

Art Antwerp

EN

Brankica Žilović
Antoine Grenez

Galerie Émilie Dujat
Stand B27

Opening

In the presence of the artists

Thursday, 10 December 2026

Preview: 11 am–4 pm

Vernissage: 4 pm–7 pm

Public days

Friday 11, Saturday 12 and Sunday 13 December 2026

11 am–7 pm

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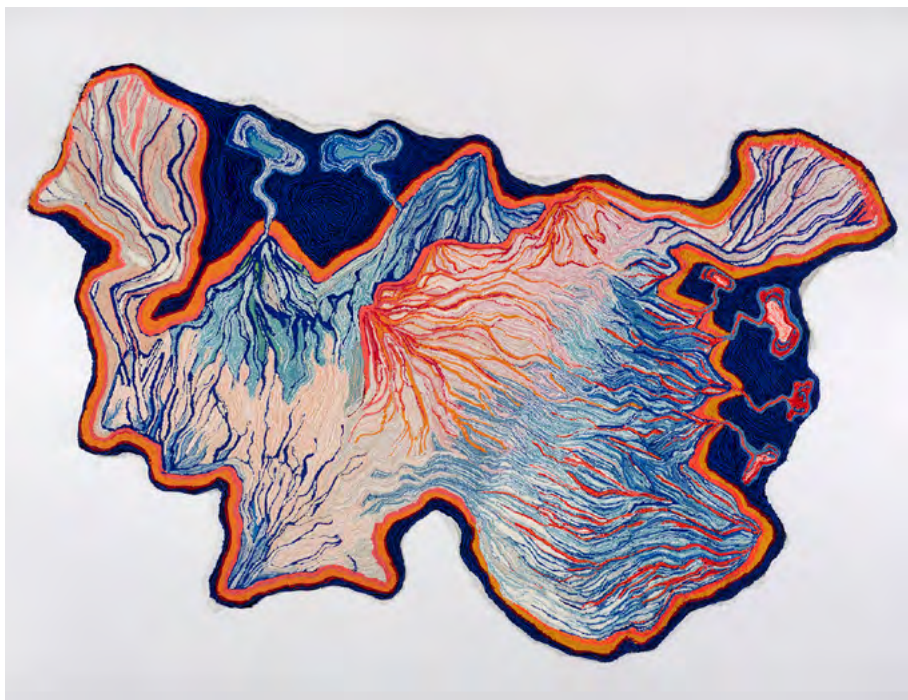
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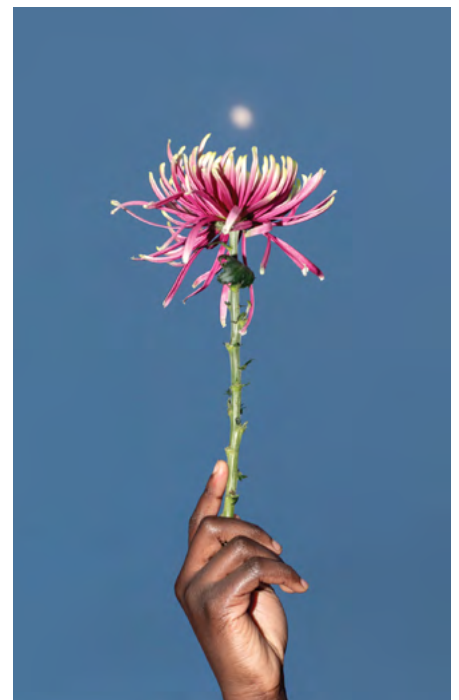
“Brankica Žilović and Antoine Grenez share a clear-sighted perspective and a committed artistic practice. Through their work, they invite us to cultivate a sense of possibility and actively contribute to building a harmonious, interconnected world.” *Émilie Dujat*

At a time of digital and media oversaturation, accelerating human activity and mounting climate and social challenges, how can we find our place in a living world undergoing profound transformation? Antoine Grenez and Brankica Žilović invite us to slow down, look differently and reconnect with what binds us to nature, to others and to ourselves.

Through photography, installation and textiles, their works bring to light often imperceptible connections: the rhythms of living systems, the movements of the Earth, and the networks that run through images as well as territories. They create a space in which observation becomes a sensory, at times almost spiritual, experience, inviting us to imagine other ways of being in the world and inhabiting it.



Brankica Žilović, *Mundus subterraneus (Mountains encounter)*, 2025, Tufted wool, 190x290 cm.



