



|Apichatpong Weerasethakul|阿彼察邦·韋拉斯哈古|

INTRODUCTION

Apichatpong Weerasethakul was born in Bangkok, raised in Khon Kaen. He studied architecture at Khon Kaen University and later received an MFA in filmmaking from the School of the Art Institute of Chicago. He started making films and videos in 1994 and has become an independent film producer in Thailand. In 1999, Weerasethakul started his own production company Kick the Machine, and made his first feature film *Mysterious Object at Noon* in the following year. The artist's unique cinematic style was already manifest in this early work, which fused the documentary with the fictional, the journalistic with the folkloric, the ghostly with the sci-fi, sensitively responding to political and social issues through a non-linear, mismatched narrative. The production house Kick the Machine does more than producing and promoting Weerasethakul's own works; it also generously supports and promotes other independent productions and experimental films made in Thailand, and strives for Thai filmmaker's creative distribution and screening rights. In 2002, Weerasethakul's second feature film *Blissfully Yours* was awarded the prize of Un Certain Regard at the Cannes Film Festival, and this brought him international attention. His 2004 film *Tropical Malady* won the Cannes Jury Prize; *Uncle Boonmee Who Can Recall His Past Lives* created in 2010 won the Palme d'Or from the same festival and was the first Southeast Asian film that ever received such honour.

Comparable to his achievements in film in terms of both quality and popularity, is Apichatpong Weerasethakul's contemporary art practice, in the forms of short film, photography and video installation. For Weerasethakul, the making of a film is necessarily dependent upon a narrative, with regard to a group of audience sitting in a dark cinematic environment throughout the film, passively being hypnotised; an artistic creation, on the other hand, is far more liberating and performative, as the audience is instead placed in a free position, to be triggered and activated by the work. Weerasethakul's short films are studies for the feature films, and also video diaries that are most personal and intimate: be it the sweaty, humid, hallucinatory tropical jungle, fragments of memory and dream chiaroscuros, Southeast Asian legends of gods and ghosts, or the cycle of spiritual life in the realms of human, plant, and animal - upon these diverse and fascinating scenes, Weerasethakul in his unique visual language constructs a series of metaphoric critiques regarding the social reality and the military junta in Thailand. He appropriates folklores and urban legends circulated in rural areas, combines them with his perspectives regarding the political and the social, and with his long-term obsession with science fictions. History through his singular lens is seemingly caught in an endless dream.

Primitive (2019) is a multi-channel video installation, focusing on the history of the border town Nabua in Thailand. Nabua was transformed into a 'red alert zone' in 1960s when it was occupied by the military army. In the following two decades, a large number of villagers, accused of being Communists, were brutally repressed and killed. By focusing on Nabua and its history, Apichatpong Weerasethakul in *Primitive* attempts to explore collective memories in northeast Thailand, and also to reflect upon his archive of personal memories. The work is at once documentary and fictional, loosely narrating the story of a group of teenagers, who are offsprings of the murdered Communist villagers. As they build a spaceship that can take the villagers to either the past and the future, the scattered video installation depicts the architectural and natural landscapes of Nabua, the young men's playful construction project, and different moments in memory. By

speaking of the repressed history of political conflicts that perpetually haunt the small town of Nabua, Weerasethakul's work resonates with the ever-increasing tension between the Thai military junta and the working class in Bangkok in recent years. The *Primitive* is as much a political history of Nabua as it is a dream about 'reincarnation and reform.'

The series of *Fireworks* expresses Apichatpong Weerasethakul's political critique regarding his own country, a realm that is at once tranquil and suffocating. Geopolitically speaking, the relationship between northern provinces and the central government in Bangkok has for long been tense and confrontational. From the 1970s to the 1990s, Communism was spread from Laos to Thailand; as a result, the northern regions were brutally punished by military repressions. Weerasethakul's *Fireworks (Archive)* (2014) deals with the animal statues in the Sala Keoku temple in the Thailand-Laos border town Nong Khai. The founder of the temple Luang Pu Bunleua Sulilat created these statues according to fantasies, political myths and folklores in order to preach Buddhism. However, during the Cold War in the 1960s, after being accused of a Communist, he was exiled from Thailand to Laos, and was inhumanely and unjustly treated by the political power. Weerasethakul's work was made at night: photographs were taken as a number of actors played with fireworks. The precious joyous moment in twilight was then captured, memorised and archived. The use of flashlights and fireworks here signify flare shots and shootings in wars; in the villagers' memory, those were at once exciting novelties, and life-threatening signs of terror. In the uncanny, flashing compositions, appearances of mysterious, horrifying statues were montaged with those of human figures, resembling resurgences of haunting memories with regard to the local fate, and also representing the re-appearance of the spectre of history. Fire brings warmth, comfort, and destruction alike.

Invisibility (2016) further developed Apichatpong Weerasethakul's long-term interests in perception and memory. The work pertains to the pairing notions of visibility and invisibility: finding things visible in absolute darkness, is the process of dream. The audience is by the protagonist's side, trapped in a room where there is no escape, but can only venture into each other's dreams and shared consciousness, wandering in the overlapping realms of the visible and the invisible, the factual and the fictional, the spatial and the abyssal. *Invisibility* follows faithfully Weerasethakul's artistic trajectory and reflects no less upon the turbulent situation in which Thailand has been caught. Manifestly political, the work speaks of the act of seeing, the visible and the invisible that are in reality under the military government's control: the freedom to see and know, the freedom to knowledge and information. The work portrays a pessimistic future, in which people have to constantly avoid confronting the truth and the reality.

Apichatpong Weerasethakul's films and artworks are essentially the same. The political and the social are always alluded too, playing integral parts in his mysterious and poetic artistic language. By working chiefly on time and light, and by working meticulously with actors, Weerasethakul builds a delicate bridge for the audience, and allows them to travel through the real and the mythical, the individual and the collective, the spiritual and the somatic, entering via unorthodox narratives a rich consciousness, where one finds the artist's memories, mythologies, dreams and desires.

介紹

阿彼察邦·韋拉斯哈古出生於泰國曼谷，成長於泰國東北部的孔敬，曾入讀孔敬大學主修建築，其後留學美國芝加哥藝術學院學習電影製作並取得碩士學位，他從1994年開始製作電影和錄像短片，成為泰國獨立電影製作人。1999年阿彼察邦創立自己的製作公司Kick the Machine，次年他完成了首部長片《正午顯影》(*Mysterious Object at Noon*)，從這部電影起就奠定了阿彼察邦電影的獨特風格，混雜了紀實與虛構、實事與傳說，鬼魂與科幻，以充滿錯位感的非線性敘事方式，巧妙回應政治和社會問題。Kick the Machine除了製作和推廣阿彼察邦自己的作品，也不遺餘力地扶持與推廣泰國其他獨立製片及實驗電影，為泰國電影工作者爭取創作、發行和放映的自由。2002年阿彼察邦的第二部長片《祝福》(*Blissfully Yours*)獲得了當年的戛納電影節的「特別關注」單元獎，從此他開始得到國際上的關注。2004年的《熱帶疾病》(*Tropical Malady*)獲得了戛納電影節評審團獎；2010年的電影《波米叔叔的前世今生》(*Uncle Boonmee Who Can Recall His Past Lives*)更是贏得了戛納電影節金棕櫚獎，成為第一部獲得這個電影界最具聲望獎項的東南亞電影。

可以與阿彼察邦在電影領域獲得的成就相提並論的是他同樣引人注目的短片、攝影、錄像裝置等當代藝術作品。對阿彼察邦而言電影創作必須依附於敘事，觀眾從頭到尾坐在黑暗的影院裡，處於被催眠的被動位置；而藝術創作更自由、更富表演性，觀眾在展覽中處在被啓動的自由位置。阿彼察邦的短片即是他電影長片的先行試驗，同時也是他私密的個人影像日記：濕熱、氳氳的熱帶叢林，記憶和夢境的光影碎片，神靈和鬼魅交纏的東南亞傳說，靈魂在人類、植物、動物界的轉世輪回，阿彼察邦以其獨有的視覺語言構建對泰國社會現實和軍政頑疾的隱晦指涉。他借鑒了泰國農村的奇聞逸事，結合個人政治、社會議題，以及他自己對科幻小說的痴迷，用他特有的方式研究歷史，歷史似乎陷入無窮的夢境。

《原始》項目(*Primitive*, 2009)，一個多頻影像裝置作品，關注泰國邊境小鎮Nabua的歷史。Nabua在上世紀六十年代被泰國軍隊佔領成為「紅色警戒區」(Red Zone)，當地大批信奉共產主義的農民在60年代至80年代期間遭到泰國軍隊的殘酷鎮壓與殺害。阿彼察邦試圖通過一個村莊和它的歷史，來尋找泰國東北部的集體記憶，同時審視他自己成長中的記憶圖景。作品混合了紀實和虛構的元素，鬆散地敘述了被屠殺的農民共產主義者的後代——一群青少年男孩，他們在建造一艘可以將村民們帶到過去和未來的飛船。錯落的視頻裝置呈現了納布瓦的建築和景觀，捕捉了男孩們在建造、玩耍和回憶的時刻，政治衝突的隱秘

歷史始終縈繞著這個小鎮，作品呼應了近年來泰國軍方和曼谷工人階級之間的緊張關係。與其說《原始》是一部納布瓦的政治歷史，不如說是一場關於「轉世和改造」(reincarnation and transformation)的夢。

《煙火》系列作品表達阿彼察邦對自己國家的政治評論，一個安逸卻同時讓人窒息的國度。由於地緣政治的影響，泰國北部與曼谷當局長期以來就有著緊張而對立的關係，在20世紀70年代到90年代之間，共產主義由老撾傳入泰國，當地更是因此遭遇了慘烈的軍事鎮壓。《煙火(檔案)》(*Fireworks (Archive)*，2014)刻畫了坐落於泰撾邊界上的小城Nong Khai中的Sala Keoku 神廟里的動物塑像，寺廟的建造者Luang Pu Bunleua Sulilat根據幻想、政治神話、民間故事來打造雕像宣揚佛教教義，然而60年代冷戰時期，他因被指為共產黨員而流亡老撾，並遭受政治迫害與不公對待。影片在黑夜中拍攝，多位演員一邊放煙花一邊拍照，在光與影中嬉戲，並將記憶編索為檔案。閃光、煙火象徵當時戰爭用來定位的信號彈以及槍火，在當地居民的回憶里那既是神秘的新鮮事物，又是給它們帶來恐懼的信號。神秘且令人驚悚的石像與人物閃現於光與影的奇異交織中，就像是地方命運中過往記憶的迸現，歷史的「幽魂」也再次浮現於鏡頭前。火帶來溫暖的同時，它也帶來毀滅。

《影子》(*Invisibility*, 2016)延續了阿彼察邦一直以來對於感知以及記憶的興趣，作品關注的是「看見」和「看不見」的概念，在沒有光線的情況下我們仍然能看見東西——這就是夢。在影片描繪的場景中，觀眾跟隨主角一起被困在一個房間里，找不到逃脫的路，只能互相滲透在彼此的夢境中，分享意識，觀眾游走在見與不見、事實與虛幻、空間與虛空的交錯重疊之中。追隨著阿彼察邦作品一貫的脈絡，《影子》同樣反映著泰國動蕩的國家局勢，有著明確的政治指涉，關於觀看、看見、看不見，泰國軍隊控制了許多基本的東西——看到和知道的自由，獲取信息的自由。作品悲觀地描繪出一幅慘淡的國家未來圖景：人們需要不斷地回避現實。

阿彼察邦的電影和藝術之間本質上並無太大的差異，政治和社會問題總是以一種隱晦的、個人化的方式提出，並隱藏在他神秘而詩意的藝術語言中。通過對時間和光線的掌控，對演員的調度，阿彼察邦為觀眾搭建了一座纖弱的橋梁，讓他們在真實與神話、個人與集體、靈與肉之間穿行，通過非傳統的敘事結構邀請觀眾進入他個人的意識世界，裡面滿是記憶、神話、他的夢境和渴望。

Selected Exhibitions
精選展覽

Primitive

08.03.2024 - ongoing
M+, Hong Kong
M+, 香港

Marking the first time the work is displayed in Hong Kong, *Primitive* (2009) by Thai artist and filmmaker Apichatpong Weerasethakul (b. 1970) is a multi-channel video installation that also incorporates two other short films and an artist's book. It represents a pivotal moment in the artist's career when the bridging of visual art, moving image, and cinema became a defining aspect of his practice. A visionary of our contemporary condition, Weerasethakul is known for his experiments with non-narrative structures and states of possibility. Elements of *Primitive* also came to form Weerasethakul's feature film *Uncle Boonmee Who Can Recall His Past Lives* (2010), which won the Palme d'Or at the Cannes Film Festival.

Shot in Nabua in northeastern Thailand, *Primitive* follows the activities of teenagers and observes their conversations, songs, and dreams. Woven into tender portraits and evocations of violence are enigmatic motifs of light, apparitions, and otherworldly journeys. With these components, Weerasethakul destabilises conventional notions of time and deepens the connective spaces between reality and imagination. Grounded in local and personal histories, *Primitive* imbues these accounts with a universal, mystical resonance.

- Text by M+

M+將在展演空間以場域特定的方式，展出泰國藝術家兼導演阿比查邦·韋拉斯塔古（生於1970年）的作品《Primitive》（2009），這亦是此作在香港首次展出。《Primitive》是M+所藏的多頻道錄像裝置，包含另外兩齣短片和一本藝術創作書。此裝置將視覺藝術、流動影像和電影共冶一爐，鑄就藝術家的標誌風格，成為其藝術生涯轉捩點。韋拉斯塔古洞悉當代處境，以探索非敘事結構和多種可能性見稱，並將《Primitive》的部分元素用作為其劇情長片《波米叔叔的前世今生》（2010）的題材，此片曾獲康城影展金棕櫚獎。

《Primitive》於泰國東北部村落納布亞拍攝，記錄當地年輕人的生活，為他們的對話、歌曲和夢想。光、幽靈和前世今生之旅的神祕主題，跟電影細膩的人物描寫和暴力的迴響交織。藉着這些元素，韋拉斯塔古搖撼傳統的時間觀念，拓闊現實和想像的連繫空間。《Primitive》深植於本地和個人歷史，並為這些大大小小的敘事挹注永恆而神祕的回聲。

- 文字由M+提供



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+, Hong Kong. Photo: Dan Leung
圖片由 M+ 提供。攝影：梁譽聰

The Open World
Thailand Biennale 2023
開放世界 — 泰國雙年展2023

09.12.2023-30.04.2024
Chiang Rai, Thailand
清萊, 泰國



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine



Installation view
展覽現場

Courtesy of the artist. @kickthemachine

A Planet of Silence
Selected Works from 2021-2022
靜默星球 — 2021-2022作品選集

26.11.2022-28.1.2023
Kiang Malingue, Hong Kong
馬凌畫廊, 香港

Kiang Malingue presents Apichatpong Weerasethakul’s solo exhibition at both Kiang Malingue Sik On Street, and Kiang Malingue Tin Wan. Titled *A Planet of Silence*, this is Apichatpong’s second exhibition in Hong Kong after the touring exhibition *Serenity of Madness: Apichatpong’s Selective Survey* at Para Site Hong Kong in 2016, showcasing cinematic and photographic works created by the acclaimed auteur in the last two years. By paying tribute to a beloved friend who has recently passed away, and by diarising treasured moments and sensual fragments from life, Apichatpong speaks of the meaning of love, memory and solidarity re-defined in a post-pandemic era.

Included in the exhibition is a new double-channel video installation *For Bruce* — Apichatpong’s tribute to his long-time friend, experimental filmmaker Bruce Baillie (1931-2020). Apichatpong was introduced to Baillie’s avant-garde filmmaking practice at the School of the Art Institute of Chicago in the 1990s, and has formed a strong emotional, personal bond with Baillie over the years. As part of the exhibition *Apichatpong Weerasethakul: Primitive* at the New Museum in 2011, Apichatpong also presented Bruce Baillie’s autobiographical film *Quick Billy* (1967-70).

Apichatpong filmed the overlapped videos of *For Bruce* when he was trekking in an Amazon jungle in Peru, recovering from COVID. Peaceful and endless is the subject of the videos: a wooden bridge in an immensely lively natural environment. One sees a variety of animals, and flickering light; hears the tranquil flow of the water beneath the bridge, and the artist’s coughs. Filming a non-place in the jungle that is unaffected by memories and is instead unifying beings on a spiritual dimension, Apichatpong offers the artwork as a portrait of Baillie, an artist who embraced film in a primitive way, as alchemy.

Also included in the exhibition is the award-winning feature film *Memoria*’s satellite video *Durmiente*, which constitutes a diptych with *async - first light*. *Durmiente* features an intimate scene that does not appear in *Memoria*, the moment when the lead character (Tilda Swinton) falls asleep, signifying the end of her journey. *Async - first light*, on the other hand, is a collaboration between Apichatpong and composer Ryuichi Sakamoto, an homage to the act of crossing borders. The two interwoven films lead us from daylight into the night, wakefulness to dreaming, representing a yearning for interconnectedness through light, cinema, and dreams. Another video diptych is *Seeing Circles*, exhibited for the first time in gallery 2 of the Kiang Malingue building. Exploring memory, politics, along with shadows of humans and planets, the new video installation pertains directly to the theme of the exhibition by focusing on both the grand and the minuscule.

A selection of recent photographic works from the acutely political *A Minor History* series revisits Thailand’s northeastern region of Isan during the pandemic lockdown, juxtaposing images of the Mekong River, with those of architectural ruins such as old hotels and cinemas, and the hotel rooms in which Apichatpong stayed. The series of *A Conversation with the Sun* photographic works, on the other hand, deals with the artist’s interest in exploring machine autonomy and man-machine collaboration, as Apichatpong once again makes use of his favoured motif of the fabric curtain backdrop, creating machine-generated images on the neural network architecture platform VQGAN+CLIP. This series of works stem from Apichatpong’s study of philosopher Jiddu Krishnamurti’s (1895-1986) ideal of being; in the recent text work *The Word Silence is not Silence* made for Okayama Art Summit 2022, the artist has also further developed his examinations of Krishnamurti’s ideas in relation to fellow artist Rirkrit Tiravanija’s political expressions.

At Kiang Malingue Tin Wan is an unprecedented marathon screening of Apichatpong’s short films: *A Bunch of Shorts Portrayed in Red*. Apichatpong has made a large number of short films and videos over the years, and this exhibition is the first occasion on which 30 short films are grouped together in a single screening program. In more than 7 hours’ duration, one may revisit early creations such as the thirdworld made in 1997, and *A Letter to Uncle Boonmee (Primitive project)* made in 2009. By presenting major recent works along with key early pieces, the exhibition as a whole offers an insight into Apichatpong’s oeuvre, mapping the trajectory through which the artist’s singular practice evolves in more than two decades.

馬凌畫廊於適安街大樓及田灣工作室空間榮譽呈現阿彼察邦·韋拉斯哈古個展。題為「靜默星球」的展覽，是阿彼察邦繼2016年於 Para Site 藝術空間呈現「阿彼察邦·韋拉斯哈古：狂中之靜」巡迴展覽後第二次在香港舉辦的展覽，將主要展出此位著名藝術家在過去兩年內創作的影像及攝影作品。通過向近期離世的好友致敬，並通過記述日常生活中的愛憐時刻及感性碎片，阿彼察邦探索了愛、記憶及友誼在後疫情時代的意義。

「靜默星球：2021-2022 作品選集」展覽中的主要作品包括阿彼察邦全新創作的雙通道影像裝置《致布魯斯》。藝術家通過這件作品向其多年好友、於近年辭世的實驗電影先驅布魯斯·貝利(1931-2020)致敬。阿彼察邦在1990年代於芝加哥藝術學院求學時便已熟悉貝利的前衛電影實踐，隨後與貝利形成了帶有強烈情感聯繫的友誼關係。阿彼察邦也曾在 2011 年於紐約新美術館舉辦「阿彼察邦·韋拉斯哈古：原始」之際呈現貝利有自傳意義的電影作品《快手比利》(1967-70)。

阿彼察邦曾感染新冠肺炎，在痊癒過程中於秘魯的亞馬遜森林徒步行走，並在旅途中拍攝了《致布魯斯》的層疊影像。影像的主體形象，是一座安寧且無盡的林木橋，以及圍繞這木橋生發的盎然自然環境。觀眾可於環境中發現各色動物昆蟲，水面上點點粼光；也可聽見水流穿橋底而過的銀鈴清音，以及藝術家時而咳嗽的聲音。通過拍攝在亞馬遜森林中不受記憶干擾、在精神層面卻得以維繫萬物的非場址，阿彼察邦將此作品渲染為貝利的肖像，以緬懷這位以原始方式、如鍊金術一般進行電影創作的先鋒藝術家。

此次展覽還將展出阿彼察邦榮獲大獎作品《記憶》的衛星影像作品《安眠》，這件作品與《異步 - 第一道光》共同構成一組雙聯影像。《安眠》展示了沒有出現在《記憶》中的一個親暱場景：故事主人公(泰達·史雲頓)在場景中入睡，而這象徵了其旅程的終結。《異步 - 第一道光》則是阿彼察邦與作曲家坂本龍一合作完成的作品，向跨越邊境的僭越行動表達了致敬。兩部影片互相交織，引領觀眾從白晝進入暗夜，從清醒墜入夢境，代表了對光明、電影及夢所架構的聯通關係的憧憬。在馬凌畫廊適安街大樓第二展廳首次展出的另一件雙聯影像作品則是《視圓》。藝術家通過此作品進一步探索了記憶、政治、人類及星球的暗影等主題，包羅宏大或微小的萬象，直指此次展覽主題「靜默星球」。

