



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2025
UN CERTAIN REGARD

IMOGEN POOTS

THE CHRONOLOGY OF WATER

Based on the Memoir by Lidia Yuknavitch

a film by
KRISTEN STEWART

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and JIM BELUSHI


THE CHRONOLOGY OF WATER

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Based on the Memoir by **LIDIA YUKNAVITCH**

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Brought up in an environment torn apart by violence and alcohol, Lidia Yuknavitch seemed destined for self-destruction and failure until words offered her unexpected freedom in the form of literature. *The Chronology of Water*, adapted from Yuknavitch's autobiographical bestseller, follows Lidia's journey to find her own voice in an exploration of how trauma can be transformed into art through re-possessing our own bloody histories, particularly those uniquely experienced by the bodies of women and girls.

DIRECTOR'S STATEMENT

I first encountered Lidia Yuknavitch's *The Chronology of Water* on my Kindle in 2017, and from the very first page I felt its electric current—this jagged, nonlinear journey through trauma and memory was unlike anything I'd ever read. After 40 pages, I had such a physical reaction that I put the book down, grabbed my phone, and told my team, "I need to speak to the person who wrote this." What drew me in was its fragmentation: Yuknavitch doesn't give you a tidy narrative, but instead hands you the pieces of a life in shards, demanding you assemble them yourself. That act of reconstruction—of watching a story break and then choosing to stitch it back together—became the beating heart of why I knew this had to be my first film.

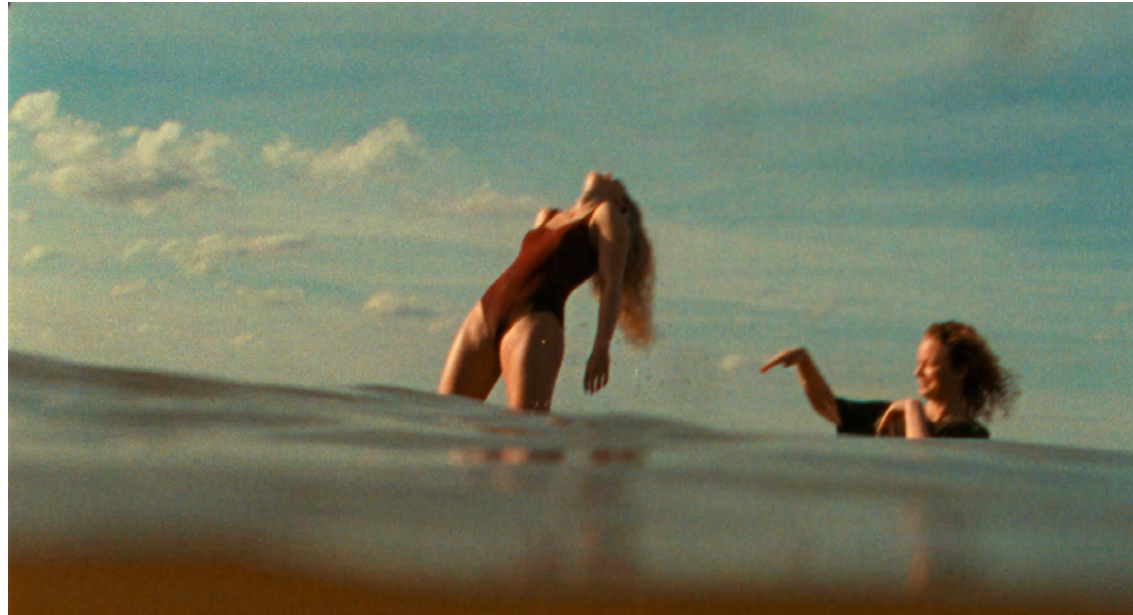
I love Lidia and, in a way, she is holy to me. It became a sacred text for me overnight. There are voices that help you find yours. Art should lead to multiplicity, and this one in particular is about perspective and the body in a way that felt so personal and physical. It was a real choose your own adventure ride. Over eight years, I wrote

and rewrote—I overwrote the shit out of it, made 500 versions, sculpting a script that could be as ephemeral and neurological as memory itself. The years I have spent subject to other people's process was what drove me to ask, "Why do we do it like this—and can we do it differently?"

