

MILDENBERGER

Selected Works

Foto: Lisa Dutschmann



MILDENBERGER

*1980 in Kirn/Nahe, lives and works in Hamburg and Berlin

Foto: Melanie Bohn



Stefan Mildenberger is an interdisciplinary artist whose work explores the intersections of media critique, queer-feminist theory, and digital image culture. He studied Fine Arts at the University of Fine Arts Hamburg (HFBK) under Prof. Michaela Melián and Prof. Matt Mullican. Until completing his diploma in 2013, he also worked as Prof. Mullican's tutor at HFBK.

Mildenberger's artistic practice spans a wide range of media, including sculpture, collage, video, audio, digital scans, installation, text-based works, works on paper, and performance. He deliberately draws on the aesthetic and technological tools of mass media to critically examine and recontextualize their political, social, and cultural implications. His works often originate from mass-media imagery, iconographic fragments, ranking systems, or phenomena of popular culture. These are transformed through conceptual strategies, visual layering, faulty translations, and the intentional use of chance.

A recurring theme in Mildenberger's work is the construction of identity within digital space. Through performances and video installations, he investigates how digital technologies—especially augmented reality filters, AI-based facial recognition, and algorithmic image processing—represent, normalize, or blur the boundaries of body, gender, and subjectivity. Queer-feminist theories, media theories and participatory formats form an integral part of his artistic methodology.

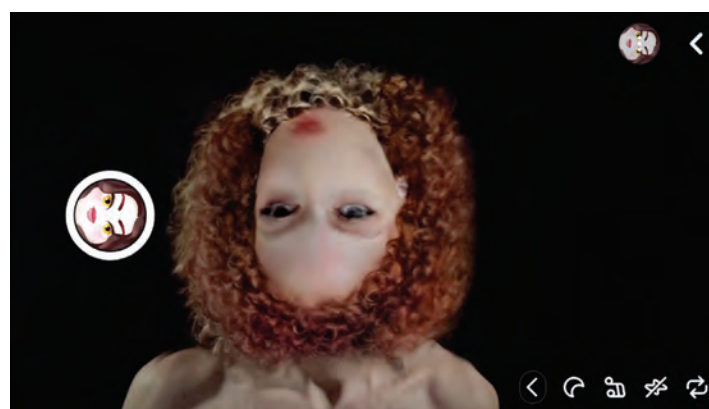
Since 2008, Mildenberger has also been active in curatorial work. He is a member of hinterconti, a Hamburg-based artist-run exhibition space where he regularly organizes exhibitions and initiates collaborative formats. During the COVID-19 pandemic, he co-developed the online project hinterconti radio—a platform for experimental audio formats, interviews, and artistic radio contributions—which he continues to broadcast live via signal (<https://signal.de> and publish as a podcast (https://soundcloud.com/hinterconti_radio

Alongside his artistic work, Mildenberger has led workshops and gained initial teaching experience in academic contexts. His work has received multiple grants and has been featured in numerous solo and group exhibitions both nationally and internationally.

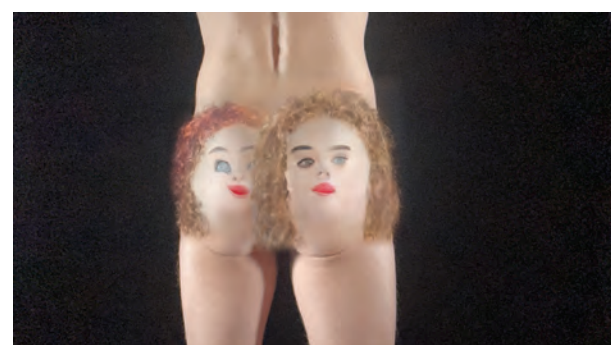
Selected Exhibitions: Galerie LaDöns, Hamburg (2025), noroomgallery / Abaton Kino, Hamburg (2024), ZOLLO, Hamburg (2024), Galerie Genscher, Hamburg (2023), Kunstverein Tiergarten Galerie Nord, Berlin (2022), MeetFrida Art Space / stilwerk, Hamburg (2022), Kunstverein Jesteburg (2020), Centre Photographique Marseille, Frankreich (2019), Kasseler Kunstverein (2019), Neuer Ravensburger Kunstverein e.V. (2018), Arp Museum Bahnhof Rolandseck (2016), Kunstverein 2025, Hamburg (2015), helpers, New York, USA (2014), Bundeskunsthalle Bonn (2013)



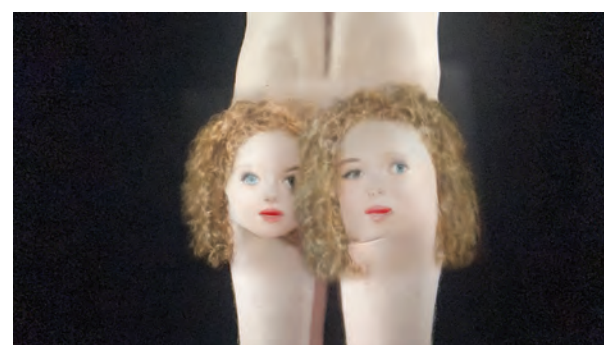
28 Face Imprints (30x40cm) auf Aquarellpapier
Exhibition view Galerie LaDöns, Hamburg
 Link: <https://vimeo.com/1112586918>



Video sculpture I, HD, Colour, Loop
 Link: <https://vimeo.com/1089709245>



Video sculptures II, HD, Colour, Loop
 Link: <https://vimeo.com/1089652278>



Video sculpture III, HD, Colour, Loop
<https://vimeo.com/1089666026>

GENDER IS (MORE THAN A LOOK) / HOW NOT TO BE FACE RECOGNIZED / BUTT FACE

2022-24

Performances

(Smartphone, Snapchat AR filter, body paint, brush, paper, ring light, projector)

Face Imprints, 30 x 40cm

Performancevideo, HD, Colour, 16:9, 22.44 min.

Video sculptures, HD, Colour, Loop

Gender representations in social media apps largely follow a binary logic. Visual filters, such as Snapchat's „Sibling“ gender-swap filter, reproduce stereotypical notions of „male“ and „female“ and perpetuate them through aesthetic means.

Artists Stefan Mildenberger and Soma Boronkay subvert these normative attributions by deliberately disrupting the filter. In their performance, they gradually paint each other's faces and bodies with abstract, geometric patterns — a layered, process-based act of transformation.

At first, the AR filter remains active, but it increasingly detects “errors” in the visual input. The digital overlay, which initially feminizes or masculinizes the face, begins to flicker, disappear, or reappear in unexpected places on the body — wherever the algorithm falsely identifies a face. The visual order imposed by the app begins to unravel.

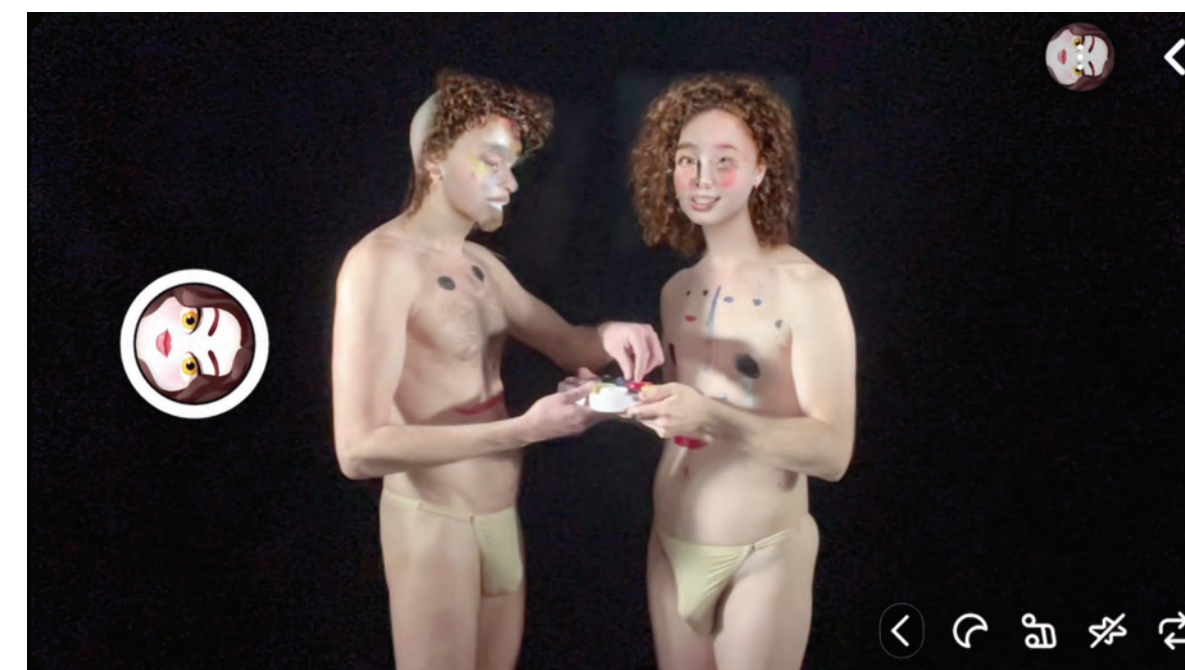
At the end of the performance, once the filter has completely „vanished,“ the performers take face imprints of each other on paper — an analog echo of the digital intervention.

This experimental setup brings political questions to the surface: Who owns the face? Who decides how it is represented or altered? The work explores issues of gender, identity, and bodily norms, while also pointing to broader concerns: Facial recognition software operates on similar algorithmic principles, infringes upon personal rights, and is trained and refined using our data — often without our knowledge or consent.

