

ICI

MCAD
MUSEUM OF
CONTEMPORARY
ART & DESIGN



**APICHATPONG
WEERASETHAKUL**
THE SERENITY OF MADNESS

APICHATPONG WEERASETHAKUL THE SERENITY OF MADNESS

MUSEUM OF CONTEMPORARY
ART AND DESIGN (MCAD),
MANILA

OPENING RECEPTION
17 February 2017
4.00PM

EXHIBITION RUN
17 February - 14 May 2017

#MCADManila
#TheSerenityOfMadness

ABOUT THE EXHIBITION

A leading figure in contemporary film and art, Apichatpong Weerasethakul has developed a singular realist-surrealist style in which he portrays the everyday alongside supernatural elements suggesting a distortion between fact and folklore, the subconscious and the exposed, and various disparities of power. His work reveals stories often excluded in history in and out of Thailand: voices of the poor and the ill, marginalized beings, and those silenced and censored for personal and political reasons.

Curated by Gridthiya Gaweeewong, this solo exhibition uniquely presents a selected survey of rarely-seen experimental short films and video installations by Weerasethakul, alongside his photography and archival material that explore threads of socio-political commentary. His passionate positions regarding class, labor, sexuality, science and spirituality have informed his practice from early in his career to the

present. Previously shown at MIIAM Contemporary Art Museum, Thailand and Para Site Hong Kong, the Museum of Contemporary Art and Design (MCAD), Manila will be showing its third iteration which premieres the work, *"Invisibility"* in Southeast Asia and includes the video installations, *"Emerald"* and *"Blue Propeller"*.

Apichatpong Weerasethakul: The Serenity of Madness is a traveling exhibition curated by Gridthiya Gaweeewong and produced by Independent Curators International (ICI), New York. The exhibition and tour are made possible, in part, with the generous support from MIIAM Contemporary Art Museum, Chiang Mai, the ICI Board of Trustees and ICI's International Forum. The presentation at Museum of Contemporary Art and Design (MCAD), Manila has been organized in collaboration with Joselina Cruz. Additional support has been provided by the Royal Thai Embassy, National Book Store, Craftpoint Brewing Company, Premier Wine & Spirits, Inc., and Pacific Paint (Boysen) Philippines, Inc.

COLLATERAL ACTIVITIES | SCREENING SCHEDULES

SHORT FILMS BY APICHATPONG WEERASETHAKUL

As part of its current exhibition, *Apichatpong Weerasethakul: The Serenity of Madness*, MCAD will be screening a selection of acclaimed Thai Filmmaker Apichatpong Weerasethakul's short films on select Fridays of March and May 2017, 3pm at the De La Salle-College of Saint Benilde SDA Cinema.

The program comprises a selection of rarely seen shorts made over the past 14 years and produced in a wide variety of formats. All films presented digitally and directed by Apichatpong Weerasethakul.

Admission is FREE and open to the public. Guests will enter through the Benilde SDA lobby along P. Ocampo St. The SDA Cinema will be on the 12th floor. Kindly inform lobby guards that you will be watching the screening organized by MCAD at the cinema. Please bring proper identification.

DATES

10 March 2017, Friday
24 March 2017, Friday
31 March 2017, Friday
5 May 2017, Friday
12 May 2017, Friday

SHORT FILMS

<i>Empire</i> (2010)	02:00 mins
<i>Nokia Short</i> (2003)	02:00 mins
<i>M Hotel</i> (2011)	11:50 mins
<i>Luminous People</i> (2007)	15:00 mins
<i>Footprints</i> (2014)	05:50 mins
<i>Monsoon</i> (2011)	03:11 mins
<i>Vampire</i> (2008)	19:00 mins
<i>Nimit</i> (2007)	15:57 mins
<i>Ghost of Asia</i> (2005)	09:11 mins
<i>A Letter to Uncle Boonmee</i> (2009)	17:40 mins

FEATURE FILMS BY APICHATPONG WEERASETHAKUL

[*Uncle Boonmee Who Can Recall His Past Lives* \(2010\)](#)

17 April 2017

5pm

Cine Adarna, UPFI Film Center, University of the Philippines Diliman

[*Cemetery of Splendour* \(2015\)](#)

18 April 2017

5pm

Cine Adarna, UPFI Film Center, University of the Philippines Diliman

Coming this April, two feature films by acclaimed Thai Filmmaker Apichatpong Weerasethakul are coming to Manila. Save the dates, on April 17 MCAD will be screening *Uncle Boonmee Who Can Recall His Past Lives* which won the Palme d'Or at the 2010 Cannes Film Festival, and on April 18 catch *Cemetery of Splendour*, the filmmaker's most recent film which premiered in 2015 to critical acclaim.

