



阿彼察邦·韦拉斯哈古
Apichatpong Weerasethakul

ShanghART
香格纳画廊

阿彼察邦·韦拉斯哈古
APICHATPONG WEERASETHAKUL

纪念碑 MONUMENTS

05.27 ————— 07.27 2017

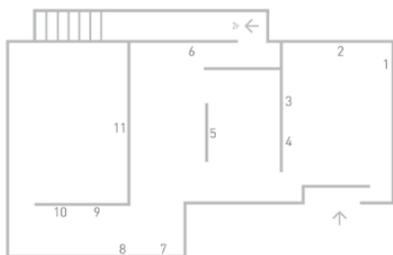
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纪念碑 MONUMENTS

05.27 - 07.27 2017



1 宫殿 (台北国立故宫博物院)

3 The Palace (Pipittapan Tee Taipei), 2007

4 五屏影像装置 (展览选择其中三件), 数码, 无声, 彩色, 不同时长
5-channel video installation (selected 3 pieces for the exhibition),
digital, silent, color, various lengths
Edition of 3 + 2AP
AW_1204

2 俳句

Haiku, 2009

单路视频, 高清数码立体声 (展览中为无声), 彩色
Single-channel vide, HD digital stereo (shown here in silent), color
1 minutes 58 seconds
Edition of 3 + 2AP
AW_8497

5 烟火 (风扇)

Fireworks (Fans), 2016

单路视频装置, 全息投影, 高清 (比例 9:8), 杜比 5.1, 彩色
Single-channel video on transparent glass with holo film, installation,
HD [ratio 9:8], Dolby 5.1, color
8 minutes 43 seconds
Edition of 3 + 2AP
AW_0098

6 着火的花园

Fire Garden, 2016

单路视频, 1440x1080 (比例 4:3), 无声, 彩色
Single-channel video, 1440x1080 [ratio 4:3], silent, color
1 minutes 53 seconds
Edition of 3 + 2AP
AW_8756

APICHATPONG WEERASETHAKUL

阿彼察邦·韦拉斯哈古

7 影像日记: 烟火草图 (青蛙)

Video Diary: Fireworks Sketch (Frog), 2014

单路视频, SD 数码, 立体声, 黑白
Single-channel video, SD digital, stereo, B&W
1 minutes 54 seconds
Edition of 3 + 2AP
AW_8201

8 影像日记: 一水

Video Diary: One Water, 2013

单路视频, SD 数码立体声 (展览中为无声), 彩色
Single-channel video, SD digital stereo (shown here in silent), color
1 minutes 11 seconds
AW_4545

9 影像日记: 父亲

Video Diary: Father, 2014

单路视频, SD 数码, 无声, 彩色
Single-channel video, SD digital, silent, color
14 minutes 7 seconds
Edition of 3 + 2AP
AW_2193

10 011664322505-, 1994

单路视频, SD 数码 (原为 16mm), 单声道 (展览中为无声), 黑白
Single-channel video, SD digital (originally 16 mm), mono (shown
here in silent), B&W
5 minutes 19 seconds
Edition of 3 + 2AP
AW_5009

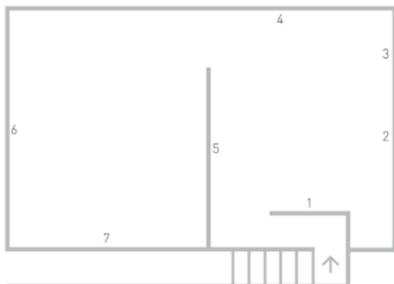
11 影子

Invisibility, 2016

双屏同步影像装置, 黑白, 遮光板, 现场音源
2-channel synchronised video installation, B&W, with live sound
from the shutters
12 minutes 29 seconds
Edition of 3 + 2AP
AW_3116

纪念碑 MONUMENTS

05.27 - 07.27 2017

APICHATPONG
WEERASETHAKUL
阿彼察邦·韦拉斯哈古

1 记忆，戴帽子的男孩

Memoria, Boy with Hat, 2017

艺术微喷

Giclee print

21x28cm [x 2 pieces] | with frame 22.5x29.5x5cm [x 2 pieces]

Edition of 3 + 2AP

AW_2721

2 记忆，皮豪 (埃弗·阿斯图迪略)

Memoria, Pijao (Ever Astudillo), 2017

艺术微喷

Giclee print

150x220cm [x 2 pieces] | with frame 153.5x223.5x4.5cm [x 2 pieces]

