

WHAILE
A DIARY
THE
IN SEVEN PARTS
GREEN
BY PETER METTLER
GRASS
PRESSKIT
GROWS

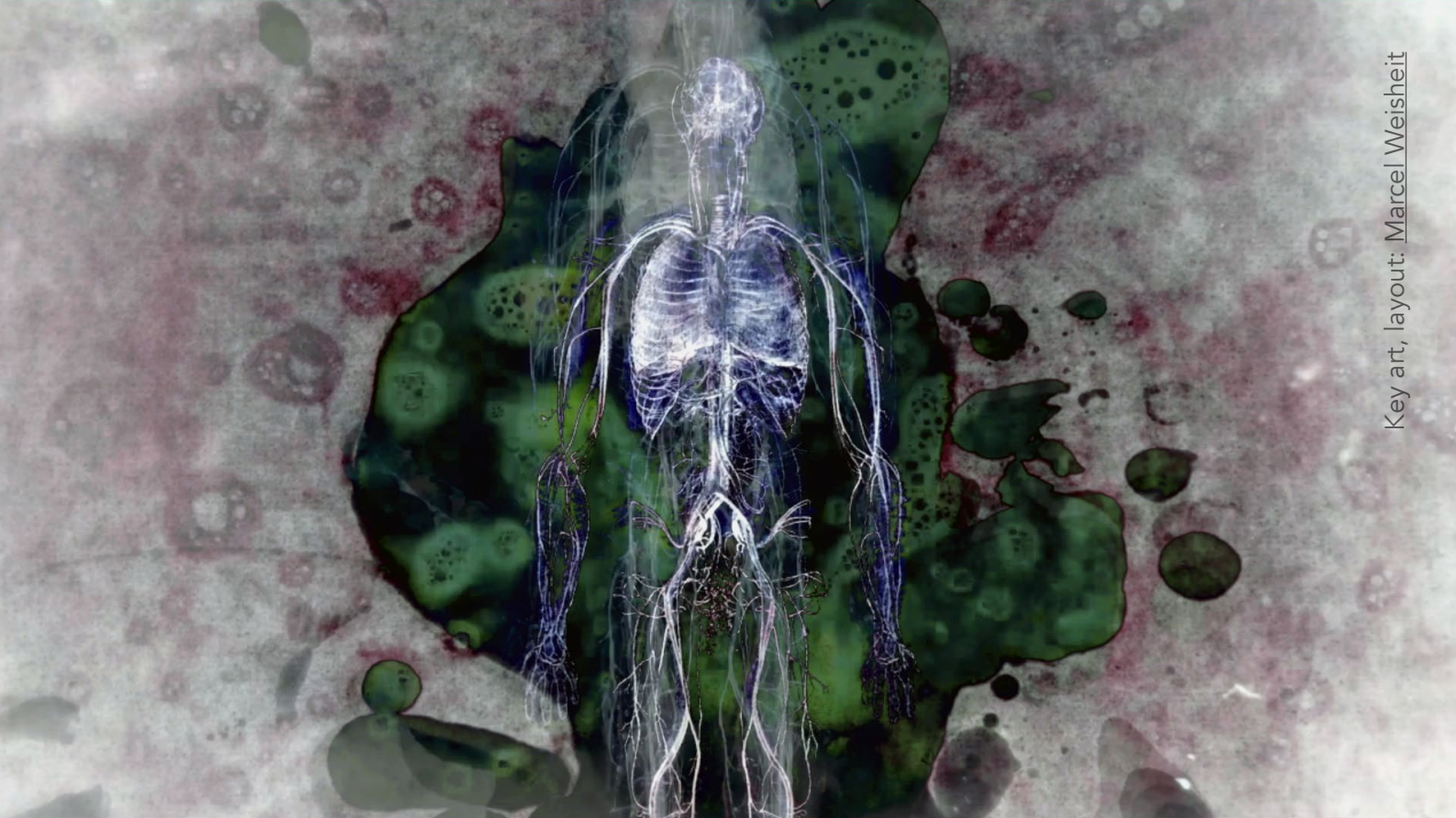


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WHILE THE GREEN GRASS GROWS: A DIARY IN SEVEN PARTS

| | |
|----------|---|
| Part 1 | HERE IN THIS WORLD:: 77 min |
| Part 2+3 | MY GRANDMA WAS A TREE + TRUTH AND CONSEQUENCE: 71 min |
| Part 4 | FREDDY'S DIARY: 48 min |
| Part 5 | OJO DE AGUA: 77 min |
| Part 6 | THE RIVER AFTER: 86 min |
| Part 7 | TINY SPECK: 60 min |

