

Centre Pompidou



Apichatpong Weerasethakul

Of Lights and Shadows



EXHIBITION
Night Particles

October 2, 2024 – January 6, 2025

CINEMA

Complete retrospective
films and videos

October 2 – November 9, 2024

PERFORMANCE
VIRTUAL REALITY

A Conversation with the Sun

October 5 – 14, 2024



Press kit

Communication and digital
department

centrepompidou.fr

Apichatpong Weerasethakul Of Lights and Shadows

Exhibition | Performance / Virtual reality |
Retrospective | Masterclass | Talks | Book

October 2nd, 2024 – January 6th, 2025
In the presence of the artist

Brancusi's Pavilion, Grande salle, Cinemas 1 and 2

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Press kit

September 2024

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As part of the Festival d'Automne

In partnership with

Dans le cadre du **Festival d'Automne** 2024





Forward

Apichatpong Weerasethakul Of Lights and Shadows



Apichatpong Weerasethakul
© Harit Srikhao, Bangkok CityCity

The invitation extended by the Centre Pompidou and the Festival d'Automne in Paris have extended to Thai master Apichatpong Weerasethakul is exceptional in its scope, encompassing all the facets of his body of work. For this major figure in contemporary film (hailed already in 2010 with the Palme d'Or for *Uncle Boonmee Who Can Recall His Past Lives*) doubles up as a visual artist honoured with many exhibitions, and an explorer of possibilities in new immersive technologies: as an artist, he unceasingly cycles through all forms of moving images. His work is the stuff of dreams, contemplative and sensual, tapping into reminiscences of a suppressed past and the dizzying heights of science fiction, embracing the themes of metamorphosis in living beings, pulsating dreams and the presence of ghosts. As indicated in the title, "Of Lights and Shadows", the program imagined with Apichatpong Weerasethakul deliberately blurs the frontiers between the worlds of day and night. So the pavilion on the piazza outside the Centre Pompidou, which until recently housed Constantin Brancusi's works, is for the first time exhibiting the work of a contemporary

artist. Its glass plating has been covered in black for the in situ exhibition "Night Particles". Conversely, the public is invited into the darkness of the Grande Salle for "Conversation with the Sun", an experience blending performance with virtual reality. With sessions attended by the filmmaker and a host of guests, the complete retrospective of his films and videos is an opportunity to gain deeper insight into this body of work which defies both framework and format as it entertains a conversation between narrative and experimental film. Apichatpong Weerasethakul is also adding a new short, commissioned by the Centre Pompidou for its *Où en êtes-vous?* ("Where have you got to?") film collection, to be screened as the closing event. Published on this occasion by Éditions de l'Œil, in partnership with the Centre Pompidou, the collective work *Homes* covers all these different elements, and, with the help of Apichatpong Weerasethakul, retraces the career of this artist who fits into no box.

Biography

Born in 1970 in Bangkok, Apichatpong Weerasethakul grew up in the town of Khon Kaen, in the north-east of Thailand. This region known as “Isan”, near the border with Laos and Cambodia, is one of the poorest in Thailand. However, Apichatpong Weerasethakul’s family were comfortable: his parents were both doctors, and cultivated his taste for popular Thai and American films. The artist started out studying architecture at the university of Khon Kaen but, spurred by his love of film, he directed his first amateur efforts. The young artist then left to enrol in a Master’s in Fine Arts in Chicago, where he learned about American experimental film, especially films by Bruce Baillie, Andy Warhol and Stan Brakhage. He came back to Thailand in 1997, where he directed several films including his first feature: *Mysterious Object at Noon*, (2000) which was screened at several international festivals and met with enthusiastic critical reception. He then set up his own production company in Bangkok, Kick the Machine, to produce his second feature (with Anna Sanders Films), *Blissfully Yours* (2002), which won the Un Certain Regard prize at the Cannes International Film Festival and helped him achieve recognition in France. With performer Michael Shaowanasai, he then directed a parody of the Thai action films from his childhood, *The Adventure of Iron Pussy* (2003), then won the Jury Award for *Tropical Malady* (2004) at the Cannes International Film Festival. He followed this with *Syndromes and a Century* (2006), *Uncle Boonmee Who Can Recall His Past Lives* (2010, Palme d’or at the Cannes International Film Festival) and *Cemetery of Splendour* (2015). His last feature film, *Memoria* (2021), was shot in Colombia with actor Tilda Swinton.



Apichatpong Weerasethakul

© Jeremy Liebman

Apichatpong Weerasethakul, who sometimes goes by the nickname “Joe”, has also directed medium-length feature films (*Haunted Houses*, 2001; *Worldly Desires*, 2004; and *Mekong Hotel*, 2012) and many shorts, some of which are regularly screened at exhibitions. Since 1998, he has carved out a reputation as a visual artist of international repute with myriad installations, such as *Faith* (2006), *Primitive* (2009), *Invisibility* (2016) and *SleepCinemaHotel* (2017), and performances including *Fever Room* (2015) and *A Conversation with the Sun* (VR) (2022).

