



The Apparition

A film by Canuto



THE APPARITION is the twenty-first work written and directed by JOÃO CANUTO, including five feature films, all made without a budget and in a guerrilla filmmaking style.

Produced by JUNKYARD HOUNDS with the support of local businesses such as CBWEED, D'OUTRO TEMPO - ALFARRABISTA DO BURGO, and QUIOSQUE DA MÓNICA.

It has been selected for FANTASPORTO 2025 and will later be submitted to other renowned international festivals.

LOGLINE

Jacinta, Francisco, and Lúcia have their faith tested as they face a series of misfortunes.

SYNOPSIS

Jacinta, Francisco, and Lúcia lead a difficult life in a remote village in the Portuguese countryside, where the customs and beliefs that guide them also imprison them. They inhabit a paradoxical purgatory where the Estado Novo and the modern era coexist indistinguishably.

Francisco, a bitter and hardened man, is disabled after losing a leg in an explosion while fighting overseas. Jacinta, his devout wife, draws strength from her faith in Our Lady and their daughter, Lúcia, who tirelessly works to help pay rent to their landlord and employer, Uncle António.

Their monotonous existence is shaken when their neighbor, Rosário, recently returned from a pilgrimage to the Sanctuary of Fátima, gifts Jacinta a wooden figure of Our Lady. From that moment on, as their problems worsen, each retreats in their own way: Jacinta clings even more to her faith, Francisco to wine and football, and Lúcia to her work.

Denying the need for change and dialogue, the family falls into a cycle of denial that culminates in tragic consequences, including the death of their daughter.

DETALHES TÉCNICOS

Country of origin: Portugal

Date: Maio

Year: 2024

Where: Antiga Fábrica da Oca, Torres Novas, Portugal

Genre: Terror, Drama

Runtime: 15'