Don't miss this rare-opportunity to watch these films on the big screen! These screenings accompany the Museum of Contemporary Art and Design (MCAD) Manila's current exhibition, *Apichatpong Weerasethakul: The Serenity of Madness* which runs until 14 May 2016.

The screenings are co-presented with the [University of the Philippines Film Institute](#).



TOP: Apichatpong Weerasethakul. Photo by Chai Siris.

COVER: Apichatpong Weerasethakul, *Ghost Teen*, 2009. Vinyl print. Courtesy of the artist.

ABOUT THE ARTIST

APICHATPONG WEERASETHAKUL was born in 1970 in Bangkok and raised in the north-eastern Thai city of Khon Kaen. Working independently of the Thai commercial film industry, he is active in promoting experimental and independent filmmaking through his company Kick the Machine, which he founded in 1999. With Gridthiya Gaweewong he founded the Bangkok Experimental Film Festival in 1997, and presented it three more times through 2008. His work has been presented widely in art and film contexts internationally, including the Sharjah Biennial in the UAE (2013), dOCUMENTA 13 in Kassel, Germany (2012), Liverpool Biennial (2006), Busan Biennial (2004), the Istanbul Biennial (2001), and in solo and group exhibitions at art spaces including Haus der Kunst in Munich, Germany; Walker Art Center, Minneapolis; New Museum, New York; Irish Museum of Modern Art, Dublin; and Musée d'Art Modern de la Ville de Paris. Weerasethakul's 2009 film, *Uncle Boonmee Who Can Recall His Past Lives*, won a Palme d'Or prize at the 63rd Cannes Film Festival. His feature films include: *Cemetery of Splendour* (2015), *Uncle Boonmee Who Can Recall His Past Lives* (2010), *Syndromes and a Century* (2006), *Tropical Malady* (2004), *The Adventures of Iron Pussy* (2003), *Blissfully Yours* (2002), and *Mysterious Object at Noon* (2000).

ABOUT THE CURATOR

GRIDTHIYA GAWEEWONG founded arts organization Project 304 in 1996, and is currently Artistic Director of the Jim Thompson Art Center, Bangkok. Her curatorial projects have addressed issues of social transformation confronting artists from Thailand and beyond since the Cold War. Gaweewong has organized exhibitions and events including *Underconstruction*, Tokyo (2000 - 2002), *Politics of Fun* at the Haus der Kulturen der Welt, Berlin (2005), the Bangkok Experimental Film Festival (1997-2007), (with Rirkrit Tiravanija) Saigon Open City in Saigon, Vietnam (2006-07) and *Unreal Asia*, Oberhausen International Short Film Festival (2010).

PUBLICATION

In conjunction with the exhibition, ICI will publish **APICHATPONG WEERASETHAKUL SOURCEBOOK: THE SERENITY OF MADNESS**. The *Sourcebook* series is dedicated to contemporary artists' personal perspectives on social, political, and cultural issues. Each book, edited by a single artist, includes a collection of primary research materials and influences, such as rare archival documents, artwork studies, and excerpts of landmark publications, selected from the artist's own archive and annotated with personal commentary. The *Apichatpong Weerasethakul Sourcebook* invites readers into Weerasethakul's intimate exploration of his influences—in his words, "like a stream of consciousness, suffocated by data."

curatorsintl.org/exhibitions/apichatpong-weerasethakul-the-serenity-of-madness

Manila tour:

mcdmanila.org.ph/save-date-apichatpong-weerasethakul-serenity-madness

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VIDEO INSTALLATIONS



The Palace (Pipittapan Tee Taipei)

2008
5-channel video installation, Digital
[Selected 3 pieces for the exhibition]
Silent / Color
Various Lengths

The Palace (Pipittapan Tee Taipei) is a site-specific project that Weerasethakul originally created in response to the National Palace Museum in Taipei's collection and architecture as part of the exhibition *Discovering the Other*. He explores spiritual elements of the art institution, which is filled with centuries-old ancient objects and artifacts. The artist saw the room in the museum as a witness of time and space:

"The culture, 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 the 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."

