



EVERYTHING BEGINS NOW

A FILM BY PETER METTLER

THE END OF TIME



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Everything begins now.

ONE LINER

THE END OF TIME is a cinematic experience from visionary filmmaker, Peter Mettler, which explores our perception of time.

SYNOPSIS

Working at the limits of what can easily be expressed, filmmaker Peter Mettler takes on the elusive subject of time, and once again turns his camera to filming the unfilmable.

From the particle accelerator in Switzerland, where scientists seek to probe regions of time we cannot see, to lava flows in Hawaii which have overwhelmed all but one home on the south side of Big Island; from the disintegration of inner city Detroit, to a Hindu funeral rite near the place of Buddha's enlightenment, Mettler explores our perception of time. He dares to dream the movie of the future while also immersing us in the wonder of the everyday.

THE END OF TIME is at once personal, rigorous and visionary. Peter Mettler has crafted a film as compelling and magnificent as its subject.

Ten years after completing his monumental rumination on the transcendental impulse, *GAMBLING, GODS & LSD*, Peter Mettler returns with a film of rare and profound beauty.

The third in a trilogy which began with *PICTURE OF LIGHT* (1996), and was followed by *GAMBLING, GODS & LSD* (2002), *THE END OF TIME* re-affirms Mettler as a visionary deeply committed to a unique and long-standing cinematic endeavour.

Call it Mettler-vision, or even Mettler-ama, critics describe *GAMBLING, GODS & LSD* as “emblematic of a new dimension in documentary cinema” (L’Hebdo), “more dreamlike than any drama” (Maclean’s), and “a divine sacrament, melting the viewer’s synapses with a mesmerizing array of sights, sounds and genuinely profound insights” (Eye Magazine). Les Inrockuptibles writes that “by the grace of filmmaking, the genius of association, we are in a constant flux between the trivial and sublime, the profound and the futile.”

Peter Mettler transforms movie-going into an experience unique to every viewer. His films act as mirrors, as well as portals to the world. Guided by compassion and a sense of wonder, with Mettler’s camera the everyday is converted to the transcendent, and the invisible is made visible.

What is time? A reality? An illusion? A concept? These questions lie at the heart of Peter Mettler’s newest film.

In 1960 American astronaut, Joe Kittinger, jumps from a balloon at the edge of space. Although falling at the speed of sound, he feels suspended in time until he approaches the clouds and is returned to the context of earth. Before the opening credits are complete, Mettler has established the scope of *THE END OF TIME*, which will offer up perspectives at once cosmic and very human. Drawing from science, philosophy, religion and the personal, the film chronicles a journey into the nature of time, while bearing witness to this perilous period in the history of the planet.

We begin at CERN, the particle accelerator in Switzerland, where scientists probe regions of time we cannot see. By smashing particles together at almost the speed of light, they hope to reproduce conditions just instants after the Big Bang. But scientists are still not sure: is time real, or is it only a perception?

Back at home in Toronto, Mettler connects us to felt time, and the grace of its everyday passage, before continuing on to Hawaii. Although the islands are comparatively young, the vastness of geological time is made manifest. The hot lava forms new land masses before our eyes. An awesome power, driven by “this engine called earth”, the lava leaves only Jack Thompson’s home on the south shore of Big Island.

Even without cataclysms, it becomes clear in Detroit that our culture and installations are vulnerable to nature in only a matter of years. “The earth will heal itself. Humans will be gone and the earth will live on,” remarks Andrew Kemp, a squatter re-building in an abandoned inner city neighbourhood. Auto factories are mausoleums, and the workshop where Henry Ford invented the Model-T – perhaps the most radical of our “time-saving” technologies – is now a parking lot. Yet DJ, Richie Hawtin, reminds us that when you’re “with your machines, it’s a very personal thing.” Hawtin, who

lives “on the edge between now and tomorrow,” connects us directly to the tree of Buddha’s enlightenment and the philosophy of the present, in Bodhgaya, India.

“If you have a beginning, then there’s a problem, but if it’s beginning-less, then there’s no problem,” Rajeev says. Yet we are inevitably “entangled in the idea of time” because the body, Mettler reminds us, is transient. A Hindu family carries their dead relative to the outskirts of town, where they burn him on a pyre. As the corpse quite literally goes up in smoke, we are returned to the cosmic perspective, and an observatory in Hawaii, on Mauna Kea.

Because earth occupies a “very quaint neighbourhood of our galaxy,” our planet has been able to evolve a life form which can think about thinking. The telescope is the best time-machine we have invented to date. With it we can look up to 10 billion years into our past. “We are the universe looking at itself.”

And with that Mettler dares to dream the movie of the future. Or perhaps he is offering up images from a timeless dimension, where our interconnectedness and simultaneity are made visible. When he returns us to earth, it is back to his childhood home where his mother evokes in us one of the most direct, human experience of time – watching those you love grow old. A conclusion which leaves little doubt that if we take care of our responsibilities in the present – moment to moment – then the future will take care of itself.

Why did you call the film THE END OF TIME?