His installations have been exhibited at the Haus der Kunst in Munich, the New Museum in New York, MAIIAM Contemporary Art Museum in Chiang Mai, Thailand, the Documenta in Kassel, Germany and the Taipei Fine Arts Museum in Taiwan. They have also been acquired by major institutions such as the Tate Modern, the Fondation Louis Vuitton, the Centre Pompidou and the Museum of Contemporary Art Tokyo. The artist lives and works in Chiang Mai, Thailand.



Highlights

Exhibition opening

Tuesday, October 1st

6PM, Brancusi's pavilion, Centre Pompidou

By invitation

Opening of the retrospective

Wednesday, October 2nd

8PM, Cinéma 1

35 mm screening of *Uncle Boonmee who can recall his past lives* (113 min) preceded by *January Stories* (inédit, with Tilda Swinton, 4 min)

In the presence of Apichatpong Weerasethakul

Semi-public screening

Press sessions for the performance / virtual reality *A Conversation with the Sun (VR)*

Friday, October 4th

Grande salle

By invitation

Talks

From the 9th until the 13th of October

Apichatpong Weerasethakul accompanies all screenings with numerous guests, including Tilda Swinton, Sakda Kaewbuadee, Dennis Lim, Charles de Meaux, Simon Field, Antoine Thirion...

Detailed program to come on centrepompidou.fr

Masterclass

October 12th, 3PM, Cinema 1

The filmmaker looks back at his career and creative processes during a masterclass led by Judith Revault d'Allonnes, Head of the Film Department at the Centre Pompidou, Charlène Dinhut, Coordinator of the retrospective, Marcella Lista, Curator of the exhibition "Night Particles" and Chloé Siganos, Head of Performing Arts, who together produced and presented the virtual reality performance, *A Conversation with The Sun (VR)*.

Free admission, subject to availability

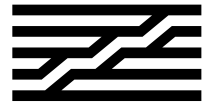
October 12th, 5PM, in front of Cinema 1

The masterclass is followed by a book signing for *Apichatpong Weerasethakul – Homes*

“Night particles” Exhibition

October 2nd, 2024 – January 6th, 2025
Brancusi’s pavilion, Centre Pompidou

Curator : Marcella Lista, chief curator,
new media collections department



Apichatpong Weerasethakul's work includes feature films, experimental film, and an artistic exploration blending space, images and sounds in novel situations. The "Night Particles" exhibition has been specifically designed for a very special locale, a pavilion originally built to house the reproduction of sculptor Constantin Brancusi's studio, now emptied for the renovation works at the Centre Pompidou. It was built to embrace the sunshine, but Weerasethakul has turned it into a night haunt, with light emanating only from screened images.

"Voir / n'est pas voir" ("Seeing / is not seeing"): these handwritten words are repeated like a jingle in *Seeing Circles* (2022), in which the artist describes vision trembling. Recalling the shutter of an analogue camera, the eye intermittently explores multiple scales of the visible world looking out from its standpoint. In *For Bruce* (2022), shot in the Peruvian outdoors, the same eye contemplates the undulations and reflections of the sun on the water, revealing at once the instant simplicity and complexity in looking / seeing, and maybe meditation. As with Brancusi's studies of sunshine and natural shapes, the recent works brought together for this exhibition flow variously, from the shimmering of the Amazon sun to meanderings in the night. Like the palimpsest of a dream, the images they draw on form then dissipate, taking leave yet without fully disappearing: they transform to move on elsewhere. The realities of the present remain inseparable from vernacular myths and memories. As visitors move between the illuminations, they see frontiers in time dissolve.

In *Solarium* (2023), an installation recently created for the Thailand Biennale, Chiang Rai, Apichatpong Weerasethakul's hypnagogic investigation achieves a hallucinatory realism, imagining an orphaned, wandering vision turning its quest onto itself. The sun of memory rises and sets on the horizon. It only remains for the pupil to invent another light.

***Solarium*,**

2023 © Nobutada Omote,
view of the installation SCAI The bathrouse, Tokyo,
2024



Works on display :

Haiku, 2009 (16/9, color, silent, 2 min)

Memoria, Nuqui (Eternal Heartbeat), 2024 (2 Giclee prints on Dibond)

Memoria, Boy at Sea, 2017 (4/3, color, silent, 5 min 03 sec)

For Bruce, 2022 (double projection, 4K, stereo sound, color, 18 min 46 sec)

January Stories, 2024 (4/3, stereo sound, color, 3 min 29 sec)

Fiction, 2018, (16/9, silent, color, 13 min 37 sec)

Video Diaries, (2002-2022)

Sleep Song, 2022 (4/3, silent, color, 2 min 36 sec)

