

## SPLIT-SCAN SCENARIOS



Koln photographer, **Egbert Mittelstadt**, uses his split-scanning technique to slice and dice his pictures, turning the world into dreamlike fluid-forms

Egbert Mittelstadt's short video-film's swirl across the cine-screen, a digital foil to the soundscapes they are currently being set to, the Norwegian musician, Geir Jensson, who works under the moniker, Biosphere. As electronic music moves ever closer to becoming redefined into being a sub-strand of multimedia, rather than something separate, Mittelstadt and Jensson's collaboration makes sense, twining together ambient media and music.

Mittelstadt's imagery draws explicitly from everyday life, the passer-by, or passenger in transit, a traffic realm, buildings, and from time to time more naturalistic realms accompanying Jensson icy electronica; *The things I tell you*. Through

a specific piece of digital wizardry Mittelstadt has developed, which he's called Split-Scan a process happens which ignores the primary constants of the image, while highlighting specific moments from the film. Adjusting the rate at which this occurs determines how the imagery is pulled and pushed from shape to shape in a continual flux of deformation and reformation. So buses, cars and folk on foot, get pulled across the screen in fat wedges of fluid form, sliding across the screen before being recomposed into other patterns, shapes and forms. Mittelstadt, who for many years has been working in photography rather than original medium of video, describes this as cine-graphical, where space has been excised leaving