It's referring to the end of the idea of time, not to the end of the world. Although the end of the world reference is of course interesting, given that it's 2012, the year the Mayans believe the world will come to an end. I think our species has never been more aware of our place in the big picture of time than now – but it also begs the question: What is time anyway?

So how would you describe what THE END OF TIME is about?

Ultimately I suppose it's a film about perception and awareness. It offers a challenge to see through our conceptual thinking.

We use concepts like time to organize and understand our lives. We use our created languages to define our world. But these things can also end up controlling us and disconnecting us from the "real" world, or the "non-conceptual" world, or "nature", or whatever we might choose to call that which is beyond words.

The film first tunes the viewer into concepts of time, but then leaves the world of ideas and takes them through an experience of time, which is not unlike that of listening to music, with the intention to provoke a heightened awareness and associative thinking process.

Ultimately I hope the film inspires an awareness of presence, and the realization of the impact of our actions on the future.

It does seem like a very ambitious way to handle a very ambitious subject for a film. What was it that made you want to take it on?

I never had any intention to try and solve the puzzle of time. That, of course, would be absurd. I didn't want to try and explain past and current concepts of time, because even that's a rat's nest which I don't have the will or wherewithal to sort out. While researching I explored geology, archeology, astronomy, biology, shamanism, philosophy, and so on. There's far too much to try to do a comprehensive survey of human thinking about time. And I wasn't going to try to explain Wittgenstein or particle physics.

I wanted to observe time using the tools I'm most comfortable with – images and sound. I wanted to observe time using the time machine of cinema.

Specifically, I wanted to explore what we mean when we think of time, and how we experience it. It was important to me to get some perspective on the idea that time may not even exist. And subconsciously or inadvertently I now know that I was still on the path of exploring transcendence, as I did in GAMBLING, GODS & LSD, and coming to terms with mortality and the fact that everything 'dies'.

More than being my profession, filmmaking is the way I interact with the world and try to understand it. It's the way I explore and learn about things that fascinate me. And time fascinates me.

What camera did you use to shoot THE END OF TIME? How long did it take to shoot?

I shot the film with the digital format Sony EX 1 and Canon 60D. They're quite small and portable compared to the film cameras I'm used to. They allow for more flexibility, also offering spontaneity, the ability to record good quality stereo sound and the option to trek for miles through nature.

The project took 5 years from first ideas to final print in 2012. I shot on and off for 3 of those years. We filmed the CERN sequences in Switzerland during development because they told us that if we waited, the particle accelerator would be turned on and it would become a lethal, magnetic, radioactive, zero-degree-Kelvin environment where protons collide at the speed of light!

I know it sounds odd, but along with reading extensively about the subject, development consisted of spending a lot of time with the camera observing nature. It was helpful to really pay attention to seasonal transitions and all their implications... Watching time pass.

When I started shooting in a more formal way, I had developed a list of subjects I was interested in. But it continued to be a process of exploration and discovery, following leads and associations.

For example, I knew I wanted to go to Hawaii, to shoot lava, because of its direct relationship to the ancient processes of the earth – lava's such a wonderful, animate example of geological time. But I had no idea of who I might meet in Hawaii and want to interview. Once I heard about Jack, the man whose house is surrounded by active lava flows, I sensed that his circumstances could cross several themes in the film, so I made an effort to go visit him.

How did you hear about Jack Thompson. Is he still there in his house?

I heard about Jack through a long chain of associations – meeting one person who tells me about another person, etc. That's often how I find things to shoot.

And actually, very recently the volcano – or the goddess Pele, as the Hawaiians call it – wiped out his home after 30 years of flowing all around it. He was safe. Big Island is the youngest in the chain of Hawaiian Islands, at about half a million years old. They were all created from cooling magma breaking through the crust of the earth. There's another island, Lo'ihi, coming up 20 miles off shore, due to surface in 50,000 years. But, as Jack says: "That's too much to think about..."

I spent weeks wandering the landscape finding recently submerged forests, houses and even a school bus. Jack lived in a subdivision which had been otherwise entirely buried by the lava flows, its other inhabitants having fled long ago. His lone house was visible from the air and he'd become a sort of legend. He lived alone like a hermit on an island, happily cut off from modernity for a few years, before the lava got him too. It was one of the most serene and crazy places I've ever been.

You shot in Switzerland, Toronto, Hawaii, Detroit and India. How did you choose where and what to shoot?

At some point, as I was researching experts and possible subjects, it became clear to me that time is everything. I could look at anything and see time acting upon it, or through it. I could shoot anything, really.

As George Mikenberg, a physicist at the particle accelerator in CERN says: "Time means: we are." So, to me, it became more a matter of how to look at things.

Cinema is a perfect tool for looking at things with an accented approach or slightly skewed perspective. That became most important – shooting with an awareness of the present and of our seeing, regardless of the subject. I trusted that if I followed that in the shooting and editing, it would manifest in the film, on the screen. And I actually think it does.

So I chose subjects from my endlessly long lists which would offer good exploratory experiences around some of the notions of time that seemed noteworthy. That's how I came up with CERN and the Mauna Kea Observatories, looking into the conditions of the Big Bang and deep space, or the first life on volcanic rock, or the observing of animals and wondering about how they might experience time, and so on.

