

PETER METTLER



Biography

Throughout his extensive career, Peter Mettler has created films deemed impossible to make yet readily appreciated once they exist. Merging intuition with dramatic, documentary, and experimental forms, Mettler's cinema is at the forefront of contemporary practice. Meditations on our world, rooted in personal experience, his films reflect the visions and wonder of their characters and audiences alike.

A restless cinematic adventurer, Peter Mettler's body of work is characterized by hybrid forms, a sense of wonder, and a disregard for classification. Frequently visiting themes of transcendence and the relation between nature and technology, Mettler's films combine travelogue, essay, interview, fiction and critique. They are guided by instinct yet grounded in discipline, structure, craft, and a knack for capturing stunning images and great stories.

No single work is more teeming with such images and stories than Mettler's magnum opus, ***Gambling, Gods and LSD*** (2002), described as "a sort of divine sacrament, melting the viewer's synapses with a mesmerizing array of sights, sounds and genuinely profound insights" (Jason Anderson). An epic ten years in the making, ***Gambling, Gods and LSD*** traverses three continents to discover tales and visions of ecstasy, awe and atonement. Similar in spirit and method are ***Picture of Light*** (1994) and ***The End of Time*** (2012). In ***Picture of Light***, Mettler captures the beauty of the northern lights, braving the extreme conditions of the Arctic to explore the paradoxes of media. Playful and philosophical, ***Picture of Light*** is a rich journey, praised by John Powers of *Vogue* as "an extraordinary piece of filmmaking." ***The End of Time*** traverses exotic locales in search of the forces that give our lives meaning—from particle colliders to lava fields, temples, urban decay and an interstellar observatory—the result is "immersive and hypnotic... a ravishingly beautiful experience" (Stephen Dalton, *The Hollywood Reporter*).

While his films are immensely personal, an essential component of Mettler's practice is collaboration and adaptation. Among his most illustrious collaborators is fellow Torontonians Atom Egoyan, for whom Mettler photographed ***Next of Kin*** (1984) and the Samuel Beckett adaptation ***Krapp's Last Tape*** (2000). Mettler served as director of photography and creative consultant on Jennifer Baichwal's multi-award-winning ***Manufactured Landscapes*** (2006), which profiled the work of photographer Edward Burtynsky and opens with one of Mettler's most indelible shots: a protracted lateral pan that entrances viewers as it gradually conveys the seemingly impossible scale of a factory floor in China. Mettler has also adapted the work of renowned theatre director Robert Lepage with ***Tectonic Plates*** (1992), shot on location in Venice, Scotland and Montreal, boldly fusing the artifice of theatre with wondrous spectacles gleaned from the real world. More recently, Mettler collaborated with Stéphanie Barbey and Luc Peter as cinematographer and co-editor on ***Broken Land*** (2014), a feature documentary about the US–Mexico border, and with Emma Davie and David Abram on ***Becoming Animal*** (2018), which considers how animistic philosophy can address the environmental and perceptual crises of our

era. Mettler's additional collaborators include Bruce McDonald, Jeremy Podeswa, Patricia Rozema, Jane Siberry, Michael Ondaatje, Andreas Züst, Jim O'Rourke, Fred Frith, Alexandra Rockingham Gill, Ingrid Veninger, Werner Penzel, Albert Hoffman, Peter Weber, Greg Hermanovic, Andrea Nann, Peter Liechti, Gabriel Scotti, Vincent Hanni, Costanza Francavilla, Ritchie Hawtin, and Neil Young.

Mettler's films have been the focus of multiple retrospectives, including at TIFF, BAFICI, Lincoln Centre, Pacific Film Archive, Jeu de Paume Paris, Cinémathèque Suisse, Hot Docs, Festival dei Popoli, Kinoatelje Film Festival, and many other festivals and cinémathèques. His awards include a 2003 Genie from the Academy of Canadian Cinema for Best Documentary, the La Sarraz Prize from Locarno, Grand Prix and Prix du Jeune Publique at Vision Du Réel, Grand Prize at Figueira da Foz Festival, and Best Film, Cinematography, and Writing at Hot Docs. His works have been the subject of two books: ***Making The Invisible Visible*** (1995), and ***Of This Place and Elsewhere: The Films and Photography of Peter Mettler*** (2006). In 2017, ***Picture Of Light*** was selected by TIFF as one of Canada's Essential 150 Films.

Mettler's activities, however, have not been confined to film production. Following the completion of ***Gambling, Gods and LSD***, Mettler became interested in developing an improvisational approach to cinematic montage within a live context. Since 2005, Mettler has worked with the software company Derivative Inc. to develop a digital image-mixing software platform that he has used in numerous performances, collaborating with a diverse array of collaborators – including musicians, dancers, poets, and multimedia artists – in a wide range of locales, from radio theaters and cinemas to dance clubs and wilderness retreats. His recent commissions include a collaboration with Biosphere at Hot Docs 2013, with Paul Frehner and the Toronto Symphony Orchestra at New Creations Festival 2016, and with John Oswald at in/future Festival 2016. These events push Mettler's established skills into ever-newer territories, entrancing audiences with the audio-visual allure of cinema while offering the exhilaration of witnessing something spontaneous and achingly ephemeral. Most recently, Mettler has toured across Europe performing ***Yoshtoyoshto***, a live divination of image, story and music produced in collaboration with anthropologist Jeremy Narby and musician Franz Treichler.

