

# PRESENCES



LILIANA PASALIC

19 AUGUST – 5 SEPTEMBER 2026



CURATORIAL+CO.



Liliana Pasalic's multimodal practice traverses painting, textiles, sculpture, photography, and drawing, investigating the physical and conceptual relationships between humans and their environments through fierce experimentation and the collision of diverse techniques. Operating between abstraction and figuration, she references art history, unseen worlds, identity, the subconscious, human relationships and iconography — each infused with her outlook as both creator and spectator.

For Pasalic, life is a source material, a tapestry of its own, built across Croatia, the UK, Australia, and Switzerland. Time spent in each place has shaped her understanding of both urban and natural environments, an understanding rooted in the interconnectedness of all things. This carries into the work itself; combining materials from tapestry and marble to spray paint and mirrors, Pasalic weaves a story of contrast, tension, unity and balance. By testing the limits of her materials and altering their properties, she intentionally disrupts the canonical understanding of textile art practice, welcoming both chaos and order. Pasalic translates the abstract into vivid, tangible expressions, offering an acute yet hopeful perspective on contemporary art.

Liliana Pasalic (b. 1979) is a multimodal artist based in Zurich, Switzerland, holding a Master of Design (2003) and a Bachelor of Design (2001) from the Faculty of Architecture, University of Zagreb, Croatia. A finalist in the Contemporary Art Prize, Canberra (2023) and the Woollahra Small Sculpture Prize, Sydney (2024), Pasalic has exhibited across Australia and internationally throughout Europe and the USA, and undertook a three-month residency at The Mill, Adelaide (2023). Her recent projects have been supported by multiple grants, including the City of Adelaide grant for Multiverse (2024), the City of Charles Sturt grant for On Aether (2024), and the Nexus Arts grant for From One Small Seed a Forest Grows (2025). Her practice has been the subject of critical and editorial attention across numerous publications, including VAULT Magazine, Mott Projects (New York), 'Crystal Vision' (curated by Tokujin Yoshioka and Marcel Wanders), and a four-page feature in Issue 132 of Frankie Magazine.

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Liliana Pasalic's work is a wondrous feast, a cornucopia of material: hard and soft, transparent and opaque, considered and frenetic. These dualities are a portal into the artist's mind, where resin freezes atop soft velvet, and spray paint seeps into the backdrop of a fluffy, tufted wool canvas. Pasalic embraces not just materials but their behaviours, transforming them into metaphor; the push and pull of traditional textile techniques turns its back on the historical perceptions of their purpose, instead embracing a new contemporary position with a feminine backbone.

For Pasalic, life is a source material, a tapestry of its own which has seen her build a life across Croatia, the UK, Australia, and Switzerland; time spent in each place has shaped her understanding of both urban and natural environments. Woven throughout the works are symbolic residues, moments infused with references to the built and natural world. Fragments of torn posters, neon signs, and synthetic matter are handled in equal weight to flowers and pot plants. The making process oscillates between various mediums: photography, painting, drawing, textiles, and the found object – there is no singular or linear order. Slipping between mediums allows her to formulate her own view of the world, its complexities, and the way she operates as an artist within it.

Through this exhibition, Pasalic demonstrates a preoccupation for the act of placing one medium over another – there is an embodiment in puncturing a soft fabric with hardware, or when an acrylic sheet masks a photographic print of yielding florals. This language of domination is used to subvert notions of gender – fabric for girls and metal for boys. The same language emerges through the impressions humans exert onto the natural world, erasing histories and disrupting ecologies. By combining materials in unconventional ways, testing their limits, and altering their properties, Pasalic intentionally disrupts the canonical understanding of textile art practice, welcoming both chaos and order. These dualities are central to her practice, sitting within a greater sense of grief about the state of the world, and a hopefulness for what is possible. Nothing within this body of work exists separately from anything else, each gesture rippling into the next. Separateness is illusion, and that is the point. Hardness and softness, chaos and order, urban and natural; these dualities are simply different presences of the same interconnected whole.



*There is an element of mystery to life that once you notice it, your mind cannot help but be humbled, bow down, and surrender, 2026*

tufted Australian wool, acrylic on monk cloth

137 x 107 cm

AUD 3,400





*Observing Instead of Naming*, 2025  
tufted Australian wool on monk cloth  
110 x 122 cm  
AUD 3,400





*The Program*, 2025  
tufted wool, acrylic on monk cloth  
79 x 84 cm  
framed in powder coated aluminium  
AUD 2,850





*Life is More Than This, 2025*  
tufted wool, acrylic on monk cloth  
79 x 84 cm  
framed in powder coated aluminium  
AUD 2,850





