

apichatpong weerasethakul

Bankokk, Thailand, 1970

vive y trabaja en Chai Mai, Tailandia

educación & residencias

- 2016 Miembro de la Academy of Motion Picture Arts and Sciences, Estados Unidos.
Miembro del jurado para Sundance Film Festival, Estados Unidos.
- 2001 Residencia artística en Sapporo Artist In Residence Program (S-AIR), Japón.
- 1997 The School of the Art Institute of Chicago (MFA in Film-making). Chicago, United States.
- 1994 Licenciatura en Arquitectura en la Universidad de Khon Kaen, Tailandia.

premios

- 2018 Premio International Federation of Film Archives (FIAP), Tailandia.
- 2017 Commandeur de l'Ordre des Arts et des Lettres otorgado por el Ministerio de Cultura, Francia.
- 2016 The Prince Claus Awards otorgado por The Prince Claus Fund, Holanda.
Grand Prize otorgado por Bildrausch Film Festival, Basilea, Suiza.
(Cemetery of Splendour)
Asia Pacific Screen Award otorgado por Brisbane City Council, Australia. (Cemetery of Splendour)
- 2015 Gijon Film Festival Award otorgado por City Council of Gijón, España.
- 2014 Yanghyun Art Prize. Corea.
- 2013 Fukuoka Prize (Arte y Cultura) otorgado por La Fundación Internacional de la Ciudad de Fukuoka, Japón.
Premio de la Bienal de Sharja otorgado por la Ila Bienal de Sharja, Emiratos Árabes Unidos.

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- The Silver Mirror Honorary Award otorgado por Films From the South Festival, Noruega.
- 2011 Commandeur de l'Ordre des Arts et des Lettres otorgado por el Ministerio de Cultura, Francia.
- 2010 Palma de Oro otorgada por el Festival de Cine de Cannes, Francia. (Uncle Boonmee Who Can Recall His Past Lives)
Asia Art Award Forum otorgado por Asia Art Award Forum Committee, CJ Culture Foundation, Alternative Space LOOP, Korea Sports Promotion Foundation, Corea.
Nominado al Premio Hugo Boss otorgado por la Fundación y el Museo Solomon R. Guggenheim, Estados Unidos.
- 2009 Syndromes and a Century fue elejida como la mejor película de la década por estudiantes internacionales de cinematografía, Cinematheque Ontario, Canadá.
- 2008 Fine Prize otorgado por el 55th Carnegie International, Estados Unidos. (Unknown Forces installation)
Caballero del Orden de las Artes y las Letras, Francia.
- 2007 Premio a la Mejor Película otorgado por el 9o Festival de Cine Asiático de Deauville, Francia. (Syndromes and a Century)
- 2005 Premio Silpatorn otorgado por el Ministerio Tailandés de Cultura, Tailandia.
Premio Especial del Jurado otorgado por el Festival Internacional de Singapur (Tropical Malady)
Mejor Película y Premio Especial del Jurado otorgado por el 20° Festival de Cine de Gays & Lesbianas, Italia. (Tropical Malady)
- 2004 Premio de Jurado otorgado por el Festival de Cine de Cannes. (Tropical Malady)
Grand Prize otorgado por Tokyo Filmex, Japón. (Tropical Malady)
L'Age d'or Prize otorgado por Cine-decouvertes, Belgica (Tropical Malady)
- 2003 Premio International Critics (FIPRESCI) otorgado por el Festival de Cine de Buenos Aires. (Blissfully Yours)
Silver Screen Award: Young Cinema Award otorgado por el Festival Internacional de Cine de Singapur. (Blissfully Yours)

