

# The NOMAD Project

@ Access & PARADOX Paris | October 21-24, 2010.

Saturday, October 23, 2010  
Exhibition of Films 8PM-10PM  
Industry Event (Social) 10PM-2AM

## Filmmaker Interview

Director's Name (First and Last): Tobias Rosenberger  
Project Name: Large Scale – La canción de la gran promesa  
Project Length: 06min02

### **How did you come across The NOMAD Project call for projects?**

Through Internet...

### **What were your initial thoughts on the guidelines and what about the program initially caught our attention?**

I felt quite intrigued about the whole program. My artistic practice always incorporates technology and alternative methods of production while exploring conventions of perception. And the main image on the webpage and the idea behind caught my special attention. It simply displays an electrical tower in a landscape. Nature and human absence are represented while the traces of human presence and the idea of progress are showed at the same time. This ambivalence attracted me.

### **The unofficial theme of this year's Access & PARADOX Open Art Fair is “nostalgia for nature”; how does your film relate to this theme, either literally or otherwise?**

I arrived in Huesca, a small town in the North of Spain, with the vague idea to create a multiscreen-panorama of moving images where nature is the real protagonist. The less-populated, beautiful landscape in Aragon seemed perfect for this proposal. After my arrival, I learned about the Gran Scala project: While a large majority of the local population and also the government support this project, that is considered to be the largest leisure complex in Europe, it is discussed highly controversial because of its environmental impact. The designated construction area became for me quite symbolical for a general ambivalence of the human co-existence: progress vs. meditation, quietness vs. construction, dynamics vs. security, commercial success vs. nature, the sounds of birds vs. bluster, life vs. death...

### **How do you feel about having your project screened at an international contemporary art fair? What does this mean for your project and how do you think**

**this audience, as opposed to a more traditional theatrical audience, will react to your project?**

For me it is the other way around: I composed Large Scale as a 15-channel video-installation that plays in a never-ending loop. Part of the exhibition is an accompanying text printed in the catalogue. With this setup, time is at the disposal of the viewer while this is different at a screening.

For the Nomad Project, I produced an especial single-channel HD-version that appends the text printed in the catalogue to the images. I suppose, this special edition will be more perceived as a kind of statement.

**One of the guidelines for submitting a film was that it be put together using non-traditional forms of filmmaking, incorporating either outdated or new technologies. What techniques did you use in putting this film together and how do you hope those techniques influenced the subject matter and what the viewer takes away from the final film?**

The video was recorded with a robotic surveillance camera whose movement can be defined accurately via a serial interface. Meanwhile, the camera can deliver the images in a satisfactory Pal-quality. To realize my idea of the video-work, I wrote my own software so that the images of individual screens next to each other would automatically start to move and zoom in patterns that relate to each other. My own software enables the adjustment of the camera's control parameters in a more flexible, mathematical and precise way. I hope, the contrast between the predetermined camera movements and the captured image creates a space which invites each viewer to think about the theme individually.

**Another guideline was that filmmakers rely on little or no exchange of actual money. How did you fund this project? What was your initial reaction to that guideline?**

I was participant of an artistic mobility program initiated by the Pépinières européennes pour jeunes artistes. Hence, the travel, accommodations and living expenses in Huesca were provided.

Nowadays, we hear too much about huge investment for filmmaking. And those investments set very often limitation on the production as certain commercial expectation must be met. But in the end, creativity is what counts, not the money. It is a surprise that the Nomad project takes this perspective into the consideration. Moreover, the perspective is even emphasized through this guideline which is a big encouragement for the experimental filmmaker with tight production budget.

**What were your initial intentions when you started this project and how did they change throughout production and post? Did the film turn out as you had imagined it would?**

Before I did the fifteen recordings, I was a little bit afraid, that the images might be too unspectacular and that my work could be perceived as too much conceptual. But in the end, the result is wonderful.

**What sort of reaction do you get from people who have watched your film? Is it mostly what you had expected or does it vary?**

One of the probably most unexpected reactions was received via email:  
“Gracias por el trabajo, es impresionante y sorprende por su originalidad. Ha sido una gran sorpresa que agradecemos quienes estamos trabajando contra Gran Scala. Pones en valor la belleza del paisaje lo que es muy importante.”

**What is your next project? Does it in any way relate to this project? If so, or if not, why?**

I am now preparing my third work based on my camera software. While “Breathing City” dealt with Public Space and “Large Scale” with Depicted Landscape, the theme of my third camera project will be the Interior.

I am looking forward to realizing a Real-time Installation based on moving camera technology. Is anybody interested in a camera project for an indoor and / or outdoor area, let's get into touch... :-)

**Is there anything else you would like The NOMAD Project audience to know about you or your film?**

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