



# Marco Poloni

## Shadowing the Invisible Man — Script for a Short Film, 2001

The set of photographs *Shadowing the Invisible Man—Script for a Short Film* is a hypothesis for a film. The film follows an unnamed illegal migrant in his journey from southern to northern Italy, from his point of landing on a beach near Otranto to his crossing of a lake along the border with Switzerland. The point of view switches between that of the subject of the film, who is never seen, and that of a third-person narrator and the spectator. The illegal migrant is the excluded Other of the social order. His 'invisibility' is visually constructed in order to expose the ideological underpinnings of the occlusion mechanism of the spectator's gaze.

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

54 C-prints on aluminium, each 205 x 270 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

Previous page: installation view, Kunstverein Freiburg am Breisgau, 2005



1. Ext. San Foca, channel of Otranto. Pre-dawn.  
His POV. Moving in and pan to left.  
*The boat glides on a calm sea. There is nobody on the shore.*



His POV. Passing to right, on the car.



*The boat comes to the shore. The men land and hastily leave the frame, to the left.*



His POV. Close on object.



*One after the other, the men rise into the frame from the edge of the cliff. The boatman pulls out and leaves.*



His POV. Resume on car. Fast pan to left and to right.  
Man: The albanian's truck isn't here ! (VO).





2. Ext. San Foca. Post-dawn.

*They are nervous. While talking, they take turns drinking. They decide to separate to avoid detection. They hug each other, and split off in different directions.*



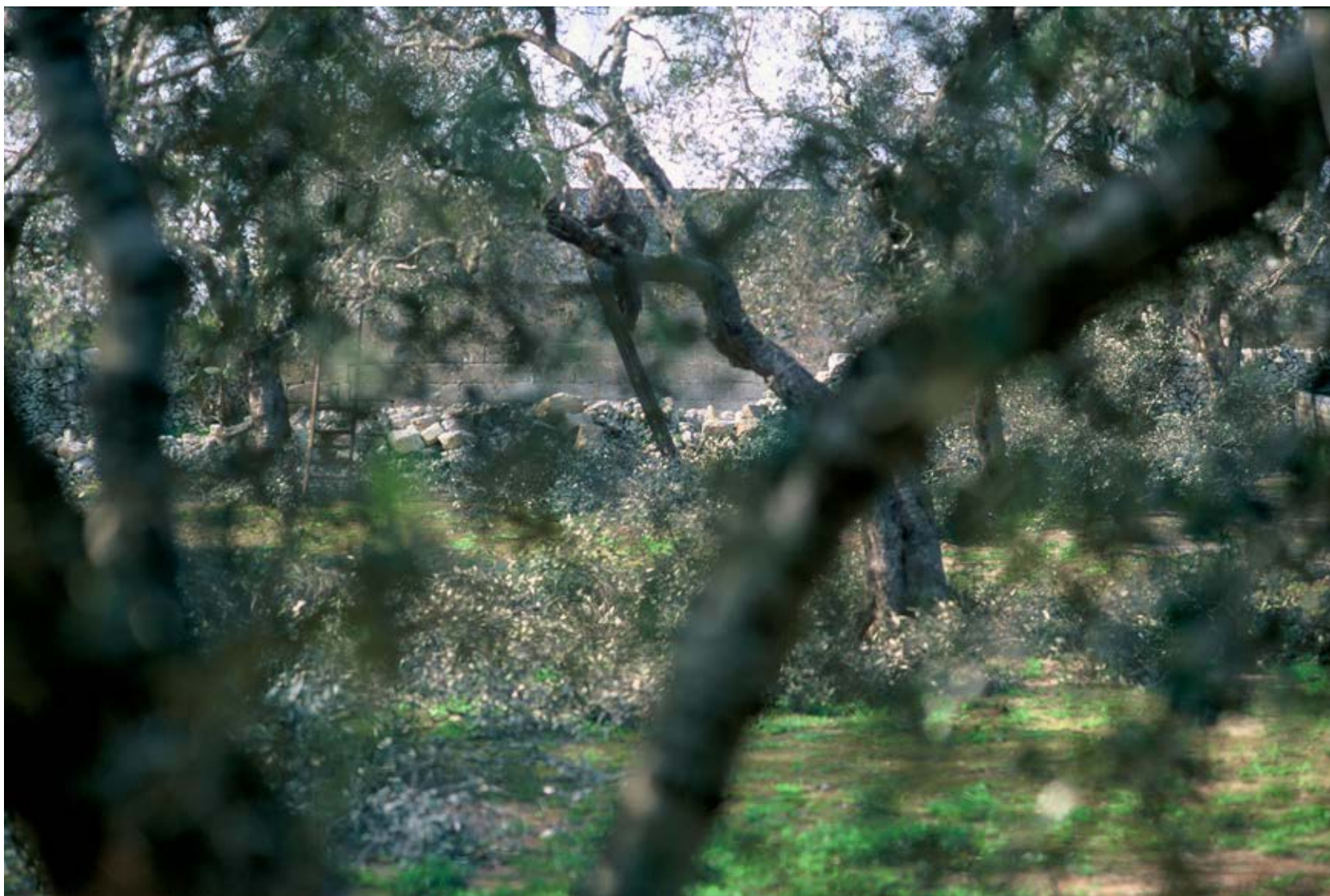
3. Ext. San Foca. Early morning.  
*The man heads inland, walking away from the camera.*



4. Ext. Periphery of San Foca. Morning nine.  
Close on man, tilt down. Sound: helicopter passing (fade in).  
*The man squats down, watchfully. He stares at a point beyond the camera.*



His POV. Reverse shot.  
Sound: helicopter passing (fade out).