Total duration: 420 min

Switzerland / Canada 2025

Original Version English, Swiss German, Spanish

Available with subtitles in English or German or French or Italian or Spanish

1:1.85 / 2K / 25 fps / 7.1 mix

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Zürich, Switzerland
www.maximage.ch

Grimthorpe Film Inc.
Peter Mettler
Toronto, Canada
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SYNOPSIS

A chronicle of the miracles contained in everyday things and occurrences, this most ambitious work from award-winning filmmaker Peter Mettler elevates the diary into the realm of visionary cinema. His meditative approach and ever-searching gaze create a generous space to embrace the fragility and profound nature of relationships, where reflections on the human condition and our environment flow together in a stream of consciousness.

Alternately tragic and comic, philosophical and poetic, Mettler's ebullient diary, filmed over three years, combines personal conversations, family history, memoir, homage, and love, while its aesthetic is laced with psychedelic and experimental imagery and sounds that enhance its trance-like feel.

While the Green Grass Grows: A Diary in Seven Parts is a work of maturity, rigour, and startling intimacy that interrogates our collective destiny with grace and wonder.

TRAILER

<https://vimeo.com/1097618994>



DIRECTOR'S NOTE

I want to let life make this film. The life I encounter as a filmmaker, mingling and travelling with others, both family and strangers. I, as just a medium with a recording device that observes and sometimes comments as things unfold.

We all yearn for something. Something elsewhere... or perhaps just for simplicity and presence in this world so deeply layered.

One thing always leads to the next. That is the perpetual motion, the never-ending transition that gathers meaning and interconnection as the focus of our own lives **moving forward – or is it better to say outward** – gathering density of experience, associations, karma.

I choose the path of least resistance, like the way of water, keep flowing. It takes me everywhere and presents to me the cycles, not only of matter but of life and death itself.

I meet my neighbours, the people, and the animals, traces of ancestors, trips down rivers and across continents, through culture with their particular longings for greener grass. **Canada, Switzerland, America, Cuba - the names of borders** within which I see people and **details of the everyday.**

A talking crow on a pole, a glistening doorknob in the sun, ice forming and melting, giving way to abundant fresh life. A Jeremy Narby, an Alexandra Rockingham Gill, another Peter Mettler, a nurse, a doctor, a Bosnian, many more people, and a group of filmmakers in a film school, **documenting the imagination as well as the world outside of our perception** known as Cinema Verité.

A film created as a **parallel technological universe** of culture and humanity. Now, more than ever, everything we do contributes to the character of the future.

And then **my dear father, Freddy,** dies - and I write **cinematic love letters** to him and **Mom.** The film is my **grieving** and helps me to share with its future viewers what it is really like to lose your parents, and how **it can be beautiful too.**

The Virus comes and challenges us to learn more about ourselves, how to remain connected and alive in better ways. I too must go to a hospital, getting **up close with that unknown darkness** we all wonder about.

The cycles are what we are and there is always cause to celebrate the miracle. Always room for being in a state of AWE. And now we have **our memories bolstered by technology** taking in this life through recordings, like the very one I will present to you.

We are born of the cultural riches of those before us: Thich Nhat Hanh asks – **before that day which you call your birthday – where were you?**

2025 - I survive another year here on earth, synchronicities abound as **our film will have its world premiere on my birthday day.**

Let's keep the **Green Grass Growing - All Around All Around**

Peter Mettler



A CONVERSATION WITH PETER METTLER

*The following is a condensed excerpt from José Teodoro's forthcoming book *Nothing But Time: Conversations With Peter Mettler On Life and Cinema*.*

Take me through the genesis of *While the Green Grass Grows: A Diary in Seven Parts*.

It sprung from the desire to go into exploration mode again: you have your themes and strategies and go out into the world and discover things. That was my main motivation, wanting to work like that, alone or with just one or two people. Meanwhile, I thought the adage "the grass is always greener on the other side" could serve as a guiding query. We always want something else, something more, something deeper: this is part of how we evolve.

Your mother died just before you began, and your father died while filming. Would you say filmmaking became a coping mechanism for grief?

Better than a coping mechanism, it was a way to embrace what was happening. My father's dying became a wondrous thing. I remember telling him, „Everything is the way it should be. You're going where we all go, whatever that is." One morning, while visiting my father in hospital, I saw a pregnant woman coming to give birth. I was reminded that one phenomenon is just the opposite end of the other. Alongside the loss, the change, the management of death, it still felt right. It was even inspiring, the privilege of having parents who'd lived long lives, the privilege of having ended on good terms, of being able to spend time with my dad after my mom passed. And to be making a film along the way.