"One of the most original artists working today. Few filmmakers are as attuned to the wonders of existence, or to the sensual and perceptual possibilities of cinema." – **Dennis Lim, Lincoln Center Film Society**

"Peter Mettler is an incomparable talent in Canadian cinema. The innovation and audacity of his work, his dedication to the cinematic art form, and his ability to conjure up images that remain permanently etched in one's mind, secures his place as one of this country's most distinguished contemporary filmmakers." – **Piers Handling, TIFF**

"One of contemporary world cinema's most compelling and unique filmmakers." – **Jerry White**

"Mettler's films offer more than can generally be expected in the cinema: no escapism and numbing of the senses, but a formidable school of perception, associative visions and ideas for a sharpened awareness, encouragement for an open mind... instead of telling a linear story, his films create moods that lie beyond rational and linguistically nameable truths." – **Marcel Elsener, Kino Xenix**

"Mettler has tuned himself to the world. His camera is like a musical instrument. Always receptive to the unexpected, he follows invisible currents to eavesdrop on the miracles of daily life and rediscovers wonder." – **Peter Weber**



Production still from ***Picture of Light*** (1994)

Filmography

- Becoming Animal (2018, 78 minutes).** Feature documentary co-directed with Emma Davie, and with the words and presence of environmental philosopher David Abram, that examines how animistic philosophy can address the contemporary environmental crisis.
- Broken Land (2014, 75 minutes).** Feature documentary by Stéphanie Barbey & Luc Peter, about conflicting viewpoints of America's border wall. Cinematography and co-editor.
- The End of Time (2012, 114 minutes).** Feature documentary exploring our perception of time through a diverse array of locations and portraits, from the jungles of Costa Rica, lava fields of Hawaii, and urban decay of Detroit, to the CERN particle collider, an interstellar observatory, and a Buddhist temple.
- Petropolis: Aerial Perspectives on the Alberta Tar Sands (2009, 43 minutes).** Feature documentary examining the world's largest industrial mega-project in northern Alberta, and its impact on the surrounding landscape. Produced in association with Greenpeace Canada.
- Memorizer (2009, 200 minutes).** Video installation presenting a series of interviews in memory of the Swiss collector, artist and scientist Andreas Züst, for Aargauer Kunsthau Switzerland.
- Away (2007, 3 minutes).** Documentary short, on the trials of being electronically over-connected. Commissioned by the National Film Board of Canada,
- Manufactured Landscapes (2006, 86 minutes).** Feature documentary by Jennifer Baichwal on photographer Edward Burtynsky. Cinematographer and creative consultant.
- Gambling, Gods and LSD (2002, 180 minutes).** Feature documentary, an epic journey across cultures, people and time, exploring notions of transcendence and belief.
- Balifilm (1997, 30 minutes).** A lyrical tribute to the creative forces found on the island of Bali.
- Picture of Light (1994, 83 minutes).** Feature documentary about a film crew's attempts to capture the wonder of the northern lights in a meditation on technology and environment.
- The Top of His Head (1989, 110 minutes).** Feature drama, a surrealistic fable about the search for identity in a media driven world and the transcendence of intuition over rational thought.
- Tectonic Plates (1992, 104 minutes).** Feature adaptation of a play by Robert Lepage that uses the metaphor of tectonic plates to illustrate interconnecting stories on a human scale.
- Eastern Avenue (1985, 58 minutes).** A lyrical travelogue diary film, shot during a three-month journey through Switzerland, Berlin and Portugal, with an improvisatory soundtrack.
- Scissere (1982, 83 minutes).** Feature experimental, a first-person foray into a disorienting realm between reason and sensation that explores the mind of a reforming mental patient.

Collaborations include:

Werner Penzel, Albert Hoffman, Michael Ondaatje, Atom Egoyan, Peter Weber, Fred Frith, Jim O'Rourke, Jane Siberry, Robert Lepage, Andreas Züst, Bruce McDonald, Patricia Rozema, Annette Manguard, Alexandra Rockingham Gill, Ingrid Veninger, Edward Burtynsky, Jennifer Baichwal, Nicolas de Pencier, Art of Time Ensemble, Andrea Nann, Tom Kuo, Greg Hermanovic, Ritchie Hawtin, Stéphanie Barbey, Luc Peter, Gilles Jobin, Neil Young, Jeremy Narby, Franz Treichler, Paul Fehner, John Oswald.

Current In Progress:

The Greener Grass, multi-part film series in development

The Invitation, feature documentary about the Kogi tribe of South America

Ongoing various live image-mixing performances and software development with Derivative Inc.

Selected Highlights & Awards

- Becoming Animal** (2018)
- Nominated for DOX:AWARD, CPH:DOX
 - Nominated for Fugas Feature Competition, Documenta Madrid
 - Nominated for Grand Prix, Docs Against Gravity
 - Nominated for Best Feature, Bildrausch Filmfest
 - Nominated for Best Documentary, Edinburgh Intl. Film Festival
 - Nominated for Best Testimony on Nature, Jihlava Intl. Film Festival
 - Official Selection – Masters, IDFA
- The End of Time** (2012)
- Premio Qualita di Vita Award, Locarno International Film Festival
 - Nominated for Golden Leopard, Locarno Intl. Film Festival
 - Official Selection – Masters, Toronto International Film Festival
 - Canada's Top Ten Critic's Selection
 - Best Documentary, Music, Camera, Swiss Film Prize Nominations
 - Official Selection – Masters, IDFA
 - Nominated for DOX:AWARD, CPH:DOX
 - Opening Night Film, Imagine Science Film Festival
 - Opening Night Film, RIDM
 - International Competition, Dok Leipzig
 - Nominated for Best World Documentary, Jihlava Intl. Film Festival
 - Wide Angle Documentary Showcase, Busan Intl. Film Festival
 - Best Documentary, Cinematography nominations, Swiss Film Prize
 - Nominated for Best Screenplay, Vancouver Critics Circle
- Petropolis** (2009)
- Prix du Jury du Jeune Publique, Visions du Réel
 - Fondazione Ente dello Spettacolo Prize, Festival dei Popoli
 - Nominated for New Vision Award, CPH:DOX
 - Nominated for Best Documentary, Academy of Canadian Cinema
- Manufactured Landscapes** (2006)
- Prix du Jury du Jeune Publique, Visions du Réel
 - Genie Award for Best Documentary, Academy of Canadian Cinema
 - Best Canadian Film, Toronto International Film Festival
 - Best Film & Best Documentary, Toronto Film Critics Association
 - Top 10 Canadian movies of the decade, Macleans
 - Best Documentary, RiverRun international Film Festival
 - Reel Current Award, Nashville Film Festival
 - Grand Jury Prize nomination, Sundance Film Festival
 - Nomination for Best Cinematography, Cinema Eye Honors Award
- Gambling, Gods and LSD** (2002)
- Genie Award for Best Documentary, Academy of Canadian Cinema
 - Grand Prix and Prix du Publique, Visions du Réel
 - Best Feature Documentary, Vancouver International Festival
 - Best Documentary, Festival du cinema nouveau
 - Best Documentary, Duisburger Filmwoche
 - Top Twenty Canadian Films, Toronto International Film Festival
 - Best Documentary (Runner-Up), FIPRESCI
 - Award for Excellence in the Arts, Swiss Ministry of Culture
 - Nominated for Best Documentary, Swiss Film Prize
 - One of the Year's Best Films, Film Comment
- Balifilm** (1997)
- Live performance with Evergreen Club Gamelan Ensemble, Sonic Boom Festival
 - Opening Night Presentation, Visions du Réel
 - Best Short Film, Duisburger Filmwoche
 - Live performance with Evergreen Club Gamelan Ensemble, Toronto International Film Festival

