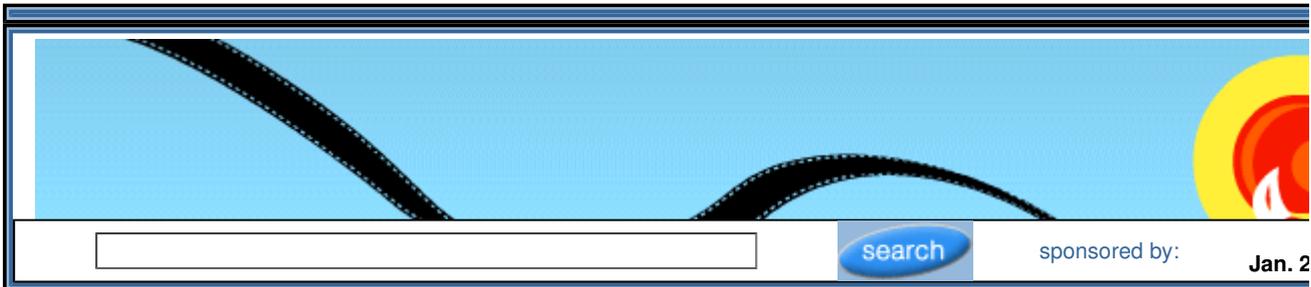




[Subscribe](#)
Make Variety.com

[Advertise](#) | [Contact Us](#) | [Help](#) | [Link](#)

HOME | **FILM** | TV | INT'L | BUSINESS | MUSIC | HOME ENT | LEGIT | TECHNOLOGY | SUNDANCE |
NEWS | COLUMNS | REVIEWS | CHARTS | BOX OFFICE | EVENTS | SPECIAL REPORTS



sponsored by:

Jan. 2

SUBSCRIBE



Sponsored by:

Intl. Documentary Fest

Posted: Fri., Dec. 23, 2005, 2:13pm PT

Our Daily Bread

Unser Taeglich Brot
(Documentary -- Austria)

A Nikolaus Geyrhalter Filmproduktion GmbH production, made with the support of Film Fonds Wien, Film Institute, 3SAT, ZDF. (International sales: Outlook, Vienna.) Produced by Nikolaus Geyrhalter, Michael Kitzberger, Wolfgang Widerhofer. Directed by Nikolaus Geyrhalter. Dramatic structure, Wolf

By [LESLIE FELPERIN](#)

Stripped of [voiceover](#), interviews or obvious editorial stance, questing helmer Nikolaus Geyrhalter's evocative [docu](#) "Our Daily Bread" looks at the agricultural industry across Europe through sound and images alone. Pic offers a *tabula rasa* in which some auds will see a horrifying indictment of the industry's cruelties, others a realistic depiction of mechanized farming, and some a soft-spoken tribute to manual labor. Meanwhile, precisely composed lensing and painstaking sound design create moments of sublime beauty, even when showing the production line slaughter of animals. "Bread" should make rich food for thought at further fests before being digested by upmarket TV stations.

Composed of images of unnamed workers and anonymous places from across the continent, "Bread" never lets viewers know quite where they are, in marked contrast to Geyrhalter's previous pics, such as "Elsewhere" and "Pripyat," in which locals' stories and insights build up portraits of specific locales.

Strategy here is deliberately fashioned to emphasize the impersonal nature of contempo farming, turning workers into cogs in vast, semi-organic machines.

Nevertheless, almost every sequence showing a different agricultural process tends to end with shots of the laborers having a meal or beverage break -- moments that underscore humanity of the folk shown and the fact

LATEST NEWS

News

Variety Vision

Podcasts

Columns

Reviews

Box Office

Hot Topics

SPECIAL REPORTS

Awards

Festivals

Markets

Other Reports

Editorial Calendar

Submit Listings

BLOGS

Army Archerd

The Stylephile

Kaiju Shakedown

Bags and Boards

EEG News

SECTIONS

Discussion Boards

Obituaries

People

advertisement ▼

powered by Variety.com

award ce

View Vari

comprehe

kudo cove

www.awardcentral

[VPage Photos](#)

TOOLS

- [VarietyCareers](#)
- [Search Archives](#)
- [Search The Vault](#)
- [Browse by Date](#)
- [Showbiz Calendar](#)
- [Slanguage](#)
- [RSS feeds](#)
- [Handheld Access](#)

CHARTS AND DATA

- [TV Production](#)
- [Film Production](#)
- [Additional Charts and Data](#)

RESOURCE GUIDES

- [Hi-Def](#)
- [Visual FX](#)

RELATED SITES

- [Variety Weekend](#)
- [Broadcasting & Cable](#)
- [Multichannel News](#)
- [Video Business](#)
- [DVD Exclusive](#)
- [LA 411](#)
- [V Life](#)

that all this is ultimately about creating sustenance.

