

for immediate press release

What Death Tells Me ; Cinema as Computation, Aurality, Vision

A solo exhibition by Hugo YEUNG Ming-him

22 July (Fri) - 07 August (Sun) 2016

What Death Tells Me explores the intersection of cinema and mathematics. A custom computer program analyses and decomposes every frame of the 1971 film *Death in Venice*, directed by Luchino Visconti. Scored with selected segments of Gustav Mahler's music, the film is reconstructed in response to the spectrum of Mahler's symphonic acoustics.



Spectrum analysis of both sound and moving images is done via discrete Fourier transform (DFT), a mathematical process which

transforms a waveform into components of its frequency spectrum. The sound spectrum is then used as an envelope to interfere with the image spectrum, and hence establishes a fundamental connection and interaction between the audio and the visual. Cinema is no longer perceived in the representational space-time domain, but transformed to the frequency-time domain.

In contrast with cinema's production of audio-visual elements at the service of storytelling, What Death Tells Me interferes with such a hierarchy by using mathematics to isolate audio and visual from the narrative, and in turn re-connect and interact with the narrative based on the physical properties of the audio and visual spectra.

Death of Faustian Culture - the final collapse of classicism at the turn of the 20th century leading to the Great War;

Death of (Eurocentric) Tonality - the end of Austro-Germanic music tradition;

Death of Analogue Cinema - as digital information technology transforms cinema into operable data in the 21st century;

Death of Narrative - as computation seeks to dissociate form from the functional context of storytelling;

In Memorial.

Artist Sharing

Perspectives 1 | 23.07.2016 (Sat) 4.30pm

Ways to Mahler through Leonard Bernstein – Mahler's prophecy of death in his Symphony No. 9

Artist Hugo Yeung traces his research passage to the making of his algorithmic work What Death Tells Me.

Source material:

Leonard Bernstein, 'The 20th Century Crisis', a selection from a Harvard lecture series The Unanswered Question (1972-73)

Leonard Bernstein: "Mahler: His Time Has Come" - http://www.leonardbernstein.com/cond_mahler.htm

Perspectives 2 | 23.07.2016 (Sat) 7.00pm

Where analytical decomposition begins: what is in Luchino Visconti's *Death in Venice* (1971)?

Artist Hugo Yeung will show the raw material of his work in its entirety, the complete work of Visconti's *Death in Venice*, with a short introduction. (appx. 130 minutes, with Eng. subtitle)

Highlights | 06.08.2016 (Sat) 6.30pm

Artist's discourse and Q&A preceded by the viewing of the full work of What Death Tells Me (appx. 130 minutes)

About the artist

Hugo YEUNG Ming-him was born in 1993 and raised in Hong Kong. Yeung was rewarded Bachelor of Arts and Science (BAS) degree in New Media from the School of Creative Media, City University of Hong Kong in 2015. He is currently (2015-) a member of the Floating Projects Collective. Yeung loves cinema, loves music and loves science.

<http://hugoymh.wordpress.com/>



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Daily Hours

Tue - Sun: 2:00 pm - 8:00 pm (Closed on Mondays)

《死亡如是說》—— 計算；聲音；動像

楊鳴謙個人展覽

16年7月22日 (星期五) 至 8月7日 (星期日)

《死亡如是說》探索電影與數學的交點——以馬勒的交響曲及「離散傅立葉變換」(DFT)分解並重組電影《魂斷威尼斯》。影像由表徵敘事的時空維度轉化至時間與頻率構成的維度。

藝術家透過計算程式，將聲與畫從電影既有的生產線中抽離，並以聲畫自身的物理特性干預敘事。



聲音與光影的重置關係；歐洲中心、古典文化的衰落；調式與敘事的消褪；兩次世紀交替的對話——死亡如是說。

藝術家分享會：

創作緣由1 | 23.07.2016 (六) 下午四時半

《尋索馬勒：伯恩斯坦導引》—— 第九交響曲的死亡預言
「伯恩斯坦談馬勒第九交響曲」(錄像)，哈佛講座《二十世紀的危機》(1972-73)
參考閱讀：Leonard Bernstein: “Mahler: His Time Has Come”
- http://www.leonardbernstein.com/cond_mahler.htm

創作緣由2 | 23.07.2016 (六) 晚上七時正

我的素材：《魂斷威尼斯》
藝術家介紹和放映作品《死亡如是說》解構分析的素材 — 意大利導演維斯孔蒂的《魂斷威尼斯》(1971)
(片長約130分鐘，英文字幕)

焦點 | 06.08.2016 (六) 晚上六時半

藝術家論述：《死亡如是說》放映及分享會 (片長約130分鐘)

藝術家簡介

楊鳴謙，生於1993，2015年畢業於香港城市大學創意媒體學院，為新媒體文理學士首屆畢業生。作品主要在影像、聲音和數理之間尋找關係和互動。現為句點藝術群體成員之一。

<http://hugoymh.wordpress.com/>