Sakda, Somchai, 2018 (4/3, silent, color, 2 min 25 sec)

Walking, 2022 (4/3, silent, color, 5 min 04 sec)

Action and Reaction, 2022 (4/3, silent, color, 3 min 12 sec)

Father, 2014 (4/3, silent, color, 14 min 07 sec)

Fireworks Sketch (Frog), 2014 (4/3, silent, black and white, 1 min 54 sec, on repeat)

Ton, 2004 (4/3, silent, color, 11 min 32 sec)

Jenjira, Brother Triam, 2018 (4/3, silent, color, 1 min 43 sec)

Three Rocks, 2022 (4/3, silent, color, 5 min)

Durmiente et async, 2021, 2017 (double projection, 4/3, dolby stereo sound, color, 11 min 03 sec)

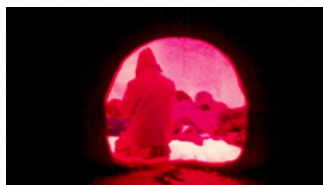
Solarium, 2023 (16/9, son 5.1, color, 15 min)

Seeing Circles, 2020 (4/3, silent, color)

In Quiet moments / Rêves assemblés, 2024 (sound work- interpreted in english, french and thai)
(Voices of Nalinee Udomsinn and Apichatpong Weerasethakul).