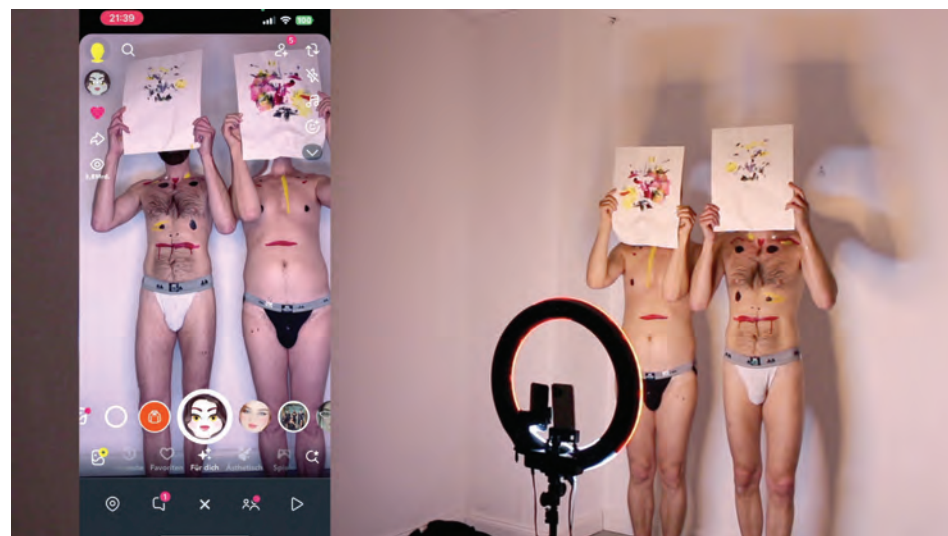
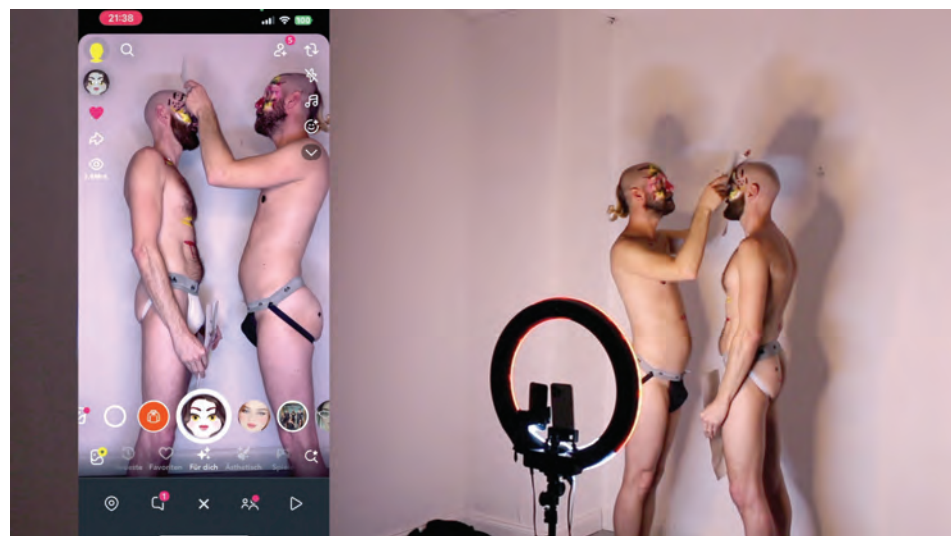
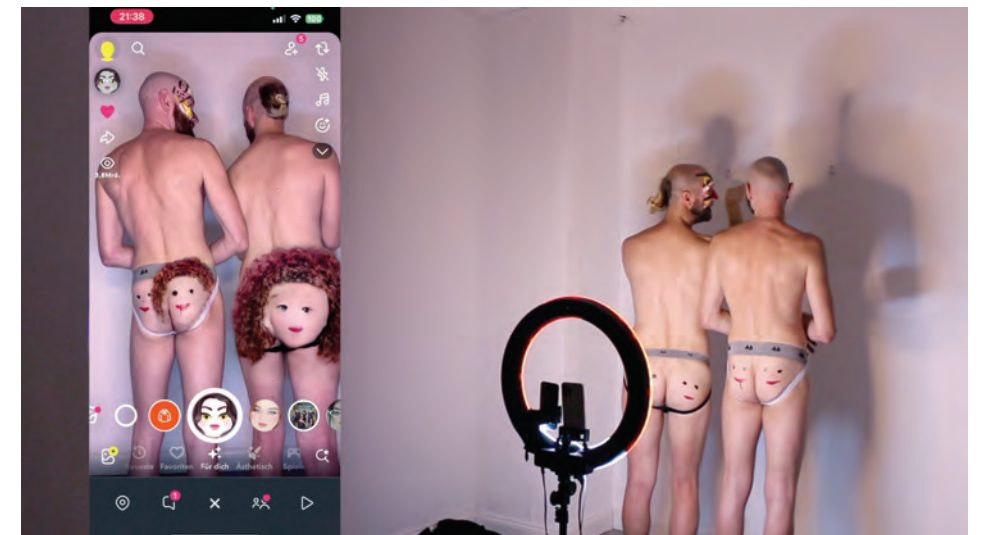
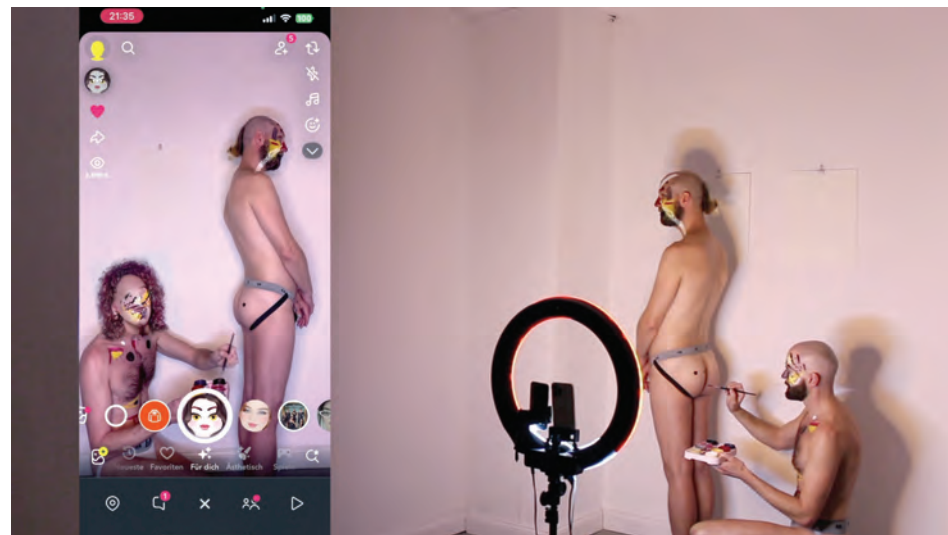
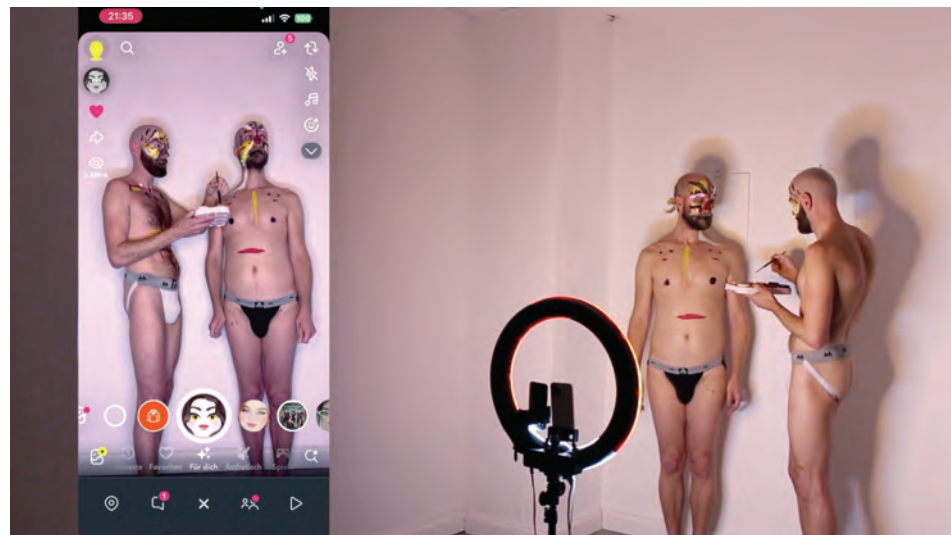
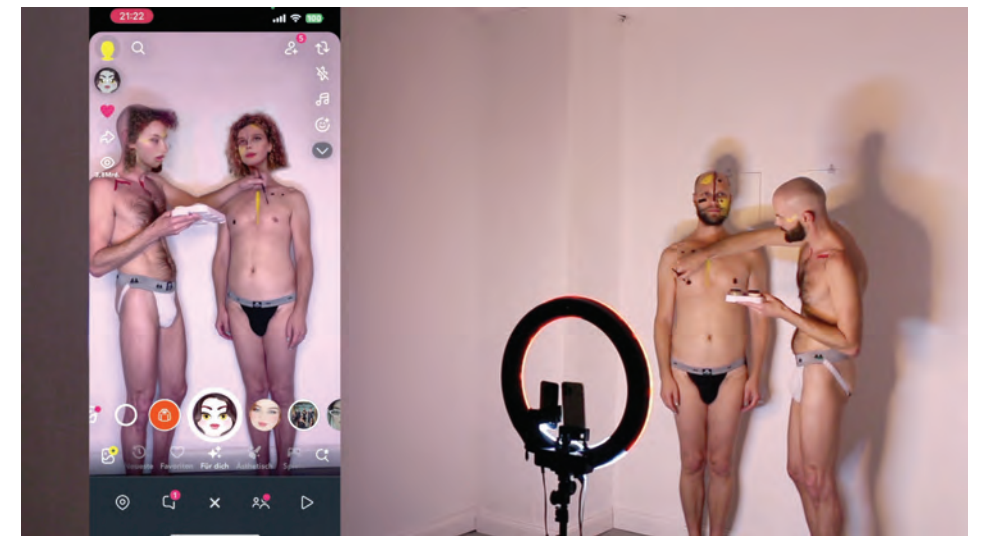
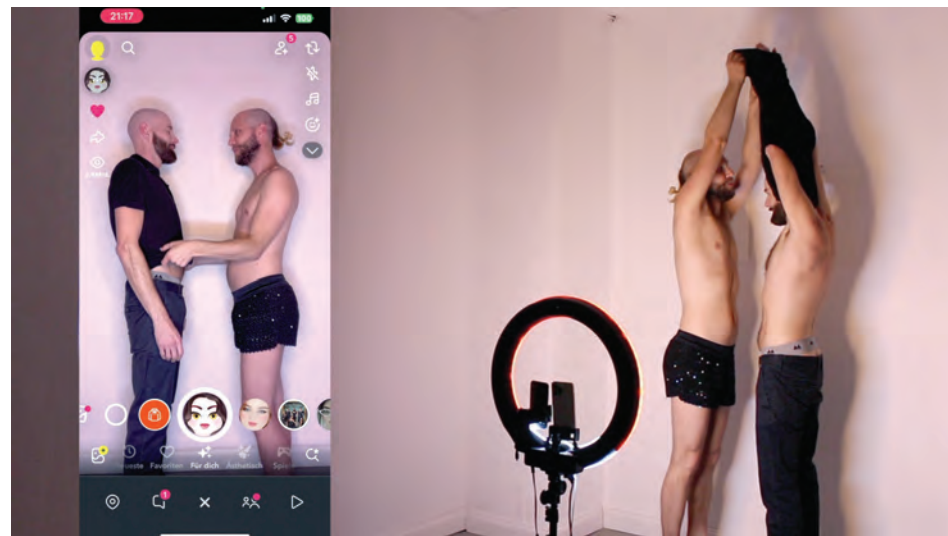
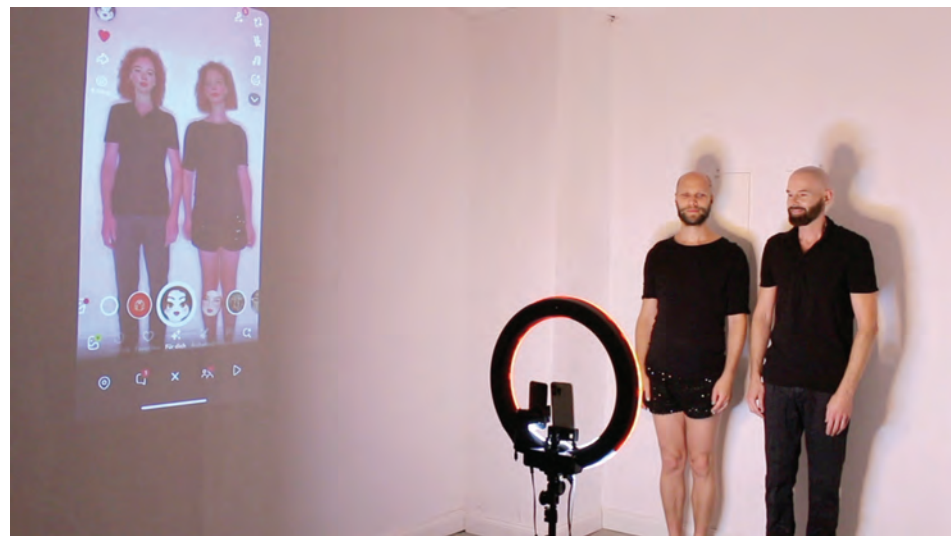
What begins as a playful AR filter reveals the vulnerability of the body in digital space, the power dynamics between technology, self-image, and surveillance — and the potential of artistic intervention to make these tensions visible.

Link: <https://vimeo.com/1089659582>, <https://vimeo.com/1105726141>

Vimeo-Password: buttface



Performancevideo, HD, Colour, 16:9, 22.44 min.



BUTTFACE
 2025, Performance view, Galerie LaDöns, Hamburg, Video-Stills, Face Imprints 30x40 cm
 Link: <https://vimeo.com/1112547052>



JALOUSIE #127 DO YOU WANT TO DRESS UP?
(Hector de Silva & Unknown Model)
2021, Videoinstallation, Loop, 70 x 100 cm
Exhibition view **hinterconti e.V.**, Hamburg



JALOUSIE
2019, C-Prints, 70 x 100 cm,
Exhibition view, **Kunsthaus Hamburg**

JALOUSIE

2010-[...]

262 manually composed digital collages

C-Prints, Diptych, Dimensions variable

Videoanimation, Loop, Dimensions variable

The series JALOUSIE is based on the numerous imagery of celebrity photography that is omnipresent on the internet. From various areas of society – pop culture, art, politics, science, sports, and religion – one “female” and one “male” perceived person with a comparable historical and cultural background were selected. The two figures were chosen in similar or identical body postures and then digitally superimposed.

For the realization, each individual image was first divided into horizontal strips. The width of these strips is determined by a precise biometric measure: half the diameter of the iris of the portrayed individuals. From the strips of both images, two collages are ultimately created, in which the two figures interpenetrate each other by exactly 50%. The visual result: two image compositions that stem from the same source material but are nonetheless completely distinct.

The works are presented side by side as a diptych. Between superimposition and difference, equivalence and individuality, visibility and erasure, a field of tension emerges. JALOUSIE addresses questions of gender imagery, media representation, and the construction of identity – while simultaneously reflecting, on a formal level, the concept of “jalousie” (Venetian blind) as a screen, grid, or filter.

