

Technical Information

Working Title: All We Imagine as Light
Director: Payal Kapadia
Screenplay: Payal Kapadia
Genre: Drama
Shooting location: India / France
Languages: Malayalam, Hindi and Marathi
Expected dates of production: 2020-2021
Duration: 100 min
Production: Chalk and Cheese (India)
Petit Chaos (France)
Geko Films (France)

Director's Information

Payal Kapadia is a Mumbai based filmmaker and artist. Her work deals with that which is not easily visible, hidden somewhere in the folds of memory and dreams. It is between minor, ephemeral feminine gestures where she tries to find the truth that makes up her practice.

Her film **Afternoon Clouds** premiered at Cinefondation, Cannes film Festival, 2017. Her experimental documentary **And What is the Summer Saying** had its world premiere at the Berlin International Film Festival (2018). It went on to receive the *Special Jury Prize* at the International Documentary Film Festival of Amsterdam (2018). Her earlier film **The Last Mango before the Monsoon** won the FIPRESCI Prize at the Oberhausen Film Festival (2015).

She is an alumnus of the Berlinale Talents Campus (2019). Her first feature is in development with support from the Hubert Bals Bright Futures Award as well as the CICLIC Development Fund.

ALL WE IMAGINE AS LIGHT

A film by Payal Kapadia



cinéfondation
LA RÉSIDENCE

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

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One day two nurses go on a day trip to a beach-town where the mystical forest becomes a space for their dreams to manifest.

SYNOPSIS

Immigrant nurses Prabha (35) and Anu (23) live together in a tiny apartment in suburban Mumbai. Their days consist of often-humorous encounters with patients in a decrepit hospital. One day a mysterious parcel arrives for Prabha, a beautiful red rice cooker, sent to her by her estranged husband. The arrival of this mundane appliance throws the nurse's life into disarray. She had married several years ago, as per her father's wish, but didn't know much about her husband, except that he had a factory job in Germany. After a few weeks of shy efforts at love, he departed to Europe, only to vanish completely. Prabha returned to work in the city, but now, a 'married woman'. Anu has embraced the freedom of the city and roams its street at night with her Muslim boyfriend. Soon she realizes that this freedom is also limited as she is unable to find a place to consummate their affair. The two women embark on a day trip to the beach. In the tropical forest there, they find a place to be free from the rules that governed their lives. Slowly, this forest becomes a magical space for their desires and fears to manifest.

STATEMENT OF INTENT

In the sticky monsoon afternoons I spent living with my 98-year-old grandmother and her two nurses, we found nothing better to do than to talk about our pasts. Outside our little apartment, daily episodes of violence were becoming common and voices of hyper masculinity, promoted by the government, wafted in through the TV set. It is in these afternoons, through our conversations that the story of Anu and Prabha emerged. A tale of impossible love in a country where women find it difficult to voice their desires, or even acknowledge that these desires exist. Simple acts like holding your lover's hand, or saying 'I love you', become problematized. Thus, the act of these two young women, recognizing themselves as sexual beings becomes a force of political rebellion. They become the characters of the story they would like to hear, and for this brief moment, are free of the world they belong to through a collective dream.

Deux femmes se rendent dans une ville côtière où une forêt tropicale et mystique devient le lieu où leurs rêves et désirs deviennent réalité.

SYNOPSIS

Prabha (35 ans) et Anu (23 ans) infirmières immigrées, vivent ensemble dans un petit appartement de la banlieue de Mumbai. Leurs journées se résument à des rencontres – souvent drôles – avec des patients dans un hôpital décrépit. Un jour, un mystérieux colis arrive pour Prabha, un cuiseur à riz rouge, envoyé par son mari dont elle est séparée. L'arrivée de cet appareil banal jette le trouble dans la vie de l'infirmière. Elle s'était mariée il y a plusieurs années, selon le souhait de son père, mais ne savait pas grand-chose de son mari, si ce n'est qu'il était employé dans une usine en Allemagne. Après quelques semaines d'essais amoureux timides, il est parti en Europe et n'est jamais revenu. Prabha est retournée travailler en ville, mais maintenant, c'était une « femme mariée ». Anu a adopté la liberté de la ville et erre dans ses rues la nuit avec son petit ami musulman. Elle se rend vite compte que cette liberté est également limitée car elle ne trouve pas de lieu pour consommer leur liaison. Les deux femmes s'embarquent pour une excursion d'une journée à la plage. Là, dans la forêt tropicale, elles trouvent un endroit qui les libère des règles régissant leur vie. Lentement, cette forêt devient un espace magique dans lequel se manifestent leurs désirs et leurs craintes.

NOTE D'INTENTION

Durant la mousson, je passais ces après-midi chauds et humides avec ma grand-mère de 98 ans et ses deux infirmières. Nous ne trouvions rien de mieux à faire que de parler de notre passé. À l'extérieur de notre petit appartement, les épisodes quotidiens de violence devenaient routiniers et des voix hyper masculines, encouragées par le gouvernement, parvenaient du téléviseur. C'est pendant ces après-midi, à travers nos conversations, que l'histoire d'Anu et de Prabha a émergé. Une histoire d'amour impossible dans un pays où les femmes ont du mal à exprimer leurs désirs, ou même à reconnaître que ces désirs existent. Des actes simples comme tenir la main de son amoureux ou dire « je t'aime » deviennent problématiques. Ainsi, l'acte de ces deux jeunes femmes, se reconnaissant comme des êtres sexuels, devient une force de rébellion politique. Elles deviennent les personnages de l'histoire qu'elles aimeraient entendre et, pendant ce bref instant, sont libérées du monde auquel elles appartiennent par un rêve collectif.