- Apichatpong Weerasethakul



Haiku

2009
Single-channel video installation, HD Digital
Stereo (Shown here in silent) / Color
1:58 mins

Weerasethakul 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 he carries with him on a daily basis. Some of the videos featured here have later influenced his more narrative films such as *Tropical Malady* and *Uncle Boonmee Who Can Recall Past Lives*. In this video diary, Weerasethakul documents the set of *Primitive Project* in Nabua, particularly the scene when teenagers are hypnotized and sleep inside a time-machine.



An Evening Shoot

2009
HD Digital
Dolby 5.1 / Color
10:56 mins

On a particular evening a group of teenagers gather at a house near a rice field, where they dress up as soldiers, supposedly to shoot an unknown movie. Their target is a young man who miraculously returns to life after being shot.



TON

2004
Single-channel video installation
Silent / Color
11:32 mins

Before Weerasethakul makes a new feature film, he conducts thorough research related to the topic of his interest. For his feature film, *Tropical Malady*, Apichatpong asked his colleague Ton to visit the army in the Kaeng Krajan Dam area to study the lives of soldiers and their daily routines. This video documents Ton during his research trip, which later became a reference for the main character in *Tropical Malady*.



Nabua

2009
Single-channel video installation, HD Digital
Dolby 5.1 / Color
9:11 mins

Nabua was produced as part of the multi-platform *Primitive Project*, created during the production of the artist's feature film, *Uncle Boonmee Who Can Recall his Past Lives*. Nabua is a village located in northeast Thailand, a poignant site for Thailand's Cold War history during the 1960s. This period marked the first time the military fought against comrade farmers. The fighting reached such a high degree of violence that the farmers decided to migrate into the forests to join the Communist Party and the resistance.



Bullet

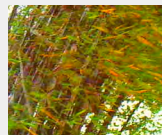
1994
16mm transferred to HD Digital
Silent / B&W and color
6 mins

Bullet is Weerasethakul's first film, an experimental short that explores light and time. Here, one can see many tropes that continue to be developed throughout the artist's career.



Fireworks Sketch (Frog)

2014
Single-channel video installation, Digital
Sound / Color
1:50 mins



Velocity

2016
2-channel video installation
Sound / Color
3:34 mins, 0:26 mins

VIDEO INSTALLATIONS



Fireworks (Archives)

2014
Single-channel video installation, HD Digital
Dolby 5.1 / Color
6:40 mins

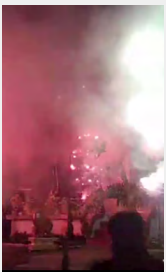
Fireworks (Archives) chronicles the animal sculptures at the Kaewku temple, Nong Khai, a town on the border of Laos and Thailand. The founder of this temple, Lungpu Bunleua, built statues based on fantasy, folk tales, and political myths which unpacked his belief in several Buddhist teachings referring to life, love, legends and reincarnation. Unfairly treated due to accusations of being a communist during the cold war period, the vernacular sculptures he produced is seen by Apichatpong as a mode of resistance to the oppression he received from the ruling center. *Fireworks (Archives)* invites us to experience walking through the temple grounds alongside the actors in a very intimate way. This piece was first exhibited at kurimanzutto in Mexico City and is the first in a new series titled *Fireworks*.



Father

2014
Single-channel video installation, SD Digital
Silent / Color
14:07 mins

The original footage in *Father* 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*.



Ashes

2012
HD Digital, Shot with Lomokino, 35 mm still films
Stereo (Shown here in silent) / Color
20:18 mins

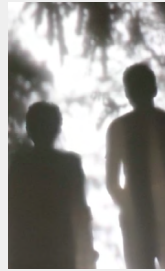
In collaboration with Lomo, an Austrian camera company, and Mubi, a global film website, Weerasethakul was invited to make a work to launch the new Lomokino, a portable motion picture camera. *Ashes* juxtaposes the intimacy of his daily routine with the destruction of memories and his observations of the dark side of Thailand's social realities.