In Part One, in that scene in the attic, your friend speaks of the importance of telling the right story at the right time.

To me, that's just part of observing, instead of imposing. When you get to the end of the filmmaking process, you look at the story and go, „How amazing that these things happened while filming and added up the way they did!" But that's how life goes. The key is that someone was paying attention. I'm not doing much except going with the flow.

Part Two finds you drifting down a river with [anthropologist-author] Jeremy Narby. How did that come about?

He invited me to a retreat. I don't remember whether I proposed a shoot or if I simply had my camera and we started talking. I'd often thought about doing something with Jeremy. We're friends and I like his ideas. He's a great orator. We'd already done Yoshtoyoshto, our live event where I perform improvised image mixing, Franz Treichler [of *The Young Gods*] plays music, and Jeremy speaks. So bringing him into *Green Grass* seemed natural.

Was your canoe ride undertaken with a particular intention?

I was interested in this question about whether technology is part of nature—which proved ironic, since my camera falls in the river when we come back to shore. But our topics of conversation drifted, along with the canoe, to the presence and power of plants, life without humans, and the importance of sharing knowledge and viewpoints.



There's an incredible moment of sharing in Part Three, with Grant, who you met while visiting Truth or Consequences, New Mexico.

Grant was at a screening of *Gambling, Gods and LSD* at a festival there and I happened to bump into him the next day. I enjoyed speaking with him and asked to film him at his home. He turned out to be incredible in the way he articulated himself on camera, having had a profoundly shocking experience that changed his perception of himself and his world.

I love his phrase, „My heart slammed into the mountain.“

Grant has a particular way with words. He's concise. He's an ascetic, as you see in the film. There's almost nothing in his room, just a photo of a Swami on a mountain, a couple of books, and ten white t-shirts. As he explains, he'd lived out of his van, so his life is reduced. And he clearly spends a lot of time in nature.

Part Four unfolds entirely in nature, at Killarney Provincial Park, Canada, where you went with your father, Freddy, a year after your mother's passing.

Throughout our lives, I would've liked to have spent more time with my dad, just the two of us. This seemed like a chance to realize that. I was trying to take him to places, show him nice things, inspire him, talk with him. I told him Killarney was a place I loved for its wilderness and beauty.

Let's talk about Freddy's diary, which you examine in this episode—and which I adore.

Freddy kept diaries going back to when he first came to Canada. What always amazed me about them is that they were primarily factual. There was little expression of how he felt. As you probably notice in the film, the books he used as diaries would have, say, five years worth of September eighths on a single page.

This layering of things that happened on a particular date over several years: it's like a geological illustration. I love that Freddy's diary is now part of Peter's diary. Did you tell Freddy you were making a diary film?

There's some conversation in the film about that. I ask him, „What do you think about making a film where you just go out and explore and document what happens?“ And he says, „Isn't that just how life goes?“

Did your parents ever protest against you filming them?

Freddy's resistance consisted of, „Why are you're filming? This is very boring.“ [laughs] As for my mother, I think she liked it. She could ham it up, make faces. It actually bonded us. She even took up photography in her 80s. When I pointed the camera at the two of them, they'd often start dancing.

What do you do when people point cameras at you?

Weirdly, after all these years, I still feel the poignancy of the recorded moment. That's the base feeling of recording, whether I'm filming a forest or a person. I actually find it hard to film a person if there's not some rapport there. If somebody points a camera at me, I might become a little self-conscious. It's a moment that will contribute to a parallel reality, the one that exists in a recorded medium for however long it lasts.

Let's talk about that with regards to Part Five, which is set in Cuba and is partly about film-making itself.

I went to Cuba to lead a workshop with other filmmakers at EICTV, the International School of Cinema and Television, where I offered the „greener grass“ theme as a starting point. The workshop lasted three weeks, but I wound up staying longer and working on my own film. I collaborated a lot with Julia Rizzo, one of the participants, in quite a freewheeling, intuitive way that mixed documentary and performance, only realizing during editing that one of the school's founders, Fernando Birri, worked in similar ways.



The end of Part Five is dreamlike. Narrative and geography become unmoored: we're transported from the Caribbean to a snowy forest and back again. I love that the itinerary is left mysterious.

We discussed those geographical shifts a great deal during editing. I'm curious to see how it will be with an audience, as things move into streams of consciousness at times. I really like those segues into different realities—which are also, to my mind, documents of how we think and feel.

