

Peter Mettler: Journeys through the Light

Masterclass Peter Mettler: *Cinema as Search and Discovery*

by Eduardo A. Russo

Universidad del Cine Buenos Aires - Monday 19th of October - 7pm

Peter Mettler (Toronto, 1958) proposes to the spectator the perception of a world astonishingly revealed by seeing and hearing machines. He opens up territories in which the most complex mediation is closely related to the most intense perception. In his early days, mixing fiction with experimental film in Scissere, he highlighted his unusual treatment of images through tenacious work. He also explored the limits of the documentary register with the fictional narrative in The Top of His Head (1989) and with theatrical performance in Tectonic Plates (1992), while he used a singular form of travel diary in Eastern Avenue.

In each film, Mettler inquires into cinema, the filmmaker and the spectator as entities in a state of change, shifting between macro and micro dimensions, crossing all the scales. He designs at times quasi-musical structures, and even proposes images that dance and tremble, as in Balifilm, or which take on their own rhythm in The End of Time or Plastikman in Detroit 2010. On other occasions he adopts an unhurried contemplation, moved by the beauty or frisson of recording skies or the ground, as in Picture of Light and Petropolis. His documentaries show the construction of his own theme. In a certain sense they are the chronicle, or diary, of a discovery. Space voyages are parallels to those voyages proposed within the filmmaker and spectator. Mettler inquires into what is sacred and transcendent, from a non-transcendentalist perspective, fundamentally as an observer who is placid but exhaustively attentive, always asking complex questions, with no conclusive answers. His fundamental work lies in precise framing and his tireless work on what has already been recorded, photography, editing, sound, in processes that can reach unheard-of extremes. The first cut of Gambling, Gods & LSD was 55 hours long, before being polished down to its final length of 180 minutes.

Mettler's films are artifacts not only to be perceived, but also to contemplate the relationship between cinema, the world, and that observer who circumstantially occupies the place of spectator or filmmaker. His films keep our relationship with the image an enigma, challenging the urgency of the conventional spectator, tying the work of the filmmaker with the search for a certain kind of knowledge and opening it to an activity that is between trance and meditation. From his itinerary there also sprouts, perhaps, a course of action for expanding documentary forms in present cinema.

Encuentro con PETER METTLER (Director, Canadá-Suiza)

Modera Eduardo Russo

El cine como búsqueda y descubrimiento.

Peter Mettler (Toronto) abre territorios en una compleja mediación entre la ficción y lo experimental. Explora un inusual tratamiento de las imágenes y los límites del registro documental.

Lunes 19 de octubre 19:00 h. Universidad del Cine

Pasaje J.M. Giuffra 330, Auditorio

*Esta actividad contará con interpretación inglés-español.