Action and Reaction, 2022
© Apichatpong Weerasethakul



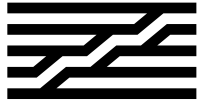
Haiku, 2009
© Apichatpong Weerasethakul



Memoria, Nuqui (Eternal Heartbeat)
2024 © Apichatpong Weerasethakul

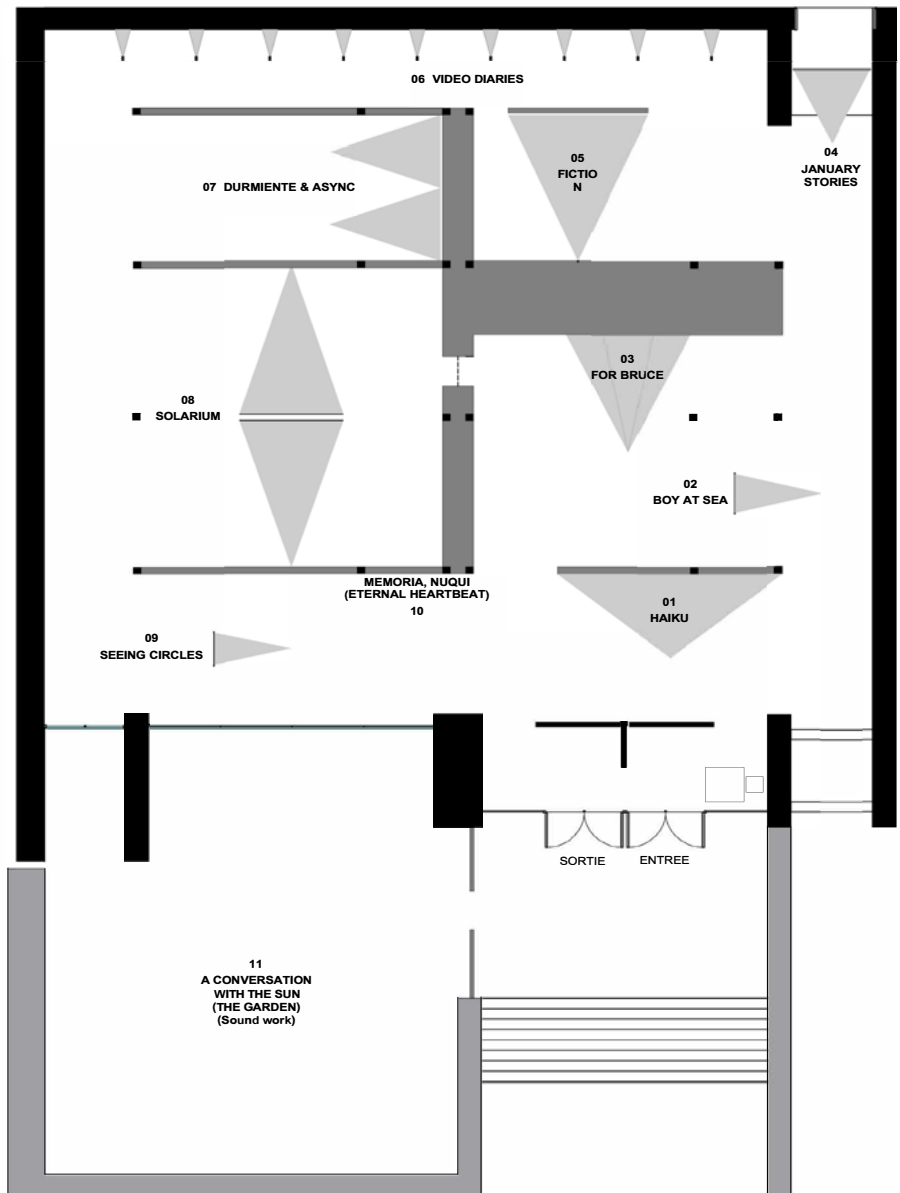


For Bruce, 2022 © Apichatpong-Weerasethakul



Exhibition floor plan

Brancusi's pavilion, Centre Pompidou



Performance / virtual reality *A Conversation with the Sun (VR)*

Saturday 5th – Monday October 7th, 2024
Friday 11th – Monday October 14th, 2024

Every day at 2PM, 2:30PM, 3PM, 3:30PM, 4PM,
7PM, 7:30PM, 8PM, 8:30PM and 9PM

except Saturday 5th, only at 7PM and 9PM.

Reservations starting on September 5th on
centrepompidou.fr,

15 spots per screening

Grande salle, prices: 18€ / 14€ / 10€, length: 1h

Concept and directing Apichatpong Weerasethakul. Creative assistant Sompot Chidgasornpongse. With Jenjira Pongpas Widner, Sakda Kaewbuadee Vaysse, Chai Bhatana, Sam Mitchell, Sita Kiatneramit. Music Ryuichi Sakamoto. Sound conception Akritchalem Kalayanamitr, Koichi Shimizu. Photography directing Chatchai Suban. Camera and production assistant Thanayos Rookhrajorn. Set design direction Natchanon Pribwai. Production team Jirayu Rattanakhahanutanon, Pongsakorn Nanta, Suttipong Nanta. Production direction Phatsamon Kamnertsiri. Production assistant Somporn Ruensai. Film production Kick the Machine Films. Augmented reality creation Katsuya Taniguchi. Augmented reality production Taisei Yamaguchi, Hideyuki Kido, Nuttanit Thiantanukij, Kana Kondo, Satomi Yoshizawa, Hisashi Sato, Yoshinori Ikeda, Hikaru Takatori. Augmented reality advisor Tsuyoshi Nomura. Technical direction So Ozaki. General stage management Sato Oikawa. Lighting design Kazuya Yoshida. Producer Chiaki Soma. Coordination of the production Haruka Shibata. Assistant to the production coordination Nanami Hanzawa.

Co-Production Aichi Triennale 2022, The Japan Foundation, Theater der Welt 2023.

Production Arts Commons Tokyo.

Special support of Shane Akeroyd.

Co-operation RHINO STUDIOS INC., SCAI THE BATHHOUSE, Museo Larco.

Equipment support STYLY, Inc.

With the support of the Fondation d'entreprise Hermès.

With the support of the Agency for Cultural Affairs, Government of Japan, Japan Arts Council.



A Conversation with the Sun (VR), Theater Commons Tokyo 2024 © Shun Sato

As an artist giving life to the intangible, the invisible and the inaudible by harnessing his unique visual lexicon, Apichatpong Weerasethakul is now tackling VR technology for the first time. *A Conversation with the Sun (VR)* was commissioned by the 2022 Aichi Triennale, and has been designed as an experimental performance, in collaboration with Japanese creators. Communicating with sleeping bodies, this performance conjures up an extraordinary experience of time standing still. People doze off, the body's weight is replaced by aerial floating. As they don their VR headsets, the onlookers simultaneously enter the same dream, becoming explorers in a world beyond our own. Visual poetry pushing the boundaries of language, waves created by the music of Ryuichi Sakamoto, light particles floating in the air: is it a dream, a flashback to the origins of life or a near-death experience?

Complete film and video retrospective



Feature films by Apichatpong Weerasethakul

Mysterious Object at Noon

Dokfa nai meuman

Thailand, 2000, 83 min, DCP, nb, vostf, restored version

Grand Prix at the 2001 Jeonju International Film Festival

Travelling through the Thai countryside, a film crew asks those whose path they cross to speak before the camera. Based on the principle of the Exquisite Corpse, they each in turn invent adventures for a strange tale. That of a disabled boy who one fine day discovers his teacher blacked out, with a mysterious ball on the floor. The ball suddenly metamorphoses into another little boy... Restored in 2013 by the Austrian Film Museum and the Cineteca di Bologna/L'Immagine Ritrovata laboratory, in association with The Film Foundation's World Cinema Project, LISTO laboratory in Vienna, Technicolor Ltd in Bangkok, and Apichatpong Weerasethakul. Restoration financed by the Doha Film Institute.