5. Ext. South of Lecce. The bush. Noon.  
His POV. Passing to right, on farmer. Sound: a crack.  
*The farmer suddenly turns his head towards the man, but does not see him.*



6. Ext. South of Lecce. Olive grove. Mid-afternoon.  
*The man continues to walk, moving away from the camera.*



7. Ext. South of Lecce. The bush. Dusk.  
His POV. Moving in.  
Sound: a gunshot in the distance.



8. Ext. Surroundings of Lecce. Main road. Night.

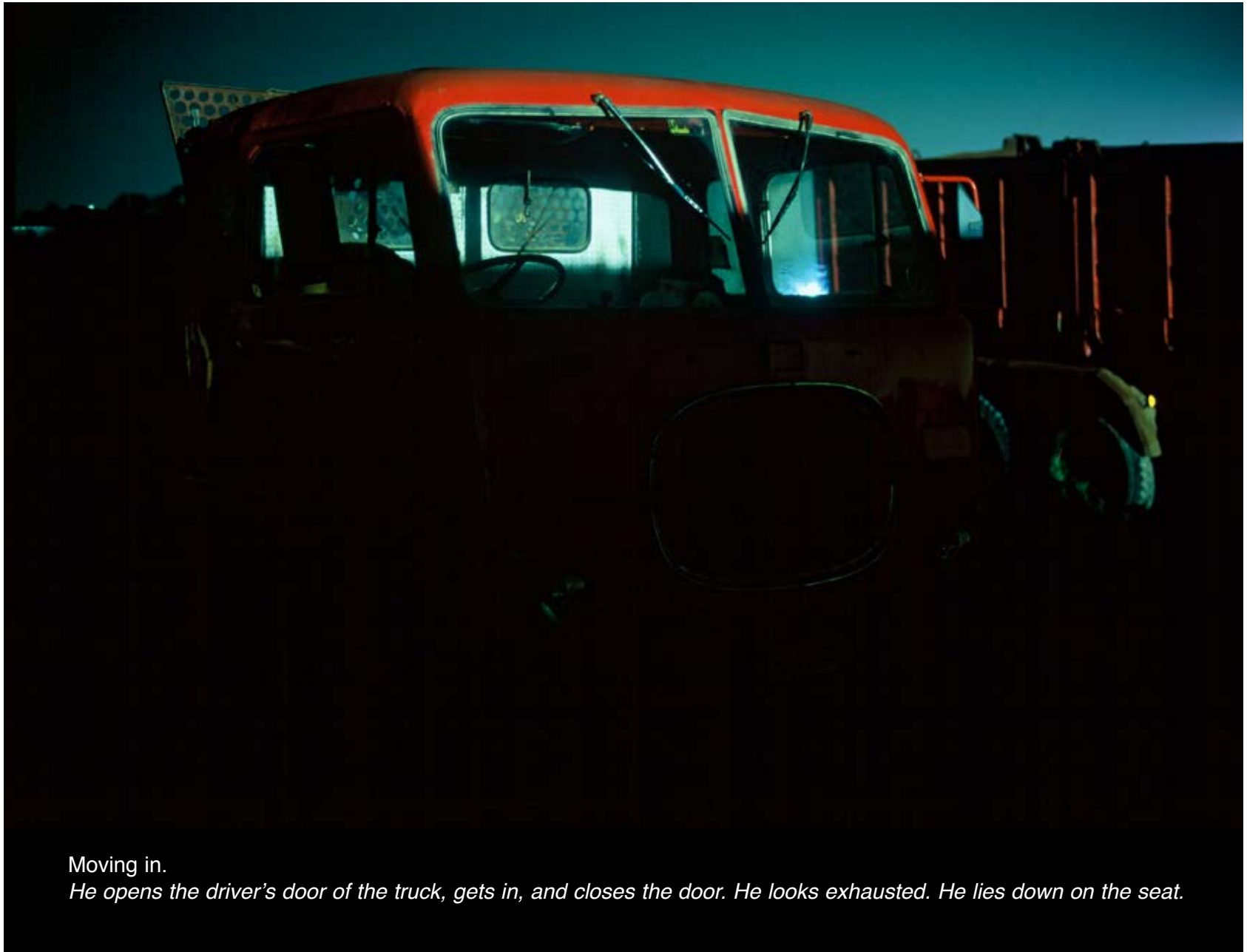
*He enters the frame from the right. He descends to the road and follows it, in the shadows, moving away from the camera.*





9. Ext. Periphery of Lecce. A parking lot for trucks. Night.  
His POV.

*The man sees the glow of a TV set in the guard's booth.*



Moving in.