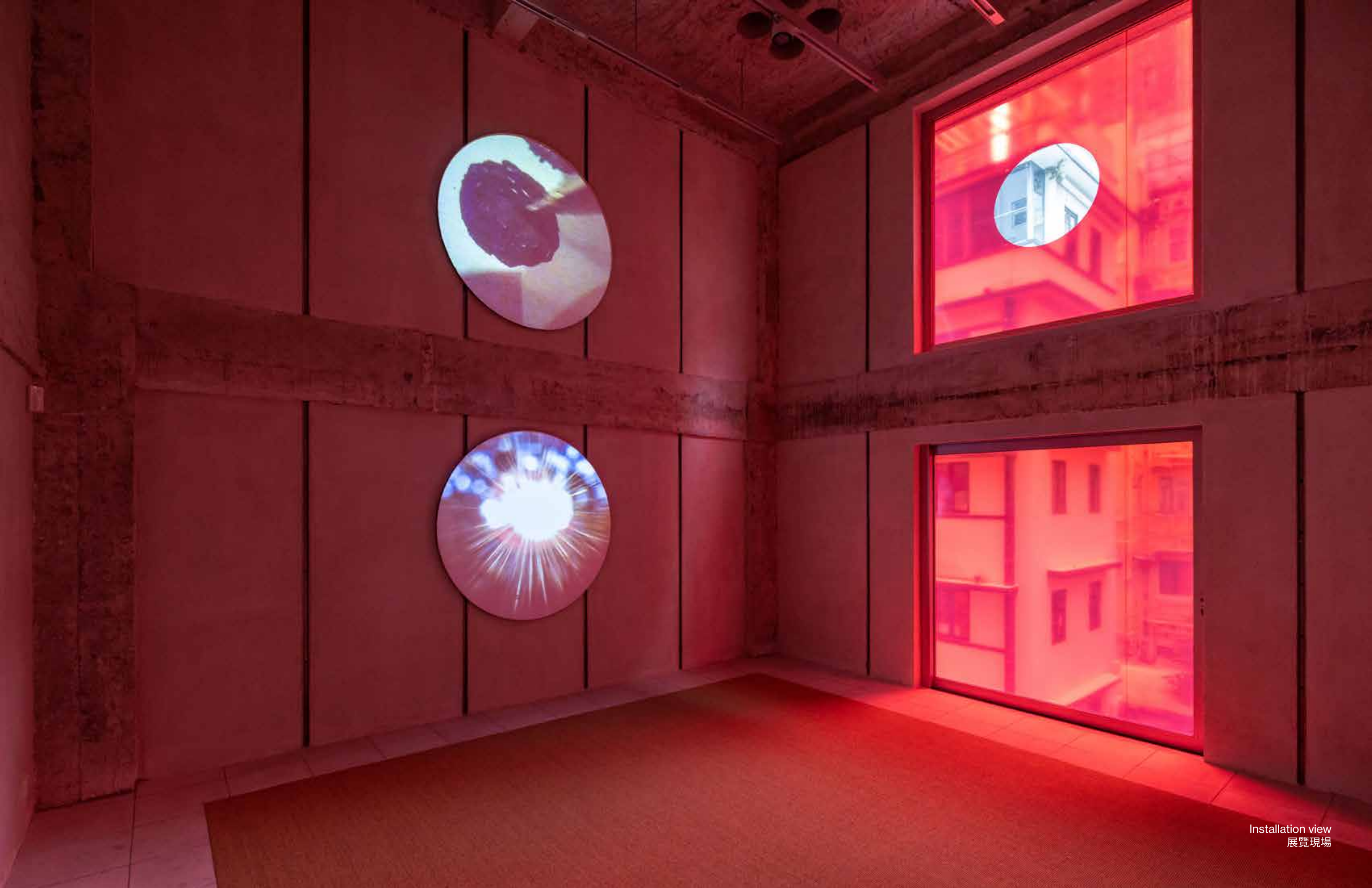
阿彼察邦以「少數歷史」系列攝影作品在疫情期間重訪了泰國北部依善地區，並置了湄公河、老舊酒店及影院等建築廢墟、其下榻酒店的房間內部景象等視覺歷史片段。另一方面，「與太陽對話」系列攝影作品則表達了藝術家對機器自主性及人類—機器合作關係的興趣，再次使用了藝術家長期青睞的戲劇式幕布元素，通過神經網絡建築平台VQGAN+CLIP創作了由人工智能生成的圖像。此系列作品植根於阿彼察邦對哲學家吉杜·克里希那穆提(1895-1986)提出的存在理念的思考；阿彼察邦也為2022年度岡山藝術交流創作的作品《靜默一詞並非靜默》也進一步發展了他對克里希那穆提哲學觀念的思考，並結合了藝術家同僚克力·提拉瓦尼的政治表達形式。

於馬凌畫廊田灣工作室空間呈現的，是前所未有的短片放映活動：「朱紅短篇集」。阿彼察邦多年來創作了大量的短篇電影及影像作品，而「朱紅短篇集」集結了三十部短片作品，總放映時間超過七小時。觀眾能夠在此一睹諸多經典早期作品，包括創作於1997年的《第三世界》以及創作於2009年的《寫給波米叔叔的信(原始計畫)》等。通過同時展出藝術家近年創作的重要作品以及經典的早期作品，「靜默星球」展覽提供了檢視阿彼察邦蔚為壯觀藝術體系的機會，追溯了藝術家在超過二十年時間內發展、演化影像實踐的路徑。



Installation view
展覽現場





Installation view
展覽現場



Mekong, a Quiet Phantom
《湄公，靜謐幻影》
2021

Giclée Print
Giclée藝術微噴
126.7 x 190 cm

Edition of 5 + 2 AP

Forever Dawn
《永遠的黎明》
2021

Giclée Print
Giclée藝術微噴
36 x 36 cm

Edition of 8 + 2 AP





The Light of Longing
《思念之光》
2021

Giclée Print, Diptych
Giclée藝術微噴, 二聯作品
36 x 36 cm each
Edition of 8 + 2 AP





Durmiente & async
《安眠 & 異步》
2021

Double-Channel Video Installation, 2
Synchronized videos, Dolby 5.1, Color
雙頻同步影像, 杜比5.1聲道, 彩色
11 min 3 sec

Edition of 5 + 2 AP

[Watch preview 觀看預覽](#)
PW: KMAW123





Mekong Mirage
《湄公蜃樓》
2021

Giclée Print
Giclée藝術微噴
126.7 x 190 cm

Edition of 5 + 2 AP

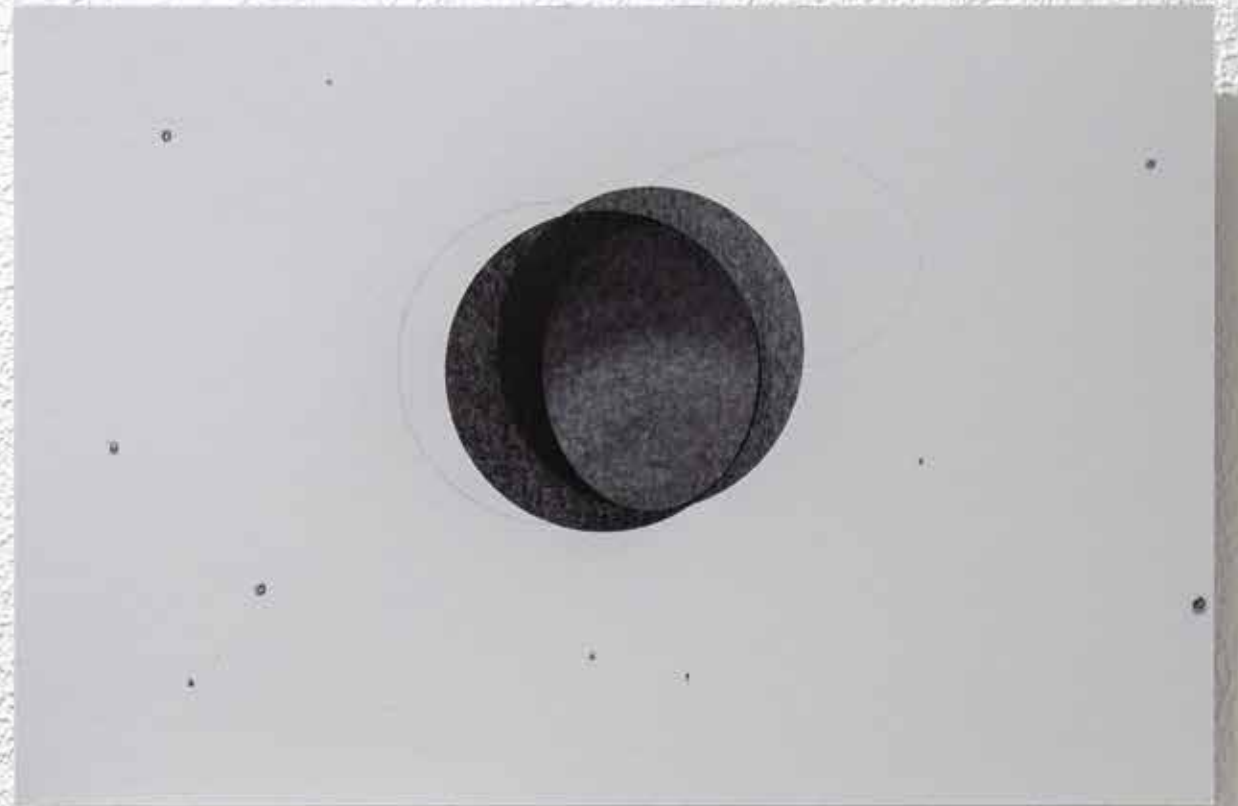


Installation view
展覽現場

Memoria, Jessica
《記憶·傑西卡》
2022

Giclée Print, Diptych
23.3 x 35 cm each, set of 2
Giclée 藝術微噴·二聯作品
每幅23.3 x 35 cm·一組兩幅

Edition of 10 + 2 AP





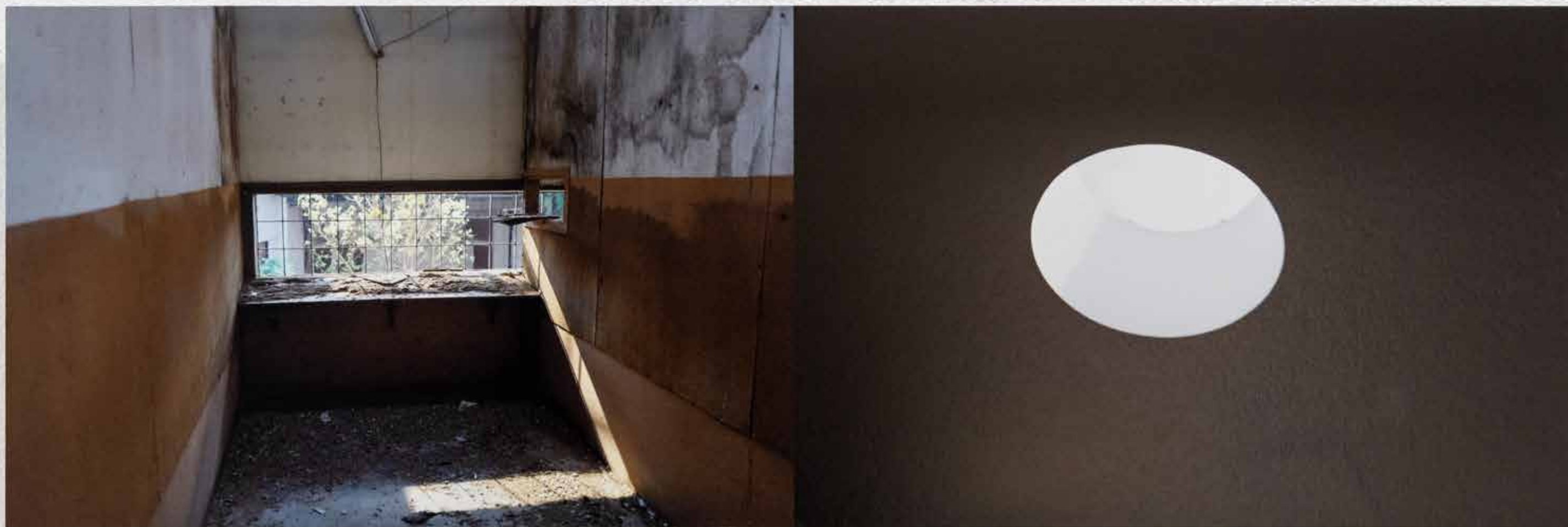
Memoria, Hernán
《記憶·赫爾南》
2022

Giclée Print, Diptych
23.3 x 35 cm each, set of 2
Giclée 藝術微噴, 二聯作品
每幅23.3 x 35 cm, 一組兩幅

Edition of 10 + 2 AP



Installation view
展覽現場



Beautiful Things (Two Continents)
《美事(兩個大陸)》
2022

Giclée Print
Giclée藝術微噴
23.3 x 70 cm

Edition of 10 + 2 AP

The series of *A Conversation with the Sun* photographic works with hand drawings on glass stem from Apichatpong's study of philosopher Jiddu Krishnamurti's (1895-1986) ideal of being, dealing with the artist's interest in exploring machine autonomy and man-machine collaboration.

The first layer is an AI-generated image of fabrics. For Apichatpong, the fabrics are related to cinematic curtains and screens, "which is a blankness that can be filled with light and memory." Apichatpong has been exploring ways in which the screen could be activated; making use of the neural network architecture platform VQGAN+CLIP, he generates and selects images that are considered traces of memory — these are essentially interpretations and combinations of images produced by us humans. Put into question is whether artificial intelligence can be justifiably defined by its otherness.

The second layer of the work is Apichatpong's own drawing on top, confronting the images in an intuitive way, "as a child would, curiously." This gesture of juxtaposing deep memory with shadowless, weightless forms evokes Jiddu Krishnamurti's teachings on how to be, staging a dynamic that is at once ephemeral and substantial.

「與太陽對話」系列帶有手繪元素的攝影作品植根於阿彼察邦對哲學家吉杜·克里希那穆提(1895-1986)提出的存在理念的思考,亦發展了藝術家探索機器自主性及人類—機器合作關係的興趣。

作品的首個層面,即是由人工智能生成的織物圖像。阿彼察邦將織物與電影幕布相聯繫,指出:「幕布是可用以佈滿光和回憶的空白。」他在過去創作的許多裝置作品及行為表演作品均曾嘗試激活這一獨特媒材,讓其得以脫離完全被動的接收者姿態。阿彼察邦使用神經網絡建築平台VQGAN+CLIP生成織物圖像,並將這些圖像視作是記憶的蹤跡——人工智能生成圖像即是人類創造圖像的再解讀、再結合成果。阿彼察邦以此創作思考這一問題:人工智能是否真正具有他者性。

作品的第二個層面,即是阿彼察邦在圖像上手工繪製的圖案。他直覺式地創作繪畫,「像是一個充滿好奇的孩童一樣。」將深度記憶與無影且無重量形式相並置,阿彼察邦旨在激發關於克里希那穆提存在理念的思考,呈現了既飄渺又厚重的動態關係。



A Conversation (On Metaphors)
《對話(論隱喻)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴，配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

Edition of 10 + 2 AP



A Conversation (On Dreams)
《對話(論夢)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴，配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

Edition of 10 + 2 AP



A Conversation (On Animism)
《對話(論泛靈論)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴，配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

Edition of 10 + 2 AP





A Conversation (On an Interpretation of Sculpture)
《對話(論雕塑的解讀)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴, 配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

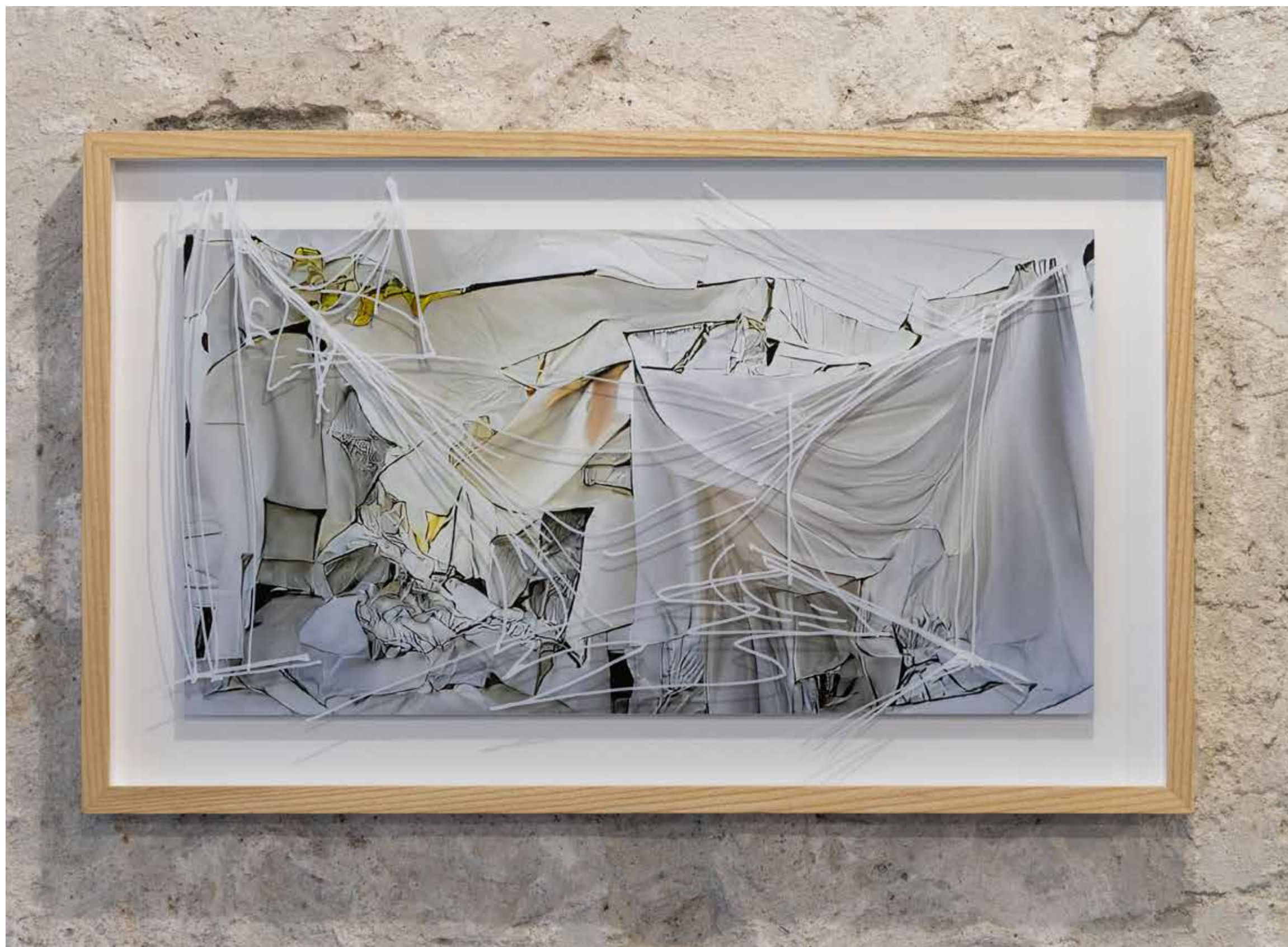
Edition of 10 + 2 AP



A Conversation (On Cinema and the Sun)
《對話(論電影與太陽)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴, 配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

Edition of 10 + 2 AP



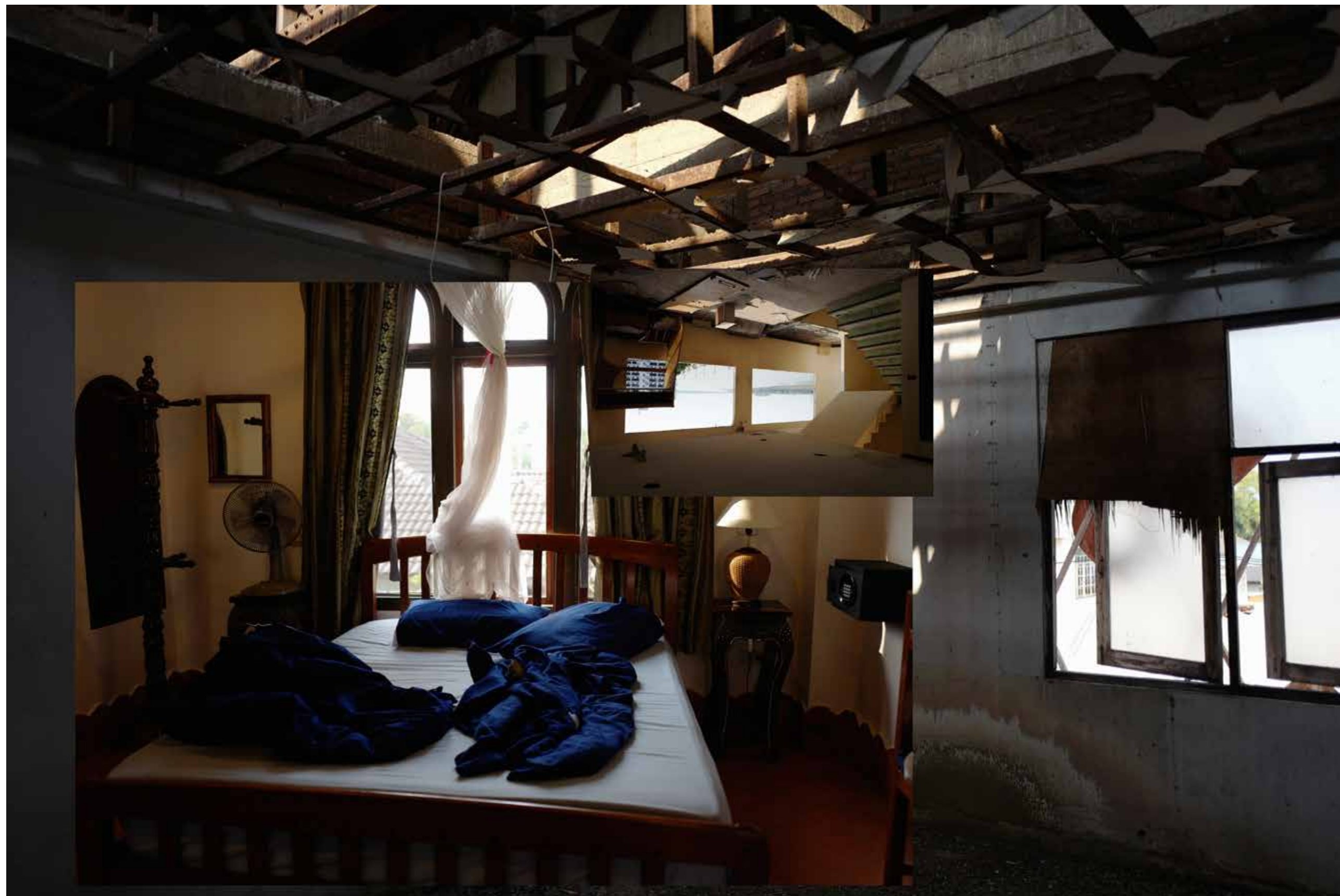
A Conversation (On Devastated Fabrics)
《對話 (論毀壞的織物)》
2022

Framed Giclée Print with Hand-Drawn Marker on Glass
帶框Giclée藝術微噴，配有手繪標記於玻璃上
37.4 x 60.7 x 3.6 cm

Edition of 10 + 2 AP



Installation view
展覽現場



Dreams and Delusions
《夢與幻》
2022

Giclée Print
Giclée藝術微噴
106 x 159 cm

Edition of 5 + 2 AP





For Bruce
《致布魯斯》
2022

Double-Channel Video Installation, 4K, 2 Synchronized videos, Stereo, Color
4K·雙頻同步影像裝置·立體聲·彩色
18 min 46 sec