Edition of 3 + 2AP

AW_2005

3 记忆，努魁

Memoria, Nuquí, 2017

艺术微喷

Giclee print

61x81cm | with frame 63x83.5x4.5cm

Edition of 3 + 2AP

AW_9680

4 记忆，卡拉尔卡

Memoria, Calarcá, 2017

艺术微喷

Giclee print

150x220cm | with frame 153.5x223.5x4.5cm

Edition of 3 + 2AP

AW_6466

5 记忆，丛林

Memoria, Jungle, 2017

艺术微喷

Giclee print

21x28cm [x 10 pieces] | with frame 22.5x29.5x5cm [x 10 pieces]

Edition of 3 + 2AP

AW_0353

6 *async* - 第一束光*async - first light, 2017*单路视频，高清（比例 4:3），彩色，5.1 声道，Digital Harinezumi 数码相机拍摄，音乐：坂本龙一；诗：阿尔谢尼·塔
尔科夫斯基（独白：戴维·西尔维恩）Single-channel video, HD [ratio 4:3], color, 5.1, shot with
Digital Harinezumi, Music by Ryuichi Sakamoto; With a poem
by Arseny Tarkovsky, narrated by David Sylvian.

11 minutes 3 seconds

Edition of 3 + 2AP

AW_1846

7 记忆，海边的男孩

*Memoria, Boy at Sea, 2017*单路视频，SD 数码（比例 4:3），立体声（展览中为无声），彩色
Single-channel video, SD digital [ratio 4:3], stereo (shown here
in silent), color

5 minutes 3 seconds

Edition of 3 + 2AP

AW_7152

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“Selected lights and shadows
that reflect a journey from
Northeastern Thailand, where I
grew up, to places where fact,
fiction and dream merge.”

“从我的出生地至那些生活中的现实，虚构以及梦想的融合之地中挑选出的光与影，映射了我在泰国东北部到那里的一段旅程。”



“Monuments can mean important memories as well as a gravestone or statue that appear in my work. The two carry contrasting characteristics - one is without a physical form, the other is very solid and tangible. They are like ghosts or some lingering images which appear when we open our eyes from a long sleep.

“纪念碑包含着重要的记忆，也代表了我作品中出现的墓碑和雕像。这两者带有鲜明对比的特征——一种是无形，一种是有可触及的实体。它们像是鬼魂，或是我们从漫长睡梦中睁开双眼后仍依稀存留的影像。”

async - 第一束光 **async - first light** 2017

单路视频, 高清 (比例 4:3), 彩色, 5.1 声道, Digital Harinezumi 数码相机拍摄
音乐: 坂本龙一; 诗: 阿尔谢尼·塔尔科夫斯基 (独白: 戴维·西尔维恩)
Single-channel video, HD (ratio 4:3), color, 5.1, shot with Digital Harinezumi
Music by Ryuichi Sakamoto; With a poem by Arseny Tarkovsky,
narrated by David Sylvian.
11'03"
Editions: 3 + 2 APs



《async- 第一束光》是阿彼察邦与日本音乐家坂本龙一合作的作品, 音乐来自于坂本龙一的最新专辑《async》。作品里, 睡梦中人们的影像都来自于阿彼察邦的朋友们。他把相机寄给朋友们, 让他们自己拍摄而成。阿彼察邦时常随身携带 Digital Harinezumi 数码相机, 不少作品是使用此相机拍摄完成。

此作品 2017 年 4 月首次展出于日本东京和多利美术馆 (WATARI-UM)。

async - first light is a collaboration between Apichatpong and Japanese composer Ryuichi Sakamoto from his new album *async*. The people falling asleep in this film are all his friends, he sent cameras to friends and asked them to shoot. Apichatpong often carries Digital Harinezumi camera with him, and completing a lot of works with this camera.

This work was first exhibited at the WATARI Museum of Contemporary Art in Tokyo (Japan, 2017).

Life, Life (monolog narrated by David Sylvian)

Original Text **And this I dreamt, and this I dream**
by **Arseny Tarkovsky**

And this I dreamt, and this I dream,
And some time this I will dream again,
And all will be repeated, all be re-embodied,
You will dream everything I have seen in dream.
To one side from ourselves, to one side from the world,
Wave follows wave to break on the shore,
On each wave is a star, a person, a bird,
Dreams, reality, death - on wave after wave.
No need for a date: I was, I am, and I will be,
Life is a wonder of wonders, and to wonder.