So how long did it take to edit the film?

The edit took about 2 years. Some editing was happening while I was still shooting. For example, my co-editor, Roland Schlimme, worked on assembling the CERN particle accelerator footage while I was shooting in Hawaii.

There were intermittent periods when I stopped shooting altogether and just hunkered down in the edit room on my own. Roland would cut some scenes and I would cut others and then we'd piece them together, divining a structure. In some cases this helped me figure out what could be shot next.

The India sequence was actually directed from the editing table. I asked Camille Budin and Brigitte Reisz, who were traveling to India anyway, to gather material at the site of the descendant of the ancient Bodhi tree, where Buddha experienced his enlightenment. They did an excellent job. Giving them specific questions and thoughts to consider in choosing subjects, as well as specific images, was very different from the exploratory shooting I like to do on my own. But I had shot in Bodhgaya on two occasions already in my life, so I had some idea of what I wanted filmed.

At a certain point I took over the editing and sound work entirely. This often happens with the editing of my films. It becomes very intense, even personal, and I can no longer give an editor direction. I need to handle and cut the material to find the optimal relationships and to finish. At the same time, all the notes I'd been making in development and shooting started to get honed towards formulating a voice over.

It takes a while to know what the expressed meaning of a particular sequence is, or will be. Like Colonel Kittinger, the man who falls from space, becoming emblematic of time stopping, or Richie Hawtin, the musician with his machines experiencing a singularity while performing – meanings are buried in the mass of possibilities which the material offers and must be sculpted out to fit as part of the whole.

Towards the end Alexandra Rockingham Gill gave input on story structure and voice over. Peter Braker helped to fill out and mix the foundation of sound that Roland and I had created during picture editing. Throughout the entire process, sound, image, and spoken word were all worked simultaneously until the final architecture was found.

Who are the people we encounter in Detroit? Can you tell me a bit more about what's going on there?

The people in Detroit are part of a community that purchased an entire block of abandoned houses for very little money in the middle of a largely destitute neighbourhood. They have created their own vegetable gardens, fixed up their homes, and are part of a new generation with an alternative approach to city living.

In Detroit I was interested in seeing the transitioning eras, which are remarkably visible there – the old opulent movie theatre, which is now a parking lot but was once the site of Henry Ford's workshop, for example. Nature is reclaiming the city in places, demonstrating its power to continue on without us. And you have these people with a new vision inhabiting the ruins of the automotive industry dream – the factories of which are still strewn around, picked over for sheet metal or other resources.

Detroit also gave birth to the ever-expanding music movement of Techno or electronic music. We visit with Richie Hawtin who plays an important part in this evolution, having migrated weekly across the river from Windsor, Canada, in the early days. To me Techno is emblematic of the digital age, which has sprouted out of this old industrial-dream city.

Although the film is made up of a variety of components and styles, somehow it all fits together into a seamless whole. Is there a way you can describe how you choose juxtapositions and structure? What kinds of logic do you use in putting shots together?

I follow what I believe is the logic of nature and human experience. Organic logic – the unfolding of events, the associative pathways our lives and pursuits take – rather than succumbing to pre-determined structures.

But so much work today is designed to fit formulae and genres, it loses its connection to the way things really go. And the way things really go is what creates uniqueness in humans, and art, and nature – and it's what offers up all the most compelling stories.

Our existence and our being is unbelievably complex. Studying nature makes it so clear. There are so many pathways that any living or moving thing can follow, so many pressures it's subjected to. Just watch lava making its way down a slope. That says it all in the most fundamental way – as it slides and twists along the path of least resistance and burns up anything soft in its path.

Do you see THE END OF TIME as being in the tradition of other kinds of films? Which ones?

What I'm working at with my last films has something to do with becoming aware of the forces of nature. I'm trying to integrate practices of seeing with the use of image-making technology into that. I still don't know for sure how to answer the question: Is cinema part of nature? Although my sense is that everything is nature and even technology helps nature become aware of itself.

Certainly I have been influenced by what has come before – the work of Johan van der Keuken, Chris Marker, Cinema Verite, Antonioni, 60's Avant Garde cinema, the Expressionists & Dadaists, lots of TV and a good scientist friend. I see the traces of all this in my work.

But I hesitate more and more to even call it my own work, because I'm also more aware of how the trails of history meet unconsciously inside of us. The times and technology, as well, are so crucial in determining our visual language.

That intensely sensorial section near the end seems to be partly about technology. It's quite a departure from the rest of the film. What were you trying to achieve with it?

We call that section of the film, "Mixxa". It's partly the result of several years of collaboration with Greg Hermanovic of Derivative Inc. to create a performance image and sound mixing software. It mixes together images in the way sounds and music were mixed in the past. The mix of several layered tracks of images are performed and recorded in real time to create a type of audio-visual rendering which was not really even possible just a few years ago.