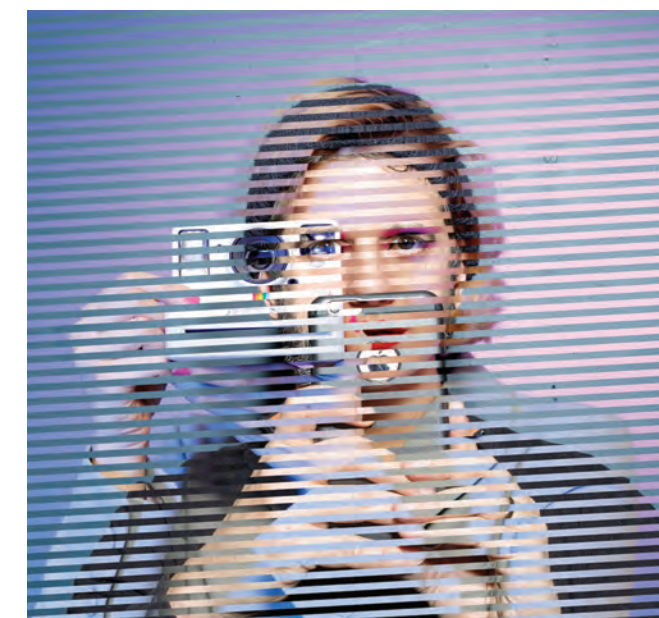
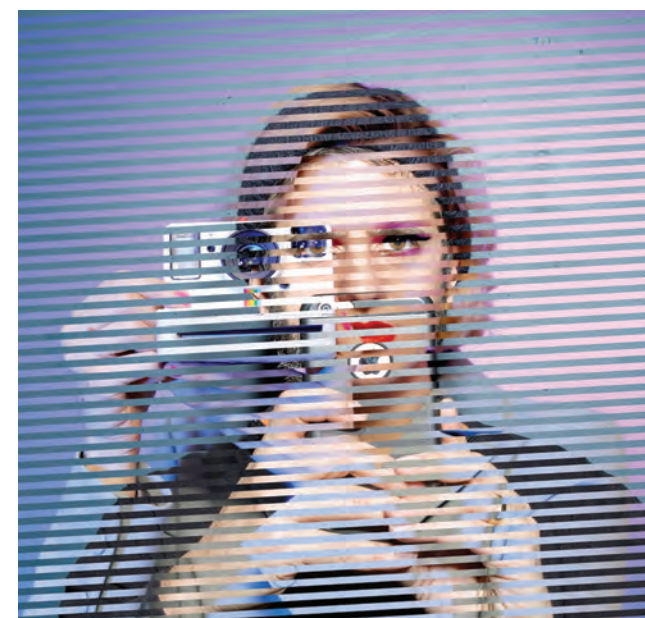
Link: <https://www.stefanmildenberger.de/jalousie>

<https://vimeo.com/492067724>

<https://vimeo.com/656045487>

Interview mit **Prof. Dr. Birgit Wudtke:**

<https://www.postdigitale-fotokunst.de/blog/interview-with-stefan-mildenberger>



JALOUSIE #106 FROM ANALOG TO DIGITAL AND BACK AGAIN

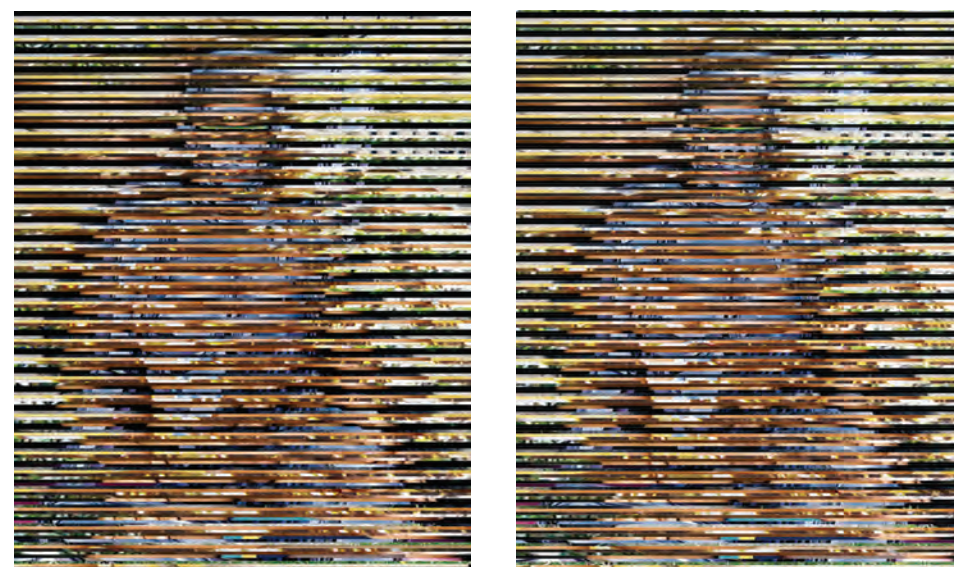
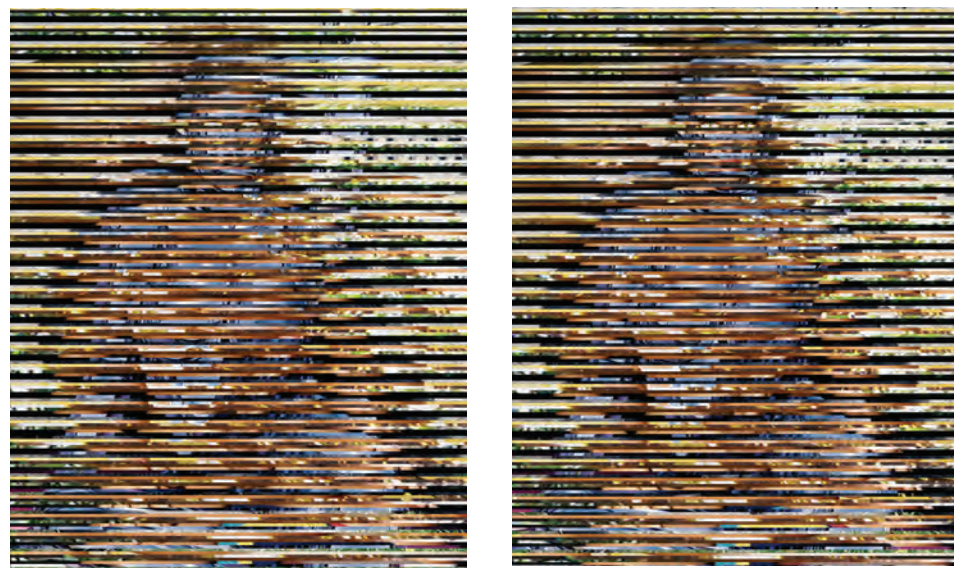
(Arvida Byström & Alec Soth)

2020

Manually composed digital collages, C-Prints, Diptychon, Dimensions variable



JALOUSIE #116 TO BEAUTIFUL TO DIE (Unkown model & Unkown model)
2020
Manually composed Manually composed digital collages
C-Prints, Dyptich, Dimensions variable



THE CYBORG BEHIND THE JALOUSIE #01
2016, 6 manually composed digital collages, Maße variabel

THE CYBORG BEHIND THE JALOUSIE #01
2016
6 manually composed digital collages
Videoanimation, Loop, Dimension variable

The video animation THE CYBORG BEHIND THE JALOUSIE #01 is inspired by Donna Haraway's essay A Cyborg Manifesto (1983), in which the author proposes the figure of the cyborg as a feminist metaphor for hybrid, boundary-crossing identities. The work begins with an exploration of the dissolution of binary categories—nature/culture, human/machine, female/male—as well as questions of visibility, corporeality, and technological mediation.

The collage is composed of six images found on the Internet: photographs of porn performers Jenna Jameson and Peter North, depictions of a gorilla and an orangutan, and graphics of a female and a male-coded robot. These visual sources represent different aspects of the “cyborgian”—sexuality, animality, mechanics, and digital identity—while simultaneously referencing media and cultural constructions of body and gender.

Each of the original images is divided into a multitude of narrow horizontal strips. From these fragments, six new collages emerge, each consisting of one sixth of every source image.

Through this hybrid structure, the motifs intertwine visually and symbolically; boundaries between species, genders, and materialities are literally cut, overlaid, and reassembled.

The collages are presented sequentially in a looping filmic format. The continuous transition creates an oscillating movement between fragments, revealing the processual nature of identity formation. The width of the horizontal strips corresponds to half the diameter of the iris of the depicted figures—a measurement that highlights the gaze as a central motif between control, desire, and perception.

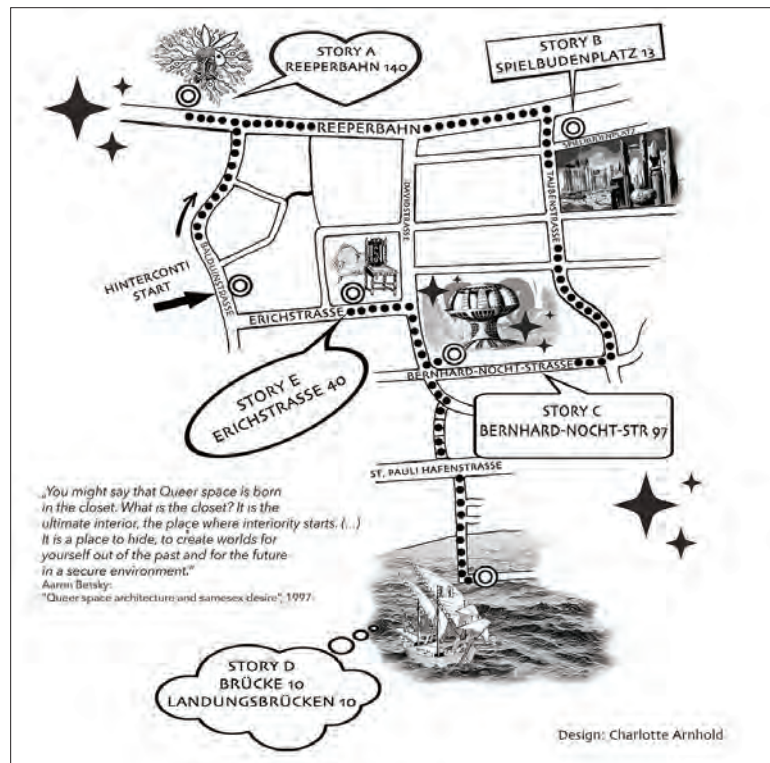
THE CYBORG BEHIND THE JALOUSIE #01 thus examines the relationship between body and technology, intimacy and distance, fragment and wholeness. Behind the metaphorical “jalousie,” a digital in-between space emerges, where the cyborg appears as a fluid, ambiguous figure—simultaneously visible and concealed, human and machine, analog and digital.

Link: <https://vimeo.com/200857768>

<https://www.stefanmildenberger.de/the-cyborg-behind-the-jalousie-01>



THE CYBORG BEHIND THE JALOUSIE #01
2016, Videoinstallation, Loop, 23 x 27cm
(Electronic picture frame, wooden frame, power supply, video loop)
Installation view **Barlach Halle**, Hamburg



AIN'T NO BEDROOM BIG ENOUGH – I'LL WALK THROUGH FIRE WITH YOU INTO THE HARDWARE STORE

2021, Sound work, Audio-Walk
Stereo, German 62 min, Englisch, 56 min

Text: Charlotte Arnhold, Stefan Mildenerberger, ANna Tautfest
Composition/music: Charlotte Arnhold, Stefan Mildenerberger
Speaker: Melanie Bohn, Libby Dougall, Björn Gailus, Markus Hüppauf, Razvan Kim, Martin Lindemann, Claude Mayfield, Michael McGlinn, Stefan Mildenerberger, Simon Schultz, Miranda Stuart, ANna Tautfest, Merik Tiz, Jo Wölfling
Translation: Charlotte Arnhold, Markus Hüppauf
Editing: Charlotte Arnhold, Razvan Kim, Stefan Mildenerberger
Mastering: Gavin Weiss

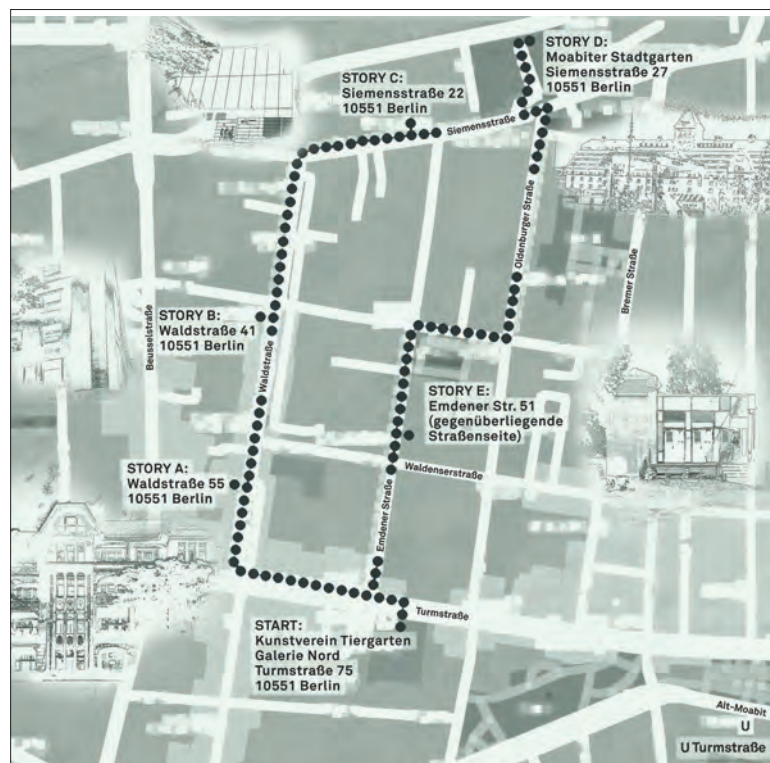
Does our environment – the architecture, the furniture, the spaces that surround us every day – shape the way we love? What happens when our desires don't fit the forms that the market provides? When I love more than one person, but the hardware store only sells double beds for two? When my heart has room for many, but my apartment does not?

AIN'T NO BEDROOM BIG ENOUGH – I'D WALK THROUGH FIRE WITH YOU TO THE HARDWARE STORE is an audio walk through the neighborhood of St. Pauli. Moving from house to house, listeners encounter fictional stories about the residents – their relationships, their desires, and the ways they share their lives. The narratives explore how spaces, furniture, and architectural design influence intimacy, proximity, and love itself.

Between physical city space and acoustic storytelling emerges a walkable sound piece that questions norms of intimacy, partnership, and spatial organization. The city becomes a stage where alternative ways of loving and living appear – tender, humorous, and full of contradictions.

Listening opens a world of surprise and imagination. The hardware store becomes a metaphor for societal norms – and for the creative ways we can repurpose them. The work invites us to rethink our relationship models and spatial arrangements, beyond monogamy, square meters, and standardized furniture.