Part Six involves both the onset of the pandemic and Freddy's passing. Did you have reservations about filming him toward the end?

I was with him for nine days in hospital. I read him texts. I played him music. I put photos at his bedside, so though he often seemed to be in another world, when he opened his eyes, he could see images of people who love him. I explained that filmmaking is something like a religion for me. I ultimately thought it was right to keep filming. All the things that had happened leading up to that point supported this decision. It's interesting how capturing real death remains a taboo in film. We all go through this, but it's not talked about much. I considered it thoroughly and I believed it could be spiritually nurturing for an audience. It came from a place of love.

I sense a new level of formal exuberance to your filmmaking. Something I really responded to were the diptychs in Part Seven, in which, among other things, we witness your recovery from a mysterious illness.

In that episode, the neurologist Peter Brugger talks about juxtaposition and building meaning from our experience. So we decided to create flashbacks. I asked [editor] Jordan [Kawai] to create a set of juxtapositions—or diptychs, as you call them—out of moments that came earlier in the film. It was one of the rare times in editing where something was drafted, I looked at it, and said, „It's perfect.“ Then there was the water diptych, which was made using a Plexiglas ball that Patrick Lindenmaier created. Besides being a skilled image-maker who colour-timed the film, Patrick's a scientist and a crafty guy, so he made this ball with two cameras in it, one looking forward, one looking back. This ball going down the water relates to following the river, the future and the past, while Brugger talks about coincidence and simultaneity. It all seemed to fit.

These diptychs speak to the way the mind can hold two things at once, a memory alongside the perception of the present.

I was interested in the double perspective on a single moment, the way juxtapositions, like edits, generate meaning. Also, because it's a recap of an individual's diary, a survey of my life over a few years, these diptychs allow you to see that life or memory is made up of components in which we try to find narrative. To reduce things to a single linear story is to deflate them. Because myriad things happen and affect each other. This extends to everybody we meet.

We talked about the film as a way of processing grief. What's the feeling now? You spent three years filming, not to mention all the time devoted to conceiving, editing, and completing it. Is there any grief about it being finished?

No grief. Just relief. [laughs] And excitement, actually. I feel like I've passed through a couple of life's essential passages, having engaged with my parents' and my own mortality. I look forward to what comes next and experiencing the film with an audience. I can't wait to meet them.



PETER METTLER

Director, Author, Cinematographer, Editor

www.petermettler.com/bio



Throughout his extensive career, Peter Mettler has created films deemed impossible to make, yet readily appreciated once they exist. A restless cinematic adventurer, Mettler's body of work is characterized by hybrid forms and a sense of wonder. 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. Mettler's work holds a unique position not only for its innovation within the realm of documentary cinema, but also in new art forms where cinema and other disciplines merge. His collaborators include David Abram and Emma Davie, Atom Egoyan, Bruce McDonald, Fred Frith, Robert Lepage, Jim O'Rourke, Jennifer Baichwal, Edward Burtynsky, and Jeremy Narby. Mettler's films have been the focus of multiple retrospectives, including at BAFICI, Lincoln Centre, Jeu de Paume Paris, and Cinematheque Suisse, and have received awards from TIFF,

the Academy of Canadian Cinema, Locarno Film Festival, Visions du Réel, and Hot Docs. In 2017, *Picture of Light* was selected by TIFF as one of Canada's Essential 150 Canadian Films.

While the Green Grass Grows: A Diary in Seven Parts (2025, 420 minutes, Parts One and Six Released in 2023) The director's most intimate film to date, an extraordinary seven-hour long documentary divided into seven parts. An audiovisual diary beginning in 2019, a meditative journey marked by the global pandemic and the deaths of the filmmaker's parents.

Becoming Animal (2018, 78 minutes) Feature documentary co-directed with Emma Davie, and featuring David Abram (*The Spell of the Sensuous*), that examines how an animistic philosophy can address the contemporary environmental crisis through a transformed understanding of nature.

Broken Land (2014, 75 minutes) Feature documentary directed by Stéphanie Barbey and Luc Peter, about conflicting viewpoints of America's border wall with Mexico. Cinematographer, co-editor, and creative consultant.

The End of Time (2012, 114 minutes) Feature documentary exploring our perception of time through a diverse array of subjects, from the jungles of Costa Rica, lava fields of Hawaii, and urban decay of Detroit, to CERN's Large Hadron 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.

Away (2007, 3 min.) Short documentary on the trials of being electronically over-connected. Commissioned by the National Film Board of 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 Kunsthaus Switzerland.

