

the cup of tea
present

sélection
INTERNATIONAL
FILM FESTIVAL
OF ROTTERDAM
2018

compétition
THESSALONIKI
DOCUMENTARY
FESTIVAL
2018

compétition
FESTIVAL
CINÉMA
DU RÉEL
2018

compétition
CAMBODIA
INTERNATIONAL
FILM FESTIVAL
2018

ANGKAR

អង្គការ

a film by Neary Adeline Hay

 la culture avec
la copie privée

Scam*
*Société civile
des auteurs multimedia

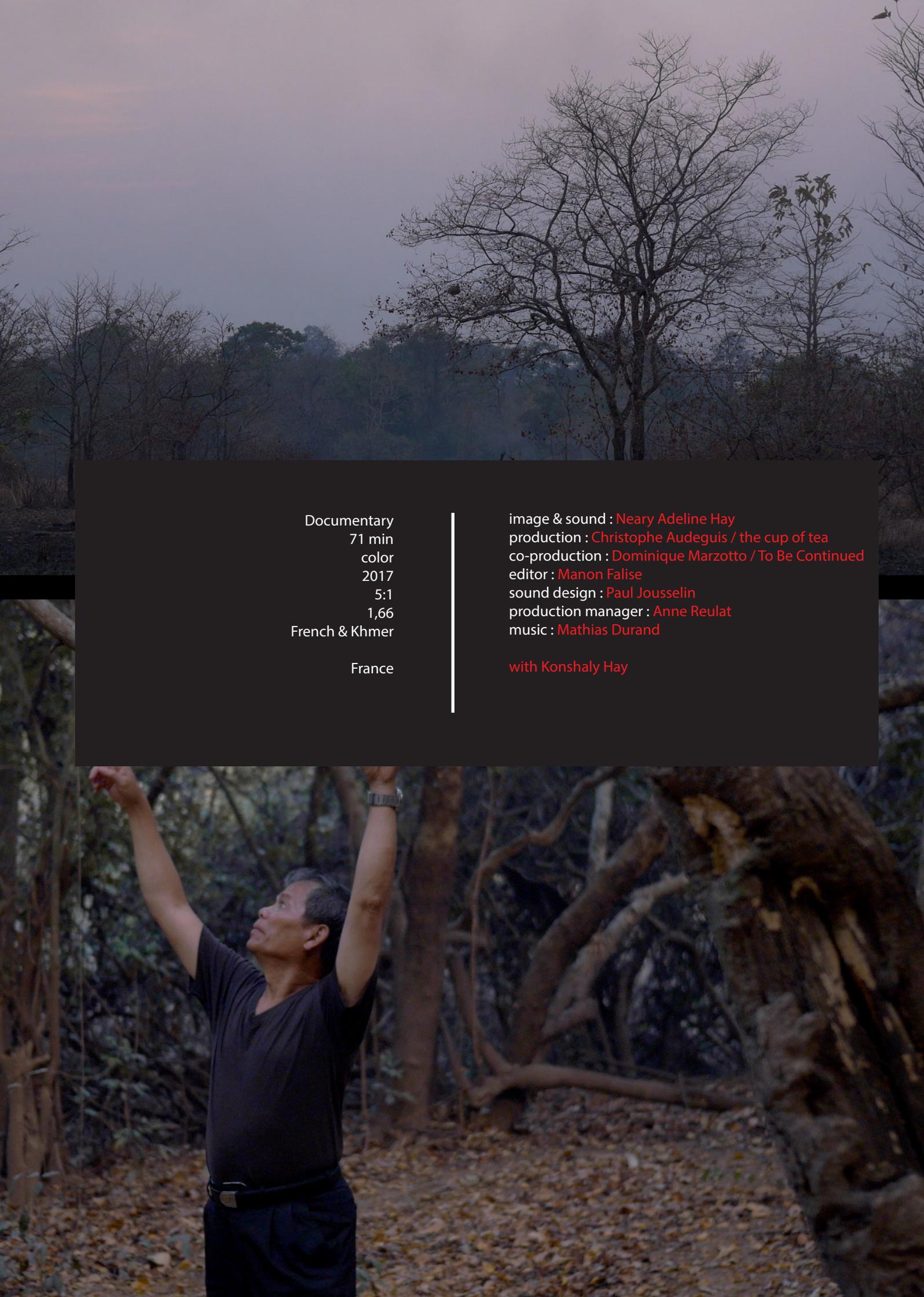
* île de France



Moulin d'Andé-Céci
Centre des écritures
cinématographiques



sacem f
Société des Auteurs,
Compositeurs et
Éditeurs de Musique



Documentary
71 min
color
2017
5:1
1,66
French & Khmer

France

image & sound : Neary Adeline Hay
production : Christophe Audeguis / the cup of tea
co-production : Dominique Marzotto / To Be Continued
editor : Manon Falise
sound design : Paul Jousselin
production manager : Anne Reulat
music : Mathias Durand

with Konshaly Hay



Khonsaly meets his former Khmer Rouge persecutors in the intimacy of the village in which they had lived together for 4 years.

