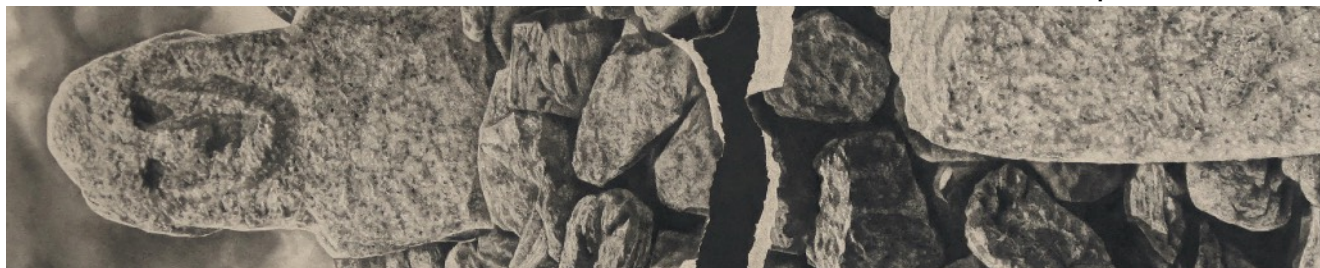


PREDIZIONE PERDIZIONE

João Vilhena (PT, 1973)

5 September 2026

30 September 2026



Dates & Opening hours: Tuesday - Saturday, 11am-7pm

Opening: Saturday 5 September, from 5pm to 8pm

Galerie Alberta Pane is pleased to present, across its two Parisian spaces, the solo exhibition *Predizione Perdizione* by Portuguese artist João Vilhena, from 5 to 30 September 2026.

For this third chapter in his series of drawings *Predizione Perdizione* — following the exhibition at Galerie Alberta Pane in Venice and the presentation at the Musée Fesch - Palais des Beaux-Arts — the artist presents a selection of large-format works. Created using black stone on grey cardboard, these works explore historical memory and contemporary concerns through a dialogue between past and present. They draw us into fantastical and hybrid visions of catastrophe, inhabited by predominantly human figures — reflective, active, or lost within chaos.

As Jean-Joseph Renucci, head of visual arts for the city of Ajaccio, Corsica, wrote in his text entitled *D'Hybris et de Roc*: “The artist does not document; he works from existing images. Landscapes, figures, and motifs drawn from specific forms of iconography — notably postcards — are reused, displaced, and rearranged. Slight deviations are enough to disrupt their interpretation. What appeared stable becomes uncertain. Drawing is not, here, a space of reproduction, but one of constructing a narrative. Images are organised as assemblages, in which

recognisable elements coexist without ever fully aligning. Meaning emerges from these discrepancies. The presence of the mineral — mountains, rocks, or ruins — structures the whole. More than a setting, stone represents a form of permanence to be overcome. Human figures struggle to inscribe themselves within it, fragile and transient... Measuring, climbing, moving forward: these are gestures that persist, yet remain ultimately futile.

This relationship to matter also engages the drawing itself. Black stone, ground into powder and applied to grey cardboard, introduces an allegorical relationship with the mineral. Without explicitly illustrating this connection, it is as though the gesture that produces the image finds an echo in the figures it depicts.

Without being explicitly stated, a more political dimension also runs through these images. The human figures, often isolated and caught in tension, seem less to act than to endure. Driven by *hybris*, the gestures they perform — carrying, climbing, struggling — appear as attempts to exist within a fragmented world.

Within these fictions, a tension emerges: that of a humanity confronted with its own gestures, repeated and insistent, pushed to the point of absurdity.”

JOÃO VILHENA

Born in 1973 in Beja, Portugal.
Lives and works in Paris, France.

Graduating from the Villa Arson and winner of the Rothschild Painting Prize in 2004, João Vilhena has exhibited his work in numerous private and public institutions in France, Italy, and abroad (Spain, Portugal, Poland, and Turkey).

João Vilhena's practice is guided by his interest in the role of the viewer. For him, it is the act of looking that truly creates the artwork, activating it and giving it meaning. His precisely executed drawings establish a dialogue between images and words. On the one hand, he employs devices such as optical illusion, trompe-l'œil, and anamorphosis. On the other, through the titles of his works, he creates spoonerisms, anagrams, and other forms of wordplay.