I implemented this in THE END OF TIME to create a sequence that, at one level, works like a flow of consciousness suggesting several parallel realities. The early part of the sequence includes an animation/composition by Bruno Degazio and Christos Hatzis called "Harmonia" – a beautiful mandala-like depiction of harmonic overtones thought to be key to understanding the inner structure of the universe by Plato, Plotinus, all the way to Johannes Kepler and Sir Isaac Newton.

In the 1890's, the Lumière Brothers first cinema inventions started with long takes and static shots cut together head to tail. That's what the technology suggested and allowed.

The Lumière's camera capturing the train pulling into the station was a first step. Now, through various media, we can see in layers, we can see back in time. We see many things at once, in quick succession. Instantly. We see mixes and associations. We see great works of art from the other side of the world juxtaposed with a photo of our best friend at a BBQ. Technology has tuned us to see in such ways. Our minds and bodies continue to be conditioned by the technologies we use. Our very consciousness, the way we think, see and dream are profoundly effected.

There is very real talk about multi-verses. If there are such things, one day we may be able to see into them. We have developed ways to see with technology what our eyes cannot, be it the proton collision or the distant galaxy. And at the same time we have tools at our disposal to evoke concepts of possible imaginings.

I'm interested in the difference between presence and the wandering mind. Between technological time and "real time". I'm interested in being aware of our perception as it occurs. And like one of the characters in the film says, referring to a quote by Teilhard de Chardin, I like the idea that "we are nature learning about itself".

All these ideas and more are folded into that "Mixxa" sequence, but it will mean a lot of different things to different people, I'm sure!

The film ends with a very personal moment, which is quite unexpected. How do you conceive of your presence in the film? Why or how did you arrive at this as an ending?

When everything is said and done, when all the philosophy and physics and thinking is over, we still really only have our day-to-day experience to guide us.

Our most concrete experience of time is: "We grow old, we die". This is the basic way we know time acts upon us. I'm just a filmmaker making a film, using a time machine to ponder time. This is my reality and there is no elaborate fiction to hide behind. At some point in this journey we must acknowledge our elders. In the end, we are forced back to basics. As mothers have said to their children for countless eons: "Make the most of your life, because it will pass."

By Veronika Rall Excerpt from Director's Portraits Swiss Films

Any attempt to describe Peter Mettler and his cinematic universe leads the writer inevitably to the “in-between.” Born in 1958 in Toronto, Mettler is both a Canadian and a Swiss citizen, and it is difficult to say where he is really “at home.” He speaks Swiss German just as fluently as English, attended schools in Europe and North America, studied film, photography and drama. He shoots his films – neither pure documentaries nor pure experimental films or fiction features – on all continents. He has created highly personal auteur pieces, and worked on multi-million-dollar productions for film and television. His filmed images have also been used for musical performances, while the soundtracks for his films often stem from live recordings. Sometimes it seems as if Peter Mettler is at home in precisely this difference, this non-identity. Again and again, he has taken his artistic practice on the road: asking questions, keeping his eyes open, listening, and surveying boundaries.

These motifs can already be found in his earliest works, the films he made in high school and at art college. *REVERIE* (1976) pits the world of the dead against that of the living; *POISON IVY* (1978) compares human and animal behaviour; *GREGORY* (1981) treats the split between mind and body. The subject for his first full-length fiction film, *SCISSERE* (1982) was found one day when Mettler suddenly felt the urge to go out on the road and start hitchhiking. By chance he landed in an old monastery on the outskirts of Neuchâtel, realizing only gradually that the place had become a rehab centre for drug addicts. He stayed, took pictures, came back again, made friends. And began making a film that confronts the external world with a different one, which creates its own awareness of things.

If one speaks of “confrontation” in Mettler’s work, it is not in the sense of violence and harshness, but the opposite. *SCISSERE* is about a young man with identity problems: Mettler was fascinated by his “soft, open attitude,” and the film is “an attempt to emulate it by filmic means.” This attitude, and its filmic emulation, can be found throughout Mettler’s work. In *GAMBLING, GODS & LSD*, where water provides the determining metaphor for a path that provides resistance while adapting itself to circumstances. In *TECTONIC PLATES*, where identities grind against each other without eroding one another. In *BALIFILM*, which observes and follows the infinitely gentle movements of the dancing women. In *EASTERN AVENUE*, where the chain around a woman’s neck stands out. In *PICTURE OF LIGHT*, where a velvety off-screen voice asks questions, discusses the different words for snow in the Inuit language, or asks the audience: “Are you cold yet?”

Mettler’s soft, open approach has nothing to do with irresponsibility or indifference, but rather with a certain radicalness, a deep search for truth, an interest in philosophical inquiry that is not only subjective, but also constantly attempts to communicate. A third characteristic of Mettler’s films is thus their reflection on the medium itself – film, video, cinema – in terms of both production and audience reception. How do I make images of the world? How will others perceive those images?

The most consistent inquiry into the representation of reality through images is in *PICTURE OF LIGHT*, Mettler’s attempt to capture the Northern Lights on film. In order to do so, the filmmaker embarks on a voyage to the polar desert of the Canadian arctic, the end of the world, as it were. Ex-

tensive technical preparations are required to be able to run a film camera in the extreme cold, and even with the special camera, nature can thwart the crew's plans at any time. Images filmed in a snow storm don't look like anything but a white screen. "It is often necessary to go to extremes in order to discover something that jolts us out of our usual thought patterns and rhythms, or provides a new perspective on those thought patterns," comments Mettler.