Although images visually rhyme with each other, and some sense of climax and closure is achieved by the end, there's no particular narrative as such. Particular shots and scenes linger in isolation in the memory afterward, for instance, of a mechanical arm that shakes all the olives from a tree in seconds, huge hangar-like spaces lined with shelves full of battery hens or rows and rows of tomato plants receding to a vanishing point in the distance, or the sight of a cow caught in a holding contraption who in its panic tries to avoid the fatal bolt to its head as its dead herdmates trail away into the distance on a conveyor belt.

Although Georges Franju's harrowing 1949 docu short on slaughterhouses, "Blood of the Beasts," reps one obvious touchstone here, this is not an infomercial for vegetarianism. Geyrhalter lets auds draw their own conclusions.

According to the pic's press notes, agricultural companies that allowed filming on their premises were happy to give viewers a glimpse of their punctiliously sterile workplaces and the sophisticated mechanical kit used to make food. The intrinsic majesty of the landscapes, however estranged they may be from their natural state, compels consistently.

Long held, wide-angle shots, limpidly lensed on HDcam by Geyrhalter himself, are often taken from the prow of tractors or cranes and are used to create an eerie, machine-eye traveling view of fields and spaces. The static shots, almost always long or medium shots, have a more painterly quality, particularly the portrait shots of workers at rest, their off-center composition and use of light sometimes recalling Vermeer paintings.

Likewise, sound is used sparingly, noises from other scenes laid over different sequences to create a faintly disturbing alienation effect. Rest of the tech package is impeccable.

Camera (color, HDCam-to-35mm), Geyrhalter; editor, Widerhofer; sound (Dolby Digital), Stefan Holzer, Andreas Hamza, Hjalti Bager-Jonathansson, Ludwig Löckinger, Heimo Korak, Nicole Scherg; sound designer, Andreas Hamza. Reviewed at Intl. Documentary Festival Amsterdam (Joris Ivens competition), Nov. 11, 2005. Running time: 92 MIN. (German, Arabic dialogue)



Nikolaus Geyrhalter's spare docu 'Our' the agricultural industry across Europ images alone.

Film Reviews From the Same Perio

- [5 Days](#) 12/20/05 1:54pm
- [Rehearsals](#) 1/11/05 7:08pm
- [The Swenkas](#) 1/11/05 7:03pm
- [Shape Of The Moon](#) 1/11/05 7:00
- [Based On A True Story](#) 1/4/05 6:
- [Journeys and Conversations](#) 1
- [Jerusalem, My Love](#) 12/18/03 2:
- [Checkpoint](#) 12/17/03 6:54pm
- [Searching for the Wrong-Eyed Je](#) 6:25pm
- [Current Reviews...](#)

Film Jobs

- [FREELANCE-Desi Segment Pro](#) MTV Networks
- [Executive Assistant](#), Los Angel States Fox Interactive Media
- [Sr. Editor](#), Orlando, FL United St Fox Networks Group
- [More film jobs](#)

powered by **VARIETYCA**

Variety is striving to present the most thorough review database. To report inaccuracies in review credits, please [click here](#). We do not currently list below-the-line credits, although we hope to include them in the future. Please note we may not respond to every suggestion. Your assistance is appreciated.

Date in print: Wed., Jan. 4, 2006, [Los Angeles](#)



[Back to top](#)

BOX OFFICE TOP TEN

Sponsored by: **Week**

1 Underworld: Evolution	\$26.9	6 The Nar the
2 Hoodwinked	\$10.4	7 Fun Jan
3 Glory Road	\$8.8	8 The Spe
4 Last Holiday	\$8.7	9 Hos
5 Brokeback Mountain	\$7.4	10 King

view: [full chart](#) [box office news](#)

[About](#) [Advertise](#) [Contact Us](#) [Help](#) [Link to Us](#) [Site Index](#) [Subscribe](#)



[Variety news and reviews delivered by RSS feed](#)

© 2006 [Reed Business Information](#), a division of [Reed Elsevier Inc.](#)
All rights reserved. Use of this web site is subject to its
[Terms and Conditions of Use](#). View our [Privacy Policy](#).

[Make Variety.com Your Home Page](#)