I dedicate myself, on my knees, like an orphan,
Alone - among mirrors - fenced in by reflections:
Cities and seas, iridescent, intensified.
A mother in tears takes a child on her lap.



生命，生命 (独白: 戴维·西尔维恩)

原文: 《我梦到过这里, 我梦着这里》
作者: 阿尔谢尼·塔尔科夫斯基

我梦到过这里, 我梦着这里,
有时候我还会再次梦到这里,
一切都会被重复, 一切都会被再次呈现,
你会梦到我所梦到过的一切。
一边来自我们, 一边来自世界,
海浪一层尾随一层瓦解在岸边,

每一层波浪上都有一个星星, 一个人, 一只鸟,
梦境, 现实, 死亡 —— 波涛绵延。
不需要日期: 我存在过, 我正在存在, 我会存在,
生活是对惊奇的思索, 为了思索。
我奉献自己, 跪倒在地, 像个孤儿,
独自一人, 被镜面的反射所包围:



城市和海洋, 斑斓, 壮烈。
含泪的母亲抱着她的孩子。

烟火 (风扇) Fireworks (Fans) 2016

单路视频装置, 全息投影, 高清 (比例 9:8), 杜比 5.1, 彩色

A single channel video on transparent glass with holo film, installation,

HD (ratio: 9:8), sound: Dolby 5.1, color

8'43"

Editions: 3 + 2 APs



展览空间像洞穴一般提供仪式感, 让人们聚集在这里吸收光芒。故事从一束延烧的火焰中诞生, 这是电影最初的形式。这部作品是阿彼察邦在泰国清迈湄林的“家”的一个折射。在这个家庭洞穴中, 热量既给人舒适感又具有威胁性。一个火球就像一个有机体, 幻影的风扇吹散了热气, 同时, 又唤醒了火焰, 而这火焰是哪怕在梦中都无法扑灭的。

此件作品首次展映于澳大利亚悉尼双年展“未来已经到来: 只是分布不均”(2016), 并在日本横滨美术馆的展览“身体/游戏/政治”(2016)中展出过。

An exhibition space hosts a cave-like ritual where people gather to simply take in the light. It is the most primitive form of cinema back when stories were imagined from a blaze. The work is a reflection of Apichatpong's 'Home' in Mae Rim, Chiang Mai, Thailand. The place is surrounded by insects, heat and smoke during March. It is also right next to the army camp. Since the coup d'état in May 2014, the military junta has silenced critics by force and intimidation. In this home-cave, the heat is both comfortable and threatening. A fireball is an organic-like machine with phantom fans to blow away the heat and, at the same time, rouse the fire, which is impossible to put out even in dreams.

This work was exhibited for the first time at the 20th Biennale of Sydney "The future is already here — it's just not evenly distributed" (Australia, 2016) and also shown at the exhibition "Body/Play/Politics" at the Yokohama Museum of Art (Japan, 2016).



影子 Invisibility 2016

双屏同步影像装置, 黑白, 遮光板, 现场音源
2-channel synchronised video installation, B&W,
with live sound from the shutters
12'29"
Editions: 3 + 2 APs



《影子》延续了阿彼察邦一直以来对于感知以及记忆的兴趣。影片描绘的场景中，主角与观众们一起被困在一个房间里。他们找不到逃脱的路，只能互相渗透着彼此的梦境。追索着他近来的电影作品《幻梦墓园》（2015）和第一件表演作品《Fever Room》（2015-2016）的脉络，这件作品也同样反映着泰国动荡的国家局势，并向我们描绘出一幅惨淡的人们需要不断地回避现实的未来图景。观众游走在见与不见、事实与虚幻、空间与虚空的交错重叠之中。

此件作品曾在日本埼玉三年展（2016）以及自同年开始的全球巡回个展“狂中之静”中展出。

Invisibility displays Apichatpong's continued interest in the issue of perception and memory. The videos depict a landscape where the protagonists are confined to a room, along with the viewers. With no way out, they infiltrate each other's dreams. Taking a thread from his recent pieces, *Cemetery of Splendour* (2015) and *Fever Room* (2015-2016), both of which feature the same actors, this work also mirrors the troubled state of Thailand's politics. It proposes a decayed vision of the future where one needs to constantly evade reality. The viewing experience shifts between seeing and not- seeing, fact and fiction, space and void.

This work has been showed at the Saitama Triennale (Japan, 2016) and his internationally traveling exhibition "The Serenity of Madness" since 2016.



