

## **GAMBLING, GODS AND LSD - a film by Peter Mettler**



CH / CDN 2002, 35 mm, 180 min, 5003 m, 1:1.66, Dolby Digital DTS, English / Swiss German, e / g

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info@allianceatlantis.com  
rest of the world

*"I experience the world only through my senses. I describe the material world to which our bodies belong as a transmitter, because all signals come from there to our antennae – ears, eyes, our senses. Here the signals are received and transformed into sight, sound, music."*

*"There is one great transmitter: the cosmos, the entire material world... and there are an endless number of receivers, individuals, every single human being."*

*Albert Hofmann*



"It's hard to isolate one particular moment from the full picture." "You go back again, use the needle, because

## SYNOPSIS

A filmmaker's inquiry into transcendence becomes a three-hour trip across countries and cultures, interconnecting people, places and times. From Toronto, the scene of his childhood, Peter Mettler sets out on a journey that includes evangelism at the airport strip, demolition in Las Vegas, tracings in the Nevada desert, chemistry and street life in Switzerland, and the coexistence of technology and divinity in contemporary India. Everywhere along the way, the same themes are to be found: thrill-seeking, luck, destiny, belief, expanding perception, the craving for security in an uncertain world. Fact joins with fantasy; the search for meaning and the search for ecstasy begin to merge.

Mettler blends documentary observation with lyrical camerawork, location sound with aural sculpture. The result is an audio-visual composition whose movements challenge our preconceptions, evoking in us the wonder and awe of our daily existence. It is a mosaic of moments where the whole is much greater than the sum of its parts. *Gambling, Gods and LSD* invites the viewer to actively participate in the making of meaning, so that the central theme of the film and the experience of watching it become one and the same.

A visionary, intuitive journey. A lucid and personal portrait of our times.

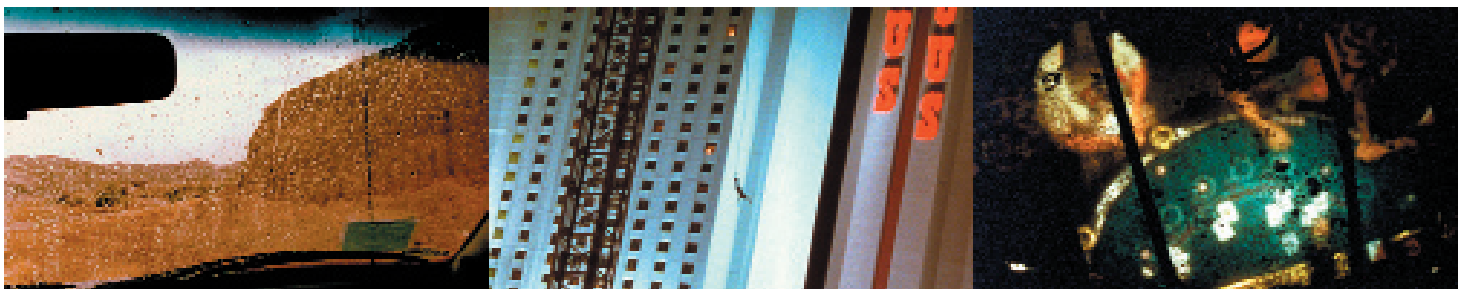
*Gambling, Gods and LSD* may change the way you look at the world.

## PRODUCTION NOTES

*Gambling, Gods and LSD* – GGLSD for short – is Peter Mettler's 8th film and follows work made in many genres: the shorts *Lancelot Freely* (1980) and *Gregory* (1981), the experimental films *Scissere* (1982) and *Eastern Avenue* (1985), the fiction features *The Top of His Head* (1989) and *Tectonic Plates* (1992) and the documentaries *Picture of Light* (1994) and *Balifilm* (1997).

The original idea for GGLSD surfaced in 1988, but it wasn't until *Picture of Light* was completed in 1994 that Mettler was able to devote himself fully to the project. From the beginning, the process of making the film was structured as a voyage of discovery. Mettler explains: "It was important for this project not to depend on a script or a preconceived shooting plan. It was a more open and intuitive way of working. Such a process still requires decisions and choices, but they were made in response to the apparently random flow of events and people who crossed my path."

Working alone or with a small crew, Mettler shot film and video footage in Canada, the USA, Switzerland and India (see list of appearances). Four themes set the conceptual guidelines for shooting: the desire to transcend; the denial of death; the illusion of safety; our relationship to nature. These themes played a guiding role in selecting subjects for the film, as well as suggesting how to respond to and film the subjects. The encounters themselves created the journey's own logic. As Mettler says: "I wanted to let one thing lead to the next, allowing the film to make itself – so that its structure might reflect the logic of life's unfolding."



you're looking for that kick." "I see a thought. But how do I show you what I can't see?" "The human being,

Mettler's travels for the film occurred intermittently between late 1997 and early 1999. He began the editing process in 1998 in a rambling wooden farmhouse in the Swiss canton of Appenzell, loaned to the production by the Schlesinger Foundation as a year-long artist-in-residence grant. The following year Mettler moved his digital editing system into an abandoned hotel in nearby St. Anton, which he and a group of fellow artists had turned into a collective working residence.

