



MIDAS FILMES PRESENTS

BLOOD OF MY BLOOD SANGRE DE MI SANGRE

A FILM BY / UNA PELÍCULA DE JOÃO CANIJO



DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

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sept 8-18 11



Festival do Rio
Rio de Janeiro Int'l Film Festival



BUSAN
International Film Festival



THE ONLY THING ANY OF US WANTS IN LIFE IS TO BE LOVED WITHOUT EXPLANATIONS. WE WANT UNCONDITIONAL LOVE, WITHOUT HAVING TO GIVE OR RECEIVE EXPLANATIONS. THE DEEPEST LOVE IS THAT WHICH HAS NO REASON TO EXIST AT ALL.
ANTÓNIO LOBO ANTUNES

This quotation from Lobo Antunes encapsulates the central theme of the film – the tragedy that results when real life collides with unconditional love, a love without explanations, that has no reason to exist at all. Unconditional love may be put to the test, but it is never put at risk. For, as Aristotle said, happiness is absolutely final; it is always chosen for itself alone, never as a means to an end. And in this film, all actions aim at achieving the happiness of a person that is loved. That is the purpose of the rest; all else occurs in function of it. The happiness of the loved person is

always chosen as an end in itself, and never as a means. The film explores how love and affection manage to survive in the sterile environment of a deprived inner-city neighbourhood. In such a context – threatened by irredeemable circumstances, by ignorance, violence and the total absence of civilized values – love can be put under the microscope and its essence observed. The more arid the emotional landscape, the more unconditional and unquestionable any gesture of love becomes.

This society is depicted in all its depravity in order to allow unconditional love to take shape. For it is only in a context of great violence that a blood bond can be truly put to the test.

LA ÚNICA COSA QUE CUALQUIERA DE NOSOTROS QUIERE EN LA VIDA ES SER AMADO SIN EXPLICACIONES. QUEREMOS AMOR INCONDICIONAL, SIN DAR NI RECIBIR EXPLICACIONES. EL AMOR MÁS PROFUNDO ES EL QUE NO NECESITA RAZONES PARA EXISTIR.
ANTÓNIO LOBO ANTUNES

La cita de Lobo Antunes se refiere al drama central de la película: la tragedia de la vida choca con el amor incondicional, un amor sin explicaciones, que no necesita razones para existir. El amor incondicional puede ser puesto a prueba, pero nunca es puesto en causa, porque, como fue definida por Aristóteles, la felicidad es absolutamente final, porque es siempre escogida en función de sí propia y nunca como medio para otra cosa. Y en el contexto de esta película, todas las acciones tienen como punto de mira un bien: la persona amada. La felicidad de la persona amada es el objetivo de todas las cosas, es aquello en función de lo cual todo lo demás es hecho. La felicidad de la persona amada

es escogida siempre como un fin y nunca como un medio. La película tiene lugar en un medio urbano para intentar entender cómo los afectos y el amor resisten y sobreviven cuando nos introducimos en un universo estéril. Se observa el amor cuando es amenazado por una circunstancia irremediable, para así poder entender mejor la esencia. Porque es en un ambiente de falta de civilización, de ignorancia, de violencia, dónde mejor se puede abordar el tema del amor. Cuanto mayor es la aridez emocional del ambiente, en más incuestionable se convierte cualquier gesto de amor y más incondicional es ese amor. Esta película trata la barbarie de una sociedad porque, por encima de todo, es una película sobre el amor incondicional. Y es en la barbarie que este amor gana cuerpo, porque sólo en un contexto de violencia un lazo de sangre podría ser puesto en causa.

JOÃO CANIJO
DIRECTOR

Márcia is a single mother with two grown-up children, who works as a cook and shares her home in a social housing estate with her sister Ivete, a hairdresser. One day, Cláudia, her daughter, a student nurse, who also works as a supermarket cashier, tells her that she has fallen in love with a married man that is much older than her. When Márcia finds out who he is, she realises that the relationship poses a terrible threat to her family... Meanwhile, her son Joca, a small-time drug pusher, tries to get one over on his own dealer, but the plan misfires and he gets caught. It is his aunt, Ivete, who pays the ultimate price in her attempt to save him.