我记得一场光的风暴。

它摇动树木，
令阴影叛变。

在睡梦里她看到了光。
时光复制…如海中的波涛。
一声枪响。
我梦见自己醒来。
等一下。

光是有传染力的。
烟雾在城市上空盘旋。

人们聚在小屋子中看着那道光。
第一个景象是被氢气和氧气燃烧的光芒所点亮的。

酷热是即使在冬天也流着汗。
在雪中，烟雾从电影院的烟囱里冉冉升起。

咯…咯…咯…咯…
她加入了缝纫机联合民主主义。
这场运动的代表色是黑色。

这部电影叫做《影子》。
一个给伪装的提议。

I remember a storm of light.

that moved the trees,
and the shadows to revolt.

In her sleep she sees the light.
Time duplicates... like the waves of the sea.
A sound of gun fire.
I dream that I wake up.
Hold on.

The light is infectious.
The smoke is hovering over the city.

People in the small room gathered to watch the light.
The first image glowed by a combustion of hydrogen gas and oxygen.

Even in winter people sweated because of the heat.
The smoke arose from the cinema chimney against the snow.

Grr... Grr... Grr... Grr...
She joins the Sewing Machine United for Democracy.
The movement's colour is black.

This film is called *Invisibility*.
A proposal for camouflage.

着火的花园 Fire Garden 2016

单路视频, 分辨率 1440x1080 (比例 4:3), 无声, 彩色
Single-channel video, 1440 x 1080 (ratio 4:3), silent, color
1'53"

Editions: 3 + 2 APs



自然 - 既赋予我们田园般的美好, 同时也让我们深感敬畏。阿彼察邦从自然中汲取灵感, 试图将一种私密的亲昵通过他的日常生活或是幻想中不同层次的形象展现出来。在《着火的花园》中, 伴随着东南亚丛林的神秘和恍惚, 我们看到了熊熊火焰在燃烧。火, 在佛教的语境下, 是正义、胜利与威严的象征。此件作品曾在日本东京都写真美术馆的个展“暗中亡灵”(2016)中展映过。

Nature - both idyllic and threatening. Apichatpong drew inspiration from nature and tried to bring a sense of intimacy through layers of images from his daily life and fantasy. In *Fire Garden*, we see flames burning in the mysterious jungle of his home land. In the context of Buddhism, fire is a symbol of justice, victory and dignity. This work has been exhibited at his solo show "Ghosts in the Darkness" at the Tokyo Photographic Art Museum (Japan, 2016).

影像日记：烟火草图（青蛙）

Video Diary: Fireworks Sketch (Frog) 2014

单路视频，SD 数码，立体声，黑白

Single-channel video, SD digital, stereo, B&W

1'54"

Editions: 3 + 2 APs



阿彼察邦除了创作了一系列短片、剧情长片以及视频装置之外，多年来，他还用每天随身携带的数码相机拍摄了大量影像素材，并称之为“影像日记”。

此件作品是阿彼察邦在 2014 年制作《烟火（档案）》时的影像草图。后者记录了在泰国东北部一处寺庙的动物和人物的雕像。对他来说，这一地区贫瘠的土地和来自曼谷的政治势力迫使人们宁愿停留在超越日常现实的梦境之中。压迫导致了该地区的几次反抗，而寺庙中的这几处难以捉摸的雕像就是一次这样的反抗。此件作品曾在日本东京都写真美术馆举办的个展“暗中亡灵”（2016）中展映过。

Apichatpong has produced a number of shorts, feature films, and video installations. Over the years he has also made numerous video sketches and studies called "video diaries" with a portable digital camera that he carries with him on a daily basis.

The video is a sketch in preparation of the work, *Fireworks (Archives)* (2014), which documents animal and human sculptures in a temple in the northeast Thailand. To Apichatpong, the region's arid land and political force from Bangkok drove people to dream beyond the everyday's reality. The oppression had led to several revolts in the region, and the temple's wayward statues are one such revolt. This work has been shown at his solo exhibition "Ghosts in the Darkness" at the Tokyo Photographic Art Museum (Japan, 2016).

