

O Sangue

("Blood")

Portugal : 1989 : dir. Pedro Costa : Tropic Filmes

: 95 min

prod: Vítor Gonçalves : scr: Pedro Costa : dir.ph.: Martin Schaefer

[Nuno Ferreira](#)

Pedro Hestnes; Inés Medeiros; Luis Miquel Cintra

Ref:	Pages	Sources	Stills	Words	Ω	8	∞	M	♀	Copy on VHS	Last Viewed
5240	1.5	1	1	414	3	-	-	-	-	No	<i>unseen</i>



Nuno Ferreira

Source: 34th London Film Festival programme

34th London Film Festival (1990) programme review:

"No-one can accuse Pedro Costa of commercial compromise in his film **"O SANGUE"**. Strange and hermetic, it is perfect for intellectual acrobatic exercises. Two brothers, whose father keeps going away for reasons that aren't quite clear, share a secret bond between them. When their father disappears completely, they almost manage (with the help of a girl) to establish a happy household of their own. Goons obviously associated with the departed father try to force information from the boys. They are separated and the brittle, tentative bond is broken. Costa shoots in a highly personal, poetic style, allowing for numerous interpretations. In

addition, there are numerous references for film buffs, from Jean Cocteau to Manoel de Oliveira." - **Variety**

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Cameraman Martin Schaefer died in 1988. This was his last film, also exhibited at the Venice and Rotterdam film festivals. Nothing else is known of Ferreira.

Notwithstanding the parentheses - how *could* two brothers “establish a happy household of their own” *without* “the help of a girl”? – this seems to be another take on the sibling household theme of “**OUR MOTHER’S HOUSE**”, “**THE CEMENT GARDEN**”, “**LA FRACTURE DU MYOCARDE**”, “**ALL THE KIND STRANGERS**” and more, where the children attempt to soldier on, usually following the death of one parent, rather than be separated by the social services or sent to “an institution”. Invariably the adult world does not permit these bubbles of adolescent self-reliance to endure for long, but such films have generally represented kids – and the relationships between them - with rather more respect than the norm.

See subject index under [SIBLING HOUSEHOLDS](#) for others.