2002 Prix Un Certain Regard otorgado por el Festival de Cine de Cannes, Francia. (Blissfully Yours)

exposiciones individuales & proyecciones

- 2019 *Apichatpong Weerasethakul: The Serenity of Madness*. Taipei Fine Arts Museum, Taiwan.
Proiezione di a selection of short films 1997-2018, 98 - in loop. Museo Nazionale delle Arti del XXI Secolo - Videogallery, Roma.
Apichatpong Weerasethakul: Short Film Screening. Taipei Fine Arts Museum, Taiwan.
- 2018 *FEVER ROOM*. Victoria Theatre, Singapur; National Taichung Theater, Taiwan.
Luminous Shadows. Contemporary Art Centre, Vilna, Lituania.
Apichatpong Weerasethakul. The Serenity of Madness. Oklahoma City Museum of Art, Estados Unidos.
The Serenity of Madness. Núcleo de Arte da Oliva, Portugal.
MAM Project 025: Apichatpong Weerasethakul + Hisakado Tsuyoshi. Mori Art Museum, Tokio.
Fiction. Galería Elba Benítez, Madrid.
- 2017 *Apichatpong Weerasethakul: Monuments*. ShanghART, Shanghái.
Apichatpong Weerasethakul. The Serenity of Madness. School of the Art Institute of Chicago.
Locus: Apichatpong Weerasethakul & Cao Guimaraes. EYE, Amsterdam.
- 2016 *Mysterious Splendors: The Films of Apichatpong Weerasethakul*. IFC Center, Nueva York.
Apichatpong Weerasethakul: Mirages. Tate Modern, Londres.
- 2014 *Apichatpong Weerasethakul, Fireworks*. SCAI the Bathhouse, Tokio.
Apichatpong Weerasethakul, Fireworks. kurimanzutto, Ciudad de México.
Double Visions. Anthony Reynolds Gallery, Londres.
Photophobia. Kyoto University Art Gallery, Kioto.
Mysterious Object Screening. Institute of Contemporary Arts (ICA), Londres.
- 2013 *Photophobia*. Stenersen Museet, Oslo.

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- Apitchatpong Weerasethakul: FICTION*. Future Perfect, Singapur.
Primitive. Hangar Bicocca, Milán.
Morakot (Emerald). UC Berkeley Art Museum, Berkeley, California.
Cemetery Kings. Asia Film Financing Forum at Filmart, Hong Kong.
- 2012 *For Tomorrow For Tonight*. UCCA, Pekín.
- 2011 *PRIMITIVE*. Overgaden Institute for Contemporary Art, Copenhagen, una retrospectiva en Copenhagen Film Festival (CPH:PIX).
PRIMITIVE. Museo Universitario de Arte Contemporáneo (MUAC), Ciudad de México.
Apichatpong Weerasethakul: PRIMITIVE. The New Museum, Nueva York.
For Tomorrow For Tonight. The Irish Museum of Modern Art, Dublín.
- 2010 *Native Land*. SCAI the Bathhouse, Tokio.
Retrospective: Apichatpong Weerasethakul. 5to Festival de Cine de Thessaloniki, Grecia.
- 2009 *Primitive*. Haus der Kunst, Munich; Foundation for Art and Creative Technology, Liverpool.
Tropical Mysteries, Luminous People, Di Filme Von Apichatpong Weerasethakul. Institut für Film und Videokunst, Berlín.
Retrospektive Apichatpong Weerasethakul. Filmmuseum, MunchnerStadtmuseum, Munich.
The Box, Phantoms of Nabua. Wexner Center for the Arts, Columbus, Estados Unidos.
Apichatpong Weerasethakul- PRIMITIVE. Musee d'art moderne de la Ville de Paris.
- 2008 *Replicas*. SCAI the Bathhouse, Tokio.
Commemoration. Beursschouwburg, Bruselas.
- 2007 *Unknown Forces: Apichatpong Weerasethakul*. Roy and Edna Disney/CalArts Theater (REDCAT), Los Angeles.
- 2006 *Waterfall*. Solar galeria de arte cinematografica, Vila do Conde, Portugal.
- 2006 *And Thanks In Advance*. Govett-Brewster, New Plymouth, Nueva Zelanda.
Dato Duro, Dato Blando, Dato Ciego. Galleria Franco Noero, Turín.
- 2004 *Calorie Counting*. Galleria Franco Noero, Turín.

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- 2003 *Start To Stop Stopping*. Museum van Hedendaagse Kunst Antwerpen (MUHKA), Bruselas.
Let's Go To Going To. Freespace, Limbourg, Holanda
Por favor gracias de nada. Gabriel Kuri and Liam Gillick. kurimanzutto, Ciudad de México.
- 2002 *Recent Works*. Sara Meltzer Gallery, Nuev York.
- 2000 *Momento de importancia*. Museo Rufino Tamayo, Ciudad de México; Aula Magna, Instituto Anglo-Mexicano, Ciudad de México; Project Room, ARCO, Madrid.