Mysterious Object at Noon, 2000

© Les Bookmakers, Capricci Films



Blissfully Yours, 2002

© Why Not Productions



The Adventure of Iron Pussy, 2003

© Kick the Machine



Tropical Malady, 2004

© Kick the Machine

Blissfully Yours

S u d s a e h ā

Thailand / France, 2002, 125 min, 35mm, color, vostf

With Kanokporn Thong-aram, Min Oo, Jenjira Jansuda

Un Certain Regard prize at the 2002 Cannes International Film Festival

Roong, a young Thai girl, has fallen in love with Min, an undocumented immigrant from Myanmar. She pays Orn, an older woman, to take care of Min, while she seeks out a place where they may live happily. One afternoon, Min takes Roong for a picnic in the jungle.

The Adventure of Iron Pussy

Hua jai tor ra nong

Thailand, 2003, 90 min, file, color, vostf

With Michael Shaowanasai, Krissada Terrence, Siriyakorn Pukkavesh

Former go-go dancer Iron Pussy is now an androgynous secret agent, itching to fight and brimming with sex appeal. His mission: to infiltrate the highly respected Mme Pompidou's château and investigate the illegal production of a psychedelic drug. This parody is a tribute to Thai films from the 1970s.

Tropical Malady

Sud Pralad

Thailand / France / Italy / Germany, 2004, 118 min, 35mm, color, vostf

With Banlop Lomnoi, Sakda Kaewbuadee, Siriweej Jareornchon

Prix du jury at the 2004 Cannes International Film Festival

Keng, the young soldier, and Tong, the country bumpkin are living their life in peace.

They pass their time hitting the town, watching football matches and spending pleasant evenings with Tong's family. One day, cattle in the region are slaughtered by a wild animal, and Tong disappears. Keng ventures alone into the tropical jungle to find him.

Apichatpong Weerasethakul's vocabulary

Apichatpong Weerasethakul's bestiary

Apichatpong Weerasethakul's films are peopled with animals, who are just as much characters as the human beings and spirits they encounter, confront or merge with. There's the frantic insect buzzing in the light in the short *Night Colonies* (2021, part of the collective film *The Year of the Everlasting Storm*); the tiger facing off a soldier, seen through the eye of the camera in a hypnotic shot-reverse shot; and the speaking monkey in *Tropical Malady* (2004); not forgetting the many dogs straying from one film to another. Animals are omnipresent, imbued with emotion, driven by all-encompassing desire or simply present, viewed empathetically by the filmmaker. He even said: "The camera is like an animal.": the ultimate metamorphosis in his films which come across as vibrant organisms.



Night Colonies, fragment
of *The Year of the Everlasting Storm*,
2021 © Kick the Machine





Syndromes and a Century

S æng ataw at

Thailand / Austria / France, 2006, 105 min, 35mm, color., vostf

With Nantararat Sawaddikul, Jaruchai lamaram, Sakda Kaewbuadee

Selected at the 2006 Venice International Film Festival

In a country hospital in Thailand, the young Dr Toey rejects her colleague's timid attempts at flirting. To appease him, she recounts her own unrequited love for a florist specialising in orchids.



Syndromes and a Century, 2006

© Kick the Machine

Uncle Boonmee Who Can Recall His Past Lives

Lung Boonmee Raluek Chat

Thailand / United Kingdom / France / Germany / Spain, 2010, 113 min, 35 mm, vostf

With Thanapat Saisaymar, Jenjira Pongpas, Sakda Kaewbuadee

Palme d'Or at the 2010 Cannes International Film Festival

The magical apparitions of his late wife and his long-disappeared son confirm for Uncle Boonmee that his life is nearly over. As his loved ones gather round him in his apiary, he recalls his past lives.

Apichatpong Weerasethakul's vocabulary

Ghosts / spectres / reincarnations

Fantastic creatures take on human form to inhabit Apichatpong Weerasethakul's films. They sometimes strike up deals with humans: in *Uncle Boonmee Who Can Recall His Past Lives*, the ghost of his late wife comes back to care for him and invites herself to dinner one night. The filmmaker forges ties with folk stories and films de genre: the young girl and her mother in the medium-length feature film *Mekong Hotel* are cannibal ghosts, and the second part of *Tropical Malady* depicts the hunt for a wizard who appears alternately as either a ghost or a man. Weerasethakul also taps into the Buddhist philosophy of reincarnation: Uncle Boonmee was inspired by an account that a man actually gave of his past lives. Here, there are many links with other worlds, broadening our experience and lives, and souls travel.



Uncle Boonmee who can recall his past lives
2010 © Pyramide



Cemetery of Splendour

Rak Ti Khon Kaen

Thailand / United Kingdom / France / Germany / Malaysia, 2015, 122 min, DCP, color, vostf
With Banlop Lomnoi, Jenjira Pongpas Widner, Jarinpattara Rueangram

Selected at Un Certain Regard at the 2015 Cannes International Film Festival

Soldiers suffering from a mysterious sleeping sickness are transferred to a field hospital, set up in an abandoned school. Jenjira volunteers to care for Itt, a handsome soldier who nobody visits. She strikes up a friendship with Keng, a young medium who uses her powers to communicate with the sleeping men. Maybe there is a connection between the enigmatic syndrome afflicting the soldiers and the former royal cemetery the school was built over?