Link: <https://www.hinterconti.de/publikation>



AIN'T NO BEDROOM BIG ENOUGH – ICH GEHE MIT EUCH DURCHS FEUER IN DEN BAUMARKT
2021
Map / Flyer, Hamburg / Berlin, 21 x 21 cm

AIN'T NO BEDROOM BIG ENOUGH – ICH GEHE MIT EUCH DURCHS FEUER IN DEN BAUMARKT
2021, Exhibition view **hinterconti e.V., Art Off Kultursommer Hamburg**



STREAMING / PODCAST

2021- [...]

During the pandemic, the online project hinterconti radio was created by members of hinterconti — a platform for experimental audio formats, interviews, and artistic radio contributions — which continues to broadcast live via Signal.

Link: <https://www.hinterconti.de/radio/>
<https://signal.de/>
https://soundcloud.com/hinterconti_radio

 **signal**

Montag
12.04.2021
21h-22h

hinterconti radio
Heizpilze zum daneben stellen

Sexualitäten und Gender
www.signal.de

mit
Charlotte Arnhold
Danny Banany
Homollectual (Jessaray und Maya)
Johanna Bruckner
Stefan Mildenberger
Tintin Patrone

weitere Sendungen 21h-22h:
Mo, 26.04.21 **act acted on** mit Dörte Habighorst u.a.
Mo, 10.05.21 **club atoomia** mit Nele Möller u.a.

 **Hamburg** Behörde für Kultur und Medien

 **signal**

Montag
24.05.2021
21h-22h

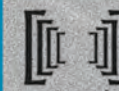
hinterconti radio
Heizpilze zum daneben stellen

Sexualitäten und Gender (Teil 2)
www.signal.de

mit
Julia Frankenberg
Björn Gailus
Stefan Mildenberger
Daniel aka Didine van der Platenvlotbrug
Malte Struck
ANna Taufest

weitere Sendungen 21h-22h:
Montag, 07.06.21 **act acted on** mit Dörte Habighorst u.a.
Montag, 21.06.21 **Club Atoomia #2** mit Nele Möller u.a.

 **Hamburg** Behörde für Kultur und Medien

 **signal**

Sonntag
19.12.2021
13:00-14:00

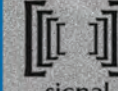
hinterconti radio
Heizpilze zum daneben stellen

Kunst Reden N°1
www.signal.de

Stefan Mildenberger
im Gespräch mit
Bianca Müllner

weitere Sendungen:
<http://www.hinterconti.de/blog/radio/>

 **Hamburg** Behörde für Kultur und Medien

 **signal**

Donnerstag
04.05.2023
18:00-19:00

hinterconti radio
Kunst Reden N°2: TraditiNOen
www.signal.de

Stefan Mildenberger
im Gespräch mit
Eythar Gubara
Rahel grote Lambers
Anne Meerpohl
Annett Stenzel
SGL & Xiyu Tomorrow
Aslak Warming

Podcast:
<http://www.hinterconti.de/blog/radio/>

 **Hamburg** Behörde für Kultur und Medien

 **signal**

Montag
19.02.24
15:00-16:00

hinterconti radio
Kunst Reden N°3 - TraditiNOen2
www.signal.de

Stefan Mildenberger
im Gespräch mit
Julia Frankenberg
Jianan Ning
Anna Mieves
Ajayini Sathyan
Simon Schultz

Podcast:
<http://www.hinterconti.de/blog/radio/>

 **Hamburg** Behörde für Kultur und Medien

 **signal**

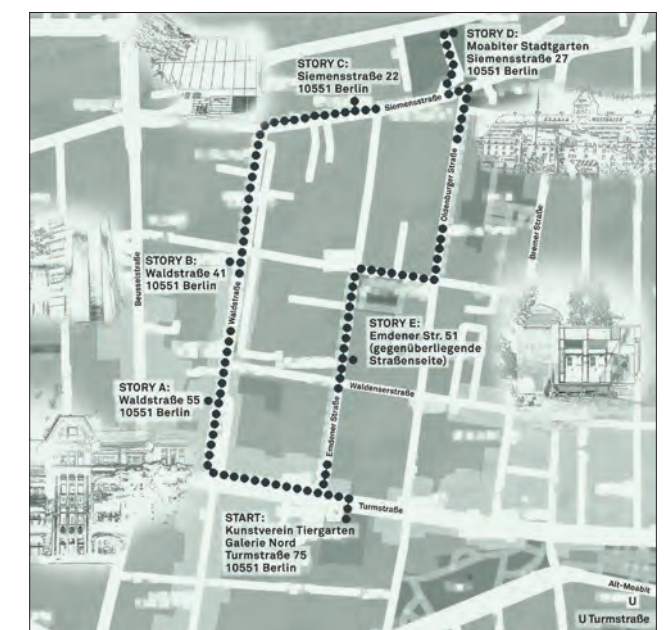
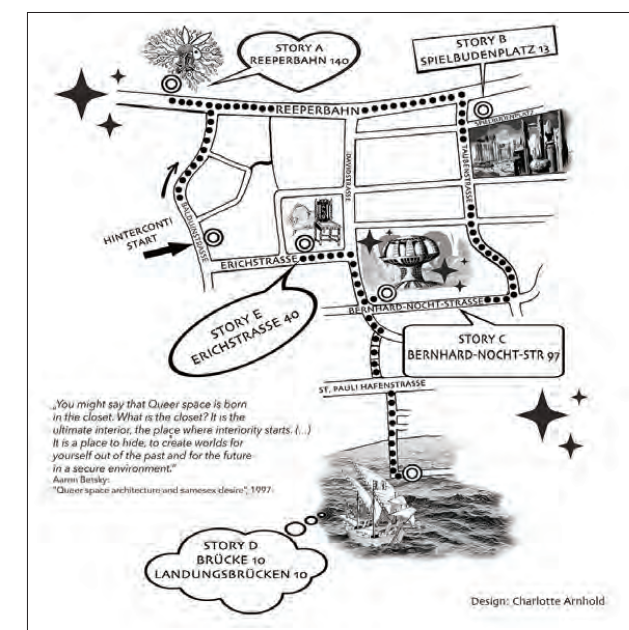
Dienstag
07.10.2026
21:00-22:00

hinterconti radio
Kunst Reden N°4:
From Digital to Analog (and back again?)
www.signal.de

Stefan Mildenberger
im Gespräch mit
Amir Chasson
Bruno Christofoletti Barrenha
Frances Hennigan
Taiane Linhares
Tom Lane
Jenny Schäfer
Dirk Sorge
Jakob Urban

Podcast:
<http://www.hinterconti.de/radio>

 **Hamburg** Behörde für Kultur und Medien





FROZEN INSTAGRAM #13 (ME GUSTA LA PEPSI SERVIDA CON PRECISIÓN)
C-prints cast in epoxy resin, 24cm x 17cm x 0,75cm

FROZEN INSTAGRAM (12 MOST-VIEWED INSTAGRAM REELS OF ALL TIME + SPECIAL MENTION) 2023

13 handheld scans

13 C-prints cast in epoxy resin, 24cm x 17cm x 0,75cm

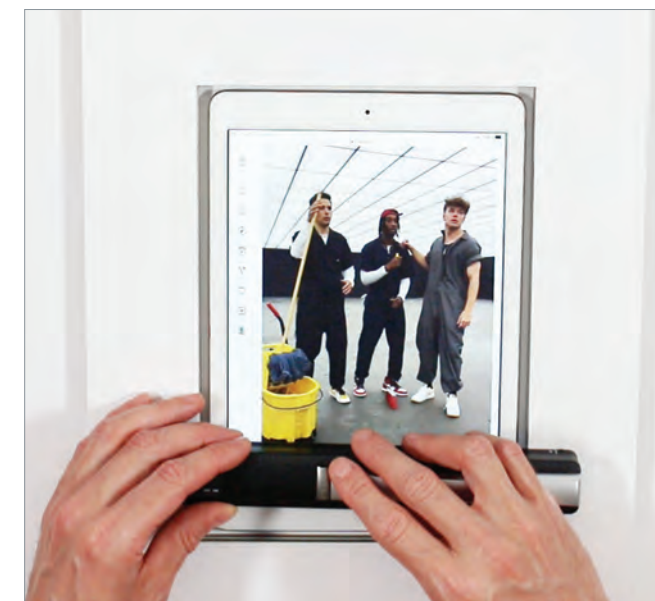
Performancevideo, HD, Colour, 16:9, Stereo, 4 min 31 sec

The source material for the work series FROZEN INSTAGRAM consists of the 13 videos from the viral archive “12 most-viewed Instagram reels of all time + Special Mention” from 2023, which circulated widely across various social media platforms. The selection includes highly algorithm-driven, globally successful short videos that can be understood as visual manifestations of the digital attention economy—organized by metrics such as likes, views, and shares. As part of a performance, these reels were scanned in real time using a handheld scanner while being played on a tablet. The scanner was manually moved across the screen, translating the moving image into analog, fragmented visual traces. This process resulted in 13 hand-guided scans—each a visual residue of a hyper-accelerated, high-resolution digital moment. The resulting image files were transferred onto light-sensitive photographic paper, placed into a custom-made silicone mold of the scanned tablet, and cast in UV-resistant epoxy resin. The sculptures that emerge from this process are hybrid relics of the digital age, and each scan becomes a material deceleration of the fleeting torrent of digital imagery—a frozen stream of light, pixels, and time. At the same time, the distorted, strip-like image formations point to the impossibility of fully translating digital content into analog form: the ruptures and artifacts of the scanning process become aesthetic metaphors for loss in translation, media critique, and the gaps in our digital memory.

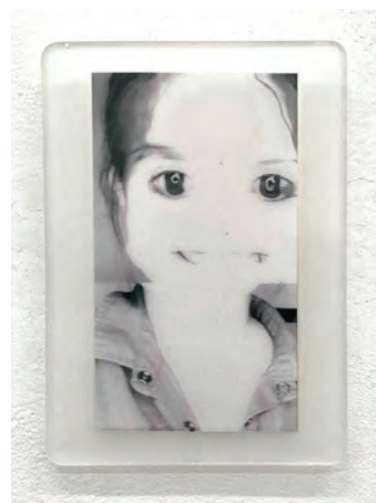
FROZEN INSTAGRAM addresses the materialization of ephemeral image cultures and raises the question of how collective visual memory inscribes itself within the tensions between permanence and disappearance, visibility and control, digitality and embodiment. The series operates at the intersection of performance, sculpture, photography, and media archaeology—transforming viral media phenomena into contemplative objects of altered image perception.

Link: <https://vimeo.com/867636210>, <https://vimeo.com/867637589>

<https://www.stefanmildenberger.de/frozen-instagram>



FROZEN INSTAGRAM (13 MOST-VIEWED INSTAGRAM REELS OF ALL TIME) 2023,
Performancevideo, HD, Colour, 16:9, Stereo, 9 min 11 sec,
(Tablet, Video, Hand-Scanner, Halterung)



From left to right:

FROZEN INSTAGRAM #01 (Learn from Khaby)

FROZEN INSTAGRAM #02 (Not all kids are fun)

FROZEN INSTAGRAM #03 (Blink & Express by Shivanjali Porje)

FROZEN INSTAGRAM #04 (Learn from Khaby Lane)

FROZEN INSTAGRAM #05 (I had the impression the fish was still alive)

FROZEN INSTAGRAM #06 (iamzalanimrahimovic by Khaby Lane)

FROZEN INSTAGRAM #07 (One word – Happiness)

FROZEN INSTAGRAM #08 (Who said 3 blind mice can't #glitch by Aubrey Fisher)

FROZEN INSTAGRAM #09 (LOL! Open the door this way)

FROZEN INSTAGRAM #10 (GTA with dog by krishhhnna)

FROZEN INSTAGRAM #11 (Batman maintenance team)

FROZEN INSTAGRAM #12 ('Runaway Aurora' with dog)

FROZEN INSTAGRAM #13 (Me gusta la Pepsi servida con precisión)



FROZEN INSTAGRAM (13 MOST-VIEWED INSTAGRAM REELS OF ALL TIME)
2023, exhibition view, **mom art space**, Hamburg



FROZEN INSTAGRAM #13 (Me gusta la Pepsi servida con precisión)
2023
C-prints cast in epoxy resin, 24cm x 17cm x 0,75cm



FROZEN INSTAGRAM #06 (iamzalatanimrahimovic by Khaby Lame)
2023
C-prints cast in epoxy resin, 24cm x 17cm x 0,75cm



WHAT IF YOUR HARDWARE IS ON

2015/2019

Multi-media interaction / workshop

(Mobile devices, mobile scanner, computer, software, screens, printer, paper)

In everyday life, smartphones and mobile devices are primarily used to passively consume moving images—whether via social media, streaming platforms, or news feeds. The interactive workshop WHAT IF YOUR HARDWARE IS ON challenges this passive relationship and explores how digital devices can instead become tools for active, creative engagement with visual content.

The workshop is designed to take place within an exhibition space, turning the exhibition itself into the subject of investigation and transformation. Participants are invited to intervene, reinterpret, and remix their viewing experience by capturing and manipulating visual material on-site.