At its core, *The Chronology of Water* is an invitation: to witness ugliness, to sit with shame, and emerge knowing your body and your story belong to you. It's an invitation to stop hiding. The female experience is a big huge secret. We are told to keep most everything to ourselves from birth. Telling secrets is fun. I wanted this movie to feel like a game of hot potato. Too hot to touch. I wanted a film that pulses with immediacy—quick cuts, immersive sound, a visceral rhythm that mirrors how memory really works—and to remind every person in the theater that your narrative is yours to rewrite. My hope is that audiences leave understanding that reclaiming your voice—through writing, through art, through simply telling your own story—is an act of radical power. ■



INTERVIEW WITH KRISTEN STEWART



How does it feel to return to the Cannes Film Festival with your feature debut?

There's no way to know a sentence is finished until you've really put a period on it—until it's crowned and you're holding something living, looking you in the eye. Then, all of a sudden, I looked at this thing and thought, "This is alive, and this is a movie." I can't believe it. It's dope, because there are so many stories about my favorite filmmakers running with their DCP in their hands to the screening—and that's exactly what we're doing now.

Your film is faithful to Lidia Yuknavitch's memoir while also translating it to the screen in a wholly singular way. What initially intrigued you about the book?

There are certain books that you internalize that really live in the subconscious. But when I read this book, it was so slap-happy and impulsive. It was wonderful to have an experience with pages of a book and feel that I needed

to get closer to the person who created it. It felt like a rebel yell. Like a beautiful fire that I wanted to join. There are certain pieces of art that encourage you to find your own voice because the voice of it, the sheer fact of it existing, means that maybe yours could, too. And that's one of the reasons the book has such a cult following. It's inclusive, it acknowledges us, and it acknowledges our bodies in a way that I've never felt to be so striking and so physical.

The book has a non-linear structure, leaving the reader to make connections much like you trust your viewer to engage with Lidia's fragmented memories. Where did you see the potential of cinematic language to explore this narrative of memory?

I thought the book was one thing, but the movie could be an entirely different experience. The reason it needs to be a film is that you walk around under a relentless



clock—there's no escape until you sleep—and cinema is the closest thing we have to the subconscious way memory lives in our bodies. When I read this book, I felt that Yuknavitch had captured something so intimately chronological, yet deliberately out of order. That very fragmentation embodies renarrativizing trauma—seeing your life, understanding that memories are not facts, and recognizing our shifting perspectives. If something harms you, you have power. You have a voice. For as long as women have existed, we've been oppressed, told to stay silent, carrying a deep shame. That shared burden pulses through the collective female consciousness. So reading this, I was thrilled. I wanted to watch these images come alive—pumping and gushing on screen—and thought, “Can we really do this?” It's like when Lidia reads Kathy Acker and feels, “This is permission.” Reading this book I thought: This is fucking permission.

How did your journey from acting to directing take shape, and why was *The Chronology of Water* the right film to make as your first feature?

The most formative experiences I've had with directors feel so reciprocal; there's very little space between what we do, and as I got older, my obsession with the technical and how things work and what can be achieved grew. How you can look at things differently with a camera, how actors can interact with being looked at, how to look at someone – I know what that feels like. Before I read the book, I absolutely wanted to do this my whole life. I wasn't ready yet. I hadn't found the right thing. There are certain unlockings of portals that you find in life and this was one of them. And it's definitely one of those “break the seal” type things you can do, because I am ready to make 10 more movies in the next five minutes. I just want to do it again. This book, and the adaptation of this book, is very physical

and very visceral. That was absolutely the goal. But it's also a book about writing and process. I'm obsessed with process, with how to redesign the wheel that has been designed by people that wanted to keep us out of designing any wheels. Figuring out why we do things the way we do, and if there's any way to get closer to something that feels more honest for us. More honest for me. And maybe, just being allowed to grow up a bit and ask, “Why do we do it like that – and can we do it like this?” I've wanted to make movies for forever, and I feel like now I'm finally ready to.

Were there certain “rules” you felt emboldened to test or break with this film?

My movie has a really interesting shape. I find it to be such a success story and one that could even be deemed – and I'm proud of this – sentimental. I'm open to any interaction that this has with other people because I think it's going to have a similar relationship with the world that I do, and that the book does. The book attracts fellows. The book attracts misfits. This is a movie about birth and rebirth and trauma by repossessing your body through words. And that is why I want to



make movies and why I read books, so I found a way in on both.

You spent several years trying to get this film made. You even once said you'd quit acting until you could direct it. What did it take to get past the hurdles you faced?