Memoria

Colombia/ Thailand / United Kingdom / Mexico / France / Germany / Qatar, 2021, 135 min, DCP, color, vostf

With Tilda Swinton, Elkin Díaz, Jeanne Balibar, Juan Pablo Urrego

Prix du jury at the 2021 Cannes International Film Festival

Jessica Holland, an orchid grower in Colombia, goes to Bogotá to visit her sick sister. She strikes up a friendship with Agnès, a French archaeologist supervising the construction of a tunnel beneath the Andes. She also meets a musician, the young Hernan. Every night, Jessica's sleep is disturbed by a strange, threatening "bang".

Cemetery of Splendour, 2015

© Kick the Machine

Memoria, 2021

© Kick the Machine, Films Burning, Anna Sanders Films, Match Factory Productions, ZDF, Arte and-Piano



Apichatpong Weerasethakul's vocabulary

Loyal Faces

Like reincarnations, Apichatpong Weerasethakul's mostly non-professional actors come back to "haunt" his films, intertwining their stories: he has documented the memories and trials of his muse, Jenjira Pongpas' life in his feature films and videos; as well as those of actor Sakda Kaewbuadee who has played both himself and other roles including the young country bumpkin Tong. And there's the rare incursion of a professional actor and star in *Memoria* (2021): Tilda Swinton, who directly influenced the work. She has also participated in some of his installations and shorts (*Durmiente*, 2021 and *January Stories*, 2024, awaiting release). On the subject of their collaboration, she said: "I felt that he makes authors of us: he empowers us to really live in the pulse of the film and drive plot development. [...] It is a highwire balancing act, because there are no guarantees, we are in uncharted territory. Nothing is predictable."



Collective feature films



Song of the City,
fragment of Ten Years Thailand
2018 © Kick the Machine

Ten Years Thailand

by Aditya Assarat et Wisit Sasanatieng, Chulayarnon Siriphol and Apichatpong Weerasethakul
Thailand / Hong Kong / Japan, 2018, 95 min, DCP, color, vostf

Séances spéciales section at the 2018 Cannes International Film Festival

This film compiles the contributions of five Thai filmmakers – including Aditya Assarat and Wisit Sasanatieng –, who were asked to imagine Thailand in 2028. In the segment directed by Apichatpong Weerasethakul called *Song of the City*, several people gather to enjoy the breeze and a chat beneath the attentive eye of a statue representing field marshal Sarit Thanarat in Ratchada Nuson Park, Khon Kaen.

The Year of the Everlasting Storm

United States, 2021, 115 min, DCP, color, vostf

Séances spéciales section at the 2021 Cannes International Film Festival

Seven directors from seven different countries – including Jafar Panahi, David Lowery and Laura Poitras – declare their love for film. Apichatpong Weerasethakul's segment, called *Night Colonies*, ends the film: at night, fluorescent lamps illuminate an inhabited bedroom, attracting a buzzing ecosystem of insects and lizards.

Short and medium-length film programs

While directing features, Apichatpong Weerasethakul has also developed shorter films. The Centre Pompidou is putting on a complete retrospective of these films alongside some videos produced for installations and his three medium-length films. While some echo his feature films and have even been shot on their sets, and feature common objects, these shorter films are nevertheless stand-alone productions.

The artist explores introspective work in diary form, fiction with a documentary touch and well-rounded explorations of the form, sketching out alternative motifs and paces, experimenting alternative textures of footage.

The majority of the artist's short and medium-length films will be presented in six programs.

"Luminous Phantoms" (61 minutes) comprises segments in which a radiant, sometimes spectral humanity takes shape on the screen:

- Nokia Short*** (2003, 2 min)
- Ghost of Asia*** (2005, 9 min)
- Luminous People*** (2007, 15 min)
- Mobile Men*** (2008, 3 min)
- M Hotel*** (2011, 12 min)
- Morakot*** (Emerald) (2007, 11 min)
- Ablaze*** (2016, 5 min)
- January Stories*** (2024, 4 min)

"Liquidity" (80') explores river and wave patterns :

- Cactus River*** (2012, 10 min)
- La Punta*** (2013, 2 min)
- Footprints*** (2014, 6 min)
- Sakda*** (2012, 6 min)
- Mekong Hotel*** (2012, 57 min)

"Chiaroscuro" (85') takes us to the forest, or a park, for a ballet of artificial light:

- Wordly Desires*** (2005, 43 min)
- Vampire*** (2008, 19 min)
- Phantoms of Nabua*** (2009, 11 min)
- Blue*** (2018, 12 min)

"In the mirror" (69') shows the director focusses on a form of intimacy:

- Thirdworld*** (1997, 17 min)
- Monsoon*** (2011, 3 min)
- Nimit*** (2007, 16 min)
- Ashes*** (2012, 20 min)
- Async First Light*** (2017, 11 min)
- Cinetracts*** (2020, 2 min)



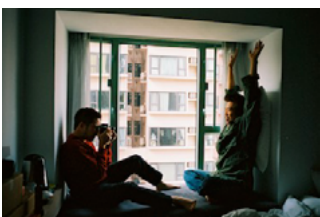
Ablaze, 2016
© Kick the Machine



Mobile Men, 2008
© Kick the Machine



Luminous People, 2007
© Kick the Machine



M Hotel, 2011
© Kick the Machine



“After-glow” (60’) explores appearance and disappearance:

- Windows* (1999, 12 min)
- This and Million More Lights* (2003, 1 min)
- A Letter to Uncle Boonmee* (2009, 18 min)
- Dilbar* (2013, 10 min)
- On Blue* (2022, 17 min)
- Trailer for Cindi* (2011, 2 min)

“Homes” (88’) looks at houses, their interiors and outer buildings:

- Vapour* (2015, 21 min)
- My Mother’s Garden* (2007, 7 min)
- Haunted Houses* (2001, 60 min)

On Blue, 2022
© Kick the Machine



Apichatpong Weerasethakul’s vocabulary

Filmed diary

In some of his shorts, Apichatpong Weerasethakul appears to put the camera in selfie mode, focussing on himself and his loved ones. For example for *Nimit*, commissioned for the king’s birthday, the artist decided to film what he knew best, his family and his favourite places.

And in *Ashes*, a voiceover recounts dreams, apparently the artist’s own, or those of his loved ones, while some of his actors appear one by one on the screen. Sometimes, as in *Monsoon* or *Thirdworld*, these films have the feel of a diary on film; a succession of scenes seemingly dictated by a wholly subjective reasoning, pertaining to sensation, note-taking, or a path to remembrance. Slices of life, everyday scenes, shared raw by the artist without any narrative filter, in which he records emotions and what triggers them.



Produced feature films

Concrete Clouds

Pavang Rak

by Lee Chatametikool

Thailand / Hong Kong / China, 2013, 99 min, DCP, color, vostf

With Ananda Everingham, Apinya Sakuljaroensul, Prawith Hansten, Janesuda Parnto

2013 Busan International Film Festival, 2014 Rotterdam International Film Festival

A stockbroker in the US, Mutt, returns to Thailand after his father's suicide, at the onset of the 1997 Asian financial crisis. After the funeral, he bumps into his ex, Sai. Meanwhile, his younger brother Nic falls in love with classmate and neighbour Poupee. These relationships trigger recollections of their younger days.

Railway Sleepers

Mon Rot Fai

by Sompot Chidgasornpongse

Thailand, 2016, 102 min, DCP, color, vostf

Presented as a forum selection at the 2017 Berlinale

This film both celebrates and chronicles life in Thailand today, taking us on an immersive train ride to map out Thai society.

Apichatpong Weerasethakul's vocabulary

Apichatpong Weerasethakul and cinema in Thailand

Despite the 1997 Asian financial crisis, Thai cinema enjoyed a resurgence in the 2000s, heralded by the international success of Nonzee Nimibutr's ghost film *Nang Nak* (1999).

The film industry thus turned to the production of films de genre for the Asian market.

And young, indie filmmakers emerged, like Wisit Sasanatieng (*Tears of the Black Tiger*, 2000)

and Aditya Assarat (*Wonderful Town*, 2007). These works were not widely distributed,

with state censorship further hindering distribution. Four scenes in *Syndromes and a Century* (2006) were censored, dissuading Apichatpong Weerasethakul from releasing the film

in his home country. Even though *Uncle Boonmee Who Can Recall His Past Lives* (2010) enjoyed

unexpected success in Thai cinemas, the filmmaker decided against releasing *Cemetery of Splendour*

(2015) and stopped shooting films in Thailand after the 2014 coup d'état. His production firm

Kick the Machine now helps to produce films by young Thai directors, such as Lee Chatametikool (*Concrete Clouds*, 2013) and Sompot Chidgasornpongse (*Railway Sleepers*, 2016).



Railway Sleepers
by Sompot Chidgasornpongse,
2016 © Kick the Machine





Filmography

Feature films

- *Mysterious Object at Noon* (2000, 83 min)
- *Blissfully Yours* (2002, 126 min)
- *The Adventure of Iron Pussy* (2003, 90 min)
- *Tropical Malady* (2004, 118 min)
- *Syndromes and a Century* (2006, 105 min)
- *Uncle Boonmee who can recall his past lives* (2010, 113 min)
- *Cemetery of Splendour* (2015, 122 min)
- *Memoria* (2021, 136 min)

