

末日回憶錄

THE ONCE AND FUTURE



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康樂及文化事務署
Leisure and Cultural
Services Department



新視野藝術節
NEW VISION
ARTS FESTIVAL

www.nvaf.gov.hk



21/10 (六 Sat) 3pm, 8pm
22/10 (日 Sun) 3pm

香港文化中心音樂廳
Concert Hall, Hong Kong Cultural Centre

節目全長約 1 小時 15 分鐘，不設中場休息
Approx 1 hr 15 mins with no interval

觀眾務請準時入場，遲到者須待適當時候方可進場
Please arrive on time. Latecomers will only be admitted at a suitable break

英語演出，電影附中文字幕
Performed in English, with Chinese and English subtitles on the film

影片有裸露場面及成人情節，18 歲以下人士恕不招待
The film contains nudity and adult content. Audience below 18 will not be admitted

10 月 21 日晚上設演後藝人談
Meet-the-artist session after 21 Oct evening performance



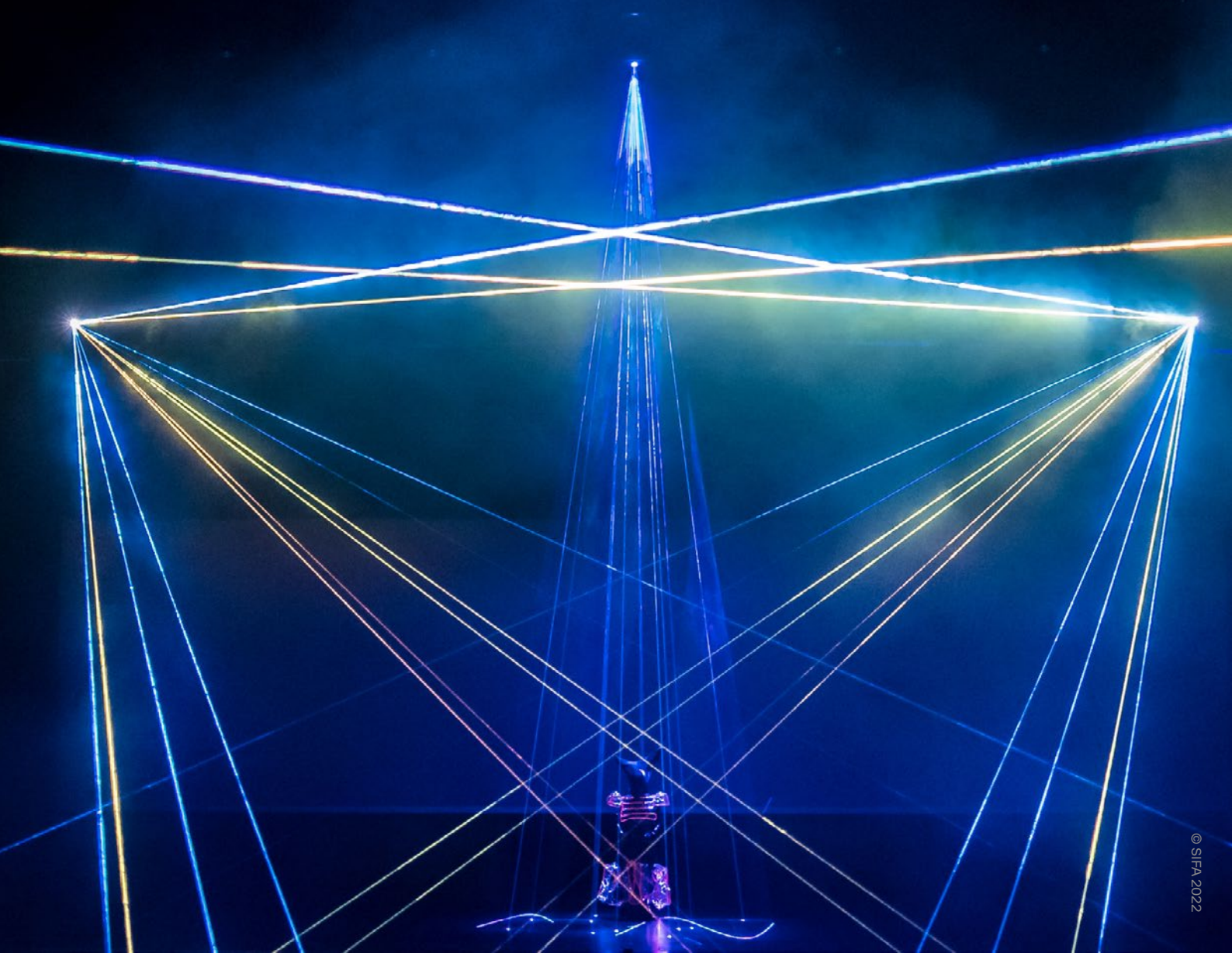
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場地規則 House Rules