His projects are mostly conceived as open-ended; he seldom knows in advance what the outcome of the filmic process will be. "If even the continents drift apart and clash against one another," asked the Swiss film critic Martin Schaub about *TECTONIC PLATES*, "how can we understand the human yearning for security and stability, and the compulsion to render everything harmless through naming and definitions? Not only in *TECTONIC PLATES*, but in all his films, Peter Mettler proposes an authentic, more than just superficial mobility – by producing it in his own art."

This process is both extremely humble and at the same time all-encompassing. For example: choosing to make a film about transcendence, working out a concept, planning, travelling, experiencing, and then completing the project, against all odds, over many years. Any other filmmaker attempting such a project would be called a megalomaniac, but not Peter Mettler. This is due, for one thing, to his simple (but definitely not banal) way of communicating such goals. "I think it's about the process of trying to understand the world I live in," he says. For *GAMBLING, GODS & LSD* he travelled across 3 continents and spent more than 3 years shooting and editing over 120 hours of footage. Asia, Europe and North America encounter and inspire one another. Global and local problems. The most diverse religions and models of salvation. Micro- and macrocosmos. And, always, human beings.

Mettler never puts himself above the people he is filming: he encounters them at eye level. At the same time, he succeeds in achieving a critical distance. His analysis is never cutting or pedantic; his off-screen commentary is always spoken in a gentle, mellow voice. It's a voice that makes possible the transfer from everyday rationality to uncanny dream existence. Mettler's filmmaking may stem from difference, from non-identity, but the films themselves contain a sense of reconciliation: something infinitely kind and generous, a state of grace.

Canadian director Jeremy Podeswa, for whom Mettler has done camera work, has written about the "humanity and sympathy, love of life and of the beauty of nature that goes beyond formalism" in Mettler's films. Actress Christie MacFadyen, who starred in *THE TOP OF HIS HEAD*, says: "It is rare to find someone who sees with as much sympathy and tact as Peter, and I have never felt as comfortable in front of anyone else's camera as I did with his." Swiss visual artist Pipilotti Rist, who, like Mettler, is a founding member of the Alpenhof artist centre in Appenzell, writes: "Fun- nily enough, Peter Mettler's films resemble the man himself: big, beautiful, and gentle. They move slowly, but confidently and precisely. Like an animal in a trance, that is deep in thought. His films are his eyes, in the same shade of light blue." Canadian filmmaker Patricia Rozema has said: "I think Peter is a visionary, a poet and philosopher, whose gaze extends beyond the immediate, physical, photographic world, which the cinema claims to represent. I always have the impression that his gaze is focused on another world, where he glimpses miracles and brings them back to us in a new form. And then, miraculously, what he has captured brings us closer to something concrete, a strangely familiar place: ourselves, our home."

PETER METTLER - SHORT BIOGRAPHY

Living and working between Canada and Switzerland, Peter Mettler melds intuitive-associative processes with drama, essay, experiment or documentation. A strong supporter of independent creativity, he has collaborated with numerous filmmakers, artists and musicians including Atom Egoyan, Fred Frith, Robert Lepage, Andreas Züst, Edward Burtynsky, Jennifer Baichwal, Michael Ondaatje. His films and collaborations continue to hold a unique position within cinema and other disciplines, also resulting in works such as live image/sound mixing performance, photography and installations. Meditations on being, Mettler's films transform the inner worlds of their characters and audience alike, into sensorial cinematic experience.

SELECTED FILMOGRAPHY & HIGHLIGHTS

Petropolis: Aerial Perspectives on the Alberta Tar Sands (2009) 43 min. for Greenpeace Canada. An exploration from above of the industrialization of the world's 2nd largest oil reserve.

Prix du Jury du Jeune Publique at Visions du Réel 2009

Fondazione Ente dello Spettacolo Prize at Festival dei Popoli 2009

Memorizer (2009) A video installation presenting a series (approx 200 min) of interviews in memory of the collector, artist and scientist Andreas Züst for Aargauer Kunsthaus Switzerland.

Away (2007) 3min. cellphone film for the National Film Board of Canada on the trials of being electronically over-connected.

Shostakovitch/Notes in Silence (2007) 25 min. with Andrea Nann, dance theatre piece, an evocation of the times and spirit of composer Dimitri Shostakovitch.

Manufactured Landscapes (2006) (as creative consultant and cinematographer) feature documentary, follows photographer Ed Burtynsky witnessing China's massive industrial revolution and its impact on the planet.

Cinema Eye Honors & IndiePIX: 2007 Nomination for Best Cinematography

Academy of Canadian Cinema: Genie Award: Best Documentary

Toronto International Film Festival: Best Canadian Film

Sundance Film Festival: Grand Jury Prize nomination

Visions du Réel, Nyon: Prix du Jeune Publique

Gambling, Gods and LSD (2002) documentary, A 3 hour journey across cultures, people and time, an exploration of the notions of transcendence and belief.

