

Wiedemann/ Mettler

narratief

Galerie Urs Meile, Zurich Rämistrasse

January 22 – March 21, 2026

Opening: Thursday, January 22, 2026; 6-8 pm

The artists will be present

Galerie Urs Meile is pleased to present *narratief*, the first exhibition of the Zurich-based artist duo Wiedemann/Mettler at its Rämistrasse location in Zurich. The exhibition brings together textile works and constructed photography, which jointly form a quiet, deliberately slowd-down visual world. *narratief* invites viewers to pause and enter an introspective realm in which two parallel systems—seemingly disparate at first glance—merge into an unexpected whole.

At the core of *narratief* lies storytelling as an unfinished process. The deliberately misspelled title points to narration as an ongoing search rather than a closed account. In this sense, the exhibition does not present linear narratives but instead opens up atmospheres, traces, and points of departure—moments in which inner images begin to take shape.

Wiedemann/Mettler's velvet works, which project into the space as strongly volumetric, room-occupying forms, assert a pronounced visual presence through their depth. Through the haptic quality of the soft velvet, they introduce a material resistance that stands in marked contrast to the photographic works presented alongside them. Velvet absorbs light, while the photographs reflect it; the surfaces of the textile works are further disrupted by areas of bleaching created through the application of chlorine. The resulting shapes and figures appear like imprints or afterimages, recalling the negative frames of a film strip. A similar effect unfolds in the photographs, which seem to capture moments just before or just after an event has taken place. They function as carefully staged threshold spaces that describe less a concrete location than a state of remembrance—spaces in which reality and imagination appear to merge. Elements such as corridors, corners, and transitional zones provoke a moment of hesitation in the viewer, who requires a few seconds to grasp the scene, understand its orientation, and register the sense of tactile presence it conveys.

Both bodies of work articulate complementary conceptions of interiority. The photographs construct interiors in an architectural manner, primarily apprehended through the gaze. The velvet works, by contrast, generate interior spaces in a more emotional, intimate, and bodily way. The velvet appears warm, proximate, and enveloping—almost inviting the viewer's touch—while the photographs register as cooler and more distant. Titles such as *The Soft Boundary* or *Quiet Invitation* act as subtle narrative impulses: not as descriptions, but as gentle cues that open pathways into imagined stories. As the artists describe them, the titles can be understood as possible beginnings, thoughts, or headings of fictional narratives—poetic points of entry that resonate with one another throughout the exhibition. They function as instructions for a particular mode of attention or movement—not only physical, but psychological—offering guidance on how to approach the works. This approach recalls the concept of poetic image-thinking articulated by the French philosopher Gaston Bachelard (1884–1962), for whom spaces and forms become resonant vessels of the imagination. In *narratief*, the works speak with and about one another, layering meanings without ever fixing them in place.

Since 2002, Wiedemann/Mettler have worked as an artist duo, jointly engaging with the world from a dialogical perspective. Daniel Mettler's (b. 1965, Switzerland) constructed photographs offer associative points of departure that prompt Pascale Wiedemann (b. 1966, Switzerland) to create works of near-physical emotional intensity. Their collaborative process is shaped by reaction, translation, and mutual influence. Working across media and materials, each work remains in dialogue with the other, generating a symbiotic interplay that invites viewers to linger, reflect, and imagine. Works by Wiedemann/Mettler are held in, among others, the Kunstsammlung Kanton Zürich, Switzerland; the Luciano Benetton Collection, Italy; and the Sigg Collection, Switzerland / Hong Kong.