

In his unconventional handling of the documentary form, Schreiner lends it a poetic logic: withholding the seemingly important events of Totó's life, he captures the backdrop in lucid black-and-white scenes, whose everyday sights and sounds fill in the blanks of explanatory dialogue. Scrutinizing close-ups of Totó, wrinkles and all, suggest we aren't looking at just one man but at humanity itself.

Rebecca Caro, Denver Int. Film Festival, 2010