First page, this page: installation views, Kunstverein Freiburg am Breisgau, 2005

Marco Poloni
AKA (Also Known As)—Script for a Short Film, 2002

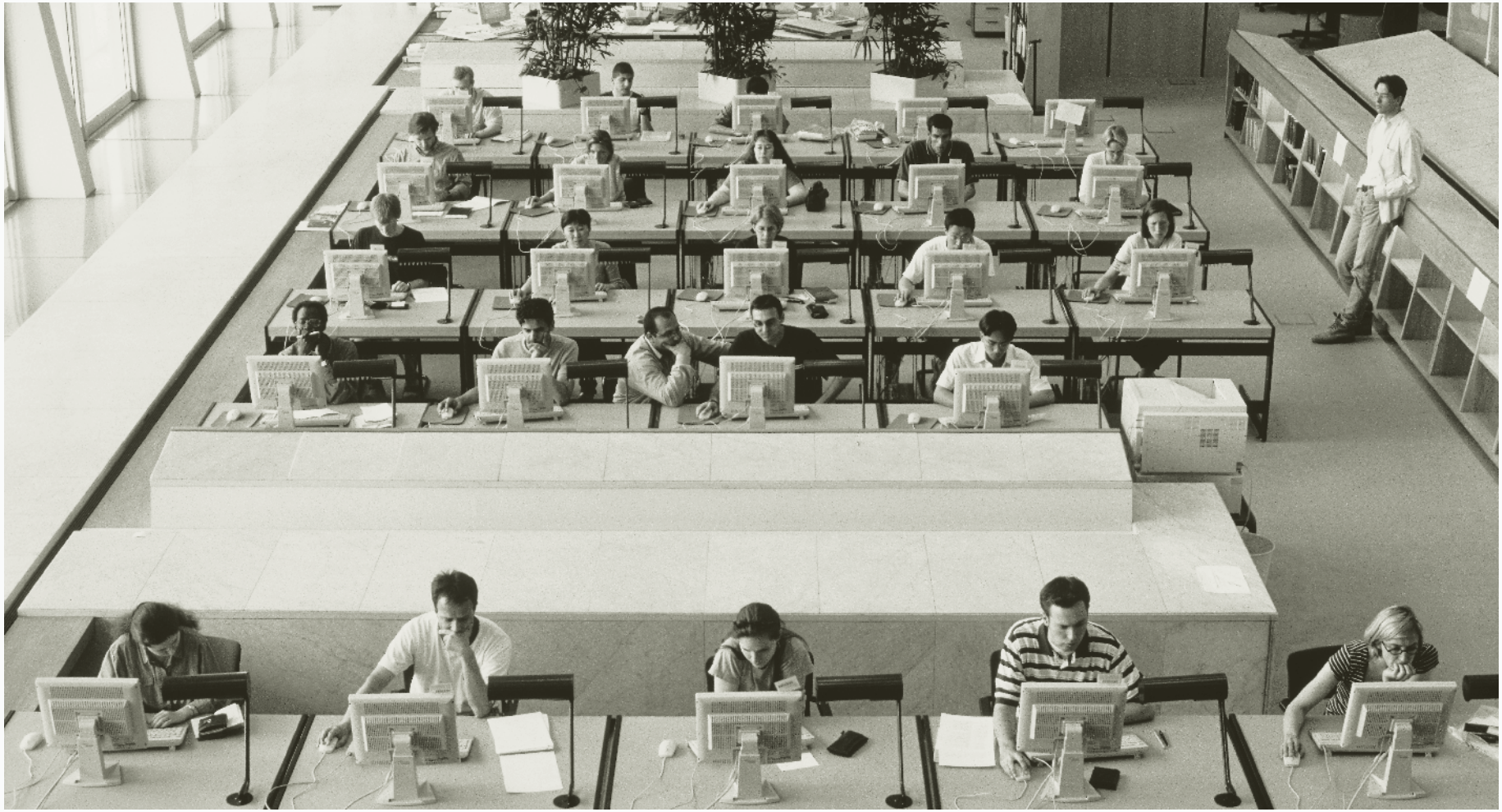
The set of photographs *AKA (Also Known As)—Script for a Short Film* is a hypothesis for a film. The film follows an unnamed Arab-looking man for three days in two German cities, Berlin and Hamburg, from a public library to an electronics shop, then across the streets and on to an internet café, where he meets another man. We see him again in a university lecture hall, then taking the metro to a nondescript apartment building, then into a cinema, and finally back in the street. The point of view switches between that of the subject of the film, and that of a third-person narrator and the spectator. The subject of the film is supposedly a sleeper, a terrorist of a dormant cell. His identity is visually constructed as a composite of a stereotype, in order to break the mechanism of projective identification of a threatening Other in the spectator's gaze.