Manufactured Landscapes (2006, 86 min.) Feature documentary directed by Jennifer Baichwal, follows photographer Edward Burtynsky witnessing China's massive industrial revolution and its impact on the planet. Cinematographer and creative consultant.

Gambling, Gods and LSD (2002, 180 min.) Feature documentary, an epic journey across cultures, people and time, exploring notions of transcendence and belief among a diverse array of characters and circumstances.

Balifilm (1996, 30 min.) Travelogue diary and performance, a lyrical tribute to the creative forces found on the island of Bali. Music by Evergreen Gamelan Ensemble.

Picture of Light (1994, 83 min.) Feature documentary about a film crew traveling to the sub-Arctic town of Churchill, Manitoba, in an attempt to capture the wonder of the northern lights on celluloid that becomes an extended meditation on the interplay between technology and environment.

Tectonic Plates (1992, 104 min.) Feature drama adaptation of a play by Robert Lepage and Théâtre Repère. The metaphor of the earth's tectonic plates is used to illustrate interconnecting stories on a human scale, spread across multiple countries, years and characters.

The Top of His Head (1989, 110 min.) Feature drama, an original and surrealistic fable about the search for identity in a media driven world, and the ultimate transcendence of intuition over rational thought.

Eastern Avenue (1985, 58 min.) A lyrical travelogue diary, shot during a three-month journey through Europe. Impressionistic and textured, with an improvisatory collage soundtrack.

Scissere (1982, 83 min.) Feature experimental psychodrama, a rendering of the experiences of a mental patient wandering outside institutional confines for the first time in many years. A first-person foray into a disorienting realm between reason and sensation.

„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 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

JORDAN KAWAI Editor



Jordan Kawai is a documentary film editor based in Toronto. He has edited for both short form (The National Film Board of Canada's *Boat People*) and feature documentary film. In 2023, *While the Green Grass Grows: Part 1 & 6* was awarded the Grand Jury Prize at both Visions du Réel film festival and the Montreal International Documentary Festival (RIDM), in which Jordan edited this three-hour feature alongside filmmaker, Peter Metter. His feature works, *Bangla Surf Girls* (2021), *An Unfinished Journey* (2024, nominated for a Canadian Screen Award), and *Betrayal* (2025), have shown at various film festival including the Hot Docs Canadian International Documentary Festival.

He has edited on short documentaries such as *Elena* (2021, winner of Best Documentary Short at the BlackStar Film Festival), collaborating with director, Michèle Stephenson. While Jordan focuses on story and picture editing, he also works in sound design. In 2022, Jordan worked as music editor on Academy Award nominated film, *To Kill a Tiger*. His work seeks to collaboratively explore narratives of the human condition,

points of view and identity, while celebrating visual storytelling and sensorial experiences. Jordan holds an MFA in Documentary Media Studies from Toronto Metropolitan University and was a participant in the Talent Lab and Mentorship program at the Montreal International Documentary Festival (RIDM). His current personal film work explores family lore and narratives of Japanese Canadian Internment.

MAXIMAGE Production www.maximage.ch



maximage is an independent production company based in Zurich, Switzerland. The company was founded and is managed by the producers Brigitte Hofer and Cornelia Seitler. Since 1997 they have been successfully producing documentary and feature films for the international cinema, festival, television and streaming market.

Their collaboration with innovative, curious and visionary writers and directors has resulted in more than 50 films, including *Les Courageux* by Jasmin Gordon, *Wet Sand* by Elene Naveriani, *While the Green Grass Grows: Parts 1&6*, *Becoming Animal*, *The End of Time* and *Gambling, Gods and LSD* by Peter Mettler, *Above and Below* by

Nicolas Steiner, *Köpek* by Esen Isik, *Heimatlänge* and *Imagine Waking Up Tomorrow* and *All Music Has Disappeared* by Stefan Schwietert, *Mountain Ride* by Dominique Margot, *There Was Nothing Here Before* by Yvann Yagchi and many more. Their documentaries and features won worldwide more than 40 awards, among them a Genie for *Gambling, Gods and LSD*, a Lola for *Above&Below* and the Quarz Swiss Film Prize for the work of Stefan Schwietert, Esen Isik, Nicolas Steiner, Thais Odermatt and Aurelio Buchwalder.

maximage aims for films with content and impact - they get under your skin and in your stomach, they tickle your brain and open your heart.