group exhibitions

- 2020 *Third realm*. The Polygon, Vancouver, Canadá.
- 2019 58 Bienal de Venecia.
- 2018 *Building Romance*. Toyota Municipal Museum of Art, Aichi, Japón.
Sleepcinemahotel. International Film Festival Rotterdam - Postillion Convention Centre WTC Rotterdam Zaal Staal, Holanda.
On the Periphery of Vision. Jane Lombard Gallery, Nueva York.
Tropical Malady. GAZE International LGBT Film Festival Dublin, Lighthouse Cinema, Irlanda.
12 Bienal de Gwangju. Corea del Sur.
Artes mundi 8. National Museum Cardiff, Reino Unido.
- 2017 *SUNSHOWER. Contemporary Art from Southeast Asia 1980z to Now*. Mori Art Museum, Tokio.
- 2016 20a Bienal de Sidney.
- 2015 *FLASHBACK: ARAYA RASDJARMREANSOOK, RIRKRITIRAVANIJA, APICHATPONG WEERASETHAKUL and MONTIEN BOONMA*. Lyla Gallery, Chiang Mai, Tailandia.
Today is the day - 70th Years Memorial of Atomic Bombs in Hiroshima. Watari-Um Museum, Tokio.
A Journal of the Plague Year. Kadist Art Foundation, San Francisco.
Mobile M+: Moving Images. Midtown POP, Hong Kong.

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- 2014 *Itinerant Belongings*. University of Pennsylvania, Filadelfia.
Haunted Thresholds, Spirituality in Contemporary South East Asia.
Kunstverein Gottingen, Alemania.
A Journal of the Plague Year. ARKO Art Center, Seúl.
- 2013 11a Bienal de Sharja. Emiratos Àrabes Unidos.
A Journal of the Plague Year. Fear, ghosts, rebels. SARS, Leslie and the Hong Kong story. Para Site, Hong Kong.
- 2012 *Leo Xu Projects, Boy: A Contemporary Portrait*. Shanghai.
Documenta 13. Kassel, Alemania.
Thai Transience. Singapore Art Museum, Singapur.
- 2010 *Trust Media City Seoul*. SeMA Gyeonghuigung Annex, Seúl
Transformation. Museum of Contemporary Art Tokyo.
- 2009 *UN AUTRECINEMA: Dominique Gonzalez-Foerester / Apichatpong Weerasethakul*. Le Sport, Le Havre, Francia.
The view from elsewhere. Sherman Contemporary Art Foundation (SCAF), Sidney; travelled to Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia.
- 2008 *Life on Mars: 55th Carnegie International*. Pittsburgh, Estados Unidos.
4a Bienal Internacional de Video Arte. Tel Aviv, Israel.
Trienal Internacional de Arte Contemporáneo. Praga.
Singapore Biennale.
3a Trienal de Guangzhou. China.
- 2007 *Space for Your Future: Recombining the DNA of Art and Design*. Museum for Contemporary Art, Tokio.
Discovering the Other. National Palace Museum, Taipei, Taiwan.
KunstFilm Biennale. Cologne, Alemania.; Bonn, Alemania.
- 2006 *The Anthem*. Frieze Art Fair commission, Londres.
Cinema(s). Le Magasin, Centre national d'art contemporain, Ginebra, Francia.
5a Trienal de Arte Contemporáneo de Asia Pacifico. Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia.
Grey Flags. Sculpture Center, Long Island City, New York; Musée d'art Contemporain, Bordeaux, Francia.

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- 2005 *The Pantagruel Syndrome: II Turin*. Three Museums, Turín.
The IX Baltic Triennial of International Art. Contemporary Art Centre, Vilna, Lituania.
Anna Sanders Films. Kunstverein Munchen, Munich; KW Institute for Contemporary Art, Berlin.
Bangkok-Bangkok. La Capella-Instituto de Cultura de Barcelona.
Politics of fun – Art from South East Asia. Haus der Kulturen der Welt, Berlín.
Worldly Desires. KunstenFESTIVALdesArts, Bruselas.
- 2004 Busan Biennale 2004. Corea del Sur.
Slow Rushes: Takes on the documentary sensibility in moving images from around Asia and the Pacific. Contemporary Art Centre Vilna, Lituania; Artspace, Auckland, New Zealand.
Bienal de Taipei 2004. Taiwan.
- 2002 *Alien (gener)ation*. The Art Center, Chulalongkorn University, Bangkok, Tailandia.
Under Construction: New Dimensions of Asian Art. Japan Foundation Forum and Tokyo Opera City Art Gallery, Japón.
- 2001 7th International Istanbul Biennial.
1º Bienal de Tirana.
Traversées. Musée d'art moderne de la Ville de Paris.
- 2000 *Euro-Visions*. Gallery of Faculty of Painting, Silpakorn University, Bangkok, Tailandia.
- 1998 *World Artists for Tibet Exhibition*. Project 304, Bangkok, Tailandia.