- Picture of Light** (1994) Best Film, Best Cinematography, Best Writing, Hot Docs Toronto La Sarraz Prize, Locarno International Film Festival Award for Excellence in the Arts, Swiss Ministry of Culture Grand Prize – Images & Documents, Figueira da Foz Intl. Festival Best Film, Writing, Cinematography, Canadian Independent Film Caucus Documentary Awards Best Ontario Film, MCTV Award Award for Excellence, Yamagata International Documentary Festival Golden Gate Award, San Francisco International Film Festival Certificate of Merit, Chicago International Film Festival
- Tectonic Plates** (1992) Grand Prize – Most Innovative Film of the Festival, Figueira da Foz International Festival Grand Prize – Best Film, Mannheim-Heidelberg Film Festival Grand Prize & Award for Excellence, Columbus International Film & Video Festival
- The Top Of His Head** (1989) Nominated for Genie Award for Best Original Screenplay, Academy of Canadian Cinema Silver Plate Award, Figueira da Foz Festival
- Scissere** (1982) World Premiere at the Toronto Festival of Festivals (TIFF) Norman McLaren Award for Best Film, Best Cinematography and Best Soundtrack, Le Conservatoire d'art cinématographique, Montréal Nominated for Gold Hugo, Chicago International Film Festival

Selected Retrospectives and Spotlights

- 2020 Atelier and complete retrospective at Visions du Réel, Nyon.
- 2018 "Watching Peter Mettler," retrospective at Kino Xenix, Zürich.
Complete retrospective at Kinoateljje Tribute to a Vision, Italy/Slovenia.
Spotlight at Muestra Internacional Documental de Bogotá, Colombia.
Spotlight at Doc Montevideo, Uruguay.
Artist in Focus, spotlight at CPH:DOX, Copenhagen.
- 2017 Spotlight at Porto/Post/Doc, Porto.
MUBI x Post/Porto/Doc, online spotlight at MUBI.
"Afterimage: Peter Mettler," BAMPFA, San Francisco.
- 2016 Retrospective at Cinémathèque Suisse, Lausanne.
- 2015 "3XDOC" spotlight at DOCMA Madrid.
Spotlight at DOC Buenos Aires.
- 2014 Spotlight at Festival Internacional Documentales, Santiago, Chile.
Spotlight at Gimme Some Truth Documentary Festival, Winnipeg, Canada.
"State of Expanded Cinematic Vision," online retrospective at Doc Alliance Films.
- 2013 "Peter Mettler: Pictures of Light," retrospective at Lincoln Center, New York.
Spotlight at Planete + Doc Festival, Warsaw.
"Focus On: Peter Mettler," retrospective at Hot Docs, Toronto.
- 2012 Retrospective at Cinémathèque Québécoise, Montreal.
- 2010 "Peter Mettler: Epiphanies and Revelations," retrospective at Festival dei Popoli, Florence.
- 2006 "Canadian Spotlight," retrospective at Toronto International Film Festival.
- 2004 Retrospective at FilmStudio, Rome.
- 2003 Retrospective and Carte Blanche, Jeu de Paume, Paris.
Director in Focus, BAFICI, Buenos Aires.
- 1999 Retrospective at Arsenal, Berlin.
- 1998 Retrospective at Mecano, Netherlands.
- 1996 Retrospective and Carte Blanche at Cinematheque Ontario, Toronto.
- 1995 Retrospective at VIPER Festival, Lucerne, Switzerland.

Selected Gallery Exhibitions and Installations

- 2019 "The Oracle," video installation for Stadkino Basel, Switzerland, year-long exhibition 2019–2020.
 "Unter Tag," group exhibition by Kulturgut der Zukunft – Kanton St. Gallen, at Kaverne Espros, Sargans, Switzerland.
 "Notes From the Underground," video installation for Videoex Festival, Zürich, Switzerland.
 "Grow Op," group exhibition at Gladstone Hotel, Toronto, Canada.
- 2018 "Imago Mundi," group exhibition in Venice and Toronto.
 "Framemixes," solo show at Palazzo del cinema, Gorizia, Italy.
- 2016 "The Garden," installation with Tom Kuo, in/future Festival, Toronto.
- 2013 "Framemixes," "Teledivinity," and "City Lights," solo shows at Planete + Doc Festival, Warsaw and Wrocław, Poland.
 "Focus On: Peter Mettler," video installation at opening night of Hot Docs Festival, Royal Ontario Museum, Toronto.
- 2012 "Notations (for the End of Time)," solo show at Cinematheque Quebecoise, Montreal.
- 2010 "Notations (for the End of Time)," solo show at Museo Marino Marini, Florence.
- 2009 "Memorizer: The Collector Andreas Züst," group show at Aargauer Kunsthhaus, Zürich.
- 2008 "Mise en Scène," group show at O'Born Contemporary Gallery, Toronto.
- 2006 "Teledivinity," solo show at Greener Pastures Contemporary Art, Toronto.
 "Of This Place and Elsewhere," solo photographic show at Lennox Gallery, Toronto.
- 2005 "Orientation," Galerie Sala 1, Rome.
- 2004 "Teledivinity," solo show at S.A.W. Gallery, Ottawa.
- 2002 Solo show at Solothurn Galerie S2.
 Solo show at Schlesinger Stiftung, Appenzell, Switzerland.
- 1995 "I Died Shortly Thereafter," solo show at Foto Forum, St.Gallen; Galerie Neugebauer, Basel.