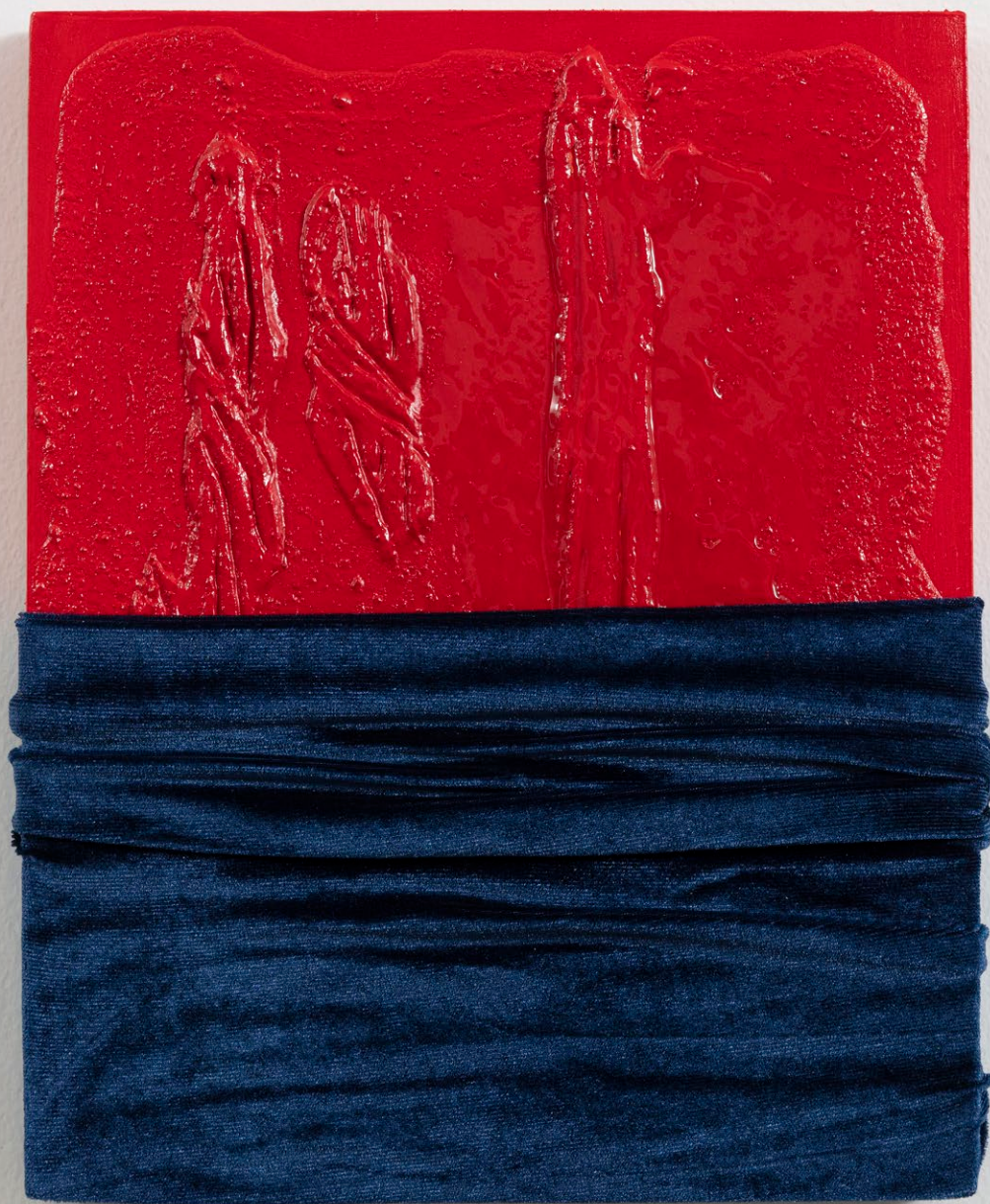
*Walls of London, 2024*  
tufted wool on monk cloth  
48 x 38 cm  
framed in aluminium  
AUD 1,500



*Sculpture in the Park, 2024*  
tufted wool on monk cloth  
48 x 38 cm  
framed in aluminium  
AUD 1,500



*Breakfast Thoughts, 2024*  
tufted wool on monk cloth  
48 x 38 cm  
framed in aluminium  
AUD 1,500



*Quiet Tension 6*, 2026  
acrylic, fabric, wood, resin  
30 x 24 cm  
AUD 900



*Quiet Tension 1, 2026*  
 acrylic, steel, fabric, wood, aluminium  
 framed in aluminium  
 52 x 42 cm  
 AUD 1,600



*Quiet Tension 2, 2026*  
 acrylic, steel, fabric, wood, aluminium  
 52 x 42 cm  
 framed in aluminium  
 AUD 1,600



*Quiet Tension 3*, 2026  
acrylic, steel, fabric, wood, aluminium  
52 x 42 cm  
framed in aluminium  
AUD 1,600



*Quiet Tension 4*, 2026  
 acrylic, steel, fabric, wood, aluminium  
 52 x 42 cm  
 framed in aluminium  
 AUD 1,600



*Quiet Tension 5*, 2026  
 acrylic, steel, fabric, wood, aluminium  
 52 x 42 cm  
 framed in aluminium  
 AUD 1,600





*Analog Filter No.7, 2025*

acrylic, canvas, cement, perspex, steel, screws on board

45 x 33 cm

framed in powder coated aluminium

AUD 1,300



*Analog Filter No.3, 2025*  
acrylic, canvas, cement, perspex, steel, screws on board  
45 x 33 cm  
framed in powder coated aluminium  
AUD 1,300





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Artwork photography by Simon Hewson

*We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.*