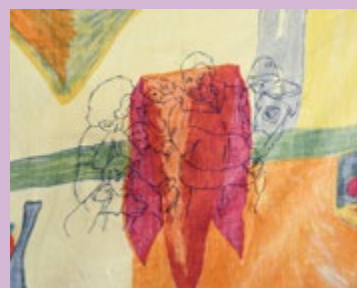
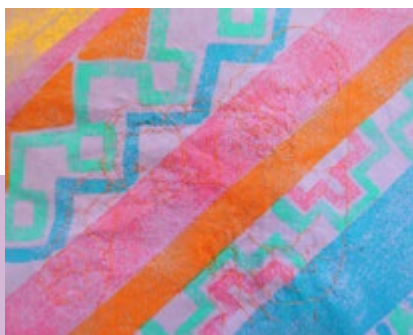
tout Est-ce un concept culturel et social? Des questionnements anthropologiques Peut-être à déconstruire la notion de la fatigue Pourquoi? Pour la fatigue éternelle des pensées incessantes L'éternité me fait flipper ce que je ferais si je gagnais au loto j'ai dit que j'achèterais un vin pour faire la tour du monde On aime une place dont tout le monde parle? Peut-être que c'est plus simple que ce que je pense Peut-être à ce sujet-là? Un domicile diffère d'une maison d'un foyer comme à home diffère de Ne jamais comprendre Ne jamais savoir où me mettre Toujours trop de réflexions Pour souffler un peu un petit peu au moins Mais si tout est en mouvement perpétuel Juste un peu Pour souffler un peu un petit peu au moins Mais si tout est en mouvement perpétuel Je n'ai peur de tout en même temps Les masques tout le temps La différence entre intérieur et extérieur se détache pour comprendre Dans mon bus il n'y avait pas d'extérieur préalable puisque partout l'intérieur est ou plutôt les environnements savamment aussi au bon développement de la personne dans un du vingt-et-unième siècle qu'en est-il de ce questionnement? Y'a un aspect génémétique une me poserait-il Ce serait plus agréable à vivre mais si difficile à mettre en place Assise au froid depuis quelques àyer éviter le néant C'est quoi l'ennui foncièrement? Est-ce que la pensée a-t-elle une limite ou doit-on se mettre au moment donné? Mais alors l'ennui existentiel c'est l'expression de ne vouloir être libérable d'entre nous? Pourquoi ai-je vécu cela et pourquoi n'en parle-t-on pas? Pourquoi bou? Parce que c'est mal vu? Parce que socialement ça n'est pas bien? Pourtant ce serait très judicieux ou plus de penser par nous-mêmes En terme de logement aussi enfin dans toute situation qui ne m'étonne guère que beaucoup choisissent une maison mobile ou partagée Mais Pas seulement l'espace mental et physique mais l'espace partagé et construit ensemble à l'usage aussi la modification cellulaire De quoi avons-nous peur sauf de la mort? Pourquoi point de vue Un seul être vous manque et tout est dépeuplé n-t-on lu Qu'est-ce que ça un espace selon sa propre notion et niveau de confort Mais on doit aussi se demander c'est le fœtus et le liquide amniotique? Et si il y a un traumatisme dans le liquide c'est le fœtus dans mon esprit quant à toutes ces injustices dans le temps il y a tempête dans mon esprit quant à toutes ces injustices dans le temps on et ceux qui en ont dix mais aussi ceux qui se posent des questions sur la rionnements un jour Dans tous les cas je sais qu'il y a de deux espaces qui sont que je n'y ai aucuns souvenirs anxigènes C'était du confort pur d'une ébène la maison que je n'y ai aucuns souvenirs anxigènes C'était du confort pur d'une ébène la maison que je n'y ai aucuns souvenirs anxigènes C'était du confort pur d'une ébène la maison













Pages 46-49

Cadavre exquis de la rassurance
Installation, painting, embroideries, recordings
2021.