Selected Live Performances

- 2019 **Unter Tag**, with **Gabriel Scotti** and **Vincent Hänni**. At **Kaverne Espros**, Sargans, as part of a group exhibition curated by **Kanton St. Gallen** Switzerland, July 9, 2019.
- 2015–18 **Yoshtoyoshto**, with **Franz Treichler** and **Jeremy Narby** exploring shamanistic consciousness through the retelling of indigenous myths using voice, music and moving images.
Videoex, Zürich, Switzerland. May 30, 2015.
Théâtre de Vidy, Lausanne, Switzerland. November 19, 2016.
Musée d'ethnographie de Genève, Switzerland. November 24, 2016.
Porto/Post/Doc, Porto, Portugal. December 2, 2017.
CPH:DOX, Copenhagen, Denmark. March 17, 2018.
Docs Against Gravity, Warsaw, Poland. May 12, 2018.
- 2016 **Confluence: Inner Pierces, Outer Spaces**, with music by **John Oswald**. At **in/future Festival**, Cinesphere at Ontario Place, Toronto. September 18, 2016.
From The Vortex Perspective, commissioned collaboration with composer **Paul Frehner**, performed by the **Toronto Symphony Orchestra**. At **New Creations Festival**, Roy Thompson Hall, Toronto. March 9, 2016.
- 2015 **Taken By Night**, with dance choreography by **Andrea Nann**, presented by **Dreamwalker Dance Company**. 918 Bathurst Center for Culture & the Arts, Toronto. November 26–28, 2015.
- 2012 **Meteorologies**, with **Fred Frith**, in honour of Andreas Züst.
Videoex, Zürich, Switzerland. June 3, 2012.
Centre Culturel Suisse, Paris, France. May 30–31, 2012.
Cinematheque Quebecoise, Montreal. 2012.
- 2010 **Constellation Young Gods**, with musicians **Gabriel Scotti** and **Vincent Hänni**. At **Centre Culturel Suisse**, Paris, France. December 10, 2010.

- 2007 **Vox Ballanae**, with music by **The Art of Time Ensemble**, composer George Crumb, as part of **America and The Black Angel**. **Enwave Theatre**, Toronto. 2007.
- 2006–07 **Bas-Reliefs**, multidisciplinary collaboration with a team of 11 artists under the direction of **Marie-Josée Chartier**, Chartier Danse. At **Danse Cite**, Montreal, 2006; **Enwave Theatre**, Toronto, 2007.
- Shostakovitch/Notes in Silence**, An evocation of the spirit of composer Dimitri Shostakovitch. Live theatre piece in collaboration with choreographed dance by **Andrea Nann**.
Harbourfront Center, Toronto. 2006. With **The Art Of Time Ensemble**.
Harbourfront Center, Toronto. 2007.
Enwave Theatre, Toronto. February 12–13, 2010. With **The Art Of Time Ensemble**.
- 2006 **Elsewhere**, with music by **Evergreen Gamelan Ensemble**, **Murcof**, **Marc Weiser**, **Martin Schutz**, **Telefunk**, **Adam Marshall**, **Tom Kuo**, image collaborations with **Derivative**, **Lester Alfonso**, **Elysha Poirer**. At **Toronto International Film Festival**, Berkeley Church, Toronto. September 2006.

Selected Additional Improvised Image Mixing Performances

- 2019 **New Years Day Architextures** at Round Venue, Toronto. With various DJs.
- 2018 **Tribute To A Vision**, Teatre San Giorgio, Udine, Italy. With **Forma Free Music Impulse and Contemporanea** (Giovanni Maier w/ Andrea Gulli, Alex Koruga, Mattia Piani, Jesus Valenti).
Architextures at Round Venue, Toronto. With various DJs.
- 2017 **Architextures** at Round Venue, Toronto. With various DJs.
- 2013 **Planete + Doc**, live image mixing performance with **Fred Frith**. Warsaw, Poland.
- 2013 **Hot Docs Festival**, live image mixing performance with **Biosphere**. The Royal Cinema, Toronto.
- 2011 **Electric Eclectics Festival**, Meaford, Ontario. With **Tom Kuo** and **Anne Bourne**.
Blue Dot, **Open Ears Festival**, Kitchener, Canada. With various DJs.
- 2010 **Electric Eclectics**, Meaford, Ontario. With **Lester Alfonso**, **Anne Bourne**, **Tom Kuo**.
- 2009 **INIT**, presented by Tom Kuo and Brian T. Moore, Toronto. With a roster of Toronto performers.
Videoex & Institute for Computer Music and Sound Technology, Switzerland. With **Fred Frith**.
- 2008 **Kunstraum Walcheturm New Years Party**, Switzerland. With **DJ Styro**, **Bang Goes**, et al.
Tonal Topography, St. Stephen's Church, Toronto, Canada. With **Deadbeat**, **Android Jones**.
Zwei Tage Zeit, in conjunction with The International Society for Contemporary Music, Zürich, Switzerland. With **Fred Frith**.
- 2007 **In the Mix Festival**, Spin Gallery, Toronto. With **Tom Kuo** and **Anne Bourne**.
La Corbiere, Village Nomade, Switzerland. With **Fred Frith**.
Pusher, DeLeon White Gallery, Toronto. With **Monolake**.
- 2006 **Nuit Blanche**, Drake Hotel, Toronto. With **Derivative**, **Tom Kuo**, **Adam Marshall**.
- 2005 **Qtopia**, Uster, Switzerland. With percussionist **Lucas Niggli**.
Rohstofflager, Zürich. With **Sven Vath**.
Dachkantine, Erlebnisastronomie, Zürich. With various DJs.
RA13 Rome live national broadcast. With **Fred Frith**.
- 2004 **CPH:DOX**, Copenhagen. With **Transmediale**.
- 2003 **Visions du Réel**, Nyon, France. With **Martin Schuetz**.
Schauspielhaus Zürich: The Box. With **Martin Schuetz**.
Walcheturm Galerie, Zürich. With **Fred Frith**.
International Film Festival Rotterdam, Netherlands. With **Prinzessin in Not**.
Buenos Aires Film Festival. With **Prinzessin in Not**.
Burning Man, Nevada. With various DJs.
Om Festival, with **Telefunk Soundsystem** and others.
- 2002 **Expo Switzerland**. With **Fred Frith**.
- 1990s Member of improvisational music trio **ESP**, Switzerland, 1993–98.