FULL CREDITS

Written & Directed by
Peter Mettler

A maximage and Grimthorpe Film production
In coproduction with Schweizer Radio und Fernsehen SRF and SRG SSR

Produced by
Cornelia Seitler, Peter Mettler, Brigitte Hofer

Executive Producers
Alexandra Rockingham Gill, Atom Egoyan

Cinematography and Location Sound
Peter Mettler

Editing
Jordan Kawai, Peter Mettler

Sound Design
Jordan Kawai

Featuring
PART 1 - HERE IN THIS WORLD
Julia Mettler, Alfred Mettler, Peter Mettler, Mara Züst, Gass Rupp

PART 2 - MY GRANDMA WAS A TREE
Jeremy Narby, Peter Mettler

PART 3 - TRUTH AND CONSEQUENCE
Grant Lacquement, Peter Mettler, Samara Chadwick

PART 4 -FREDDY'S DIARY
Alfred Mettler, Peter Mettler

PART 5 - OJO DE AGUA
Lola Tartane, Lazaro O Lemus, Fernando Birri, Violeta Mora, Julia Rizzo, Evelio And Laura, Omar Perez, Eamon MacMahon, Lyana Martins, Yanis Careto, Peter Mettler, Cecilia Cores

Appearing in "Mira" film excerpts
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PART 6 - THE RIVER AFTER
Alfred Mettler, Peter Mettler, Tony Spencer, Troy McClure, Alexandra Rockingham Gill, His Holiness the 14th Dalai Lama, Becca Blackwood, Fred Kelemen, Cornelia Seitler, Rodolfo Moseres, Jean Perret, Emmanuel Chicon, Jane Siberry

PART 7 - TINY SPECK
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Sound Edit and Additional Sound Design

Massimo del Gaudio, Peter Mettler

Foleydrone & Additional Sounds

Peter Bräker

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Michael Red / Souns

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Carlos Hidalgo

Foley Artist

Olaf Simon, Foleysound.net

Foley Mixer

Jean-Marie Gilles

Special Water Cameras

Patrick Lindenmaier

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Yanis Careto, Lyana Martins, Lazaro O Lemus, Cecilia Cores

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Lisa Di Giovanni, Tereza Adamkova, Adele Weers, Rola Shamas

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Climate protest march, Toronto, Canada

On the road between Toronto Canada and Truth or Consequences, New Mexico
Bandalier, New Mexico
Sedona, Arizona

Killarney Provincial Park, Ontario, Canada

San Antonio de los Banos, Cuba
Havana, Cuba
EICTV, Cuba

Greater Toronto Area, Canada

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who keep saving and improving our lives every day

Visual Excerpts

"Erde" by Nikolaus Geyrhalter
produced by NGF Filmproduktion 2019

Cave Image-Mixing Performance "Untertag"
Music: Gabriel Scotti & Vincent Haenni
Image: Peter Mettler

Bombarding Schaffhausen April 1, 1944
Thanks to Cinémathèque Suisse

Up The Rhine by Boat 1933-1935
Thanks to British Pathé

Allied Rhine River Crossings 1945
Thanks to Sherman Grinberg Library Via Getty Images

"Gambling, Gods and LSD"
by Peter Mettler

produced by maximage and Grimthorpe Film 2001

"Painless" by Juan Carlos Medina
produced by Les Films d'Antoine, Tobina Film, Fado Filmes, Roxbury
and contracorriente films

"Mira" by Julia Rizzo, Filmes de apartamento

"A Very Old Man with Enormous Wings" by Fernando Birri
produced by Instituto Cubano del Arte e Industrias Cinematográficas (ICAIC),
El Laboratorio de Poéticas Cinematográficas de Fernando Birri, Televisión Española (TVE)

"Memoria" by Vivian Argilagos and Santiago Álvarez
Noticiero ICAIC Latinoamericano No. 1470

"Dark Rooms"
Architextures online event
by Jackie Levitt, Jonah Khamporst, Hans Ohm

"Der Rheinflall – Erhabene Natur und touristische Vermarktung",
published 2015 by Verlag Schnell and Steiner, Regensburg (ISBN 978-3-7954-2978-2)

«Tamina Gorge» / Courtesy of the Grand Resort Bad Ragaz

Quotation and Inspiration

"No Death No Fear" by Thích Nhất Hạnh
"Slaughterhouse-Five" by Kurt Vonnegut

"The Seventh Seal" based on "Träsmålning" by Ingmar Bergman

"There is enough metaphysics in not thinking about anything" by Fernando Pessoa
Fernando Birri
Cao Guimarães

Music Supervision

Cornelia Seidler, Marlene Maggi

Music Supervision for André Rieu songs

The Wilders
Victoria Beard, Jody Colero

"Sail Along Silvery Moon"

Written by Percy Wenrich and Harry Tobias
Published by Chappell & Co. Inc. (ASCAP), Redwood Music LTD (PRS),
Harry Tobias Music (ASCAP)
Performed by André Rieu, Johann Strauss Orchestra
Courtesy of André Rieu Productions Holding BV
under license from Universal Music Canada Inc.