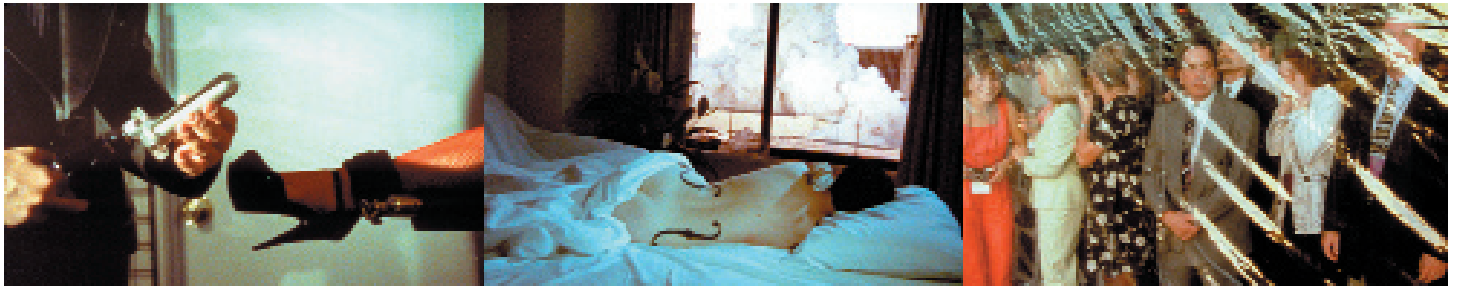
In a first, rough editing stage, Mettler and his co-editor Roland Schlimme created a 55-hour assembly culled from a larger quantity of original material. Mettler explains: "Nothing was ever shot twice, there were no re-takes or multiple camera angles, so the 55 hours contained a multitude of different scenes and characters. I put the material together chronologically and tried to crystallize scenes and sequences according to what the material itself suggested. The challenge was to create a structure and a story while preserving the chronological order of events without imposing too much from outside. It was important to let the material breathe."

Right from the start, sound design played an important role in structuring the film. Sound influenced the picture editing choices as much as the picture would call for a certain sound, and these had to blend with the spoken word of the people interviewed. Mettler worked with collaborators to develop individual sound elements as accompaniment or counterpoint to specific contexts within the emerging film. Original aural elements were created by noted Swiss sound designer Peter Bräker, musician Fred Frith and DJ Dimitri de Perrot.

The soundtrack also merges sounds and music recorded on location, ranging from Las Vegas casino ambience through techno halls to Indian religious ceremonies. It also uses pre-recorded music by various artists, including Jim O'Rourke, Henryk Gorecki, Tony Coe, Knut and Silvy, Christian Fennesz and others (for a full list, see music credits).

As a Swiss-Canadian co-venture the film could partake of the expertise available in both countries throughout all stages of the production. Financing also occurred on an international basis. The film's first and critical supporter was the late Andreas Züst, best known to Mettler fans as a principal character in *Picture of Light*. Further funding came from the Swiss Federal Office of Culture (EDI), the Swiss Broadcasting Corporation (SRG SSR Idée Suisse), ARTE, the city and canton of Zurich and Telefilm Canada. Additional support was received from a number of foundations and arts organizations in both countries, and in the form of goodwill from many associated participants.

*Gambling, Gods and LSD* was co-produced by Cornelia Seidler of maximage GmbH, Zurich, and Alexandra Rockingham Gill and Ingrid Veninger of Grimthorpe Film Inc., Toronto.



it's a pleasure seeking machinery that always wants to be right, ie ego." "No, don't give them the atomic bomb,

## AN INTERVIEW WITH PETER METTLER

*You have worked in all genres, from fiction to documentary and experimental and essay film. How would you define this new film?*

I wouldn't call it any of those things. Those labels suggest certain pre-formed expectations that this film does not adhere to. We need better names for things. Names which relate the nuances of a thing. A tree is not just a tree. I like the idea of 'white' films - like the white light you get when combining the colors of the spectrum.