One Water

2013
Single-channel video installation, SD Digital
Stereo (Shown here in silent) / Color
1:11 mins

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.

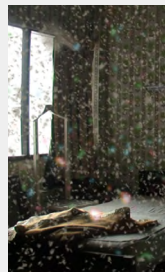


Invisibility

2016
2-channel synchronised video installation
Silent video but use live sound from the shutters / Color
12:29 mins

Invisibility displays Apichatpong's continued interest in the issue of perception and memory. The installation takes a thread from his recent pieces, *Cemetery of Splendour* (2015) and *Fever Room* (2015-2016), both of which feature the same actors. Here he takes them deeper into an imaginary world and ponders the future of shared consciousness. 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.

Invisibility 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.



Emerald (Morakot)

2007
Cinema version and single-screen installation, Digital
Dolby 5.1 / Colour
11:50 mins

In *The Pilgrim Kamanita*, a Buddhist novel written in 1906 by the Danish writer Karl Gjellerup, the protagonists are reborn as two stars and take centuries to recite their stories to each other, until they no longer exist.

Morakot is a derelict and defunct hotel in the heart of Bangkok that opened its doors in the 1980's: a time when Thailand shifted gears into accelerated economic industrialization and a time when Cambodians poured into Thai refugee camps after the invasion of Vietnamese forces. It was a hosting time. Later, when the East Asian financial crisis struck in 1997, these reveries collapsed.

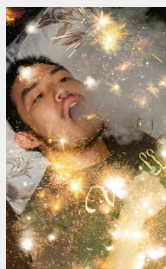
Like *Kamanita*, the unchanged *Morakot* is a star burdened with (or fueled by) memories. Apichatpong collaborated with his three regular actors, who recounted their dreams, hometown life, bad moments, and love poems, to re-supply the hotel with new memories.

PRINT



Ghost Teen

2009
from the *Primitive Project*
Vinyl print
3900 x 3200mm



The Vapor of Melancholy

2014
Lightjet Print on Duratrans, Lightbox
800mm x 1200mm

Produced as part of the video series, *Fireworks (Archives)*, *The Vapor of Melancholy* depicts Weerasethakul's partner in bed, caught exhaling smoke and surrounded by exploding fireworks. A cosmos-like phenomena engulfs his body, concealing an otherwise mundane activity of breathing. This intimate portrait manifests a marriage of intoxication and dream.



Primates' Memories

2014
Lightjet Print on Duratrans, Lightbox
1000 mm x 1500 mm

Mr. Electrico (For Ray Bradbury)

2014
Lightjet Print on Duratrans, Lightbox
1000 mm x 1500 mm

This light box series is part of *Fireworks (Archives)* and includes two photographs: *Primates' Memories* and *Mr. Electrico (For Ray Bradbury)*. The flashes of light were captured on camera and then digitally painted, creating fictional topographies. This manipulation was inspired by recent MIT molecular research in which light and color were used to artificially activate a memory. *Primates' Memories* echoes the current color-coded conflict in Thailand's streets where violence and revelry coexist. *Mr. Electrico (For Ray Bradbury)* is drawn from Apichatpong's favorite writer's memory. In 1932, a young Ray Bradbury met with circus performer Mr. Electrico who could endure fifty thousand volts of electricity. The man claimed that Ray was a reincarnation of his friend who died in his arms fourteen years earlier. "Live Forever" the man whispered to Ray and forever became the author's driving force.

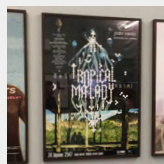
ARCHIVES



Selected polaroids

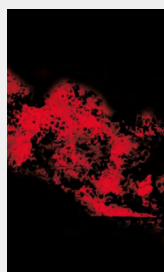
Prints for lightbox

Mysterious Object at Noon
Blissfully Yours
Tropical Malady



Film posters

Mysterious Object at Noon
Blissfully Yours
Tropical Malady
Syndromes and a Century
Uncle Boonmee Who Can Recall His Past Lives
Cemetery of Splendour



Archival documents

REFERENCE AND FACSIMILE BOOKS

Bradbury Stories: 100 of His Most Celebrated Tales
Ray Bradbury, 2005
Paperback publication

The more things change:
The 5th Bangkok Experimental Film Festival
David Teh, 2008
Paperback publication

CUJO
Issue 2, 2009
Publication
480 pages

Et al.