During October 2021, I did an artistic residency in a van, promoted by the artist Adèle Bridy (CH). My project was about her bachelor thesis called “La Maison la rassurance” in which we can find questionings about the home, the house and what it means. In this installation, I created different temporalities; first, I started to paint on the van’s walls all my thoughts about this thematic. Besides, I embroidered on small pieces of fabric all the things that reminds me of my own *rassurance*, in order to create a full blanket. All along the residency, I recorded our conversation about the thematic, in order to create a recording in loop, transmitted in the van during the opening. Finally, the installation itself was set up as a living room, so the viewer can feel comfortable and question him/herself about all these ideas.

Page 51

Amour morte: loudness sustain
Acrylic on canvas, 60 × 70cm
2021

This painting talks about the end of a beautiful relationship. All left are these objects which belong to him. Are we going to see each other again to take our stuff back? In order to keep all our beauty in mind, I fixed the objects in time. Is it toxic or is it sweet? Do not get attached to the idea of the objects.

Page 53

Knackis
Acrylic on canvas, 51 × 88cm
2021

This painting talks about the end of a beautiful relationship and everything we planned together lies in this sentence: “T’avais dit qu’on faisait des knackis”.

Pages 54-57

Ikke tøyse
Embroidery on fabric, 170 × 75cm
2021

This project is about my childhood, specifically linked to Norway. I choose pictures of myself as a child, either on holidays in Scandinavia, either with my maternal Norwegian grandparents. Each picture is then embroidered on a fabric linked directly to it.

The beautiful side of the embroidery is sewed on the negative side of the fabric; there is the idea to be able to read the blanket in a circular manner, where there isn’t a bad or better reading way. We can see the desire to link the *positive* and *negative* aspect of the childhood, but also the memories of it.

The second part of the work is about intimate elements; I choose to embroider a picture of myself using the object chosen, as a *mise en abîme* of the context and the element.

Thus, there is the wish to fix the memories and objects in time, in order to never forget them, but also to give them a second life and another temporality.

2020–2019







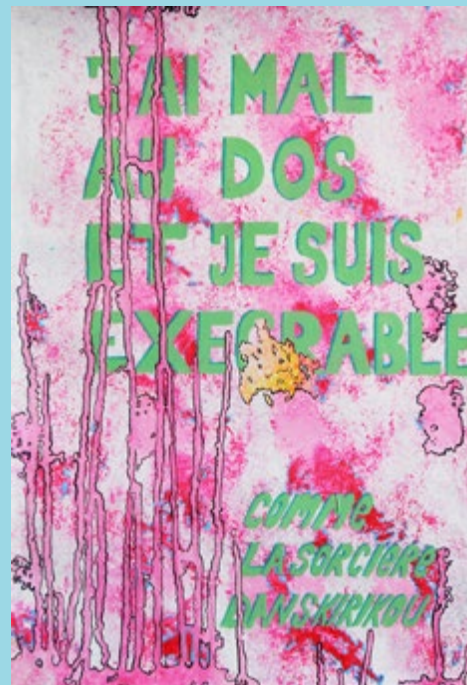
J'aimerais aller en Norvège. Manger des rekker au bord d'un fjord. J'aimerais partir en vacances. Aller à l'aéroport, faire mes bagages, attendre, observer tous ces gens qui, pour un instant, changent d'habitudes. J'ai envie d'aller dans un restaurant dans une rue pavée à Venise, manger une glace à Nice, boire une bière à Bruxelles. Faire du vélo en Hollande, visiter l'Allemagne, aller au cinéma en Irlande. J'ai envie d'avoir cette adrénaline et cette joie infinie en finissant le jour de travail avant voyage et en partant avec ses amis. J'ai envie de boire un mocca au Silvermoon Café. De m'arrêter dans un pub à Dublin. Aller à un concert à Londres. J'ai envie de vivre chez l'habitant, en montagne, dans les champs. Vivre librement, faire ce que je veux, où je veux, quand je veux. J'ai envie de sillonner les routes du monde entier, m'arrêter dormir au bord de la mer. Se lever et faire un café sur un réchaud. Peindre ce que je vois, capturer les lumières en photos, enregistrer ces sons que je ne saurais voir. J'ai envie de m'amuser. De rigoler, de danser, de jouer. De faire du sport, me dépenser. Faire des sauts en parachute, en parapente. De la grimpe, de la slack-line. J'ai envie d'être libre. Comme je le souhaite. J'ai envie d'être un berger.