影像日记：父亲 Video Diary: Father 2014

单路视频，SD 数码，无声，彩色

Single-channel video, SD digital, silent, color

14'07"

Editions: 3 + 2 APs



此作品中的原始镜头是由韦拉斯哈古的哥哥在 2003 年拍摄的，当时他们的父亲正在接受肾透析治疗。这些影像画面在艺术家的记忆中挥之不去，以至于他在此次展出的作品及剧情片《能召回前世的波米叔叔》中重复使用这些镜头。

The original footage of this work was shot in 2003 by Weerasethakul's brother when their father was undergoing kidney dialysis. Forever stuck in his memory, the artist reuses the footage here as well as in a prominent scene in his feature film *Uncle Boonmee Who Can Recall His Past Lives*.

影像日记：一水 Video Diary: One Water 2013

单路视频，SD 数码立体声（展览中为无声），彩色
Single-channel video, SD digital stereo (shown here in silent), color
1'11"



作为阿彼察邦的多年好友，英国著名演员蒂尔达·斯文顿在马尔代夫组织了一场朋友间的聚会。阿彼察邦让斯尔文在镜头面前回忆自己的梦境。此件作品曾在自2016年开始的全球巡回个展“狂中之静”中展出。

Tilda Swinton, a prominent British actress who became a good friend of Apichatpong for a few years, organized a gathering of friends in Maldives. Apichatpong asked Swinton to recall her dreams in front of his camera. This work has been showed at his internationally traveling exhibition "The Serenity of Madness" since 2016.

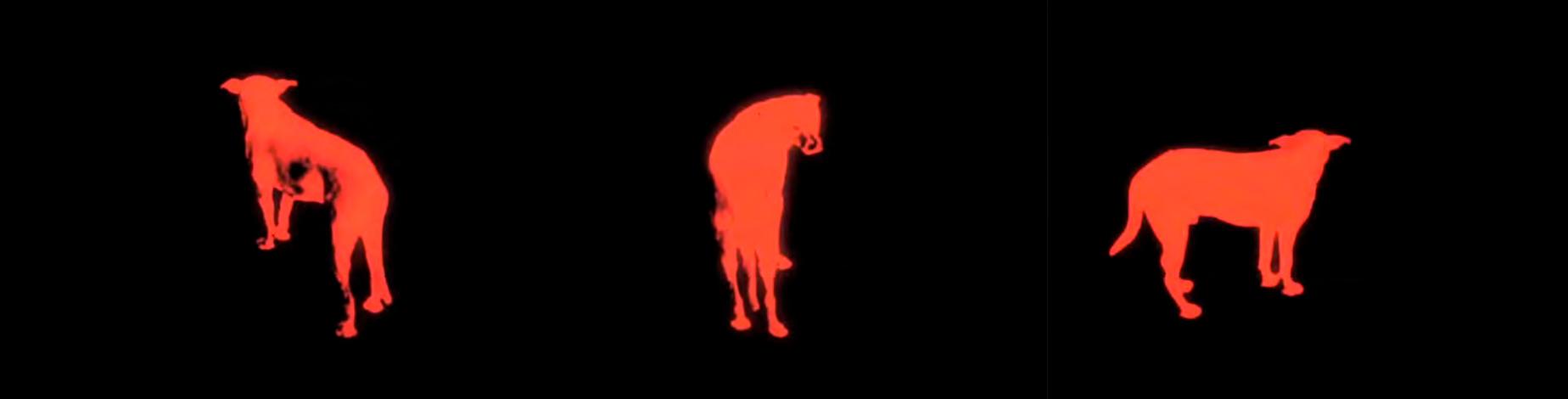
俳句 Haiku 2009

单路视频, 高清数码立体声 (展览中为无声), 彩色
Single-channel video, HD digital stereo (shown here in silent), color
1'58"
Editions: 3 + 2 APs



在《俳句》中，阿彼察邦记录了在纳布亚进行的庞大项目“原始”，特别是一些被催眠的青年睡在一个时间机器中的场景。此件作品曾于2016年在英国伦敦泰特现代美术馆“阿彼察邦·韦拉斯哈古之夜”，日本东京都写真美术馆以及开始于同年的全球巡回个展“狂中之静”中展出。

In this video, Apichatpong documents the set of Primitive Project in Nabua, particularly the scene where teenagers are hypnotized and sleeping inside a time-machine. This work has been shown at the Tate Modern “A Night with Apichatpong Weerasethakul” in London (U.K., 2016), Tokyo Photographic Art Museum (Japan, 2016) and his internationally traveling exhibition “The Serenity of Madness” since 2016.