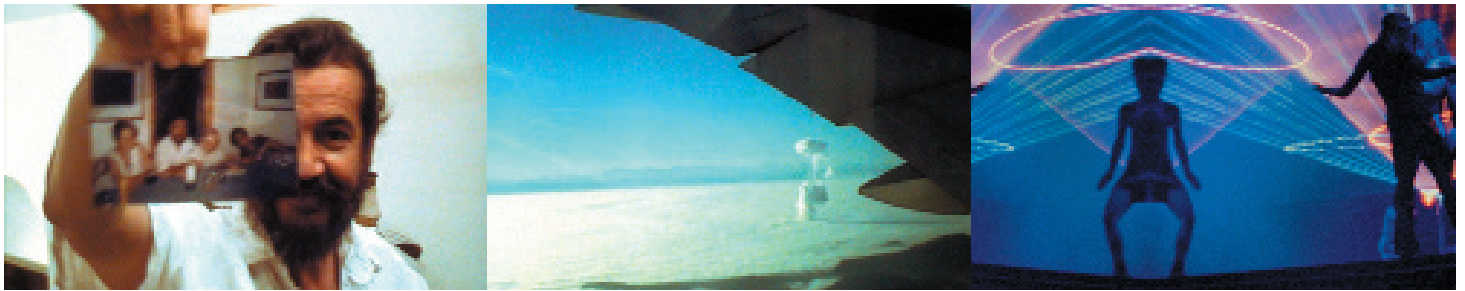
This film is, in part, about the breaking down of categories, or prejudices. GGLSD invites the viewer to go on a journey, to actively participate in the making of meaning and the opening of the senses. It isn't aimed at a specific category of viewer. It will appeal to anyone who can find something of their own sensibility in it, whether they relate to the journey itself, the characters encountered along the way, the

*Is Gambling, Gods and LSD intended to work on the intellect, or the senses, or both?*

The film addresses a part of the psyche that everyone has. It's the musical, painterly, you could even say hallucinogenic sensibility. It relates to the realm of the unconscious and of dreams: a kind of state that involves the intellect but also bypasses the intellect. The film is a transmission of experience, at times beyond language and concepts, letting the situations speak for themselves. This has very much to do with how we use our senses, how we experience a piece of music, a situation, or an image - the combination of different sense perceptions.

*In the film Albert Hofman, the inventor of LSD, talks about the kind of perception we have as children, and later lose. Is the film an attempt to try to restore that sense of wonder, as Hofman describes it?*

Yes, to an extent, I did try to invoke the non-judgmental openness of the way a child sometimes sees. I try to invite the viewers to approach the film with this openness and let them feel free to interpret for themselves.



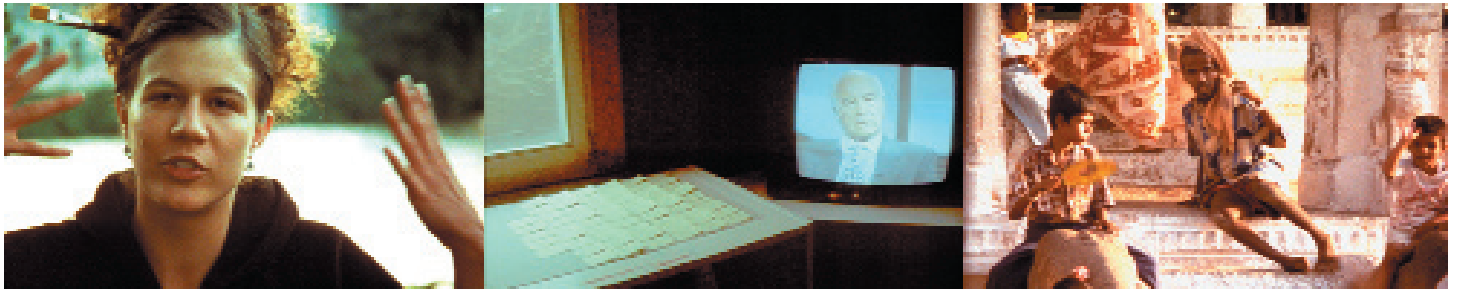
give 'em the PES auto-erotic chair." "Enlightenment is a very tight rope. I wish I hadn't fallen off." "Go ahead,

*The meaning of the film is ultimately generated by the individual viewer?*

Ultimately, the film is about the people who watch it. Again, the experience of watching the film reflects the central idea of what the film is 'about': the way in which we make things meaningful. Watching the film is an active experience in the quest for meaning, in acknowledging the fragility of our belief systems, in our ongoing pursuits of happiness – or whatever you'd like to call it. Within this context, the film comes across a wide range of situations such as addiction, the manifestation of God, the departure of loved ones, the attempt to perfect our environment through technological or scientific intervention, mass ecstatic gatherings in churches, raves, implosions, poodle races or guru visitations etc.

*Poodle Races?*

Yes, the film addresses not only spectacular situations, but also the banality of the everyday. I think what I learned most in making this film was how to see the potential, or similar themes, in anything I would look at. And how anything I could look at, somehow contains the strains of everything seen before.



warm up the blasting machine and tell me when you're in the red." "A sense of not having a fear of not being

### *And the experience of making the film?*

My experience of shooting the film was a mix of observation and participation, of research and openness, of following encounters while developing an instinct of when to run the camera. During editing the experience of going on that journey was repeated. Just as events unfolded with their own particular chaotic logic while I was travelling, the film also had to grow out of this same inner logic. I could say that in a sense the film made itself, and I acted only as a medium. This was one of my strictest guidelines. Another was that the film could only be edited in chronological order. The editing responds to what happens, instead of trying to impose a structure on the material from the outside. You could say: the flow dictates the form.