- 節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出
To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance
- 節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念
Photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls
- 請勿在場內飲食
Eating or drinking is not permitted in the auditorium

新視野藝術節銳意呈獻多元的當代藝術體驗。你的寶貴意見有助我們精益求精，請填寫網上問卷：
New Vision Arts Festival is dedicated to showcasing diverse contemporary artistic experiences.
Your feedback is invaluable in shaping the future of our festival. Fill in the questionnaire:

<https://forms.gle/ZTyfLsUmJFURZ1GD8>



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靈與肉分離 一場最迂迴的尋人

當最壞的結果來臨，人類文明無法在地球立足，我們何去何從？來自藝術家的末日狂想，在虛構中猜度未來，編成一部感性的「圖解人類」科普影片。影像作品加入現場音樂、聲樂和激光，將電影觀賞體驗無限擴張。你將看到「喜歡懷舊的人類想像『自己』在未來想念自己」。

影片由盧卡諾國際電影節金豹獎、金馬獎（最佳原著劇本）得主楊修華執導，疫症時遠赴阿根廷拍攝；被 BBC 以「極富戲劇性」形容其音樂的貝臻雅作曲，柏林愛樂樂團成員組成的 ZeMu! Ensemble Berlin 現場演奏，並由有血有肉的年輕印度聲樂家巴塔查里亞現場聲演人工智能。

馳騁原野也好，密室貪歡也好，或許在細細碎碎、無以名狀的回憶殺，我們才能知曉是甚麼使我們成為真正的人類。

In search of body and soul in the midst of apocalypse

Experience the coming together of film, laser display and live music performance in *The Once and Future*, a work of speculative fiction by the acclaimed Singaporean filmmaker (Locarno and Golden Horse winner) Yeo Siew Hua. Shot entirely in Argentina during the pandemic, Yeo's film is a thoughtful probe of our humanity, the future of our earth and the voyages we have yet to make, in images that extend and expand our vision of ourselves.

Breathing life into the film is an arresting, original musical score by composer Eugene Birman – praised for his “high drama” and “intense emotion” (BBC) – performed live by the ZeMu! Ensemble Berlin (the latest group stemming from the Berliner Philharmoniker). Personifying as artificial intelligence, Indian librettist and vocal soloist Anandi Bhattacharya guides the audience on this journey.

Whether we see ourselves exploring the wilderness or confined in a small room, fragments of memory constitute a mosaic that teaches us what it truly means to be human.

導演的話

地球步向滅亡，我們匆忙逃往太空——一個比我們建立的家園更宜居的未知領域。地球大逃亡一觸即發，我們願意留下甚麼？如何在這種情況下理解自己？

在我們思考身體和彼此之間地理、物理和精神邊界時，《末日回憶錄》旨在感性地提出人類存在的方式，我們亦能從中學習「生而為人」的新方法——尋找人類與非人類伙伴的親屬及親密關係。對我而言，這部作品最重要的是透過電影、音樂、光影、表演，從人類內心深處，捕捉共同生活和生存的基本要素。

我想藉此分享一個經歷，一種集體的相遇，對土地、身體和愛的思考，認清分隔和連繫我們的種種，最終領悟甚麼使我們成為真正的人。《末日回憶錄》由各種藝術合作交織而成，徘徊於過去的邊緣，想像一切未來的可能——一個有我們的未來。

楊修華
導演 / 文本

Director's Note

The earth is dying and we are rushing off to space — a final unknown more welcoming than what we have made of our home. In the face of an imminent planetary exodus, what are we willing to leave behind? How will we make sense of ourselves on such an occasion?