The texts under the images are cinematographical indications of action and technical notations (e.g. 'Ext.' for Exterior, 'Int.' for Interior, 'POV' for Point of View, 'CCTV' for Closed Circuit Television).

62 black & white pigment prints, each 294 x 420 mm

Book: *Passengers*, 28 x 21 cm, 180 pages, 63 colour images, 65 black & white images, hardcover with dust jacket, Verlag für moderne Kunst Nürnberg, Nürnberg 2005

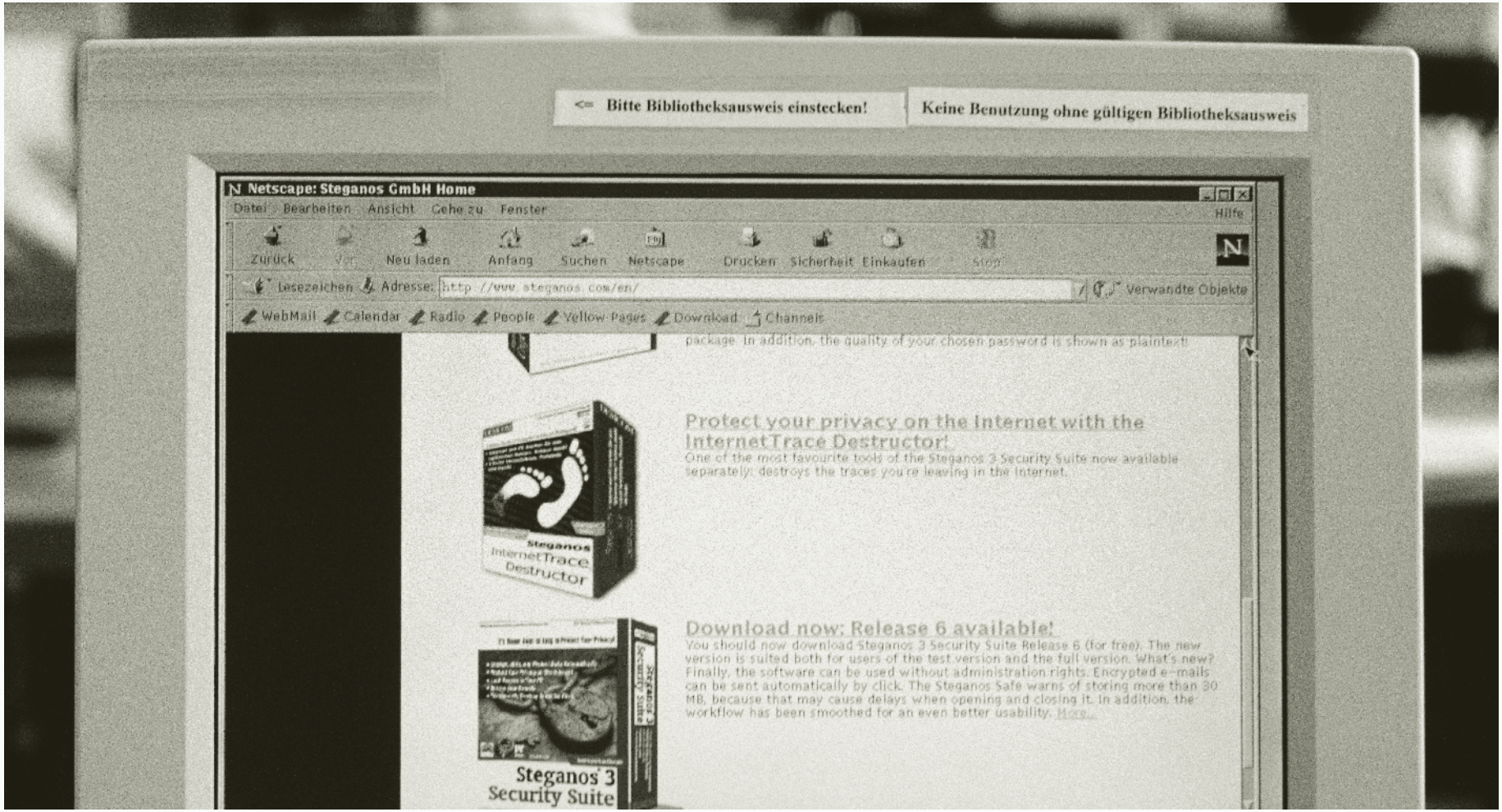
1a. Int. Public library. Morning.