### *Gambling, Gods and LSD has been called an "audio-visual composition". What role did music or musical structures play in the making of the film?*

Picture and sound were edited simultaneously, and they fed off and stimulated one another. The music in the film is a mix of real environmental sounds, pre-recorded music, and original compositions that were developed specifically for the film. While you are watching the film, you're not always sure what is what. This heightens the perception of sound and the image to which it is linked, which generally stimulates the senses to go deeper. The musical structures complement the other modes within the film: storytelling, documentation and fantasy.

### *Filmmaking as a kind of composing?*

I definitely think the camera is like a musical instrument: you tune yourself according to the subjects you want to capture. But it's important that your own experience is transmitted through the instrument you're recording with. I think that allowing yourself to perceive and experience the world on the musical instrument level – meaning not just sound and image but also thematically – takes you into another dimension of the language of cinema.

Interview by Marcy Goldberg

## SYNAESTHETIC WORLDS

by Peter Weber

### a) Teledivinity: Fernschmeckerei

*Gambling, Gods and LSD* is a three-hour contemporary dream. The film starts at the bubbling spring of his current of images; we see a whirlpool of phantoms and figures, gods and ghosts. Teledivinity – Fernschmeckerei: this is what Mettler calls his technique of generating flickering visual noise by endlessly superimposing images and sounds until everything blends into a single, quivering whole. This spring is the source of all that follows. From the top floor of the airport hotel in Toronto that once stirred his childhood fantasies, he weaves a fabric of flights, thoughts, waterways and energy lines he explores in the course of his travels. The camera is the sensor and the divining rod; always receptive to the unexpected, it follows invisible currents, drifting on stage and backstage, past the great backdrops of the world to eavesdrop on the miracles of daily life and rediscover wonder.

### b) Cross section: "I follow water everywhere"

The Telediviner moves from Toronto through the American desert to the mightiest image spring of all, the Las Vegas seduction machine, which magnetically attracts hordes of will-o'-the-wisps and garish dried flowers. Mettler is all ears in the crackling air, acquiring access to control rooms and probing the giant synthesizers from every conceivable angle. From this desert metropolis his flight path takes him to the moated castle, Switzerland. The country of the Alps, a jagged, land-locked island sitting in an ocean of fog, becomes the link between America and Asia. Landing, he plunges through the prefabricated images of Arcadian landscapes and consummate order, draws his lines through the elements and shows a radically new heart of Switzerland. A roaring mountain stream is suddenly rivaled by the beat of a bass, spills over into repetitive electronic music, foam and frenzied dancing masses. From the rocks and ice of the high Alps, we nosedive into the underground nerve center of a techno-park where utopias come spewing out of laser beams. Against the idyllic backdrop of the Alps, an Indian film crew shoots a story that will enchant millions of spectators in Asia: the image spring of Switzerland bonds with the complex image spring of India where ancient mythologies and the digital future collide, bubbling pictures swelling into a flowing current that comes full circle until spring and delta become one. Spectators, following Mettler half way around the globe, travel through an ever-changing present. How did this exquisite interplay emerge? The answer lies in the art of flying and advanced chemistry.

### c) At the digital editing console

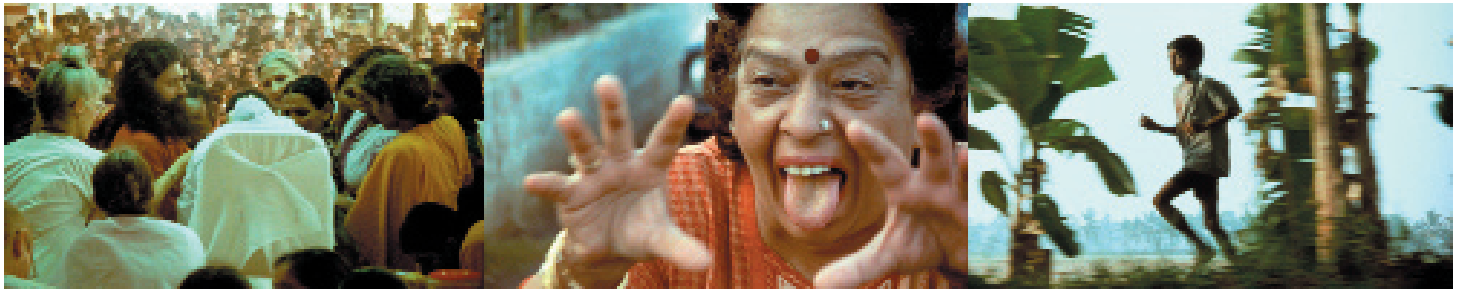
After almost two years on the road, Mettler retired to the hilly countryside of Appenzell, where he started editing, first in a farmhouse, later in an abandoned hotel. Day and night, in shifts and with different teams, the masses of footage were reviewed, emerging versions repeatedly screened and discussed by small circles of friends: filmmakers, artists, musicians and writers. Having traveled through the