Écriture cursive, le 13 octobre 2015, le verre en juin 2018

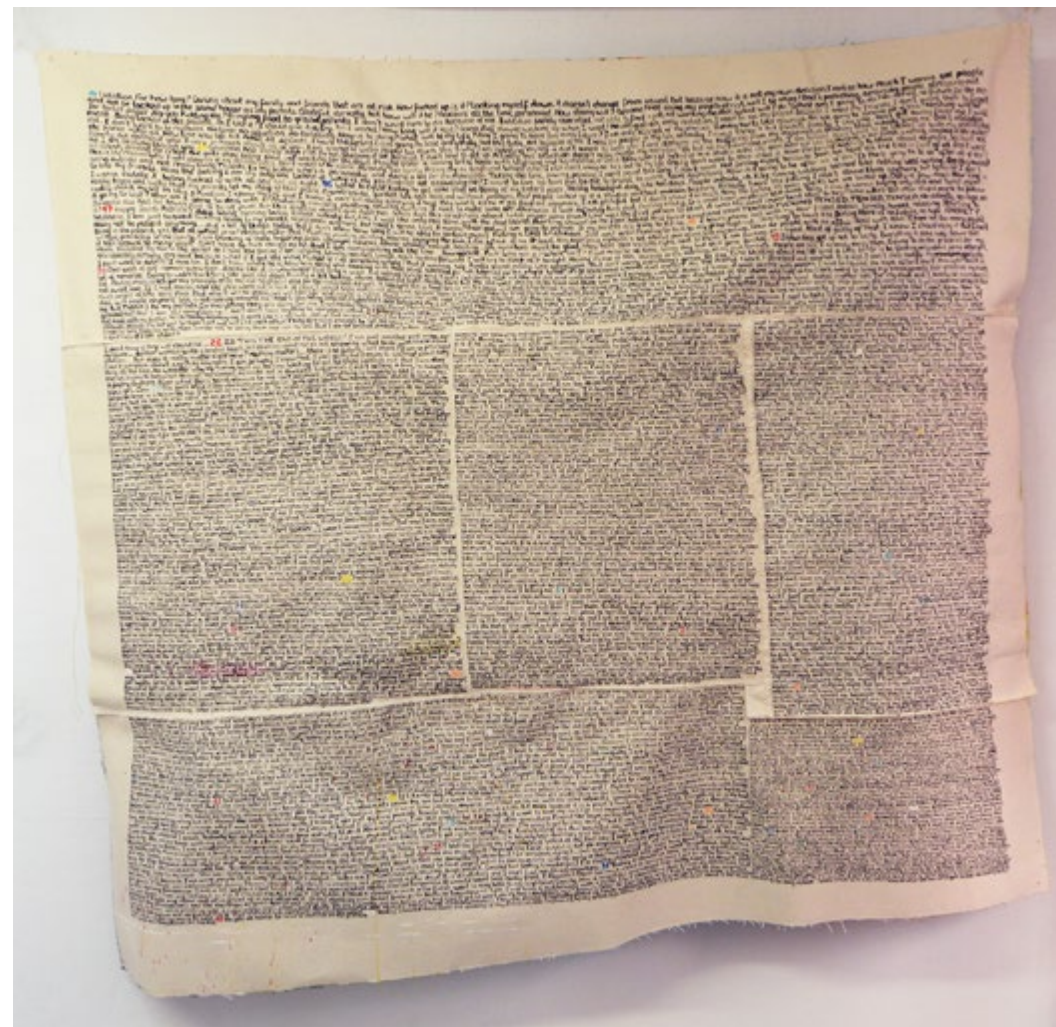
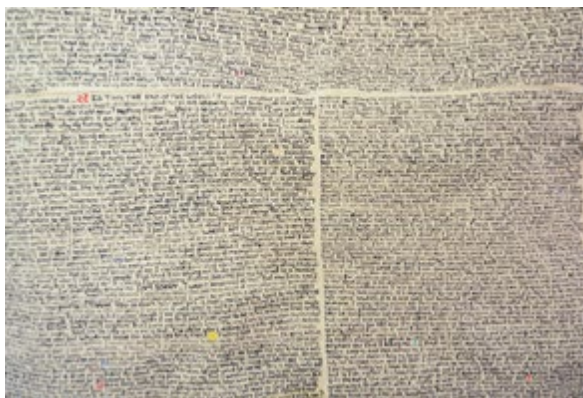














