



# I'll miss you when I scroll away Romane de Watteville 15.04.- 04.07.2026 Istituto Svizzero

*I'll miss you when I scroll away* is Romane de Watteville's first solo exhibition at an institution in Italy. Commissioned by Istituto Svizzero for its Milan venue, it consists of an environmental installation evoking the muffled atmosphere that sets in after the end of a party. The project comprises a labyrinth of folding screens used by de Watteville as pictorial surfaces. Echoing the narrative logic of online scrolling, these canvases draw on images from art history, cinema, fashion, and design filtered through the visual fragmentation wrought by digital culture. The scene is dominated by the remnants of a banquet: an accumulation of abandoned objects, images, and memories, revealing the emotional residues that cling to things after we scroll away from them.

The exhibition is featured within the Network Partners' Events of *Shared Matter*, an initiative of the Swiss Arts Council Pro Helvetia in partnership with Presence Switzerland on the occasion of Milano Design Week 2026.

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Opening hours		
Monday / Friday	Thursday	Saturday
11:00–17:00	11:00–20:00	14:00–18:00

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Romane de Watteville (1993, lives and works in Lausanne) is a Swiss and French artist. Her work unfolds through figurative painting, preliminary sketches with photographic collages, as well as through drawings, set designs, murals and close-up depictions balancing sensuality and visual puns. The paintings revolve around a play of fragmented points of view and trompe-l'œil-like collages while the canvas becomes an invitation to navigate an intimate world of motifs and images, giving the impression of domestic life in an emotional and sensual tension.

Romane de Watteville has presented her work, among others, at Paris Internationale, Paris, and Independent Art Fair, New York, with Ciaccia Levi; Liste Art Basel; Hauser & Wirth, Zurich; Huxley-Parlour, London; Galerie Haas, Zurich; Kiefer Hablitzel, Basel; Museum Franz Gertsch, Burgdorf; 40m3 Centre d'Art Contemporain, Rennes; Ciaccia Levi, Paris; PLATTFORM21 at MASI, Lugano; WallRiss, Fribourg.

that superimposes the device of unsolicited advertising onto a self-verification of still being present and identifiable. The self-portrait becomes a *memento mori*, while the accumulation of abandoned objects, images and memories acquires an unexpected autonomy, revealing the emotional residues that cling to things after we scroll away from them.

Lucrezia Calabrò Visconti  
Head Curator Istituto Svizzero

The guests walk across the table in their high heels, while bats, rats and other small specimens of fantastical fauna make their way through the banquet, evoking the iconography of grotesques: monstrous decorative motifs that increasingly become protagonists of the composition. Several *mises-en-abyme* open onto scenes beyond the dinner: a door opening onto a courtyard, a television, scattered photographs on the table depicting distant places. These interventions suggest that the logic of accumulation applies not only to the remnants of the meal but also to objects, images, memories—everything we choose to abandon, hoping it will vanish from memory too, once the table has been cleared.

Bogged down in a party that has gone on too long to be enjoyable, we linger in the gaps of the other screens, but each horizon that opens up reveals a dark setting. The nighttime silhouette of a city stands out against a dark hill, conjuring an inescapably Noir Hollywood, as if the desire-production industry had been forced to turn off the lights to save on electricity. Zombified, the commodification of experience confronts the reality of the news scrolling through our feed. Explosions and fires are tinted in garish colours, aestheticised and *yassified*. The phenomenon of infinite scrolling has transformed the promise that anything can happen into the certainty that everything will happen, it will be terrible, and we will witness it in real time.

In the loop of images guiding us between excess and self-indulgence, celebration and collapse, the artist herself repeatedly appears—an interruption of the broadcast

In the scenes depicted on the folding screens, the artist evokes the muffled, exhausted time that follows a party: the aftermath of a collective celebration. The composition is dominated by what remains of a banquet, which repeatedly disappears and reappears from one screen to the next, extending across the entire length of the installation. The still-cluttered table hosts a landscape in which iridescent desserts coexist with stacks of dishes bearing the spoiling remains of a dinner that might have ended just now or several days ago. It seems to capture that moment when digestion has begun but the evening lingers on, food and guests alike trapped in an intermediate state between desirability and waste.

This anti-hierarchical accumulation of remnants produces a sense of visual and digestive overload. There is no apparent discontinuity between the sugar of candied fruit and the mould flowering on the cheese, the sauce of the prawn cocktail and the gastric juices lubricating the walls of the stomach, the additives in gelatinous canapés and the brine from pickles that has spilled onto the tablecloth. We find ourselves in a vast, nauseating, hypertrophic and hyper-glycaemic garden of delights. The composition seems to evoke the triumph of a Baroque still life, treated with the visual grammar of 1990s advertising photography and inflected by contemporary digital infrastructure. On the long, laid table, centuries collapse into a single majestic and grotesque last supper.

Amidst the porcelain and centrepieces, a number of unexpected guests appear, insinuating themselves into the ceremonial dinner and mocking its etiquette.

*I'll miss you when I scroll away*

Romane de Watteville

15.04.–04.07.2026  
Istituto Svizzero

Romane de Watteville's exhibition *I'll miss you when I scroll away* consists of a body of new works: a series of disproportionately long folding screens forming a maze within the Istituto Svizzero's Milan venue. Painted on both sides, the screens echo the narrative logic of online scrolling while simultaneously evoking forms of pre-digital storytelling. The individual screens are modular, interchangeable structures that string together a collection of different scenes, creating a landscape poised between aesthetic saturation and the sensation of a vertiginous descent into a digital rabbit hole.

De Watteville's canvases voraciously pull in a wide range of sources, ranging from art-historical iconographies to cinematic motifs and images from fashion and design culled from her daily visual experience. Appropriated, dissociated, and recombined on the canvas, the subjects appear filtered through the fragmentation of digital culture, producing a subtly hallucinatory perceptual field.

The title, *I'll miss you when I scroll away*, is a neologism that identifies the sensation of experiencing something we know will soon scroll past: a form of instant nostalgia shaped by the ruthless temporality of consumption as we keep scrolling past images and affections that we shall never encounter again.