It did take a little help from one of my French filmmaker brothers, a producer that I've worked with a few times and over the years have become really close with. He was watching me stamp my feet and tell everyone that I was going to quit unless I was allowed to make my movie. Which I would never have done – I love my job. But I felt like I had to start yelling about it, and the right person heard and asked, "What do we need to do?" It took the right people believing in it at the right time, and it wasn't easy for any of these people to make this happen. In a slugline, this is alienating material. In actuality I find it to be so exhilarating and exciting and beautiful and intriguing and definitely at times a little bit difficult, but ultimately a thrill ride. At least, that was the goal. It's such a good feeling to have this emotional Heimlich maneuver in public. And it's so cool to watch someone like Imogen [Poots], who's been working for so long, have an experience like this on camera, in public. It honestly tickles me. So I knew that the script and the book [wouldn't have] a typical path. It's not a normal movie, and



what I mean by that is it wasn't easy to get people on its side. But we got it up on its feet, and I think it speaks for itself.

Imogen Poots carries nearly every scene in the film, playing Lidia from teenagedom to adulthood across a gamut of experience and emotions. How did she become your Lidia?

I'm so proud of her. She's so alive... she wasn't trying to tell a story, she was trying to figure something out. She is one of my

favorite actors of all time. I have watched her over the years and we coincidentally have a ton of overlap with important people in our lives, but had never really met when she sent an audition tape in. We did a follow-up meeting in which she was supposed to read a scene. She said one word and I was immediately like, "Stop it! We should be rolling a real camera right now." And it was tough. She plays 17, and she plays almost 40. She has so much integrity, not just as an actor but as

a person. She's someone you just believe. So if she tells me that she remembers what it's like to be 18 and she wants to bring you back there, then I want to go with her. And that is not something a lot of people can do. We needed the person who wound up on the other side of this experience to feel like someone who could hold the wisdom of that, the weight of that water. We're both 35, and I think we got lucky enough to tap into this part of ourselves at a stage of our lives when we started realizing, "Wait a second. I want to hear myself. I want to look at myself. And I don't want to look at myself through other people's perspectives." We made a movie and I'm so proud of it, but I'm also really proud of what everyone accomplished personally while making the movie. As somebody who's been allowed to be in some movies that were cool and made by people who really wanted to say something, being able to give that to her is the coolest thing I've been able to do at this point in my career. Because I've been given that, and I know that she went through something on this and changed. And why the hell do we do anything, unless it's for that?

Take us into your writing process. How did you envision the ways visuals, sound design, and editing would bring Lidia's past in conversation with her present?

I wrote this over an eight-year period and never stopped, even through the edit,

because the book itself would be reduced to a biopic-feeling thing if you didn't find new emotional connective tissue and memory triggers. I didn't want to structure the movie; I wanted it to find itself. At some point I've adapted every single page of this entire book. Over the years I've had things come to mean more and less to me. I wanted it to feel vast, and I wanted it to feel like a neurological, flashy, dream of a life, like a DMT trip. I wanted it to be inelegant, like how it feels to have a hectic life and try to remember it and write it down. I think the lack of structure gave it a psyche, because I started finding by accident. I put all the things I loved toge-

ther, the things I pulled from the book that I wanted to eat alive because I wanted to metabolize them. I'd visualize them and try to find the relationships between those pictures, and put them in a certain order because one thing relates to the next, and now I've personalized my experience with the book. The writing process needed to be super intrinsic and open to exploration and to the ephemeral. Ultimately the script that was financed was so dense, by the time we got there I'd made like 500 movies because I didn't know what was going to happen. I wanted to be able to put together a cumulative psyche-memory of what we did on set. I cut half the movie out



of the movie. We shot so much more. We pulled and pulled and I went, these are the emotional connections, and this is what I want to say.

You shot this film on 16mm. What made this format right for telling this story?

I think that when you sit next to a camera and you can hear its heartbeat, you match it. And when you sit next to a digital camera, you're recording, you're not taking pictures. And I wanted to take pictures. I wanted to make a flipbook because that underlined the memory aspect of this. I definitely wanted it to feel out of time, and I think there was no way to acquire the amount of information a digital camera acquires and still allow people to fill in the blanks themselves. We needed it to feel a little bit far away, so that people leaned in and tried to put themselves in it.

A line from the book that appears in the film says, "Memories are stories." How does that idea resonate with you now,

and how did making this film imprint itself onto you?