He invites us to accompany him on his personal journey through time, following the path of his obscured memories. The constrained dialogue he establishes with his daughter, the director, examines transmission as a necessary and intimate quest.

The past and the present are juxtaposed, identities are revealed as forgotten specters reappear and the memories finally emerge.





NEARY
HAY

ADELINE

Born in Cambodia in 1981, Neary Adeline Hay sought refuge in France with her family and grew up in the suburbs of Paris. Early in life she became passionate about video and bought her first camera at 16 years old. She started to film everyday life and those around her while attempting to capture the «ephemeral moment»: the memory seized by the video image.

After studying art and later attending the Ecole Normale Supérieure des Arts Appliqués in Paris, she began to make experimental films questioning silence and absence as fantasies and annihilators of our link to one another. She then travelled the world for 10 years, camera in hand. The culmination of a long reflection on the memory of Cambodia, Angkar is her first feature film.

She is currently writing her first feature length fiction, DUCKS.

DUCKS (2018 - in writing)

Written by Neary Adeline Hay & Romy Di Coccia Ferro - fiction - the cup of tea

Alain, a young Frenchman of Cambodian origin, finds himself in the role of shepherd to a herd of ducks. Accompanied by an eleven-year-old boy and his fifty ducks, he undertakes an initiatory three-month journey across Cambodia, a country he does not know.

With the support of CNC (writing grant)

MIDDLE (2018 - in writing)

Writer & director - documentary - the cup of tea

Vatey, Tita and Panha are young, free and independent. They embody the new Cambodian middle class. They come from the countryside, where their families don't understand their need for emancipation, they became symbols of activism in a Society at the edge of implosion. MIDDLE is about their journey between a galloping modernity, secular traditions and a political revolution.

ANGKAR (2017)

Writer & director - 71' - documentary - the cup of tea

Khonsaly finds his former Khmer Rouge executioners, in the obscure intimacy of the village in which they lived together for 4 years. Between past and present, identities are revealed, the forgotten specters re-emerge and the story, face to face, is finally told.

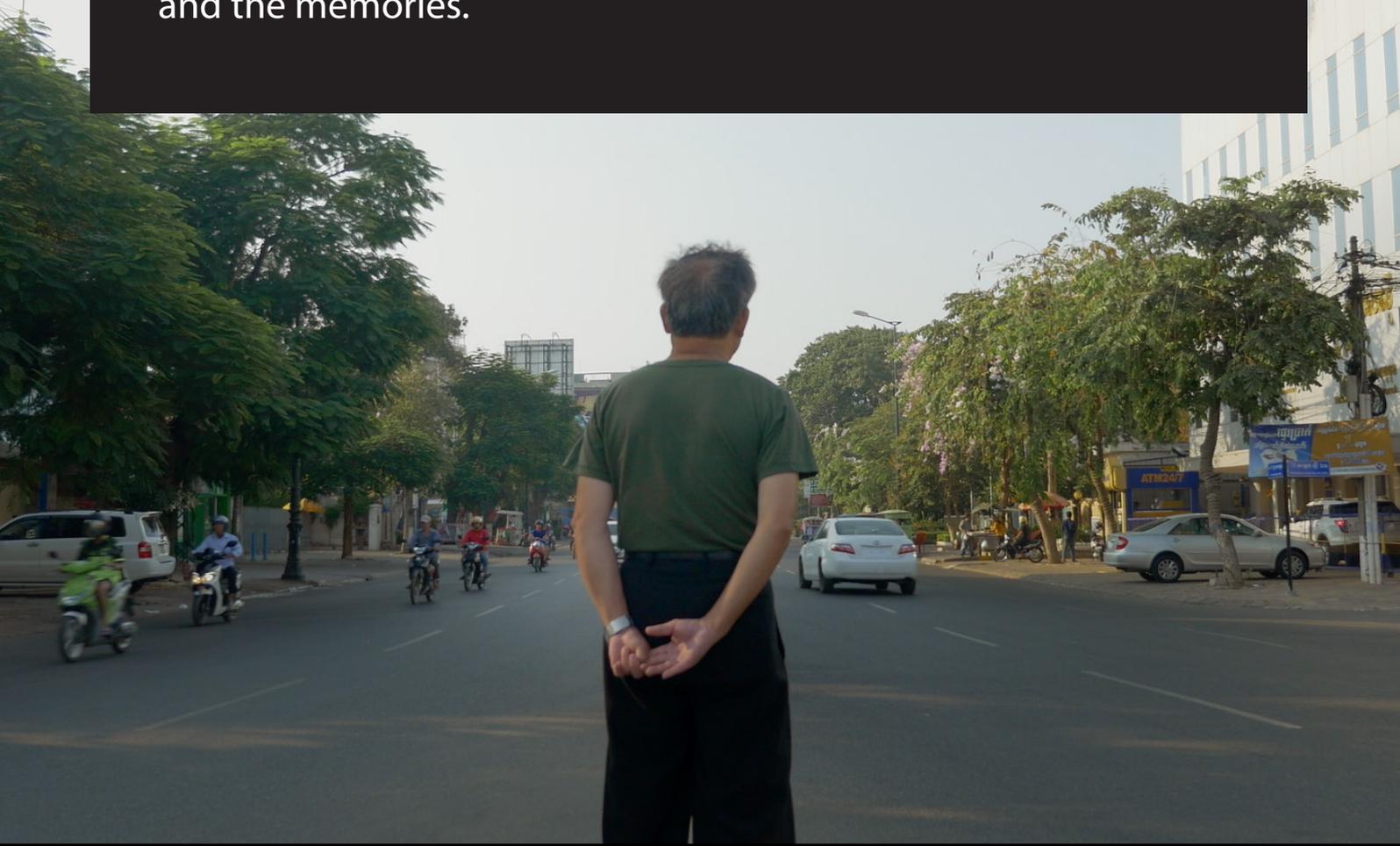
With the support of Moulin d'Andé Ceci (writing grant), SCAM (Brouillon d'un rêve), CNC (fonds d'aide à l'innovation audiovisuelle), SACEM (Brouillon d'un rêve), CNAP (post-production grant), Ile-de-France (post-production grant)