understood." "The more I get to know my mind, the more I fear it." "It is possible that all living organisms



rolling foothills of the Alps, visitors would come upon the filmmaker and his team holed up in a kind of cockpit, through which one could gaze at different continents. At the editing machine I felt as if I were in an airfreight carrier looking at a multitude of intricate control processes. In earlier versions, there were always pictures of the interior of control towers at airports. It seems to me that filmmakers are social polyrhythmists, who keep thousands of soups simmering at once, thousands of pies suspended in mid-air. They fly in groups, survey flight movements, are pilots and ground crew in one.



are horizontally genetically linked.” “You know what we do? We close our eyes and look at the divine.”

#### **d) Condensation, Saturation, Crystallization: "Things were allowed to show themselves..."**

I had the opportunity to look over Mettler's shoulder several times while he was editing. He took note of my rather inexperienced suggestions as guidelines for further pursuits and I noticed that he was suspicious of hasty solutions. Short-lived effects would have been easy to produce, but Mettler was looking for the secret connections that were hidden in his material; he was looking for more lasting rhythms. Sound and picture were processed together from the start as if to produce liquids that could constantly be poured back and forth until the exact mix was achieved. Music was the solvent that turned the imagery into a flowing river. When a passage on Zurich was being edited, Mettler asked me (I live in Zurich) what music I'd been listening to recently. He took sequences from my favorite tune, poured them into his pictures and thus added impetus to the cutting. Later these sequences were deleted again, leaving only a shadow of the rhythm behind in the images. A soundtrack was then recorded with live musicians. With such complex and elaborate condensation of movement, strands kept falling by the wayside, others melted together. After almost three years, a version had crystallized which seemed buoyed by the reflection of everything that had been left out.

#### **e) Alchemy of the Present**

*Gambling, Gods and LSD* is a highly potent musical feat. The Telediviner demonstrates how – after the breakdown of ideological systems – the world on this side of fixed ideas and overused pictures must be linked synaesthetically, associatively and in analogies, in order to follow the emerging lines of meaning. Imperceptibly, almost organically, documentary and inner images blend with musical movement to form a flowing stream in which the present shimmers through in constantly changing realities. The synaesthetic fusions of sound and image are the ordering drive of Mettler's universe. Empires are created between these spheres that keep us breathless as we accompany his intoxicating journeys.



## **APPEARANCES IN THE FILM**

### **The Airport Strip, Toronto, Canada**

Killarney Provincial Park  
A Walk, Talk and Cigar with John Paul Young  
Toronto Air Traffic Control Tower  
Members of the Toronto Airport Christian Fellowship Church

### **Monument Valley, Southwestern USA**

Death Valley, Monument Valley, Bloodless Valley  
Police Units of Cortez, Colorado  
Titan II Missile Site, Sahuarita, Arizona  
Dante Amore of Paradise Electro Stimulation  
Harrah's Casino Las Vegas, Security Department  
Eva Steil  
Justine Bellinsky, The Violin Lady  
The Aladdin Hotel  
The News Crews and Implosion Spectators of Las Vegas  
Jose Alves and Friends at Baca Grande  
The Tashi Gomang Stupa

### **The Helvetian Glacis, Switzerland**

Swiss Miniature  
Herr J. Bänninger at Splügen Pass  
Mountain Passes of Nufenen, Albula, Grimsel and Furka  
Rosenlaui Gorge  
Street Parade, Zürich  
Christoph Richter, ETH Biochemistry Lab, Zürich  
Poodle Racers of Entlisberg, Zürich  
Christine Koch and Roger Greminger  
Albert Hofmann  
Rani Mukherje and Govinda filming 'Hadh Kardi Aapne' in Interlaken

### **The Vijayanagara Empire, Southern India**

The Community at Kodanda Rama Temple, Hampi  
Brahmins celebrating Arattu at the Trivundrum Beach  
Ajith Kumar and Jairo, Firedance  
Pilgrims at Dharmasthala  
Mata Amritanandamayi (Amma) embracing her Visitors  
Stephen Arulraj at Tata Consultancy Services, Chennai  
Bhavnagar Rickshaw Drivers  
The Rooftop of Milan Hotel, Bombay  
The Bombay Laughing Club  
The Boatman  
The Boy on the Shore

