Biography

From the beginning of his career, Peter Mettler has created films deemed impossible to make yet readily appreciated once they exist. Melding 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 singular body of work is characterized by hybridism, a sense of wonder, unusual forms of collaboration, and a disregard for classification. Frequently visiting themes of transcendence and the delicate relationship between technology and the natural world, 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 apprehending stunning images and stories.

No single work is more teeming with such images and stories than Mettler’s wildly ambitious magnum opus, Gambling, Gods and LSD (2002), which Jason Anderson described as “a sort of divine sacrament, melting the viewer’s synapses with a mesmerizing array of sights, sounds and genuinely profound insights.” An epic project 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 methodology are Picture of Light (1994) and The End of Time (2012). Picture of Light was made as a result of an encounter with the Swiss artist-scientist-collector Andreas Züst, who charged Mettler with the quixotic task of capturing the aurora borealis on film, leading the pair to brave arctic temperatures and construct a special time-lapse camera system capable of operating in extreme conditions. Playful and philosophical, Picture of Light is a richly atmospheric journey, praised by John Powers of Vogue as “an extraordinary piece of filmmaking... In an era when only one movie in a hundred has a single moment of visionary power, Picture of Light is bursting with them.” The End of Time takes viewers to exotic locales in search of insight on the forces that give our lives meaning, conveying macro- and microscopic realms from particle colliders to lava fields, urban decay and an interstellar observatory. The Hollywood Reporter’s Stephen Dalton called it “immersive and hypnotic... a ravishingly beautiful experience.”

While his films are immensely personal, an essential component of Mettler’s practice is collaboration and adaptation. Among his most illustrious collaborators is fellow Torontonian 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, Kinoatelle Film Festival, and many other festivals and cinematheques. 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 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.

"Peter Mettler is 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, former director of TIFF

“Mettler’s clear-headed idealism, his awareness and inquisitiveness […] turn limitations into art – into opportunities for transcendence – making him one of contemporary world cinema’s most compelling and unique filmmakers.”

– Jerry White, author, *Of This Place and Elsewhere: The Films and Photographs of Peter Mettler*

“Mettler’s films offer more than can generally be expected in the cinema: no escapism and numbness of the senses, but a formidable school of perception, associative visions and ideas for a sharpened awareness, encouragement for an open mind… instead of linearly telling a story, his films are meant to break conceptual thinking and create moods that lie beyond rational and linguistically nameable truths.”

– Marcel Elsener
**Filmography**

*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.


*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.

*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.

*BaliFilm* (1996, 30 minutes) Diary and performance, a lyrical tribute to the creative forces found on the island of Bali.

*Gambling, Gods and LSD* (2002, 180 minutes) Feature documentary, an epic journey across cultures, people and time, exploring notions of transcendence and belief.


*Away* (2007, 3 minutes) Documentary short, on the trials of being electronically over-connected. Commissioned by the National Film Board of Canada.

*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.

*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.

*Broken Land* (2014, 75 minutes) Feature documentary by Stéphanie Barbey & Luc Peter about conflicting viewpoints of America’s border wall. Cinematographer and co-editor.

*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.

**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 Mangaard, 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 Frehner, John Oswald.

**Current In Progress:** The *Greener Grass*, six-episode TV series in development. The *Invitation*, feature documentary about the Kogi tribe of South America *Yoshtoyoyshto*, Live audio-visual collaboration with Jeremy Narby and Franz Treichler. Ongoing various image-mixing performances and software development with Derivative Inc.
Selected Highlights & Awards

**Becoming Animal** (2018)
- Nominated for Fugas Feature Film Competition, Documenta Madrid
- Nominated for Grand Prix, Docs Against Gravity
- Nominated for Best Feature, Bildrausch Filmfest
- Nominated for Best Feature Documentary, Edinburgh International Film Festival
- Nominated for Best Testimony on Nature, Jihlava International Documentary Film Festival
- Nominated for DOX:AWARD, CPH:DOX
- Official Selection – Masters, IDFA

**The End of Time** (2012)
- Premio Qualita di Vita Award, Locarno International Film Festival
- Nominated for Golden Leopard, Locarno International Film Festival
- Official Selection: Masters Series, Toronto International Film Festival
- Canada’s Top Ten Critic’s Selection
- Best Documentary, Music, Camera, Swiss Film Prize Nominations
- Reflecting Images Masters Official Selection, 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 International Documentary Film Festival
- Wide Angle Documentary Showcase, Busan International Film Festival
- Nominated for Best Documentary, Best Cinematography, Swiss Film Prize
- Nominated for Best Screenplay, Vancouver Critics Circle

**Petropolis: Aerial Perspectives on the Alberta Tar Sands** (2009)
- Included as part of Neil Young’s “Honour the Treaties” concert tour
- Prix du Jury du Jeune Publique Award, Visions du Réel
- Fondazione Ente dello Spettacolo Prize, Festival dei Popoli
- Nominated for New Vision Award, CPH:DOX
- Nominated for Genie Award – Best Documentary, Academy of Canadian Cinema

**Manufactured Landscapes** (2006)
- Best Documentary, RiverRun international Film Festival
- Reel Current Award, Nashville Film Festival
- Best Canadian Film and Best Documentary, Toronto Film Critics Association Awards
- Nomination for Best Cinematography, Cinema Eye Honors Award
- Genie Award for Best Documentary, Academy of Canadian Cinema
- Best Canadian Film, Toronto International Film Festival
- Grand Jury Prize nomination, Sundance Film Festival
- Prix du Jeune Publique, Visions du Réel
- Top 10 Canadian movies of the decade, Macleans

**Gambling, Gods and LSD** (2002)
- Genie Award – Best Documentary, Academy of Canadian Cinema
One of the Year’s Best Films, Film Comment Magazine
Grand Prix and Prix du Publique Awards, 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

Balifilm (1997)
Live performance with Evergreen Club Gamelan Ensemble, Sonic Boom Festival
Opening Night Presentation, Visions du Réel
Best Short Film, Duisburger Filmwoche

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 International Festival
Best Film, Writing, Cinematography, Canadian Independent Film Caucus Awards
Best Ontario Film, MCTV Award
Best Feature, Cinéfest Sudbury
Award for Excellence, Yamagata International Documentary Festival

Tectonic Plates (1992)
Most Innovative Film of the Festival, Figueira da Foz International Festival
Catholic Film Critics Award, Mannheim-Heidelberg Film Festival
Grand Prize & Award for Excellence, Columbus, Ohio

The Top Of His Head (1989)
Nominated for Genie Award – Best Original Screenplay, Academy of Canadian Cinema
Silver Plate Award, Figueira da Foz Festival

Scissere (1982)
World Premiere in “New Directors/New Directions” 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

“Watching Peter Mettler,” retrospective at Kino Xenix, Zürich, 2018.
Complete retrospective at Kinoatelje Tribute to a Vision, Italy/Slovenia, 2018.
Spotlight at Muestra Internacional Documental de Bogotá, Colombia, 2018.
Artist in Focus, spotlight at CPH:DOX, Copenhagen, 2018.
Selected Gallery Exhibitions

“Notations (for the End of Time),” solo show at Cinematheque Quebecoise, Montreal, 2012.
“Of This Place and Elsewhere,” solo photographic show at Lennox Gallery, Toronto, 2006.
Solo show at Solothurn Galerie S2, 2002.
Solo show at Schlesinger Stiftung, Appenzell, Switzerland.

Selected Live Performances

Yoshtoyoshto, live performance with Franz Treichler and Jeremy Narby exploring forms of shamanistic consciousness through the retelling of indigenous myths.
Videoex, Zürich, Switzerland. May 30, 2015.
Théâtre de Vidy, Lausanne, Switzerland. November 19, 2016.
CPH:DOX, Copenhagen, Denmark. March 17, 2018.
Docs Against Gravity in Warsaw, Poland. May 12, 2018.

**Confluence: Inner Piersces, Outer Spaces**, live performance with music by John Oswald exploring micro and macroscopic spatial realms through technological forms.
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.

**Taken By Night**, live image mixing performance with dance choreography by Andrea Nann,

**Live image mixing performance with Fred Frith**, at Planete + Doc, Warsaw, Poland. May 12, 2013.


**Meteorologies**, live image mixing performance with Fred Frith in honour of Andreas Züst.
Videoex, Zürich, Switzerland. June 3, 2012.
Cinematheque Quebecoise, Montreal. 2012.


**Vox Ballanae**, live performance with music by The Art of Time Ensemble, composer George Crumb,
as part of America and The Black Angel.
Enwave Theatre, Toronto. 2007.

**Bas-Reliefs** (2006–07), multi-disciplinary collaboration with a team of eleven artists under the artistic direction of Marie-Josée Chartier. Chartier Danse.
Enwave Theatre, Toronto. 2007.
Danse Cite, Montreal. 2006.

**Shostakovich/Notes in Silence**, An evocation of the times and spirit of composer Dimitri Shostakovich. 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.


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**Selected Additional Improvised Image Mixing Performances**

Tribute To A Vision, Teatre San Giorgio, Udine, Italy. October 19, 2018. With Forma Free Music Impulse and Contemporanea – musicians Andrea Gulli, Alex Koruga, Mattia Piani, Jesus Valenti; conducted by Giovanni Maier.


blue dot. Open Ears Festival, Kitchener, Canada, 2011. With various DJs.


INIT, presented by Tom Kuo and Brian T. Moore, Toronto, 2009. With various musicians.


Kunstraum Walcheturm New Year’s Party, Switzerland, 2008. With DJ Styro, Bang Goes and others,

Tonal Topography, St. Stephen’s Church, Toronto, Canada, 2008. With Deadbeat, Android Jones.

Zwei Tage Zeit, in conjunction with The International Society for Contemporary Music, Zürich, Switzerland, 2008. With Fred Frith.

In the Mix Festival, Spin Gallery, Toronto, 2007. With Tom Kuo and Anne Bourne.


Qtopia, Uster, Switzerland, 2005. With percussionist Lucas Niggli.

Rohstofflager, Zürich, 2005. With Sven Vath.

Dachkantine, Erlebnisastronomie, Zürich, 2005. With various DJs.


Om Festival, 2003-05. With Telefunk Soundsystem and others.


Member of improvisational music trio ESP, Switzerland, 1993–98.

Publications

Books – As Primary Subject


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

Books – As Subject


Selected Books and Articles – As Contributor


Selected Feature Essays and Interviews – As Subject


Adam Szymanski, “In the Middle of it All: Words on and with Peter Mettler,” Inflexions 7, “Animating Biophilosophy” (March 2014). 209–216.


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 (Fall 2012).
Adam Nayman, “All Things Must Pass: Peter Mettler’s The End of Time,” Point of View, Issue 87 (Fall 2012).
Marc Glassman, “Peter Mettler, Part Two,” Point of View, No. 76 (Winter 2009), 4–11.
Marc Glassman, “Peter Mettler, Part One,” Point of View, No. 75 (Fall 2009), 4–9.
Cameron Bailey, “Standing In the Kitchen All Night: A Secret History of the Toronto New Wave,” Take One (Summer 2000), 6–11.
Jason McBride, “Peter Mettler: Making the Invisible Visible,” Point of View, No. 30 (Fall 1996).
Laurinda Hartt, “Peter Mettler’s Scissere,” Cinema Canada (October 1982).

Reference Entries

The Canadian Encyclopedia – article by Tom McSorley
Wikipedia – Peter Mettler

Selected Cinematography and Creative Collaborations

Broken Land (Switzerland, 2014, 75 minutes), dirs. Stéphanie Barbey and Luc Peter. Cinematography, editing, and creative consultant.
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.
leda & 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.
Divine Solitude (Canada, 1986, 28 minutes), dir. Jean-Marc Lariviere.
Passion: A Letter in 16mm (Canada, 1985, 28 minutes), dir. Patricio 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.

Workshops & Lectures

Master class at Tribute To A Vision, Kinoatelje Film Festival, Italy/Slovenia, 2018.
Master class at MIDBO, Bogotá, Colombia, 2018.
Master class at Doc Montevideo, Uruguay, 2018.
Master class at CPH:DOX, Copenhagen, 2018.
Lecture and Q&As at BAMPFA, San Francisco, 2017.
Master class at Ex Oriente Film Workshop, Institut Dokumentárního Filmu, Croatia, 2016.
Master class at DOCMA, Madrid, 2015.
Workshop on voice-over in documentary film, FOCAL, Basel, Switzerland, 2015.
Talent lab mentorship and conference on social impact through documentary, Doc Circuit/RIDM, Montreal, 2014.
Master class at Doc Institute, Camera Bar, Toronto, 2014.
Master class and panel at Gimme Some Truth Festival, Winnipeg, 2014.
Workshop at UnionDocs, New York, 2013.
Workshop at Alma Lov Art Center, Sweden, 2013.
Master class at Planete Doc Festival, Warsaw, Poland, 2013.
Workshop at KIAC, Dawson City, Yukon, 2013.
Master class at Available Light Film Festival, Whitehorse, Yukon, 2013.
Master class at Cinémathèque québécoise, Montreal, 2012.
NFB Feature Documentary Film Program, Canadian Film Center, 2011, 2012.
Workshop with Marc Glassman at Ryerson University, 2011.
Videoex and Institute for Computer Music and Sound Technology, Zurich, Switzerland, 2009.
Two-day intensive workshop at HEAD, Geneva, Switzerland, 2009.
Four-day intensive workshop at FOCAL, St. Anton, Switzerland, 2007.
OCAD, Toronto.
CPH:DOX, Copenhagen, Denmark.
Film School, Helsinki, Finland.
Museum of Fine Art, Buenos Aires, Argentina.
Visions du Réel, Nyon, Switzerland.
Ciezyn 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.
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.
DocumentaMadrid, Spain.
Festival dei Popoli, Florence.
BAFICI Film Festival, Buenos Aires.
Era New Horizons Film Festival, Wroclaw, 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.

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 LIFT – Liaison of Independent Filmmakers of Toronto. 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: Honours Diploma, Gr. 13
1972–76 Upper Canada College: High School Education

Selected Collections

Toronto International Film Festival Archives
Cinémathèque Suisse Archives, Lausanne
University of Toronto
York University
Ryerson University
McGill University
Concordia University
Université de Québec
NSCAD University
Yukon Film Society
Dawson College Library
University of Vermont
University of Bern
University of Sydney
Instytucja Filmowa Silesia Film
Centre for Contemporary Arts, Glasgow
Nanyang Technological University
O’Borne Contemporary Gallery
Various private collections

Distributors

Maximage GmbH (Europe and worldwide)
Scottish Documentary Institute (UK)
National Film Board of Canada (Canada and worldwide)
Look Now! (Europe)
Entertainment One (Canada)
Mongrel Media (Canada)
First Run Features (USA)
Autlook (Europe)
KinoSmith (Canada)
Icarus Films (USA)
Dogwoof (UK)
Absolut Medien (Europe)
Intermezzo Films (Europe)
Canadian Filmmakers Distribution Centre (Canada)
collectif Jeune Cinema (Europe)
Artfilm.ch (Europe)
Doc Alliance Films (Europe)
Librarie Centre Culturel Suisse (France)
KRK Media (Canada)

Websites / Social media

www.petermettler.com
www.theendoftimemovie.com
www.gambling-gods-and-lsd.ch
https://www.facebook.com/GrimthorpeFilm/
https://twitter.com/GrimthorpeFilm

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