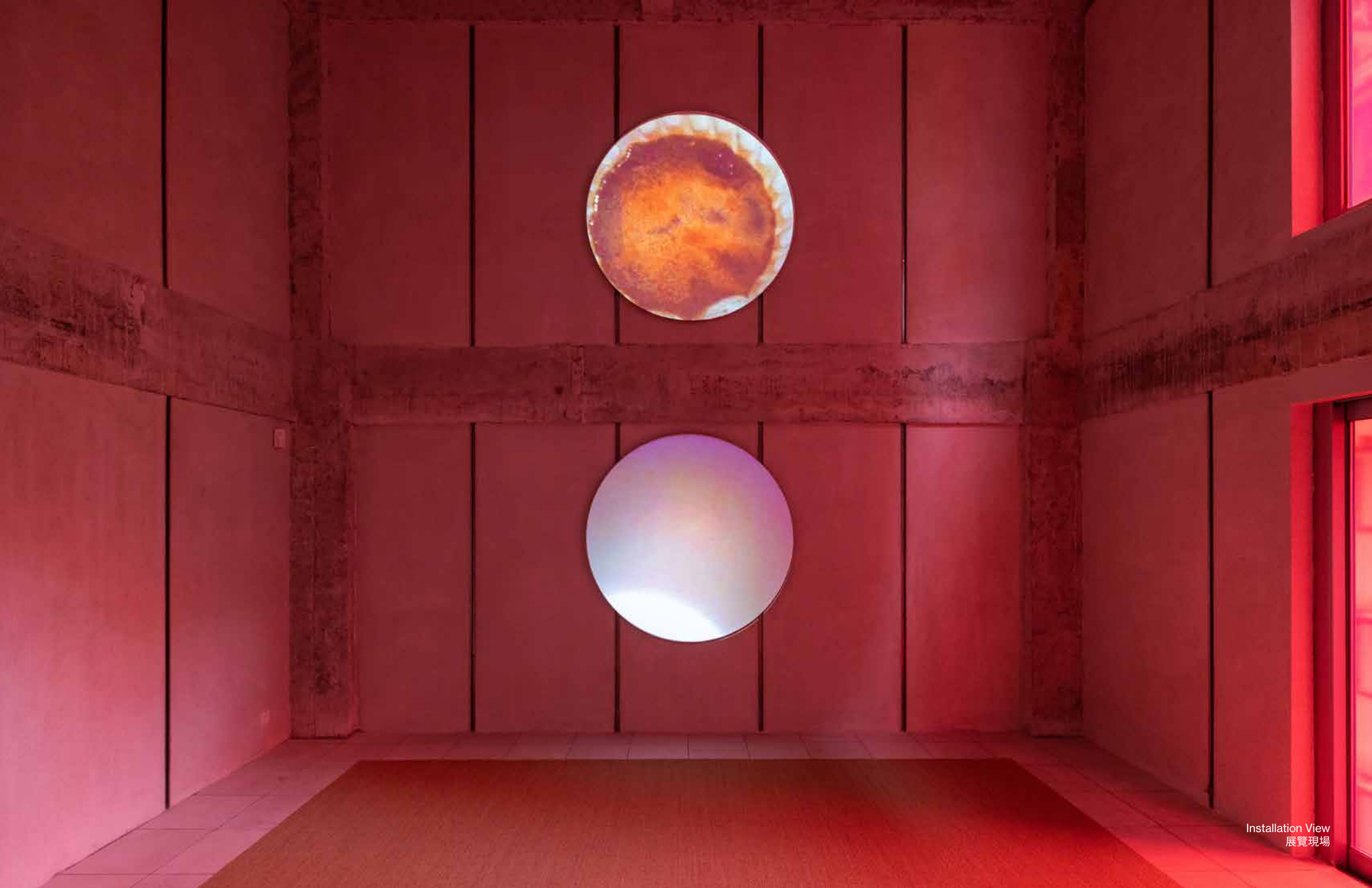
Edition of 5 + 2 AP

[Watch Preview 觀看預覽](#)
PW: KMAW123





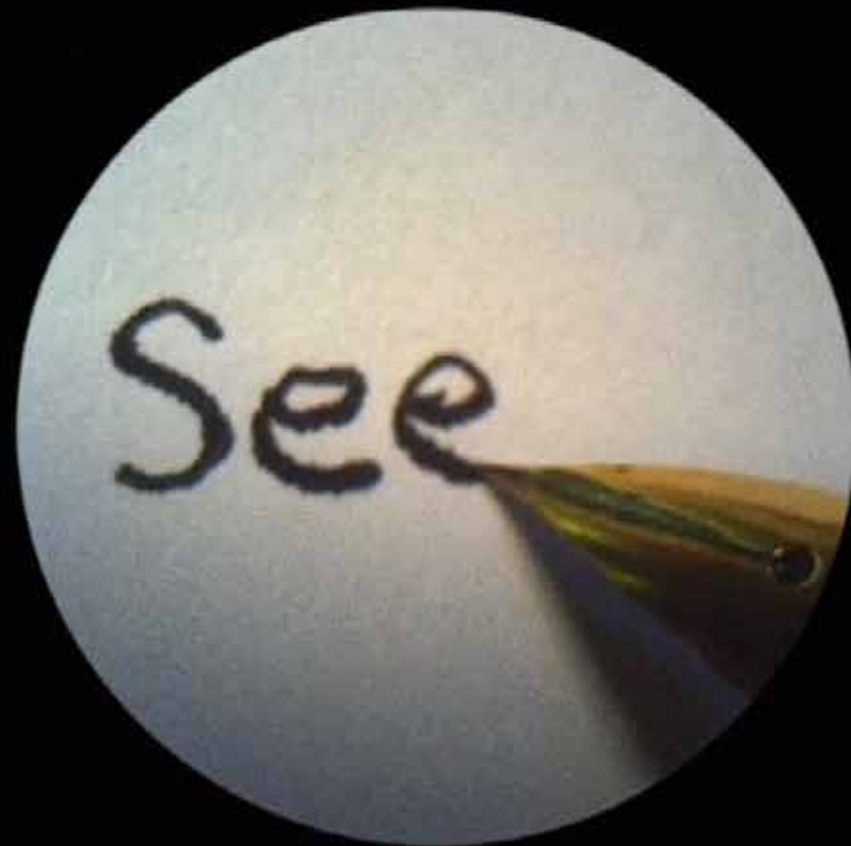
Still from *For Bruce*
《致布魯斯》錄像靜幀



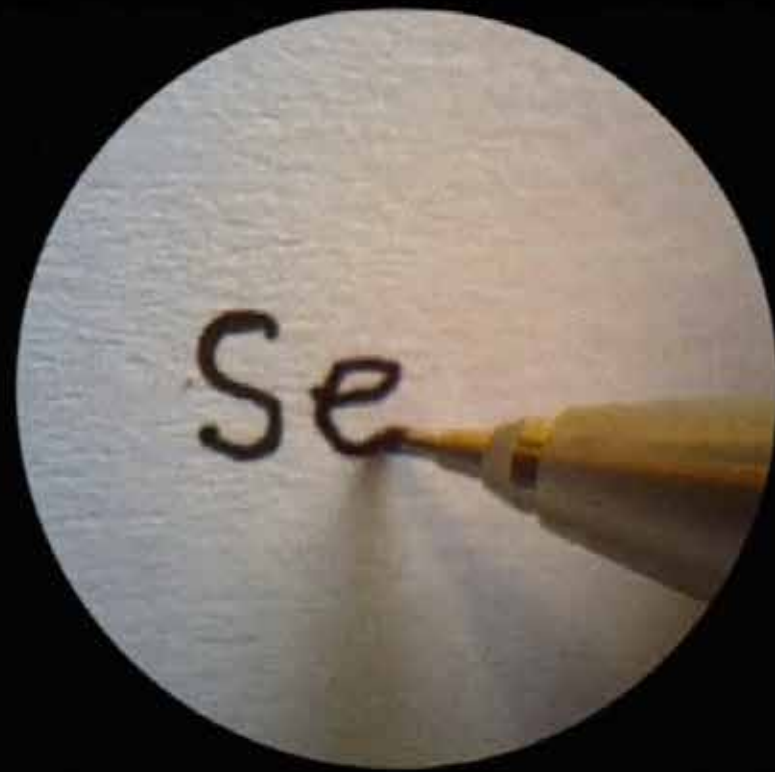
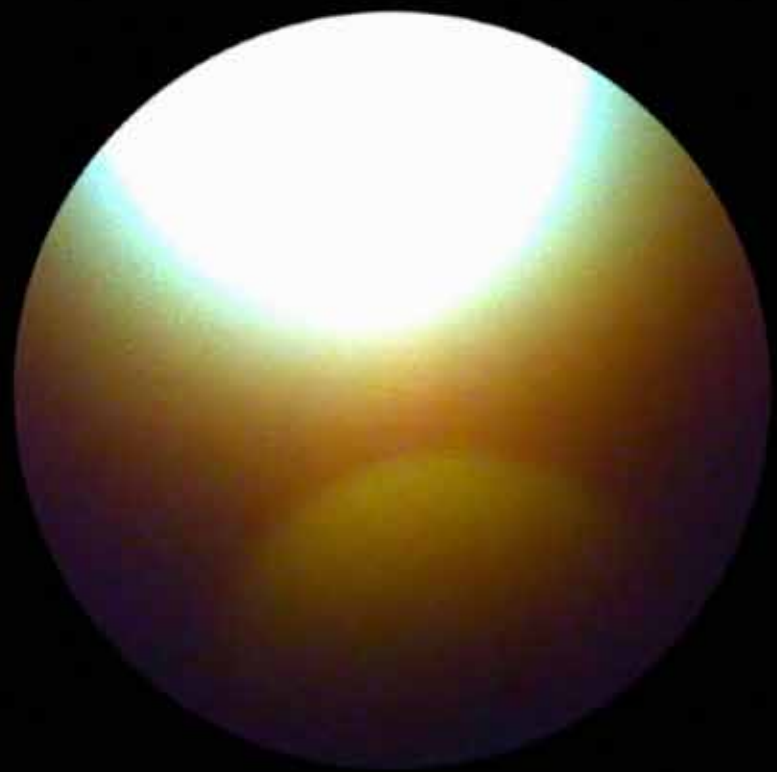
Seeing Circles
《視圓》
2022

Double-Channel Video Installation, SD, 4:3, Silent, Color
雙頻同步影像, 標清, 4:3, 無聲, 彩色
20min

Edition of 5 + 2 AP



[Watch Preview 觀看預覽](#)
PW: KMAW123 







Signs and Illusions
《象徵與幻象》
2022

Giclée Print
Giclée藝術微噴
106 x 159 cm

Edition of 5 + 2 AP





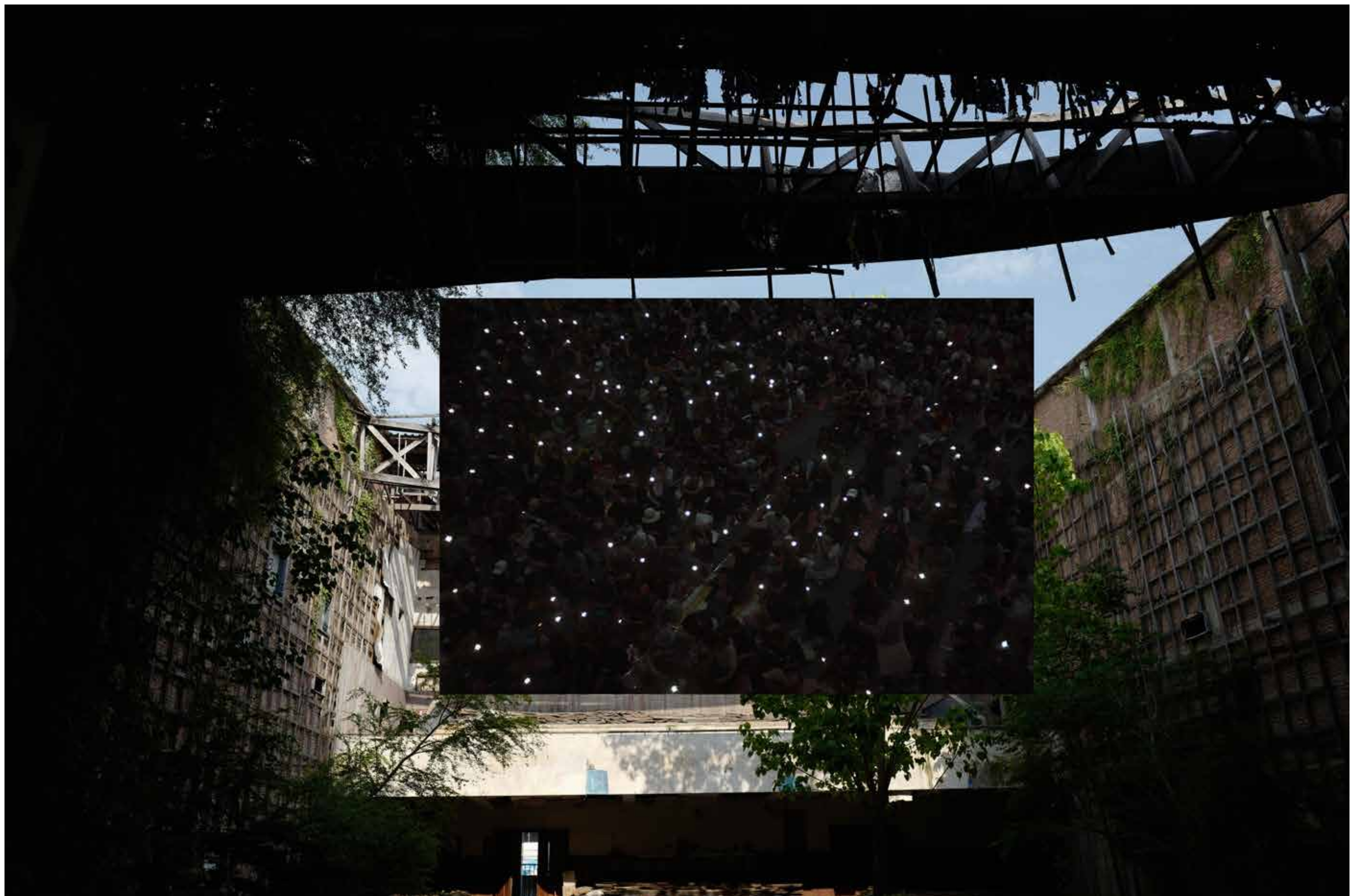
A Memory of Solitude
《孤獨的記憶》
2022

Giclée Print
Giclée藝術微噴
106 x 159 cm

Edition of 5 + 2 AP



**THE
WORD
SILENCE
IS
NOT
SILENCE**



Of Love, Of Lights
《關於愛，關於光》
2022

Giclée Print
Giclée藝術微噴
106 x 159 cm

Edition of 5 + 2 AP

The Word Silence Is Not Silence
《靜默一詞並非靜默》
2022

Acrylic with silkscreen print
丙烯於絲網印刷
84.1 x 59.4 cm

Edition of 5 + 2 AP





Three Rocks
《三塊岩石》
2022

Single-Channel Video, SD, 4:3, Silent, Color
單頻影像, 標清, 4:3, 無聲, 彩色
5 min

Edition of 6 + 2 AP



Action and Reaction
《行動與反動》
2022

Single-Channel Video, SD, 4:3, Silent, Color
單頻影像, 標清, 4:3, 無聲, 彩色
3 min 12 sec

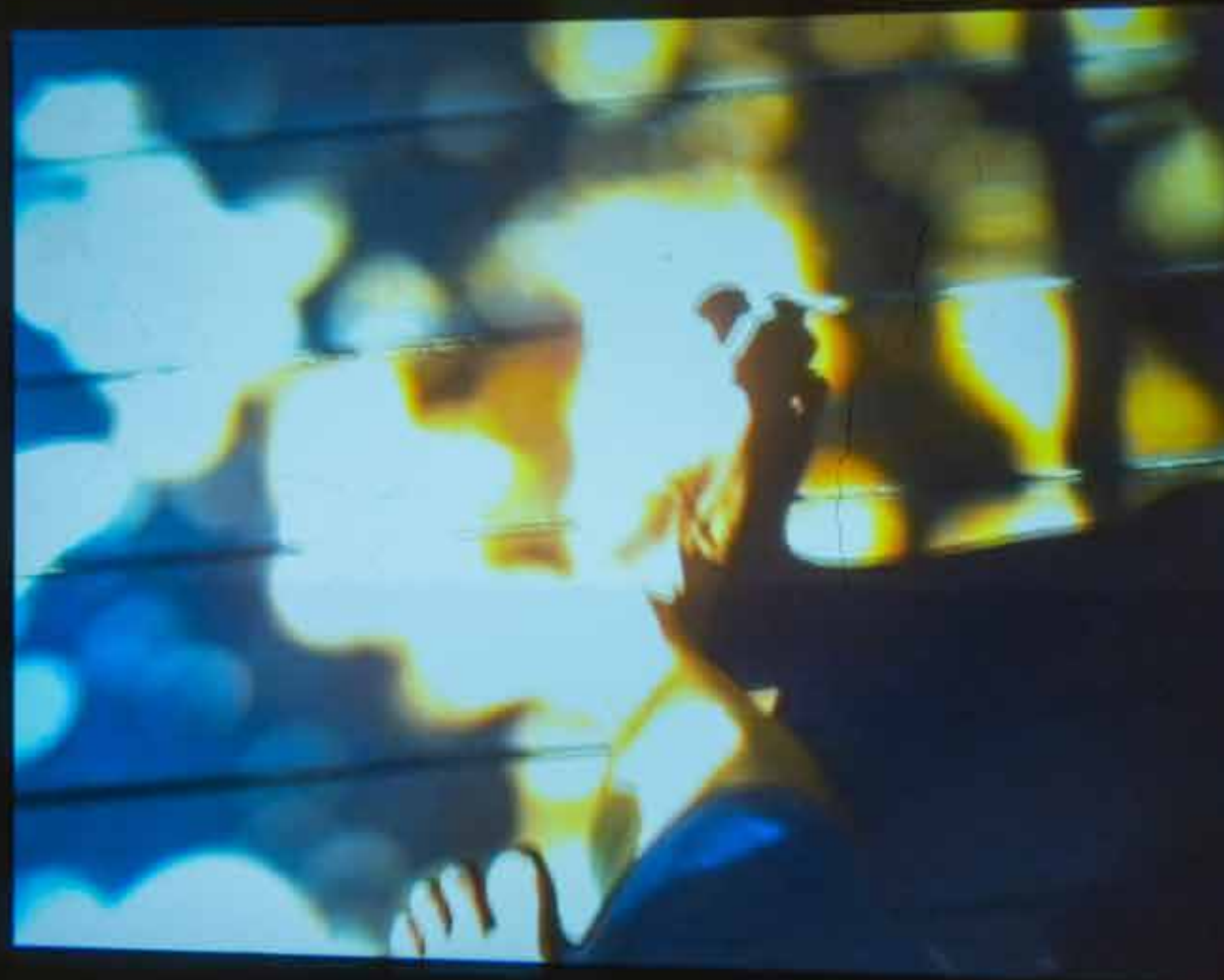
Edition of 6 + 2 AP



Sleep Song
《搖籃曲》
2022

Single-Channel Video, SD, 4:3, Silent, Color
單頻影像, 標清, 4:3, 無聲, 彩色
2 min 37 sec

Edition of 6 + 2 AP



Walking
《行走》
2022

Single-Channel Video, SD, 4:3, Silent, Color
單頻影像, 標清, 4:3, 無聲, 彩色
5 min 5 sec

Edition of 6 + 2 AP



Black Dog
《黑狗》
2022

Single-Channel Video, SD, 4:3, Silent, Color
單頻影像, 標清, 4:3, 無聲, 彩色
1 min 35 sec

Edition of 6 + 2 AP

This show is a combination of the media we grew up with. It is about a farewell to many things, from movies to live performances. Such as Likay [Musical Thai Folk Drama], Mor Lam [Traditional Thai Northeastern Style Music], and Radio Plays. So, this show will have some scent of those things.

- Apichatpong Weerasethakul

100 Tonson Foundation presented *A Minor History*, the latest project by Apichatpong Weerasethakul, whose non-linear works often revolve around light, time, dreams, personal and social memories.

A Minor History comprises a two-part exhibition in Apichatpong's ongoing cinematic portrayal of Isan - Thailand's northeastern region. The first installment is a three-channel video installation resulting from the artist's journey along the Mekong River during Thailand's recent pandemic lockdowns. He accumulated interviews and photographs that reflect the country's shifting political climate.

The piece focuses on two encounters, beginning with a Mukdahan local who recovered the wrapped bodies of political activists found in the river, and followed by the discovery of an old cinema theatre in Kalasin province. The skeletal remains of the cinema, infested with pigeons, are juxtaposed with images of the nocturnal flow of the Mekong. Behind lurks a Morlam (Isan folk performance) theater backdrop that depicts an empty palace. Majestic colors are dimmed in darkness and at times illuminated by the flickering film.

For the work's audio component, Apichatpong collaborates with Akritchalerm Kalayanamitr, his longtime sound designer, and for the first time with a young Isan poet, Mek Krung Fah (the half-cloudy sky). The poet composes a fictional story and impersonates a man and his lover as they stroll along the riverbank. The narration mimics an old cinema and radio drama dubbing style from a bygone era.

With its hybrid form of storytelling, the installation hovers in the realms of reality and dreams. It reflects on the decay of memories and representations, on the disintegration of social narrative and truth. To Apichatpong, these lights from the road are a memorial to childhood innocence, and an awakening to the unspeakable violence in Thai society. The show is a tribute to the political dissidents whose forced disappearance lingers like a myth.

- Text by 100 Tonson Foundation

A Minor History

30.04 - 27.11.2022

MAIELIE, Khon Kaen, Thailand

MAIELIE, 孔敬, 泰國

Part One | 19.08.2021 – 30.01.2022

Part Two : Beautiful Things | 11.02.2022 – 10.04.2022

100 Tonson Gallery, Bangkok, Thailand

100 Tonson 畫廊, 曼谷, 泰國







Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson畫廊, 曼谷, 泰國, 2021年

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson畫廊, 曼谷, 泰國, 2021年

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場「A Minor History」, 100 Tonson畫廊, 曼谷, 泰國, 2021年

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of the artist
圖片由藝術家提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of the artist
圖片由藝術家提供



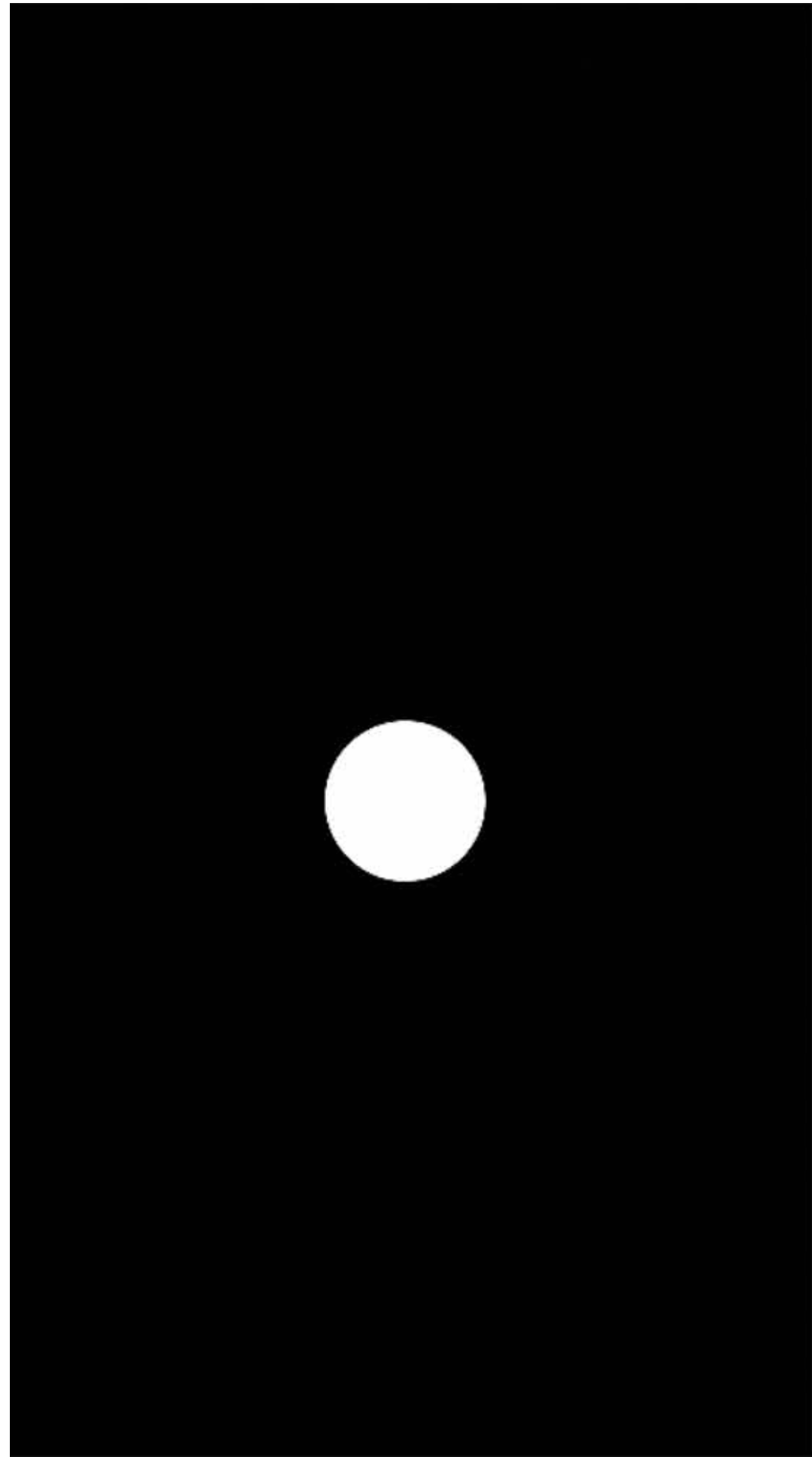
Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson畫廊, 曼谷, 泰國, 2021年