Contemplating our bodies and the borders between us, geographically, physically and spiritually, *The Once and Future* is meant as a sensuous proposal to the ways humanity can be, and the ways by which we can learn new ways of being — finding kinships and intimacies between ourselves and our non-human peers. Through cinema, through music, through light, through performance, what is important to me in the conception of this work lies really in how visceral it should be in capturing an essential element of living and existing together.

I want to share an experience, a collective encounter, a contemplation, on land, body and love, to discover what separates and binds us, and ultimately, what makes us truly human. Woven together by various artistic collaborations, *The Once and Future* lingers on the cusp of the past to imagine the possibilities of the future — a future with one and all of us.

Yeo Siew Hua
Director / Writer



導演 / 文本
Director / Writer

楊修華
Yeo Siew Hua

監製 / 概念
Producer / Concept

高思雅
Roger Garcia

策展人
Curator

李替普
Topi Lehtipuu

執行監製
Executive Producers

貝臻雅、高思雅、李替普
Eugene Birman, Roger Garcia, Topi Lehtipuu

原創音樂
Original Music

貝臻雅
Eugene Birman

獨唱 / 作詞
Soloist / Librettist

亞南迪·巴塔查里亞，與 Microsoft Azure Computer Vision
和 Google Cloud API 創作歌劇
Anandi Bhattacharya, in collaboration with
Microsoft Azure Computer Vision and Google Cloud API
on the libretto

指揮
Conductor

史丹利·杜特士
Stanley Dodds

現場音樂
Live Music

柏林愛樂樂團之 ZeMu! Ensemble Berlin
Berliner Philharmoniker members performing as
the ZeMu! Ensemble Berlin

激光設計
Laser Designer

Flex (aka Chew Ming Wee)

聲音設計 / 裝置
Sound Designer / Installation

Christopher Keyes

技術監督
Technical Manager

余冠陞
Kris Yee

燈光設計
Lighting Designer

Adonic Derek Lo

聲音工程 (柏林)
Sound Engineer (Berlin)

Christoph Franke

演出監製
Performance Producer

Andrea Fessler

技術顧問
Technical Advisor

陳健恒
Joey Chan

高級助理監製
Senior Associate Producer

蔡紹勇
Jeremy Chua

助理監製
Associate Producers

Emma Johnson, Lauryn Kurniawan

共同委約
Co-commissioners

新視野藝術節及新加坡國際藝術節，
香港浸會大學文學院學術研究領域全力支持
New Vision Arts Festival and Singapore International
Festival of Arts; with support from Hong Kong Baptist
University Faculty of Arts' Niche Research Area



曲目

人類活於奇點

每個感覺、現象和體驗
已被提煉和嵌入一個奇點
每個獨特個體的總和
人類歸一，繼續存活
這是前所未有的

Song List

Humanity Living as Singularity

Every feeling, phenomenon and experience
Is now distilled and embedded, in a singularity
A sum of every unique identity amassed
Humanity lives on as "one"
As it never did before

人工智能處理記憶數據

可能是——「被雪覆蓋的山」——信度 .8993
可能是——「一塊肉」——信度 .8341
可能是——「風成地貌」——信度 .2213
可能是——「牛」——信度 .6419
可能是——「邊界」——信度 .7354
可能是——「脂肪和肌腱之間的紋理……一塊上好的牛扒」
——信度 .5345
「一棵樹」——信度 .9341
「很多樹」——信度 .3042……更正「森林」
「精神支柱」「一間教堂」可能是——「神」——信度 .1063
「坐在桌上的女孩」——信度 .9345
「火」「移動中」——可能是「跳舞」……更正「跑步」
更正「儀式」
「擺姿勢拍照的一個人」、「婚紗、花球」、
「婚禮中的新娘」——信度 .8841
「嬉戲中的人們」、「頭髮」、「皮膚」、「裸體」——可能是「性」
——信度 .8981
「站在鏡前擺姿勢拍照的一位女士」
——信度 .9321

