Hanna Rochereau
What's On
November 5th 2026 – February 6th 2027
Emanuela Campoli, Milan

Press Release

Emanuela Campoli is pleased to announce *What's On*, Hanna Rochereau's first exhibition with the gallery.

Props and the architecture of desire around something withheld from view have long populated Hanna Rochereau's works. On *What's On*, anticipation and its spatial organization is explored through the codes of the theatrical illusion. The exhibition space at Foro Buonaparte, notably situated across from Milan's Piccolo Teatro Strehler, allows exhibitions to unfold though a sequence of interconnected domestic rooms, each acting as an antechamber to the next. Rochereau's interest in the structures through which objects are stored, longed for and deliberately withdrawn from view, finds in this progression a structural counterpart.

The exhibition opens with a painting depicting a glazed theatrical notice case, of the kind used to announce a production or display its programme. It evokes a time when entertainment was tied to a particular place and schedule, and when discovering what was on involved a physical encounter. This almost nostalgic sensibility, also present in Rochereau's earlier works through their evocation of the now rare retail spaces, recalls the tactile experience of encountering objects or spectacles in person, a contact increasingly deferred by platform capitalism's management of prescribed discoveries. The promised event becomes further receded by the wooden frame enclosing the painting, that creates a case within a case.

The two paintings that follow the entrance room adopt panoramic formats, approaching the elongated field of the proscenium as well as the widescreen proportions of cinema. In her new body of work, the repositories of her earlier paintings have given way to a succession of partitions that unfold laterally and respond to no function other than the spectral staging of expectation. Set within a room that branches off into several adjoining spaces, their placement participates in a wider choreography of theatrical circulation, recalling the passages and crossovers through which performers move between backstage and stage, the operative structure that prepares an appearance.

Working in acrylic, Rochereau builds dense, thickly applied surfaces whose physical relief remains visible. The paintings retain a deliberate roughness, particularly in their treatment of light and shadow. To an Italian audience, Morandi's geometries subject to a muted color palette might come to mind. But the title *Blended On, Never Quite Set, 1&2*, (2026) borrows from the vocabulary of makeup, a historically disregarded form of painterly knowledge that profusely sculpts, contours, blends, conceals and sets, also recalling the rituals of the dressing room.

The abyss-like mirrors carry traces from Broadway iconography, particularly as a cinematic effect. They evoke the geometric spectacle of Busby Berkeley, but also its less polished underside, recalling the backstage world of 1970s musicals, where the labour and exhaustion behind performance come into view. But they can also speak of pre-cinematic forms as they have been explored in Dominique

Gonzalez-Foerster's dioramas, which revived obsolete optical devices to challenge the dominant grammar of moving images.

The sequence culminates in a final room containing a low stage constructed by the artist, its surface seamlessly extending the existing carpet. *Cover-up* (2026) brings to mind the practice of stage masking: the curtains, flats and other devices used to conceal backstage areas and divide visible from hidden space. Here, however, concealment becomes the subject itself. The stage is presented as an empty structure, holding the promise of a performance that never takes place.

Hanna Rochereau (b. 1995) is a French Artist based in Marseille. Her practice spans painting and installation, examining the systems through which desire is staged, displayed, and commodified. Through motifs of showcases, storage, and packaging, she explores how absence, temptation, and value are constructed within exhibition and consumer frameworks.

In 2026 she presented "First Floor" at Paulina Caspari in Munich; in 2025 she presented "Full Package" at Shmorevaz and a solo project as part of the Hauser & Wirth "Invite(s)", both in Paris. She has been an artist in residence at La Becque, La Tour-de-Peilz, Switzerland (2024) and at Villa Belleville, Paris (2025). Among other exhibitions, her work has been shown widely across Europe, including at Soft Opening (2026, London), Sans titre (2025, Paris), Lo Brutto Stahl (2025, Paris/Basel), Astor Weeks (2025, New York), Basel Social Club (2025, Basel), Carlotta S. (2025, London),SIC (2025, Helsinki), Shmorévaz (2025, Paris), Suns.works (2024, Zurich), Palazzina (2024, Basel), La Friche Belle de Mai (2023, Marseille), The Community (2023, Paris), Sentiment (2022, Paris/Zurich), and 13 Vitrine (2021, Lausanne).