filmografía

- 2020 *Memoria*
- 2015 *Cemetery of Splendour / Rak Ti Khon Kaen*
- 2010 *Uncle Boonmee Who Can recall His past Lives*
- 2006 *Syndromes and a Century / Sang Sattawat*
- 2004 *Tropical Malady / Sud Pralad*

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- 2003 *The Adventure of Iron Pussy / Huajai Toranong*
- 2002 *Blissfully Yours / Sud Sanaeha*
- 2000 *Mysterious Object at Noon / Dokfar Nai Meu Mann*

cortos

- 2017 *Memoria, Boy at Sea*
- 2016 *Fireworks (Fans)*
Invisibility
Fire Garden
Velocity
- 2015 *Vapour*
- 2014 *Fireworks (previously Home Movie)*
For Monkey Only
Fireworks (Archives)
Father
- 2013 *Dilbar*
One Water
- 2012 *The Importance of Telepathy*
Cactus River
Mekong Hotel
Ashes
Sakda (Rousseau)
- 2011 *For Tomorrow For Tonight*
M Hotel
- 2010 *The Man Who Ate an Entire Tree*
Empire
- 2009 *Primitive*
A Letter to Uncle Boonmee
Phantoms of Nabua

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Haiku

- 2008 *Vampire*
Mobile Men
- 2007 *Luminous People*
- 2006 *The Anthem*
- 2005 *Ghost of Asia*, in collaboration with Christelle Lheureux
Worldly Desires
- 2004 *Is It Possible that Only Your Heart is Not Enough to Find You a True Love*
Tone
- 2003 *This and a Million More Lights*
- 2002 *Second Love in Hong Kong*, in collaboration with Christelle Lheureux
- 2001 *Haunted Houses*
Masumi is a PC Operator/Fumiyo is a Designer
- 2000 *Boys at Noon*

bibliografía (por el artista)

- 2011 *Apichatpong Weerasethakul*. Nueva York: The New Museum, 2011.
- 2010 *Uncle Boonmee Who Can Recall His Past Lives*. Colonia: The Match Factory, 2010.
- 2009 Weerasethakul, Apichatpong. *Primitive*. CUJO Magazine, issue 2. Milán: Edizioni Zero, 2009.
- 2008 *For Tomorrow For Tonight*. Dublín: Irish Museum of Modern Art, 2008.

bibliografía

- 2016 Rosenthal, Stephanie (ed.). *20th Biennale of Sydney: The future is already here—it's just not evenly distributed*. Sidney: The Biennale of Sydney Ltd., 2016.
- The Serenity of Madness*. ICI. MALLAM Contemporary Art Museum, 2016.

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- 2015 *(De)construyendo a Apichatpong Weerasethakul*. Gijón: Festival Internacional de Cine de Gijón/CineAsia, 2015.
Costinas, Cosmin, et. al. *A Journal of the Plague Year*. Hong Kong: Sternberg Press, 2015.
- 2009 Quandt, James, ed. *Apichatpong Weerasethakul*. Viena: Synema Publikationen, 2009.
- 2008 *Life on Mars. 55th Carnegie International, Carnegie Museum of Art*. Carnegie: Carnegie Museum of Art, 2008.
- 2007 *New Crowned Hope*. Viena: Verlag Wien-Bozen, 2008.
- 2001 *Tirana Biennale I: Escape*. Milán: Giancarlo Politi Editore/FlashArt, 2001.