"Passage"

Written and performed by Bretschneider & Steinbrüchel
License courtesy of 12k

"Equivalent 8"

Written and performed by loscil

Published by Scott Morgan (SOCAN)
Courtesy of Kranky Ltd.

"Fifth Anchor Span"
Written and performed by Ioscil
Published by Scott Morgan (SOCAN)
Courtesy of Kranky Ltd.

"Immerse"
Written and performed by Nils Frahm
With permission of Manners McDade Music Publishing Ltd
Courtesy of Erased Tapes

"Something That Has Form and Something That Does Not"
Written by Sylvain Chauveau, Steven Hess
Performed by ON
Produced by Christian Fennesz

"The Inconsolable Polymath"
Written by Sylvain Chauveau and Steven Hess
Performed by ON
Produced by Christian Fennesz

"Bolero"
Written by Maurice Ravel
Performed by Jugendorchester Steinach 1984

"The Spin"
Written and performed by Greg Haines
Published by Erased Tapes Music

"Five (Five Voices)"
Performed by Paul Hillier & Theatre of Voices, with Terry Riley
Written by John Cage
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"Midpoint"
Written by Geir Bjornar Jenssen, Robert Andrew Bird
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Courtesy of Sony Music Publishing (Germany) GmbH

"filma 6", "Megavolution", "agroovy", "Sine and Beats"
Written, performed, produced by Gabriel Scotti

"Enthalpy" and "Absolute"
Written and performed by Ioscil
Published by Scott Morgan (SOCAN)
Courtesy of Kranky Ltd.

"Nuuk" and "Nieve Penitentes 2"
Written, performed, produced by Thomas Koner

"Kohde"
Written by Vladislav Delay

"The Bubble Dream", "zeito con zeito", "piano morte #2", "Collider",
"klang", "No Church", "Gab Organ Impr#1"
Written, performed, produced by Gabriel Scotti

"East Hastings", "Providence"
and
"Rockets Fall on Rocket Falls"
Performed by Godspeed You! Black Emperor
Written by Aidan Girt, David Bryant, Mauro Pezzente, Bruce Cawdron,
Thierry Amar, Sophie Trudeau, Norsola Johnson,
Roger Tellier-Craig, Efrim Menuck
Published by Rough Trade Publishing Limited
Courtesy of Kranky Ltd. and Licensed courtesy of Constellation

"nature edited", "Chant 04", "Abattoir", "analog 03", "small 14"
Written, performed, produced by Gabriel Scotti & Vincent Haenni

"Mere Part 1"
Written and performed by Jim O'Rourke
Field Code Music (BMI)

"Daikan"
Written, performed, produced by Thomas Koner

"Girls just want to have fun"
Performed by Cyndi Lauper
Music and text: Robert Hazard
Courtesy of Sony Music Publishing Music Germany
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"Nothing ever transcends its immediate environment"
Written and performed by Yann Novak
From the album The Future is a Forward Escape into the Past
Published by Touch Music / Fairwood Music (UK) Ltd

"Cow Song"
Composed by Meredith Monk
from the album: Our Lady Of Late (SM 1058-50)
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"Passage"
Written and performed by Frank Bretschneider & Ralph Steinbrüchel
from the 12k album Status
by Frank Bretschneider & Ralph Steinbrüchel

"Il Mare nelle scarpe"

Written, performed and produced by Giovanni Di Domenico

"Plane"

Written, performed and produced by Christopher Willits

"Terminal Dreamer"

Written, performed, produced by Joel Stern

"Ruska", "Teimo", "Unerforschtes Gebiet A + B"

Written, performed, produced by Thomas Koner

"Tehran In Seizure / Telegraphs In Negative"

Performed by Set Fire To Flames

Written by David Bryant, Sophie Trudeau, Roger Tellier-Craig, Bruce Cawdron,
Michael Moya, Rebecca Foon, Gordon Krieger, Jean-Sebastien Truchy,
Peter Weaver, Christof Migone, Genevieve Histek
Published by Rough Trade Publishing Limited

"texture", "Guitar Gaz", "Gab Organ Impr#1"

Written, performed, produced by Gabriel Scotti

"Morning" and "Particle 2"

