



FOR IMMEDIATE RELEASE

THE FILM SOCIETY OF LINCOLN CENTER TO HOST *PETER METTLER: PICTURES OF LIGHT*, NOVEMBER 8 – 12, WITH THE DIRECTOR IN ATTENDANCE THROUGHOUT THE SERIES

METTLER'S *THE END OF TIME* WILL ALSO OPEN THEATRICALY AT THE FILM SOCIETY OF LINCOLN CENTER ON NOVEMBER 29

NEW YORK, NY (October 17, 2013) – The Film Society of Lincoln Center will host a five-day retrospective of director *Peter Mettler: Pictures of Light* (Nov 8-12). Acid trips, cave paintings, airport evangelists, slot machines, techno music, laughter therapy, tar sands, lava flows, the search for the Higgs boson, the Northern Lights—for the past 30 years, Canadian artist Peter Mettler has been making singular films about humanity's relationship to the natural world. Beginning November 8, the Film Society will host a mid-career retrospective, including the previously announced screening of his latest, *The End of Time*, as part of Lincoln Center's White Light Festival. *The End of Time* will also open theatrically at the Film Society of Lincoln Center on November 29.

"Peter Mettler is one of the most original artists working today," said Dennis Lim, FSLC's Director of Cinematheque Programming. "Few filmmakers are as attuned to the wonders of existence, or to the sensual and perceptual possibilities of cinema. We are pleased to welcome him for these rare screenings of his most mind-expanding films."

Living and working between Canada and Switzerland, Peter Mettler melds intuitive-associative processes with drama, essay, experiment and documentation. His films and collaborations hold a unique position within cinema and other disciplines, such as live image/sound mixing performance, photography and installations. Mettler's films explore themes foreshadowed even in his earliest works – the wonder and intrigue of human perception, technology's ability to both liberate and enslave, the authenticity of experience through the illusion of cinema, the ephemeral essence that exists beyond a photographed subject, and the ease at which reality slips into abstraction.

A strong supporter of independent creativity, he has collaborated with several other notable artists: adapting Robert Lepage's monumental theatre piece *Tectonic Plates* to the screen; as cinematographer on several works with Atom Egoyan; creative consultant and cinematographer

for Jennifer Baichwal and Edward Burtynsky's *Manufactured Landscapes* and as the narrator of Peter Liechi's *The Sound of Insects*. He has crossed into a variety of artistic disciplines, engaging with musicians Jim O'Rourke, Fred Frith, Richie Hawtin, Gabriel Scotti; with writers Michael Ondaatje and Peter Weber; anthropologist Jeremy Narby; artist/collector Andreas Zuest and dancer/choreographer Andrea Nann.

For the last several years he has pushed his interest in the frontiers of improvisation, both in the field work of documentary cinema, as well as through performances of improvised image and sound mixing, using software that he co-developed with Derivative and Touch Designer. He regularly performs with master guitarist and improviser Fred Frith, and has performed to compositions of George Crumb and Shostakovich, and alongside musicians, Biosphere, Murcof, Monolake and many others. Rooted in personal experience, Mettler's works reflect the visions and wonder of their characters and audiences alike.

TICKETING INFORMATION

The previously announced screening of Peter Mettler's latest film, *The End of Time*, will be presented as part of Lincoln Center's White Light Festival, in association with the Film Society of Lincoln Center. The screening will be followed by a Q&A, and White Light Lounge (reception) in the Furman Gallery (adjacent to the Walter Reade Theater). Tickets are \$15 and are available by calling CenterCharge at 212.721.6500, or at the Avery Fisher and Alice Tully Hall box office. *The End of Time* will also open theatrically at the Film Society of Lincoln Center on November 29. Tickets for the run will be available for purchase at a later date. Check Filmlinc.com for updates.

Tickets for all other films in the *Peter Mettler: Pictures of Light* series can be purchased now through Filmlinc.com. Single screening tickets are \$13; \$9 for students and seniors (62+); and \$8 for Film Society members. A three-film package is \$30; \$24 for students and seniors (62+); and \$21 for Film Society members. Visit www.FilmLinc.com for complete information.

PRESS SCREENING SCHEDULE

Location: Film Society of Lincoln Center's Elinor Bunin Munroe Film Center, 144 West 65th Street (between Broadway and Amsterdam)

Please join us for advance press screenings
RSVP to John Wildman, jwildman@filmlinc.com or call, 212.875.5419

Monday, October 28

10AM

PICTURE OF LIGHT (83m)

Tuesday, October 29

10AM

THE END OF TIME (109m)

FILMS, DESCRIPTIONS & SCHEDULE

All screenings will take place at the Film Society of Lincoln Center's Elinor Bunin Munroe Film Center (144 West 65th Street, between Broadway and Amsterdam), unless otherwise noted below.

BALIFILM + PLASTIKMAN IN DETROIT + MIXXA EXCERPTS

Peter Mettler, 1997 + 2013, Switzerland/Canada; 90m

Music and film, or film as music, alongside an exploration of the frontiers of improvisation, have been defining characteristics for Mettler both in documentary field work and in the recent culmination of live image-sound mixing performance. Mettler will present a selection of shorts and excerpts including *Balifilm*, a musical diary and homage to a culture of nature and creativity, scenes from *Plastikman in Detroit*, on the influential techno artist, and excerpts of musician/filmmaker improvisations using a specialized software called MIXXA.