Visions du Réel, Nyon: Grand Prix & Prix du Publique

Vancouver Int'l Festival: NFB Best Feature Documentary

Montreal Cinema Nouveau: NFB Best Documentary

Duisburger Filmwoche: 3SAT Prize for Best Documentary

Toronto International Film Festival: Top Twenty Canadian Films

& FIPRESCI Documentary runner-up

Academy of Canadian Cinema: Genie Award - Best Documentary

Swiss Ministry of Culture: Award for Excellence in the Arts

Lincoln Center/Film Comment: One of the Year's Best Films

Balifilm (1996) 30 min. diary/performance, is a lyrical tribute to the creative forces found on the island of Bali.

Sonic Boom: Live performance with Evergreen Club Gamelan

Duisburger Filmwoche: Best Short Film

Visions du Reel: Opening Night Presentation

Picture of Light (1994) feature documentary, takes a film crew to the Sub Arctic to capture the wonder of the Northern Lights on celluloid.

Hot Docs Toronto: Best Film, Best Cinematography, & Best Writing

Locarno International Film Festival, Switzerland: La Sarraz Prize

Swiss Ministry of Culture: Award for Excellence in the Arts

Figueira da Foz International Festival: Grand Prize (Images & Documents)

MCTV Award: Best Ontario Film

Yamagata International Documentary Festival: Award for Excellence

Tectonic Plates (1992) 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.

Figueira da Foz: Most Innovative Film of the Festival

Mannheim Film Festival: Catholic Jury Award

Colombus, Ohio: Grand Prize & Award for Excellence

The Top of his Head (1989) feature drama following the search for identity in a media driven world.

Scissere (1982) and **Eastern Avenue** (1985) experimental investigations into the movements of the subconscious. The first, a structured feature, the second an intuitive diary.

Norman MacLaren Award; Best Student Film

RETROSPECTIVES

Cinematheque Quebecoise, 2012

Festival Dei Popoli, 2010

Toronto International Film Festival September, 2006

Retrospective at the FilmStudio in Rome May, 2004

Retrospective Jeu de Paume, Paris, 2003

Director in Focus, Buenos Aires, 2003

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

EXHIBITIONS

Cinematheque Quebecoise, 2012

Museo Marino Marini, Florence, "Notations" (for the End of Time), 2010

O'Born Contemporary Gallery, Toronto, "Mise en Scene", 2008

Group Photographic Exhibition showcasing "Teledivinity" prints

Greener Pastures Contemporary Art, Toronto "Teledivinity" Lightboxes, 2006

Lennox Gallery, Toronto, Retrospective Photographic Works, 2006

Galerie Sala 1, Rome, Photo Exhibition/installation "Orientation", 2005

S.A.W. Gallery Ottawa solo show of video image compositions "Teledivinity", 2004

Installation Solothurn Galerie S2, 2002

Installation Schlesinger Stiftung, Appenzell Switzerland

Exhibition of B&W photographic prints, "I Died Shortly Thereafter". Solo show

Foto Forum - St.Gallen, and Galerie Neugebauer - Basel, Switzerland, 1995

"Meteorologies" Image and Sound mix improv with **Fred Frith**, performed at Cinematheque Quebecoise, Centre Culturel Suisse - Paris and Videoex Zurich, 2012
Electric Eclectics 2011, Live mix performance with **Tom Kuo** and **Anne Bourne**
Constellation Young Gods, 2010 – Live audio-visual performance with musicians

Gabriel Scotti and **Vincent Hanni**

INIT, Toronto, 2009 – Live audiovisual performance with a roster of Toronto performers, presented by **Tom Kuo** and **Brian T. Moore**.

Videoex 2009 & Institute for Computer Music and Sound Technology, Switzerland 2009 – Live improvisational performance with **Fred Frith**, including discussion and screening of Balifilm.

Kunstraum Walcheturm New Years Party, Switzerland 2008 – Live video mixing (with **DJ Styro**, **Bang Goes**) and others.

Zwei Tage Zeit, Switzerland 2008 – Live improvisational image mixing performance (with **Fred Frith**) In conjunction with The International Society for Contemporary Music.

Bas-Reliefs, Toronto 2007 – Chartier Danse, a multi-disciplinary collaboration from a team of eleven artists under the artistic direction of **Marie-Josée Chartier**.

In the Mix, Toronto 2007 – Improvisational live performance in collaboration with various artists (including **Tom Kuo**, **Anne Bourne**)

Enwave Theatre, Toronto, Live image mix performance with **The Art of Time Ensemble**, part of **"America and The Black Angel"**.

La Corbiere, Village Nomade, Switzerland 2007, Live improvisational image mixing performance with Fred Frith.

