Brankica Žilović

Tellurique

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Galerie Émilie Dujat

Opening on 5 November 2026

Exhibition from 6 November to 19 December 2026

We are also delighted to present Brankica Žilović at **Art Antwerp 2026**, from 10 to 13 December, alongside Antoine Grenez.
Booth B27

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Tellurique

Brankica Žilović

Opening on 5 November 2026

From 5.00 pm to 8.30 pm

Exhibition from 6 November to 19 December 2026

Thursday to Saturday, 2 pm to 6 pm

In *Tellurique*, Brankica Žilović explores the invisible forces that permeate and shape living things.

Her work focuses on subterranean emanations, the Earth's deep movements and the flow of energy that escapes the eye.

In a creative process where imagination meets intuition, the artist imagines herself walking along geological faults, as if listening to a buried voice. This visualisation fosters an intimate and sensitive relationship with the ground. The Earth is no longer merely a medium: it becomes an active entity, a generative force capable of bringing forth human figures, memories and narratives. The underground world ceases to be a place of disappearance and becomes one of emergence.

Bringing together drawings, tapestries and embroidered books, the exhibition extends this reflection on a 'thinking' material, which expresses itself through the gestures of creation. Each piece stems from an act of listening, a capture of what flows beneath the surface of the visible. An almost quantum-like dimension runs through the whole: forms emerge from imperceptible fluctuations, yet are always in motion.

The exhibition *Tellurique* thus invites us to experience the Earth as a living language and the body as an instrument of perception.



Les Yeux de la Terre VII, 2026, Embroidered book, 30×30 cm



Les Yeux de la Terre IX, 2026, Embroidered book, 30×30 cm



Mundus Subterraneus (Burning Beholding), 2026, Tufted wool, 300 x 300 cm

Brankica Žilović

At the heart of Brankica Žilović's practice, thread becomes a line in its own right: it draws, constructs and transforms, unfolding across her embroideries, books and tapestries, extending the gesture beyond the surface of the works to create shifting, ever-evolving territories. Through the repetition of gestures and the physical act of embroidery, the paper is transformed just as much as the image inscribed upon it. Whether suspended or left free, the threads introduce an overflow, suggesting forms that refuse to remain contained.

Memory, displacement, transmission and environmental preservation lie at the heart of her practice. Territory is never static: it transforms, shifts, cracks and reassembles itself. Inspired by her native Serbian mountains, Brankica Žilović observes these transformations on various scales, from the intimate landscape to the upheavals the Earth is undergoing.

Her recent series *Les Yeux de la Terre* extends this reflection through embroidered books dedicated to the forces at work within the living world: global warming, melting ice, underground networks and geological movements. Thread thus becomes a means of making these transformations perceptible, giving tangible form to what often remains invisible. Through it, Brankica Žilović evokes a nature that is both powerful and vulnerable, traversed by invisible forces and in a state of perpetual transformation.

Born in Serbia in 1974, Brankica Žilović lives and works in Paris. She graduated from the Belgrade Academy of Fine Arts in 1998, and subsequently from the École Nationale Supérieure des Beaux-Arts in Paris in 2002. Since the early 2000s, she has been developing a multidisciplinary practice that combines, in particular, drawing, embroidery, textiles and installation.

Her work has been shown in numerous institutions and exhibitions in France and internationally. She has exhibited, notably, at the Halle Saint Pierre, the Bibliothèque nationale de France, the Belgrade City Museum, the Villa Médicis in Saint-Maur-des-Fossés, the Domaine départemental de Chamarande, the Shanghai Museum of Modern Art, the Chantilly Lace Museum and the François Schneider. Her works have also been shown in various institutional and artistic contexts across Europe and Asia.

In 2026, she will take part in the exhibition *Cartes imaginaires* at the Bibliothèque nationale de France, as well as in *Ecology of Sensitivity* at the Guangdong Museum of Art in China.

Her work is held in several public collections, notably those of the Bibliothèque nationale de France – Rare Books Collection and the Essonne Departmental Contemporary Art Collection (FDAC 91). Her practice has been the subject of several solo and group exhibitions exploring the relationships between textiles, drawing, memory and territory.





De ce monde, 2025, Concrete, paper and sewing, 35 x 26 x 2,5 cm



À la dérive de nos lendemains (detail), 2023, Tufted wool, 400x700cm @Francois Lauginie

Émilie Dujat on *Tellurique*

In our trembling world, subject to tectonic shifts, this world in perpetual internal motion, alive, discreet, menacing; this world where the pact between humanity and nature seems to have been broken; in this world shaken by wars and climate change, fear reigns. The Supermen, anguished survivors, racing against the clock of a time that marches ever forward yet is always lagging behind: suffering, deprivation, on the brink of a great collective burnout.

From her studio, upon returning from an exploration of the wilderness, Brankica Žilović remains connected to the planet's energy field; she transforms it and channels it into regenerative art. Her drawings, her embroidery – restorative stitches – and her tapestries resonate with the subtle music of the heartbeats of living beings, linked to that of the Earth.

Like Penelope, Brankica Žilović works every day. Active and focused, she works patiently and passionately towards a return to harmony.

Dérives terrestres by Christopher Yggdre (Fondation LAccolade)

Brankica Žilović's work extends far beyond these hypotheses. Her body of work as a whole appears to be a tireless quest for an art of mapping the Earth and repairing it. As such, Life *(2019), an immense tapestry embroidered and woven onto felt, can be regarded as the current expression of her* Map of the World. *Life, woven with threads, reveals not the planisphere but the archipelagic relationships and dynamics of the World. It is a Map of the Whole-World in the sense that the Whole-World is the realm of relationship. The first representation of the planisphere in Brankica Žilović's work is a tapestry entitled* Pangaea, *which depicts that moment in Earth's history when there was only one submerged landmass —* Pangaea *— and a single ocean —* Panthalassa. Pangaea *is the geological memory of the Whole-World;* Life *is the present-day expression of the Whole-World.*



Mundus subterraneus V, 2024, Laine tuftée, 220 x 240 cm

Thank you for your attention.

Please contact us if you have any further questions:

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