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供

ถูก
คลุม
ด้วย
ผ้า
with a white cloth
ขาว

Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of the artist
圖片由藝術家提供



Beautiful Things (Desires)
2022

Single-channel video installation, silent
單通道錄像裝置·無聲
10 min 50 sec



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of the artist
圖片由藝術家提供



Installation view, "A Minor History", 100 Tonson Gallery, Bangkok, Thailand, 2021
展覽現場, 「A Minor History」, 100 Tonson 畫廊, 曼谷, 泰國, 2021年

Images courtesy of the artist
圖片由藝術家提供



Molam (Reshuffled)
《莫蘭(重洗)》
2022

Giclée Print
Giclée 藝術微噴
106 x 159 cm

Edition of 5 + 2 AP



Mekong Murder Mystery
《湄公河神秘謀殺案》
2022

Giclée Print
Giclée 藝術微噴
106 x 147.3 cm

Edition of 5 + 2 AP



Beautiful Things (Liberty)
《美事(自由)》
2022

Giclée Print
Giclée 藝術微噴
106 x 159 cm

Edition of 5 + 2 AP

Memoria, Jessica
《記憶·傑西卡》
2022

Giclée Print, Diptych
23.3 x 35 cm each, set of 2
Giclée 藝術微噴·二聯作品
每幅23.3 x 35 cm·一組兩幅

Edition of 10 + 2 AP

Memoria, Hernán
《記憶·赫爾南》
2022

Giclée Print, Diptych
23.3 x 35 cm each, set of 2
Giclée 藝術微噴·二聯作品
每幅23.3 x 35 cm·一組兩幅

Edition of 10 + 2 AP

Images courtesy of 100 Tonson Foundation
圖片由100 Tonson基金會提供

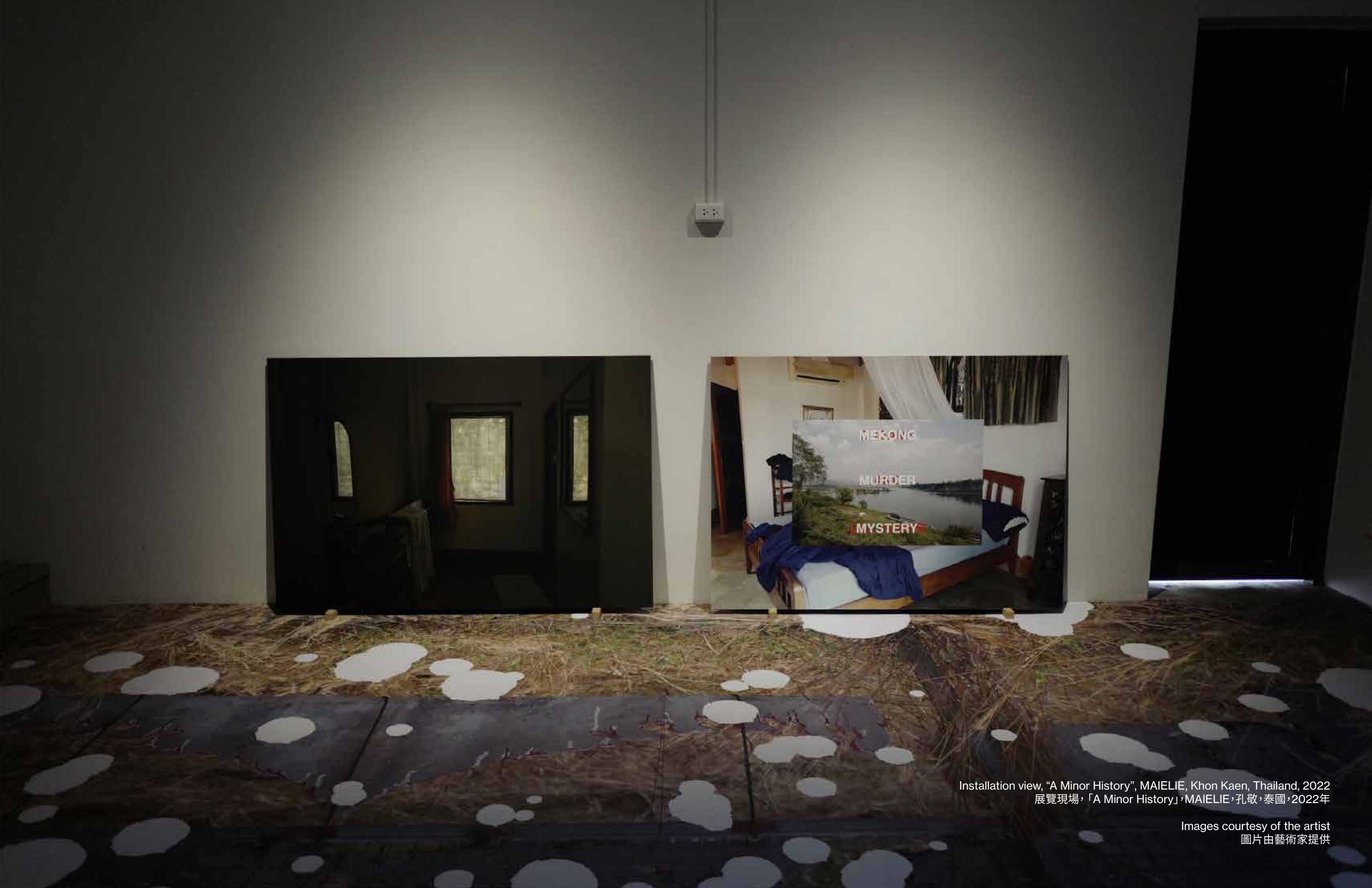


ครัว
อิน
ห้อง

Khrua In Khong

Installation view, "A Minor History", MAIELIE, Khon Kaen, Thailand, 2022
展覽現場, 「A Minor History」, MAIELIE, 孔敬, 泰國, 2022年

Images courtesy of the artist
圖片由藝術家提供



Installation view, "A Minor History", MAIELIE, Khon Kaen, Thailand, 2022
展覽現場, 「A Minor History」, MAIELIE, 孔敬, 泰國, 2022年

Images courtesy of the artist
圖片由藝術家提供

Apichatpong Weerasethakul's tranquil, lyrical movies set in the northeastern part of Thailand and based on folktales, legends, personal memories of the forest, current events and previously lived lives, have enjoyed the attention of audiences and critics worldwide. Beginning with his first feature film in 2000, Weerasethakul has updated the history of cinema with numerous new masterpieces, from *Tropical Malady* (winner of the 2004 Cannes Jury Prize), to *Uncle Boonmee Who Can Recall His Past Lives* (2010 Palm D'Or) and his latest movie *Memoria* (2021 Cannes Jury Prize). In addition to his work as a film director, Weerasethakul also expresses his quiet enthusiasm for the world through a series of artworks such as video installations and performance pieces.

For Aichi Triennale 2022, Weerasethakul collaborates with Japanese artists to create his first augmented and virtual reality performance and let visitors commune with invisible ghost-like presences, encounter sick and sleeping bodies, and experience time suspended in a circle. Weerasethakul, whose previous works have brought the invisible, inaudible and untouchable into our realm of the tangible, has greatly expanded the virtual space by making use of augmented and virtual reality. Fifteen audience members at a time are invited into a dark space to roam around, experiencing Weerasethakul's visual poetry beyond the confines of language, soundscapes of silent waves by Sakamoto Ryuichi, and interactive particles of light floating through the air... They are invited into the depths of memory and existence in a dreamlike world where the origins of life and the afterlife coexist.

- Chiaki Soma

A Conversation with the Sun (VR)
《與太陽對話 (VR)》

29.06 - 09.07.2023
Theater der Welt, Frankfurt, Germany
Theater der Welt, 法蘭克福, 德國

04.10 - 10.10.2022
Aichi Arts Center, Aichi Triennale, Japan
愛知縣藝術中心, 愛知三年展, 日本



Installation view, *A Conversation with the Sun (VR)*, Aichi Triennale 2022
《與太陽對話 (VR)》展覽現場·愛知三年展2022

Image courtesy of Aichi Triennale. Photo: Shun Sato
圖片由愛知三年展提供·攝影: Shun Sato



Installation view, *A Conversation with the Sun (VR)*, Aichi Triennale 2022
《與太陽對話 (VR)》展覽現場·愛知三年展2022

Image courtesy of Aichi Triennale. Photo: Shun Sato
圖片由愛知三年展提供·攝影: Shun Sato



Installation view, *A Conversation with the Sun (VR)*, Aichi Triennale 2022
《與太陽對話 (VR)》展覽現場·愛知三年展2022

Image courtesy of Aichi Triennale. Photo: Shun Sato
圖片由愛知三年展提供·攝影: Shun Sato



Installation view, *A Conversation with the Sun (VR)*, Aichi Triennale 2022
《與太陽對話 (VR)》展覽現場·愛知三年展2022

Image courtesy of Aichi Triennale. Photo: Shun Sato
圖片由愛知三年展提供·攝影: Shun Sato



Installation view, *A Conversation with the Sun (VR)*, Theater der Welt, Frankfurt, Germany, 2023
《與太陽對話 (VR)》展覽現場, Theater der Welt, 法蘭克福, 德國, 2023年

Image courtesy of the artist
圖片由藝術家提供



Installation view, *A Conversation with the Sun (VR)*, Theater der Welt, Frankfurt, Germany, 2023
《與太陽對話 (VR)》展覽現場, Theater der Welt, 法蘭克福, 德國, 2023年

Image courtesy of the artist
圖片由藝術家提供



Still from *A Conversation with the Sun (VR)*
《與太陽對話 (VR)》靜幀

Image courtesy of Kick the Machine
圖片由Kick the Machine提供



Still from *A Conversation with the Sun (VR)*
《與太陽對話 (VR)》靜幀

Image courtesy of Kick the Machine
圖片由Kick the Machine提供

Periphery of the Night
夜的外圍

19.02 - 22.05.2022

Fabra i Coats: Contemporary Art Centre of Barcelona, Barcelona, Spain
法布拉·科茨當代藝術中心，巴塞羅那，西班牙

02.07 - 31.10.2021

IAC — Institut d'art contemporain - Villeurbanne, France
維勒班當代藝術中心，維勒班，法國

Fabra i Coats: Contemporary Art Centre of Barcelona presents *Periphery of the Night*, a monographic presentation of Thai artist and filmmaker Apichatpong Weerasethakul.

From films to artworks and environments to photographs, an expanded conception of cinema is represented by this artist, who sees motion pictures as the deployment of our soul, a visible and invisible interface filtering the various processes that animate us. Presenting an immersive project for every room, in which animals and humans, ghosts and forests and the living and the dead cohabit in slumbering interstitial worlds, the obscurity of his artworks is charged with subversive power, as though the experience of darkness might transform us and reactivate our conversation with the living. At the heart of this alternative half-light, the idea is to deploy a relational ecology.

Apichatpong Weerasethakul was born in 1970 in Bangkok, and grew up in the city of Khon Kaen, in north-eastern Thailand. Independently of Thailand's commercial film industry, he strove to promote experimental and independent cinema through his production company Kick the Machine, which he founded in 1999. With his friend Gridthiya Gaweewong, he founded the Bangkok Experimental Film Festival 1997, which he chaired three times, leading up until 2008. He lives and works in Chiang Mai, Thailand.

His work has widely been presented in international artistic and cinematographic contexts, notably at the Venice Biennial (2019), Sharjah Biennial in the United Arab Emirates (2013), dOCUMENTA 13 in Kassel (2012), the Liverpool Biennial (2006), the Busan Biennial (2004), and the Istanbul Biennial (2001), as well as in the context of individual and collective exhibitions in art centres such as the Haus der Kunst in Munich, Germany, the Walker Art Center of Minneapolis, the New Museum in New York, the Irish Museum of Modern Art in Dublin and the Musée d'Art Moderne de la Ville de Paris.

In 2009, Weerasethakul's film, *Uncle Boonmee Who Can Recall His Past Lives*, won the Palme d'Or at the 63rd Cannes Film Festival. His other feature films, earning considerable acclaim in Europe, are *Cemetery of Splendour* (2015), *Syndromes and a Century* (2006), *Tropical Malady* (2004), *The Adventures of Iron Pussy* (2003), *Blissfully Yours* (2002) and *Mysterious Object at Noon* (2000). His most recent feature film, *Memoria* (2021), was awarded the Jury Prize at Cannes in 2021. He also presented *The Year of the Everlasting Storm*, a set of shorts co-directed with other filmmakers and shown in a special session.

Produced by: Institut d'Art Contemporain Villeurbanne/Rhône-Alpes (IAC) With the collaboration of Fabra i Coats: Centre d'Art Contemporani de Barcelona

- Text by Fabra i Coats: Contemporary Art Centre of Barcelona

IAC Villeurbanne hosted a major solo exhibition, of an unprecedented scale for a French public institution, by the Thai artist and filmmaker Apichatpong Weerasethakul (born in 1970 in Bangkok), Palme d'Or in Cannes in 2010, for his film *Uncle Boonmee, who can recall his past lives*.

For *Periphery of the Night*, the artist has imagined a project that will offer to the visitors an experience that is both psychic and physical, between film projections, immersive devices, light and holographic creations, installed throughout IAC's whole space.

The exhibition presents around twenty works and 28 projection devices combining different techniques in terms of image (rear, suspended projections, holograms), sound (5.1 device) and light (walls painted in gray and red, play of reflections, mirror effects etc.).

Among these works presented, several new productions will be presented, including a creation, currently being filmed for IAC, which focuses on the youth's mobilization movements against the authoritarian Thai regime which has granted China the construction of dams on the Mekong, drying up the river and depriving the populations of food, drinking water and transport.

The universe developed by Apichatpong Weerasethakul is intimate and strange, run though with polyphonic fables. From films to artworks, environments to videos, one finds the same places—the Issan province and the rural hospitals where the artist grew up, a thick jungle, dark cellars – the same actors, the same patterns, the same questions.

In a time that is both cyclic and dilated, a hypnotic atmosphere emerges. Slowness and the night make everything possible, even more so as the artist multiplies and weaves together layers of slumberous sounds and images, creating in-between worlds where human and non-human, ghosts and magical apparitions, living and reincarnated beings co-exist. Supernatural figures, the communist exactions of the past, the neglected edges of our reality are filtered softly through the ordinary and the everyday. Cinema, perceived as a deployment of one's soul, becomes a waypoint to various realities, visible and invisible, temporal and spatial, that become apparent to us. The patient camera of Apichatpong Weerasethakul, influenced by Buddhist thought, trains our technical and spiritual faculties to achieve other levels of listening to better experience the sickness of our world.

It is this enigmatic temporal material that is deployed in the IAC in a psychic and physical experience, inviting one's body to float between film projections and luminous creations. For Apichatpong Weerasethakul, the exhibition space is "a very particular cinema" where the public "imagines different scenarios, as if each one of us was a character that can remember different lives". Exhibition spaces are thus populated and expanded by these lives replayed and their unfulfilled dreams.

- Text by IAC



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Fabra i Coats: Contemporary Art Centre of Barcelona, 2022
「夜的外圍」展覽現場，法布拉·科茨當代藝術中心，巴塞羅那，2022年

Image courtesy of Fabra i Coats: Contemporary Art Centre of Barcelona. Photo by: Eva Carasol
圖片致謝法布拉·科茨當代藝術中心。攝影：Eva Carasol



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心·攝影:Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心。攝影：Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心·攝影: Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心·攝影: Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場，維勒班當代藝術中心，維勒班，2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心。攝影：Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場，維勒班當代藝術中心，維勒班，2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心。攝影：Studio Hans Wilschut



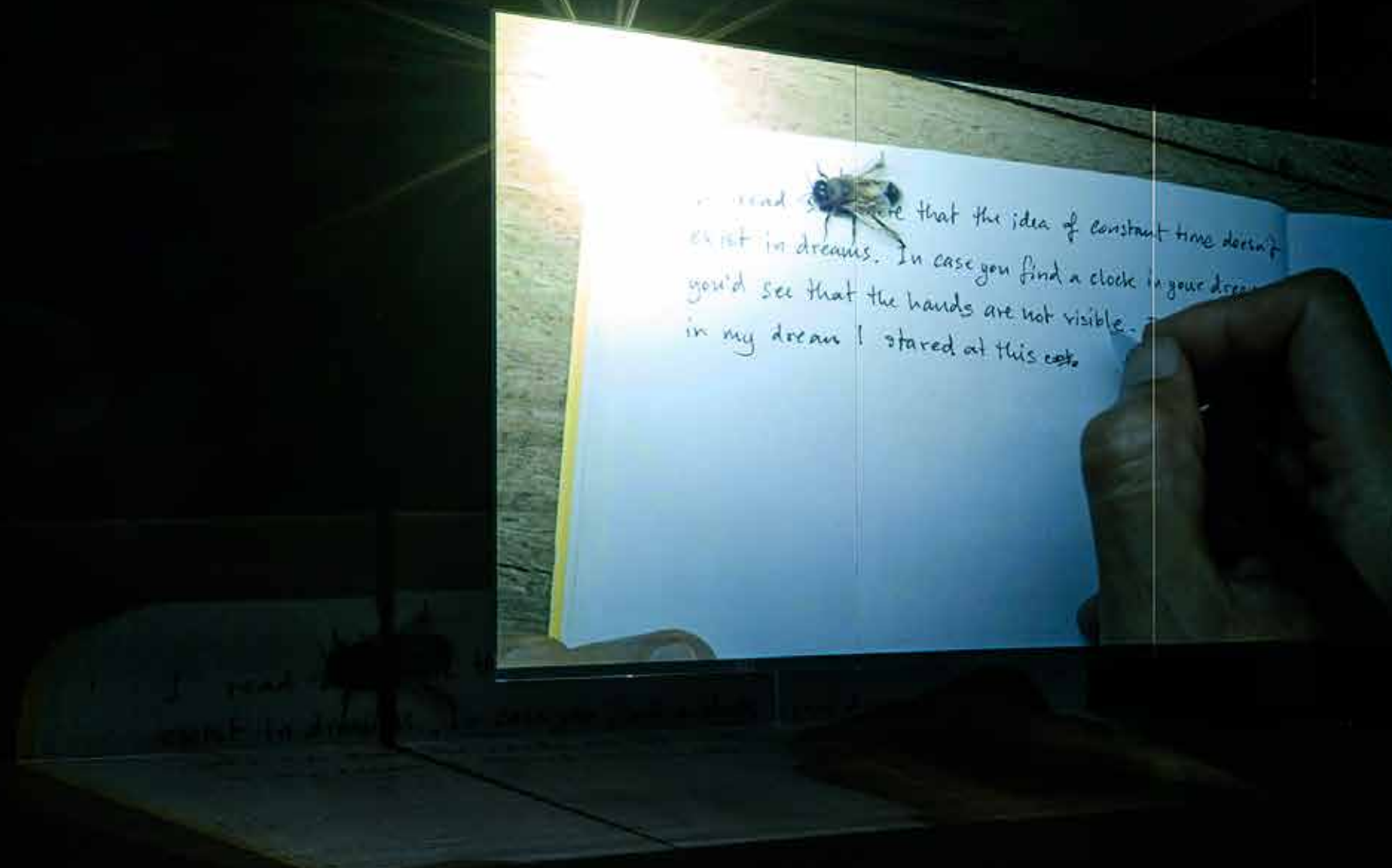
Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場，維勒班當代藝術中心，維勒班，2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心。攝影：Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場，維勒班當代藝術中心，維勒班，2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心。攝影：Studio Hans Wilschut



I read somewhere that the idea of constant time doesn't exist in dreams. In case you find a clock in your dream you'd see that the hands are not visible. In my dream I stared at this clock

Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心·攝影:Studio Hans Wilschut



Exhibition view, "Periphery of the Night", Institut d'art contemporain, Villeurbanne, 2021
「夜的外圍」展覽現場·維勒班當代藝術中心·維勒班·2021年

Image courtesy of IAC, Villeurbanne. Photo by: Studio Hans Wilschut
圖片致謝維勒班當代藝術中心·攝影: Studio Hans Wilschut

Apichatpong Weerasethakul: The Serenity of Madness
阿彼察邦·韋拉斯哈古：狂中之靜

30.11.2019 - 15.03.2020

Taipei Fine Arts Museum, Taipei, Taiwan
臺北市立美術館，臺北，臺灣

31.03 - 10.06.2018

Oklahoma City Museum of Art, Oklahoma, USA
俄克拉荷馬城市藝術博物館，俄克拉荷馬州，美國

22.06 - 16.09.2018

Oliva Art Centre, São João da Madeira, Portugal
奧利瓦創意工廠，聖若昂-達馬德拉，葡萄牙

18.02 - 14.05.2017

Museum of Contemporary Art and Design (MCAD), Manila, Philippines
馬尼拉當代藝術與設計博物館 (MCAD)，馬尼拉，菲律賓

16.09 - 08.12.2017

The School of the Art Institute of Chicago, Sullivan Galleries, Chicago, USA
芝加哥藝術學院，沙利文畫廊，芝加哥，美國

17.09 - 27.11.2016

Para Site, Hong Kong
Para Site藝術空間，香港

03.07 - 10.09.2016

MAIIAM Contemporary Art Museum, Chiang Mai, Thailand
MAIIAM當代美術館，清邁，泰國

Apichatpong Weerasethakul: The Serenity of Madness formally opened on November 30, 2019 at Taipei Fine Arts Museum (TFAM). This international touring exhibition of internationally renowned artist and independent filmmaker Apichatpong Weerasethakul is produced by Independent Curators International (ICI) of New York and curated by Gridthiya Gaweewong. From his first experimental film to his latest project filmed in South America, Weerasethakul has worked in such disparate media as short films, video art, video diaries, prints and archival material, a rich spectrum of art forms very distinct from his theatrical feature films.

Weerasethakul was born in the city of Khon Kaen, in northeast Thailand (Isan). After earning a bachelor's degree in architecture, he attended the School of the Art Institute of Chicago, receiving a master's degree of fine arts in filmmaking. In 2000 his first feature film *Mysterious Object at Noon* took the cinema world by storm with its hybrid form of documentary and fictional narrative. His films *Blissfully Yours* and *Tropical Malady* both won prizes at the Cannes Film Festival, and in 2010 his *Uncle Boonmee Who Can Recall His Past Lives* won the Cannes Palme d'Or. The same year he attended the Golden Horse Film Festival in Taipei as a featured director. In addition to the accolades he has won for his films, his photography and videos have been presented in numerous international art exhibitions, such as the 2001 Istanbul Biennial, the 2004 Busan Biennale, the 2006 Liverpool Biennial, the 2012 documenta in Kassel, Germany, the 2013 Sharjah Biennial, and the 2019 Venice Biennale.