The steps were so hard. And I don't mean trying to get it made, or trying to convince people that it was worth it, or even the difficulty of making a movie under duress and constraint with no money or time, which is always how movies are made no matter how much time or money you have. The pummeling is so meta. The movie felt like it had to bear down and push, and it took so long. We had to metabolize a lot of pain in order to find something that felt beautiful. And that is what the movie's about. Making those memories with these people, shooting it on film so it felt like a dream – one we could reference and look back at. It's also going to change every time we watch it, because we turn into different people every time we wake up in the morning. It's all wrapped up into the same idea that stories are absolutely life-saving, and they are in our hands to tell. And if you don't know that... that's truly dangerous. ■

KRISTEN STEWART

Kristen Stewart is an Academy Award nominated actress for her portrayal of Princess Diana in the Pablo Larrain directed *Spencer*. Stewart won 22 critic awards for her performance as well as a Best Actress nomination for the Critic's Choice Awards and the Golden Globe Awards.

In 2015, she became the first American actress to be awarded a Cesar Award in the Best Supporting Actress category for her role in Olivier Assayas' *Clouds of Sils Maria*, in which she starred alongside Juliette Binoche. She received several other accolades for *Clouds of Sils Maria* including the Best Supporting Actress prize for: NYFCC, BSFC, BOFCA, and NSFC.

Stewart recently starred in the A24 Rose Glass directed film, *Love Lies Bleeding*, which premiered at the 2024 Sundance Film Festival and released widely in March 2024. Separately, Stewart starred in the sci-fi love story film, *Love Me*, opposite Steven Yeun, which also premiered at the Sundance Film Festival and released wide on January 31, 2025.

In January 2017, Stewart made her directorial debut with *Come Swim* which premiered at the 2017 Sundance Film Festival. Stewart most recently directed a short film for the band Boygenius, which tied together 3 music videos of songs from their recent album.

Stewart was introduced to audiences worldwide in 2002 with her gripping performance alongside Jodie Foster in *Panic Room*. Her star took a huge rise when she starred as Bella Swan in the hit franchise *The Twilight Saga*. The series has grossed over \$3.3 billion in worldwide receipts and consists of five motion pictures. She also starred in Universal's box office winner *Snow White* and *The Huntsman*, and in Walter Salles' screen adaptation of Jack Kerouac's *On the Road*.

Kristen's career has displayed a challenging assortment of characters in additional films including: *Adventureland*, *Into the Wild* directed by Sean Penn, *The Runaways*, *Welcome to the Rileys*, *The Cake Eaters*, *The Yellow Handkerchief*, *What Just Happened*, *In The Land of Women*, *The Messengers*, *Zathura*, *Speak*, *Fierce People*, *Catch That Kid*, *Undertow*, *Cold Creek Manor*, *The Safety of Objects*, *Camp X-Ray*, *Still Alice*, *Anesthesia*, *American Ultra*, *Equals*, Ang Lee's War/Drama, *Billy Lynn's Long Halftime Walk*, and *Lizzie*. Notable more recent credits include Olivier Assayas' *Personal Shopper*, Woody Allen's *Café Society*, Kelly Reichardt's *Certain Women*, JT Leroy, Sony's *Charlie's Angels*, *Seberg*, *Underwater*, Clea Duvall's *Happiest Season*, and David Cronenberg's *Crimes of the Future*.

Stewart resides in Los Angeles. ■

CREW

Written and directed by **Kristen Stewart** • Image **Corey C. Waters** • Production design **Jennifer Dunlap** • Editing **Olivia Neergaard-Holm** • Costume **Liene Dobraja** • Hair and Make-up **Emilija Eglite** • Music **Paris Hurley** supervised by **Alexandra Eckhardt** Mix **Amanda Beggs** • VFX supervisor **Corentin de Saedeleer** • 1st Assistant director **Svetlana Punte** • Line producer **Max Pavlov** • Casting **Kharmel Cochrane** • Casting of Lidia Yuknavitch **Marisol Roncali, CSA** - **Chelsea Ellis Bloch, CSA** • Producers **Scott Free** (*Michael Pruss, Rebecca Feuer*), **CG Cinema International** (*Charles Gillibert*), **Forma Pro Films** (*Yulia Zayceva, Max Pavlov, Svetlana Punte, Igor Pronin, Svetlana Ivannikova, Kristina Martinuka*), **Nevermind Pictures** (*Kristen Stewart, Dylan Meyer, Maggie McLean*), **Andy Mingo** • Co-producers **Curious Gremlin** (*Scott Aharoni, Alihan Yalcindag, Sinan Eczacibasi*), **Fremantle Media Limited** (*Christian Vesper*), **Lorem Ipsum Entertainment** (*Yan Vizinberg, Abigail Honor, Chris Cooper, Auston Ochoa*), **Whiz Movies** (*Patrick Sutter*), **Scala Films** (*Mélanie Biessy*) • Executive Producers **Lidia Yuknavitch, Rhonda Hughes** • Associate Producers **Denis Smirmov, Alexander Johnson, Anastasija Dobrinska, Janis Stepanovs, Maraide Rich** • With Financial Support of **Investment and Development Agency of Latvia** • International sales **Les Films du Losange**