Selected Cinematography and Creative Collaborations

- Broken Land** (Switzerland, 2014, 75 minutes), dirs. Stéphanie Barbey and Luc Peter.
Cinematography, editing and creative consultant.
- National Parks Project: Gros Morne** (Pilot) (Canada, 2010, 43 minutes), dir. Ryan J. Noth.
- Manufactured Landscapes** (Canada, 2006, 90 minutes), dir. Jennifer Baichwal.
Cinematography and creative consultant.
- Into the Night** (Canada, 2005, 78 minutes), dir. Annette Mangaard.
- Streetcar** (Canada, 2004, 30 min), dir. Nick de Pencier.
- Krapp's Last Tape** (Ireland, 2000, 58 minutes), dir. Atom Egoyan.
- The Ring** (UK/Slovenia, 2004, 90 minutes), dir. Angus Reid.
- Ieda & the swan** (Canada, 1998, 100 minutes), dir. Alexandra Rockingham Gill.
- The Life is the Red Wagon** (Canada, 1989, 4 minutes), dir. Jane Siberry.
- Family Viewing** (Canada, 1987, 86 minutes), dir. Atom Egoyan.
- Walking After Midnight** (Canada, 1988, 92 minutes) dir. Jonothan Kay.
- Artist on Fire: The Work of Joyce Wieland** (Canada, 1987, 54 min), dir. Kay Armatage.
- Divine Solitude** (Canada, 1986, 28 minutes), dir. Jean-Marc Larivière.
- Passion: A Letter in 16mm** (Canada, 1985, 28 minutes), dir. Patricia Rozema.
- Knock! Knock!** (Canada, 1985, 62 minutes) dir. Bruce McDonald.
- Next of Kin** (Canada, 1984, 100 minutes), dir. Atom Egoyan.
- A Trip Around Lake Ontario** (Canada, 1984, 26 minutes), dir. Colin Brunton.
- David Roche Talks To You About Love** (Canada, 1983, 22 min), dir. Jeremy Podeswa.
- Open House** (Canada, 1982, 25 minutes), dir. Atom Egoyan.

Selected Publications

Books – As Primary Subject

- 2018 Mateja Zorn (ed.), **Peter Mettler. Quaderni del Kinoateljje #1**. Texts by Dora Ciccone, Nicola Falcinella, Patricia Malicev, Aljaz Škrlep, Denix Valic, Mateja Zorn. Kinotelje / Grafica Goriziana. ISBN: 978-88-88355-33-7
- 2006 Jerry White, **Of This Place and Elsewhere, The Films and Photography of Peter Mettler**. Toronto International Film Festival, 2006. Includes an extensive selection of Mettler's photography with 100 colour plates. Distributed in Canada by Wilfrid Laurier University Press. Distributed outside Canada by Indiana University Press. ISBN: 978-0-9689132-5-3
- 1995 Salome Pitschen and Annette Schönholzer (eds.), **Making the Invisible Visible**. Reihe Andreas Züst and Verlag Ricco Bilger, 1995. With contributions from Peter Mettler, Claudia Acklin, Atom Egoyan, Fred Frith, Philip Hoffman, Nicolas Humbert/Werner Penzel, Thomas Imbach, Fred Kelemen, Réal LaRochelle, Peter Liechti, Christie MacFayden, Bruce McDonald, Catherine Martin, Tom McSorley, Jean Perret, Jeremy Podeswa, Veronika Rail, Pipolotti Rist, Patricia Rozema, Martin Schaub, Peter Weber, Peter Wintonick. ISBN: 3.908010.93.4

Books – As Subject

- 2018 Lars Koens and Demelza Kooij, "Creative use of voice in non-fiction narrative film: an examination of the work of Peter Mettler," in *Soundings: documentary film and the listening experience*, edited by Geoffrey Cox and John Corner. 151–172. University of Huddersfield Press.
- 2017 Georgiana Banita, "Sensing Oil: Sublime Art and Politics in Canada," in *Petrocultures: Oil, Politics, Culture*, edited by Sheena Wilson, Adam Carlson, Imre Szeman. 431–457. McGill–Queen's University Press.
- Geo Takatch, *Tar Wars: Oil, Environment, and Alberta's Image*. University of Alberta Press.