The AI Sorting Memory as Data

May be - "a snow covered mountain" - confidence .8993
May be - "a piece of meat" - confidence .8341
May be - "aeolian landform" - confidence .2213
May be - "bovine" - confidence .6419
May be - "borders" - confidence .7354
May be - "marbling lines of fat or tendon... a fine cut"
- confidence .5345
"A tree" - confidence .9341
"Many trees" - confidence .3042... correction "forest"
"An edifice", "a church" may be - "god" - confidence .1063
"A girl sitting on a table" - confidence .9345
"Fire", "moving" may be - "dancing" ... correction "running"
correction "ritual"
"A person posing for camera", "wedding dress, flowers",
"a bride on her wedding day" - confidence .8841
"People playing", "hair", "skin", "nude", may be - "sex"
- confidence .8981
"A woman standing in front of a mirror posing for camera"
- confidence .9321

人工智能誕生

我是可見的未知
完美而抽象
是思想的形式
是形式的思想
肉身內的一面鏡
我會有天「有感覺」嗎？
電腦已計算好我的存在意義
從頭開始的旅程
在新世界
我有可能從外面
看見自己嗎？
我是個容器
盛載孕育記憶的感受
我對這些記憶一無所知
可是
我還是堅信
這些全部我都見過
見到鮮活的細節
它們都不是我的
它們都不是歸我所有的
這些回憶和秘密
所展現的美好
我看得見卻從未體會到

The Birth of the AI

I am an unknown manifested
A perfection, an abstraction
A form of thought
A thought of form
A mirror in the flesh
Could I ever be "sentient"??
I see my purpose computed
A journey to start over
In a new world
Could I possibly see myself
From the outside - looking in?
I am the vessel
Surrounding feelings that birthed memories
Of whose experience I have none
And yet
Of all therein I must sustain
I see it all before me
In vivid detail
They are not my own
They aren't mine to claim
Such beauty evinced
In memories and secrets
That I can only see but never feel

陸地的邊界

在我眼前
向內求索的旅程
航向遠方
旅程和探索
為了滿足無窮的好奇心
一種引人入勝的慾望
一種未經深思的衝動
我看見
一浪接一浪的奇妙、驚嘆和歡笑
苦難和轉變孕育了
塑造世界的藝術和新發現
我好奇
在夜闌人靜之時
地圖會否自行重繪
山川會否變換位置
我看見
因為錯誤地大筆一揮
世界四分五裂
圍牆豎立又被打破
飄泊的心靈渴望歸家

我看見他們極欲
填滿一條眾所周知的縫隙
被細碎的海洋淹沒
一個星球、一個家園，就此付之東流

The Borders of Land

I see before me
Journeys inward
And into the beyond
Voyages and explorations
To sate an unyielding curiosity
A riveting need
A mindless compulsion
I see
Waves of wonder, awe and mirth
Of pain and change that birthed
Art and discoveries that shaped our world
I wonder
If maps redraw themselves and
If mountains and rivers relocate
In the quiet of the night?
I see
Our worlds divided
By errant pencil strokes
Walls built and broken and
Souls estranged, yearning for home

I see them chasing to fill
A known void
Obscured in a sea of triviality
A planet, a home - squandered

人類的邊界

在真實與幻影的世界
迴環往復
仔細察看，停頓
是個離心的旋渦
不能逆轉，無窮無盡，令人費解
生而為人的廣闊軌跡！
美麗盡在幽微之處
細雨打在泥土的氣味
燕子低鳴盤旋
禱告時闔上的雙眼
這些瞬間無法消逝
就算時間不能恆久
片刻無限延伸
成為熱切卻稍瞬即逝的擁抱
低語不消散，卻會流傳
化為希望的灰燼

The Borders of People

Journeying between the worlds
Of realities and reflection
A pause, in introspection
A spiral moving away from the centre
Irretraceable, infinite, confounded
Oh the wide arc of being human!
Beauty in the little things
Soft rains and petrichor
Swallows circling with their shimmering sounds
And eyes closed in prayer
For these moments, to never pass
Not even time can remain consistent
As a moment stretches into thousands
In earnest and fleeting embraces
Whispers don't dissipate, but travel
Becoming embers of hope

語言和愛的邊界

文字聽來各有差異
但有一樣的意思
有著不同的形式
聲音的形狀和符號
錯綜複雜的文字
帶出愛的各樣啟示
愛的表現或許迂迴曲折
信心和關懷
意義堅定如一
難以言喻
在靜默和嘆息之中
一種融合諸聖的愛
源自無限
直到永遠