Siméon Blâbil I/II/III/IV
Acrylic paintings, 39 × 57cm
2019

I traveled during one month through Scandinavia with my van. Considering this travel as a personal artistic residency, I documented and created a lot of works. These paintings are a portrait of my only partner, Siméon Blâbil, which was also my home and my studio during this time. I wanted to capture the moment and the atmosphere I was living in.

Ma bialetti
Acrylic on canvas, 50 × 45cm
2019

Ma tasse
Acrylic on canvas, 40 × 31cm
2019

Cuillère
Acrylic on canvas, 31 × 46cm
2019

During my one month personal artistic residency through Scandinavia, a few objects were with me all the time; my coffee machine, my very special mug and a spoon I had inherited from my grandma. It is as if they were my only friends. I had to take a portrait of them, in order to greet them for their presence.

J'aimerais
Acrylic painting, 53 × 41cm
2019

During my one month personal artistic residency through Scandinavia, I used to write my adventure in recycled diaries. I rediscovered a note I made myself in 2015 in which I was telling what I wanted to do in my life instead of sitting on a chair in a classroom. 4 years later, I realized I made almost everything I wrote on this page. I wanted then to fix this *to-do list* with paint, as if I wanted to remember it is always possible to fulfill our dreams and desires.

Fenêtre sierroise
Acrylic on canvas, 42 × 72cm
2019

Boîte aux lettres sierroise
Acrylic on canvas, 56 × 62cm
2019

QG
Acrylic on canvas, 80 × 88cm
2021

Sous-gare
Acrylic on canvas, 47 × 69cm
2020

Everywhere I go in a city or a town, I take pictures of elements which interested me in order to paint them later. Gates, barriers, balcony or fences are a recurrent element I am always interested in. My own interpretation of the painting composition can make us think about surrealism or dreams. There is a confrontation between realism of the structure and surrealist composition. Where should we place ourselves ?

Pages 72-73

Fjällbacka
Acrylic on canvas, 140 × 60cm
2020

During my one month personal artistic residency through Scandinavia, I stopped once in the lovely swedish town of Fjällbacka. I took a lot of pictures of what interested me in this city and then created my own composition and point of view of this place with paint.
Is it then a real city or is it surreal ?

Pages 74-75

Série Slogans
Acrylic paintings,
between 25 × 19cm and 43 × 31cm
2020

For this project, I started by identifying all the sentences or words that are continuously running through my head since a long time. Sometimes, it is a part of a sentence from a famous song, sometimes it is something that popped in my head once and stayed since then, sometime it is something I am telling myself for a long time. My head is always full of thoughts and words running in loop nonstop, which is exhausting. With this series, I wanted to fix those sentences, in order to break free from them and maybe get those words inside the brain of the viewer so they are not inside my head

anymore. The sentences are like the advertising slogans of my life and the painting can make us think about advertising posters.

Pages 76-79

No planes in the sky
Acrylic on canvas, recto/verso, 110 × 100cm
2020

This painting was made during the quarantine of Covid-19. Everyday, I painted something on my canvas, whatever came to my mind. It helped me to live day after day with a purpose and not just waiting for time to go, not knowing when the situation will be over. On one side, there is a painted abstract view of what I was feeling everyday and on the other side, I painted a whole text.