宫殿（台北国立故宫博物院） **The Palace** (Pipittapan Tee Taipei) 2007

五屏影像装置（展览其中三件），数码，无声，彩色，不同时长
5-channel video installation (selected 3 pieces for the exhibition),
digital, silent, color, various lengths
Editions: 3 + 2 APs

《宫殿》这件作品是阿彼察邦与台北故宫博物院合作的影像装置。这座古代艺术品的宝库，容纳了几个世纪以来数不清的记忆。艺术家旨在透过古代物件探寻其背后的精神构成，以及向观众呈现有限的空间如何通过影像得到延伸。正如他在描述这个作品时所说的：“我们身处于灭绝的年代：文化，语言，森林，动物，还有无数隐藏在山洞里的巨大的宝藏。当一切都不再有任何意义的时候，我们被迫走进启蒙的时代。但是，古物有灵，这些灵魂存留下来。在这艘特别的太空船外，曾经也有雨水之处，一直都有着两只狗。狗儿们以往总是躲在太空船的座舱与翅膀下，保护自己不被落下的雨水淋湿。天空消失了，再也没有天空。它们的灵魂在太空船里游荡着，把自己沉浸在自己都没有经历过的记忆里，直到一切都变得索然无味。”

此件作品曾在台北国际电影装置展“发现彼此”（2007）以及自2016年开始的全球巡回个展“狂中之静”中展出。

This is a site specific project Apichatpong created in response to the collection and space of the National Palace Museum in Taiwan, as part of the exhibition “Discovering the Other” (2007). He explored the spiritual elements of the art institution, which is filled with ancient objects and artifacts that run through centuries, and showed the audience how restricted spaces could be extended through images. The artist wrote, “We are in the age of extinction. The cultures, the languages, the forests, the animals, the treasures hidden in the vast tunnels inside the mountains. We are then forced to move to the Age of Enlightenment when nothing is meaningful. But the spirits remain, the spirits of artifacts. At this particular spaceship, outside there used to be two dogs. And it used to be something called the rain. The dogs were always under the spaceship’s canopies and wings, sheltering themselves from the falling water. Now when the sky was empty because there was no sky, their spirits roamed the ship. They immersed themselves in the memories they hadn’t experienced, until they got bored.”

This work has been showed at the International Film Installations “Discovering the Other” at the National Palace Museum (Taipei, 2007) and his internationally traveling exhibition “The Serenity of Madness” since 2016.

011664322505- 1994

单路视频, SD 数码 (原为 16mm), 单声道 (展览中为无声), 黑白
Single-channel video, SD digital (originally 16 mm),
mono (shown here in silent), B&W
5'19"
Editions: 3 + 2 APs



此件作品是阿彼察邦的一件早期实验电影作品, 是他仍在芝加哥艺术学院 (SAIC) 读书时创作的。母亲年轻时的照片和他当时身处的芝加哥住所的室内场景相互交错, 重覆闪映。母亲形象的显现既是一种逐渐消散的记忆的残影, 也表达了他对母亲的思念之情。故乡与异乡, 过去与现在, 现实与记忆, 通过叠加的影像连接在一起。此件作品曾在日本东京都写真美术馆举办的个展“暗中亡灵”(2016)中展映过。

This is an early experimental film by Apichatpong and was made when he was studying film at the School of the Art Institute of Chicago (SAIC). The artist collaged a photograph of his mother in her youth with his apartment in Chicago. The appearance of his mother's image not only recalls pieces of memories, but also conveys the artist's strong yearnings for her. Hometown and foreign land, past and present, reality and memory, these are interlinked with each other through the superimposed images. This work has been shown at his solo exhibition "Ghosts in the Darkness" at the Tokyo Photographic Art Museum (Japan, 2016).

记忆

2017

《记忆，卡拉尔卡》与《记忆，皮豪（埃弗·阿斯图迪略）》两件作品如题目所示拍摄于哥伦比亚的卡拉尔卡以及皮豪。影片聚焦于激越的风景，比如火山和山体滑坡等。

卡拉尔卡正在筹建南美众多雄心勃勃的建设项目之一的“La Linea”隧道。在那里大量的桥梁结构随处可见。隧道建设也引发了许多环境问题。随着山脉不断的炸裂，影片中主角听觉上的幻觉渐渐转变成视觉上的幻觉。日常的生活场景在她眼中都呈现为几何图案。