For the past 2 decades, Weerasethakul's reflexive and non-linear work has explored themes of faith, memory and rebirth, often drawing upon narrative traditions of his native Isaan region. His narratives reflect a variety of literary and cinematic genres, including science fiction, adventure, and myth, as well as American experimental film, combined in a unique surreal style of his own. His narrative films and experimental projects alike depict both everyday life and supernatural elements, as personal memories entangle with ephemeral, paranormal events, evoking the fluidity and distortions of history.

Bullet was Weerasethakul's first experimental film, exploring ways to express light and time – themes he has continued to pursue throughout his creative career. *Windows* was his first work of video art, using the tiny movements of a video camera in a nearly motionless state to capture the natural phenomena occurring between objects. In addition to his early works, the exhibition also unveils new works created in the last two years. *Memoria*, *Boy at Sea* is part of Weerasethakul's *Memoria* Project, his first major series set outside of Thailand. Due to his love for the Amazon, the artist began to explore South America, and in 2017 he started to film in Colombia. This film series expresses individual and collective memories, and continues the artist's infatuation with

light. *Fiction*, meanwhile, depicts a moment of night under fluorescent lamps, an attempt to record a dream with hand-writing in a blank book, with bugs circling and buzzing, a scene where dreams and reality collide.

Weerasethakul's concern for the political and social realities of Thailand can often be seen in his works, especially the voices of marginal figures left out of history due to personal or political factors. *Unknown Forces* is a tribute to the artist's countrymen during Thailand's political chaos of 2006, particularly the construction workers of northeast Thailand. Traveling wearily from town to town, they are the unsung heroes of the land's booming real estate development, yet they have long been trapped in the society's hierarchic system, denied political participation, voiceless and powerless. *Fireworks (Archives)* quietly chronicles the animal sculptures at the Wat Kaew Koo temple in the small town of Nong Khai on the border of Laos and Thailand. The temple's founder Luang Pu Bunleua Sulilat professed his Buddhist beliefs through statues based on fantasy, folk tales, and political myths. During the Cold War era of the 1960s, he was accused of being a communist and fled into exile in Laos. These sculptures brimming with local flavor remained standing on the original site, as if symbols of his resistance. In the film, actors walk with tranquil familiarity through the temple grounds in the dark of night, taking photographs, lighting fireworks and playing with light and shadow as they make an archival inventory of the memories in that place.

The exhibition also features the artist's experiments with a wide range of film equipment, including the 3-channel video installation *TEEM*, captured with a mobile phone, and the highly experimental *Ashes*, taken with a portable motion picture camera. His many "Video Diaries," made with a digital camera the artist always carries, are quick sketches or memos – glimpses of actresses or actors in long-term collaboration with him recollecting their dreams in front of the camera, scenes of home during the rainy season, field surveys taken while making a feature film, or footage of his father undergoing dialysis. Some of these short works later inspired the creation of narrative feature films. In addition to short films, video art and video diaries, the exhibition also presents several light box installations and still photos, as well as rare archival material, including the original script for *Tropical Malady*, the script for *Uncle Boonmee Who Can Recall His Past Lives* and the original book that inspired it, as well as the artist's beloved *Bradbury Stories*. From eavesdropping on the secret worlds of friends, family and long-time partners to capturing abstract experiential dimensions, the artist uses light and shadow to write poems on the complex entanglement of time, space and spirit. Ultimately, his work centers on the social realities of his homeland. With his intuitive sense of space, Weerasethakul has created a theater of images in which his artworks converse, inviting everyone to roam through a dreamworld of memories and reality.

- Text by Taipei Fine Arts Museum

阿彼察邦·韋拉斯哈古的電影作品，以獨特、非線性的敘事手法，將泰國東北一帶的敘事傳統、民間故事、神話、以及美國實驗電影，融合為其獨特的超現實主義風格。其劇情片和實驗計畫涵蓋日常生活與超自然元素的描寫，個人記憶與稍縱即逝、靈異神怪的元素交織一處，召喚著歷史的流變。《子彈》為阿彼察邦第一部實驗影片，其探討光與時間的表現手法，在他後繼的創作生涯中仍持續不輟；《窗》則是藝術家第一件錄像作品，運用鏡頭幾近靜止的小幅度移動，即興捕捉物體之間幽微的自然現象。除了最早期的創作，近兩年的新作亦將於展覽曝光。《備忘：海邊的男孩》為阿彼察邦首度離開泰國拍攝的主要系列作品「備忘計畫」的一部分。出於對亞馬遜流域的熱愛，他開始探索南美洲，2017年起更著手在哥倫比亞籌拍影片。這一系列作品不僅同時呈現個人與集體記憶，也延續了藝術家對光線的眷戀。《虛構》則描繪夜晚時分、日光燈管下，試圖隻手在空白的本子裡記下一個夢，同時蟲子盤旋畫面、嗡嗡擾人，夢境與現實於焉碰撞。

「阿彼察邦·韋拉斯哈古：狂中之靜」為紐約國際獨立策展人聯盟製作之國際巡展，由格拉西亞·卡威望（所策劃，觀照國際知名的藝術家暨獨立電影製作人——阿彼察邦·韋拉斯哈古——其藝術實踐，從1994年第一部實驗影片到拍攝於南美洲的最新計畫，媒材形式包括短片、錄像作品、影像日記、攝影輸出以及文獻素材，呈現出豐富的創作光譜，帶來藝術家不同於劇情長片的作品面向。

阿彼察邦·韋拉斯哈古出生於泰國東北的孔敬市，大學時期主修建築，後赴美至芝加哥藝術學院修讀電影製作。2000年，其首部長片《正午顯影》即以融合紀錄片與虛構敘事之特殊手法驚艷影壇；後續拍攝之《極樂森林》、《熱帶幻夢》亦前後於坎城影展獲獎，2010年，更以《波米叔叔的前世今生》獲得第63屆的坎城影展金棕櫚獎，同年因金馬影展規劃焦點影人專題「慾望叢林的召夢師——阿彼察邦·韋拉斯哈古」受邀來臺。除了電影作品屢創佳績，阿彼察邦亦多次以其攝影、錄像等創作參與國際雙年展，如2001年伊斯坦堡雙年展、2004年釜山雙年展、2006年利物浦雙年展、2013年沙迦雙年展及2019年威尼斯雙年展等，以及2012年卡塞爾文件展。

過去二十年來，阿彼察邦一直以深具反思性、非線性的作品，探索信仰、記憶與重生，手法多汲取家鄉泰國東北一帶的敘事傳統。他的故事反映了各種文學和電影類型，包括科幻、冒險、神話，以及美國實驗電影，融合為其獨特的超現實主義風格。其劇情片和實驗計畫涵蓋日常生活與超自然元素的描寫，個人記憶與稍縱即逝、靈異神怪的元素交織一處，召喚著歷史的流變。

《子彈》為阿彼察邦第一部實驗影片，其探討光與時間的表現手法，在他後繼的創作生涯中仍持續不輟；《窗》則是藝術家第一件錄像作品，運用鏡頭幾近靜止的小幅度移動，即興捕捉物體之間幽微的自然現象。除了最早期的創作，近兩年的新作亦將於展覽曝光。《備忘：海邊的男孩》為阿彼察邦首度離開泰國拍攝的主要系列作品「備忘計畫」的一部分。出於對亞馬遜流域的熱愛，他開始探索南美洲，2017年起更著手在哥倫比亞籌拍影片。這一系列作品不僅同時呈現個人與集體記憶，也延續了藝術家對光線的眷戀。《虛構》則描繪夜晚時分、日光燈管下，試圖隻手在空白的本子裡記下一個夢，同時蟲子盤旋畫面、嗡嗡擾人，夢境與現實於焉碰撞。

阿彼察邦對於泰國政治與社會現實的關懷時常可見於其作品之中，尤其關注因個人或政治因素被排除在歷史外的邊緣人物聲音。《無名的力量》向2006年處於政治動亂之中的泰國及國內同胞致敬，並獻給與其同鄉的建築勞工。他們風塵僕僕地在城鄉中各個工地之間奔波，促成泰國房地產蓬勃發展的榮景，卻也長期困在社會階級制度當中，被拒斥於政治參與之外、失去發聲的權利。《煙火（檔案）》則藉由記錄薩拉鬼窟佛像公園裡的動物雕像隱隱訴說背後的故事。該園位於泰國與寮國邊界上的小城——廊開，創辦人 Luang Pu Bunleua Sulilat 以幻想、民間故事、政治神話為根據打造這些雕像，宣揚佛教教義。六十年代冷戰時期，創辦人被控為共產黨員，遭到政府壓迫而被迫流亡寮國，而這些充滿地方色彩的雕塑仍原地駐在，儼然成為其抗爭的象徵。影片中，演員在暗夜中熟稔自在地走在園區，一面拍照、一面放煙火，在光影中嬉遊之際，記憶亦被再次編目建檔。

阿彼察邦對於泰國政治與社會現實的關懷時常可見於其作品之中，尤其關注因個人或政治因素被排除在歷史外的邊緣人物聲音。《無名的力量》向2006年處於政治動亂之中的泰國及國內同胞致敬，並獻給與其同鄉的建築勞工。他們風塵僕僕地在城鄉中各個工地之間奔波，促成泰國房地產蓬勃發展的榮景，卻也長期困在社會階級制度當中，被拒斥於政治參與之外、失去發聲的權利。《煙火（檔案）》則藉由記錄薩拉鬼窟佛像公園裡的動物雕像隱隱訴說背後的故事。該園位於泰國與寮國邊界上的小城——廊開，創辦人 Luang Pu Bunleua Sulilat 以幻想、民間故事、政治神話為根據打造這些雕像，宣揚佛教教義。六十年代冷戰時期，創辦人被控為共產黨員，遭到政府壓迫而被迫流亡寮國，而這些充滿地方色彩的雕塑仍原地駐在，儼然成為其抗爭的象徵。影片中，演員在暗夜中熟稔自在地走在園區，一面拍照、一面放煙火，在光影中嬉遊之際，記憶亦被再次編目建檔。

本次展出亦可見藝術家以不同規格之攝影設備進行拍攝的嘗試，三頻錄像裝置《提牧》以手機拍攝而成、《灰燼》則使用電影相機，實驗性十足。而數篇「影像日記」為其近年以隨身攜帶的數位相機製作的速寫和手記，如長期合作的演員在鏡頭前回憶過往夢境的片段、雨季時分的家鄉風景、拍攝長片的田野調查記錄、藝術家父親身受療程的畫面等，其中幾篇後來啟發了敘事長片的創作。而除了短片、錄像作品與影像日記之外，另有數件燈箱及攝影作品，以及珍貴的文獻素材，包含長片《熱帶幻夢》、《波米叔叔的前世今生》之劇本原稿、啟發藝術家故事創作的文本如《能記憶前世的男人》、《布萊伯利故事集》等。從伴隨朋友、家人、長期合作夥伴的私密世界；以至捕捉抽象的經驗維度，藉光影書寫時間、空間、精神之間雜然錯置的詩意；最後以關注家鄉社會現實的創作為重要終章，阿比查邦以其空間直覺打造出一個作品相互對話的影像劇場，邀請觀眾一起做一場遊走記憶與真實之間的影像幻夢。

— 文字由臺北市立美術館提供



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Primates' Memories
《原始記憶》
2014

Lightjet print on Duratrans, lightbox
Duratrans 膠片 Lightjet 印刷·燈箱
100 × 150 cm



Mr. Electrico (for Ray Bradbury)
《電力先生(致 Ray Bradbury)》
2014

Lightjet print on Duratrans, lightbox
Duratrans 膠片 Lightjet 印刷·燈箱
100 × 150 cm



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Memoria, Boy at Sea
《記憶·海邊的男孩》
2017

Single-channel video installation, circular projection
單頻錄像裝置、圓形投影

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Unknown Forces
《無名的力量》
2007

4-channel installation
四屏錄像裝置

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of the artist and Taipei Fine Arts Museum
圖片致謝藝術家及臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館

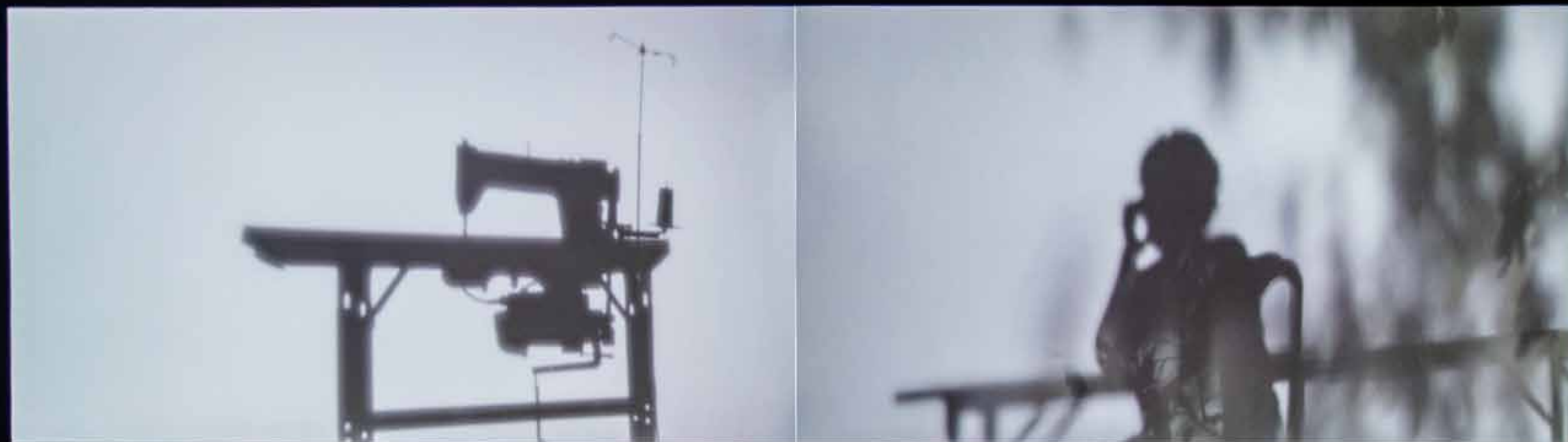


Fiction
《虛構》
2018

Single-channel video installation on glass
單頻錄像裝置、玻璃

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Kick The Machine
圖片致謝Kick The Machine



Invisibility
《隱身》
2016

2-channel synchronized video installation
雙頻同步錄像裝置

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Fireworks (Archives)
《煙火(檔案)》
2014

Single-channel video installation on glass
單頻錄像裝置、玻璃

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



TEEM
《提牧》
2007

3-channel video installation
三頻錄像裝置

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Sakada (Rousseau)
《薩克達(盧梭)》
2012

3-channel video installation
三頻錄像裝置

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Taipei Fine Art Museum, Taipei, 2019
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，臺北市立美術館，臺北，2019年

Image courtesy of Taipei Fine Arts Museum
圖片致謝臺北市立美術館



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Oliva Art Centre, São João da Madeira, 2018
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，奧利瓦藝術中心，聖若昂-達馬德拉，2018年

Image courtesy of Oliva Art Centre. Photo by: Dinis Santos
圖片致謝奧利瓦藝術中心。攝影：Dinis Santos



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Oliva Art Centre, São João da Madeira, 2018
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，奧利瓦藝術中心，聖若昂-達馬德拉，2018年

Image courtesy of Oliva Art Centre. Photo by: Dinis Santos
圖片致謝奧利瓦藝術中心。攝影：Dinis Santos



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Oliva Art Centre, São João da Madeira, 2018
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，奧利瓦藝術中心，聖若昂-達馬德拉，2018年

Image courtesy of Oliva Art Centre. Photo by: Dinis Santos
圖片致謝奧利瓦藝術中心。攝影：Dinis Santos



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Oliva Art Centre, São João da Madeira, 2018
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，奧利瓦藝術中心，聖若昂-達馬德拉，2018年

Image courtesy of Oliva Art Centre. Photo by: Dinis Santos
圖片致謝奧利瓦藝術中心。攝影：Dinis Santos



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Oliva Art Centre, São João da Madeira, 2018
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，奧利瓦藝術中心，聖若昂·達馬德拉，2018年

Image courtesy of Oliva Art Centre. Photo by: Dinis Santos
圖片致謝奧利瓦藝術中心。攝影：Dinis Santos

Para Site is honoured to present *Apichatpong Weerasethakul: The Serenity of Madness*, the artist's first solo exhibition in Hong Kong. One of the most original filmmakers and artists of our time, Apichatpong Weerasethakul has developed a distinctive language which approaches fragments of life, from passing gestures to the great cycles, from the often occurring to the unseen, in arresting and compelling narratives. Deeply invested in the life, culture, spirituality, and struggles of the people excluded by the elite nationalist project of the Thai state — primarily the people of Isan, the region of his upbringing, many of Weerasethakul's works hail from within these universes. They employ historical allusions, myths, codes and visual language, but most importantly references to the contemporary vernacular and political struggles of the marginalised strata of Thai society. Weerasethakul does not however document this world from the outside, he employs its intimate vocabularies, creating deeply original art works and films that can be seen as both part of a living contemporary of the lower classes in Thailand and pieces of universal relevancy in our contemporary world. Often read as surrealist, Weerasethakul's works contain however deeply coherent and carefully constructed parameters, with narratives following a specific logic and references that are not devoid of humour or satiric intentions.

The Serenity of Madness includes a selected survey of rarely-seen experimental short films and video installations by Weerasethakul, alongside his sculpture, photography, drawings, sketches, and archival material.

- Text by Para Site

Para Site 藝術空間呈獻阿彼察邦·韋拉斯哈古 (Apichatpong Weerasethakul) 在香港的首次個展《阿比查邦·韋拉斯塔古：狂中之靜》。身為我們世代最具原創性的電影製作者之一，阿彼察邦·韋拉斯哈古發展出一套獨特的電影語言，透過消逝的殘影到與宏大的循環、常見之事到隱晦之物、扣人情節到魅惑敘事，皆不斷觸及著我們生活中的點滴與片段。他的作品深入探討泰國特權民族主義群體之外普羅大眾的生活、文化、精神性與掙扎，其中尤以阿彼察邦生長的故鄉依善 (Isan) 為重。這些創作運用歷史典故、神話、暗喻、視覺語言，以及重要的引徵並指涉當代語彙以及泰國邊緣階層的政治抗爭。阿彼察邦並非以旁觀者的角度記錄世界，他運用私密的語彙建構出獨特的藝術與電影創作；它們代表著泰國底層階級今時今日的生活，同時亦呈現出與現世強烈的關聯性。儘管他常被視為為一位超現實主義者，阿彼察邦的創作其實承載著極為連貫且精心設計的場域，這些敘事遵循作者特定的邏輯與指涉，亦仍不失幽默與諷刺的語調。

《阿彼察邦·韋拉斯哈古：狂中之靜》精心挑選了阿彼察邦難得一見的實驗短片、錄像裝置/攝影、繪畫和素描作品，以及他探討社會政治議題的檔案材料。

— 文字由Para Site提供



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Water
《水》
1999

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間

Blue Propeller
《藍色螺旋槳》
2013

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間





Fire Garden
《燃燒花園》
2016

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



The Palace (Pipittan Tee Taipei)
《宮殿 (台北國立故宮博物院)》
2008

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Photophobia
《畏光症》
2013

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年



Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Film scripts: *Tropical Malady*, 2003 | *Uncle Boonmee Who Can Recall His Past Lives*, 2009 | *Syndromes and A Century*, 2006 (reproduction of original film script)
電影原劇本選集：《熱帶幻夢》，2003 | 《波米叔叔的前世今生》，2009 | 戀愛症候群，2006 (展覽複製)

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Ashes
《灰燼》
2012

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場·Para Site藝術空間·香港·2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間

Ghost Teen
《鬼魂青年》
2009

Exhibition view of "Apichatpong Weerasethakul: Serenity in Madness" at Para Site, Hong Kong, 2016
「阿彼察邦·韋拉斯哈古：狂中之靜」展覽現場，Para Site藝術空間，香港，2016年

Image courtesy of Para Site, Hong Kong
圖片致謝Para Site藝術空間



Apichatpong Weerasethakul's works are steeped in the social life, divergent culture, and tumultuous politics of his native Thailand, whilst the transient arenas of sleeping, dreaming, and memory recur as spaces for exploration, liberation and quiet subversion.

These subjects weave their way into the complex interplay of light, sound, and screen of *Synchronicity* (2018), made with Japanese artist Tsuyoshi Hisakado (1981, Japan) and showcased in the Arsenale, in whose environment Weerasethakul's threshold spaces are given physical form.

A number of works relate to the artist's encounters with the traumatic past of Nabua, a town in North Eastern Thailand, where rebel Communist farmers were brutally suppressed and killed by the Thai military in the 1960s. Two works in the Central Pavilion signal a significant shift for Weerasethakul, who has for the first time been working outside Thailand, in Colombia, for his current project Memoria. Colombia's topography and its scars from decades of civil war hold a visceral affinity for Weerasethakul; the traumas of collective memory part of the fabric of everyday life, much as they are in Nabua.