ORIGINAL FILM SCRIPTS

Tropical Malady
Uncle Boonmee Who Can Recall His Past Lives

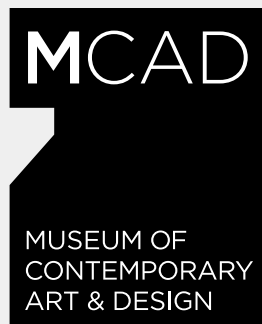


Like the Relentless Fury of the Pounding Waves (Mae Ya Nang)

1994
Originally 16mm, re-edited on transfer to digital in 1996
Mono / B&W
22:37 mins

This is one of the first experimental films Apichatpong Weerasethakul made while studying filmmaking at the School of the Art Institute of Chicago, where he began to find his own voice and visual expression in the filmmaking process: a shifting focus of images and sound with a non-linear approach. In this work, the narrative form is broken, sometimes improvised and sometimes rigidly structured, which expresses his interest in mood and ambience rather than in plot. Using footage from his everyday alongside the popular radio drama by Katethip Company, *Mae Ya Nang (The Guardian Goddess of Boats)* as a background, the work explores memory, myth and reincarnation, tropes that continue to appear in his more recent works.

PARTICIPATING INSTITUTIONS



Housed within the stunning architecture of the College of Saint Benilde's School of Design and Art (SDA), designed by local architect Ed Calma, the **MUSEUM OF CONTEMPORARY ART AND DESIGN (MCAD)** is the only space in the Philippines that approximates an international contemporary art museum and gallery space.

Located within an art college, MCAD's programmes are molded in line with the school's courses: film, fashion design, animation, multimedia art, photography, arts management, production design, technical theater, architecture, as well as music production. In step with this, MCAD produces outstanding exhibitions with world-wide standards by collaborating with professional artists and curators, both local and international.

MCAD provides the experience and exposure to contemporary art works, usually only found outside the country. Its contemporary art exhibitions, projects, as well as other cultural and art-inspired undertakings showcase the possibilities of technology and new media through its internationally-designed programme of contemporary art exhibitions enhanced by an ever-widening educational platform.



DE LA SALLE-COLLEGE OF SAINT BENILDE is a learning environment that nurtures students to develop their interests and passions, and trains them to become professionally competent in established industries and emerging fields of specialization.

At Benilde, learning in its many forms is encouraged. Spiritual creative pursuits, artistic endeavors, service to the community, awareness of environmental issues, and concern for the common good are all part of the Benildean education. The College's learner-centered philosophy is founded on the belief that each student is endowed by God with talents and gifts that should be understood, appreciated and nurtured.



INDEPENDENT CURATORS INTERNATIONAL (ICI) is a curatorial organization devoted in presenting, discussing, and contextualizing contemporary art amongst a vast, ever-changing international backdrop. Established in 1975, ICI weaves a global network of 1000 curators, 2600 artists, and 550 art spaces, both established and budding. Through the exhibitions, art events, programs, and publications that it has produced, ICI continues to hone and inspire innovative movements that propel the development of contemporary art.

ICI has reached 55 countries, holding exhibitions, distributing publications, and initiating programs in around 400 cities. Curatorial Intensive, the curatorial training program of ICI, has seen over 360 graduates based in 64 countries. The ICI network is continuing to grow and collaborate with emerging and established names and institutions in contemporary art.

APICHATPONG WEERASETHAKUL THE SERENITY OF MADNESS

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17 FEBRUARY 2017
4.00PM

EXHIBITION RUN

17 FEBRUARY -
14 MAY 2017

IMAGES AVAILABLE UPON REQUEST.

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SPECIAL THANKS

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DLS-CSB Learning Resource Center
DLS-CSB GASD-Engineering
DLS-CSB Music Production Laboratory
BenildeFilm

GRAPHIC DESIGN

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

MUSEUM HOURS

Tuesday to Saturday
Sunday

10.00am - 6.00pm
10.00am - 2.00pm

MUSEUM OF CONTEMPORARY ART AND DESIGN

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