Link: <https://www.kasselerkunstverein.de/ausstellung/kkvexh/detail/kkv/stefan-mildenberger-what-if-your-hardware-is-on/>

<https://www.stefanmildenberger.de/what-if-your-hardware-is-on>
<https://vimeo.com/313642154>



WHAT IF YOUR HARDWARE IS ON

2019

Multi-Media Interaction / Workshop
 Exhibition view **Kasseler Kunstverein**



WHAT IF YOUR HARDWARE IS ON

2019, Video-Still



WHAT IF YOUR HARDWARE IS ON

2019, Handheld scan



WHAT IF YOUR HARDWARE IS ON
2015/2019
Multi-Media Interaction / Workshop
(Mobile devices, mobile scanner, computer, software, screens, printer, paper)



WHAT IF YOUR HARDWARE IS ON
2015
Multi-media-interaction
Exhibition view Kunstverein 2025, Hamburg



WHAT IF YOUR HARDWARE IS ON
2019
Multi-media-interaction
Exhibition view **Kasseler Kunstverein**



SMART SCAN LAB

2015

Multimedia installation with programmed circuitry, 500 × 500 × 180 cm

(Mobile scanner, flat screens, indoor antenna, remote control, computer, software, USB sticks, Wi-Fi stick, keyboard, mouse, glass, various materials, video animation: SCANTRIFIED MOVIE: AVATAR)

Developer: Ulf Freyhoff

The installation SMART SCAN LAB shows earlier bodies of work in which moving images were actively received and examined.

On the first wall of the triangular column, a video shows the performance WHAT IF YOUR SMARTPHONE IS ON, in which a mobile scanner traces the surface of a smartphone's display while it plays videos on its screen. The resulting scans are presented in enlarged form.

On the second wall, a video of the performance WHAT IF THE TELEVISION IS ON is shown. Here, a similar scanning process takes place — this time, however, the surface of a flatscreen television is scanned with a handheld device while it receives DVB-T broadcasts. The resulting scans are likewise displayed in enlarged form.

The corresponding equipment is set up on tables in front of the installation and can be used by visitors under guidance. The images created during this process are sent to participants after they enter their email address.

On the third wall, the video animation SCANTRIFIED MOVIE: AVATAR plays on a flatscreen.

Link: <https://vimeo.com/170391493>, <https://vimeo.com/155430748>

<https://www.stefanmildenberger.de/smart-scan-lab>



SMART SCAN LAB

2015, multimedia-installation, 500 x 500 x 180 cm

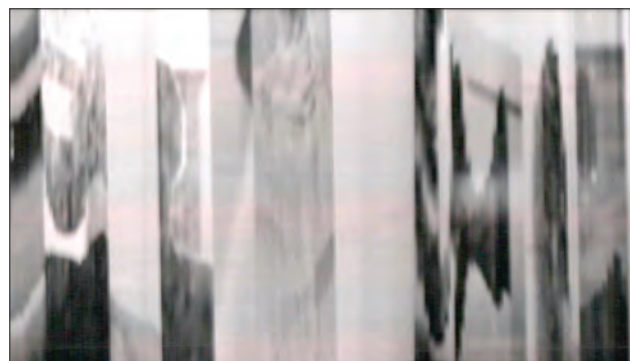
Exhibition view **Kunsthaus Hamburg**



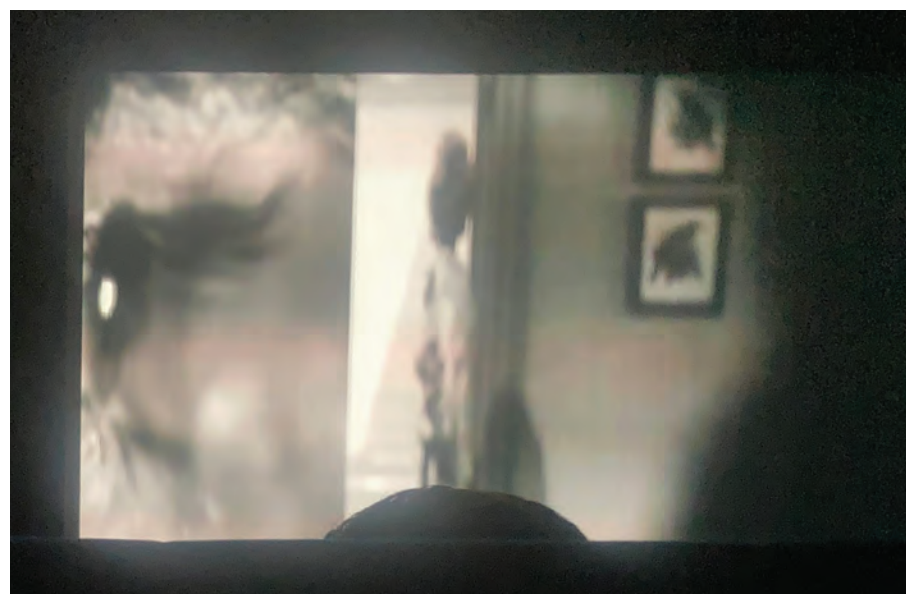
SMART SCAN LAB

2016, multimedia-installation, 500 x 500 x 180 cm

Exhibition view **Arp Museum Bahnhof Rolandseck**



SMART SCAN PSYCHO,
Performancevideo, 1 h 48 min, videoanimation, 1 h 48 min, Video-Stills



SMART SCAN PSYCHO
Filmscreening, **noroomgallery Abaton Kino**, Hamburg

SMART SCAN PSYCHO

2017

620 Handheld scans / C-Prints, Dimensions variable

Performancevideo, HD, Colour, 16:9, 1 h 48 min

Videoanimation, HD, Colour, 16:9, 1 h 48 min

Sound work, Stereo, 1 h 48 min

The work group SMART SCAN PSYCHO presents the results of an experimental scanning process in which Alfred Hitchcock's film "Psycho" (1960) was sequentially scanned using a mobile hand scanner while being played on a smartphone display.

For the experimental setup, the smartphone was laid in a fixture and covered with a glass plate. While the entire film "Psycho" was running on the screen, the hand scanner continuously moved across the display surface for the full duration of 1 hour and 48 minutes. Through this uninterrupted process, every frame of the film was transformed into a linear sequence of scanned traces — translating cinematic time into a visual continuum of movement and distortion.

From this performance, 620 individual scans were produced. In SMART SCAN PSYCHO, these scans are assembled into an animated horizontal band moving from right to left. The animation runs for 1 hour and 48 minutes, matching the original film's duration. The result is a new cinematic form that mirrors the temporal and structural logic of "Psycho" while dissolving its imagery into a continuous, machine-generated abstraction.

The original soundtrack of Hitchcock's film was reinterpreted and transformed into an atmospheric sound composition using synthesizers. This ambient audio accompanies the visual sequence, creating a meditative and hypnotic interplay between digital noise, rhythm, and memory.

The scanning performance itself was documented on video and forms an integral part of the overall work.

SMART SCAN PSYCHO draws inspiration from Douglas Gordon's installation "24 Hour Psycho" (1993), in which Hitchcock's film is slowed down to a near standstill, stretching cinematic time to its limits. While Gordon expands time, SMART SCAN PSYCHO transforms the image itself — instead of decelerating the film, it reconfigures its visual continuity into a flowing, data-driven trace, offering a new perceptual experience of duration, mediation, and memory.

Link: <https://vimeo.com/958591179>, <https://vimeo.com/247217907>
<https://www.stefanmildenberger.de/smart-scan-psycho>



SMART SCAN PSYCHO #242, #255, #257, #258, #260

2017, C-Prints, 100 x 70 cm

Exhibition view **hinterconti e.V.**, Hamburg



LIQUID PORN CHAPTER I-III
2017, Video-installation, 250 x 250 x 250 cm, C-Prints, 70 x 100 cm
Exhibition view **Künstlerhaus FAKTOR**, Hamburg

LIQUID PORN CHAPTER I

2016

33 Handheld scans, C-Prints

Performancevideo, HD, 16:9 Colour

12 min 08 sec

Videoanimation, HD, 16:9 Colour

12 min 08 sec

Sound work, 12 min 08 sec

LIQUID PORN CHAPTER II

2017

32 Handheld scans, C-Prints

Performancevideo, HD, 16:9, Colour

9 min 45 sec

Videoanimation, HD, 16:9, Colour

9 min 45 sec

Sound work, 9 min 45 sec

LIQUID PORN CHAPTER III

2017

62 Handheld scans, C-Prints

Performancevideo, 16:9, Colour

23 min 45 sec

Videoanimation, HD, 16:9, Colour

23 min 45 sec

Sound work, 23 min 45 sec

Link:

<https://vimeo.com/246687470>

<https://vimeo.com/250508932>

<https://vimeo.com/250960847>

<http://www.stefanmildenberger.de/liquid-porn>

The video series LIQUID PORN explores the notion of a post-pornographic era. It was inspired by “Post Porn Politics – The Symposium Reader”, edited by Tim Stüttgen in 2009.

For the sound composition of the series, Mildenberger created fictional characters who inhabit this imagined post-pornographic future. Through their voices, they narrate everyday experiences, thoughts, and reflections on sexuality and intimacy beyond traditional pornographic codes.

The video animations are based on scans produced while porn clips were played on a screen. In a performative act, the surface of the monitor was continuously scanned with a mobile hand scanner until each clip was completely captured.

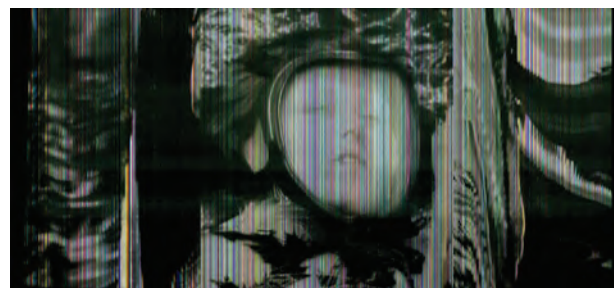
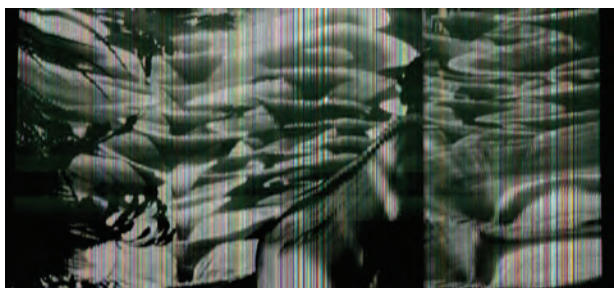
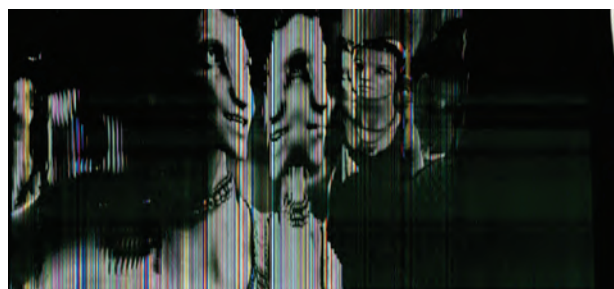
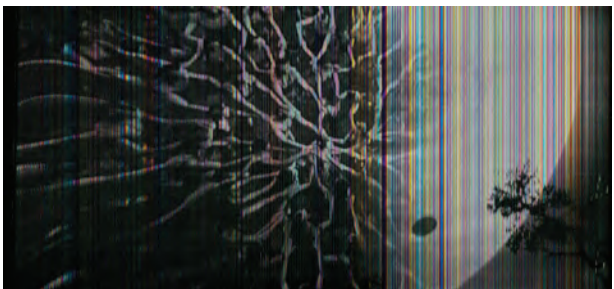
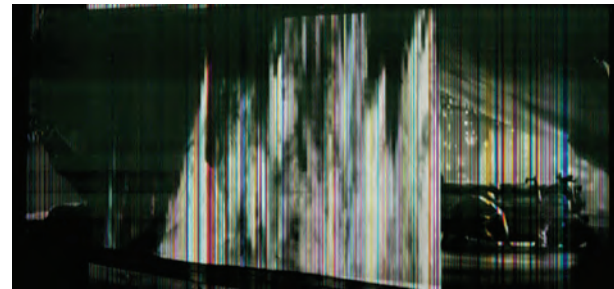
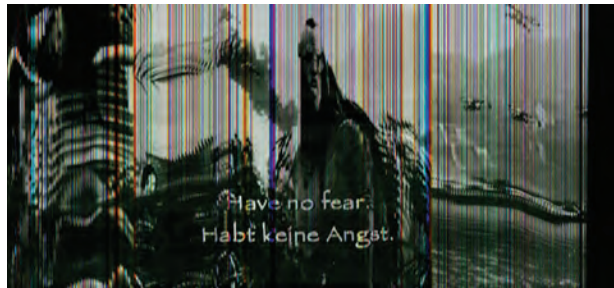
From these scanning processes, serial image traces emerged and were assembled in LIQUID PORN into horizontally moving animations. Each video band flows from right to left and has the same duration as the original scanned clip.

In this way, LIQUID PORN transforms pornographic imagery into abstract, fluid visual structures — situated between digital noise, bodily fragmentation, and medial dissolution — while reflecting on how sexuality, technology, and image production intersect within a post-pornographic condition.



LIQUID PORN CHAPTER III

2017, performancevideo, 16:9, Colour, 23 min 45 sec



SCANTRIFIED MOVIE: AVATAR #567, #113, #18, #27, #484, #115, #736, #560, #169, # 686
2015, Handheld scans, C-Prints, Dimensions variable
Video-Stills

SCANTRIFIED MOVIE: AVATAR

2015

912 Handheld scans, C-Prints, Dimensions variable

Performancevideo, HD, Colour, 16:9, 2 h 42min

Videoanimation, HD, Colour, 16:9, 2 h 42min

Sound work, Stereo, 2 h 42min

The work group SCANTRIFIED MOVIE: AVATAR is based on an experimental process in which the entire feature film Avatar (James Cameron, 2009) was sequentially scanned using a mobile hand scanner.