Antoine Grenez, *Gesture to the Moon*, 2024, Archival pigment print, 80x53 cm.



Brankica Žilović, *Quand les volcans marchent*, 2026, Tufted wool and woven ropes, 300x550 cm.

Brankica Žilović

1974, Serbia. Lives and works in Paris.

Cartography occupies a central place in Brankica Žilović's practice. Maps, mountains and shifting territories form a geography that is at once political, poetic and intimate. Shaped by her Serbian origins and deep connection to the mountainous landscapes of her childhood, the artist explores borders, displacement and the transformations of the Earth, evoking both global upheavals and inner landscapes.

At the heart of this exploration, thread becomes a line in its own right: it draws, constructs and transforms. Through embroidery and weaving, it brings memory, gesture and material into dialogue, giving rise to forms that extend beyond the surface of the tapestries. The repetition of gestures leaves the trace of patient work, while suspended or loose threads introduce a sense of overflow, suggesting forms that refuse to remain contained.

Memory, transmission and environmental preservation run throughout her practice. Inspired by the mountains of her homeland, Brankica Žilović observes the transformations of territories, from intimate landscapes to geological and climatic upheavals. Her tapestries and drawings give tangible form to the forces that shape living systems, from underground networks to the movements of the Earth. Territory is never static in her work: it breathes, cracks, shifts and regenerates. The artist evokes a natural world that is both powerful and vulnerable, traversed by invisible forces, inviting us to reconsider the connections that bind us to the world.

Born in Serbia in 1974, Brankica Žilović graduated from the Academy of Fine Arts in Belgrade in 1998, followed by the École Nationale Supérieure des Beaux-Arts in Paris in 2002. Since the early 2000s, she has developed a multidisciplinary practice encompassing drawing, embroidery, textiles and installation.

Her work has been presented in numerous institutions and exhibitions in France and internationally. She has exhibited at Halle Saint Pierre in Paris, the Bibliothèque nationale de France, the Belgrade City Museum, Villa Médicis in Saint-Maur-des-Fossés, Domaine départemental de Champande, the Shanghai Museum of Modern Art, the Musée de la Dentelle de Chantilly and the Fondation François Schneider. Her work has also been shown in a range of institutional and artistic contexts across Europe and Asia.

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

Her work is held in several public collections, including the Rare Books Collection of the Bibliothèque nationale de France and the Fonds départemental d'art contemporain de l'Essonne (FDAC 91). Her practice has been the subject of numerous solo and group exhibitions exploring the relationships between textiles, drawing, memory and territory.



Brankica Žilović, *Mundus subterraneus (lava feeling)*, 2025, Tufted wool, 220x220 cm.



Antoine Greniez *The Future is Now*, 2024, Archival pigment print, 135x90 cm.

Antoine Grenez

1994, Belgium. Lives and works in Brussels.

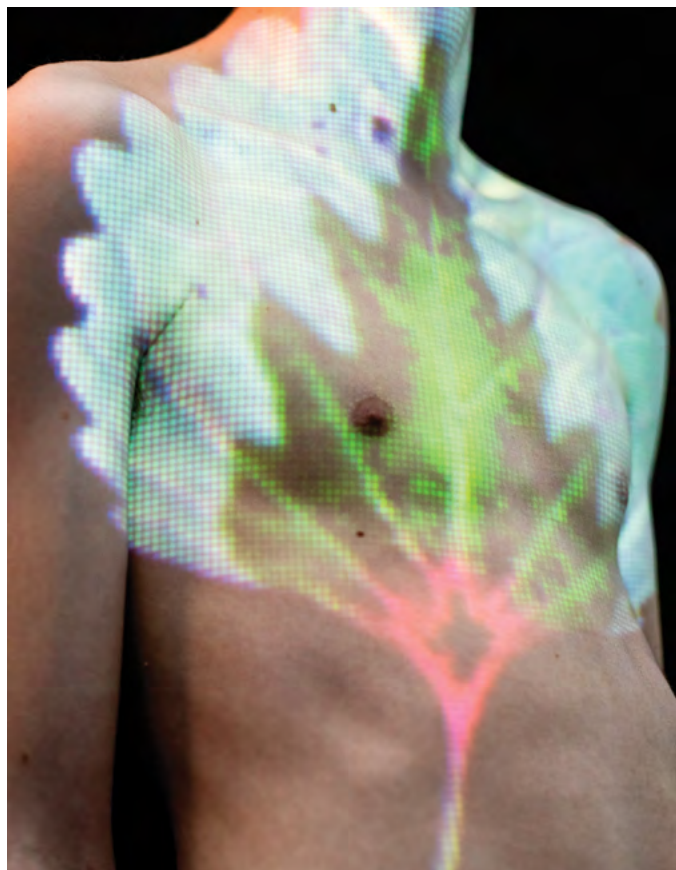
Antoine Grenez graduated in photography from ERG in 2015 and LUCA School of Arts in 2016. His practice combines photography, sound and installation. His work has been presented at venues including Concertgebouw Brugge, the photography centre Contretype and Hangar in Brussels, as well as through projects at MIT in Boston and Art Basel Miami. In 2025, he undertook a residency at Paradise in Nantes as part of the *Egregore's Echœs* project, before continuing this research during a recent residency in Seoul. He is also co-founder and artistic director of Chanoirs and Egregore's *Echœs*, projects dedicated to collective creation and experimentation.