DeLeon White Gallery, Toronto (with **Monolake**) 'Pusher' series

Harbourfront, Toronto 2007 (with **Andrea Nann**) dance theater piece

'Shostakovitch/Notes in Silence'

Nuite Blanche 2006 at the Drake Hotel, Toronto, with **Derivative**, **Tom Kuo**, **Adam Marshall**

TIFF 2006 special live event performance **'Elsewhere'** (with **Murcof**, **Marc Weiser**/

Rechenzentrum, **Martin Schuetz**, **Telefunk**, **Evergreen Gamelan**, **Tom Kuo**, **Adam Marshall...**)

Harbourfront, Toronto 2006 (with **The Art of Time Ensemble & Andrea Nann**)

'Shostakovitch'

Danse Cite, Montreal 2006 (with **Marie Josee Chartier**) 'Bas Reliefs'

Qtopia Uster 2005 (with percussionist **Lucas Niggli**)

Rohstofflager Zurich 2005 (with **DJ Sven Văth**)

RAI3 Rome live national broadcast 2005 (with **Fred Frith**)

CPH DOX Copenhagen 2004 (with **Transmediale**)

Nyon Visions du Réel Closing Night 2003 (with **Martin Schuetz**)

Schauspielhaus Zurich: The Box 2003 (with **Martin Schuetz**)

Walcheturm Galerie Zurich 2003 (with **Fred Frith**)

Buenos Aires Film Festival 2003 (with **Prinzessin in Not**)

Burning Man Nevada, 2003 (various DJ's)

Om Festival 2003, 2004, 2005 (with **Telefunk**)

Expo Switzerland 2002 (with **Fred Frith**)

Member of improvisational music trio, **ESP**, Switzerland, 1993 - 98

SELECTED FEATURE ARTICLES ON PETER METTLER'S WORK

24 Images - Spring issue #157, various writers dedicated to "Mettler L'Alchimiste"

Point of View, Winter 2009, Marc Glassman: "Peter Mettler, Part Two"

Point of View, Fall 2009, Marc Glassman: "Peter Mettler, Part One"

Musicworks 2007, Joel McConvey: "Improvisational Alchemy and the Art of Peter Mettler"

24 Images 2007, "Rencontre Catherine Martin et Peter Mettler"

Jump Cut 2006, Catherine Russell: "Gambling Gods and LSD Cinephilia and the Travel Film"

Take One Special Edition 2005, Geoff Pevere: "Peter Mettler: The Pursuit of Wonder"

Point of View 2002, Jack Blum: "The Quest for Transcendence, Gambling Gods and LSD"

Cinemascope, 2002, Jason McBride: "Betting On Transcendence" (GGLSD)

Take One, 2002, Stephan Lam: "In Search of Wonder" Peter Mettler's Gambling Gods and LSD

OffScreen 2002, Daniel Stefick: "Mettlerism"

Take One, 1995, Tom McSorely: "Paradox and Wonder: the Cinema of Peter Mettler"

Take One, 1994, Peter Harcourt: "In Search of Wonder" Peter Mettler's Picture of Light

"Making the Invisible Visible", Schoenholzer/Pitschen 1995

"Of this Place and Elsewhere, The Films and Photography of Peter Mettler" Jerry White 2006

CREDITS (SELECTED)

a film by Peter Mettler

produced by

Cornelia Seidler
Ingrid Veninger
Brigitte Hofer
Gerry Flahive

a maximage Grimthorpe film in co-production with

National Film Board of Canada
SRF
SRG SSR
ARTE G.E.I.E.

cinematography, writing, editing, sound design

Peter Mettler

in collaboration with

Roland Schlimme
editing

Alexandra Rockingham Gill
story editing

Peter Bräker
sound design

Gabriel Scotti and Vincent Hänni
original music

Florian Eidenbenz, Magnetix
sound mix

Patrick Lindenmaier, Andromeda
picture design

Camille Budin
Nick De Pencier
additional camera

Steve Richman
Mich Gerber
Dominik Fricker
location sound recording

appearances in the film include

Switzerland

George Mikenberg
Henry Flora
Freya Blekman
Claire Timlin
Federico Antinori

Hawaii

Mitzi
Jack Thompson
Donald G Weir
The Traditional Singers and Dancers of Halau i Ka Pono:
June Y Tanoue with Kiku Sakai
Leina'ala Dietmeyer, Erika Comrie
Caren Loebel-Fried, Mariko Gordon
Sharlene Wong, Mindy Mazal
Yvette Wynn, John-Mario Sevilla

Detroit

Richie Hawtin
Jacob Monte Longo Martinez
Nai Savoir Moran Martinez
Kinga Osz-Kemp
Andrew Kemp

Bodhgaya

Rajeev Agrawal
The Family of Manoj Kumar

Toronto

Julia Mettler

additional voices heard

Dr. Michelangelo Mangano
Jean-Charles Cuillandre
Eamon MacMahon
Allison Maree Austin
Peter Mettler
Eric Froh
Blake Carroll
Kazmira Flanagan
Chimi “Prostration Man”
Shechen Rabjam Rinpoche

Executive Producers

Peter Mettler | Silva Basmajian

Associate Producer

Tess Girard

Financial Support

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ARTE G.E.I.E.
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Succès Passage Antenne

Commissioning Editors

Urs Augstburger (SRF) | Urs Fitze (SRG SSR) | Christian Cools (ARTE G.E.I.E.)