press

- 2019 BROWN, Mark. "Thai film-maker wins UK contemporary art prizee Artes Mundi". *The Guardian*, 24 de enero, 2019.
GREENBER, Alex. "Apichatpong Weerasethakul Wins 2019 Artes Mundi Prize". *Art News*, 24 de enero, 2019.
HARRIS, Garret. "Thai filmmaker Apichatpong Weerasethakul wins 40,000 Artes Mundi Prize". *The Art Newspaper*, 24 de enero, 2019.
_____. "Thai film director wins prestigious UK contemporary art prize for offering 'a powerful weapon in turbulent times'". *South China Morning Post*, 25 de enero, 2018.
CHUNG, Julee Wj. "Apichatpong Werasethakul wins artes mundi prize". *ArtAsiaPacific*, 28 de enero, 2019.
_____. "Apichatpong Weerasethakul: Bursting bubbles, awaiting a dark future". *The Isaan Record*. 01 de enero, 2018.
USEROS, Anna. "Apichatpong Weersethankul, historias de pacientes". *Círculo de Bellas Artes de Madrid*, Julio, 2019.
MARTÍNEZ, Álvaro. "La indeterminación y los sueños. Un acercamiento a la obra de Apichatpong Weersethankul". *Correspondencias Cine*, Julio, 2019.
EGLI, Justin. "Fever room". *Tokyo Art Beat*, 22 de julio, 2019.
CHINA, Adeline. "Apichatpong Weerasethakul: The Serenity of Madness". *ArtReview*, 16 de octubre, 2019.
- 2018 _____. "International Film Festival Rotterdam". *E-Flux*. 09 de enero, 2018.

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- ____. "FEVER ROOM: Blurs the lines of reality and fantasy, bringing audiences on a multi-sensory journey". *The Onlien Citizen*. 11 de enero, 2018.
- ____. "Building Romance". *The Japan Times*. 16 de enero, 2018.
- SAISONGKHROH, Watcharapol. "Thai Society with a lens through Apichatpong Weerasethakul". *The Matter*, 21 de enero, 2018.
- ____. "Review: Apichatpong Weerasethakul's FEVER ROOM presented by Theatrenetworks". *Bakchormeeboy*. 27 de enero, 2018.
- DITZIG, Kathleen. "A star is born", *Artforum*, 01 de febrero, 2018.
- MARCHINI, Giovanni. "Ghosts in the machine: a night at the 'hotel' where films become dreams". *The Guardian*, 02 de febrero, 2018.
- RUSSELL, Andrew. "Introducing 'lucid-dream cinema': movies to watch while you sleep". *The Conversation*, 05 de febrero, 2018.
- JEPPESEN, Travis. "Lazy Sunday", *Artforum*, 15 de febrero, 2018.
- MACNAB, Geoffrey. "Apichatpong Weerasethakul updates on his next project 'Memoria'". *Screen Daily*, 18 de febrero, 2018.
- MCDONNELL, Brandy. "OKC Museum of Art to show 'Serenity of Madness,' featuring work of Thai filmmaker Apichatpong Weerasethakul". *News ok*, 27 de marzo, 2018.
- NAYMAN, Adam. "Apichatpong Weerasethakul Is Going to Be Your New Favorite Filmmake", *The Ringer*, 29 de marzo, 2018.
- MCDONNELL, Brandy. "Serenity of Madness": Oklahoma City Museum of Art s first video exhibit showcases work of Thai filmmaker Apichatpong Weerasethakul", *News ok*, 29 de abril, 2018.
- ____. "Fronteras imaginarias". *La Tempestad*, 07 de mayo, 2018.
- MCDONNELL, Brandy. "What to do in Oklahoma on May 3, 2018: See Thai filmmaker Apichatpong Weerasethakul s movie 'Mysterious Object at Noon' at the Oklahoma City Museum of Art", *News ok*, 03 de mayo, 2018.
- KIANG, Jessica, "the Thai director who shows the future of cinema", *BBC*, 24 de mayo, 2018.
- BOLGER, Katrya, "Laying bare the Implications of touch in Blissfully Yours!", *Cléo*, Julio, 2018.
- ANDERSON, Erik, "2018 TIFF World Cinema and Wavelength Programs feature Ali Abbasi, Cristina Gallego, Ciro Guerra, Apichatpong Weerasethakul and more", *Awards Watch*, 14 de agosto, 2018.
- ____. "Apichatpong Weerasethakul, no Núcleo de Arte da Oliva". *Umbigo Magazine*, 21 de agosto, 2018.