This is a film about unconditional love, the love of a mother for her daughter and of an aunt for her nephew, and about the lengths those women are prepared to go to in order to protect the ones they love...



Es una película sobre el amor incondicional, el amor de una madre por su hija, el amor de una tía por su sobrino. Y de cómo ellas están dispuestas a sacrificarlo todo para salvarlos...



Márcia es madre soltera de dos hijos, trabaja como cocinera y comparte su casa en un barrio social con su hermana, Ivete, peluquera en un centro comercial. Un día, Cláudia, su hija, que estudia enfermería y trabaja como cajera en un supermercado, le cuenta a su madre que se enamoró de un hombre más viejo y casado. Cuando Márcia lo conoce, percibe que una amenaza gravísima pesa sobre su familia. Joca, el hijo, es un pequeño traficante de barrio hasta que decide dar un golpe a su dealer, pero es cogido y su tía Ivete tendrá que sacrificarse por él para salvarle.



RITA BLANCO

- (2012) AMOUR Michael Haneke
- (2011) SANGUE DO MEU SANGUE João Canijo
TRABALHO DE ACTRIZ, TRABALHO DE ACTOR João Canijo
- (2010) FILME DO DESASSOSSEGO João Botelho
- (2008) A CORTE DO NORTE João Botelho
- (2007) O CAPACETE DOURADO Jorge Cramez
- (2005) O FATALISTA João Botelho
- (2004) NOITE ESCURA João Canijo
- (2003) A MULHER QUE ACREDITAVA SER PRESIDENTE DOS EUA João Botelho
- (2001) GANHAR A VIDA João Canijo
- (2000) TARDE DEMAIS José Nascimento
A FALHA João Mário Grilo
- (1998) LONGE DA VISTA João Mário Grilo
TRÁFICO João Botelho
INQUIETUDE Manoel de Oliveira
- (1994) TRÊS PALMEIRAS João Botelho
- (1992) O ÚLTIMO MERGULHO João César Monteiro
- (1990) PIANO PANIER Patricia Platnner
- (1989) FILHA DA MÃE João Canijo
- (1988) AGOSTO Jorge Silva Melo
- (1985) TRÊS MENOS EU João Canijo
NINGUÉM DUAS VEZES Jorge Silva Melo
- (1983) LE CERCLE DES PASSIONS Claude D'Anna



ANABELA MOREIRA

- (2011) SANGUE DO MEU SANGUE João Canijo
TRABALHO DE ACTRIZ, TRABALHO DE ACTOR João Canijo
- (2007) MAL NASCIDA João Canijo
- (2006) MARRY ME Simon Edwards
- (2005) O FATALISTA João Botelho
UM RIO José Carlos de Oliveira
- (2004) NOITE ESCURA João Canijo



JOÃO CANIJO (Porto, 1957)

- (2011)
SANGUE DO MEU SANGUE 140'
Blood of my Blood
SAN SEBASTIAN Film Festival (Competition), Spain
TORONTO International Film Festival, Canada
BUSAN International Film Festival, Korea
RIO DE JANEIRO International Film Festival, Brazil

TRABALHO DE ACTRIZ, TRABALHO DE ACTOR (doc) 80'
Actor's Work
INDIE LISBOA, Portugal

- (2010)
FANTASIA LUSITANA (doc) 65'
Lusitanian Illusion
INDIE LISBOA, Portugal
BAFICI – BUENOS AIRES, Argentina

- (2007)
MAL NASCIDA 118'
Misbegotten
VENICE Selezione Ufficiale – Orizzonti, Italy
SÃO PAULO Mostra Internacional de Cinema, Brazil
GOA International Film Festival, India