For the experimental setup, a monitor was rotated by 90 degrees and covered with a glass plate. While the film played at its original speed, the artist continuously moved a hand scanner across the screen's surface. This process was carried out over the full duration of the film, resulting in 912 individual scans — each representing a temporally and spatially fragmented snapshot of the cinematic sequence.

These scanned images were then assembled into a video, forming a horizontally moving visual band that flows from right to left, analogous to a filmstrip. The length of the video exactly matches the original runtime of the film: 161 minutes.

The original soundtrack of Avatar was abstracted using synthesizers and transformed into an atmospheric soundscape. Together, image and sound generate a new audiovisual experience that oscillates between cinematic narration, media analysis, and digital deceleration.

SCANTRIFIED MOVIE: AVATAR deconstructs cinema as an illusion of movement and reconstructs it as an aesthetic continuum of data, pixels, and time. Through the analog scanning of a digital film, the sequence of images becomes distorted, stretched, and dissolved — turning linear cinema into a visual continuum between photography, film, and sculpture.

Link: <https://vimeo.com/290154237>,

<https://www.stefanmildenberger.de/scantrified-movie-avatar>



SCANTRIFIED MOVIE: AVATAR

2015, Performancevideo, HD, Colour, 16:9, 2 h 42min

Video-Still



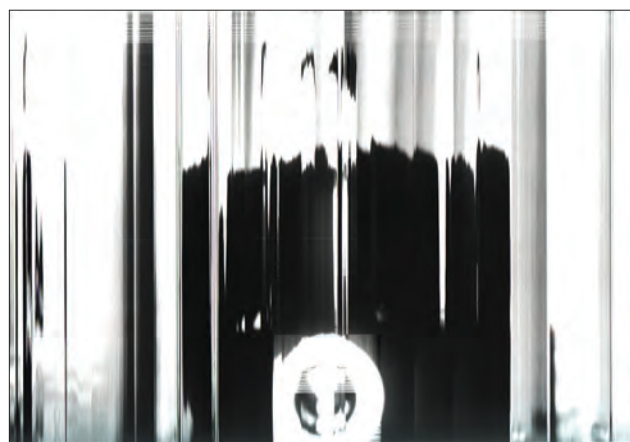
Have no fear.
Habt keine Angst.



SPEECHES, YOU, TUBE AND I KNOW #03 (Andy Warhol, Eating A Hamburger)
2013, automated scan, Diassec, 70 x 100 cm



SPEECHES, YOU, TUBE AND I KNOW #01
(Angela Davis, How Does Change Happen?)
2013
Automated scan, Diassec, 70 x 100 cm



SPEECHES, YOU, TUBE AND I KNOW #09
(Neil Armstrong, Man On The Moon)
2013
Automated scan, Diassec, 70 x 100 cm

SPEECHES, YOU, TUBE AND I KNOW

2013

10 automated scans

Diassec, 70 x 100 cm

Software-developer: **Ulf Freyhoff**

The series SPEECHES, YOU, TUBE AND I KNOW is a tribute to iconic speakers and historical moments whose words have shaped collective memory. It is based on historical and contemporary speeches sourced from online video platforms, including, for example, Neil Armstrong's famous words upon stepping onto the moon.

At the core of the series is an experimental scanning process in which digital moving images are transformed into analog visual traces. For the setup, a flatbed scanner is placed directly on the surface of a monitor rotated by 90 degrees, while the selected speech video plays. The scanner continuously scans the screen in real time. Through deliberate manipulation of the scanner driver, the scanning process is dramatically slowed so that a single scan lasts six minutes.

As the video plays, the interplay of image motion and scan duration produces visual distortions, elongations, and abstract structures. The speakers' faces, gestures, and movements dissolve into horizontal streaks, rhythmic patterns, and layered temporal landscapes. Cinematic time is not frozen but translated into a visual time track — a continuum of language, gesture, and digital noise.

SPEECHES, YOU, TUBE AND I KNOW explores the materiality of political and cultural communication, the aesthetics of mediated history, and the transformation of historical moments into new visual forms. By converting the digital flow of speech into analog traces, a reflective distance is created: the words vanish, while gestures remain — abstracted, displaced, and newly legible.

Link: <https://www.stefanmildenberger.de/speeches-you-tube-and-i-know>



SPEECHES, YOU, TUBE AND I KNOW

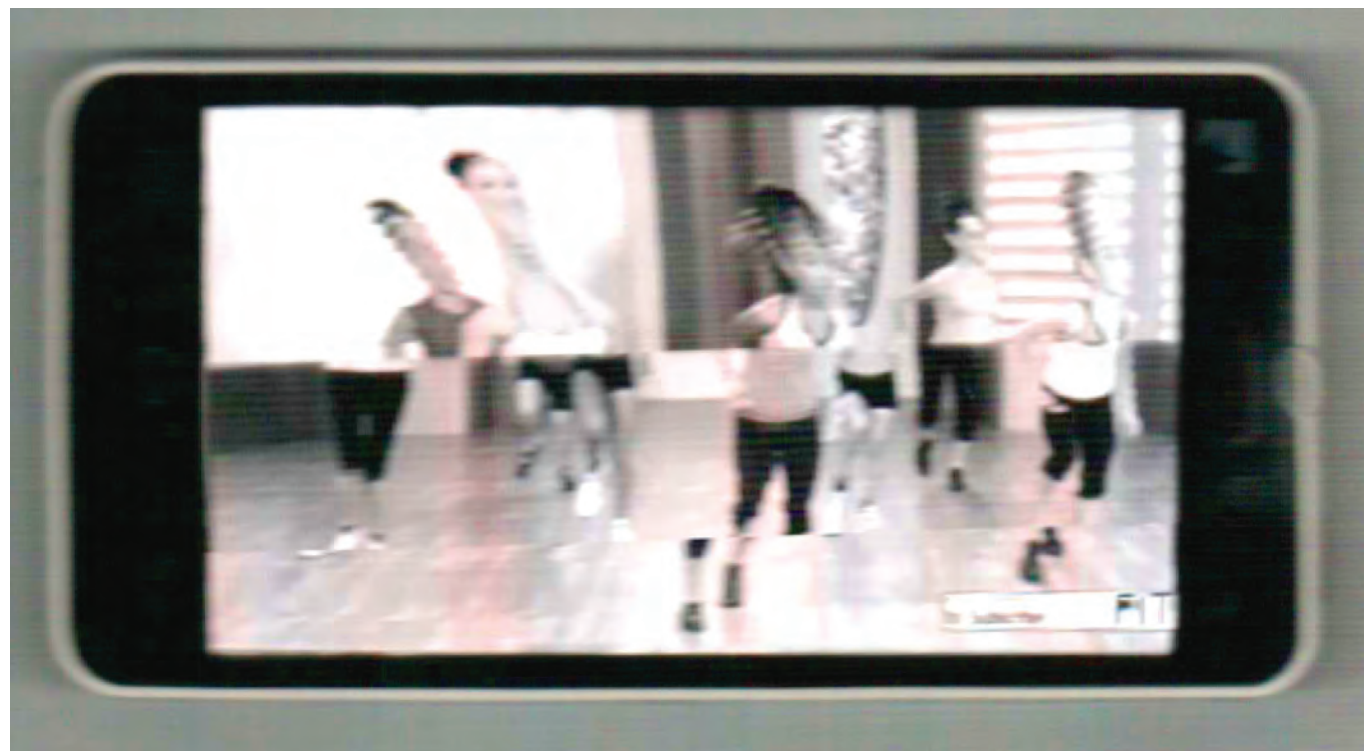
2013

10 automated scans, Diassec, 70 x 100 cm

Exhibition view **Kunsthaus Jesteburg**



WHAT IF YOUR SMARTPHONE IS ON
2014, Performancevideo, HD, Colour, 16:9, 2 min 35 sec
Video-still



WHAT IF YOUR SMARTPHONE IS ON
2014, handheld scan

WHAT IF YOUR SMARTPHONE IS ON

2014

162 Handheld scans

62 C-Prints auf Alu-Dibond, 52 x 35 cm

Performancevideo, HD, Colour, 16:9, 2 min 35 sec

Sound work, Stereo, 2 min 35 sec

(Smartphone, tablet, mobile hand scanner, computer, software, speakers, synthesizer, projector, screen)

The series WHAT IF YOUR SMARTPHONE IS ON explores the visual and material dimensions of digital media on mobile devices. It presents the results of an experimental scanning process, in which the screen of a smartphone is captured while displaying moving images.

For the experimental setup, a mobile hand scanner is moved across the smartphone display while it plays videos, computer games, films, dating profiles, chatrooms, television programs, and other digital content. By translating digital image data into physical scan traces, fragmented, distorted, and abstracted representations of the content are produced.

For the series, all types of data displayable on a smartphone were systematically selected and scanned. The spectrum ranges from interactive media to linear films, as well as social networks, communication platforms, and digital games. Through this comprehensive approach, the series reflects the variety, intensity, and acceleration of digital information flows, as well as the increasing mediatization of personal and public life.

The work offers an aesthetic perspective on everyday interactions with mobile devices: moving images are slowed down, fragmented, and rendered physically readable. At the same time, WHAT IF YOUR SMARTPHONE IS ON questions the mediation of experience through media, the role of interfaces as the point of contact between users and the digital world, and the visual grammar of personal and public communication.

Link: <https://vimeo.com/91910151>

<http://www.stefanmildenberger.de/what-if-your-smartphone-is-on>



WHAT IF YOUR SMARTPHONE IS ON

2014, 62 C-Prints mounted on Alu-Dibond, 52 x 35 cm

Exhibition view **tête**, Berlin



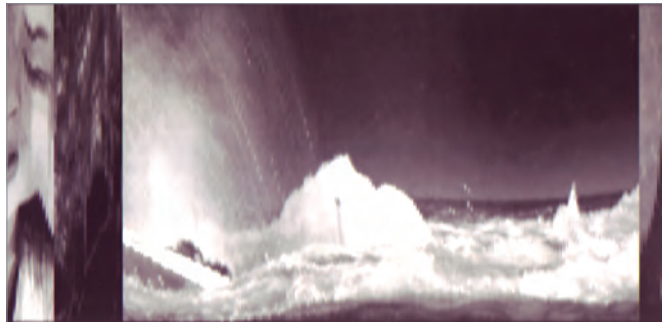
SCANTRIFIED MOVIE: TITANIC #498
2012
Scan, Video-Still, C-Print, Dimension variable



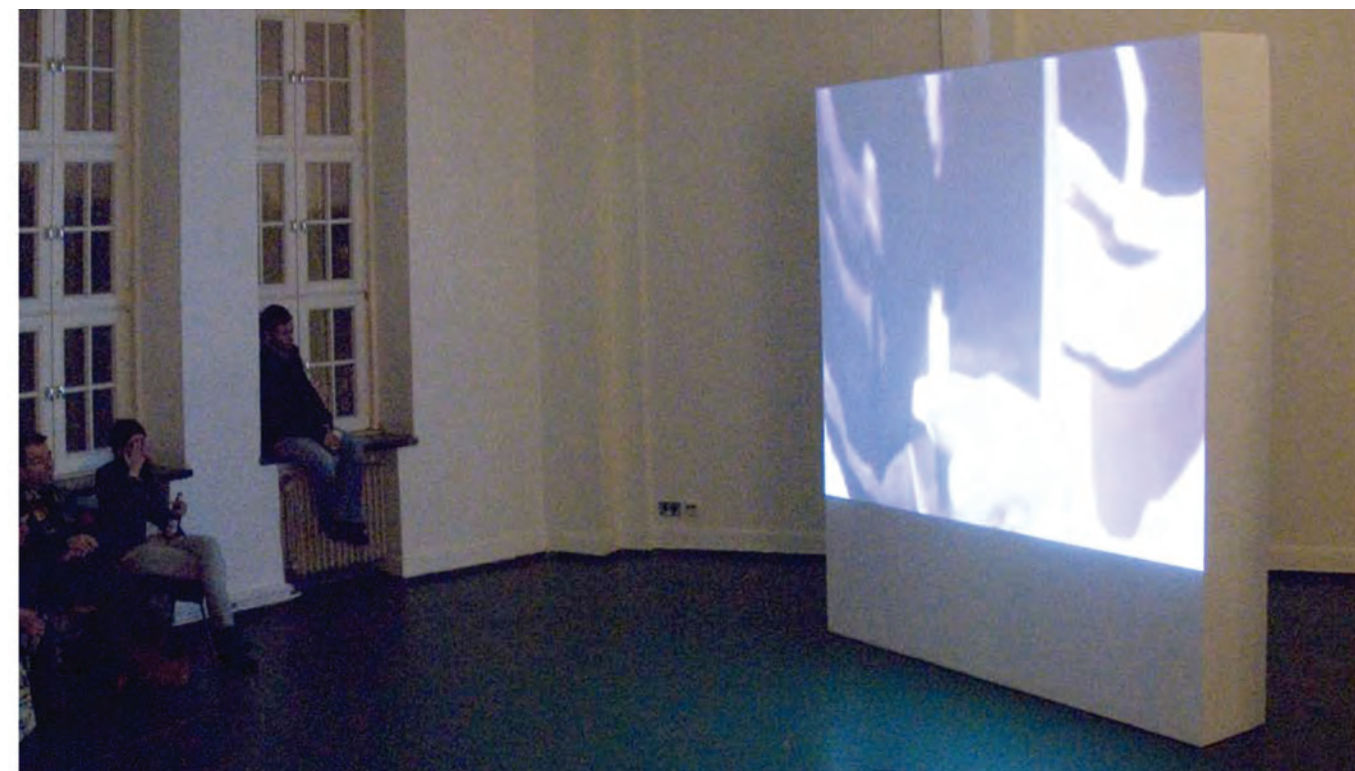
SCANTRIFIED MOVIE: TITANIC #980
2012
Scan, Video-Still, C-Print, Dimension variable