- LINNARZ, Rouven, "Uncle Boonme Who Can Recall His Past Lives (2010) by Apichatpong Weerasethakul", *Asian Movie Plus*, 02 de septiembre, 2018.
- 2017
- ATEHORTÚA ARTEAGA, Jerónimo. "Apichatpong Weerasethakul: 'El cine, un animal imposible de domesticar'". *Pajarera del medio*, 20 de enero, 2017.
- _____. "Thai film director Apichatpong Weerasethakul will receive a special tribute in the upcoming edition of the FICCI". *FICCI News*. 13 de enero, 2017.
- _____. "Primer tributo en el Ficci 2017". *El Universal*. 13 de enero, 2017.
- FREEMAN, Jesse. "Ghost Fires". *Tokyo Art Beat*, 25 de enero, 2017.
- _____. "El cine es un lenguaje universal: Apichatpong Weerasethaku". *Contacto Hoy*. 05 de marzo, 2017.
- FLORES-DURÓN, Alfonso. "Apichatpong Weerasethakul pensaba filmar en México pero lo hará en Colombia, reveló a EnFilme". *EnFilme*, 13 de marzo, 2017.
- LIM, Denis. "Mysterious Objects at Noon: Stories that Haunt One Another". *Criterion*, May 30, 2017.
- BERRETT, Trevor. "Mysterious Objects at Noon". *The Mookse and the Gripes*, June 1, 2017.
- BEAN, Travis. "How the final scenes of Apichatpong Weerasethakul's films represent the divided, inquisitive souls of his characters". *Film Colossus*, 01 de junio, 2017.
- AJROFÍN-GARCÍA, Lola. "Con Youtube es fácil dejarse de escuchar a uno mismo". *El País*, 02 de junio, 2017.
- TERRY, Shaun. "Connections and Artistic Mechanics: Apichatpong Weerasethakul's Syndromes and a Century as a Subversive Film". *SHAUNTERRYWRITER*, 02 de julio, 2017.
- SASAKI, Atsushi. "APICHATPONG WEERASETHAKUL—Fever Room". *Asia Hundreds*, 05 de julio, 2017.
- CHAN, Carson. "Apichatpong Weerasethakul". *Kaleidoscope*, Summer, 2017.
- _____. "A dormir con Apichatpong Weerasethakul". *La Tempestad*, 12 de diciembre, 2017.
- RADLEY, Jack. "Performance // Ritual of Dreams: An Interview with Apichatpong Weerasethakul". *Berlin Art Link*, 15 de diciembre, 2017.
- 2016
- DI ROSSO, Jason. "Interview with Apichatpong Weerasethakul, director, 'Cemetery of Splendour'". *ABC*, 07 de enero, 2016.
- _____. "'Cemetery Of Splendour' von Apichatpong Weerasethakul". *Berliner*

FilmFestivals. 10 de enero, 2016.

WEIXLBAUMER, Robert. "Apichatpong Weerasethakul: 'Ich habe Spaß daran, die Dinge zu mischen'". *derStandard*, 20 de enero, 2016.

MEJIA, Michael. "Sundance Review: Cemetery of Splendor". *Salt Lake Magazine*, 25 de enero, 2016.

_____. "The films of Apichatpong Weerasethakul". *IFC Center*, Febrero, 2016.

ANDERSON, Melissa. "A Thai Master's Greats are Excavated to Celebrate his Latest Film, 'Cemetery of Splendour'". *Village Voice*, 23 de febrero, 2016.

_____. "Mysterious Splendors—The Films of Apichatpong Weerasethakul: Uncle Boonmee Who Can Recall His Past Lives". *Twiny*, 26 de febrero, 2016.

BLUM, Michael. "Mysterious Objects in 2016: The Past, Present and Future of Apichatpong Weerasethakul". *Brooklyn Magazine*, 29 de febrero, 2016.

CROSBIE-JONES, Max. "Thailand's Silent Period". *ArtReview*, Vol. 68, No. 2, Marzo, 2016.

YAMATO, Jen. "The Surreal Film the Thai Government Doesn't Want You to See". *The Daily Beast*, Marzo, 2016.

_____. "Cemetery of Splendour". *YBCA*, Marzo, 2016.

KIANG, Jessica. "Apichatpong Weerasethakul's 'Cemetery of Splendor' Demands To Be Seen in a Cinema". *Indiewire*, 01 de marzo, 2016.

KENNY, Glenn. "Review: In 'Cemetery of Splendour,' a Nod to Dream Logic". *The New York Times*, 03 de marzo, 2016.

NOH, David. "Film Review: Cemetery of Splendour". *Film Journal*, 03 de marzo, 2016.

DILLARD, Clayton. "Interview: Apichatpong Weerasethakul". *Slant Magazine*, 03 de marzo, 2016.

YÁÑEZ, Manu. "Cemetery of Splendour, de Apichatpong Weerasethakul: un trance melancólico". *Otros cines Europa*, 03 de marzo, 2016.