- (2003)
NOITE ESCURA 94'
In the Darkness Of The Night
CANNES - Sélection Officielle - Un Certain Regard, France
MONTREAL Festival des Films du Monde (Compétition des Continents), Canada
SEOUL (SeNef) Film Festival - Digital Express (Competition), Korea
HAIFA International Film Festival, Israel
KERALA - International Film Festival, India
SÃO PAULO - Mostra Internacional de Cinema, Brazil

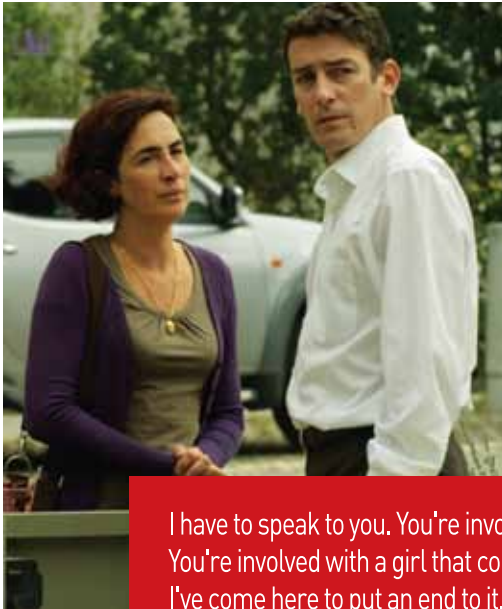
- (2000)
GANHAR A VIDA 114'
Get A Life
CANNES - Sélection Officielle - Un Certain Regard, France
TORONTO International Film Festival, Canada
MONTREAL Festival International du Nouveau Cinema, Canada
CHICAGO Latino Film Festival, USA
SEOUL (SeNef) Film Festival - Digital Express (Competition), SeNef Grand Prix, Korea

- (1997)
SAPATOS PRETOS 97'
Black Shoes

- (1989)
FILHA DA MÃE 105'
Her Mother's Daughter
VALENCIA Cinema Jove Festival Internacional de Cine, Spain

- (1985)
TRÊS MENOS EU 90'
Three Less Me
ROTTERDAM International Film Festival, Holland
GENÈVE Les Stars De Demain - Jeunes Espoirs du Cinéma Européen, France
MONTREAL Festival International du Nouveau Cinema, Canada
TORONTO Festival of Festivals, Canada
SÃO PAULO Mostra Internacional de Cinema, Brazil

- (1980)
Assistant Director to
Manoel de Oliveira
Wim Wenders
Alain Tanner
Werner Schroeter



I have to speak to you. You're involved with my daughter, Cláudia.
You're involved with a girl that could be your daughter.
I've come here to put an end to it. Right now.



But you're not going on your own to pay that.
I'm going with you.
You only cause trouble.
You don't solve anything.
I'll get you out of this situation.
But it's the last time.



Are you on your own?
You look sort of abandoned.
Why were you looking at me?
- Was I looking at you?

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**RITA
BLANCO**

**ANABELA
MOREIRA**

**CLEIA
ALMEIDA**

**RAFAEL
MORAIS**

BLOOD OF MY BLOOD

SANGUE DO MEU SANGUE

A FILM BY JOÃO CANIJO

MARCELLO URGEGHE, NUNO LOPES, FERNANDO LUÍS, BEATRIZ BATARD

FRANCISCO TAVARES, TERESA MADRUGA, TERESA TAVARES, WILMA DE BRITO

image MÁRIO CASTANHEIRA sound OLIVIER BLANC, RICARDO LEAL, GÉRARD ROUSSEAU, ELSA FERREIRA art director JOSÉ PEDRO PENHA LOPES line producer ÂNGELA CERVEIRA production management JOANA MOURA
press and marketing MARTA FERNANDES assistant director PATRICK MENDES editing JOÃO BRAZ a MIDAS FILMES production, with the financial support of ICA Instituto do Cinema e Audiovisual, RTP Rádio e Televisão de Portugal



with the support of CÂMARA MUNICIPAL DE LISBOA producer PEDRO BORGES director JOÃO CANIJO



PORTUGAL, 2011, DCP, COLOUR, 1:1.85, 140' (190' - 3X52')

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