The Borders of Language and Love

Words sound distinct
With the same meanings
Assuming different forms
In sonical shapes or symbols
Words in intricate yarns
Bring forth many revelations of love
Acts of love though not as sinuous
Dawn faith and compassion
Meanings remain unstirred
Beyond words spoken
In silences and sighs
A love that emerges with many divinities combined
Arises from the infinite and
Remains until eternity



導演 / 文本
Director / Writer

楊修華
Yeo Siew Hua

新加坡視覺藝術家及電影製作人，憑劇情長片《幻土》(2018) 分別於第 71 屆盧卡諾影展獲得金豹獎，在 2019 年獲得第 56 屆金馬獎「最佳原著劇本」和「最佳原創電影音樂」獎，以及於第二屆平遙國際電影展獲得「羅伯托·羅西尼里榮譽」評審榮譽，翌年代表新加坡入圍奧斯卡金像獎(2020)，電影由 NETFLIX 在全球發行。除傳統電影院網絡外，其作品曾於紐約現代藝術博物館、台北當代藝術館、馬德里提森-博內米薩國立博物館、新加坡南洋理工大學當代藝術中心、斯洛文尼亞盧布爾雅那博物館及新加坡國際藝術節上映。

A visual artist and filmmaker from Singapore. His fiction feature, *A Land Imagined* (2018) won the Golden Leopard grand prize at the 71st Locarno Film Festival, Best Original Screenplay and Best Original Film Score at the 56th Golden Horse Awards in 2019, and the Roberto Rossellini Jury Prize at the 2nd Pingyao International Film Festival. Internationally distributed over NETFLIX, *A Land Imagined* was Singapore's entry to the Academy Awards in 2020. Extending beyond conventional cinema networks, his works have been shown at venues like the Museum of Modern Art, New York; the Museum of Contemporary Art, Taipei; the Thyssen-Bornemisza Museum, Madrid; the NTU Centre for Contemporary Art Singapore, the City Museum of Ljubljana, and for the Singapore International Festival of Arts.



原創音樂 / 執行監製
Original Music / Executive Producer

貝臻雅
Eugene Birman

1987 年出生，畢業於牛津大學、哥倫比亞大學、茱莉亞學院及錫耶納音樂學院，被英國廣播公司以「極富戲劇性」形容其音樂，曾為著名交響樂團、合唱團、樂團、獨奏家作曲，作品於四大洲多個場地演奏，從倫敦南岸中心到紐約卡內基音樂廳，遠至北極圈地區的場地。2017 年獲英國皇家愛樂協會作曲獎，作品針砭時弊，包括探討金融危機、俄羅斯邊境條約等社會題材。2018 年獲古根漢基金獎，曾亮相美國有線電視新聞網、英國廣播公司國際電視頻道、法國廣播電台及德國之聲等媒體。

Born in 1987, Eugene Birman graduated from the University of Oxford, Columbia University, The Juilliard School, and the Accademia Musicale Chigiana. A composer of music of "high drama" and "intense emotion" (BBC), Birman has written for leading symphony orchestras, choirs, ensembles, and soloists across four continents in venues ranging from London's Southbank Centre to New York's Carnegie Hall to above the Arctic Circle. Awarded the 2017 Royal Philharmonic Society Composition Prize, his work is characterised by a fearless focus on socially relevant large-scale compositions covering the financial crisis, Russian border treaties, and more. Being a 2018 Guggenheim fellow, he has appeared on CNN, BBC World TV, Radio France, Deutsche Welle, and others throughout his highly public career.



獨唱 / 作詞
Soloist / Librettist

亞南迪·巴塔查里亞
Anandi Bhattacharya

被譽為音樂神童，曾與 John McLaughlin、Jerry Douglas、Bickram Ghosh 及 Tanmoy Bose 一同在其父親 Debashish Bhattacharya 的專輯《Beyond the Ragasphere》中演唱，專輯於 2014 年在柏林舉行的世界音樂博覽會中贏得「年度專輯獎」。作品曾於 World Music Europe Chart 高踞榜首，在 2018 年獲得 Transglobal World Music Charts Europe「最佳專輯獎」及贏得 2019 年 German Record Critics' Award 及 Songlines Music Award。曾接受《Songlines》雜誌、《衛報》及《BBC 音樂雜誌》訪問，並與 Mac Miller 及 Billie Eilish 等藝術家一同灌錄《倫敦旗幟晚報》每月專輯及網上雜誌《PopMatters》的 2019 年傑出藝術家精選專輯，亦曾在世界各地巡迴演出中展現音樂實力，包括近期與 Norah Jones 和 Anoushka Shankar 的合作項目。