Locations

CERN Particle accelerator Geneva, Switzerland
Spiegelberg, Switzerland
St.Anton, Switzerland
Royal Gardens, Kilauea Volcano, Hawaii
Mauna Kea Observatories, Hawaii
The Farnsworth Community, Detroit USA
Detroit Electronic Music Festival 2010
Bhutanese Temple, Royal Bhutan Monastery, Bodhgaya India
Mahabodhi Temple, Bodhgaya India
MacGregor Bay, Ontario Canada
Singhampton Caves, Ontario Canada
Mt. Arenal and the Pacific Ocean, Costa Rica

Quotations and Inspirations

Christopher Dewdney
Peter Russell
Sir Martin Rees
Albert Einstein
Fjodor Dostojewski

Editorial Consultants

Peter Weber | Michelle Latimer | Jeremy Narby

Image Mixing

Peter Mettler using Touch Designer software
Supported by Greg Hermanovic, Derivative Inc

Harmonia

Music composed and performed by Christos Hatzis and Bruno Degazio
Motion picture images created by Bruno Degazio

for National Film Board of Canada

Production Supervisor: Mark Wilson | Technical Coordinator: Marcus Matyas
Production Coordinator: Rachel Punwassie | Centre Administrator: Josiah Rothenberg

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Footage Excerpts

"Mauna Kea timelapse segment", excerpted from the scenic film "Hawaiian Starlight" CFHT 2011
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Thanks to the nuclear power plant's visitors center in Leibstadt, Switzerland
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Excelsior I, II, III, Captain Joseph Kittinger's Jump 1957, 1959, 1960
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National Archives and Records Administration (NARA) / Motion Picture, Sound, and Video Records Section
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THE END OF TIME



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CORNELIA SEITLER - PRODUCER

Cornelia Seitler grew up in Arbon on Lake Constance. After graduating from high school she spent several years travelling and collecting experiences: as a factory worker, butcher's assistant, language student in Paris, waitress, nanny in London, primary school teacher, product manager, student of German literature and psychology, proofreader. She travelled extensively in the US, including an attempt to keep a rock band alive; lived in a monastery; was a film production assistant, made short films, and worked at various jobs in film distribution, production and world sales. She has rounded out her experiences with further training in film production, script consulting and screenwriting. In 1997 she founded the film production company maximage, together with Brigitte Hofer. Since then, maximage has produced over 30 films, including international prizewinners such as ECHOES OF HOME and ACCORDION TRIBE by Stefan Schwietert, and GAMBLING, GODS & LSD by Peter Mettler. For more information and maximage's complete filmography, see www.maximage.ch

INGRID VENINGER - PRODUCER

Born in Bratislava and raised in Canada, Ingrid Veninger formed pUNK Films Inc. in 2003 with a 'nothing is impossible' manifesto. An award-winning creative producer, Ingrid's credits include: GAMBLING, GODS AND LSD, (TIFF 2002, Genie Award for Best Documentary), THE LIMB SALESMAN (TIFF 2004), ONLY (TIFF 2008), NURSE.FIGHTER.BOY (TIFF 2008, nominated for 10 Genie Awards including Best Motion Picture), MODRA (TIFF 2010, Official Selection Canada's TOP TEN), and I AM A GOOD PERSON/I AM A BAD PERSON (TIFF 2011). THE END OF TIME marks Ingrid's fourth collaboration with Peter Mettler and her second co-production with maximage GmbH. For more information and pUNK Films' complete filmography, see www.punkfilms.ca

GERRY FLAHIVE - PRODUCER

In a career spanning 30 years with the internationally-acclaimed National Film Board of Canada, Gerry Flahive has produced more than 50 films and new-media projects on a wide range of subjects. His most recent projects include the international co-production PARIS 1919; WATERLIFE (includes an acclaimed web documentary waterlife.nfb.ca); I WAS A CHILD OF HOLOCAUST SURVIVORS; INVISIBLE CITY (Hot Docs 2009 Winner Best Canadian Feature); SURVIVING PROGRESS (TIFF 2011); and COLD MORNING (three short films selected for the 2009 Venice Biennale). Flahive has also produced short films about Bryan Adams, Rush, Howard Shore, The Tragically Hip and other winners of the Governor-General's Performing Arts Awards.

THE END OF TIME

THE END OF TIME A FILM BY PETER METTLER

Length: 109 min
Color
5.1 digital
DCP 24 fps or 25 fps
OV english
german and french subtitles

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The National Film Board of Canada
Contact: Christina Rogers
Head of Sales
Tel: 310-399-4519
Mobile: 310-487-0557
c.rogers@nfb.ca

INTERNATIONAL SALES EUROPE

maximage GmbH
Neugasse 6
CH-8005 Zürich
t: +41-44-2748866
info@maximage.ch

DISTRIBUTION CANADA

Mongrel Media
1028 Queen St. West,
Toronto, Ontario
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Tel: 416 516 9775 | Fax: 416 516 0651
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info@looknow.ch

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Rosa Maino
t: +41-44-440 25 44
m: +41-79-409 46 04
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