Sunday, November 10, 6:30pm

***Director Peter Mettler in attendance.**

THE END OF TIME

Peter Mettler, 2012, Switzerland/Canada, 35mm; 114m

"Time means we are," one subject tells us midway through Mettler's latest globe-hopping, mind-bending essay film. It's also what musicians manipulate when they let one note follow another; what a lone Hawaiian resists by living in a freestanding house surrounded by active lava flows; what nuclear physicists split in Geneva's Large Hadron Collider; and what we watch when we go to the movies. And the end of time? That, Mettler suggests, has to be seen to be believed—in this case, by way of a bravura finale inspired by the director's experiments with live image mixing. With its stunning footage, diverse subject matter, and surprising associations, *The End of Time* is one of Mettler's most accomplished reflections on humanity's place within an unpredictable world. A co-presentation with Lincoln Center's White Light Festival. A First Run Features release.

Saturday, November 9, 6:30pm – LOCATION: Walter Reade Theater, 165 West 65th Street

***Director Peter Mettler in attendance.**

GAMBLING, GODS, AND LSD

Peter Mettler, 2002, Switzerland/Canada, 35mm; 180m

Acid trips, cave paintings, airport evangelists, slot machines, techno music, laughter therapy, electro simulation chairs, mystically-minded Swiss biochemists with Spinozan theories of oneness and unity... *Gambling, Gods and LSD* remains Mettler's most exhaustive investigation into the human drive for transcendence. He encounters subjects who seek pleasure so that they might move beyond it, subjects who avoid pleasure for the same reason, subjects who gorge, deprive, deify, and debase themselves. All share a common dissatisfaction with their present circumstances, a longing to cheat death and/or conquer life. The resulting film is a fascinating, globe-spanning study of the many varieties of religious experience.

Friday, November 8, 7pm

***Director Peter Mettler in attendance.**

MANUFACTURED LANDSCAPES

Jennifer Baichwal, 2006, Canada, 35mm; 90m

Stunningly shot in super-16mm by Mettler, *Manufactured Landscape* is both an absorbing portrait of the celebrated photographer Edward Burtynsky, who specializes in large-scale studies of industrial vistas, and a thoughtful exploration of the aesthetics and social and spiritual dimensions of globalization today. Director Jennifer Baichwal follows Burtynsky to China and Bangladesh, focusing on the human cogs in the machine by contrasting Burtynsky's epic photographs with the tedium the workers endure and the sometimes toxic and alienating impact of globalization on the very people the transformations are supposed to benefit most.

Tuesday, November 12, 9pm

***Director Peter Mettler in attendance.**

PETROPOLIS + EASTERN AVENUE

Peter Mettler, 1985 + 2009, Switzerland/Canada, 98m

A travel diary film, *Eastern Avenue* collects Mettler's impressions of Switzerland, Berlin and Portugal, shot during the spring of 1983. Organized more or less chronologically, it's a film of small details, fleeting associations and brief epiphanies, a record of what it's like to find yourself in a place, and a state of mind, where every change in the weather and every unfamiliar sight registers with special clarity. The film will be preceded by *Petropolis*, which takes a sweeping view—shot from a moving helicopter—of Canada's sprawling, unpopulated Alberta tar sands in 2009: vast swaths of empty space cut through by oil flows and neighbored by a massive industrial center-slash-oil refinery. It portrays the close, fragile bonds between people and the natural world.

Friday, November 8, 4:30pm

Tuesday, November 12, 6:30pm

***Director Peter Mettler in attendance on Nov 12.**

PICTURE OF LIGHT

Peter Mettler, 1994, Switzerland/Canada, 35mm; 83m

In the early '90s, Mettler embarked with a small crew on a 1,000-mile journey by train in the hopes of filming the unfilmable: the elusive, majestic Northern Lights. In *Picture of Light*, the director pairs footage of the phenomenon itself—deep greens, blinding whites, shimmering, dancing streaks, wisps and rays, all captured at a mere three frames-per-second—with his own voice-over reflections, interviews with villagers living under the Lights in a remote Manitoba town, and dispatches from astronauts stationed in the (comparatively) far reaches of space. As the film goes on, it starts to question its own intent: can you record the texture of an experience so immediate and ephemeral? Should you?

Friday, November 8, 2:30pm

Sunday, November 10, 9:00pm

***Director Peter Mettler in attendance on Nov 10.**

Film Society of Lincoln Center

Founded in 1969 to celebrate American and international cinema, the Film Society of Lincoln Center works to recognize established and emerging filmmakers, support important new work, and to enhance

the awareness, accessibility and understanding of the moving image. Film Society produces the renowned New York Film Festival, a curated selection of the year's most significant new film work, and presents or collaborates on other annual New York City festivals including Dance on Camera, Film Comment Selects, Human Rights Watch Film Festival, LatinBeat, New Directors/New Films, NewFest, New York African Film Festival, New York Asian Film Festival, New York Jewish Film Festival, Open Roads: New Italian Cinema and Rendez-vous With French Cinema. In addition to publishing the award-winning Film Comment Magazine, Film Society recognizes an artist's unique achievement in film with the prestigious "Chaplin Award." The Film Society's state-of-the-art Walter Reade Theater and the Elinor Bunin Munroe Film Center, located at Lincoln Center, provide a home for year round programs and the New York City film community.

The Film Society receives generous, year-round support from Royal Bank of Canada, Jaeger-LeCoultre, American Airlines, The New York Times, Stonehenge Partners, Stella Artois, illy café, the Kobal Collection, Trump International Hotel and Tower, the National Endowment for the Arts, and the New York State Council on the Arts.

For more information, visit www.filmlinc.com and follow @filmlinc on Twitter.

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