Attentive to the subtle structures that organise living systems, Antoine Grenez creates images that invite us to observe details, traces and transformations. At the intersection of experimentation and storytelling, his work explores the relationships between natural systems, images and cultural constructs. Far removed from the spectacular, he approaches photography as an exercise in attention, revealing the connections between matter, energy and time. Through patient observation, often imperceptible connections emerge, offering a way to slow down amid the overwhelming abundance of images.

With *Blossom to Bloom*, a project initiated in 2024 following an invitation from Concertgebouw Brugge, the artist explores the formation of identity during adolescence. Through workshops with young people aged 13 to 17,

he examines their relationship with images, social media and self-representation in an oversaturated digital world. How does one develop a sense of self amid images that shape perceptions, desires and identities? How can we preserve space for imagination and personal experience in a world where everything seems destined to be shown and shared? Through these questions, Antoine Grenez approaches technology not as a threat, but as a potential tool for discovery, expression and transformation.

Rather than setting the digital world against nature, *Blossom to Bloom* explores the possibilities of bringing the two into dialogue. Can technology help us reconnect with the living world, observe its rhythms and better understand the ties that bind us to our environment? The project imagines a hybrid territory where networks become spaces for discovery and growth rather than distraction. By bringing the rhythms of life into dialogue with the continuous flow of images, the artist invites us to reconsider our perception of the world. Technology can thus become a path towards a more sensitive relationship with nature and ourselves—an invitation to let something new grow within the stream of images.



Antoine Grenez, *Inside Landscape*, 2024,
Archival pigment print, 45x30 cm



Antoine Grenez, *Human rhizome*, 2024,
Archival pigment print, 80x53 cm



Réenchanté.e — Variations des mondes, Brankica Žilović

Participatory installation, Art Antwerp 2026

200x300cm

Wooden structure and woven cords

Presented in the seating area at the heart of the fair, *Réenchanté.e* offers a sensory experience of reconnection with the living world. It invites us to consider the world as a fabric of relationships, interdependencies and transformations. Within this constructed forest, conceived with an intention of repair and connection, the eye wanders, forms, responds to one another and the imagination is given free rein.

The installation is organised around two semi-circular structures that create a passage through an imaginary forest. Wooden branches wrapped in colourful textiles rise, intertwine and spread throughout the space. Threads extend their branching forms down to the ground, creating a network of vertical lines, connections and tensions. Between architecture and vegetation, a shifting landscape takes shape, both fragile and abundant, in which the boundaries between human construction and natural growth become uncertain.

This textile forest evokes a world in constant transformation, traversed by visible and invisible forces. Its branching forms recall the rhizomatic structure of living systems: an open network without a single centre, in which each element can connect with another, extend, diverge or give rise to new forms. The intertwining branches and threads thus draw an organic cartography, where paths intersect and new possibilities emerge.

A participatory artwork: making and connecting

Following the participatory installation presented at BHV in Paris in 2023, Brankica Žilović develops a collective practice that establishes a direct link between art and society. It offers a tangible way to experience interdependence, cooperation and transformation, while opening up the possibility of creating a world together.

Participants can register in advance to take part in the creation of the installation. Workshops last 1.5 hours and accommodate a maximum of eight people.