SCANTRIFIED MOVIE: TITANIC #981
2012
Scan, Video-Still, C-Print, Dimension variable



SCANTRIFIED MOVIE: TITANIC #982
2012
Scan, Video-Still, C-Print, Dimension variable



MILDENBERGER'S SCANTRIFIED MOVIE: SCANNERS I
2010
Videoinstallation, 230 x 230 cm
Installation view, **Exhibition space of Fotofolgen, HFBK Hamburg**

SCANTRIFIED MOVIE: SCANNERS I
2010
627 Scans, c-print, dimensions variable
Videoanimation, HD, colour, 4:3, 1h 43min
Sound work, stereo, 1h 43min

SCANTRIFIED MOVIE: SCANNERS II
2010
598 Scans, c-print, dimensions variable
Videoanimation, HD, colour, 4:3, 1h 44min
Sound work, stereo, 1h 44min

SCANTRIFIED MOVIE: SCANNERS III
2010
522 Scans, c-print, dimensions variable
Videoanimation, HD, colour, 4:3, 1h 41min
Sound work, stereo, 1h 41min

SCANTRIFIED MOVIE: TITANIC
2012
1164 Scans, c-print, dimensions variable
Videoanimation, HD, colour, 2.39:1, 3H 15min
Sound work, stereo, 3h 15min,

The series SCANTRIFIED MOVIE: SCANNERS I–III and SCANTRIFIED MOVIE: TITANIC presents the results of a sequential scanning process in which the films *Scanners: Their Thoughts Can Kill* (1981, David Cronenberg), *Scanners II: The New Order* (1991, Christian Duguay), *Scanners III: The Takeover* (1992, Christian Duguay), and *Titanic* (1997, James Cameron) were captured. In terms of technical setup, a flatbed scanner was placed directly on the screen of a monitor rotated 90°. With a single click, the film was simultaneously started and the scanning process initiated. The scanner continuously scanned the screen while the film played. After each scan, the scanner returned to its starting position, and the film was briefly paused before restarting both the scanner and the film. This process was repeated throughout the entire duration of the films.

The resulting scans were assembled into a horizontal strip and animated as a moving band running from right to left, analogous to a traditional film reel. The video animation corresponds exactly to the runtime of the original films.

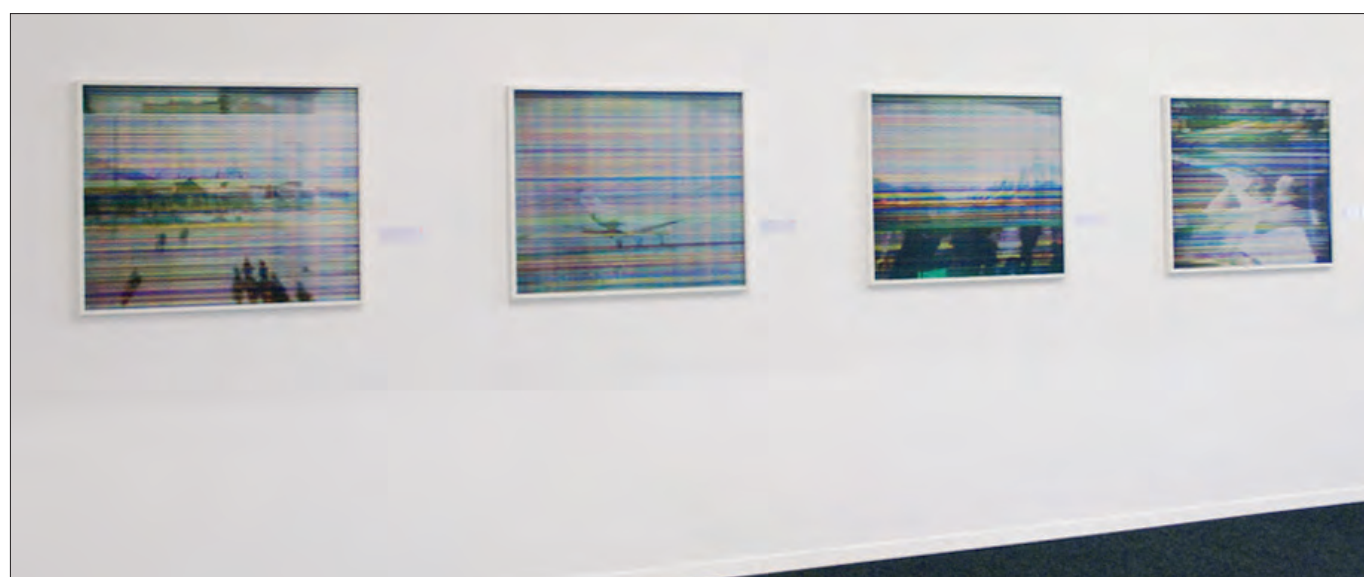
The original audio of the films was transformed into abstract, atmospheric soundscapes using synthesizers and synchronized with the video animation. The result is a new audiovisual work that deconstructs the original cinematic sequence, translating the linear movement of cinema into a fragmented, visually and sonically abstracted form.

SCANTRIFIED MOVIE questions the perception of cinematic time, the materiality of digital media, and the transformation of narrative structures through manual scanning. From linear feature films emerge visual continua between photography, film, and sculpture, appearing at once familiar and alien, and redefining the relationship between movement, image information, and sound.

Link: <https://vimeo.com/1125823098>



WHAT IF THE TELEVISION IS ON
2013
Performance view, HFBK Hamburg



WHAT IF THE TELEVISION IS ON, #48, #89, #123, #340
2013, Handheld scans, C-Prints, 88 x 75 cm
Exhibition view, **Bromer Art Collection**, Roggwil, Schweiz

WHAT IF THE TELEVISION IS ON 2013

342 handheld scans

C-Prints, dimensions variable

Performancevideo, HD, 16:9, colour, 2 min 35 sec

Sound work, stereo, 2 min 35 sec

Software-developer: **Ulf Freyhoff**

(Television, mobile hand scanner, indoor antenna, DVB-T receiver, remote control, projector, printer, paper, computer, software, speakers, synthesizer, backpack rig, screen)

The series WHAT IF THE TELEVISION IS ON explores the visual and acoustic fragmentation of television images through the use of a mobile hand scanner. The works are created by scanning a running television program, with the scanner tracing the surface of the monitor. The scan performance combines analog and digital processes: on a portable backpack rig, arranged in three levels, are a printer, a laptop, speakers, and a projector. When the switch on the mobile scanner is activated, the scanned image appears on a projection screen and is simultaneously printed. At the same time, the audio of the scanned television program is transformed with a synthesizer and played through the speakers, turning familiar audiovisual content into an abstract, new form.

For the performance, all television channels receivable via a DVB-T receiver are scanned consecutively. This process produces varying visual and auditory results, reflecting the fleeting, fragmented nature of media reception and information consumption. The work interrogates perception, control, and the interface between human hand, machine, and media surface.

WHAT IF THE TELEVISION IS ON makes visible how everyday television images can be deconstructed, recomposed, and experienced aesthetically. The performance creates an interplay of movement, image, sound, and materiality, heightening awareness of both the formal and content-related structures of the medium of television.

Link: <https://vimeo.com/97003338>

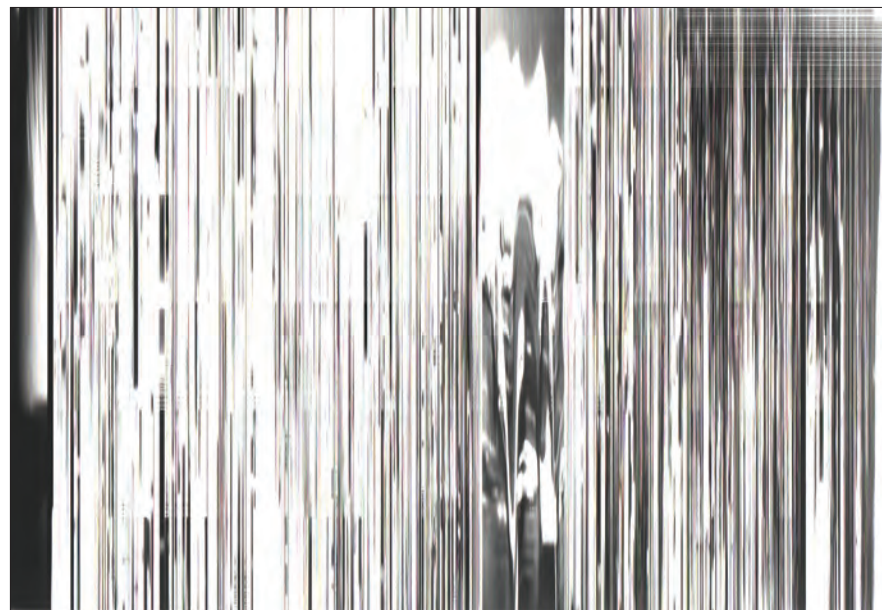
<https://www.stefanmildenberger.de/what-if-the-television-is-on>



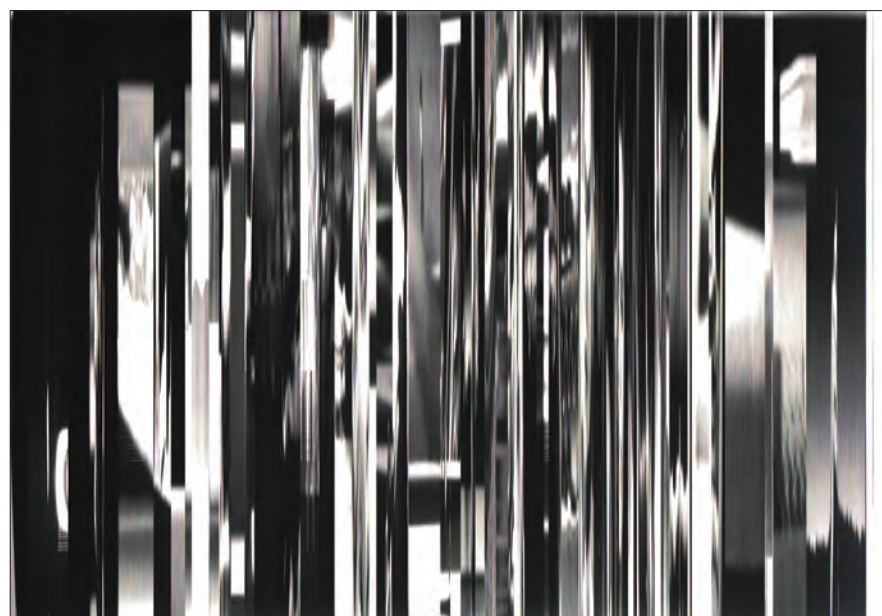
WHAT IF THE TELEVISION IS ON, #44
2013
Handheld scan



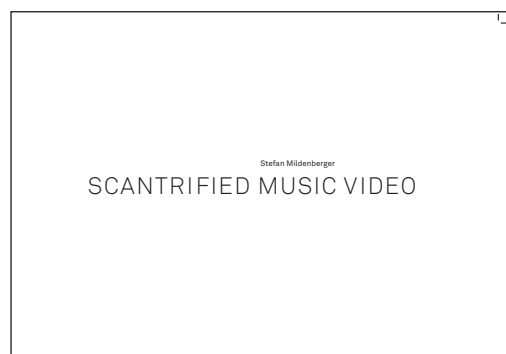
WHAT IF THE TELEVISION IS ON, #25
2013
Handheld scan



SCANTRIFIED MUSIC VIDEO #15 (1998, Madonna, Ray of Light)
2012
Automated scan, Diasec, C-Print



SCANTRIFIED MUSIC VIDEO #01 (1984, The Cars, You might think)
2012
Automated scan



SCANTRIFIED MUSIC VIDEO
Buch, 42 x 30cm
2013, Materialverlag-HFBK,
Hamburg
Edition: 25 copies
material 325

SCANTRIFIED MUSIC VIDEO 2012 28 Automated scans C-prints, diasec, variable sizes Software developer: **Ulf Freyhoff**

The series SCANTRIFIED MUSIC VIDEO presents works created through the simultaneous scanning of music videos selected from MTV's Video of the Year (1984–2012). The project aims to deconstruct cinematic and videographic structures through manual scanning while simultaneously reassembling image information.

For the experimental setup, a flatbed scanner was placed directly on the screen of a monitor playing a music video. While the monitor displayed the moving image, the scanner continuously scanned the entire screen surface.