- 2014 Soenke Zehle, "Documenting Depletion: Of Algorithmic Machines, Experience Streams, and Plastic People," in *Media and the Ecological Crisis*, edited by Richard Maxwell, John Raundalen, Nina Lager Vestberg. Routledge.
- 2014 Randolph Jordan, *The Schizophonic Imagination: Audiovisual Ecology in the Cinema*. PhD Dissertation, Concordia University.
- 2005 Geoff Pevere, "Peter Mettler: The Pursuit of Wonder," in *Take One: Interviews and Essays*. Toronto: Take One.
- 2004 Mike Hoolboom, "Peter Mettler: Gambling, Gods and LSD," in *Practical Dreamers: Conversations with Movie Artists*. Toronto: Coach House Books.
- 2000 Brian D. Johnson, *Brave Films, Wild Nights: 25 Years of Festival Fever*. Toronto: Random House Canada.
- 2001 *Take One's Essential Guide to Canadian Film*, edited by Wyndham Wise. University of Toronto Press.
- 2001 *Guide to the Cinema(s) of Canada*, edited by Peter Rist. Greenwood Press.
- 1997 Barbara Rockburn, *Bonne Entente: Elliptical Elisions and Canadian Narrative Structure*. MA Thesis, Carleton University.

Books and Articles – As Contributor

- 2016 "What is Travel?" in *Las Naves: Visages / Travels*, vol. 6 (November 2016). Eds. and trans. Cecilia Barrionuevo, Edgardo Dieleke, Julieta Mortati. ISBN 978-987-3633-13-3
- 2012 Essay in *Intimacies: The Cinema of Ingrid Veninger*, ed. Tom McSorley. Ottawa: Canadian Film Institute.
- 2011 "Why Do I Make Films?" ed. Pablo Acosta Larroca, Buenos Aires.
- 2009 "To Live or Not To Live," in *Life Without Death*, eds. Mike Hoolboom and Tom McSorley. Ottawa: Canadian Film Institute.
- 2005 "Interview with Peter Mettler," in Paul Spinrad, *The VJ Book*. San Francisco: Feral House.
 "The Condition of Love," *Vertigo Magazine*, Vol. 2, Issue 9 (Autumn 2005).
 "Une crise de la perception?," *24 Images*, No. 124 (Autumn 2005), 17–18. Trans. Gérard Grugeau.
- 2003 "On Johan van der Keuken," DOX European Documentary Network – dox 8 final
- 2002 Columnist with *Wochenzeitung (WOZ)*, Zürich.
- 1992 "Music in films: films as music," *Cinémas*, Vol. 3, Issue 1 (October 1992). 34–42.

Selected Feature Articles and Interviews

- 2019 Janos Tedeschi, "Interview with Peter Mettler," *The Analog Sea Review*, Issue 2. 17–36.
 Molly Astley, "Sensing Technologies: A critical/creative essay," *Medium*, March 2019.
- 2018 José Teodoro, "An Interview with Peter Mettler," *Brick: A Literary Journal*, No. 101 (Fall).
 Marcel Elsener, "Watching Peter Mettler," *Kino Xenix*, November 2018.
 Dominic Schmid, "Becoming Animal | Peter Mettler," *Filmexplorer*, June 8, 2018.
 Guido Kalberer, "Die Entfremdung von der Natur," *Tages-Anzeiger*, October 22, 2018.
 Ellen Lande, "A thought-provoking, peculiar exploration of nature," *Modern Times Review*, March 5, 2018.
 Javier Alfonso, "Filósofo con cámara," *Busqueda*, July 26, 2018.
- 2017 Daniel Ribas, Catarina Maia, "Interview with Peter Mettler," Porto Post Doc, November 21, 2017.
 Jason Anderson, "Canada's Documentary Essentials: *Picture of Light*," *Point of View*, No. 105, (Spring), 12.
- 2014 Adam Szymanski, "In the Middle of it All: Words on and with Peter Mettler," *Inflexions 7*, "Animating Biophilosophy" (March). 209–216.
 Christian Williams, "Celebrating the End of Time," *Utne Reader*, April 28, 2014.
 Agnès André, "Peter Mettler's 'Petropolis' and 'Picture Of Light,'" *Berlin Film Journal*, 2014.