## **ORIGINAL MUSIC BY**

**Fred Frith, Peter Bräker and Dimitri de Perrot**

also featuring pieces by:

**by Jim O'Rourke**

CEDE

from the album "Terminal Pharmacy"

CHICAGO II

from the album "Remove the Need"

LIFE GOES OFF

from the album "Insignificance"

**by Third Eye Foundation**

AN EVEN HARDER SHADE OF DARK

NO DOVE NO COVENANT

from the album "You Guys Kill Me"

**by Christian Fennesz**

HOTEL PARAL.LEL

from the album "Hotel Paral.lel"

AFTERNOON TEA RECORDED AT THE BIG JESUS BURGER, SYDNEY

with Keith Rowe, Pimmon, Oren Ambarchi, Peter Rehberg

**by Knut&Silvy**

ONE NOTE EPINEMA

DEEP BREATH

from the album "Visit"

**by Tony Coe**

TONY'S BASEMENT

from the album "Sax With Sex"

**by Henryk Gorecki**

SYMPHONY NO. 3, OP. 36

performed by Zofia Kilanowicz

HNH International Ltd. Polish NRSO, Antoni Wit conducting

**by Martin Schütz and Roots and Wires**

THE BACKGROUND IS THE FOREGROUND THEN DELIRIUM

from the album "Roots and Wires"

**performed by Jeremy Sinnott + Toronto Airport Christian Fellowship Worship Band**

WE WANT TO SEE JESUS LIFTED HIGH

NEW SONG ARISIN'

SON OF MAN APPEARS

from the album "Catch The Fire 4"

## **PARTICIPATION IN THE MAKING OF THE FILM**

**Writing, Directing, Cinematography:** Peter Mettler  
**Editing:** Peter Mettler, Roland Schlimme  
**Sound Composition:** Peter Mettler, Peter Bräker  
**Research:** Gavin Connor, Alison Rose, Stina Werenfels  
**Coordination:** Mark Hammond, Kathryn Hausbeck, Maryse Noiseux  
**Editorial Input:** Michael Ondaatje, Werner Penzel, Peter Weber, Bruce McDonald  
**Additional Music Performances:** Fred Frith, Dimitri de Perrot  
**Producers:** Ingrid Veninger, Alexandra Rockingham Gill, Cornelia Seitler  
**Executive Producers:** Andreas Züst, Atom Egoyan, Peter Mettler

## **FURTHER COLLABORATORS**

### **TORONTO**

**Sound Recordings:** Robert Fletcher, Christine Persaud  
**Camera Assistance:** Stephen Butson, Monica Guddat, Christine Persaud, Lisa Pilcher  
**Producer's Assistant:** Anita Princl, Nora Currie  
**Additional Research:** Michael Amo, Monika Gagnon, Karen Gamble, Christie MacFadyen  
**Additional Coordination:** Alison Rose  
**Stagiaire:** Salome Pitschen  
**SOUTHWESTERN USA**  
**Sound Recordings:** Kathryn Hausbeck  
**Additional Implosion Camera:** Andres L. Porras, Jon Wynn  
**Production Assistance:** Luis Gurri

### **SWITZERLAND**

**Sound Recordings:** Patrick Storck, Peter Bräker  
**Camera Assistance:** Jara Uhricek  
**Additional Camera:** Werner Penzel  
**Additional Research and Coordination:** Jara Uhricek, Salome Pitschen  
**INDIA**

**Sound Recordings:** André Pinkus  
**Camera Assistance and Additional Camera:** Jara Uhricek  
**Additional Coordination:** Jara Uhricek, Rinki Roy Bhattacharya  
**All-Round Help and Driving:** Chandra  
**Travel coordination:** Rajiv Udayabhanu, Aries Travel

### **POST PRODUCTION**

**Technical Coordination:** Roland Schlimme, Ueli Nüesch  
**Negative Cut:** Yvonne Steiner  
**Opticals and Blow up:** Eva Rais, Probst Film  
**Color Timing:** Ruth Kägi  
**Film to Video Transfer:** Mike Thibodeau, Magnetic North  
**Video to Film Transfer:** Ueli Nüesch, Swiss Effects  
**Digital Film Compositing and Titles:** Jens Volkmann, Swiss Effects  
**Stagiaires:** Karim Patwa, Regula Engeler  
**Re-Recording Mixer:** Lou Solakofski  
**Dialogue Editing and Coordination:** Joseph Doane  
**Assistant Re-Recording Mixers:** Craig Mann, Steve Moore, Stacey Coutts  
**Additional Music Recording:** Peter Hardt, Jankowski Studio  
**Unit promotion:** Myriam Köstli, Marcy Goldberg  
**Transcripts, Translations and Subtitling:** Dora Kapusta, Subtext