The text is a daily diary in which I wrote everyday during 44 days about my situation, thoughts and feelings, all linked to the lockdown.

This painting was made simultaneously with the embroidered blanket *44-104*.

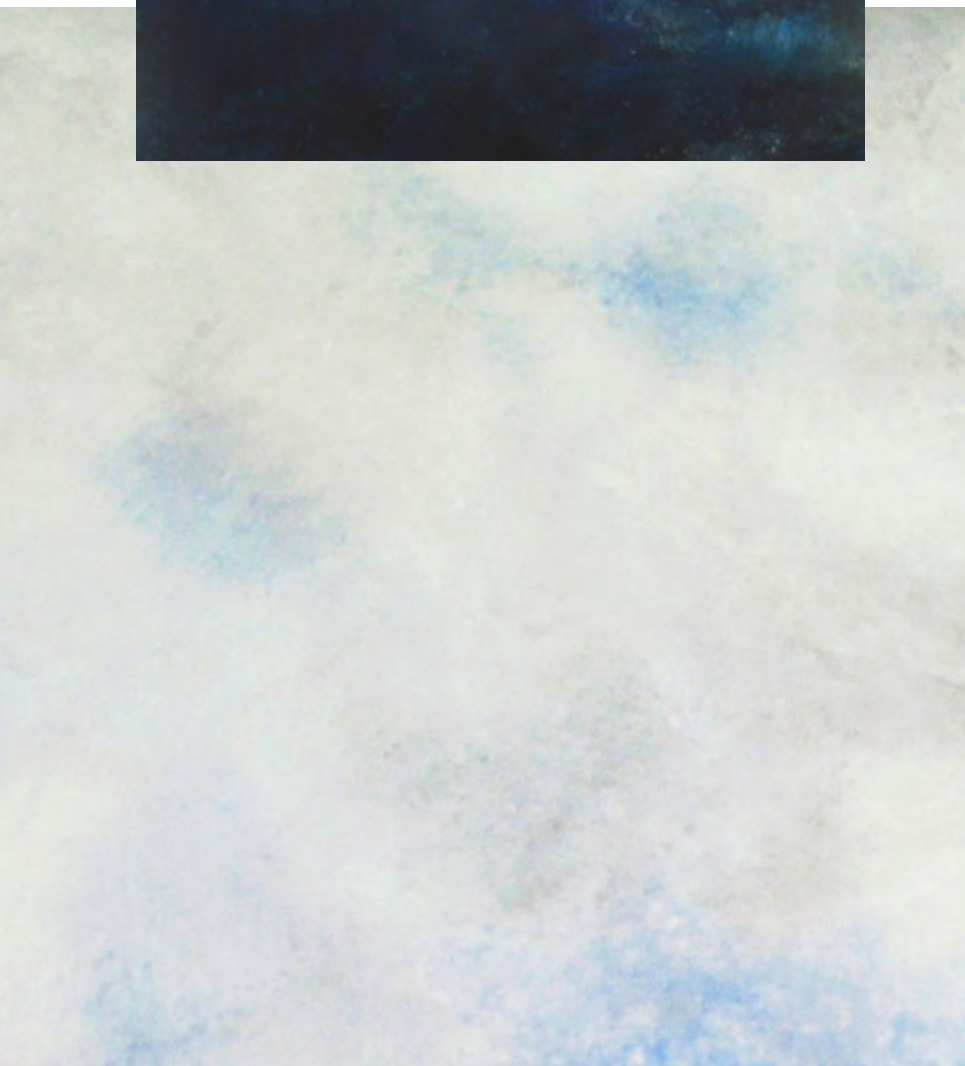
Pages 80-81

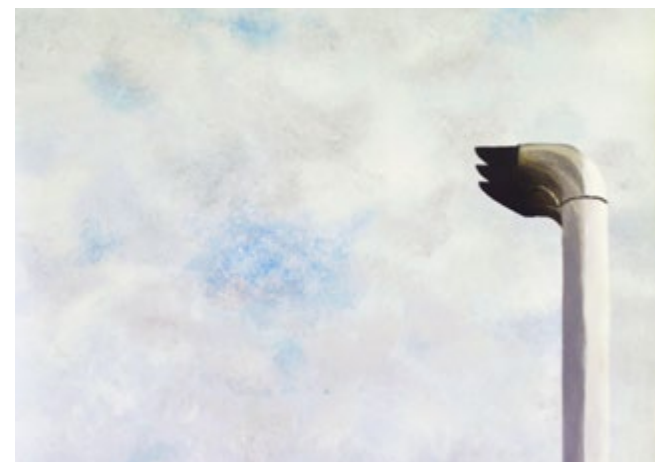
44-104
Embroidery on fabric, 110 × 145cm
2020

During the quarantine of Covid-19, I embroidered the things that happened to me or that I did during the day, on 104 small pieces of fabric. After 44 days, I came up with a full « blanket », showing that even if we were in lockdown, I tried to be active and not fall into the depth of anxiety. It helped me to live day after day with a purpose and not just waiting for time to go, not knowing when the situation will be over.

This blanket was made simultaneously with the painting *No planes in the sky*.

2018–2017































Pages 88-93

Exposition onirique
Acrylic paintings, 70 × 60cm, ceramic sculptures
2018

For this project, I wanted to link different works together with the thematic of dreams and onirism.

I created paintings from the idea of daydreams and of the sentence « I am dreaming of »; I picked some pictures I did during the travel, presented previously above, as crucial point of it. I reinterpreted them and I kept only details of the pictures.

In the same room was shown ceramic sculptures inspired by my sleeping paralysis. I wanted to bring up what I am seeing during this paralysis to the world, and shape them to get a kind of control on it. Because it is a very scary moment, I wanted to change the feeling I had, in order to dominate them, maybe.

In the presentation was also shown the previous picture, *Voyage onirique*.

Page 89

Voyage onirique
Acrylic on canvas, 119 × 119cm
2017

This work belongs to the thematic of dreams, based on the idea of fantasy, abstraction and surrealist world which interests me a lot. Last year I have been traveling alone in a lot of cities, a journey that I dreamt of for a long time. I have been taking thousand of pictures and chose one for each city. The painting is a composition of the various elements I could see in each picture. It is also an interpretation of the journey with my point of view, in order to get one composition to focus on the idea of one dream and one travel.