MURTHI, Vikram. "Now Playing Cemetery of Splendour". *Movie Mezzanine*, 04 de marzo, 2016.

PRIGGE, Matt. "The Thai art film 'Cemetery of Splendour' will seriously chill you out". *Metro US*, 04 de marzo, 2016.

VALENCIA, Jacqueline. "Interview: Cemetery of Splendour's Apichatpong Weerasethakul". *Next Projection*, 08 de marzo, 2016.

COOPER, Julia. "Apichatpong Weerasethakul on Mastering the Art of 'Slow Cinema'". *The Globe and Mail*, 09 de marzo, 2016.

PARKER, Andrew. "Golden slumbers: interview with Cemetery of Splendour

filmmaker Apichatpong Weerasethakul". *Toronto Film Scene*, 11 de marzo, 2016.

MARSH, Calum. "'Emotions are More Important than Monsters': An Interview with Apichatpong Weerasethakul". *Hazlitt*, 11 de marzo, 2016.

WINSLOW-YOST, Gabriel. "Thailand's Genial Nightmares". *The New York Review of Books*, 13 de marzo, 2016.

RISTOW, Fabiano. "Apichatpong Weerasethakul: 'Nao estamos num período democrático'". *O Globo*, 14 de marzo, 2016.

GILMAN, Sean. "Mekong Hotel (Apichatpong Weerasethakul, 2012)". *Seattle Screen Scene*, 17 de marzo, 2016.

LUCCA, Violet. "Dream State". *Film Comment*, Marzo - Abril, 2016.

SALMON, Caspar. "Everything is possible - five things we learned at the Apichatpong Weerasethakul all-nighter". *The Guardian*, 11 de abril, 2016.

PULVER, Andrew. "Apichatpong Weerasethakul: 'My country is run by superstition'". *The Guardian*, 12 de abril, 2016.

RICE, Ian. "Weerasethakul's Newest Work Proves Surreal". *The Wesleyan Argus*, 14 de abril, 2016.

SILAMO, Sabrina. "Après la Palme d'or, Apichatpong Weerasethakul expose ses images oniriques en galerie". *Télérama*, 19 de abril, 2016.

RUIZ, Paula. "Apichatpong Weerasethakul: 10 razones para aprender su nombre (y amar su cine)". *Cinemanía*, 26 de abril, 2016.

___. "Apichatpong Weerasethakul: The Serenity of Madness and The Ocean After Nature". *E-flux*, Mayo, 2016.

NOH, Jean. "Southeast Asia directors line up art-inspired omnibus". *Screen Daily*, 17 de mayo, 2016.

PRIDE, Ray. "54th New York Film Fest Poster Designed By Filmmaker Apichatpong Weerasethakul". *Movie city News*, 19 de mayo, 2016.

GABRIELS, Bjorn. "Longing for Change: the Shifting Shapes of Apichatpong Weerasethakul". *Sabzian*, Junio, 2016.

CROISSET, Laure. "Apichatpong Weerasethakul annonce son nouveau project". *Tout le cine*, 04 de junio, 2016.

BERRA, John. "Where to begin with Apichatpong Weerasethakul". *BFI Film Forever*, 14 de junio, 2016.

BURGESS, Lauren. "Cemetery of Splendour Review". *Hey Guys*, 14 de junio, 2016.

COLLIN, Robbie. "The Profound Cemetery of Splendour is slow cinema wound down to a purr - review". *Telegraph*, 16 de junio, 2016.

ITHIPONGMAETEE, Chayanit. "World-famous thai director's Restrospective to open new Chiang Mai Museum". *Khaosod*, 23 de junio, 2016.

KETBUNGKAN, Kaewta. "Apichatpong to rule Oscars as 1st Thai academy member". *Khaosod*, 30 de junio, 2016.

_____. "Apichatpong Weerasethakul is the first Thai to join Academy and vote on Oscars". *Coconut Bangkok*, 30 de junio, 2016.

RITHDEE, Kong. "New museum puts Chiang Mai firmly on world art map". *Bangkok Post*, 04 de julio, 2016.

_____. "Exclusive: The Tate's Interview with Apichatpong Weerasethakul". *Mubi*, 11 de julio, 2016.

CHIA, Adeline. "Apichatpong Weerasethakul - The Serenity of Madness". *ArtReview/ArtReview Asia*, Vol. 68, No. 7/Vol. 4, No. 5, Octubre, 2016.

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