*He opens the driver's door of the truck, gets in, and closes the door. He looks exhausted. He lies down on the seat.*



10. Ext. Suburbs of Lecce. Morning ten.  
His POV.  
*Nobody. The street is clear.*



Close on man.  
*Standing in the palms, his eyes go to a point beyond the camera.*



His POV. Reverse shot.  
*Just a guy.*



11. Ext. Lecce. Afternoon four.  
His POV. Passing fast to right, on police car.  
*The man sneaks away.*



12. Ext. Lecce. Afternoon six.  
Sound: a storm is about to break out.  
*He takes shelter, against the sign.*



13. Ext. Lecce. Train station. Night.  
His POV. Pan to left.  
*Nobody. The tracks are clear.*





Tracking to left.  
*The man runs from right to left along the track in the foreground.*



Int.  
On the man. Sound: a train arrives.  
*Standing, he looks to the right.*



14. Int. In a train. Night.

*The man stands in the corner, alert, ready to move. Luckily, the train seems empty.*



15. Int/Ext. Monopoli. Train station. Night.  
His POV.

*The train stops. From a seat, he looks through the window.*



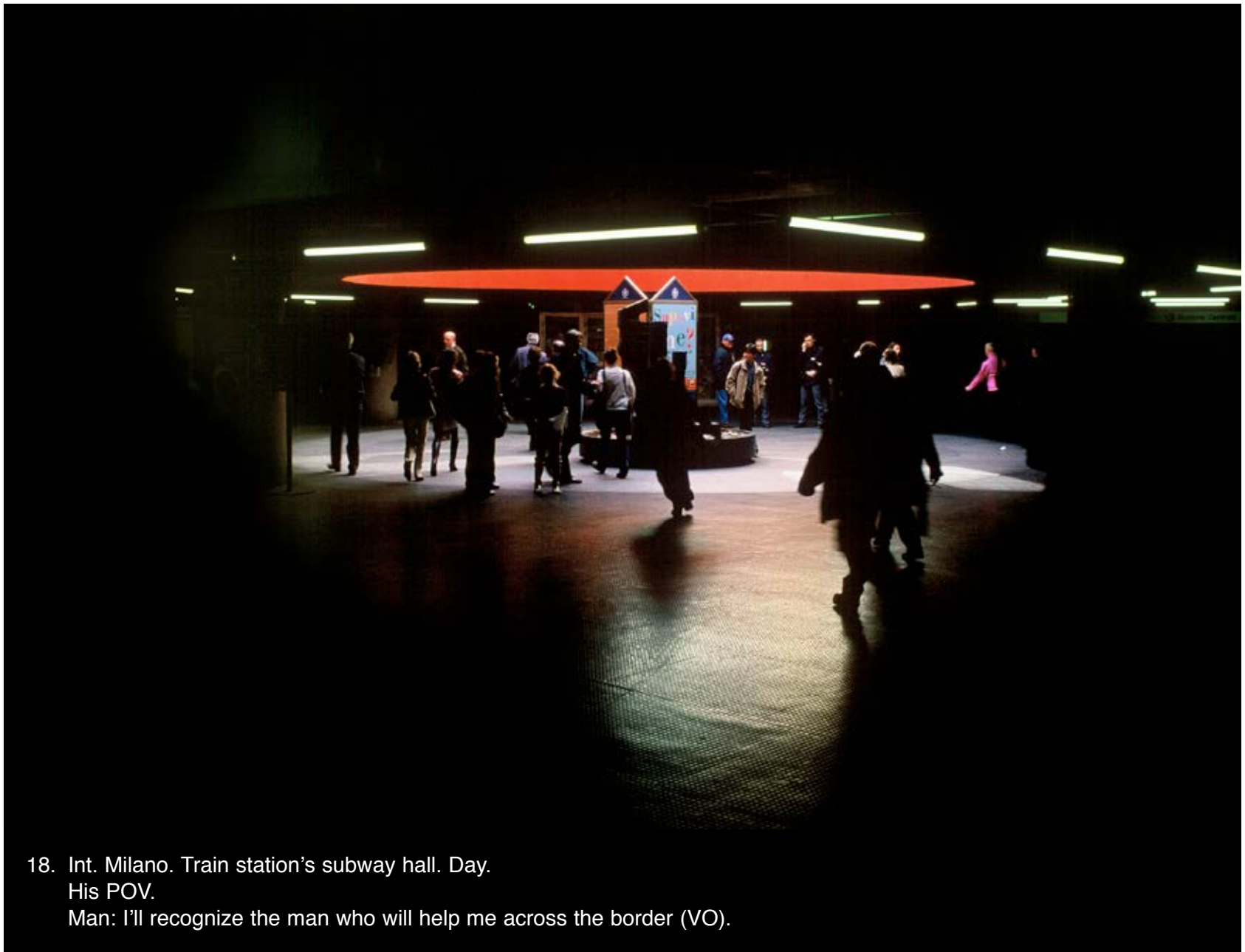
16. