Apichatpong Weerasethakul CV

EDUCATION
MA Fine Arts, Filmmaking, The Art Institute Chicago , USA

BA Architecture, Khon Kaen University, Thailand

AWARDS AND HONOURS

2016 Principal Prince Claus Award, Netherlands

2014 Yanghyun Prize, Yanghyun Foundation, South Korea

2013 Fukuoka Prize (Art and Culture), Fukuoka, Japan

The Sharjah Biennial Prize, 11th Sharjah Biennial, UAE

2011 Officiers de l'ordre des arts et des lettres, France

2010 Palme d'Or, Cannes Film Festival, France, 2010, (Uncle Boonmee Who Can Recall His Past Lives)

Winner of Asia Art Award Forum, Seoul, Korea

Shortlisted for Hugo Boss Award, Guggenheim Foundation and Museum, New York, USA

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 Chevalier de l'ordre des arts et des lettres, France

The Fine Prize, for outstanding emerging artist The 55th Carnegie International, USA, (Unknown Forces installation)

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, Italy (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, Argentina (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)

SOLO EXHIBITIONS AND SCREENINGS

2018 *The Serenity of Madness,* Oklahoma City Museum of Art, USA Fever Room, Taichung Theater, Taiwan

Fever Room, Victoria Theatre, Singapore

2017 *Fever Room*, Volksbuehne, Berlin, Germany

The Serenity of Madness, Sullivan Galleries of the Art, Institute of Chicago, USA

Apichatpong Weerasethakul: Monuments, ShangArt, Shanghai, China

The Serenity of Madness, Museum of Contemporary Art and Design, Manila, Philippines

Memoria, SCAI the Bathhouse, Tokyo, Japan

2016 *Ghosts in the Darkness,* Tokyo Photographic Art Museum, Japan

Encore! Apichatpong in the woods 2016, Theater Image Forum, Japan

Fever Room, TPAM (Performing Arts Meeting in Yokohama), KAAT Kanagawa Arts Theatre The Serenity of Madness, Para Site, Hong Kong

The Serenity of Madness, Maiiam Contemporary Art Museum, Chang Mai, Thailand (cat)

Primitive, Tate Modern, London, UK

Vapour, The Projector, Singapore International Festival of Arts, Singapore

Tate Film Pioneers, *Apichatpong Weerasethakul: Mirages,* Tate Modern, London, UK

Apichatpong Weerasethakul, Cinema Galeries and the Kunstenfestivaldesarts, Brussels, Belgium

2015 *Fireworks (Archives),* Art Gallery of Ontario, Canada

Cemetery of Splendour, Toronto International Film Festival, Toronto

Cemetery of Splendour, 53rd New York Film Festival, New York, USA

Cemetery of Splendour, BFI London Film Festival, London, UK

2014 *Fireworks (Archives),* SCAI The Bathhouse, Japan

Photophobia, Kyoto City University of Arts, Art Gallery, Kyoto, Japan

Fireworks, Kurimanzutto, Mexico City, Mexico

Double Visions, Anthony Reynolds Gallery, London, UK

2013 *Apichatpong Weerasethakul: FICTION*, Future Perfect, Singapore

Dilbar, 11th Sharjah Biennial, UAE

2012 Photophobia, Stenersen Museum, Oslo, Norway

2011 *For Tomorrow For Tonight*, Irish Museum of Modern Art, Dublin, Ireland (cat).

Overgaden Institute for Contemporary Art, Copenhagen, Denmark, *Primitive*, with a retrospective at CPH:PIX Copenhagen Film Festival

University Museum of Contemporary Art (MUAC), Mexico City, Mexico, *Primitive,* , with a retrospective at FICUNAM Festival Internaticional de Cine

2010 *Native Land*, SCAI the Bathhouse, Tokyo, Japan

Retrospective: Apichatpong Weerasethakul, 51st Thessaloniki Film Festival, Greece

2009 *Primitive*, Haus der Kunst, Munich*,* Germany, Travelled to FACT (Foundation for Art and Creative Technology), Liverpool, UK

Tropical Mysteries, Luminous People, Arsenal, Institut fur Film und Videokunst, Berlin, GermanyDie Filme Von Apichatpong Weerasethakul, Germany

Retrospektive Apichatpong Weerasethakul, Filmmuseum, MunchnerStadtmuseum, Munich*, Germany*

Phantoms of Nabua, The Box, Wexner Center for the Arts, Columbus, Ohio, UK

Apichatpong Weerasethakul- Primitive, Musee d'art moderne de la Ville de Paris, France

2008 *Replicas,* SCAI the Bathhouse, Tokyo, Japan

Apichatpong Weerasethakul: Primitive, The New Museum, New York, USA

For Tomorrow For Tonight, The Irish Museum of Modern Art, Dublin, Ireland

For Tomorrow For Tonight, UCCA, Beijing, China

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 cinematica, Vila do Conde, Portugal

GROUP EXHIBITIONS AND SCREENINGS

2017 *Floating Worlds*, 14th Biennale de Lyon, Lyon, France

Ghosts and Spectres – Shadows of History, NTU Centre for Contemporary Art, Singapore

Apichatpong Weerasethakul & Cao Guimaraes, EYE Film Museum, Amsterdam, Netherlands

Apichatpong Weerasethakul, Daria Martin, Joan Jonas, Tate Modern, London, UK

SUNSHOWER: Contemporary Art from South East Asia 1980s to Now, MORI Art Museum, Tokyo, Japan

2016 *Body/Play/Politics,* Yokohama Museum of Art, Japan

Modern Cinema, San Francisco Museum of Modern Art, Phyllis Wattis Theater, USA

Saitama Triennale, Saitama, Japan

Liquid Skin, Apichatpong Weerasethakul, Joaquim Sapinho, MAAT, Portugal

Cemetery of Splendour, Musee des Civilisations de l'Europe et de la Mediterranee
Fever Room, Festival d'automne à Paris, 45th edition, Paris, France

A Million More Lights: The Short Films of Apichatpong Weerasethakul, UCLA Hammer Museum, Billy Wilder Theater, USA

Cemetery of Splendour: 2016 -2017 UVP Interzones, Everson Museum of Art, USA

Cinematic Voices: Apichatpong Weerasethakul, CalArts Bijou Auditorium, USA

Tell Me A Story: Locality and Narrative, Rockbund Art Museum, Shanghai, China

The Future is Already Here – It's Just Not Evenly Distributed, 20th Biennale of Sydney, Australia

2015 *Embodied,* Nikolaj Kunsthall, Denmark

I See, So I See So, Messages from Harry Smith, Temporary Gallery, Germany

Architectural Landscapes: SEA in the Forefront, Queens Museum of Art, New York

Today is the Day: Exhibition for the 70th Anniversary of the Atomic Bomb of Hiroshima, Art Gallery Miyauchi, The Miyauchi Art Foundation, Japan

A Journal of the Plague Year, Kadist Art Foundation, San Francisco

2014 *Itinerant Belongings: Part 1,* Charles Adams Fine Arts Hall, University of Pennsylvania

Haunted Thresholds, Spirituality in Contemporary South East Asia, Kunstverein Gottingen, Germany (cat.)

Mirror-Touch: Synaesthesia and the Social, Tate Modern, London, UK, (Uncle Boonmee Who Can Recall His Past Lives)

Faith and Fairy Tales: New Media Art for Thailand, DM Gallery, School of Art, Design and Media at NTU Singapore

Artefact Expo: The Prehistory of the image, Festival of Art, Media and Music, Leuven, Belgium

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

2012 *Leo Xu Projects, Boy: A Contemporary Portrait*, Shanghai, Japan, travelled to Documenta 13, Kassel, Germany

2010 SeMA Gyeonghuigung Annex, Trust: Media City Seoul, Seoul, South Korea

Transformation, Museum of Contemporary Art Tokyo, Tokyo

2009 *UN AUTRECINEMA: Dominique Gonzalez-Foerster / Apichatpong Weerasethakul*, Le Spot, Le Havre, France.

The view from elsewhere, Sherman Contemporary Art Foundation (SCAF), Sydney, Australia. Traveled to Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia

2008 *Life on Mars: 55th Carnegie International,* Pittsburgh, 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, Singapore

The Third Guangzhou Triennial - Fareweell to Post- Colonialism, China

2007 *Discovering the Other*, National Palace Museum, Taipei, Taiwan

KunstFilmBiennale, Cologne and Bonn, Germany

2006 *The 5th Asia Pacific Triennial of Contemporary Art* Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia

Liverpool Biennial, UK

Grey Flags, Sculpture Center, Long Island City, USA. Traveled to CAPC Musee d'art Contemporain, Bordeaux, France

Magasin, Centre National d'art Contemporain, Grenoble, France, Cinema(s)

2005 *The Pantagruel Syndrome:T1 Torino Triennial Threemuseums,* Turin, Italy

Politics of Fun, Haus der Kulturen der Welt, Berlin, Germany

The IX Baltic Triennial of International Art, Contemporary Art Centre Vilnius, Lithuania

Anna Sanders Films, Kunstverein Munchen, Munich, Germany. Traveled to 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*, South Korea

Slow Rushes: Takes on the documentary sensibility in moving images from around Asia and the Pacific, Contemporary Art Centre Vilnius, Lithuania. Traveled to Artspace, Auckland, Slow Rushes for Auckland, New Zealand

Taipei Fine Arts Museum, Taipei Biennial 2004, Taiwan

2002 *Alien {gener} ation*, The Art Center, Chulalongkorn University, Bangkok, China

Under Construction New Dimensions of: Asian Art, Japan Foundation Forum and Tokyo Opera City Art Gallery, Japan

2001 *Tirana Biennale 1,* Albania

7th International Istanbul Biennial, Turkey

Traversees, Musee d'art moderne de la Ville de Paris, France

2000 *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, China

FEATURE FILMS
Cemetery of Splendour

Uncle Boonmee Who Can Recall His Past Lives / Lung Boonmee Raluek Chat

Syndromes and a Century / Sang Sattawat

Tropical Malady / Sud Pralad

The Adventure of Iron Pussy / Huakjai Toranong

Blissfully Yours / Sud Sanaeha

Mysterious Object at Noon / Dokfar Nai Meu Marn

FEATURE SHORTS
Vapour

A Letter to Uncle Boonmee

Mobile Men

Vampire

Luminous People

The Anthem

Worldly Desires

Ghost of Asia, in collaboration with Christelle Lhereuex

Is it Possible that Only Your Heart is Not Enough to Find You a True Love

This and a Million More Lights

Second Love in Hong Kong, in collaboration with Christelle Lhereuex Haunted Houses

Masumi is a PC Operator / Fumio is a Designer

Boys at Noon

BIBLIOGRAPHY - PUBLICATIONS AND CATALOGUES

2017 Lisa Movius, 'Queer Asian cinema king takes Shanghai art scene by storm', The Art Newspaper, 22 June

John L Tran, 'The Special effect of Apichatpong Weerasethakul', The Japan Times, 3 January

2016 Alexandre Melo, 'Apichatpong Weerasethakul, MAIIAM Contemporary Art Museum', Artforum, December

John L Tran, 'Opposing Todays rising intolerance', The Japan Times, 1 November

Christie Lee, 'Hong Kong Hit List: Truths, Repetition and Emptiness', Randian Online.com, 18 October

Randy Myers, 'SFMOMA has movies to – lots of 'em', The Mercury News, 4 October

'Datebook: 'Modern Cinema', at Phyllis Watts Theater, San Francisco, Blouin Artinfo.com 30 September

Narawan Pathomvat, 'Critics Pick', Artforum, September

Claire Bouchara, 'Yokohama Museum of Art Dissects the Body in Group Show', Blouin Artinfo.com, 28 September

G. Allen Johnson, 'SFMOMA, SF Film Society presents 'haunted' film' series, San Francisco Chronicle, 21 September

Sam Bradpiece, 'Thailand selects controversial Academy Awards Winner', South East Asia Globe, 21 September

Claire Bouchara, 'Apichatpong Weerasethakul's Experimental videos at Para Site', Artinfo.com, 20 September

'The 21st Century's 100 greatest Films', bbc.co.uk, 23 August

Christine Jackobson, 'Apichatpong Weerasethakul: A Lineage of Inspiration', Four By Three Magazine, August

Christine Jackobson, 'Cemetery of Silence, in conversation with Apichatpong Weerasethakul', Four By Three Magazine, August

J Hoberman, 'The Power of Memories: 'Muriel' and 'Cemetery of Splendour', The New York Times, 26 August

'The Serenity of Madness, The Matter Magazine, July

Tim Pfaff, ‘Underground Thai Cinema’, The Bay Area Reporter, 30 June

Adam Thirlwell, ‘Staff Picks; Bad Calls, Bad Book, Breakups’, The Paris Review, 24 June

Max Crossbie-Jones, ‘Apichatpong Weerasethakul’s ‘Serenity of Madness’: a review’, South East Asia Globe, 20 July

Kaona Pongipat, ‘Brand New World’, Bangkok Post, 29 June

Chayanit Itthipongmatee, ‘World-famous Tahi director’s retrospective to open new Chiang Mai Museum’, Khaosodenglish.com

Steve Rose, ‘Five of the best new films in the UK’, The Guardian, 17 June

Kate Muir, ‘Film Review, Cemetery of Splendour’, The Times, 17 June

Tony Rayns, ‘Film of the week: Cemetery of Splendour’, BFI.co.uk, 17 June

Ryan Gilbey, ‘Swipe right for like: can non-arthouse foreign films succeed in Britain’, New Statesman, 16 June

Nigel Andrews, ‘Cemetery of Splendour – film review: Strange joys’, Financial Times, 16 June

Izabella Scott, ‘The Magnificent New Tate Modern opens with 50% Female solos and More Non- Western Artists’, Artsy.net, 16 June

Robbie Collin, ‘The profound Cemetery of Splendour is slow cinema wound down to a purr – review’, The Telegraph, 16 June

Jackie Wullschlager, ‘Tate Modern’s new Switch House is a ‘game-changer’, The Financial Times, 14 June

Roslyn Sulcas, ‘What to see first: Your GPS guide to the Tate Modern’, The New York Times, 14 June

Paul Byrne, ‘Cemetery of Splendour’, Movies.ie, June

Matt Thrift, ‘Apichatpong Weerasethakul’, ‘Steven Spielberg turned me on to making movies’, Little White Lies, June

Vadim Rizov, ‘Cemetery of Splendour’, review, Little White Lies, June

Allan Hunter, ‘Apichatpong Weerasethakul ruminates on Thailand in his most accessible film to date’, film.list.co.uk, 13 June

John Berra, ‘Where to begin with Apitchatpong Weerasethakul’, bfi.org.uk

Jan Dertalelen, ‘Apichatpong Weerasethakul – Fever Room’, Etccetera, 6 June

Ollvia Cooper Hadjlan, ‘Hors-champ: Fever Room’, critikat.com, 31 May

Guy Duplat and Marie Baudet, ‘Le Kunsten, moteur et vecteur de curiosite’, La Libre Belgique, 28 May

Michael Nordine, ‘Time, Life and Death get gloriously jumbled in Bi Gan’s Kaili Blues’, VillageVoice.com, May

Michael Nordine, ‘Time, Life and Death get gloriously jumbled in Bi Gan’s Kaili Blues’, Village Voice, 18 May

Alison Gillmor, ‘It’s slow, snoozy and sleep-filled, but Thai film makes every day dreamy’, Winnieg Free Press, 27 May

Thibault Galland, ‘KFDA 2016, A.W., une esthétique du basculement’, Karoo, 26 May

‘Fever room nous emméne au ciel’, L’Echo, 24 May

Guy Duplat, ‘Seul le Kunsten peut offir de tells bijoux’, La Libre, 24 May

‘Ik film om niet te vergeten’, www.demorgen.be, 22 May

Karin Badt, ‘Apichatpong Weerasethakul’s Cemetery of Splendour a Dream Film at Cannes’, The Huffington Post, 20 May

Peter Bradshaw, ‘Cemetery of Splendour review: a very calm sort of hysteria’, The Guardian, 18 May

Guy Duplat, ‘Kunsten: un tigre dans la forêt de Signes’, Lalibre.be, 17 May

Hughes Le Tanneur, ‘Bruxelles, Kunstenfestivaldesarts: voyage en mémoire, intime et collectif’, Culture Box, 16 May

Christian Jade, ‘Vive le cinema de jungle!’ RTBF, 8 May

Ellen Maerevoet, ‘Mollen op podium en trance in zaal tijdens Kunstenfestivaldesarts’, DeRedactie, 6 May

Ainhoa Jean-Calmettes & Jean-Roch de Logiviere, ‘Le vrai projecteur est la, dans notre cerveau’, Mouvement, 5 May

‘Festival, Kunstenfestivaldesarts’, Elle Belqique, 1 May

Nicolas Naizy, ‘Reconnexions’, Meutro, 29 April

Louis Danvers, ‘Requiem for a dream’, Le Vif, 29 April

Fabienne Bradfer, ‘Apichatpong Weerasethakul: l’homme qui rêve le reel.’ Le Soir, 23 April

Julie Rodeyns, ‘Kunstenfestivaldesarts in Brussel’, H Art, 21 April

Dave Mestdach, ‘Je hoort er pas bij als met de dood wordt bedreigd. Maar ik ben het beu;, Knack, 20 April

‘Quand l’art explose les frontieres’, Les InRocks Bruxelles, 20 April

‘Rétrospective Apichatpong Weerasethaul au cinema Galeries – Exposition Memorndum’, LeSuricate, 17 April

Guy Duplat, ‘Sans l’art, je serais fou’, La Libre Belgique, 14 April

Jeroen Struys, ‘Alles van waarde heft een mysterie in zijn hart’, Der Standaard, 14 April

Camille De Rijck, ‘Apichatpong Weerasethakul memorandum, rtbt.be

Niels Ruell, ‘Weerasethakul in Wonderland’, Agenda Magazine, April

Samuel Spencer, ’11 Artists Tell Me a Story at Shanghai’s Rockbund Art Museum’, Blouin Artinfo.com, 9 June

Ray Pride, ‘54th New York Film Fest Poster designed by filmmaker Apichatpong Weerasethakul’, moviecitynews.com, 19 May

Violet Lucca, ‘Dream State’, Film Comment, March-April

Andrew Pulver, ‘Apichatpong Weerasethakul: My Country is run by superstition’, The Guardian, 12 April

Casper Salmon, ‘everything is possible – five things we learned at the Apichatpong Weerasethakul all nighter’, The Guardian, 11 April

2015 Paul Dallas, ‘Apichatpong Weerasethakul by Paul Dallas’, BOMB Magazine.com, 9 October

Nigel Andrews, ‘Weerasethakul’s waking dreams’, The Financial Times, 6 October

Michael Blum, ‘An Homage to Thailand’s History and Elegy for Its Future’, Hyperallergic.com, 1 October

Michael Odmark, ‘The Close-Up: Apichatpong Weerasethakul Talks Filmmaking at NYFF48’, Film Society Lincoln Center, 23 September

Jean Marc Lelanne, ‘cinéaste de rêves’ Les Inrockupitbles, September

Fabienne Arvers, ‘Corée sur tranche’, Les Inrockupitbles, September

2014 Haunted Thresholds, Kunstverein Gottingen, ed Lauren Reid, Karin Klenke, Andrea Lauser (cat.)

Photophobia, Apichatpong Weerasethakul, Kyoto City University of Arts Art Gallery (cat.)

‘International News Digest’, Artforum.com, November

‘Apichatpong Weerasethakul wins 2014 Yanghyun Prize’, Artreview.com, October

Daryl Lee, ‘Apichatpong Weerasethakul wins 2014 Yanghyun Prize’, Artinfo.com, October

Ho Rui An, ‘Apichatpong Weerasethakul’, Art Asia Pacific, July/August

Meave Connolly, ‘TV Museum contemporary art and the age of television’, Intellect Books

Patrick Langely, Frieze Magazine, summer issue (review)

Tony Rayns, Artforum, May (review)

Jonathan Romney, ’Phantom images Apichatpong Weerasethakul doubles down’, Film Comment, May

Marco Bohr, ‘Apichatpong Weerasethakul’, Photomonitor.com, May

David Jenkins, ‘In conversation...Apichatpong Weerasethakul’, Little White Lies, May/June

Sherman Sam, ‘Ocula Conversation with Apichatpong Weerasethakul’, Ocula.com

Maud Johnson, Royal Academy of Art Magazine Blog

‘On our radar’, Sight & Sound, May

Gabriel Coxhead, ‘Apichatpong Weerasethakul, Double Visions’, Time Out London

Skye Sherwin, ‘Double Visions’, Guardian Guide, April

Jose Villarreal, ‘Double Visions’, Artdaily.com, April

'Visionaries, Apichatpong Weerasethakul', Dazed and Confused.com, Curated by Jacqui Davies, April Matt Mansfield, 'Apichatpong Weerasethakul's double vision', Dazed and Confused.com, April Clayton Dillard, 'True/False Festival 2014: The Vanquishing of the Witch Baba Yaga...' Slantmagazine.com, March

Jay Weissberg, 'Film Review: Concrete Clouds', variety.com, February

'Top 200 most anticipated Films for 2014: #116 Apichatpong Weerasethakul's Cemetery of Kings', ioncinema.com, February

2013 'Margins take center in Fukuoka Prize', Art Asia Pacific.com. August

Ming Lin, 'Sharjah Biennial Prizes Announced', Art Asia Pacific.com, March

2011 For Tomorrow For Tonight, Irish Museum of Modern Art (cat)

Gordon Bowness, 'In the jungle, a raging silence', Xtra, www.xtra.ca/public/Montreal/In_the_jungle_a_raging_silenceTIFF-7433.aspx

Gary & Gioni Carrion-Murayari, Massimiliano, Apichatpong Weerasethakul, exh. cat. (New York: New Museum, 2011).

Julien Husson, 'Oncle Boonmee', Vogue [French edition], 3 March 2011, available at www. vogue.fr/culture/agenda/articles/oncle- boonmee/7002

Ken Johnson, 'Youth, With Hopes and Bliss Intact', The New York Times, 27 May 2011, 'Art' section. Sicinski, Michael, 'Dreaming in Cinema: Capturing the Imagination of Apichatpong Weerasethakul', Cineaste, Spring 2011, pp. 26–9.

Chuck Stephens, 'Uncle Boonmee Who Can Recall His Past Lives/Review', Film Comment, March– April.

Henry Stewart, 'The Best Revenge Is Making Movies', The L Magazine, 9 June 2011, available at www.thelmagazine.com/newyork/the-best-revenge-is-making-movies/Content?oid=2125476

2010 James Quandt, 'Film, Best of 2010', Artforum, December

John Arthur Peetz, 'Apichatpong Weerasethakul', Artforum, 19 May 2010, available at www.artforum.com/words/id=25627

Jonathan Romney, 'Uncle Boonmee Who Can Recall His Past Lives', The Independent, November

Uncle Boonmee Who Can Recall His Past Lives, The Match Factory

Nick Hasted, ‘Apichatpong Weerasethakul’, Little White Lies.com

Peter Bradshaw, ‘Uncle Boonmee Who Can Recall His Past Lives/Review’, The Guardian, 18 November

Donald Clarke, ‘Blurring the Lines of Cinema’, The Irish Times, 20 November 2010, ‘Features’ section. Jenkins, David, ‘“Film is Magic”: Apichatpong Weerasethakul.’ Time Out – London, 16 November 2010, available at www.timeout. com/ilm/features/show-feature/10851/ ilm-is-magic-apichatpong- weerasethakul.html

Chaisiri Jiwarangsan, ‘Speak about Utopia of Uncle Boonmee, Monkey Ghost and Nabua’, Art Square [Thailand], November 2010, pp. 14–19.

Mark Peranson & Kong Rithdee, ‘Spotlight | Ghost in the Machine: Apichatpong Weerasethakul’s Letter to Cinema’, Cinema Scope, July–August 2010.

Alexandra A. Seno, ‘Recalling Thailand’s Past Lives’, Newsweek, 10 July 2010.

Angeline Scherf, ‘Our Shadow Does Not Extinguish the Fire’, The Hugo Boss Prize, 2010: Cao Fei, Hans-Peter Feldmann, Roman Ondák, Walid Raad, Natascha Sadr Haghighian, Apichatpong Weerasethakul (New York: Guggenheim Museum Publications, 2010), pp. 101–111.

Apichatpong Weerasethakul, Ed by James Quandt, Synema Publikationen

2009 Jason Anderson, ‘Taking Place’, Artforum,10 September 2009, available at www.artforum.com/ilm/id=23663

Camille Bernaud, ‘Apichatpong Weerasethakul – Primitive’, Cinemapolis, www.cinemapolis.info/ Apichatpong-Weerasethakul.html, dated 29 October 2009

Patrice Blouin, ‘Apichatpong Weerasethakul, l’intermédiare’, Cahiers du Cinéma [France], Novembre 2009, pp. 76–9.

House of Bourbon-Parme, Aude de, ‘Apichatpong Weerasethakul’, Art Actuel [France], 1 November 2009, pp. 40–41.

Graeme Hobbs, ‘AUTEUR, AUTEUR: After Tropical Malady’, Vertigo, Spring 2009.

Lalanne, Jean-Marc, ‘Tropical Memory’, Les Inrockuptibles [France], 13 October 2009,pp. 34–5. Peranson, Mark, ‘Exquisite Corpus’, Moving Image Source, www.movingimagesource.us/ articles/exquisite-corpus-20090430, dated 30 April 2009

Pierson, Mickaël, ‘Apichatpong Weerasethakul, Primitive’, Il était une fois le cinema, www. iletaitunefoislecinema.com/exposition/3256/ apichatpong-weerasethakul-primitive, dated 19 November 2009,

James Quandt, Apichatpong Weerasethakul, exh. cat. (Vienna: Österreichisches Filmmuseum, 2009). Rayns, Tony, 'Primitive Art', Sight & Sound, 1 October 2009, p. 13.

2008 Alfonso Crespo, 'Apichatpong Weerasethakul:Göttler, Fritz, 'Die Chroniken von Nabua', Süddeutsche Zeitung [Germany], 3 March 2009. Haemamool, Uthis, 'Mysterious Object at Noon', Thai Film (Nang Thai) [Thailand], July 2001

2007 Graiwoot Chulphongsathorn, 'Syndromes and a Century: Apichatpong Weerasethakul's Time in a Bottle', Bioscope [Thailand], April 2007, pp. 63–9.

Mark Cousins, 'Beyond the Horizon', Sight & Sound, July

J. Hoberman, '(Non)Sense Memory', The Village Voice, 10 April

Johnny Ray Houston, '360 Degrees in the Shade', San Francisco Bay Guardian, 11 April

Tony Rayns, 'In Loving Memory', Sight & Sound, October

Lekha J. Shankar, 'Syndromes and a Director', Lookeast [Thailand], 4 April, p. 40.

David A. Taylor, 'Memories of Thailand', Tricycle, Summer 2007, p. 117.

Antoine Thirion, 'Un Coup dans la machine. Apichatpong Weerasethakul', Vertigo [France], April 2007

Antoine Thirion, 'Panser l'avenir', Cahiers du Cinéma [France], Juin 2007, pp. 27–8.

2006 Benedict Anderson, 'Sud Pralad Arai Wa', Art & Cultural Magazine [Thailand], 1 July

Christopher Huber, 'Operas for the 21st Century: Mozart's New Crowned Hope', Cinema Scope, September

Panrinyaporn Pajee, 'The Rogue Warrior', The Nation [Thailand], 5 November 1999, 'Weekend' section, p. 6.

Bert Rebhandi, 'Ghost World', Frieze, November–December 2006, pp. 150–55.

2005 Hervé Aubron, 'Tropical Drive, Mulholland Malady', Vertigo [France], Mars Bradshaw, Peter, 'Tropical Malady', The Guardian, 4 March

Jesse Paddock, 'Apichatpong Weerasethakul', Planet, Fall, p. 72.

Panrinyaporn Pajee, 'The Light of Setting Suns',The Nation [Thailand], 25 August

James Quandt, ‘Exquisite Corpus’, Art Forum, May 2005.

Tanya S. Thamkruphat, ‘Mysterious Object in Mid-Career’, Metro: Magazine [Thailand], September 2005, pp. 42–3.

2004 Graiwoot Chulphongsathorn, ‘Symbolic Corner/ Tropical Malady’, Bioscope [Thailand], July 2004, pp. 85–90.

J. Hoberman, ‘Love in the Afternoon’, The Village Voice, 4 June 2004.

Didier Peron, ‘Selection oficielle: Ivres de la jungle’, Libération [France], 19 May 2004, ‘Cinéma’ section, p. 34

Jean-Francois Rauger, ‘Tropical Malady’, Le Monde [France], 20 May 2004, ‘Cinéma’ section, p. 31. Shankar, Lekha J. & Percy Roxas, ‘Thai Proile/ Portrait of a Thai as an Artist’, Etcetera [Thailand], 6 August 2004, p. 7

Chuck Stephens, ‘A Strange Animal: Tropical Malady’, Cinema Scope, Summer 2004,pp. 62–3 Stephens, Chuck, ‘Tiger, Tiger, Burning Bright’, San Francisco Bay Guardian, 27 November 2004, 4th ed.

Antoine Thirion, ‘Neonlogie’, Cahiers du Cinéma[France], Juin 2004, p. 18.

2003 Sunny Kerr, ‘Film/Looking East’, Contemporary, February 2003, pp. 56–7

2002 Philippe Azoury, ‘Extase Thai’, Libération[France], 17 May 2002, ‘Cinéma’ section.

‘Combat Thailandais’, Les Inrockuptibles[France], 29 May 2002.

Erwan Higuinen, ‘Blissfully Yours by Apichatpong Weerasethakul: Beauté, beauté’, Cahiers du Cinéma [France], Octobre 2002, pp. 70–73.

Oliver Joyard & Patrice Blouin, ‘Découverte, Cannes 2002’, Cahiers du Cinéma [France], Juin 2002, p. 38.

Ulrike Kremeier, Apichatpong Weerasethakul(Montreuil, France: Editions de l’Œil, 2002).

Thomas Sotinel, ‘Un moment de bonheur arraché à la jungle.’ Le Monde [France], 18 May 2002, ‘Cinéma’ section.

2001 Brice Arlet, ‘Pourquoi le cinema thai est bloqui’,Gavroche [Thailand], February 2001, p. 50.

J. Hoberman, ‘Spirits in the Material World in Uncle Boonmee’, The Village Voice, 2 March 2011, ‘Movies’ section.

Siwaporn Pongsuwan, ‘Fractured Continuity (Kwam Torneung Ti Mai Pratid Prator)’, Sarakadee [Thailand], September 2001,pp. 156–7.

2000 Olivier Joyard, ‘Un nouveau tourbillon asiatique’,Cahiers du Cinéma [France], Décembre

Siwaporn Pongsuwan, ‘Thai Independent’,Cinemax [Thailand], January 2000, pp. 96–101.

Chuck Stephens, ‘Siamese Spin’, Filmmaker, Spring 2000, p. 38.

Pimpaka Towira, ‘Slowly, Softly, Steadily...’,The Nation [Thailand], 1 November 2000, c1

1999 Dominique Païni, ‘Cinq cinéastes pour les années 2000’, Cahiers du Cinéma [France], Janvier 2010, pp.18–19.

Chalida Uabumrungjit, ‘Alien Filmmaker’, Thai Film Quarterly [Thailand], July 1999, pp. 37.