皮豪是一个距离1999年哥伦比亚地震时的震源中心很近的小镇。这里经历了一系列的灾难，20世纪40年代自由主义者在全国范围内的屠杀，1997年的咖啡危机，1999年的地震，以及2001年游击突袭。这里也是毒枭运动的始发地区。我的新影片的大部分取景将基于这个地方。在摄影作品中，我借用了埃弗·阿斯图迪略的风格，他是一位我非常崇敬的哥伦比亚艺术家。他的作品以清晰的摄影镜头为基础，但用人形的剪影挡住了视角，带着某种不可名状的悬念。他于2015年过世。

另外多套摄影作品拍摄于哥伦比亚海边城市**努魁**。我在那里花了很多时间写作。那里的丛林和海洋堪称完美。一位加拿大演员和电影制作者柯纳·杰斯普去拜访我。他应纽约标准收藏版公司之邀想制作一个关于我的纪录片。五组双联的摄影作品可以作为一个电影的故事脚本，关于一个年轻男子被困在丛林之中，只有黑暗与光明让我着迷。我使用红外摄影机来拍摄这一系列的作品。有一件影像作品叫做《记忆，海边的男孩》，其中出现了几何图形，水的流动，还有记忆——另一种激越的景观。

'Memoria, Calarca'/'Memoria, Pijao (Ever Astudillo)'

— These two pieces depict two locations from the film that I'm developing. It focuses on the active landscape (Volcano, Landslides) and illusion.

Calarca is a place where one of the most ambitious construction projects in South America is taking place, a tunnel called la linea. There are massive bridges everywhere. The tunnel construction have caused a lot of environmental problems as well. The main character in the film has an auditory hallucination which progresses to visual hallucination, as more mountains are blown up. She sees geometric patterns over mundane sceneries.

Pijao is a nearby town which is very near the epicentre of the 1999 Colombian earthquake. The town has gone through catastrophes - from 1940s when the liberals were murdered country-wide, 1997 coffee crisis, 1999 earthquake, and 2001 Guerrillas attack. It is also the region which started the drug lord movement. I will base a big chunk of a new movie in this town. In the photograph, I quote the style of Ever Astudillo, a Colombian artist whom I deeply admire. His images are clearly based on photographic lens, with silhouettes of men blocking the point of view, with unexplained suspense. He died in 2015.

The other sets of photographs are from **Nuqui**, the coastal area of Colombia where I spent a lot of time writing. A perfect

setting with the jungle and the sea. I was visited by a Canadian actor, filmmaker Connor Jessup. He was assigned by the Criterion Collection NY to make a documentary about me. The 5 diptych photo sets can function as a storyboard of a movie about a young man trapped in the jungle, just darkness and light that fascinates me. I used infrared camera for this set. Then there's a video called 'Memoria, Boy at Sea,' that contains the geometric sketches, movement of water, memory, another kind of active landscape.



记忆，卡拉尔卡 **Memoria, Calarcá** 2017

艺术微喷

Giclee Print

150 cm x 220 cm

Editions: 3 + 2 APs

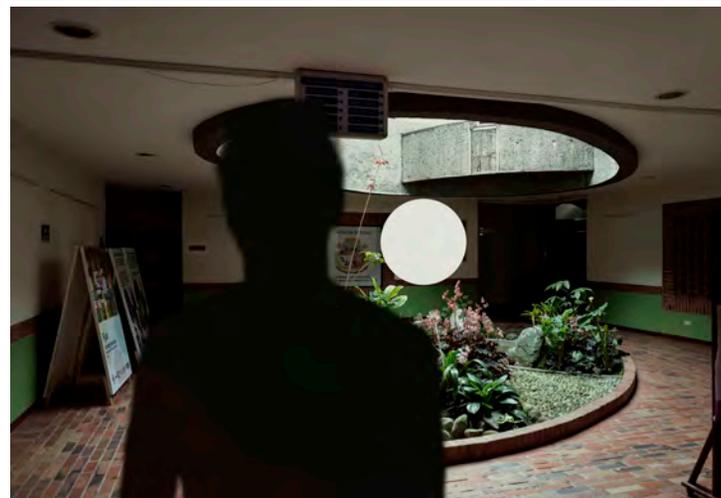
记忆，皮豪 (埃弗·阿斯图迪略)
Memoria, Pijao (Ever Astudillo) 2017

艺术微喷

Giclee Print

150 cm x 220 cm (x 2 pcs)

Editions: 3 + 2 APs



记忆，丛林 **Memoria, Jungle** 2017

艺术微喷

Giclee Print

21 cm x 28 cm (x 10 pcs)