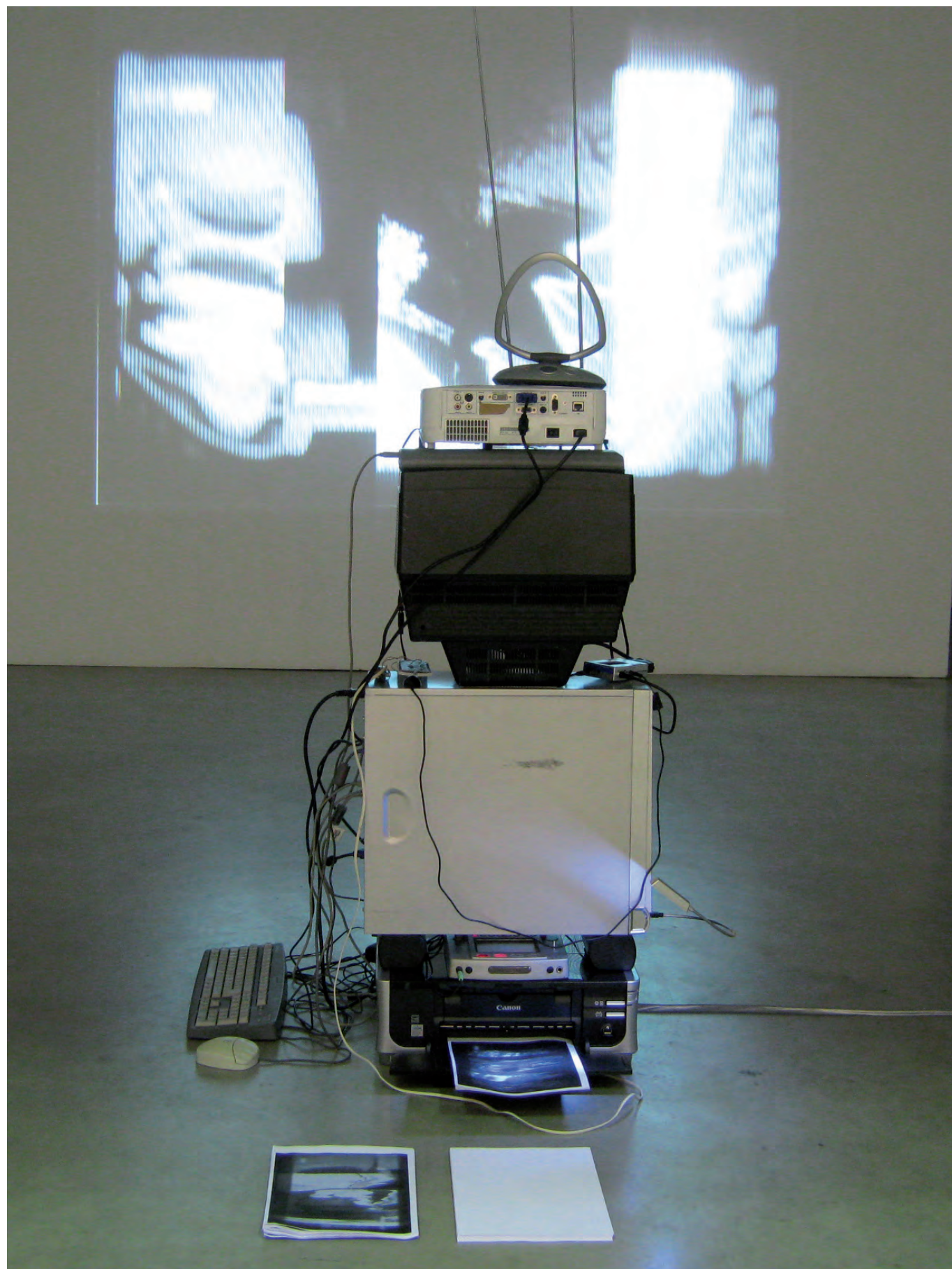
The scanning process was deliberately slowed through manipulation of the scanner driver, so that a single scan spanned the entire duration of the film or music video. In this way, visual strips and horizontal image continua are generated, transforming the original linear progression of the medium into fragmented, abstract structures.

The works in this series offer a new aesthetic experience of time, movement, and image information. Familiar music videos are deconstructed through the scanning process, their narrative structure and visual language transformed. This creates a tension between the familiar and the unfamiliar, in which cinematic content is visually abstracted and simultaneously re-experienced in its materiality.

Link: <https://www.stefanmildenberger.de/scantrified-music-video>



SCANTRIFIED MUSIC VIDEO #15 (1998, Madonna, Ray of Light)
2012
Diasec, 70 x 100 cm
Exhibition view, **Bromer Art Collection**, Roggwil, Schweiz



SCANTRIFIED TELEVISION
2010
Multimedia installation with programmed switching
Installation view, **Kunsthaus Hamburg**

SCANTRIFIED TELEVISION

2010

Multimedia installation with programmed switching

345 automated scans, C-prints, Dimensions variable

Inkjet prints, DIN A4

Video animation, 1 h 41 min

Video documentation, 5 min 37 sec

Software Developer: Ulf Freyhoff

(Television, flatbed scanner, indoor antenna, DVB-T receiver, remote control, projector)

A television is placed on its back, rotated 90°, and continuously receives broadcasts via a DVB-T receiver. The audio of each received program is transformed using a synthesizer into atmospheric soundscapes, turning familiar audiovisual content into abstract, new forms. On the screen of the television lies a flatbed scanner, which continuously scans the image through programmed automation. After each scan interval is completed, the resulting image is projected onto a screen. If paper is present in the printer feed, the image is also printed. Subsequently, the television automatically switches to the next channel, and the entire process begins again: scanning, projection, and optional printing. This continuous cycle generates an endless, performative loop, making the fragmentation and abstraction of media content visible.

The printed scans of the television broadcasts are available for visitors to take home, giving the work an interactive dimension and transforming the medium of television into tangible objects.

The installation addresses the interface between human hand, machine, and media surface, questioning perception, control, and the materialized experience of media content in the digital age.

Links: <https://vimeo.com/91785157>, <https://vimeo.com/690225521>

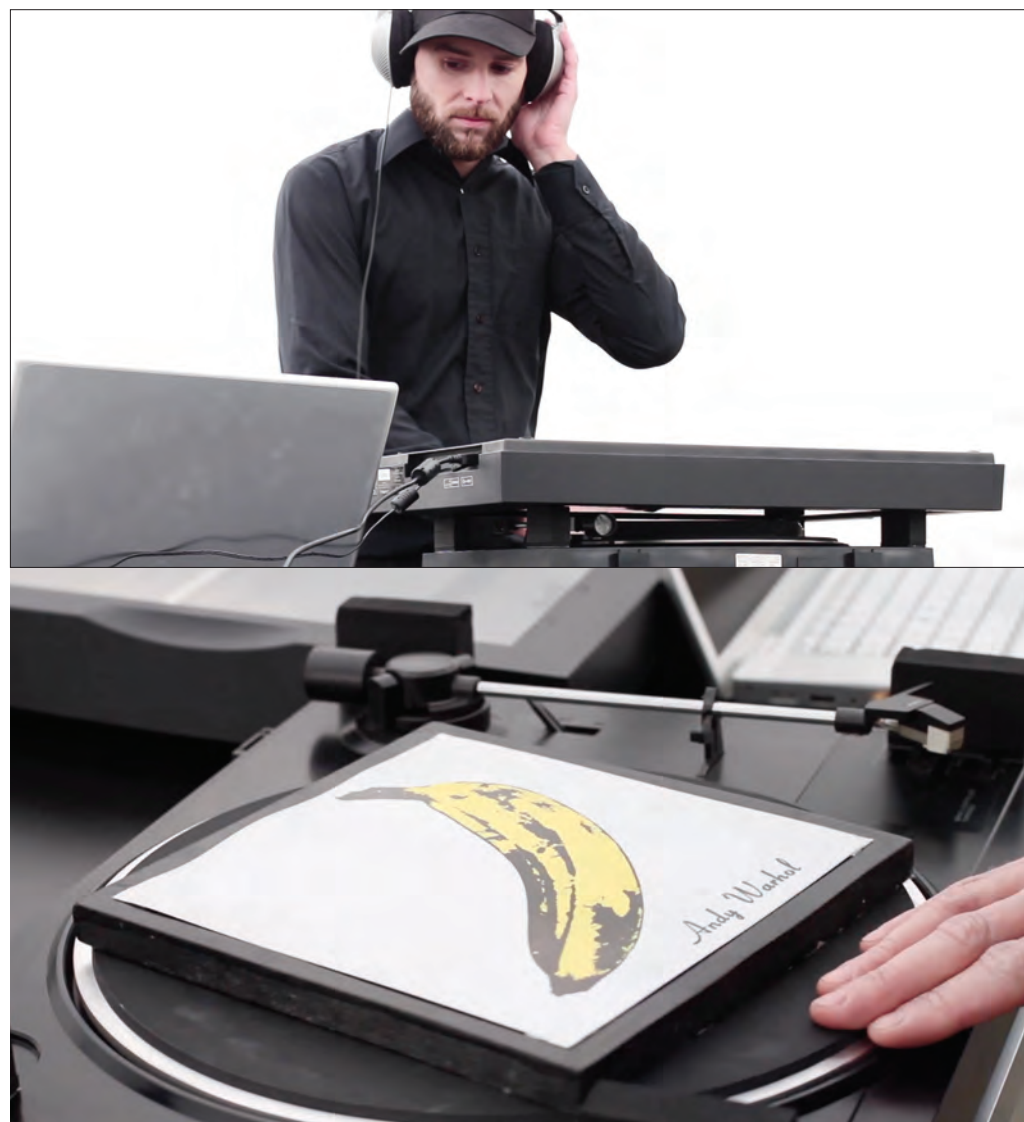
<http://www.stefanmildenberger.de/scantrified-television>



SCANTRIFIED TELEVISION #41 TRAIN, #15 PLAYGROUND, #105 VIEW, #38 HEAVEN
2010

C-Prints, 50cm x 70 cm, Dimensions variable

Exhibition view, **Bromer Art Collection**, Roggwil, Schweiz



SCRATCHED IN BEAT
2011, Performancevideo, 2 min 15 sec
Video-stills



SCRATCHED IN BEAT #44 (The Velvet Underground – The Velvet Underground)
2011
C-Prints mounted on Vinyl, Ø 31 cm

SCRATCHED IN BEAT

2011

56 scans, C-prints on vinyl, Ø 31 cm

Performance video, 2 min 15 sec

(record covers, turntable, DIN A3 flatbed scanner, mp3)

The series SCRATCHED IN BEAT presents works created through the simultaneous scratching and scanning of record covers. Instead of vinyl records, the album covers themselves are placed on the turntable and scratched in rhythm with the hits featured on the albums.

A large DIN A3 flatbed scanner positioned above the turntable captures the cover during the scratching process. In this way, the rhythm of the music becomes directly inscribed into the scanned image of the cover, merging the visual surface of the album with the movement and dynamics of the sound.

This method produces abstract, rhythmically infused image compositions in which sound, motion, and visual data intertwine to form a new audiovisual expression. Familiar album covers are deconstructed—their form, color, and typography are altered and recontextualized—revealing the interplay between music, physical gesture, and digital image manipulation.

SCRATCHED IN BEAT explores the relationship between tactile action, musical timing, and visual materiality, offering a new perspective on the perception of sound and image in the digital age.

Link: <https://vimeo.com/91966715>

<https://www.stefanmildenberger.de/scratched-in-beat>



SCRATCHED IN BEAT

2011, C-Prints auf Vinyl, Ø 31 cm

Installation view **Kunsthau Jsteburg**



MASSE
2010-2014
Sound collages, Vinyl, various lengths

The series MASSE #01 explores the simultaneous condensation of sound archives into physically perceptible sound sculptures. Files from various audio archives are combined into individual tracks using music software and then pressed onto vinyl. When the sound sculpture is played, it creates a dense, polyphonic sound field in which all included audio files are audible at the same time. For example, in MASSE #01 (Hymne 1998), all 198 national anthems can be heard simultaneously, merging their individual structures and melodies into a fragmented, overarching sonic composition. The work reflects on ideas of collectivity, cultural diversity, and simultaneous presence, while also exploring the limits of auditory perception. By transforming digital archives into a tangible vinyl object, it highlights the intersection of digital technology, physical media, and performative sound art. MASSE #01 questions how we perceive sound, identity, and collective symbols, opening new perspectives on audio culture, materiality, and cultural memory.
 Links: <http://www.stefanmildenberger.de/masse>
<https://vimeo.com/97946699>

MASSE #01 Hymne 1998, (198 national anthems)

2010, Dauer: 5 min 52 sec

MASSE #02 Dauerbrenner, (73 number 1 hits in Germany)

2010, Dauer: 5 min 46 sec

MASSE #03 Handy, (200 Nokia handy ring tones)

2010, Dauer: 5 min 30 min

MASSE #04 Christmas, (150 Christmas songs)

2010, Dauer: 6 min 42 sec

MASSE #05 Instrumenatal Jingles, (200 radio jingles)

2010, Dauer: 8 min 41 sec

MASSE #06 King of Pop, (213 songs of Michael Jackson)

2010, Dauer: 8 min 4 sec

MASSE #07 Movie Themes, (189 movie themes)

2010, Dauer: 6 min 40 sec

MASSE #08 Natur, (187 nature sounds)

2010, Dauer: 6 min 59 sec

MASSE #09 Signale, (153 signal tones)

2010, Dauer: 5 min 30 sec

MASSE #10 Vocals, (187 voice samples)

2010, Dauer: 5 min 30 sec

MASSE #11 Titanic, (28 tracks from soundtrack of „Titanic“)

2012, Dauer: 19 min 28 sec

MASSE #12 Fußball-WM 2014, (32 national anthems)

Dauer: 5 min 29 sec



MASSE #01 Hymne 1998, (198 Nationalhymnen)
 2012, Soundcollage on Vinyl
 Exhibition view, DARE Redaktionsbüro, Hamburg

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