Color: Color

Format: 4K DCI RAW

Camera: Blackmagic Pocket Cinema Camera 4K

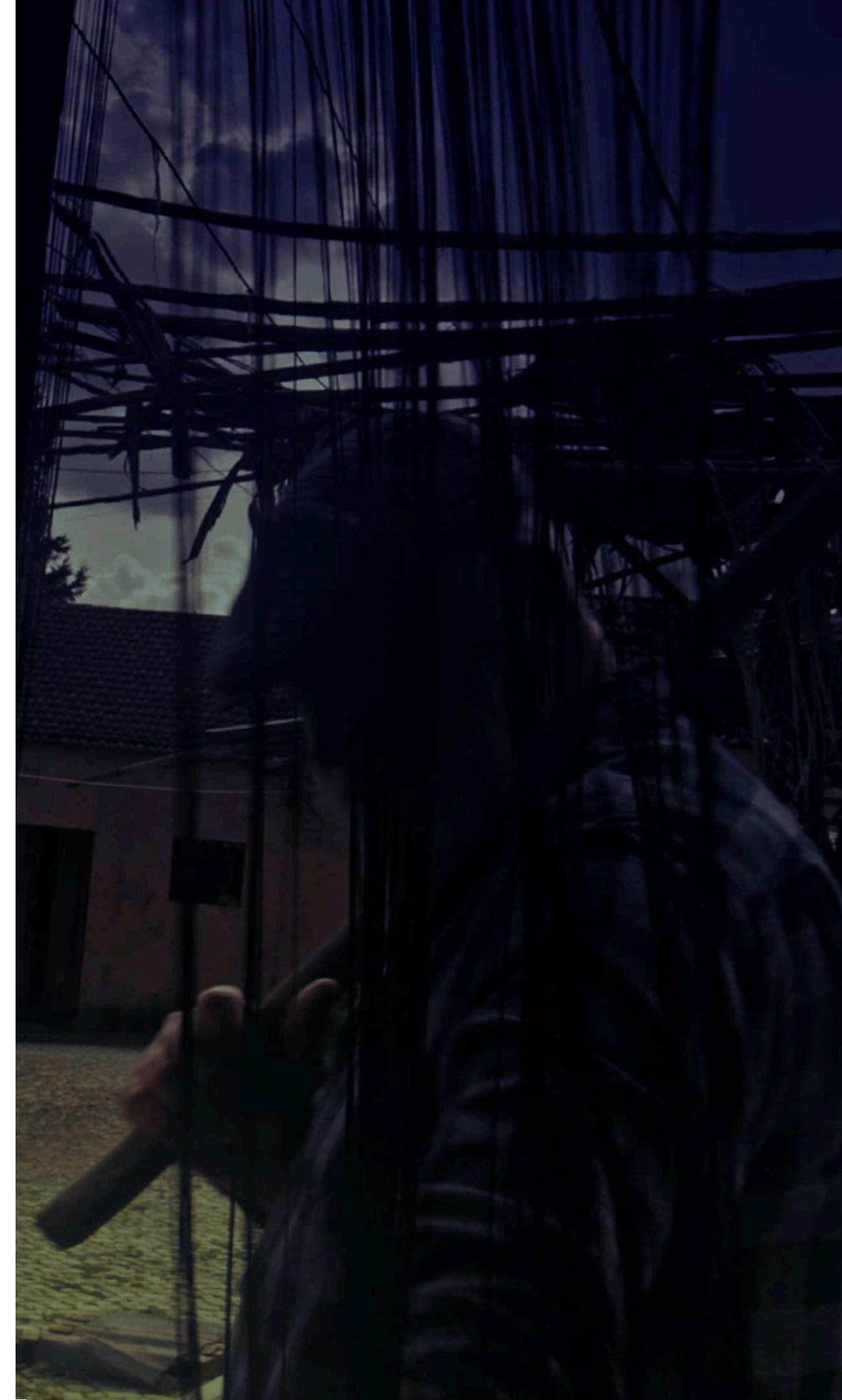
Aspect Ratio: 2.4:1

DCP: 4k/ Cor / 24 fps

Sound: Stereo

Language: Português

Subtitles: Português e Inglês





CREDITS

**WRITTEN, DIRECTED,
EDITED AND FILMED BY**
Canuto

BOOM OPERATOR
Mauro Soares

SOUND EDITING
Carlos Paiva

CAST
Helena Dias
José Ruívo
Tânia Pereira
Sandro Ferreira
Cristina Pereira
Maria José Fialho

BASED ON
“Monkey’s Paw” by W. W. Jacobs

DRONE OPERATOR
Ulisses Lopes

COLORIST
Diogo Luz Pereirinha

DIRECTOR'S STATEMENT

The plot adapts W. W. Jacobs' work *The Monkey's Paw*, which I interpret as being about the desire or need for control, and which I understood as the ideal starting point to explore the human condition within the context of oppression—not just over others, but over ourselves. In retrospect, I feel that all my works focus on the same theme: human beings as their own jailers, consciously or unconsciously engineering their own self-destruction. Having grown up in a violent family environment, I use cinema as a vehicle to understand my own condition and person, so all of these characters, dysfunctional and distinct as they may be, are part of me. As such, this work is very personal, despite being adapted.

At the same time, the idea was also to reflect a kind of microcosm of society in general and of modern times, creating a parallel, multidimensional reality where the modern era and the past are indistinguishable, and the shadow of the *Estado Novo* is omnipresent in daily existence, as if time itself were suspended or trying to move backward. To achieve this effect, I was mainly inspired by two great works: *The Tree of Wooden Clogs* by Ermanno Olmi and *The Spirit of the Beehive* by Victor Erice, as well as the storytelling of Roy Andersson, Stanley Kubrick, and George Miller, where much of the plot is conveyed through the entire *mise-en-scène*, deliberately breaking with some cinematic conventions regarding camera positioning and avoiding guiding the viewer's gaze, thus inviting multiple viewings and interpretations. The goal is to convey the message that it is essential to analyze and critique every ideology or belief, especially our own, and understand whether or not they are free of flaws.





JOÃO CANUTO is an award-winning filmmaker, writer, and painter, born and raised in Torres Novas. At 34 years old, João has over a decade of experience in guerrilla filmmaking, having written, directed, filmed, and edited a wide variety of projects, including short films, feature films, music videos, concerts, and documentaries. Completely self-taught, João's work is distinguished by his bold and experimental approach to storytelling, blending narrative and conceptual styles. His need for personal and artistic expression drives him to persevere despite the challenges of making films in Portugal, earning him humble recognition in the international film festival circuit.

Some of his most notable works include *Saudades do Futuro* (2017), *Dor: Histórias de Fibromialgia* (2020), and *Fuck Haneke: Um filme de João Canuto* (2021).

His most recent projects, such as *Era uma vez em Torres Novas* (2023-2024) and the conceptual *Urban Genome: A Paleoanthropological Mapping of Homo-Urbanicus* (2024), starring Harry Goaz (*Twin Peaks*), further demonstrate his commitment to exploring the limits of cinema. João believes that critical thinking and cultural diversity are essential for a healthy society, and he always seeks to challenge established norms and tell stories that resonate emotionally and philosophically.











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