Pages 96-99

Nos enfances
Paintings, sculptures, recordings
2018

This project is an installation mainly about childhood and memories. We have all childhood memories. They haunt us at some time of our existence. It happens that they are bound to the memory of the objects with which we are connected to, objects filled with affect and with sentimentality, from which we sometimes have difficulty to leave. Here, we find a childish universe through painted places and clay objects. Places are recomposed, ordering fragments with their incoherence. Objects present a unified form and, it is by the narration, that the work of memory is made. The looped sound work, where we can listen to people's description about their own childhood toys, asserts a grown-up, distanced position, in search of the memories which, little by little, become blurred in time.

Pages 100-103

Souvenirs à Ecoteaux
Acrylic on canvas, 110 × 100cm
2018

Souvenirs à Maraçon
Acrylic on canvas, 110 × 100cm
2018

These paintings are made out of elements from specific places of my childhood, where I was using and playing with the objects from the previous paintings. These elements are significant for my memory about those places.

Pages 107-111

Série Objets d'enfance
Pengerpostkasse/Requin/Camping-car
Acrylic paintings, 70 × 60cm
2018

This work is about the objects of my childhood, which are linked to the memory of it and feeling I have when thinking of my childhood. I wanted to fix them in time in order to get away of the sentimental pressure I am putting on them.

Pages 112-117

Passe-camarades
Acrylic paintings, 150 × 110cm
2018

This project is based on the wish to explore children drawings through the *passe-camarades* we had in our childhood and in which our friends were drawing something especially for us. I chose some shapes from which I kept the exact outlines and made a new composition, by painting them really precisely. The composition can be infinite, there is then a sense of reinterpretation and narration in it. It was the base of the next projects about objects from the childhood and childhood itself.