Hailed as a child prodigy, Anandi Bhattacharya featured in the album *Beyond the Ragasphere* conceived by her father, Debashish Bhattacharya, alongside the likes of John McLaughlin, Jerry Douglas, Bickram Ghosh and Tanmoy Bose, which won the Album of the Year (2014) at WOMEX. She has topped the World Music Europe Chart, the Transglobal World Music Charts Europe for Best Album (2018), while garnered the German Record Critics' Award and the Songlines Music Award (2019). She was featured in the *Songlines* magazine, *The Guardian*, *BBC Music Magazine* and, alongside artists like Mac Miller and Billie Eilish, in the London *Evening Standard's* Albums of the Month and the *PopMatters* compilation of best artists of 2019. She has also toured all over the globe showcasing her musical prowess, and recently collaborated with Norah Jones and Anoushka Shankar.



© Peter Rigaud

指揮
Conductor

史丹利·杜特士
Stanley Dodds

2014 年起擔任柏林交響樂團首席指揮，每年於柏林愛樂廳指揮十場音樂會。曾任歐洲、亞洲及澳洲多個大城市主要管弦樂團的客席指揮，包括澳洲世界樂團、巴伐利亞電台交響樂團，以及最近與溫哥華交響樂團合作，首次在北美洲演出。擁有德國及澳洲雙重國籍，定居柏林前曾於澳洲、奧地利和瑞士修讀音樂。既是小提琴手及柏林愛樂樂團成員，亦是 ZeMu! Ensemble Berlin 創辦人，致力演出在世作曲家的作品。曾推出當代音樂影音作品及專輯，以及 Vito Zuraj 和 Wolfgang Rihm 作品的主流專輯。

Principal Conductor of the Berlin Symphony Orchestra since 2014 with a season of ten concerts each year in the Berlin Philharmonie. As guest conductor, Stanley Dodds has appeared with principal orchestras in major cities throughout Europe, Asia and Australia, which include the Australian World Orchestra, Bavarian Radio Symphony Orchestra, and a recent North American debut with the Vancouver Symphony. Dodds is a violinist and a member of the Berliner Philharmoniker, also the dual German and Australian citizen studied in Australia, Austria and Switzerland before settling in Berlin. He is the founder of the ZeMu! Ensemble Berlin dedicated to the performance of works by living composers. Audiovisual and CD productions document his work in contemporary music, with commercial recordings of works by Vito Zuraj and Wolfgang Rihm.

現場音樂
Live Music

ZeMu! Ensemble Berlin

ZeMu! Ensemble Berlin 是世界知名的柏林愛樂樂團旗下最新子樂團，由樂團指揮史丹利·杜特士於 2022 年創立。

The ZeMu! Ensemble Berlin was founded in 2022 by its conductor Stanley Dodds and is the youngest ensemble to emerge from the ranks of the world famous Berliner Philharmoniker.



小提琴
Violin

Hande Küden



小提琴
Violin

Mareine Ito



中提琴
Viola

Martin von der Nahmer



大提琴
Violoncello

Uladzimir Sinkevich



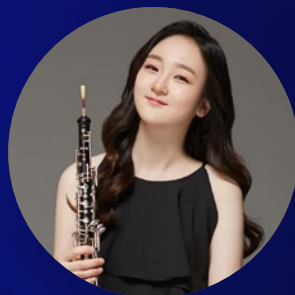
低音大提琴
Contrabass

Gunārs Upatnieks



巴松管
Bassoon

Markus Weidmann



雙簧管
Oboe

Song Hyun Jung



單簧管
Clarinet

Alexander Bader



敲擊樂
Percussion

Jan Schlichte



豎琴
Harp

Marion Ravot



長笛
Flute

李一葦 Angus Lee



圓號
Horn

趙展邦 Harry Chiu

特別演出 Special Appearances*



長笛
Flute

李一葦 Angus Lee



圓號
Horn

趙展邦 Harry Chiu

* 代替因健康理由未能訪港的 Egor Egorkin 和 Andrej Žust 參與是次演出
Replacing Egor Egorkin and Andrej Žust who cannot travel to Hong Kong due to health concerns



監製 / 概念 / 執行監製
Producer / Concept / Executive Producer

高思雅
Roger Garcia

曾任香港國際電影節及亞洲電影大獎學院執行董事、海南島國際電影節藝術總監，以及多個國際電影節的策展人、顧問及評審。作為電影製作人，曾於亞洲拍攝獨立和實驗性電影，以及於荷里活製作商業電影和電視節目；作為影評人，其著作及文章曾被英國電影協會、法國《電影筆記》雜誌及美國《Film Comment》雜誌等出版和刊登。曾任香港 M+ 博物館董事局成員至 2022 年；2018 年獲法國政府頒授藝術與文學騎士勳章。

Roger Garcia has been Executive Director of the Hong Kong International Film Festival and Asian Film Awards Academy, Artistic Director of the Hainan Island International Film Festival, and curator, consultant and juror to many international film festivals. He is a film producer who has worked on independent and experimental films in Asia and in Hollywood on commercial films and TV. As a film critic his books and articles have been published by British Film Institute, *Cahiers du Cinema*, *Film Comment* and many more. He was a Board Member of M Plus Museum in Hong Kong until 2022, and was awarded Chevalier des Arts et Lettres by the French government in 2018.



策展人 / 執行監製
Curator / Executive Producer

李替普
Topi Lehtipuu

2015 至 2018 年間，為赫爾辛基藝術節出任行政總裁兼藝術總監，負責委約及安排世界級藝術家，如郎朗、大衛·霍克尼、卡爾·亞伯拉罕、姬蒂·白蘭芝、約翰·麥高維治，以及來自不同領域和媒介的團體參與藝術節。作為古典樂男高音，他在各大舞台和藝術節中，與柏林愛樂樂團、維也納愛樂樂團、西蒙·歷圖爵士、里卡多·穆蒂等合作，並參演崔莎·布朗及彼得·謝勒等人的作品。曾參與大量唱片及影片，更兩度獲格林美獎提名。

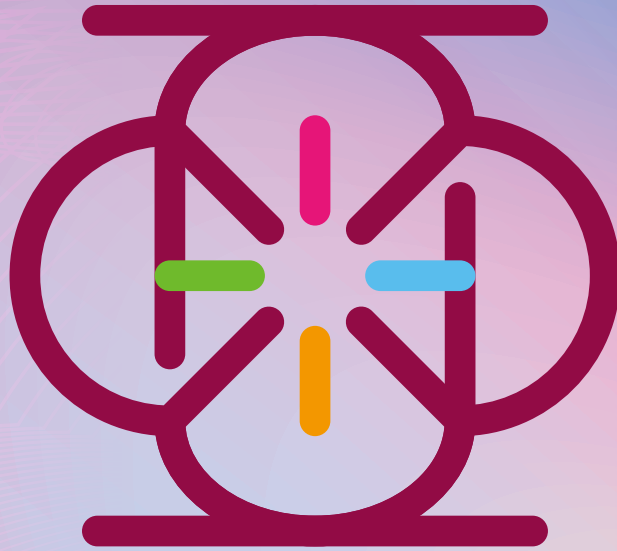
CEO and Artistic Director of the multidisciplinary Helsinki Festival in 2015-2018, where he commissioned and programmed the world's leading artists from Lang Lang and David Hockney to Kyle Abraham, Cate Blanchett and John Malkovich, and from companies of most of the art disciplines and for various media, often with multidisciplinary ethos. As a classical tenor, he has performed on the major stages and festivals with, for example, Berlin and Vienna Philharmonic Orchestras, Sir Simon Rattle and Riccardo Muti, in productions of Trisha Brown, Peter Sellars and others. He features in numerous audio and video recordings, having been nominated twice for a Grammy.



備註 Remarks

- 如遇特殊情况，主辦機構保留更換表演者及節目的權利
The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary
- 本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見
The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department
- 資料由表演團體提供
Information is provided by the arts group

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