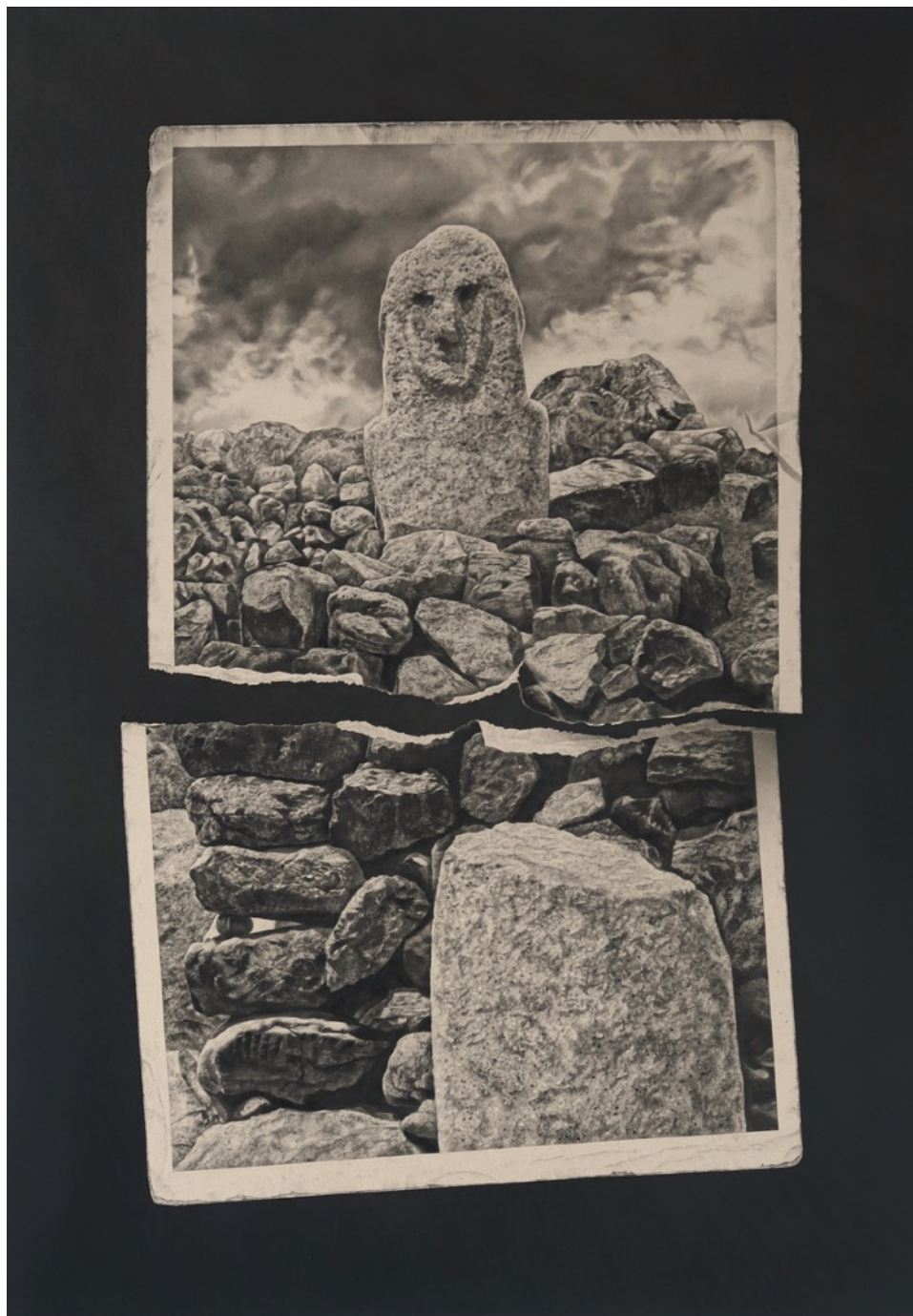
Among his recent exhibitions and projects are *Predizione Perdizione*, a solo exhibition presented at the Palais Fesch - Musée des Beaux-Arts and also at Galerie Alberta Pane in Venice (2025); his participation as a Focus Artist in the 16th edition of Drawing Now Art Fair, represented by Galerie Alberta Pane (2023); *Moi-même (faute de mieux)*, a group exhibition at Galerie Alberta Pane in Paris (2023); *Beau à la louche*, a solo exhibition also presented at Galerie Alberta Pane, Paris (2022); *Troubles topiques*, curated by Tristan Trémeau, at the Centre culturel et sportif La Tour à Plomb, Brussels, Belgium (2021); *Rincontrarsi a Venezia*, at Spazio Berlendis, Venice, Italy (2021); *At the End of the Day*, at the OMM - Odunpazarı Modern Museum in Eskişehir, Turkey (2021); *Instructions pour couper les ficelles* at Galerie Alberta Pane in Paris (2020); and *The Collection of Mr. X, The Man Who Lived 500 Years*, curated by Joana P. R. Neves, at Galerie Alberta Pane in Venice (2019). In 2015, he also participated in the exhibition *Les fragments de l'amour*, curated by Léa Bismuth, at the Centre d'art contemporain La Traverse, as well as in *Recto/Verso* at the Fondation Louis Vuitton. That same year, his solo exhibition *Érothéisme, le dessin sacré*