Short and medium-length films

- *thirdworld* (1997, 17 min)
- *Windows* (1999, 12 min)
- *Malee and the Boy* (1999, 27 min)
- *Haunted Houses* (2001, 60 min)
- *Nokia Short* (2003, 2 min)
- *This and Million More Lights* (2003, 1 min)
- *Worldly Desires* (2004, 43 min)
- *Ghost of Asia* (2005, 9 min,
en collaboration avec Christelle Lheureux)
- *The Anthem* (2006, 5 min)
- *Luminous People* (2007, 15 min)
- *My Mother's Garden* (2007, 7 min)
- *Morakot (Emerald)* (2007, 11 min)
- *Nimit* (2007, 16 min)
- *Mobile Men* (2008, 3 min)
- *Vampire* (2008, 19 min)
- *A Letter to Uncle Boonmee* (2009, 18 min)
- *Phantoms of Nabua* (2009, 11 min)
- *Empire* (2010, 2 min)
- *M Hotel* (2011, 12 min)
- *Monsoon* (2011, 3 min)
- *Trailer for CinDi* (2011, 2 min)
- *Mekong Hotel* (2012, 56 min)
- *Cactus River* (2012, 10 min)
- *Ashes* (2012, 20 min)
- *Sakda (Rousseau)* (2012, 6 min)
- *La Punta* (2013, 2 min)
- *Dilbar* (2013, 10')
- *Footprints* (2014, 6 min)
- *Vapour* (2015, 21 min)
- *Ablaze* (2016, 5 min)
- *async - first light* (2017, 11 min)
- *Blue* (2018, 12 min)
- *Cinetracts* (2020, 2 min)
- *On Blue* (2022, 17 min)
- *January Stories* (2024, 4 min)
- *Où en êtes-vous, Apichatpong Weerasethakul?*
(à venir, 2024)

Blissfully Yours, 2002
© Kick the Machine
Tropical Malady, 2004
© Kick the Machine





Collective feature films

- *Song of the City*, fragment by *Ten Years Thailand* (2018, 95 min)
- *Night Colonies*, fragment by *The Year of the Everlasting Storm* (2021, 115 min)

Produced feature films

- *Concrete Clouds* by Lee Chatametikool (2013, 99 min)
- *Railway Sleepers* by Sompot Chidgasorpongse (2016, 102 min)



Song of the City, fragment
by *Ten Years Thailand*
2018 © Kick the Machine



Railway Sleepers
by **Sompot Chidgasorpongse**,
2016 © Kick the Machine

Concrete Clouds
by **Lee Chatametikool**,
2013 © Kick the Machine



Commissioning of a film :

Où en êtes-vous, Apichatpong Weerasethakul ?

From Wednesday December 18th, 2024
until Monday January 6th, 2025

Every day at 7PM except on December 24th, 25th,
31st and January 1st

Cinemas 1 and 2, free entry

Où en êtes-vous? is a collection started by the Centre Pompidou which, since 2014, has systematically commissioned a home-made film by each guest filmmaker. They are given carte blanche to answer this introspective, retrospective yet forward-looking question. After those by Bertrand Bonello, Naomi Kawase, Jafar Panahi and Kelly Reichardt, Apichatpong Weerasethakul's short film will be shown from December 18th, 2024 to January 6th, 2025, every day at 7pm (except December 24th, 25th, 31st and January 1st).

All the films of the *Où en êtes-vous?* collection can be found centrepompidou.fr and on the Centre Pompidou's [Youtube channel](#)



Apichatpong Weerasethakul,
© Kick the Machine

The book

Apichatpong Weerasethakul - Homes

Éditions de l'Œil, in partnership with
the Centre Pompidou



Apichatpong Weerasethakul - Homes

Interview with Apichatpong Weerasethakul by Christelle Lheureux, Cyril Neyrat, Mathieu Potte-Bonneville and Antoine Thirion

Essays by May Adadol Ingawanij, Charlène Dinhut, Leo Goldsmith, Marcella Lista, Éva Markovits, Mathieu Potte-Bonneville, Judith Revault d'Allonnes and Kong Rithdee
Éditions de l'Œil, in partnership with the Publications of the Centre Pompidou

230 x 190 cm, approximately 500 pages; photograms, videograms, film stills, installation images, numerous unpublished documents, in color

50 euros

Available for sale from October 1st, 2024 at the Centre Pompidou bookshop.

Geared around a wide-ranging interview with Apichatpong Weerasethakul, this work takes us across the lands that the Thai filmmaker has inhabited and transformed for 30 years. A series of all-new essays addresses all art forms (film, video, installations, virtual reality etc.) embraced by this key artist of our time and examines his ever-changing body of work through time and space.

From Asia to Latin America, from film to virtual reality, from collective to intimate works, from the arts to science, texts and images intermingle as in a jungle, charting a possible course over three decades of ongoing creation and exploration.



Cover of the book
Apichatpong Weerasethakul - Homes,
Éditions de l'Œil, in partnership with
the Centre Pompidou