- Text by Venice Biennale

May You Live in Interesting Times
寧為太平犬，不做亂世人

11.05 - 24.11.2019
58th Venice Biennale, Venice, Italy
第58屆威尼斯雙年展，威尼斯，義大利



Synchronicity
2018

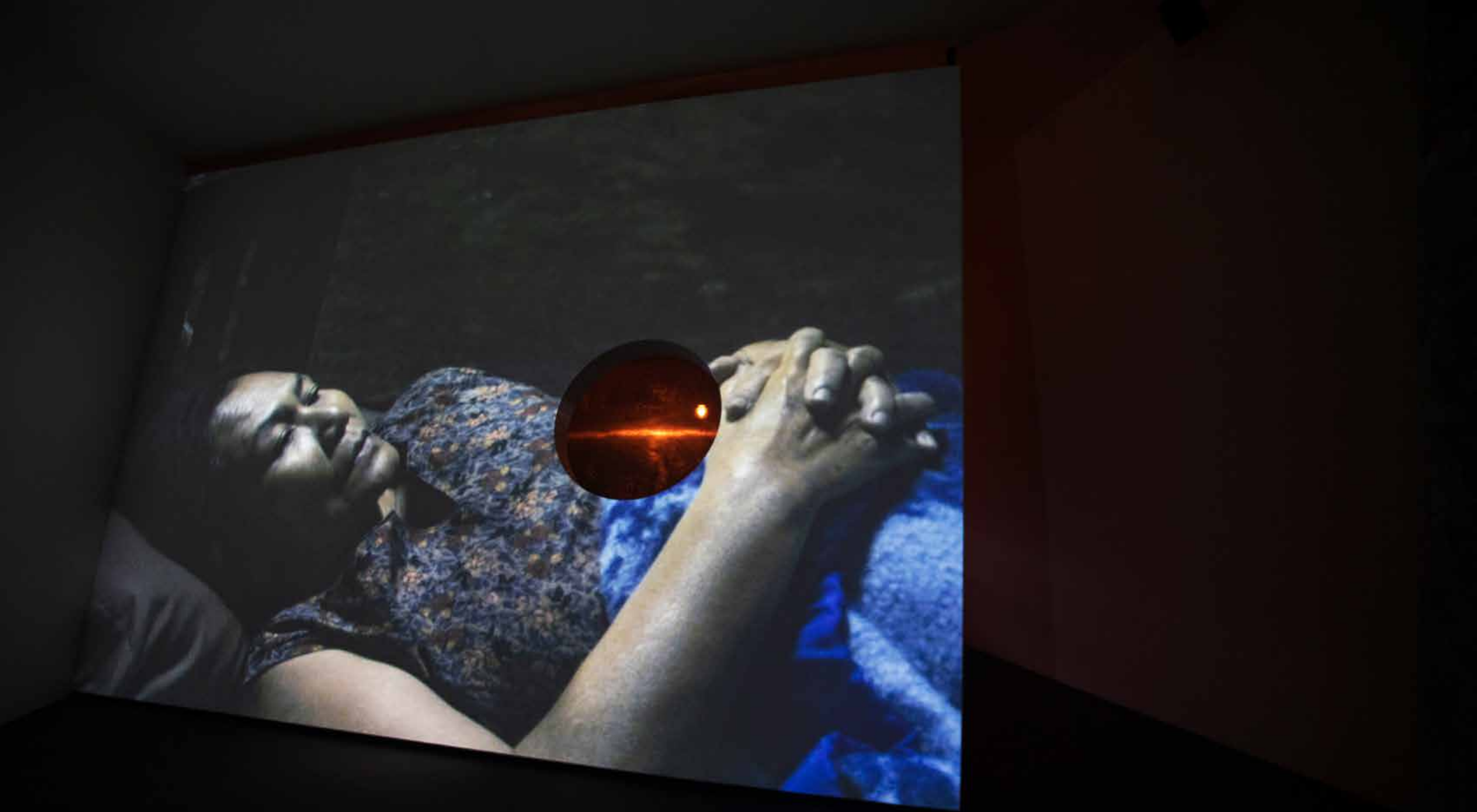
in collaboration with Hisakado Tsuyoshi
與久門剛史合作

Video installation 錄像裝置
Single channel video, sound, lightbulb, projector shutter, microphone, aluminium
單通道錄像, 有聲, 燈泡, 投影機快門, 麥克風, 鋁
Dimensions variable 尺寸可變
14 min 12 sec



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019.
「May You Live in Interesting Times」展覽現場, 第58屆威尼斯雙年展, 威尼斯, 2019年。

Image courtesy of Venice Biennale. Photo by Italo Rondinella
圖片由Kick the Machine提供。攝影: Italo Rondinella



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019.
「May You Live in Interesting Times」展覽現場，第58屆威尼斯雙年展，威尼斯，2019年。

Image courtesy of Venice Biennale. Photo by Italo Rondinella
圖片由Kick the Machine提供。攝影：Italo Rondinella



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019.
「May You Live in Interesting Times」展覽現場，第58屆威尼斯雙年展，威尼斯，2019年。

Image courtesy of Venice Biennale. Photo by Italo Rondinella
圖片由Kick the Machine提供。攝影：Italo Rondinella



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019.
「May You Live in Interesting Times」展覽現場，第58屆威尼斯雙年展，威尼斯，2019年。

Image courtesy of Venice Biennale. Photo by Italo Rondinella
圖片由Kick the Machine提供。攝影：Italo Rondinella



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019
「May You Live in Interesting Times」展覽現場·第58屆威尼斯雙年展·威尼斯·2019年

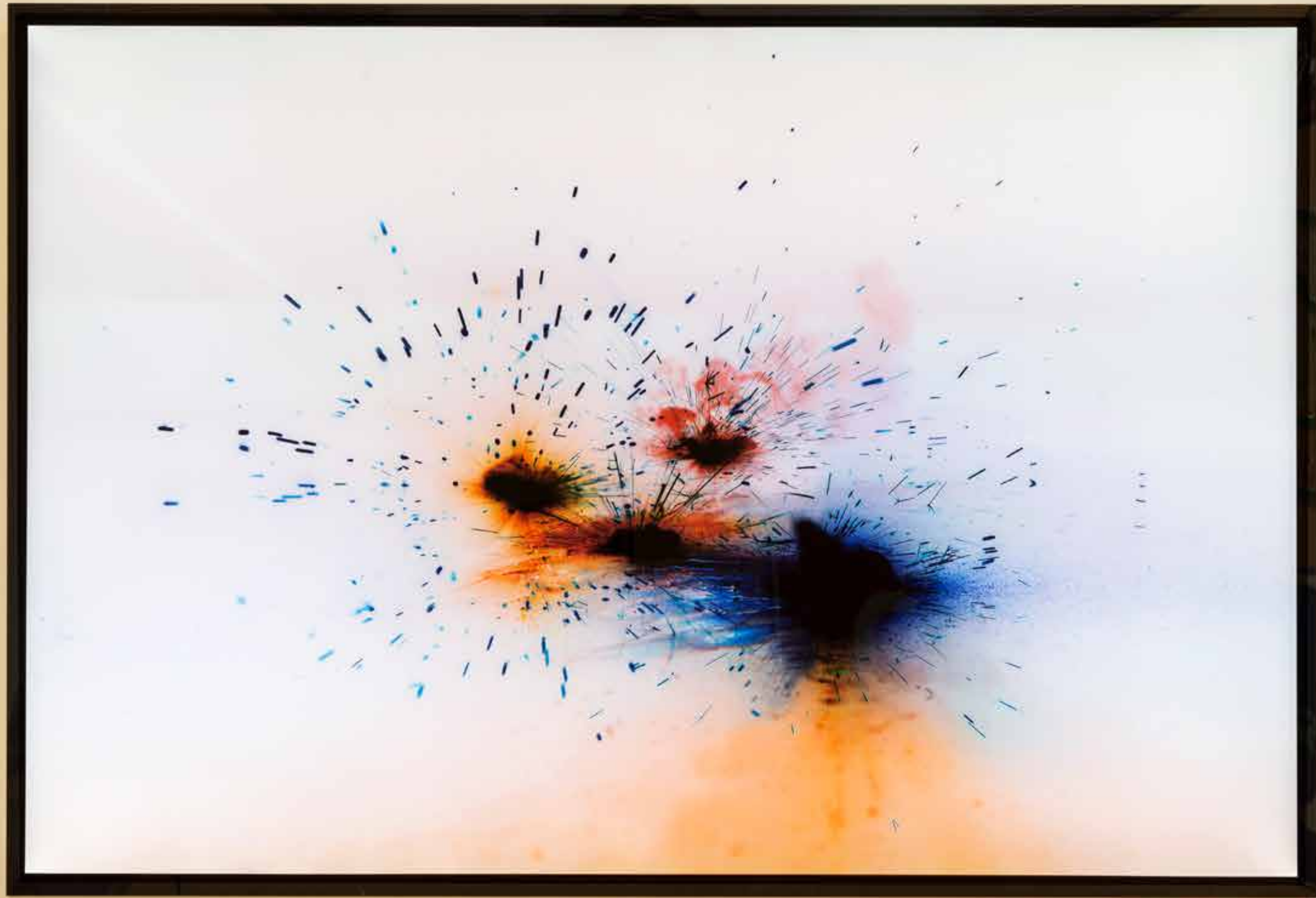
Image courtesy of Venice Biennale. Photo by Francesco Galli
圖片由Kick the Machine提供·攝影：Francesco Galli



May You Live in Interesting Times
2019
Mixed Media

Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019
「May You Live in Interesting Times」展覽現場，第58屆威尼斯雙年展，威尼斯，2019年

Image courtesy of Venice Biennale. Photo by Francesco Galli
圖片由Kick the Machine提供。攝影：Francesco Galli



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019
「May You Live in Interesting Times」展覽現場·第58屆威尼斯雙年展·威尼斯·2019年

Image courtesy of Venice Biennale. Photo by Francesco Galli
圖片由Kick the Machine提供·攝影：Francesco Galli



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019
「May You Live in Interesting Times」展覽現場·第58屆威尼斯雙年展·威尼斯·2019年

Image courtesy of Venice Biennale. Photo by Francesco Galli
圖片由Kick the Machine提供·攝影：Francesco Galli



Installation view at 58th Venice Biennale, "May You Live in Interesting Times", Venice, 2019
「May You Live in Interesting Times」展覽現場，第58屆威尼斯雙年展，威尼斯，2019年

Image courtesy of Venice Biennale. Photo by Francesco Galli
圖片由Kick the Machine提供。攝影：Francesco Galli

Operating within the serenity of time and the stimulating effect of light, the work by Apichatpong Weerasethakul foreshadows quiet narratives relegated to the margins of public memory - a personal dream, an intimate family story, a suppressed psychology and a history of resistance. The ghostly image emerges through a historical pathway to the present, and wanders across the screen of an expanded time dimension, crossing between darkness and oblivion, light and memory, and over the everyday field of people's lives.

"Memoria" is the first major work that is set outside of the artist's home country. Given his affinity for the Amazon, of which Thai jungle tales were originally inspired, Weerasethakul has started to explore South America - and this year, is developing a film based in Colombia. He is drawn to its topography, where active volcanoes and landslides ceaselessly transform natural landscapes. In this new film, the main character experiences a form of synesthesia, an auditory and visual hallucination. Similar to the film, "Memoria" introduces natural and geometric shapes that intervene within a point of view. Coupled with the history of violence that Colombia is trying to move beyond, the expression is one that suggests an unsettled psyche.

The artworks present both personal and collective memories, while retaining the artist's fascination with illumination. Weerasethakul focuses on Colombia's Quindío, region: its mountains, the small towns, voices, and its massive tunnel construction project called la línea. He also pays tribute to the Columbian artist Ever Astudillo (1948-2015) whose haunting studies of light and shadow, photographic lens, and the portrayal of male figures, which deeply inspire him.

Another vital part of the exhibition is the presence of a lone protagonist on the beach. Here, Weerasethakul worked with Canadian actor Connor Jessup who visited him during the filming of a documentary at Chocó, western Colombia. For Weerasethakul, Jessup integrates the different terrains, traumas, and memories as the actor signifies a spirit that contemplates the artist's journey - his dream of both real and imaginary films.

- Text by SCAI THE BATHHOUSE

Memoria
記憶

07.07 - 04.08.2017
SCAI THE BATHHOUSE, Tokyo, Japan
SCAI THE BATHHOUSE ,東京,日本



Installation view, "Memoria", SCAI THE BATHHOUSE, Tokyo, 2017
「記憶」展覽現場·SCAI THE BATHHOUSE·東京·2017年

Image courtesy of SCAI THE BATHHOUSE. Photo by Nobutada Omote
圖片由SCAI THE BATHHOUSE提供。攝影：Nobutada Omote



Installation view, "Memoria", SCAI THE BATHHOUSE, Tokyo, 2017
「記憶」展覽現場·SCAI THE BATHHOUSE·東京·2017年

Image courtesy of SCAI THE BATHHOUSE. Photo by Nobutada Omote
圖片由SCAI THE BATHHOUSE提供。攝影：Nobutada Omote



Installation view, "Memoria", SCAI THE BATHHOUSE, Tokyo, 2017
「記憶」展覽現場·SCAI THE BATHHOUSE·東京·2017年

Image courtesy of SCAI THE BATHHOUSE. Photo by Nobutada Omote
圖片由SCAI THE BATHHOUSE提供。攝影：Nobutada Omote



Installation view, "Memoria", SCAI THE BATHHOUSE, Tokyo, 2017
「記憶」展覽現場·SCAI THE BATHHOUSE·東京·2017年

Image courtesy of SCAI THE BATHHOUSE. Photo by Nobutada Omote
圖片由SCAI THE BATHHOUSE提供。攝影：Nobutada Omote

The Embassy of Disappearance brings together works by artists exploring themes of absence and memory, including disappearing languages, histories, currencies and landscapes. Artists presenting work at this Embassy include Lauren Brincat, Yannick Dauby and Wan-Shuen Tsai, FX Harsono, Lee Mingwei, Yuta Nakamura, Otobong Nkanga, Mike Parr, Bernardo Ortiz, and Apichatpong Weerasethakul.

- Text by Biennale of Sydney

The future is already here – it's just not evenly distributed

18.03 - 05.06.2016
The 20th Biennale of Sydney, Australia
第20屆悉尼雙年展·澳大利亞



Home Movie
2016

Digital video
數字影像
7 mins

Installation view at Carriageworks for the 20th Biennale of Sydney, 2016
第20屆悉尼雙年展展覽現場, 2016年

Image courtesy the artist and Kick the Machine Films
圖片由藝術家及Kick the Machines Films提供
Photo攝影: Document Photography



Installation view at Carriageworks for the 20th Biennale of Sydney, 2016
第20屆悉尼雙年展展覽現場, 2016年

Image courtesy the artist and Kick the Machine Films
圖片由藝術家及Kick the Machines Films提供
Photo攝影: Document Photography



Installation view at Carriageworks for the 20th Biennale of Sydney, 2016
第20屆悉尼雙年展展覽現場, 2016年

Image courtesy the artist and Kick the Machine Films
圖片由藝術家及Kick the Machines Films提供
Photo攝影: Document Photography



Installation view at Carriageworks for the 20th Biennale of Sydney, 2016
第20屆悉尼雙年展展覽現場, 2016年

Image courtesy the artist and Kick the Machine Films
圖片由藝術家及Kick the Machines Films提供
Photo攝影: Document Photography

PRIMITIVE
《原始》

01.12.2011 - 29.02.2012

Jim Thompson Art Center, Bangkok, Thailand
吉姆·湯普森藝術中心，曼谷，泰國

18.02 - 30.03.2011

University Museum of Contemporary Art (MUAC), Mexico City, Mexico
大學當代美術館 (MUAC)，墨西哥城，墨西哥

19.05 - 03.07.2011

The New Museum, New York, USA
新美術館，紐約，美國

08.04 - 01.05.2011

Overgaden Institute for Contemporary Art, Copenhagen, Denmark
Overgaden當代藝術學院，哥本哈根，丹麥

01.10.2009 - 03.01.2010

Musee d'art moderne de la Ville de Paris, Paris, France
巴黎現代藝術博物館，巴黎，法國

24.09 - 29.11.2009

Haus der Kunst, Munich, Germany
慕尼黑藝術館，慕尼黑，德國

24.09 - 29.11.2009

Foundation for Art and Creative Technology (FACT), Liverpool, UK
藝術與創意科技基金會 (FACT)，利物浦，英國



Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供



Still from *A Dedicated Machine*
《A Dedicated Machine》錄像靜幀
2009
Single channel video, colour, silent, 1 min (looped)
單頻影像, 彩色, 無聲, 1分 (循環)

From 'Primitive' Project. Courtesy of Kick the Machine Films. Image by Blursky Studio
來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Blursky Studio



Still from *Nabua*
《納布亞》錄像靜幀
2009
Single channel video, colour, Dolby 5.1, 9 min 11 sec (looped)
單頻影像, 彩色, 杜比5.1環繞聲, 9分11秒 (循環)

From 'Primitive' Project. Courtesy of Kick the Machine Films. Cinematography: Sayombhu Mukdeeprom
來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Sayombhu Mukdeeprom



Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供



Still from *I'm Still Breathing*
《I'm Still Breathing》錄像靜幀
2009

Single channel video, stereo, 11 min (looped)
單頻影像，雙聲道，11分（循環）

From 'Primitive' Project. Courtesy of Kick the Machine Films. Photo by Chaisiri Jiwangsan
來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Chaisiri Jiwangsan



Still from *An Evening Shoot*
《An Evening Shoot》錄像靜幀
2009
Single channel video, silent, 4 min 10 sec (looped)
單頻影像，無聲，4分10秒（循環）

From 'Primitive' Project. Courtesy of Kick the Machine Films. Cinematography: Sayombhu Mukdeprom
來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Sayombhu Mukdeprom

Or perhaps, as they say, the world had changed.



Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供



Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供

Still from *Primitive*

《原始》錄像靜幀

2009

2 synchronized screens, colour, Dolby 5.1, 29 min 34 sec (looped)

雙屏同步影像，彩色，杜比5.1環繞聲，29分34秒（循環）

From 'Primitive' Project. Courtesy of Kick the Machine Films. Photo by Chaisiri Jiwangsan

來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Chaisiri Jiwangsan





Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供



Still from *Nabua Song*
《納布亞之歌》錄像靜幀
2009

Single channel video, stereo, 4 min 12 sec (looped)
單頻影像·雙聲道·4分12秒(循環)

From 'Primitive' Project. Courtesy of Kick the Machine Films. Cinematography: Sayombhu Mukdeeprom
來自「原始」項目。圖片由Kick the Machine Films提供。攝影：Sayombhu Mukdeeprom



Installation view of "PRIMITIVE" at The New Museum, New York, 2011
「原始」展覽現場·新美術館·紐約·2011年

Image courtesy of the artist and The New Museum
圖片由藝術家及新美術館提供



Installation view of "PRIMITIVE" at Musee d'art moderne de la Ville de Paris, Paris, 2009
「原始」展覽現場，巴黎現代藝術博物館，巴黎，2009年

Image courtesy of the artist and Musee d'art moderne de la Ville de Paris
圖片由藝術家及巴黎現代藝術博物館提供



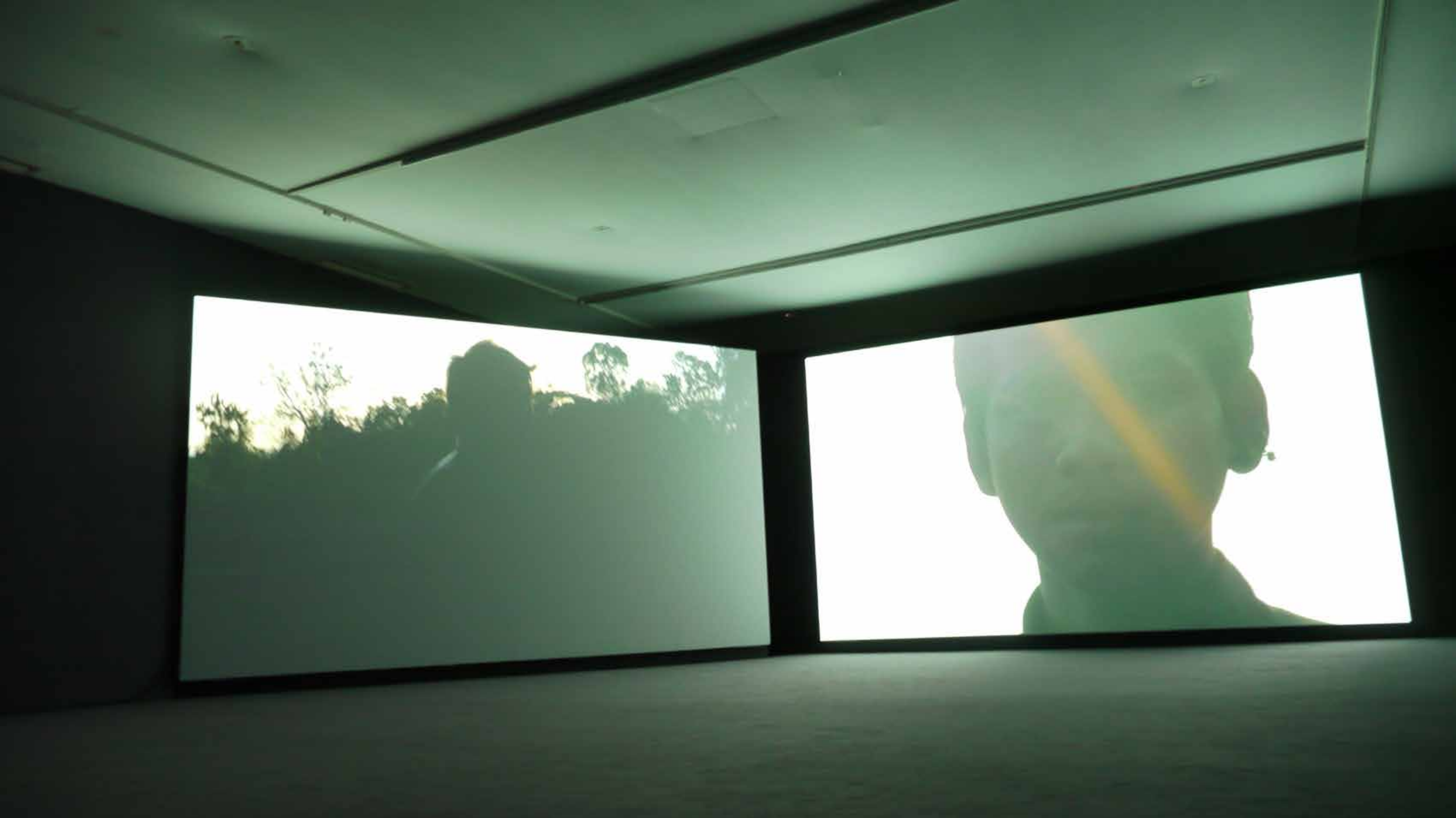
Installation view of "PRIMITIVE" at Musee d'art moderne de la Ville de Paris, Paris, 2009
「原始」展覽現場，巴黎現代藝術博物館，巴黎，2009年

Image courtesy of the artist and Musee d'art moderne de la Ville de Paris
圖片由藝術家及巴黎現代藝術博物館提供



Installation view of "PRIMITIVE" at Musee d'art moderne de la Ville de Paris, Paris, 2009
「原始」展覽現場，巴黎現代藝術博物館，巴黎，2009年

Image courtesy of the artist and Musee d'art moderne de la Ville de Paris
圖片由藝術家及巴黎現代藝術博物館提供



Installation view of "PRIMITIVE" at Musee d'art moderne de la Ville de Paris, Paris, 2009
「原始」展覽現場，巴黎現代藝術博物館，巴黎，2009年

Image courtesy of the artist and Musee d'art moderne de la Ville de Paris
圖片由藝術家及巴黎現代藝術博物館提供



Installation view of "PRIMITIVE" at Musee d'art moderne de la Ville de Paris, Paris, 2009
「原始」展覽現場，巴黎現代藝術博物館，巴黎，2009年

Image courtesy of the artist and Musee d'art moderne de la Ville de Paris
圖片由藝術家及巴黎現代藝術博物館提供



Installation view of "PRIMITIVE" at Haus der Kunst, Munich, 2009
「原始」展覽現場，慕尼黑藝術館，慕尼黑，2009年

Image courtesy of the artist and Haus der Kunst, Munich
圖片由藝術家及慕尼黑藝術館提供



Installation view of "PRIMITIVE" at Haus der Kunst, Munich, 2009
「原始」展覽現場，慕尼黑藝術館，慕尼黑，2009年

Image courtesy of the artist and Haus der Kunst, Munich
圖片由藝術家及慕尼黑藝術館提供



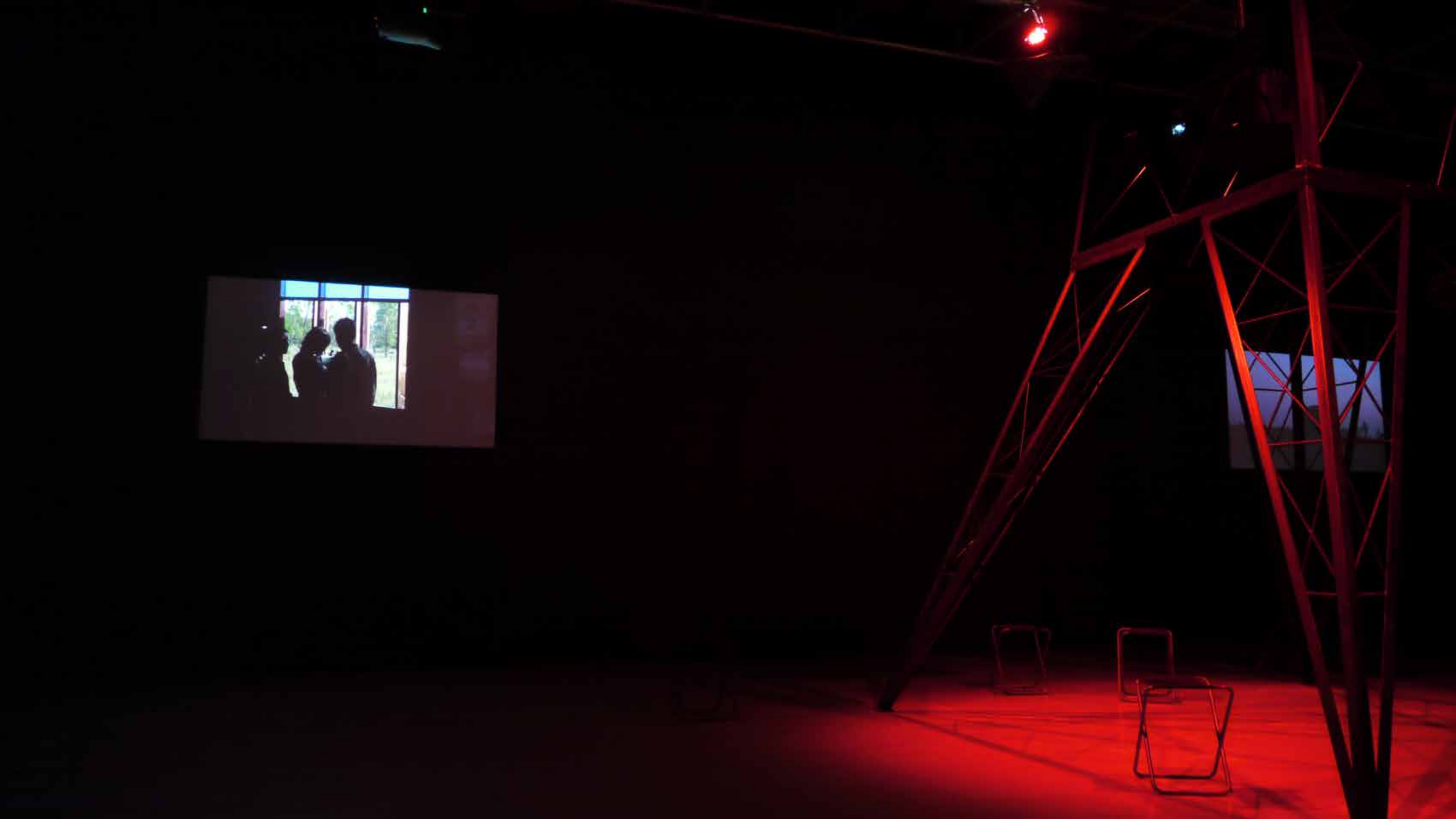
Installation view of "PRIMITIVE" at FACT, Liverpool, 2009
「原始」展覽現場，藝術與創意科技基金會，利物浦，2009年

Image courtesy of the artist and FACT
圖片由藝術家及藝術與創意科技基金會提供



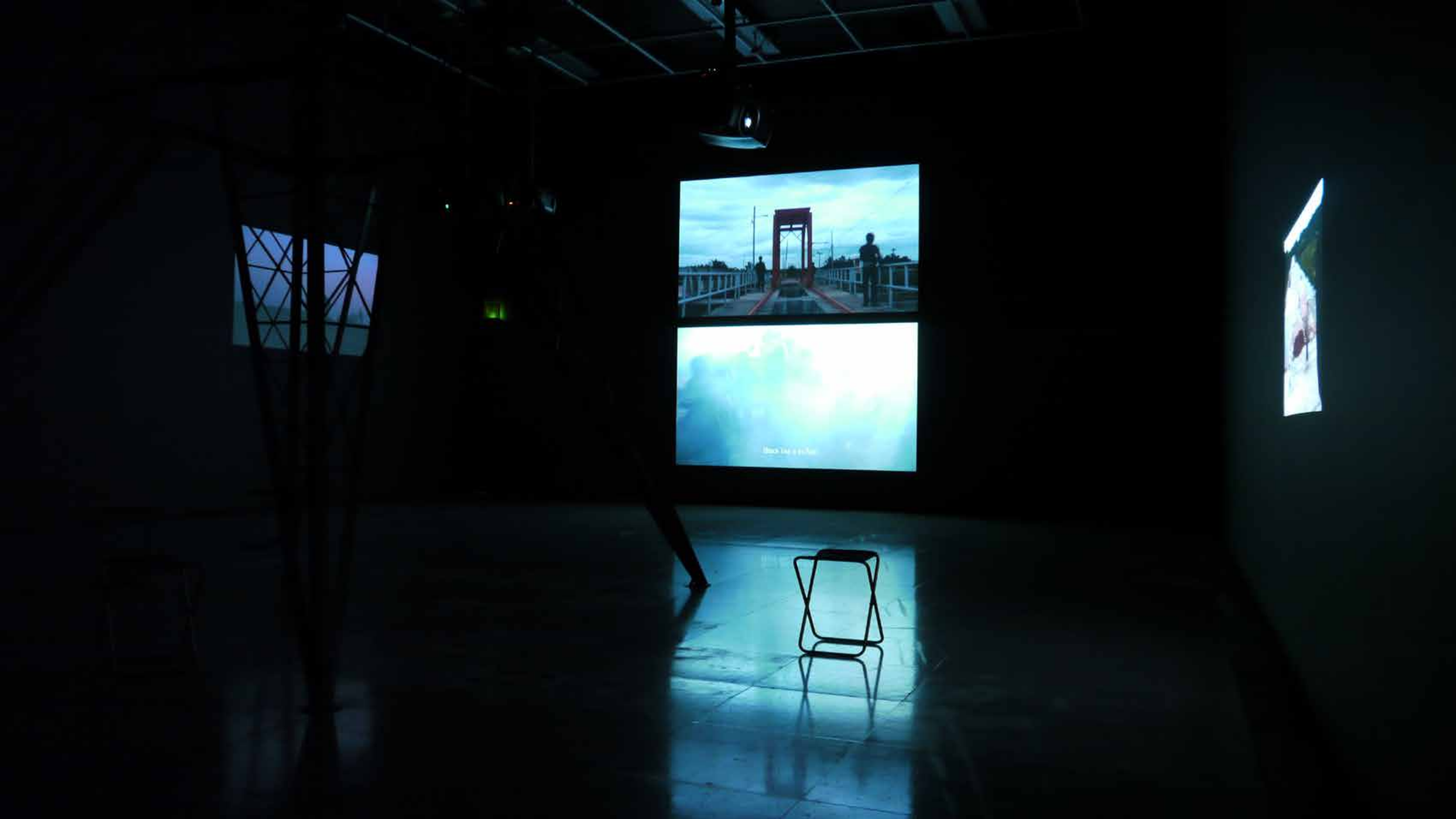
Installation view of "PRIMITIVE" at FACT, Liverpool, 2009
「原始」展覽現場，藝術與創意科技基金會，利物浦，2009年

Image courtesy of the artist and FACT
圖片由藝術家及藝術與創意科技基金會提供



Installation view of "PRIMITIVE" at FACT, Liverpool, 2009
「原始」展覽現場，藝術與創意科技基金會，利物浦，2009年

Image courtesy of the artist and FACT
圖片由藝術家及藝術與創意科技基金會提供



Installation view of "PRIMITIVE" at FACT, Liverpool, 2009
「原始」展覽現場，藝術與創意科技基金會，利物浦，2009年

Image courtesy of the artist and FACT
圖片由藝術家及藝術與創意科技基金會提供



Installation view of "PRIMITIVE" at FACT, Liverpool, 2009
「原始」展覽現場，藝術與創意科技基金會，利物浦，2009年

Image courtesy of the artist and FACT
圖片由藝術家及藝術與創意科技基金會提供

Apichatpong Weerasethakul: For Tomorrow For Tonight
《阿彼察邦·韋拉斯哈古：明日今夜》

26.11.2011 - 10.02.2012
UCCA, Beijing, China
尤倫斯當代藝術中心·北京·中國

UCCA introduces *For Tomorrow For Tonight*, a new installation by leading Thai film director Apichatpong Weerasethakul that leads visitors through a cinematic narration of night.

Night, a time for sleep, darkness and quiet, is the natural space for dreams and desires, a time as the artist says, “when you can’t see and your mind takes over.” Weerasethakul leads us with his subtle language of suggestion to consider a compressed reality of memory and dreams, that is both immediate and infinite. *For Tomorrow For Tonight* blends video, images and sound from three of his original films and one sound work to create an intensely lyrical atmosphere. The photographs that accompany the video works allow us to pause and contemplate these “frozen moments”, and the jarring sound evokes the stark contrasts found in contemporary Thailand. With a potency of imagery, Weerasethakul relies on feelings and abstraction rather than a linear narrative to draw the audience into the memory of a shared cinematic dream.

- Text by UCCA

UCCA尤倫斯當代藝術中心邀請國際著名導演阿彼察邦·韋拉斯哈古，一起呈現全新的裝置藝術項目「明日今夜」，帶領大家穿越這位泰國導演電影中所敘述的黑夜。

夜晚，一個屬於休眠、黑暗、靜謐的時分，一個屬於夢境、慾望的空間，如同藝術家所說：「看不見的時候，你的思維主宰一切。」韋拉斯哈古用他微妙的暗示，帶領我們思考一個由直接的記憶和無限的夢境壓縮而成的真實世界。「明日今夜」將影像、三部電影的原聲和圖片，以及一個聲音作品，糅合在一種抒情的氛圍中。照片是影像靜幀的放大，而聲音是當代泰國反差性的尖銳提醒。韋拉斯哈古沒有用線性敘事，而是專心使用情感、抽象概念等意念的力量，引領觀眾分享他電影夢境的記憶。

- 文字由尤倫斯當代藝術中心提供



For Tomorrow For Tonight
《明日今夜》
2011

4 single-channel videos, 5 photographs, 1 LED speaker, 2 powered speakers, ceramic tiles
4個單頻錄像, 5張照片, 1個LED音箱, 2個有源音箱, 瓷磚

Installation view at UCCA, Beijing, 2011
展覽現場, 尤倫斯當代藝術中心, 北京, 2011年

Image courtesy of the artist and UCCA
圖片由藝術家及尤倫斯當代藝術中心提供



Installation view at UCCA, Beijing, 2011
展覽現場，尤倫斯當代藝術中心，北京，2011年

Image courtesy of the artist and UCCA
圖片由藝術家及尤倫斯當代藝術中心提供



Installation view at UCCA, Beijing, 2011
展覽現場，尤倫斯當代藝術中心，北京，2011年

Image courtesy of the artist and UCCA
圖片由藝術家及尤倫斯當代藝術中心提供



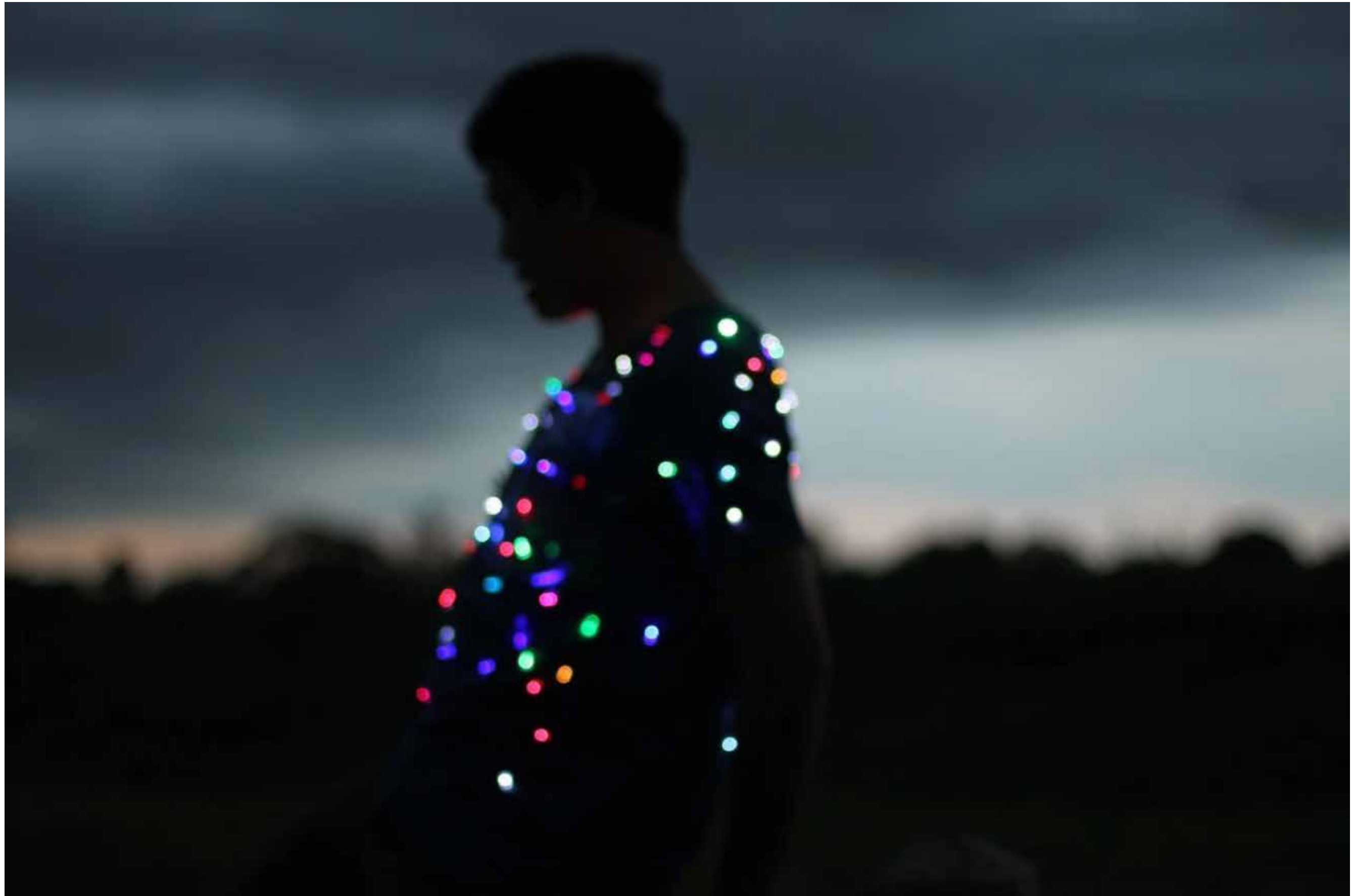
For Tomorrow For Tonight, production still, 2011
《明日今夜》影片截圖·2011年

Image courtesy of the artist
圖片由藝術家提供



For Tomorrow For Tonight, production still, 2011
《明日今夜》影片截圖·2011年

Image courtesy of the artist
圖片由藝術家提供



Power Boy (Evening)
《电力男孩(夜晚)》
2011

Epson print on paper
艺术微喷
150 x 225 cm

Image courtesy of the artist
圖片由藝術家提供

Other Works
其他作品

Vapour

《霧氣》

2015

Single channel video, 16:9, colour and b&w, silent

單頻錄像, 16:9, 彩色及黑白, 無聲

21 min



Still from *Vapour*
《霧氣》影像靜幀

Image courtesy of Kick the Machine Films
圖片由Kick the Machine Films提供



Still from *Vapour*
《霧氣》影像靜幀

Image courtesy of Kick the Machine Films
圖片由Kick the Machine Films提供



Still from *Vapour*
《霧氣》影像靜幀

Image courtesy of Kick the Machine Films
圖片由Kick the Machine Films提供

Dilbar
2013

by Apichatpong Weerasethakul and Chai Siris

Single channel video installation, suspended glass pane, HD digital, B&W, 16:9, with Dolby 5.1 sound, 10 min (loop)
單頻錄像裝置，懸掛玻璃，高清數碼影像（黑白，16:9，杜比5.1聲道，10分鐘，循環播放）



Dilbar
2013

Image courtesy of Kick the Machine Films & kurimanzutto, Mexico City
圖片由Kick the Machine Films及墨西哥城kurimanzutto畫廊提供



Dilbar
2013

Image courtesy of Kick the Machine Films & kurimanzutto, Mexico City
圖片由Kick the Machine Films及墨西哥城kurimanzutto畫廊提供

Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

Apichatpong Weerasethakul

Office N° | 電話 +852 2810 0317

Born 1970 Bangkok, Thailand
Currently works and lives in Chiang Mai, Thailand

Education

1994 B.A. in Architecture, Khon Kaen University, Thailand
1997 M.A. Fine Arts in Filmmaking, School of the Art Institute of Chicago, Chicago, Illinois, U.S.A

Selected Awards and Honours

2022 Kriangsak Silakong Achievement Award, Word Film Festival, Thailand
2021 Grand Prix d'Honneur, FIDMarseille International Film Festival, France (*Memoria*)
Prix du Jury, Cannes Film Festival, France (*Memoria*)
2019 Artes Mundi Prize, UK
2018 FIAF (International Federation of Film Archives) Award
Mikeldi Honor Award, Zinebi Film Festival, Spain
2017 Commandeur de l'ordre des arts et des lettres, France
2016 Grand Prize, Bildrausch Filmfest Basel, Switzerland (*Cemetery of Splendour*)
Principal Prince Claus Award, the Netherlands (*Principal Laureate*)
Asia Pacific Screen Award, Australia (*Cemetery of Splendour*)
2015 Gijon Film Festival Award, Spain
2014 The Yanghyun Art Prize, Korea
2013 The Silver Mirror Honorary Award, Films From the South Festival, Norway
Fukuoka Prize (Art and Culture), Fukuoka, Japan
The Sharjah Biennial Prize, Sharjah Biennial 11th, United Arab Emirates
2011 Officiers de l'ordre des arts et des lettres, France
2010 Winner of Asia Art Award Forum, Seoul, Korea
Palme d'Or, Cannes Film Festival, France (*Uncle Boonmee Who Can Recall His Past Lives*)
2009 *Syndromes and a Century* was voted the best film of the decade from a poll conducted with international film scholars by Cinematheque Ontario, Canada
2008 The Fine Prize, for outstanding emerging artist The 55th Carnegie International, U.S.A (*Unknown Forces* installation)
Chevalier de l'ordre des arts et des lettres, France
2007 Best Film Award, 9th Deauville Asian Film Festival, France (*Syndromes and a Century*)
2005 Silpatorn Award, Thailand's Ministry of Culture, Office of Contemporary Arts, Thailand
Special Jury Prize, Singapore International Film Festival, Singapore (*Tropical Malady*)
Best Film and Special Jury Prize, The 20th International Gay & Lesbian Film Festival, Turin (*Tropical Malady*)
2004 Prix du Jury, Cannes Film Festival, France (*Tropical Malady*)
Grand Prize, Tokyo Filmex, Tokyo, Japan (*Tropical Malady*)
L'Age d'or Prize, Cine-decouvertes, Belgium (*Tropical Malady*)
2003 The International Critics' Award (FIPRESCI Prize), Buenos Aires Film Festival, Buenos Aires (*Blissfully Yours*)
Silver Screen Award: Young Cinema Award, Singapore International Film Festival, Singapore (*Blissfully Yours*)
2002 Prix Un Certain Regard, Cannes Film Festival, France (*Blissfully Yours*)

Selected Solo Exhibitions and Screenings

2024

“Apichatpong Weerasethakul: Primitive”, The Studio, M+, Hong Kong

2023

“A Conversation with the Sun (VR)”, Theater der Welt, Frankfurt, Germany

2022

Solo exhibition “A Planet of Silence: Selected Works from 2021-2022” and screening “A Bunch of Shorts Portrayed in Red”, Kiang Malingue, Hong Kong
“Periphery of the Night”, Matadero Madrid, Madrid, Spain
“A Conversation with the Sun”, Bangkok CityCity Gallery, Bangkok, Thailand
“A Minor History”, MAIELIE, Khon Kaen, Thailand

2021

“A Minor History”, 100 Tonson Foundation, Bangkok, Thailand
“Periphery of the Night”, Institut d'art contemporain, Villeurbanne, France

2019

“Apichatpong Weerasethakul: The Serenity of Madness”, Taipei Fine Arts Museum, Taipei, Taiwan
“Almost Fiction”, Gallery Seescape, Chiang Mai, Thailand

2018

“Luminous Shadows”, Contemporary Art Centre, Vilnius, Lithuania
“Apichatpong Weerasethakul: The Serenity of Madness”, Oklahoma City Museum of Art, Oklahoma, USA
“Apichatpong Weerasethakul: The Serenity of Madness”, Oliva Art Centre, São João da Madeira, Portugal
“Fiction”, Galería Elba Benítez, Madrid, Spain

2017

“Apichatpong Weerasethakul: The Serenity of Madness”, Museum of Contemporary Art and Design (MCAD), Manila, Philippines
“Monuments”, ShanghArt Gallery, Shanghai, China
“Memoria”, SCAI the Bathhouse, Tokyo, Japan
“Apichatpong Weerasethakul: The Serenity of Madness”, The School of the Art Institute of Chicago, Sullivan Galleries, Chicago, USA

2016

“Tate Film Pioneers: Apichatpong Weerasethakul: (Retrospective of Films and Videos)”, Tate Modern, London, UK
“Memorandum: Apichatpong's Retrospective of Films and Installations”, Cinema Galleries, Brussels, Belgium
“Fire Garden”, Galerie Torri, Paris, France
“Apichatpong Weerasethakul: The Serenity of Madness”, MIIAM Contemporary Art Museum, Chiang Mai, Thailand
“Apichatpong Weerasethakul: The Serenity of Madness”, Para Site, Hong Kong
“Ghost in the Darkness”, Tokyo Photographic Art Museum, Tokyo, Japan

2015
“Fever Room”, a performance by Apichatpong Weerasethakul, Asian Arts Theatre, Gwangju, South Korea
“Fireworks (Archives)”, AGO (Art Gallery of Ontario), Toronto, Canada
“Retrospective: Apichatpong Weerasethakul”, 53rd Gijón International Film Festival, Spain

2014
“Double Visions”, Anthony Reynolds Gallery, London, UK
“Fireworks”, Kurimanzutto Gallery, Mexico City, Mexico
“Photophobia”, Kyoto City University of Arts Art Gallery, Kyoto, Japan
“Fireworks (Archives)”, SCAI the Bathhouse, Tokyo, Japan

2013
“Photophobia”, The Stenersen Museum, Oslo, Norway

2011
“PRIMITIVE”, Jim Thompson Art Center, Bangkok, Thailand
“For Tomorrow For Tonight”, UCCA, Beijing, China
“PRIMITIVE”, Overgaden Institute for Contemporary Art, Copenhagen, Denmark, with a retrospective at CPH:PIX Copenhagen Film Festival, Denmark
“PRIMITIVE”, University Museum of Contemporary Art (MUAC), Mexico City, Mexico, with a retrospective at FICUNAM Festival Internacional de Cine, Mexico
“Apichatpong Weerasethakul: PRIMITIVE”, The New Museum, New York, USA
“For Tomorrow For Tonight”, The Irish Museum of Modern Art, Dublin, Ireland

2010
“Native Land”, SCAI the Bathhouse, Tokyo, Japan
“Retrospective: Apichatpong Weerasethakul”, 51st Thessaloniki Film Festival, Thessaloniki, Greece

2009
“Primitive”, Haus der Kunst, Munich, Germany
“Primitive”, FACT, Liverpool, UK
“Tropical Mysteries, Luminous People”, Die Filme Von Apichatpong Weerasethakul, Arsenal, Institut fur Film und Videokunst, Berlin, Germany
“Retrospektive Apichatpong Weerasethakul”, Filmmuseum, Münchner Stadtmuseum, Munich, Germany
“Phantoms of Nabua”, The Box, Wexner Center for the Arts, Columbus, Ohio, USA
“Apichatpong Weerasethakul- PRIMITIVE”, Musee d'art moderne de la Ville de Paris, Paris, France

2008
“Replicas”, SCAI the Bathhouse, Tokyo, Japan

2007
“Unknown Forces: Apichatpong Weerasethakul”, REDCAT (Roy and Edna Disney/CalArts Theater), Los Angeles, USA
“Commemoration”, Beursschouwburg, Brussels, Belgium