## **FINANCIAL SUPPORT**

Bundesamt für Kultur, Eidgenössisches Departement des Innern, Andreas & Mara Züst, SF DRS, SRG SSR idée suisse, ARTE, Stadt & Kanton Zürich, Telefilm Canada, MIGROS Kulturprozent, Millennium Arts Fund of The Canada Council for the Arts, Volkart Stiftung, Zuger Kulturstiftung Landis und Gyr, Departement für Erziehung und Kultur des Kanton Thurgau, Erziehungs- und Kulturdirektion des Kanton Appenzell Ausserrhoden, Römisch Katholische Zentralkommission des Kantons Zürich, Claudia and Fritz Merz

## PETER METTLER

For 20 years Peter Mettler has continued to create the kinds of films deemed impossible to make yet readily appreciated once they exist. A key figure in the critical wave of 80's Canadian filmmakers including Atom Egoyan, Bruce McDonald, Patricia Rozema, Robert Lepage, Mettler has consistently produced works which elude categorization. Melting intuitive processes with drama, essay, experiment or documentation, his films continue to take a unique and influential position in creative expression and the merging of forms from cinema and other disciplines. Meditations on our world, rooted in personal experience, they reflect the visions and wonder of their characters and audiences alike. Mettlers films have garnered many prizes and been the subject of retrospectives internationally.

Films include:

**Scissere** ('82) and **Eastern Avenue** ('85) experimental investigations into the movements of the subconscious.

**The Top of his Head** ('89) feature drama following the search for identity in a media driven world.

**Tectonic Plates** ('92) feature drama, an adaptation of the play by Robert Lepage & Co. The movement of the earths tectonic plates is used to illustrate interconnecting stories on a human scale.

**Picture of Light** ('94) feature documentary, takes a film crew to the sub-artic to capture the wonder of the northern lights on celluloid.

**Balifilm** ('96) 30 min. diary/performance, a lyrical tribute to the creative forces found on the island of Bali.

**Gambling, Gods and LSD** (02) documentary, a three-hour journey across cultures, people and time; an exploration of the notions of transcendence and belief.

Mettler, a Swiss Canadian citizen, and a strong supporter of independent filmmaking, has collaborated with Werner Penzel, Michael Ondaatje, Atom Egoyan, Peter Weber, Andreas Züst, Fred Frith, Alexandra Rockingham Gill, Robert Lepage, Bruce McDonald, Patricia Rozema and many others. The various image and sound works of Mettler are occasionally presented in the form of exhibition or performance. A book on his work entitled *Making the Invisible Visible* was published in 1995. A creative residency, *Verein Alpenhof* was established, together with a group of artists, in Appenzell Switzerland in 2001. Currently Mettler is determining what to do with all the unused material from the shooting of *Gambling, Gods and LSD*.

### Selected highlights

<b>Balifilm</b>	Sonic Boom: <b>Live performance with Evergreen Club Gamelan</b> Duisburger Filmwoche: <b>Best Short Film</b> Visions du Reel: <b>Opening Night Presentation</b>
<b>Picture of Light</b>	Hot Docs Toronto: <b>Best Film, Best Cinematography, &amp; Best Writing</b> Locarno International Film Festival, Switzerland: <b>La Sarraz Prize</b> Swiss Ministry of Culture: <b>Award for Excellence in the Arts</b> Figueira da Foz International Festival: <b>Grand Prize</b> (Images & Documents) MCTV Award: <b>Best Ontario Film</b> Yamagata International Documentary Festival: <b>Award for Excellence</b>
<b>Tectonic Plates</b>	Figuera da Foz: <b>Most Innovative Film of the Festival</b> Mannheim Film Festival: <b>Catholic Jury Award</b> Columbus, Ohio: <b>Grand Prize &amp; Award for Excellence</b>
<b>As Cinematographer</b>	<i>Krapps Last Tape</i> with John Hurt by Atom Egoyan. <i>The Ring</i> by Angus Reid <i>Leda and the Swan</i> by Alexandra Rockingham Gill <i>The Life is the Red Wagon</i> by Jane Siberry <i>Family Viewing</i> by Atom Egoyan. <i>Artist on Fire</i> with Joyce Weiland by Kay Armatage <i>Walking after Midnight</i> by Jonothan Kay <i>A Trip Around Lake Ontario</i> with David MacFadden by Colin Brunton <i>Passion A Letter in 16mm</i> by Patricia Rozema <i>Divine Solitude</i> with Nana Gleason by Jean-Marc Lariviere. <i>Next of Kin</i> by Atom Egoyan <i>Knock Knock</i> by Bruce McDonald <i>David Roche Talks To You About Love</i> by Jeremy Podeswa
<b>Other</b>	Retrospective ARSENAL, Berlin 1999 Retrospective tour in Holland, by MECANO, 1998 Retrospective and photo exhibition at CINEMATEQUE ONTARIO 1996 - Toronto Retrospective at VIPER Festival 1995 - Lucerne, Switzerland Exhibition of B&W photographic prints, <i>I Died Shortly Thereafter</i> Solo show, Foto Forum St.Gallen, Switzerland 1995 Member of improvisational music trio ESP, Switzerland, since 1993

## maximage

ist eine unabhängige Filmproduktionsfirma und wurde 1997 mit Sitz in Zürich gegründet. Geschäftsführend sind die Produzentinnen Brigitte Hofer und Cornelia Seitler.