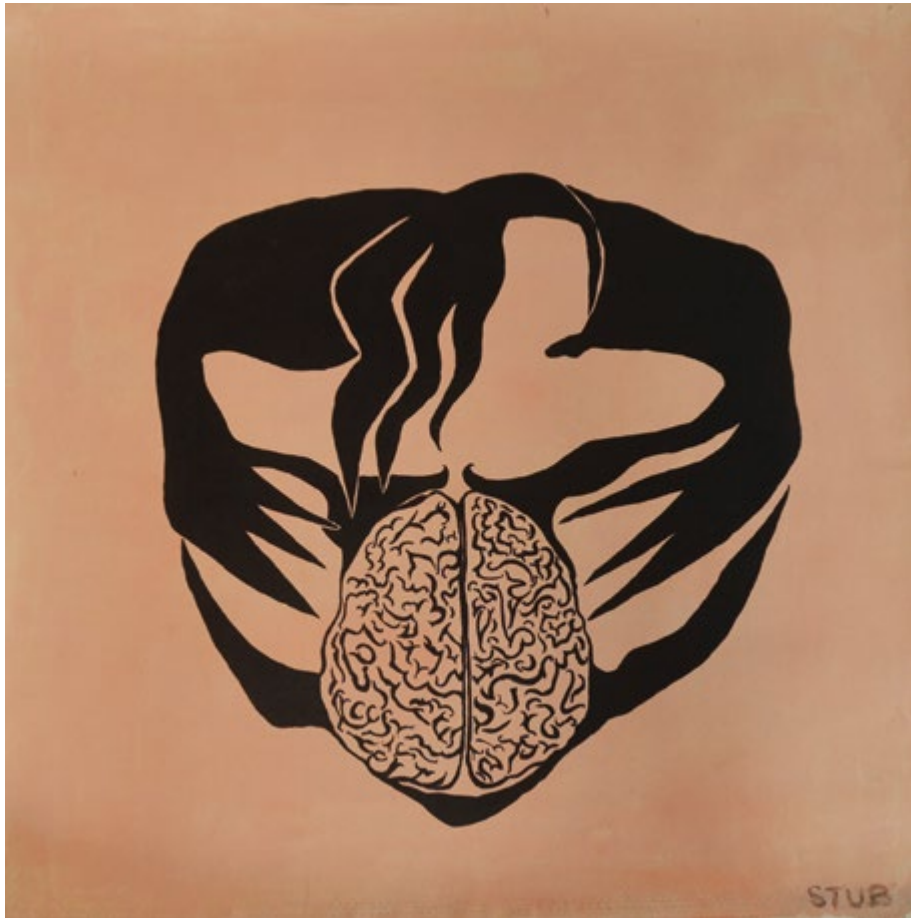
2016 – 2015





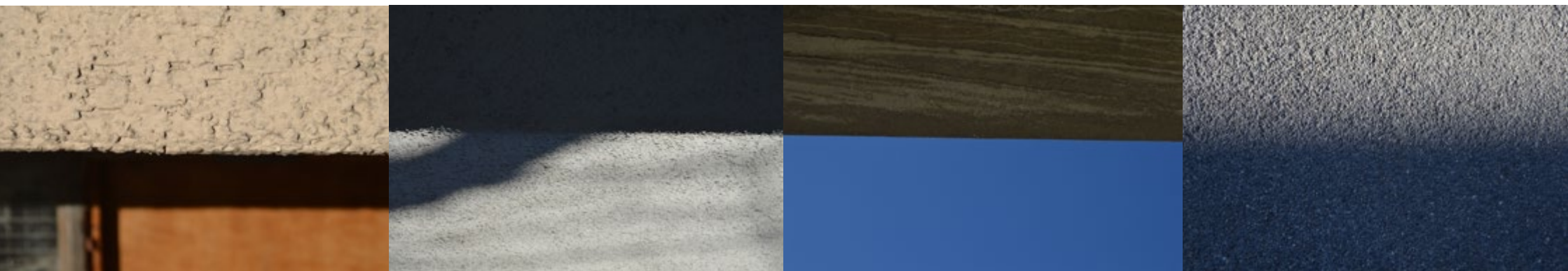


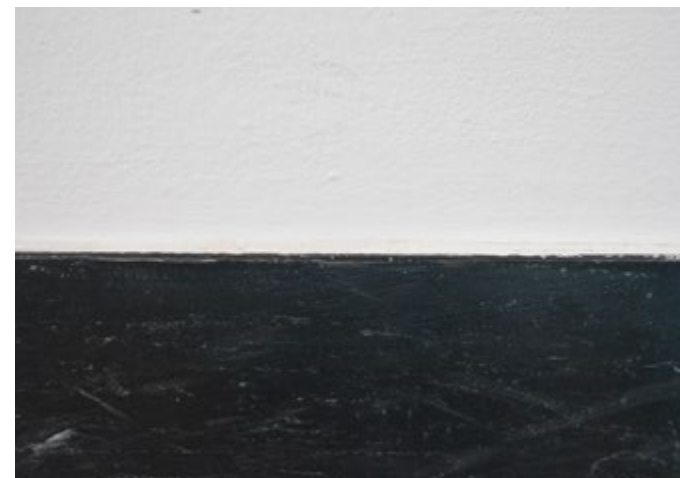






Sleeping paralysis: feeling of being conscious but unable to move. It occurs when a person passes between stages of wakefulness and sleep. During these transitions, you may be unable to move or speak for a few seconds up to a few minutes. Some people may also feel pressure or a sense of choking.















Pages 131-133

Venir de

Photography, gouache and acrylic on paper, black pen, 120 × 180cm,
2015 – 2016

I started my painting from a picture of my family, which is important for me. From the lines of the picture, I drew random shapes that came out of my mind. One shape goes with another. I wanted to figure the off-camera as well, to fill the empty spaces we forgot. Drawings with black pen in the shapes, on the childhood theme, have been added later.

Page 134

Venir de - suite

Acrylic on canvas, 60 × 50cm
2016

Inspired by the shapes from the previous painting, I decided to give more volume and identification to them, also by trying different transparency of the color, contradiction and mix of forms. There is the idea of organic shapes, even if they are not thought previously.

Pages 138-141

Série mal-être : paralysies nocturnes, épisode 1 / 2 / 3

Acrylic on canvas, 68 × 76cm
2016

I painted what I saw during my sleeping paralysis - weird but interesting night experiences. It's a way to exorcize my fear and try to let people understand what I live.

Pages 144-147

Sladrekone

Sound installation, papier mâché
2016