Written and performed by Alva Noto and Ryuichi Sakamoto

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Budde Music Publishing / Kobalt Publishing

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"Abro La Ventana"

Performed by Lhasa

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Yves Desrosiers and Lhasa de Sela

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"Ungrind"

Written, performed, produced by Luke Williams

"Prismatic Haze"

Written and performed by Kassel Jaeger

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"Met" and "Fendloop"

Written, performed, produced by Gabriel Scotti & Vincent Haenni

"morning"

Written and performed by Alva Noto and Ryuichi Sakamoto

Courtesy of Kobald Music, Budde Music

"Sail Along Silv'ry Moon"

Written by Percy Wenrich and Harry Tobias

Published by Chappell & Co. Inc. (ASCAP), Redwood Music LTD (PRS),

Harry Tobias Music (ASCAP)
Performed by André Rieu, Johann Strauss Orchestra
Courtesy of André Rieu Productions Holding BV
under license from Universal Music Canada Inc.

"Green Grass Grows All Around"
Written by: J. Mayo Williams
© Universal Music Corp.
Courtesy of Universal Music Publishing Switzerland GmbH

"Ghost"
Written, performed, produced by Skye Klein
© Terminal Sound System / terminalsoundsystem.com

"ISASOLO! pt. III" and "Piano & Serge"
Written, performed, produced by Giovanni Di Domenico

"O"
Written and performed by Dictaphone
Courtesy of Denovali Records

"Old Thought"
Written and performed by Nils Frahm
With permission of Manners McDade Music Publishing Ltd
Courtesy of Erased Tapes

"Narrowboat"
Written by Geir Bjornar Jenssen, Robert Andrew Bird
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Courtesy of Sony Music Publishing (Germany) GmbH

"Singin' in the Rain"
Written by Arthur Freed, Nacio Herb Brown
Published by EMI Robbins Catalog Inc. (ASCAP)
Performed by André Rieu
Courtesy of André Rieu Productions Holding BV
under license from Universal Music Canada Inc.

"We'll Meet Again"
Written by Hugh Charles, Clarke Ross Parker
Published by Peer Music
Performed by André Rieu
Courtesy of André Rieu Productions Holding BV
under license from Universal Music Canada Inc.

"Long Night"
Written and performed by Jim O'Rourke
Field Code Music (BMI)

"Harsh Calm"
Alpines Brise-, Wind- und Sturmregister
Ten musicians create moving skies
a Sven Bösiger Project CH 2017

"A Deck"
by SLEEP RESEARCH FACILITY,
from the album NOSTROMO available on COLD SPRING RECORDS
Licensed from COLD SPRING RECORDS

"Hubris Part 1"
Written and performed by Oren Ambarchi
Taken from the album Hubris (Editions Mego 2016)
Published by Touch Music / Fairwood Music (UK) Ltd

"Chant pt2 drone"
Written, performed, produced by Gabriel Scotti & Vincent Haenni

"Pressure"
Composed and performed by Ioscil
Published by Scott Morgan (SOCAN)
Appears Courtesy of Kranky Ltd.

"Tesseratto"
Composed, performed and produced by Giovanni Di Domenico

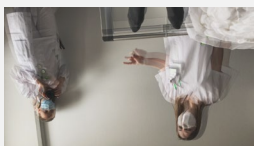
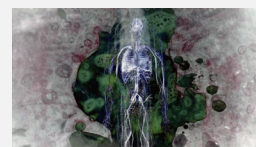
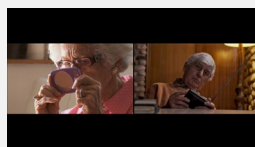
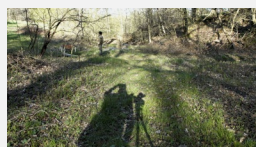
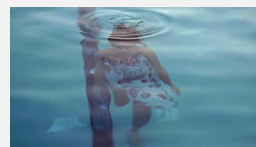
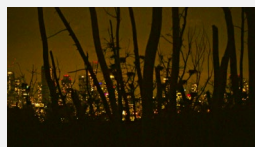
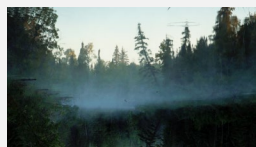
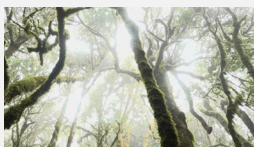
"Birds Fly By Flipping Their Wings"
Performed by Biosphere
Written and produced by Geir Bjornar Jenssen
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