Editions: 3 + 2 APs





记忆，戴帽子的男孩 Memoria, Boy with Hat 2017

艺术微喷

Giclee Print

21 cm x 28 cm (x 2 pcs)

Editions: 3 + 2 APs



记忆，努魁 Memoria, Nuquí 2017

艺术微喷

Giclee Print

61 cm x 81 cm

Editions: 3 + 2 APs



记忆，海边的男孩 Memoria, Boy at Sea 2017

单路视频，SD 数码（比例 4:3），立体声（展览中为无声），彩色

Single-channel video, SD digital (ratio 4:3),

stereo (shown here in silent), color

5'03"

Editions: 3 + 2 APs





阿彼察邦·韦拉斯哈古
Apichatpong Weerasethakul

阿彼察邦·韦拉斯哈古 1970年出生于曼谷，在泰国东北部的孔敬市长大。他在孔敬大学获得建筑学士后在芝加哥艺术学院获电影制片硕士。他于清迈建立自己的工作室，现工作、生活于清迈。

阿彼察邦·韦拉斯哈古的电影，短片以及影像装置为其收获诸多具有影响力的国际大奖，已获得广泛的国际认可。2008年及2011年，他分别被法国文化部授予“艺术与文学骑士勋章”以及“军官勋章”。2013年他荣获日本福冈艺术与文化奖以及第11届沙迦双年展的沙迦双年奖。2010年荣获Hugo Boss入围奖。2016年阿彼察邦·韦拉斯哈古获荷兰克劳斯亲王奖。他的电影作品《能召回前世的波米叔叔》荣获2010年戛纳电影节金棕榈奖，《热带疾病》荣获2004年戛纳电影节评委会奖，《极乐森林》获得2002年戛纳电影节一种关注大奖。BBC文化于2016年公布的“21世纪最伟大的100部作品”中，阿彼察邦的三部作品入选。同年，阿彼察邦于英国泰特现代美术馆举办其电影回顾展。

阿彼察邦·韦拉斯哈古的作品在全世界范围内受到广泛关注，并被世界各大著名美术馆以及基金会收藏，其中包括英国泰特现代美术馆，西班牙巴塞罗那现代艺术博物馆，法国路易威登基金会，FRAC法国香槟-阿登大区当代艺术基金会，法国巴黎蓬皮杜中心，美国旧金山当代美术馆，芝加哥当代摄影美术馆，日本东京都现代美术馆，日本广岛市现代美术馆，香港M+美术馆，爱尔兰现代美术馆等。

Apichatpong Weerasethakul (B. 1970) was born in Bangkok and grew up in Khon Kaen in north-eastern Thailand. He studied Architecture in Khon Kaen University and later obtained M.F.A in filmmaking in the School of the Art Institute of Chicago. He has set up his studio in Chiang Mai, Thailand where he lives and currently works.

Apichatpong Weerasethakul's feature films, short films and video installations have won him numerous influential awards and widespread international recognition. He was awarded the title of Chevalier de l'ordre des arts et des lettres and Officiers de l'ordre des arts et des lettres in 2008 and 2011 respectively. Apichatpong was honoured Japan's "Fukuoka Art and Culture Prize" and the Sharjah Biennial Prize of the 11th Sharjah Biennial in 2013. He was one of the shortlisted artist of the 2010 Hugo Boss Award. He received the Principal Prince Claus Award in 2016. Apichatpong's film works, *Uncle Boonmee Who Can Recall His Past Lives* has won the Cannes Palme d'Or in 2010, *Tropical Malady* won the Cannes Competition Jury Prize in 2004 and *Blissfully Yours* won the Cannes Un Certain Regard Award in 2002. His three films

were listed in "The 21st Century's 100 Greatest films" released by BBC Culture in 2016. In the same year, a retrospective of Apichatpong's films was presented at Tate Modern, UK.

His works are in numerous international museum of distinguished public collections, including Museu d'Art Contemporani de Barcelona (MACBA), Spain; Tate Modern, London, U.K.; Fondation Louis Vuitton, Paris, France; FRAC, Regional Collections of Contemporary Art-Champagne-Ardenne; Centre Georges Pompidou, Paris, France; San Francisco Museum of Modern Art (SFMOMA), U.S.; Museum of Contemporary Photography, Chicago; Museum of Contemporary Art Tokyo, Japan; Hiroshima City Museum of Contemporary Art, Japan; M+ Art Museum, Hong Kong; Irish Museum of Modern Art, Ireland.

《阿彼察邦·韦拉斯哈古》

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