Festivals : International Film Festival of Rotterdam 2018 - section A History of Shadow , Thessaloniki Documentary Festival 2018 - International Competition, Cinéma du Réel 2018 - International Competition, Cambodia International Film Festival - International Competition...



Angkar plunges us into the murderous doctrine of the villages of death and reveals the unknown face of the Khmer Rouge's regime. Through their experience, Khonsaly and the inhabitants of Ta Saeng recount the workings of these cooperative villages and these sites which were the theaters for the deaths of millions of people.

In the broken silence of a remote hamlet in the forgotten jungle, we rediscover the revolutionary madness of a regime with excessive ambitions and of which the ghosts still haunt the places, the people and the memories.





I was born from the forced marriage between my father and my mother in a village of detention. Without the Khmer Rouge regime, I would not be here today.

The question of identity has nurtured, for a long time, my desire to understand this period of Cambodia's history which I believe remains untold and therefore unknown to the world. I grew up in France, with the need to comprehend how such radical and violent action could have occurred in Cambodia.

To make this film with my father became a mutual commitment.

Khonsaly agreed to return to the village where he had been imprisoned and to face his former persecutors because I am his daughter and he needed to share this experience, which inherently, is also mine. As a film director, I felt compelled to make a film about this personal journey.

It was important to me that this film stands as a testimony of survival, a tangible document which will contribute to reconstructing the memory of my country.

There are unfortunately a very small number of testimonies in comparison to the Cambodian population. There was 1,5 to 3 million deaths out of a population of 7 million inhabitants, that is 5,5 to 4 million survivors. Out of all these survivors, few have written, spoken or shared their experience. Forty years have passed and witnesses have grown older, entrapped in silence, without ever passing on their stories. Tales of survival, the memory of those who disappeared and unimaginable individual exploits are condemned to be lost forever in silence.

The new generation, whether from the diaspora living in foreign countries, or those who grew up in Cambodia, seems not to want to hear about this period of their history. Too distant and carrying too many painful memories, this past seems to clash with a present heading entirely towards the future. Yet this new generation is largely born from forced marriages, like myself, and the complexity of Cambodia today can only be understood in the light of its somber past.

Beyond witnessing the horror of the regime and the tortures inflicted upon the inhabitants the intention is to understand how silence took hold of an entire population, how the mentors of resilience failed by not allowing individual memories to be passed on and how acknowledging the memory allows for mourning.

Angkar is a film which attempts to raise the question of memory and the vital importance of its telling.

Angkar absorbs us in the dialogue of Khonsaly with his former torturers, face to face with himself and me, his daughter. Khonsaly has the strength to allow the former senior players of the regime to speak, he does not wish to corner them into a confrontation, but instead he displays a clear desire for reconciliation. This reconciliation is essential for him in order to allow for forgiveness. It is his path of resilience.

This path of resilience is manifest also in passing on his personal story to me which is the very foundation of my own.

Neary Adeline Hay



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