

Berlinale
72nd Internationale
Filmfestspiele
Berlin
Berlinale Shorts
Competition

FURTHER

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AND

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FURTHER

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AWAY

A FILM BY
POLEN LY

BOPHA OUL

PHANNY LOEM

Writer and Director of Photography POLEN LY - Editor KAVICH NEANG - Sound Designer VINCENT VILLA - Assistant Director OUCH LATH - Colorist JIRAYU JANGWATTANAPONG
Producers SOPHEA KIM, and DANIEL MATTES and DAVY CHOU / ANTI-ARCHIVE - Co-producer LOY TE / KONGCHAK PICTURES
With the support of SINGAPORE INTERNATIONAL FILM FESTIVAL SEA-SHORTS GRANT - World film sales LIGHTS ON

ANTI-ARCHIVE



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INTERNATIONAL
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people - water - life

MOMO
FILM CO.

Cambodia
Film
Commission



LIGHTS
ON

WORLD SALES

Lights On

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PRODUCTION

Anti-Archive

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Chhngai Dach Alai
FURTHER AND FURTHER AWAY

TECHNICAL INFORMATION

NARRATIVE SHORT

24 minutes, 2022, Color, DCP, 5.1, 25fps, 1.78

Original Voice: Bunong, Khmer // Subtitles: English

Shot in Kbal Romeas, Stung Treng Province, Cambodia

PRINCIPAL CAST

Bopha Oul — “Sister”

Phanny Loem — “Brother”

AN ANTI-ARCHIVE PRODUCTION

IN CO-PRODUCTION WITH KONGCHAK PICTURES

WITH SUPPORT FROM SINGAPORE INTERNATIONAL FILM
FESTIVAL’S SEA-SHORTS FILM GRANT

IN PARTNERSHIP WITH

Momo Film Co.

International Rivers NGO

Cambodia Film Commission

Cambodian Department of Cinema and Cultural Diffusion

ANTI-ARCHIVE





Before their impending departure for the capital city, two siblings first must bid farewell to the place they called home, each in their own way.

SYNOPSIS

A young indigenous Bunong woman and her older brother spend one last day in their rural village in northeastern Cambodia, before an impending move to the capital city in search of a more prosperous life.

While her brother is excited for the move, she senses a quiet desire to return to their long-gone village that was lost to the development of a nearby hydroelectric dam a few years earlier.





DIRECTOR'S STATEMENT

The process of writing *Further and Further Away* first started while I was doing research for my full-length documentary in an indigenous Bunong village in northeastern Cambodia in 2017. This was the same year when the villagers were preparing to evacuate from their homes due to a new hydropower dam built across the local river. While some villagers decided to stay put in their ancestral land, many accepted the compensation and moved to resettle in a new plot of land provided by the company. After a few years, I had the chance to connect with the villagers who chose to leave. I observed their daily life and found that their livelihoods are more modernized than their past

(continues)

life in the ancestral land. Many families now owned more belongings and lived in concrete houses; many youngsters worked for agricultural plantation companies in the area, while others had departed for jobs in the capital city or other parts of the country. At the same time, some villagers shared with me a lot about their nostalgia for their ancestral land, where they felt more independent and better connected to nature. The new resettlement site started to appear to me as a place where dreams of the future and memories of the past come into conflict with one another. These two elements are reflected in the two characters in *Further and Further Away*.

I always wanted to make this film as realistic as possible, therefore I chose to make it in an observational documentary style, with the setting in real locations, with actors casted from among the real residents of the village, and with all dialogues spoken in the indigenous Bunong language. While I was in the village researching my documentary and planning the short film's shoot, the pandemic's rising cases caused the rural province to lock down. So my producer and I decided to undertake an adventure: to train some young people from the village to help in the short film's production as assistant director, prop master, production assistant, and fixer, while I was director and cinematographer. The villagers let us borrow their belongings for our set decor. It was challenging and slow, but it turned out to be a memorable and passionate experience for all of us, which gave more meaning to the film itself, as it was made purely in the sense of community.

Polen LY
February 2022



CREW

Director & Writer & Cinematographer

POLEN LY

Producers

SOPHEA KIM

DANIEL MATTES

DAVY CHOU

Editor

KAVICH NEANG

Co-Producer

LOY TE

Sound Designer, Editor & Re-Recording Mixer

VINCENT VILLA

Post Producer

CHATTAKAN CHAIKAEW

Sound Recordist

VET MOURNG

Colorist

JIRAYU JANGWATTANAPONG

1st Assistant Director

OUCH LATH

Post-Production Studio

WHITE LIGHT POST

2nd Assistant Director

SOPHEON OUL

Sound Studio

KONGCHAK PICTURES

Fixer

KHUOCH NAEN

World Sales

LIGHTS ON

ABOUT THE DIRECTOR

Polen LY (b. 1989, Kandal, Cambodia) paused his studies in medicine to pursue his filmmaking path in 2012. He has directed several shorts and documentaries, which explore environmental and social issues including LGBT+ and indigenous experiences. In 2015, he was selected for the International Writing Residency at the University of Iowa (USA), and in 2018, he joined the Asian Film Academy in Busan, Korea. Polen Ly is now in early production on his first full-length documentary, **THE TONGUE OF WATER**.



Credit: Timofey Begrov

His short fiction, **FURTHER AND FURTHER AWAY**, supported by the Singapore International Film Festival's SEA-SHORTS grant, holds its world premiere at Berlinale Shorts in 2022.

Filmography

FURTHER AND FURTHER AWAY (2022, short fiction, 24')

SIDE BY SIDE (2021, documentary, 23')

RED INK (2016, fiction, 21')

COLOURFUL KNOTS (2015, fiction, 7')

DUETTO (2014, fiction, 7')

IVA (2012, fiction, 13')



www.antiarchive.com/furtherandfurtheraway