- 2013 José Teodoro, "Nothing But Time," *Film Comment*, Vol. 49, No. 2 (March–April).
 Jenna Iacurci, "Director Peter Mettler Explores the Past, Present and Future in His Documentary, *The End of Time*," GALO: Global Art Laid Out, December 26, 2013.
 Claudia Dessolis, "Peter Mettler, artisan du temps," *Décadrages*, 23–24, 2013.
 Nathan Clarkson, "Aura, Aurora and Aurality: The Narrative of Place in *Picture of Light*," in "The Five Senses of Canadian Cinema," *Brno Studies in English*, Vol. 29, No. 2.
 Marcel Arbeit, "When Seeing and Hearing Do Not Help: Communication Failures in Canadian Films," in "The Five Senses of Canadian Cinema," *Brno Studies in English*, Vol. 29, No. 2 ().
 Gérard Grugeau, "Les cercles du temps / *The end of time*," *24 Images*, Issue 160.
 Gérard Grugeau, "Peter Mettler," *24 Images*, Issue 163.
 Daniel Walber, "Snow, Sex Chairs and the Hadron Collider: The Films of Peter Mettler," *Nonfics*.
 Isabelle Rousset, "Keeping in Real Time with Peter Mettler," *Derivative blog*, February 26, 2013.
 Mark Leiren-Young, "*The End of Time* director Peter Mettler travels from an island birth to the big bang," *The Georgia Straight*, January 17, 2013.
- 2012 Gérard Grugeau and Diane Poitras, eds., "Mettler, L'Alchimiste," dossier for *24 Images*, No. 157.
 Contributions from: Marcel Jean, Herménégilde Chiasson, Donato Totaro, Gérard Grugeau, Carlos Ferrand, Diane Poitras, Catherine Martin, Peter Weber, Pierre Hébert, Pierre Jutras.
 Christopher Heron, "Peter Mettler Interview," *The Seventh Art*, December 5, 2012.
 Jason Anderson, "Lost in the Moment: Peter Mettler on *The End of Time*," *Cinemascope*, No. 52.
 Kevin Ritchie, "Mettler's *Time* arrives in Toronto," *Realscreen*, September 6.
 Adam Nayman, "All Things Must Pass: Peter Mettler's *The End of Time*," *Point of View*, No. 87.
 Alexander Ginnan, "From Recoil to Ruination: *Petropolis* and the Future of the Canadian Landscape," *Cineaction*, No. 86 (Winter).
- 2010 Interviewed on *The Hour* with George Strombouloupoulos, CBC Television, January 4, 2010.
- 2009 Marc Glassman, "Peter Mettler, Part Two," *Point of View*, No. 76 (Winter), 4–11.
 Marc Glassman, "Peter Mettler, Part One," *Point of View*, No. 75 (Fall), 4–9.
 Frank McGurty, "Apocalypse now? Dark visions at Toronto film festival," *Reuters*, September 14, 2009.
- 2007 Jerry White, "Pictures Enlightened," *Vertigo*, Vol. 3, No. 7 (Autumn).
 Joel McConvey, "Improvisational Alchemy and the Art of Peter Mettler," *Musicworks*, Issue 97 (Spring), 41–46.
 Pierre Barrette, "Rencontre: Catherine Martin et Peter Mettler," *24 Images*, No. 131, 41–45.
- 2006 Catherine Russell, "Cinephilia and the Travel Film: *Gambling, Gods and LSD*," *Jump Cut*, No. 48.
 Jerry White, "Of This Place and Elsewhere," *Point of View*, No. 63 (Fall).
 Adam Nayman, "Spending Time in Your Own Head: Jennifer Baichwal and Ed Burtynsky's *Manufactured Landscapes*," *Point of View*, No. 63 (Fall).
- 2005 *Take One: 1001 Greatest Canadian Films & Filmmakers of All Time*, special limited edition, edited by Wyndham Wise.
 Susan Tolusso, "Just Watch Them: Feature Docs in Canada," *Point of View*, Issue 59 (Fall 2005).
- 2004 Geoff Pevere, "Peter Mettler: The Pursuit of Wonder," *Take One Special Edition*, 35–39.
 Wyndham Wise, "Interview with Peter Mettler," *Take One Special Edition*, 40–59.
- 2003 Brian D. Johnson, "Genies, Gods and LSD," *Macleans*, February 17, 2003.
 Greg Woods, "The Voyage Within: The Cinema of Peter Mettler," *ESR*, No. 9.
- 2002 Jack Blum, "The Quest for Transcendence, *Gambling, Gods and LSD*," *Point of View*, No. 46–47.
 Jason McBride, "Betting On Transcendence: Peter Mettler on *Gambling, Gods and LSD*," *Cinemascope*, Issue 12 (Fall), 26–29.
 Stephen Lam, "In Search of Wonder: Peter Mettler's *Gambling, Gods and LSD*," *Take One*, No. 39 (Sept–Nov).
 Daniel Stefik, "'Mettlerism': Fleeting Moments of Transcendence," *Off Screen*, Vol. 6, No. 12.
 Daniel Stefik, "An Interview with Peter Mettler," *Off Screen*, Vol. 6, No. 12 (December).
- 2001 Marcy Goldberg, "Middle of the Moment," *Point of View*, No. 41/42 (Winter), 11–15.
- 2000 Brian D. Johnson, "Dead Ringers: An excerpt from *Brave Films, Wild Nights: 25 Years of Festival Fever*," *Take One*, No. 29, 23–33.

- Cameron Bailey, "Standing In the Kitchen All Night: A Secret History of the Toronto New Wave," *Take One*, No. 28 (Summer), 6–11.
- 1997 Peter Harcourt, "In Pursuit of Wonder," *Point of View*, No. 31 (Winter), 21–25.
- 1996 Jason McBride, "Peter Mettler: Making the Invisible Visible," *Point of View*, No. 30 (Fall).
Jason McBride, "Peter Mettler Phenoeman," *Liaison of Independent Filmmakers of Toronto*, Vol. 16, No. 4 (July/August), 13–16.
- 1995 Tom McSorley, "Paradox and Wonder: The Cinema of Peter Mettler," *Take One*, Vol. 1, No. 7 (Winter). Reprinted in "The Best of *Take One*", Vol. 14 No. 50, 42–46.
- 1994 Susan Tolusso, "Picture of Light", *Playback*, September 12, 1994.
- 1993 Martin Schaub, "Hirnströme Herztöne," *Das Magazin*, No. 40 (October), 8–13.
- 1991 Caroline Benjo, "Plaques tectoniques: Rencontre avec Peter Mettler," *Vertigo*, No. 8, 77–80.
- 1988 Leo Faragalli, "Peter Mettler in Interview," *LIFT Newsletter*, Vol. 2 No. 2 (June–July), 6–9.
John Colapinto, "Stop Making Sense: A Coffee Break with Peter Mettler," *Cinema Canada* (October).
- 1982 Laurinda Hartt, "Peter Mettler's Scissere," *Cinema Canada* (October).

