

PRESS RELEASE**wiedemann/mettler** *Melancholia Release*

12 March to 9 April 2016

Opening reception: Friday, 11 March 2016, from 6 to 8pm

We are delighted to present the third solo exhibition by the Swiss artist couple wiedemann/mettler in our gallery. The initial point of the show is their intensive engagement with the film *Melancholia*, an end-time drama from 2011 by the controversial Danish director Lars van Trier, one of the founders of the Dogma 95-movement. In *Melancholia* Lars van Trier follows some of the rules set up by Dogma 95, as for example the frequent use of the hand camera and the shooting at actual locations, but at the same renouncing them, for example in the choice of the acting stars Kirsten Dunst, Charlotte Gainsbourg and Kiefer Sutherland.

The story of the movie is fast told: Kirsten Dunst celebrates her wedding. During the feast she falls out with her groom and the guests. Subsequently they leave the place of the wedding, a grand country house with riding stable and golf course. She stays with her sister, represented by Charlotte Gainsbourg, her husband, represented by Kiefer Sutherland, and their son at the house. In the meantime a planet moving fast towards the earth, which path has been mentioned occasionally and was reason for speculations in the first part of the movie, becomes more and more prominent. It turns out, that the planet – despite earlier affirmation – rushes directly towards the planet earth and will destroy all existence. Thereupon the husband of the sister rides away and leaves the two women and the child behind. At the end there is a deep unsettling silence. For the frightened little son, the bride Justine, builds a tepee, a magical hat in which no one gets hurt. There they sit to experience a last moment of togetherness and closeness and to find a vain shelter. Soon after the planet smashes the earth and extinguishes all life on it. Art is nothing else than this tepee of an imagined fearlessness before the insanity of our existence overtakes us.

wiedemann/mettler got inspired for the works in their exhibition by this scene in particular and the mood in the movie in general: They transferred the dramatic end of the film into the video *Melancholia Release* containing scenes of the movie and transforming kaleidoscopic patterns. It is as would the strong patterning ban the dreadful destiny evolving in the movie. The movement from the centre of the screen and back again generates a reassuring meditative mood. The consequence towards death in the movie attracts wiedemann/mettler and is expressed in all their works in the exhibition. The three photographs of architectural sights in gilded frames in the first room titled *Okura*, *Vesuvio* and *G.P.* are composed of layers of existing locations. The editing of these photographs gives them a surreal quality and a radiant sensual presence. Close to the projection of the video *Melancholia Release* in the main space of the gallery hangs the photograph *NY* composed from different views, put together seamlessly and shaping a strict pattern. Next to it hangs the work *Elated Consolation*, a Hermès Foulard dyed black and therefore revealing the original pattern only hesitantly. The work made of beads *Scary Serenity* sets a cool note compared to the strong emotional flow in the movie. On the wall opposite hangs *Infinite Nostalgia*, a black tondo covered by plenty of small and large white dots overflowing the soft cotton velvet. On a closer look the viewer detects, that the dots have been burned into the fabric. Here the artists have not applied colour on a surface, but have with a bleaching base, the Javelle water, extracted colour from the textile. This work is an inversed painting.

wiedemann/mettler succeed in their dense and sophisticated exhibition to capture the incredible visual language and the strong emotions of the movie *Melancholia*, especially its ending scene. Their works in different techniques unfold the strong moments of the movie and condense them in their own pictorial language into touching signs of existence.

Since 2002 Pascale Wiedemann (*1966) and Daniel Mettler (*1965) work together at a consistent oeuvre that is manifold and includes very different media.

The opening reception takes place Friday, 11 March 2016, from 6 to 8pm. The artists will be present. For further information and images please contact the gallery, Lullin + Ferrari, Limmatstrasse 214, CH-8005 Zürich, t. +41 (0)43 205 26 07, f. +41 (0)43 205 26 08, info@lullinferrari.com, www.lullinferrari.com
Opening hours: Tuesday to Friday, noon to 6pm, Saturday 11 to 5pm, and by appointment