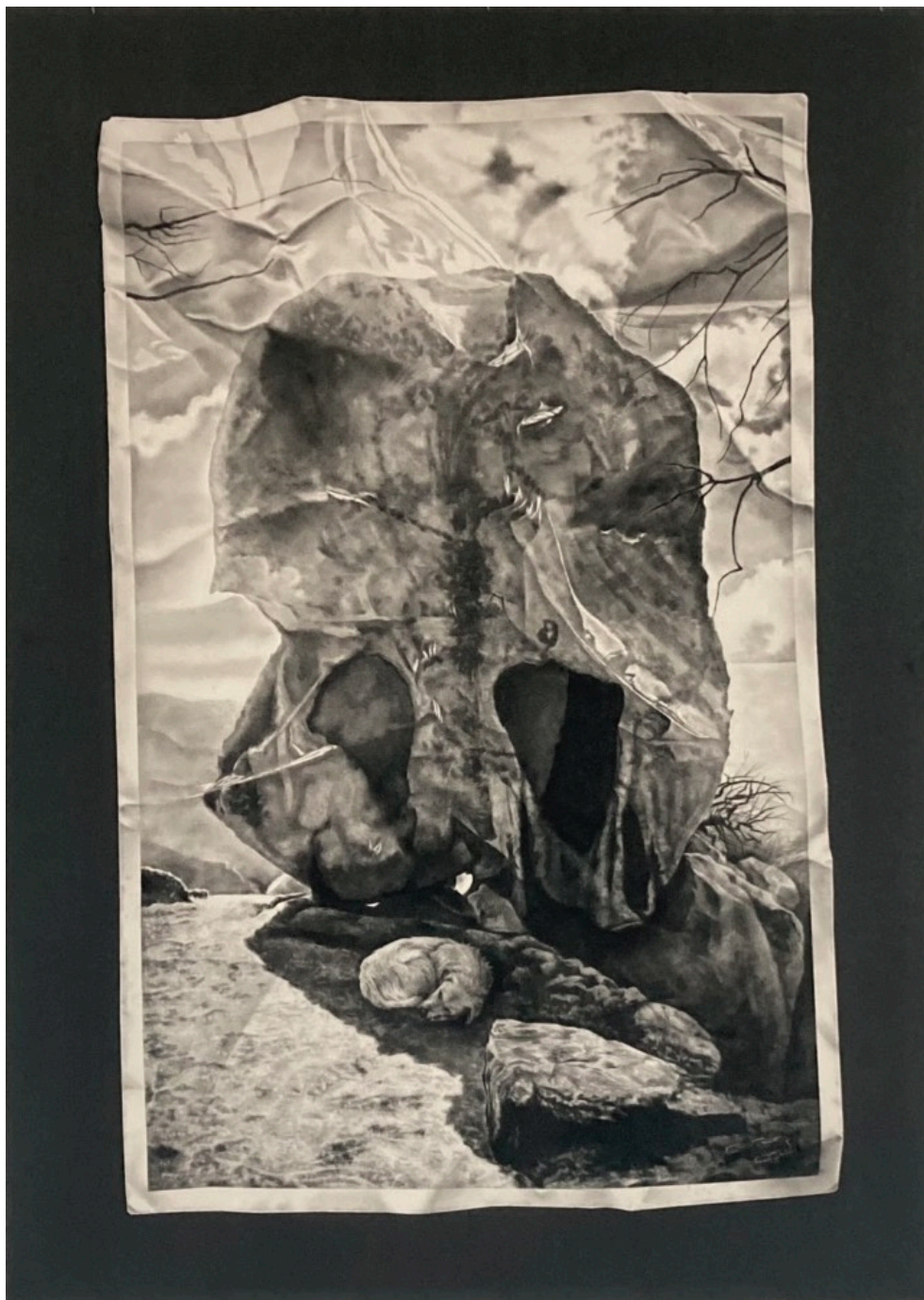
was held at Galerie Alberta Pane in Paris. His work was featured in the 2018 edition of the *Guide Hazan de l'art contemporain* by Roxana Azimi.

In 2017, his catalogue *Frictions et cri de soie* was published, featuring texts by Roxana Azimi, Léa Bismuth, Anne Collongues, Charline Guibert, Frédéric Farrucci, Jérémie Scheidler, Marie Lisel, and Tristan Trémeau. Among the articles published in the French press are "Introducing João Vilhena" by Léa Bismuth (2014) and "Coup de cœur" by Evelyne Deret in *Le Quotidien de l'Art* (2015).

His work is held in the collection of the Centre national des arts plastiques (CNAP, France), the Rothschild Bank collection in Lisbon, Portugal, and the OMM – Odunpazarı Modern Museum in Eskişehir, Turkey, as well as in numerous private collections.



João Vilhena, João Vilhena, *Predizione Perdizione*, 2026
Black chalk on grey cardboard, 141 x 101 x 2 cm, unique



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