1b. Int. Public library. Internet center. Morning.
He sits at the computer.

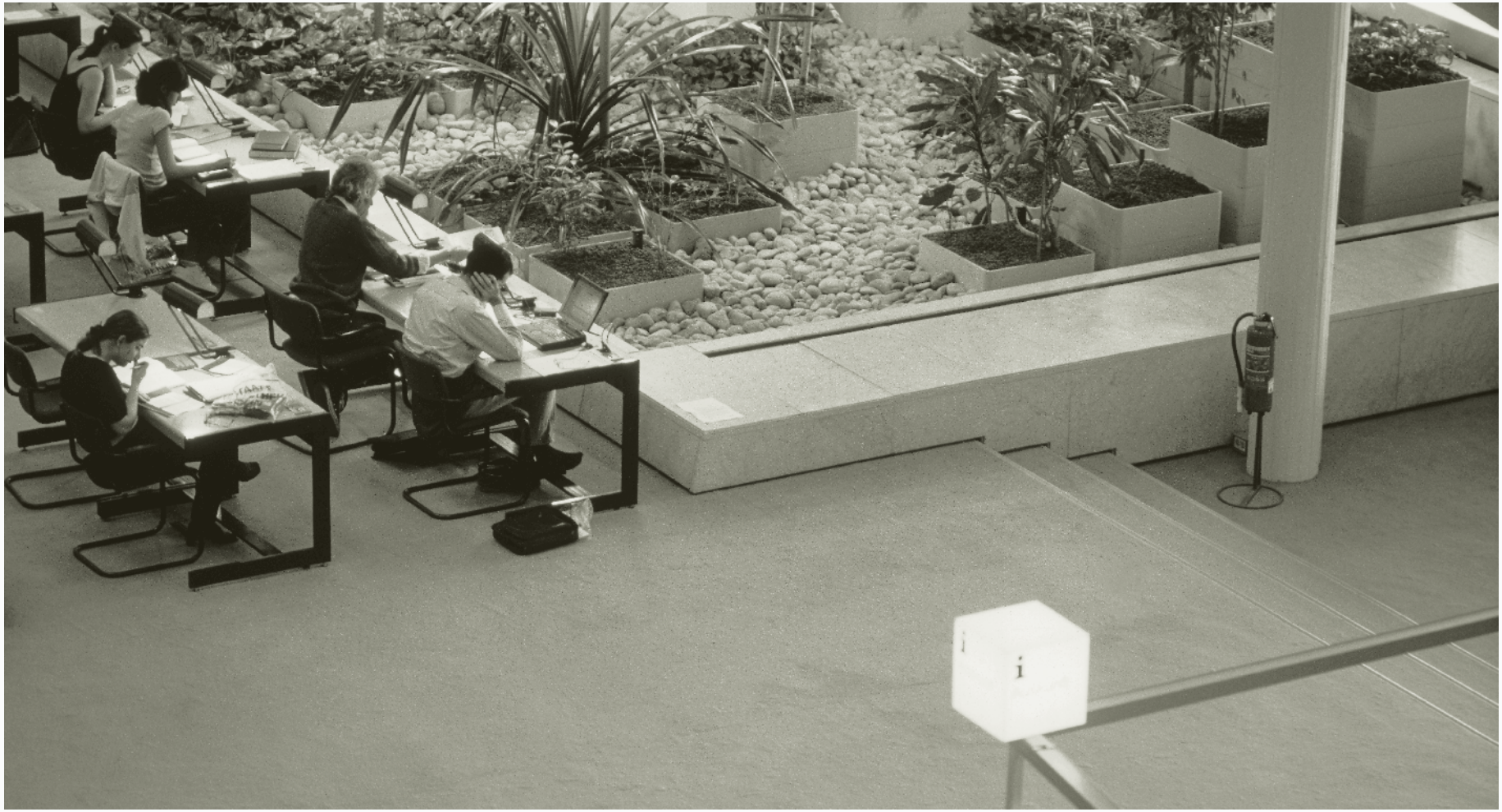
1c. Reverse shot. Close on man.

1d. Reverse shot, other POV. Close on man.



1e. His POV. Close on screen.

1f. His POV. Close on ceiling, moving up.



2a. Int. Public library. Later. Morning.

2b. Close on man.
Distracted from his work, he focuses on a point beyond the camera.

2c. His POV. Close on woman.

3a. Int. Public library. Later. Morning.

3b. Close on man, passing to right.

4a. Ext. Embassies area. Later. Afternoon.
The agents get into the cars.

4b. Close on men.

4c. Reverse shot. Close on man.

5. Ext. Street. Later. Afternoon.
Pan to right, on man.

6a. Int. Electronics shop. Later.
Close on man.

6b. Close on man.
He picks up an electronics kit.

6c. CCTV shot.

6d. Ext. Street. Later.
Pan to right, on man.

6e. Close on man.

7. Ext/Int. Avenue. Later. Afternoon.
His POV. Moving forward.

8. Ext. Gas station. Later. Night.
He leaves the convenience store.

9. Ext. Street. Later. Night.
He waits for someone to pick him up.

10a. Ext. Street. Later. Night.

10b. *They negotiate. The woman gets into the car. The car leaves.*

11a. Ext. Avenue. Day.
CCTV shot.

11b. Reverse shot. Close on man.

11c. Reverse shot, other POV.

11d. Man's POV.

12a. Ext. Internet café. Later. Afternoon.
Pan to right, on men.

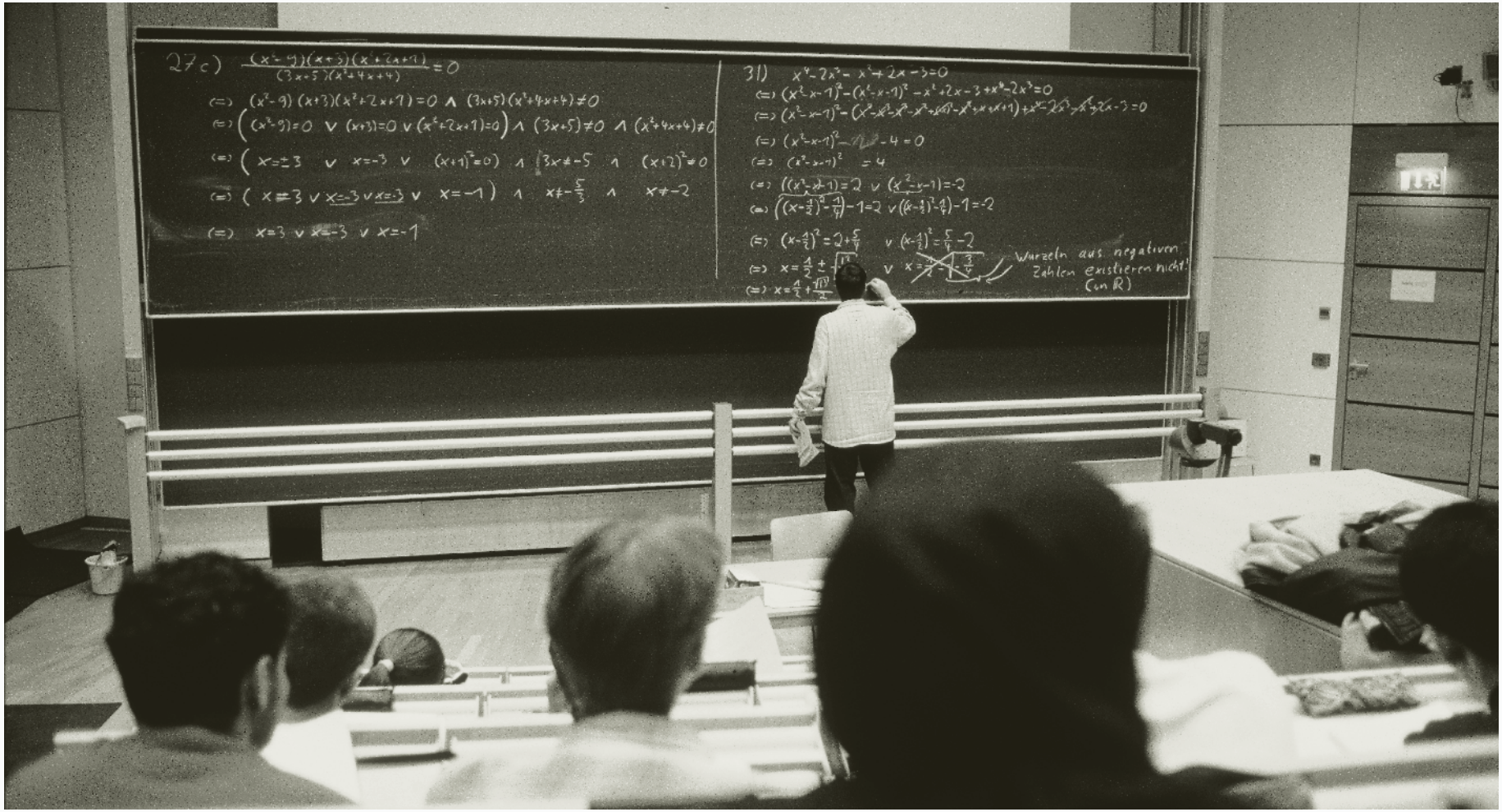
12b. Int. Internet café. Later.
Close on man.

12c. His POV.

12d. Close on man.

12e. Pan to left, on men, moving out.
They leave the café.

13a. Int. Polytechnic school. Lecture hall. Later. Afternoon.



13b. His POV.

14a. Int. Sony center. Later. Evening.
He kills time on a flight simulator.

14b. His POV. Close on logo.

15a. Int. Subway passage. Later.
He follows a woman.

15b. His POV.

15c. *He vanishes into the crowd.*

16a. Ext/Int. Bus. Morning.
His POV.

16b. Close on men.
He listens very carefully to the other man.

17. Ext. Subway station. Later. Afternoon.
Tracking shot, on man.

18a. Int. Subway car. Later.
He talks with a third man in the subway. The man hands something to him.

18b. Close on man.
A man eyes them suspiciously.

18c. His POV. Passing to left as the train pulls into the station.

19a. Int. Subway station. Later.
He takes the escalator down.

19b. *He takes the escalator down.*

19c. *He takes the escalator down.* 19d. *He takes the escalator down.*

19d. *He takes the escalator down.*

20. Ext. Street. Later. Afternoon.
Close on man.

21a. Ext. Apartment building. Later. Afternoon.

21b. Other POV. In backyard.

21c. Close on man.
Standing behind the window, he smokes a cigarette.

22. Ext. Street. Later. End afternoon.
His POV. Moving forward.

23a. Int. Movie theater. Later.
His POV.

23b.

23c. Int. Movie theater hall. Later.
His POV. Passing to left.

24. Ext. Street. Later. Dusk.

25a. Ext. Street. Later. Dusk.
Close on man.

25b. Close on man.
End.