



FESTIVAL DE CANNES
LA RÉSIDENCE

a film by
Laís Santos Araújo

INFANTARIA

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Technical Information

Title: Infancia
English Title: Infancia
Screenplay: Laís Santos Araújo
Nationality: Brazil
Genre: Drama
Shooting location: Alagoas, Brazil

Production Company: Aguda Cinema (Brazil)
Producer: Pedro Krull
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Laís Santos Araújo

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Director's Information

Laís Santos Araújo is a film director, screenwriter and founder of the production company Aguda Cinema. She was born in Maceió, Northeastern Brazil, in 1993. Her work focuses on narrative tales with morally ambiguous characters, exploring womanhood and violence.

Her first short film, **Como ficamos da mesma altura** (2019), premiered at Rotterdam's IFFR.

Her short **Infancia** was awarded the Generation 14plus Special Prize for Best Short Film at the 73rd Berlinale, screened at over 70 festivals and selected for the Brazilian Grand Prix of Cinema. Her first feature, a co-direction with Pethrus Tibúrcio, *Marina*, selected by the Hubert Bals Fund, was shot in 2025, and is now in post-production.

Currently, Laís is developing the feature film **Infancia**, a project supported by initiatives like La Fabrique Cinéma, Projeto Paradiso, CineLatino Toulouse, BrLab and CineMundi.

Festival de Cannes, La Résidence

Since 2000, La Résidence du Festival de Cannes has provided each year accommodation and support to 12 selected young directors in order to help them prepare their first or second feature film. These young filmmakers are selected 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 Festival de Cannes, to bring their project to co-production status.

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Synopsis

Some mysterious activities that take place in the home of Ludmilla (35), a seamstress with a secret side job, cannot be explained to anyone. Especially not to her children, Joana (7) and Dudu (11). When unknown women stay overnight in their toy-filled bedroom, leaving behind bloodstained sheets, the children are instructed to keep it a secret. Joana, eager to grow up quickly, is fascinated by the blood she sees and tries to hasten her first menstruation. Meanwhile, Dudu, resentful of his absent military father and blaming Ludmilla, schemes to bring him back. Driven by

a mix of innocence and cruelty, the siblings decide to uncover their mother's secret. And the family begins to unravel.

Statement of Intent

Born in Alagoas, one of Brazil's most beautiful yet unequal states, I am drawn to contrast as a key element in my work. In this film, I delve into the humanity of the characters while addressing issues central to my country's identity, such as the paradox of abortion, at the same time criminalized, taboo and widespread. Set in a sun-drenched landscape, the

story follows a mother who earns money by selling illegal abortion pills and renting a bed to women. To avoid being caught by the military now controlling the region, she must keep her side job hidden. These harsher themes are intertwined with dreamlike moments that emerge from the siblings' interpretations of what's around them. Childhood is a time when one experiences the world before fully grasping its complexities. In *Infantaria*, childhood comes to an end.

Synopsis

Des activités mystérieuses se déroulent dans la maison de Ludmilla (35 ans), une couturière qui exerce un deuxième métier en cachette qu'elle ne peut révéler à personne. Surtout pas à ses enfants, Joana (7 ans) et Dudu (11 ans). Lorsque des femmes passent la nuit dans leur chambre remplie de jouets, laissant derrière elles des draps tachés de sang, les enfants ont pour consigne de garder le secret. Joana, impatiente de grandir, est fascinée par le sang qu'elle voit et tente de précipiter ses premières règles. Pendant ce temps, Dudu, qui en veut à son père militaire absent et en

rend Ludmilla responsable, complotte pour le faire revenir. Poussés par un mélange d'innocence et de cruauté, les enfants décident de dévoiler le secret de leur mère. La famille commence alors à se désagréger.

Note d'intention

Née à Alagoas, l'un des États les plus beaux mais aussi les plus inégalitaires du Brésil, je suis attirée par le contraste, élément clé de mon travail. Ici, j'explore l'humanité des personnages en abordant des questions centrales pour l'identité de mon pays, telles que

le paradoxe de l'avortement, à la fois criminalisé, tabou, et largement répandu. Dans un paysage ensoleillé, on suit une mère qui vend des pilules abortives et loue un lit à des femmes. Pour ne pas être arrêtée par les militaires, elle cache son activité. À cela s'entremêlent des moments oniriques qui émergent de l'interprétation que font le frère et la sœur de ce qui les entoure. L'enfance est une période où l'on expérimente le monde avant d'en saisir pleinement les complexités. Dans *Infantaria*, l'enfance touche à sa fin.