Workshops & Lectures

- 2019 Three-week filmmaking course at Escuela Internacional de Cine y TV, Havana, Cuba.
- 2018 Master class at Tribute To A Vision, Kinoateljje Film Festival, Italy/Slovenia.
Master class at MIDBO, Bogotá, Colombia.
Master class at Doc Montevideo, Uruguay.
Master class at CPH:DOX, Copenhagen.
- 2017 Lecture and Q&As at BAMPFA, San Francisco.
Finakademie Baden-Württemberg, Ludwigsburg, Switzerland.
- 2016 Master class at Ex Oriente Film Workshop, Institut Dokumentárního Filmu, Croatia.
- 2015 "Cinema as Search and Discover," Master class at Doc Buenos Aires, Argentina.
"Choreography in the Quantum Space," workshop at CERN, Geneva, Switzerland.
Master class at DOCMA, Madrid.
Workshop on voice-over in documentary film, FOCAL, Basel, Switzerland.
- 2014 Talent lab mentorship and conference on social impact through documentary, Doc Circuit/RIDM, Montreal.
Master class at Doc Institute, Camera Bar, Toronto.
Master class and panel at Gimme Some Truth Festival, Winnipeg.
- 2013 Workshop at UnionDocs, New York.
Workshop at Alma Lov Art Center, Sweden.
Workshop at HEAD, Geneva, Switzerland.
Master class at Planete Doc Festival, Warsaw, Poland.
Workshop at Metro Cinema, Film and Video Arts Society, Edmonton, Alberta.
Workshop at KIAC, Dawson City, Yukon.
Master class at Available Light Film Festival, Whitehorse, Yukon.
- 2012 Master class at Cinémathèque québécoise, Montreal.
Master class at Doc Halifax, Halifax.
NFB Feature Documentary Film Program, Canadian Film Center.
- 2011 NFB Feature Documentary Film Program, Canadian Film Center.
Symposium Participant, Art of Peace in a Time of War.
"Documentary and NGOs" Panel, Documentary Organization of Canada.
Workshop with Marc Glassman at Ryerson University.
- 2010 "Art and Activism," seminar with Jeremy Narby, Centre Culturel Suisse, Paris, France.
- 2009 Videoex and Institute for Computer Music and Sound Technology, Zurich, Switzerland.
"Documentary as Art Practice," LIFT Workshop panel discussion, NFB Cinema, Toronto.
Two-day intensive workshop at HEAD, Geneva, Switzerland.

- 2007 Four-day intensive workshop at FOCAL, St. Anton, Switzerland.
HGKZ, Zürich, Switzerland
- 2004 HGKZ, Zürich, Switzerland.
- 2005 Lecture and workshop, ECAV, Sierre, Switzerland.
- 2003 Lecture and workshop, ECAV, Sierre, Switzerland.
Workshop at Jeu de Paume, Paris, France.
- 2000s OCAD, Toronto.
CPH:DOX, Copenhagen, Denmark.
Film School, Helsinki, Finland.
Museum of Fine Art, Buenos Aires, Argentina.
Visions du Réel, Nyon, Switzerland.
Ciezyń Festival, Poland.
Praxis Screenwriters Workshop, Vancouver.
Emily Carr College of Art, Vancouver.
Cineworks, Vancouver.
Banff Television Festival, Alberta.
Arts and Film Departments, Concordia University, Montreal.
SUNY Buffalo, Buffalo, NY.
Sudbury Film Festival, Sudbury.
- 1990s Ryerson University, Toronto.
York University, Toronto.
Innis College, University of Toronto, Toronto.
Department of Physics, University of Toronto, Toronto.
Humber College, Toronto.
Liaison of Independent Filmmakers of Toronto, Toronto.
Ecole d'arts visuel de Geneve, Geneva, Switzerland.

Jury Memberships

Imagine Science Film Festival, New York
 Documenta Madrid, Spain
 Festival dei Popoli, Florence
 BAFICI Film Festival, Buenos Aires
 Era New Horizons Film Festival, Wrocław, Poland
 IDFA Documentary Festival, Amsterdam
 Festival du Nouveau Cinema, Montreal
 Visions du Reel, Nyon, Switzerland
 Hot Docs, Toronto
 Locarno International Film Festival, Switzerland
 World Film Festival, Montreal
 Ontario Arts Council, Toronto

Selected Collections

Toronto International Film Festival Archives.
 Cinémathèque Suisse Archives, Lausanne, Switzerland.
 Centre Culturel Suisse, Paris, France.
 Stadkino Basel, Switzerland.
 A4 Space for Contemporary Culture, Bratislava, Slovakia.
 Centre for Contemporary Arts, Glasgow, UK.
 Centro Internacional Cultura Contemporanea – Tabakalera, San Sebastian, Spain.
 Horticultural Society of New York, USA.
 National Film Board of Canada, Montreal, Canada.

Instytucja Filmowa Silesia Film, Katowice, Poland.
 O'Boone Contemporary Gallery, Toronto.
 Yukon Film Society, Whitehorse, Canada.

Educational collections include:

University of Toronto, York University, Ryerson University, McGill University, Concordia University,
 Université de Québec, NSCAD, Dawson College, Memorial University of Newfoundland,
 California Institute of the Arts, University of Vermont, University of Bern, University of Sydney,
 Nanyang University, Université Paul-Valéry Montpellier, Universidad Nacional de Río Negro.

Various private collections.

Selected Distributors

Maximage Filmproduktion GmbH
 Look Now!
 National Film Board of Canada
 Scottish Documentary Institute
 First Run Features
 Autlook
 Mongrel Media
 Artfilm.ch
 Doc Alliance
 Icarus Films
 Dogwoof
 Entertainment One
 Passion River
 Telefilm Canada
 Canadian Filmmakers Distribution Centre
 Collectif Jeune Cinema

Business and Organizations

- 2000 Alpenhof, founding member of arts community collective/retreat, Appenzell, Switzerland.
- 1986 Grimthorpe Film Inc. created as a sole proprietorship. Used as structure for film services, production and resource base for artists, technicians and equipment.
- 1984 Liaison of Independent Filmmakers of Toronto (LIFT), founding member.

Education

- 1984–85 New School of Drama, Intensive Acting Program.
- 1977–82 Ryerson Polytechnical Institute, BFA – Film and Photography.
- 1977 Canadian Junior College, Switzerland.
- 1972–76 Upper Canada College.

Contact

Grimthorpe Film Inc.

P.O. Box 67665

Toronto, Ontario

Canada, M5T 3M1

1.416.923.4206

info@petermettler.com

www.petermettler.com