To explore the family memories through objects of the everyday life, members of my family gave me their interview about objects from my norwegian grandparents which are important for them. One object in common came out, which is a scandinavian object, Sladrekone.

According to their descriptions, I created the objects with everyday life material (tape, newspaper, cardboard, plastic bags...) and hung them up on a mobile, to remind us of childhood and family.

The spectators could walk around it while listening to the recording of these interviews using headphones. The recordings are playing in a loop, the mobile is moving, the memories stay and repeat themselves. There is a certain circularity in this project.

Pages 150-153

Det var virkelig en fin tid

Installation, acrylic on canvas, 70 × 60 cm, papier mâché, recordings
2016

In order to explore my grand-parents' memories through paintings, objects and recordings, I recorded my granddad's memories about his own childhood in Norway, which is linked to the war.

I created the paintings and objects from the scene I pictured in my mind when my granddad was talking.

There is a sense of interpretation and distance about the own story of my granddad and my perception and point of view of it.

14 septembre 2015
Pictures in leporello
2015

This work is based on the idea of territory because for me, territory means borders and borders mean lines. I took pictures of lines I can see in public areas, but the lines that we forgot; cracks on the floor, edges of the walls, limits of different materials, spaces delimited by our mind.

The chronology of the lines is important because they were captured during the walk I was doing every day from home to school.