Saturday 12 December

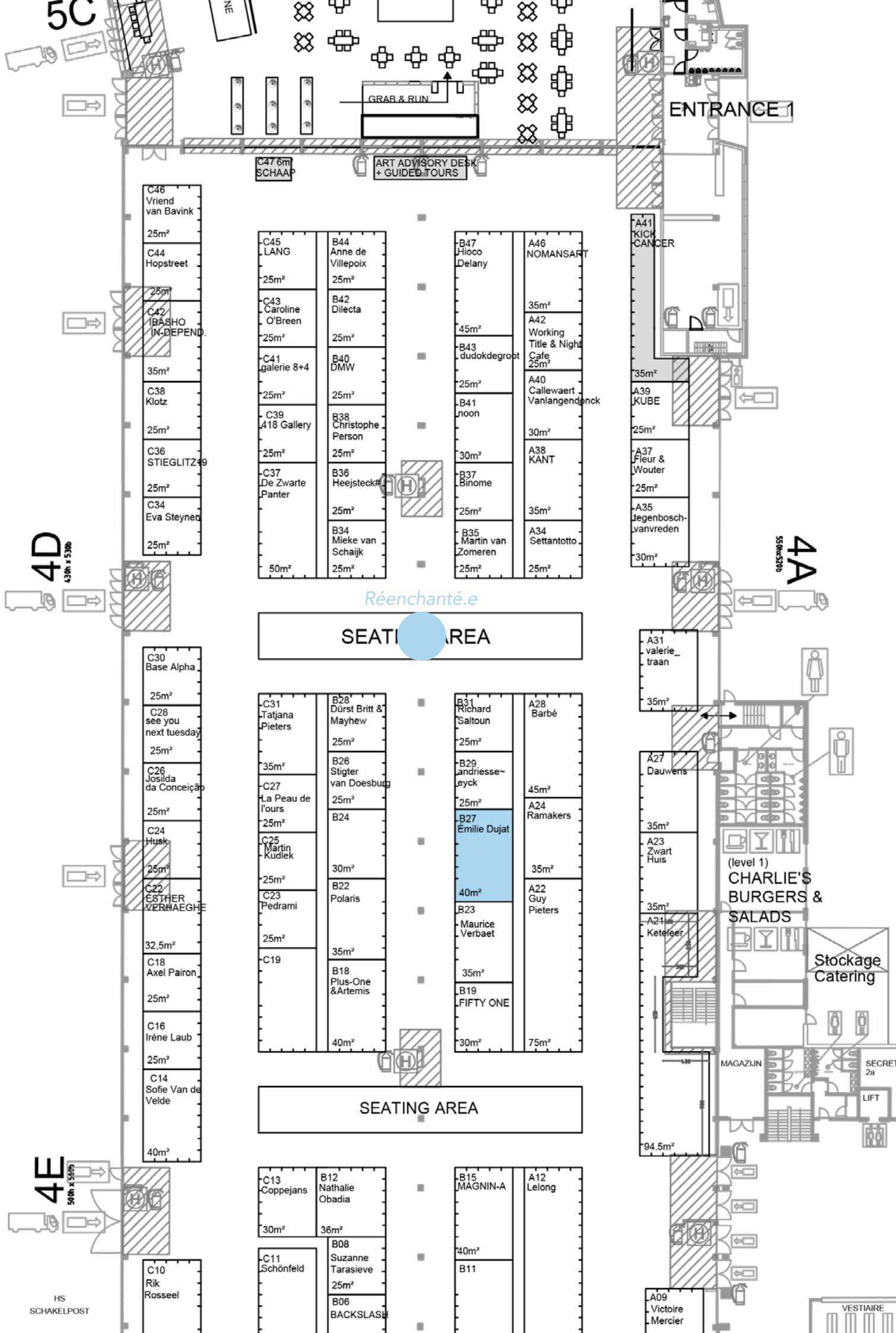
11:30am or 4:00pm

Registration required (RSVP)

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During the workshop, each participant contributes to the gradual construction of the artwork. Every individual gesture becomes part of a larger whole, as the different interventions accumulate, intersect and respond to one another. Like the branching structures of the installation, each contribution helps form a collective network.

This collective practice establishes a direct link between art and society. It allows participants to experience interdependence, cooperation and transformation, while exploring the possibility of creating new ways of shaping the world together.





Participatory workshops

Duration: 1.5 hours
Maximum 8 participants

Saturday 12 December
11:30 am or 4:00 pm

Registration required (RSVP)
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Thank you for your attention.

Please contact us if you have any further questions:

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