

A man arrives in a town where he seems to have lived years before. He walks around and observes. His thoughts are shown to us in complete disorder. An exquisite black and white cinematography –with subtleties that would seem impossible to accomplish on video– is actually the film’s true narrator. Despite what we constantly see, an elaborated framing system manages to keep that man as mystery for us: we see him small, from the far, in wide shots; or else he takes up the whole screen, in such zooming close shots that we never see his full face. The camera shows and hides simultaneously, a fractal perspective that echoes the character and object descriptions from William Faulkner’s novels. And yet, Toto can be fascinating, leading us through an immaterial world as in a kind of trance. Something like that is what Peter Schreiner –a filmmaker with a short but influential body of work– had accomplished with his previous film *Bellavista* (screened at Bafici '07): a kind of cinema that is a true sensorial experience.