2006
“Waterfall”, Solar galeria de arte cinemática, Vila do Conde, Portugal

Selected Group Exhibitions and Screenings

2023
“The Open World”, Thailand Biennale, Chiang Rai, Thailand
“The Statistics of Fortune” - Main Exhibition of Art Macao: Macao International Art Biennale 2023, Macao Museum of Art, Macao, China
“Forest of being Time”, Taipei Fine Arts Museum, Taipei, Taiwan

2022
“Magic Square: Art and Literature in Mirror Image”, Beijing Biennale, Beijing, China
“Sun Dogs”, a performance with Rafiq Bhatia by Cincinnati Symphony Orchestra as part of the 2022 FotoFocus Biennial: World Record, Cincinnati, USA

“A Conversation with the Sun (VR)”, Aichi Arts Center, Aichi Triennale 2022, Aichi, Japan
“Production Zomia”, Reborn Art Festival, Central Ishinomaki Area, Japan
“Periphery of the Night”, Fabra i Coats: Contemporary Art Center of Barcelona, Barcelona, Spain

2021
“Ryuichi Sakamoto: seeing sound hearing time”, with collaborative works by Shiro Takatani, Daito Manabe, Zakkubalan, Apichatpong Weerasethakul, M WOODS Museum, Beijing, China
“Experiences of Oil”, Stavanger Art Museum, Stavanger, Norway
“The Narrow Gate of the Here-and-Now”, Irish Museum of Modern Art, Dublin, Ireland
“ART for AIR”, Jingjia Warehouse, Chiang Mai, Thailand

2019
“May You Live in Interesting Times”, 58th Venice Biennale, Venice, Italy
“15th Berwick Film & Media Arts Festival”, UK

2018
“Rituals of Signs and Metamorphosis”, Red Brick Art Museum, Beijing, China
“Artes Mundi 8 Exhibition”, tional Museum Cardiff, Cardiff, UK
“Gwangju Biennale 2018: Imagined Borders”, Gwangju, South Korea

2017
“Undead Cinema”, Nam June Paik Art Center, Seoul, South Korea
“Locus: Apichatpong Weerasethakul - Cao Guimarães, EYE Filmmuseum”, Amsterdam, Netherlands
“L'air vibre du bourdonnement des insectes”, The Rochechouart Museum of Contemporary Art, France
“14th Lyon Biennale: Floating Worlds”, Lyon, France

2016
“The Future is Already Here - It's Just Not Evenly Distributed”, 20th Biennale of Sydney, Sydney, Australia
“Earth 2016: Roots and Routes”, Aomori Art Museum, Aomori, Japan
“Envisioning the Future! “, Saitama Triennale 2016, Saitama, Japan
“Body/ Play/ Politics”, Yokohama Museum of Art, Yokohama, Japan

2015
“Mobile M+: Moving Images”, Midtown POP, Hong Kong
“A Journal of the Plague Year”, Kadist Art Foundation, San Francisco, USA; Para Site, Hong Kong
“TODAY IS THE DAY - 70th Years Memorial of Atomic Bombs in Hiroshima”, Watari-Um Museum, Tokyo, Japan
“I SEE, SO I SEE SO. MESSAGES FROM HARRY SMITH”, Temporary Gallery, Cologne, Germany
EMBODIED, Nikolaj Kunsthal, Copenhagen, Denmark

2014
“FAITH AND FAIRY TALES: New Media Art for Thailand”, DM Gallery, School of Art, Design and Media at NTU Singapore, Singapore
“A Journal of the Plague Year”, Arko Art Center, Seoul, South Korea

2013
“Re:emerge, Towards a New Cultural Cartography”, The 11th Sharjah Biennial 11, Sharjah, UAE

2012
“Boy: A Contemporary Portrait”, Leo Xu Projects Gallery, Shanghai, China
“dOCUMENTA (13) “, Kassel, Germany
“To Bring the World into the World”, InterAccess Electronic Media Arts Centre, Toronto, Canada
“Fantastic 2012”, Lille3000, Lille, France
“Thai Transience”, The Singapore Art Museum (SAM), Singapore

2011
“Our Magic Hour”, Yokohama Triennale, Yokohama, Japan

2010
“Trust: Media City Seoul”, SeMA Gyeongju Annex, Seoul, South Korea
“Transformation”, Museum of Contemporary Art Tokyo, Tokyo, Japan

2009

“UN AUTRE CINÉMA: Dominique Gonzalez-Foerster / Apichatpong Weerasethakul”, Le Spot, Le Havre, France
“The view from elsewhere”, Sherman Contemporary Art Foundation (SCAF), Sydney; Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia

2008

“Life on Mars: 55th Carnegie International”, Pittsburgh, Pennsylvania, USA
“VideoZone 4: The 4th International Video Art Biennial in Israel”, Tel Aviv, Israel
“International Triennale of Contemporary Art: Re-Reading the Future”, Prague, Czech Republic
“Singapore Biennale 2008: Wonder”, The Third Guangzhou Triennial: Farewell to Post- Colonialism, Guangzhou, China

2007

“Discovering the Other”, National Palace Museum, Taipei, Taiwan
KunstFilmBiennale 2007, Cologne and Bonn, Germany

2006

“The 5th Asia Pacific Triennial of Contemporary Art”, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia
Liverpool Biennial 2006, Liverpool, UK
“Grey Flags”, Sculpture Center, Long Island City, New York, USA; CAPC Musee d’art contemporain, Bordeaux, France
“Cinema(s) “, Le Magasin, Centre national d’art contemporain, Grenoble, France

2005

“The Pantagruel Syndrome: T1 Torino Triennial Threemuseums”, Turin, Italy
“Politics of Fun”, Haus der Kulturen der Welt, Berlin, Germany
“Anna Sanders Films”, Kunstverein Munchen, Munich, Germany; KW Institute for Contemporary Art, Berlin, Germany
“Worldly Desires”, KunstenFESTIVALdesArts, Brussels, Belgium
“Bangkok-Bangkok”, Institut de cultura de Barcelona, La Capella, Barcelona, Spain

2004

“Busan Biennale 2004”, Busan, South Korea
“Slow Rushes: Takes on the documentary sensibility in moving images from around Asia and the Pacific”, Contemporary Art Centre Vilnius, Lithuania; Slow Rushes for Auckland, Artspace, Auckland, New Zealand
“Taipei Biennial 2004”, Taipei Fine Arts Museum, Taipei, Taiwan

2002

“Alien {gener}ation”, The Art Center, Chulalongkorn University, Bangkok, Thailand
“Under Construction: New Dimensions of Asian Art”, Japan Foundation Forum and Tokyo Opera City Art Gallery, Tokyo, Japan

2001

“Tirana Biennale 1”, Tirana, Albania
“7th International Istanbul Biennial”, Istanbul, Turkey
Traversees, Musee d’art moderne de la Ville de Paris, Paris, France

2000

“Euro-Visions”, Gallery of Faculty of Painting, Sculpture and Graphic Arts, and Art and Design, Faculty of Decorative Arts, Silpakorn University, Bangkok, Thailand

1998

“World Artists for Tibet Exhibition”, Project 304, Bangkok, Thailand

Collections

Cantor Arts Center, Stanford, California, United States.
Rockbund Art Museum, Shanghai, China

Museu d’Art Contemporani de Barcelona (MACBA), Barcelona, Spain
Tate Modern, London, UK
Fondation Louis Vuitton, Paris, France
FRAC Regional Collections of Contemporary Art-Champagne-Ardenne, Reims, France
Centre Pompidou, Paris, France
San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
UC Berkeley Art Museum & Pacific Film Archive (BAM/PFA), Berkeley, California, USA
Museum of Contemporary Photography, Chicago, Chicago, USA
Tokyo Photographic Art Museum, Tokyo, Japan
Museum of Contemporary Art Tokyo, Tokyo, Japan
Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
M+ Museum, Hong Kong
Kadist Art Foundation, San Francisco, USA
Le musée d’art moderne de la ville de Paris, Paris, France
Irish Museum of Modern Art, Dublin, Ireland
Singapore Art Museum, Singapore
Mori Art Museum, Tokyo, Japan
Fonds d’art contemporain de la Ville de Genève (FMAC), Geneva, Switzerland
Ulsan Museum of Art, Ulsan, Korea
Oklahoma City Museum of Art, Oklahoma City, Oklahoma, USA
Red Brick Museum, Beijing, China

K

M

阿彼察邦·韋拉斯哈古

1970年出生於泰國曼谷
目前工作與生活於泰國清邁

教育

1994 獲得建築學士學位，孔敬大學，泰國
1997 獲得電影製作藝術學士學位，芝加哥藝術學院，芝加哥，伊利諾州，美國

精選獎項及榮譽

2022 Kriangsak Silakong 成就獎，世界電影節，泰國
2021 榮譽大獎，FID馬賽國際影展，法國（《記憶》）
評審團獎，戛納電影節，法國（《記憶》）
2019 Artes Mundi國際當代藝術獎，英國
2018 FIAF（國際電影資料館聯合會）獎
Mikeldi榮譽獎，Zinebi電影節，西班牙
2017 藝術與文學司令勳章，法國
2016 BILDRAUSCH巴塞爾電影節大獎，瑞士（《幻夢墓園》）
克勞斯親王獎，荷蘭
亞太銀幕大獎，澳大利亞（《幻夢墓園》）
2015 GIJON電影節大獎，西班牙
2014 Yanghyun 藝術獎，韓國
2013 銀鏡榮譽獎，來自南方的電影節，挪威
福岡獎（藝術與文化），福岡，日本
沙迦雙年獎，沙迦第11屆雙年展，阿拉伯聯合酋長國
2011 法國藝術與文學軍官勳章，法國
2010 亞洲藝術獎論壇獲獎者，首爾，韓國
金棕櫚電影獎，戛納電影節，法國（《能召回前世的布米叔叔》）
2009 戀愛症候群成為票選近十年間最佳國際電影，多倫多安大略電影院，加拿大
2008 給傑出新興藝術家的優秀獎，第55屆國際卡內基梅隆，美國（《未知力量置》）
法國藝術與文學騎士勳章，法國
2007 最佳電影獎，第9屆多維爾亞洲電影節，法國（《戀愛症候群》）
2005 Silpatorn獎，泰國文化行政部，現代藝術辦事處，泰國
評審團特別獎，新加坡國際電影節，新加坡，（《熱帶疾病》）
最佳電影與評審團特別獎，第20屆國際Gay&Lesbian電影節，都靈（《熱帶疾病》）
2004 評審團獎，戛納電影節，法國（《熱帶疾病》）
東京國際電影節大獎，日本（《熱帶疾病》）
2003 國際評論獎（國際影評人聯盟獎），布宜諾斯艾利斯電影節，布宜諾斯艾利斯，阿根廷（《極樂森林》）
銀幕獎：年輕電影獎，新加坡國際電影節，新加坡（《極樂森林》）
2002 一種關注大獎，戛納電影節，法國（《極樂森林》）

精選個展及放映

2024
「阿彼察邦·韋拉斯哈古：Primitive」，M+ 展演空間，香港

2023
「與太陽對話 (VR)」，Theater der Welt，法蘭克福，德國

2022
阿彼察邦個人展覽「靜默星球：2021-2022作品選集」及放映「朱紅短篇集」，馬凌畫廊，香港
「夜的外圍」，馬德里屠宰場藝術中心，馬德里，西班牙
「與太陽對話」，曼谷CityCity畫廊，曼谷，泰國
「A Minor History」，MAIELIE，孔敬，泰國

2021
「A Minor History」，100 Tonson基金會，曼谷，泰國
「夜的外圍」，維勒班當代藝術中心，維勒班，法國

2019
「阿彼察邦·韋拉斯哈古：狂中之靜」，台北市立美術館，台北，台灣
「Almost Fiction」，Seescape畫廊，清邁，泰國

2018
「Luminous Shadows」，當代藝術中心，維爾紐斯，立陶宛
「阿彼察邦·韋拉斯哈古：狂中之靜」，俄克拉荷馬城市藝術博物館，俄克拉荷馬州，美國
「阿彼察邦·韋拉斯哈古：狂中之靜」，奧利瓦藝術中心，聖若昂-達馬德拉，葡萄牙
「Fiction」，Elba Benitez畫廊，馬德里，西班牙

2017
「阿彼察邦·韋拉斯哈古：狂中之靜」，馬尼拉當代藝術與設計博物館 (MCAD)，馬尼拉，菲律賓
「紀念碑」，香格納畫廊，上海，中國
「記憶」，SCAI the Bathhouse，東京，日本
「阿彼察邦·韋拉斯哈古：狂中之靜」，芝加哥藝術學院，沙利文畫廊，芝加哥，美國

2016
「泰特電影先鋒：阿彼察邦·韋拉斯哈古之電影及錄像回顧展」，泰特現代美術館，倫敦，英國
「備忘錄：阿彼察邦的電影和裝置回顧展」，Cinéma Galleries，布魯塞爾，比利時
「著火的花園」，Torri畫廊，巴黎，法國
「阿彼察邦·韋拉斯哈古：狂中之靜」，Malliam當代美術館，清邁，泰國
「阿彼察邦·韋拉斯哈古：狂中之靜」，Para Site，香港
「暗處亡靈」，東京都寫真美術館，東京，日本

2015「熱室」,阿彼察邦·韋拉斯哈古的表演,亞洲藝術劇院,光州,韓國「煙火（檔案）」,安大略美術館,多倫多,加拿大「回顧:阿彼察邦·韋拉斯哈古」,第53屆希洪國際電影節,西班牙

2014「雙重願景」,Anthony Reynolds畫廊,倫敦,英國「煙火」,Kurimanzutto畫廊,墨西哥城,墨西哥「恐光症」,京都市立藝術大學美術館,京都,日本「煙火（檔案）」,SCAI the Bathhouse,東京,日本

2013「恐光症」,斯迪森博物館,奧斯陸,挪威

2011「原始」,吉姆·湯普森藝術中心,曼谷,泰國「原始」,藝術與創意科技基金會(FACT),利物浦,英國「明日今夜」,尤倫斯當代藝術中心(UCCA),北京,中國「原始」,Overgaden當代藝術學院,哥本哈根,丹麥;及CPH:PIX 哥本哈根電影節的回顧放映,丹麥「原始」,大學當代美術館(MUAC),墨西哥城,墨西哥;及FICUNAM國際電影節的回顧放映,墨西哥「阿彼察邦·韋拉斯哈古:原始」,新美術館,紐約,美國「明日今夜」,愛爾蘭現代美術館,都柏林,愛爾蘭

2010「故土」,SCAI the Bathhouse,東京,日本「回顧:阿彼察邦·韋拉斯哈古」,第51屆塞薩洛尼基電影節,塞薩洛尼基,希臘

2009「原始」,慕尼黑藝術館,慕尼黑,德國「原始」,藝術與創意科技基金會(FACT),利物浦,英國「熱帶神話,發光的人—阿彼察邦·韋拉斯哈古的電影」,Arsenal—電影與錄像藝術學院,柏林,德國「阿彼察邦·韋拉斯哈古回顧」,電影博物館,慕尼黑市博物館,慕尼黑,德國「那布亞魅影」,The Box,Wexner藝術中心,哥倫布,俄亥俄州,美國「阿彼察邦·韋拉斯哈古——原始」,巴黎現代藝術博物館,巴黎,法國

2008「複製品」,SCAI the Bathhouse,東京,日本

2007「未知的力量:阿彼察邦·韋拉斯哈古」,REDCAT,洛杉磯,美國「紀念」,Beursschouwburg,布魯塞爾,比利時

2006「瀑布」,太陽能電影藝術館,維拉多康德,葡萄牙

精選群展及放映

2023「開放世界」,泰國雙年展,清萊,泰國「命運的統計學」——“藝文薈澳:澳門國際藝術雙年展2023”主場展,澳門藝術博物館,澳門「無垠之森」,臺北市立美術館,臺北,台灣

2022「幻方:藝術與文學的互映」,北京雙年展,北京,中國「Sun Dogs」,辛辛那提交響樂團與Rafiq Bhatia的表演,2022 FotoFocus 雙年展「World Record」中節目,辛辛那提,美國「對太陽對話 (VR)」,愛知縣藝術中心,愛知三年展2022,愛知縣,日本「Production Zomia」,Reborn-Art Festival藝術節,石卷市,宮城縣,日本「Periphery of the Night」,Fabra i Coats巴塞當代藝術中心,巴塞羅那,西班牙

2021「坂本龍一:觀音聽時」,展出作品與高谷史郎、真鍋大度、卅克柏嵐、阿彼察邦·韋拉斯哈古合作完成,木木美術館,北京,中國「Experiences of Oil」,斯塔萬格藝術博物館,斯塔萬格,挪威「The Narrow Gate of the Here-and-Now」,愛爾蘭現代藝術博物館,都柏林,愛爾蘭「ART for AIR」,Jingjia Warehouse,清邁,泰國

2019「願你生活在有趣的時代」,第58屆威尼斯雙年展,威尼斯,意大利第15屆伯威克電影與媒體藝術節,特威德河畔貝里克,英國

2018「儀禮·兆與易」,紅磚美術館,北京,中國「第8屆Artes Mundi國際當代藝術獎展」,卡迪夫國家博物館,卡迪夫,英國「想象的邊界」,光州雙年展 2018,光州,韓國

2017「未死的影院」,白南準藝術中心,首爾,韓國「軌跡:從阿彼察邦·韋拉斯哈古到曹·吉馬雷斯」,EYE電影博物館,阿姆斯特丹,荷蘭「空氣從昆蟲的嗡嗡聲中震動」,羅什舒亞爾當代藝術博物館,法國「漂浮的世界」,第14屆里昂雙年展,里昂,法國

2016「未來已然在此 —— 只是分配不均」,第20屆悉尼雙年展,悉尼,澳洲「青森EARTH2016: 根與路」,青森美術館,青森,日本(EARTH前加青森)「發現未來!」,埼玉三年展2016,埼玉,日本「身體/遊戲/政治」,橫濱美術館,橫濱,日本

2015「M+進行:流動的影像」,Midtown POP,香港「疫年日誌」,卡蒂斯特藝術基金會,舊金山,美國;Para Site,香港「就是今天 — 廣島市原子彈爆炸70年紀念」,Watari-Um美術館,東京,日本「我見,故我所見——來自哈利·史密斯的消息」,Temporary畫廊,科隆,德國「EMBODIED」,哥本哈根當代藝術中心(尼古拉藝術廳),哥本哈根,丹麥

2014「信仰與童話:泰國新媒體藝術」,DM美術館,藝術、設計與傳媒學院,新加坡南洋理工大學,新加坡「疫年日誌」,Arko藝術中心,首爾,韓國

2013「再:現,邁向新的文化地圖」,第11屆沙迦雙年展,沙迦,阿拉伯聯合酋長國

2012「男孩:當代肖像」,Leo Xu Projects畫廊,上海,中國第13回卡塞爾文獻展,卡塞爾,德國「把世界帶進世界」,InterAccess電子媒體藝術中心,多倫多,加拿大「精彩2012」,里爾3000,里爾,法國「泰國瞬間」,新加坡美術館(SAM),新加坡

2011「我們的魔幻時刻」,橫濱三年展,橫濱,日本

2010「信任:首爾媒體城市」,首爾市立美術館慶熙宮館,首爾,韓國「變形」,東京都現代美術館,東京,日本

2009「另一個影院:多米尼克·岡薩雷斯-弗爾斯特 / 阿彼察邦·韋拉斯哈古,Le Spot當代藝術中心,勒阿弗爾,法國「來自別處的風景」,謝爾曼當代藝術基金會(SCAF),悉尼;昆士蘭美術館,現代美術館,布里斯班,澳洲

2008
「火星上的生活：第55屆卡耐基國際展」，匹茲堡，賓夕法尼亞州，美國
「VideoZone 4：第四屆以色列國際錄像藝術雙年展」，特拉維夫，以色列
「重讀未來」，國際當代藝術三年展，布拉格，捷克
「奇跡」，2008年新加坡雙年展，新加坡
「與後殖民說再見」，第三屆廣州三年展，廣州，中國

2007
「發現彼此—國際電影裝置展」，國立故宮博物院，台北，台灣
2007年藝術電影雙年展，科隆、波昂，德國

2006
第5屆亞太當代藝術三年展，昆士蘭美術館，現代美術館，布里斯班，澳洲
2006年利物浦雙年展，利物浦，英國
「灰旗」，雕塑中心，長島市，紐約，美國；CAPC當代藝術館，波爾多，法國
「Cinema(s)」，Le Magasin — 國家當代藝術中心，格勒諾布爾，法國

2005
「龐大固埃綜合症：T1都靈三館三年展，都靈，意大利
「趣味政治」，世界文化宮，柏林，德國
「安娜·桑德斯影片」，慕尼黑藝術協會，慕尼黑；KW當代藝術學院，柏林，德國
「塵世慾望」，KunstenFESTIVALdesArts藝術節，布魯塞爾，比利時
「曼谷—曼谷」，巴塞羅那文化協會 (ICUB)，禮拜堂，巴塞羅那，西班牙

2004
2004年釜山雙年展，釜山，韓國
「慢衝：呈現亞太地區動態影像的紀實敏感性」維爾紐斯當代藝術中心，立陶宛；「奧克蘭慢衝」，Artspace藝術空間，奧克蘭，新西蘭
2004年台北雙年展，台北市立美術館，台北，台灣

2002
「Alien {gener}ation」，藝術中心，朱拉隆功大學，曼谷，泰國
「建設中：亞洲藝術的新世代」，日本國際交流基金論壇和歌劇城美術館，東京，日本

2001
第1屆地拉那雙年展，地拉那，阿爾巴尼亞
第7屆伊斯坦布爾國際雙年展，伊斯坦布爾，土耳其
「穿越」，巴黎現代藝術博物館，巴黎，法國

2000
「歐洲視覺」，美術館，西爾帕功大學，曼谷，泰國

1998
「世界藝術家西藏展覽」，304項目，曼谷，泰國

收藏

坎托藝術中心，史丹佛，加州，美國
外灘美術館，上海，中國
巴塞羅那現代藝術博物館，巴塞羅那，西班牙
泰特美術館，倫敦，英國
路易威登基金會，巴黎，法國
FRAC香檳阿登大區當代藝術基金會，蘭斯，法國
蓬皮杜藝術中心，巴黎，法國
舊金山現代藝術博物館，舊金山，美國
加州大學伯克利分校藝術博物館及太平洋電影資料館，伯克利，加州，美國
芝加哥當代攝影博物館，芝加哥，美國
東京攝影藝術博物館，東京，日本
東京當代藝術博物館，東京，日本

廣島城市當代藝術博物館，廣島，日本
香港M+美術館，香港
卡蒂斯特藝術基金會，舊金山，美國
巴黎現代藝術博物館，巴黎，法國
愛爾蘭現代藝術博物館，都柏林，愛爾蘭
新加坡藝術博物館，新加坡
森美術館，東京，日本
日内瓦当代艺术基金，日内瓦，瑞士
蔚山市立美術館，蔚山，韓國
奧克拉荷馬市美術館，奧克拉荷馬市，奧克拉荷馬州，美國
紅磚美術館，北京，中國

K

M

10 Sik On Street, Wanchai,
Hong Kong

適安街 10 號 | 灣仔 香港

Apichatpong Weerasethakul | 阿彼察邦·韋拉斯
哈古

Published by Kiang Malingue, 2024

© Kiang Malingue

© Apichatpong Weerasethakul

All images courtesy of Kiang Malingue and the artist

|Kiang|Malingue|馬凌畫廊|