<b>Sin Querer</b>	Buch und Regie: Ciro Cappellari Hauptdarstellerin: Angela Molina Spielfilm, 35mm, 93 min, OV Spanisch Minoritäre Koprod.: Trans Film, BRD; CPA, E; Videal, Arg.; SF DRS / 1997
<b>Ritual Virtuality</b>	Buch und Regie: Felix Schaad Spielfilm, 35mm, 15 min, OV deutsch Koproduktion: SF DRS / 1998
<b>Wanda Tura</b>	Buch und Regie: Hans-Peter Litscher Kurzspielfilm, 35mm, 25 min, OV dt./ital./franz. Koproduktion: Cauri Film, F; George Weiss Production, A; ORF / 1998
<b>Hello oder Grüezi...</b>	Buch und Regie: Aldo Gugolz Dokumentarfilm TV, Digi Beta, 37 min, OV deutsch Koproduktion: SF DRS / 2000
<b>Gopf in Africa</b>	Buch und Regie: Christian Davi Dokumentarfilm TV, DV, 52 min, OV deutsch, englisch Koproduktion: SF DRS, TSI / 2000
<b>Tatau Samoa</b>	Buch und Regie: Gisa Schleelein Kino-Dokumentarfilm, 35mm, 80 min, OV deutsch u.a. Koproduktion: Lichtblick Filmproduktion, BRD; ZDF/ARTE; SF DRS / 2000
<b>Zeit der Titanen</b>	Buch und Regie: Edgar Hagen Dokumentarfilm, 35mm, 80 min., OV franz./dt. Koproduktion: SRG, Teleclub / 2001
<b>Gambling, Gods and LSD</b>	Buch und Regie: Peter Mettler Dokumentarfilm, 35mm, 180 min, OV englisch, CHdeutsch Koproduktion: Grimthorpe Film, Kanada; SRG, ARTE / 2002
<b>Swiss Love</b>	Buch: Grischa Duncker, Regie: Fulvio Bernasconi Spielfilm-Installation für die Expo 02, DVD, 4x23 min, OV deutsch, franz., ital.
<b>Sabina Spielrein</b>	Buch und Regie: Elisabeth Márton Dokumentarfilm, 35mm, 80 min, OV deutsch u.a. Minoritäre Koproduktion: IDÉ Film, S; SF DRS / 2002
IN VOR- UND PRODUKTION	
<b>Accordion Tribe</b>	Buch und Regie: Stefan Schwietert Kino-Dokumentarfilm, 35mm, 90 min, OV dt., engl. u.a. Koproduktion: SF DRS; Fischer Film, A Fertigstellung: Juli 2003
IN ENTWICKLUNG	
<b>Le beau menace</b>	Buch: Marie-Christophe Arn Atelier 02, TV-Spielfilm, 35mm, 90 min, OV französisch
<b>7 Roses pour Rachel</b>	Buch: Marie-Christophe Arn, Regie: Antoin Plantevin Kino-Spielfilm, 35mm, 90 min. OV französisch Koproduktion: TSR
<b>Franz</b>	Buch und Regie: Sabine Harbeke Kino-Spielfilm, 35mm, 90 min, OV deutsch Koproduktion: SF DRS
<b>km 167</b>	Buch und Regie: Barbara Kulcsar Kino-Spielfilm, 35mm, 90 min, OV CHdeutsch
<b>Lilo und Fredi</b>	Buch: Josy Meier u. Gitta Gsell, Regie: Gitta Gsell TV-Spielfilm, 35mm, 90 min, OV CHdeutsch Koproduktion: SF DRS

## TE-LE-DIV-IN-I-TRY



**te-le-** (téli) *prefix* far off, covering a distance > *combining form*, to or at a distance: telekinesis // television// used in names of instruments for operating over long distances [origin: from Greek *téle-* ‘far off’]

**te-le-path-y** (télipathi) *n.* the supposed communication of thoughts or ideas otherwise than by the known senses

**div-i-na-tion** (divenéijn) *n.* a divining or foretelling of the future or the unknown by supernatural means// guessing by intuition(O.F.)

**di-vine** (divàin) *adj.* of God or a god, *divine wisdom*// having the nature of God// (pop.) superlatively good or beautiful, *divine music*

**di-vined** *v.t.* to guess//foretell// *v.i.* to detect the presence of water or metals underground by means of a forked, esp. hazel, twig or rods// to practice divination