CAST

Lidia	Imogen Poots
Claudia	Thora Birch
Ken Kesey	Jim Belushi
Andy Mingo	Charles Carrick
Devin	Tom Sturridge
Dorothy	Susanna Flood
Claire	Esme Creed Miles
Photographer	Kim Gordon
Mike	Michael Epp

IMOGEN POOTS

2017 - **Mobile Homes** by Vladimir de Fontenay
2017 - **I kill giants** by Anders Walter
2018 - **Friday's Child** by A.J. Edwards
2019 - **The Art of self-defense** by Riley Stearns
2019 - **Vivarium** by Lorcan Finnegan
2019 - **Castle in the ground** by Joey Klein
2019 - **Black Christmas** by Sophia Takal
2020 - **The father** by Florian Zeller
2020 - **French exit** by Azazel Jacobs
2023 - **Baltimore** by Joe Lawlor, Christine Molloy
2023 - **The teacher** by Farah Nabulsi
2024 - **All of you** by William Bridges
2025 - **The Chronology of water** by Kristen Stewart

THORA BIRCH

1988 - **Purple people eater** by Linda Shayne
1991 - **Paradise** by Mary Agnes Donoghue
All I want for christmas by Robert Lieberman
1992 - **Patriot Games** by Philip Noyce
1993 - **Hocus pocus** by Kenny Ortega
1994 - **Monkey trouble** by Franco Amurri
Clear and present danger by Philip Noyce
1995 - **Now and then** by Lesli Linka Glatter
1996 - **Alaska** by Fraser C. Heston
1999 - **American Beauty** by Sam Mendes
2000 - **The smokers** by Kat Slater
Dungeons & dragons by Courtney Solomon
2001 - **Ghost world** by Terry Zwigoff
2004 - **Silver city** by John Sayles
2005 - **Slingshot** by Jay Alaimo
2006 - **Dark Corners** by Ray Gower
2008 - **Train** by Gideon Raff
2025 - **The Chronology of water** by Kristen Stewart

EARL CAVE

2018 - **Old Boys** by Toby MacDonald
2019 - **Days of the Bagnold Summer** by Simon Bird
True History of the Kelly Gang by Justin Kurzel
2022 - **The School for Good and Evil** by Paul Feig
2023 - **The Unlikely Pilgrimage of Harold Fry** by Hettie Macdonald
2024 - **The Sweet East** by Sean Price Williams
2025 - **The Chronology of water** by Kristen Stewart

KIM GORDON

1989 - **Weatherman '69** by Raymond Pettibon
2005 - **Last Days** by Gus Van Sant
2007 - **Boarding Gate** by Olivier Assayas
I'm Not There by Todd Haynes
2015 - **The Nightmare** by Akiz
2016 - **Imponderable** by Tony Oursler
2018 - **Don't Worry, He Won't Get Far on Foot** by Gus Van Sant
2025 - **Bad Painter** by Albert Oehlen
The Chronology of water by Kristen Stewart

JIM BELUSHI

(Select filmography)

1980 - **Thief** by Michael Mann
1983 - **Trading Places** by John Landis
1986 - **Salvador** by Oliver Stone
Little Shop of Horrors by Frank Oz
1988 - **Red Heat** by Walter Hill
1990 - **Dimenticare Palermo** by Francesco Rosi
1993 - **Last Action Hero** by John McTiernan
1995 - **Separate Lives** by David Madden
1997 - **Wag the Dog** by Barry Levinson
2001 - **Joe Somebody** by John Pasquin
2006 - **Behind the Smile** by Damon Wayans
2010 - **The Ghost Writer** by Roman Polanski
2012 - **Thunderstruck** by John Whitesell
2015 - **Dangerous Housewife** by Anthony Burns
2017 - **Twin Peaks: The Return** by David Lynch
Wonder Wheel by Woody Allen
2022 - **Gigi & Nate** by Nick Hamm
2024 - **Fight Another Day** by James Mark
2025 - **The Chronology of water** by Kristen Stewart



Photos downloadable at www.filmsdulosange.com

