Biography

Throughout his extensive 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 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 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
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, Kinoatelier 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 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.


*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.


*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:**


**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 Critics’ 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 Kinoatelje 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.
- **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, Montréal.
- **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.
  - 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

      “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.

      “Framemixes,” solo show at Palazzo del cinema, Gorizia, Italy.


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.


2008  “Mise en Scène,” group show at O’Born Contemporary Gallery, Toronto.

      “Of This Place and Elsewhere,” solo photographic show at Lennox Gallery, Toronto.

2005  “Orientation,” Galerie Sala 1, Rome.


2002  Solo show at Solothurn Galerie S2.
      Solo show at Schlesinger Stiftung, Appenzell, Switzerland.


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.
      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,

2015  Taken By Night, with dance choreography by Andrea Nann, presented by Dreamwalker

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

2010  Constellation Young Gods, with musicians Gabriel Scotti and Vincent Hanni. At Centre Culturel
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 Cité, Montreal, 2006; Enwave Theatre, Toronto, 2007.


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 Valentí). 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.
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.
2004 CPH:DOX, Copenhagen. With Transmediale.
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.
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.
Idea & 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. Jonathan Kay.
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.

Selected Publications

Books – As Primary Subject


Books – As Subject


Geo Takatch, Tar Wars: Oil, Environment, and Alberta’s Image. University of Alberta Press.

Books and Articles – As Contributor
2009 “To Live or Not To Live,” in Life Without Death, eds. Mike Hoolboom and Tom McSorley. Ottawa: Canadian Film Institute.
2003 “On Johan van der Keuken,” DOX European Documentary Network – dox 8 final
2002 Columnist with Wochenzeitung (WOZ), Zürich.

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

Christopher Heron, “Peter Mettler Interview,” The Seventh Art, December 5, 2012.
Adam Nayman, “All Things Must Pass: Peter Mettler’s The End of Time,” Point of View, No. 87.

Interviewed on The Hour with George Stromboulopoulos, CBC Television, January 4, 2010.
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.

Joel McConvey, “Improvisational Alchemy and the Art of Peter Mettler,” Musicworks, Issue 97 (Spring), 41–46.
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).

Take One: 1001 Greatest Canadian Films & Filmmakers of All Time, special limited edition, edited by Wyndham Wise.


Marcy Goldberg, “Middle of the Moment,” Point of View, No. 41/42 (Winter), 11–15.

Cameron Bailey, “Standing In the Kitchen All Night: A Secret History of the Toronto New Wave,” *Take One*, No. 28 (Summer), 6–11.


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, Kinoatelje 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-Wüttermberg, Ludwigsburg, Switzerland.

2016  Master class at Ex Oriente Film Workshop, Institut Dokumentámiho Filmu, Croatia.

      “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.  
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.

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, 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

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.
Instytut Filmowy Silesia Film, Katowice, Poland.
O’Borne 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

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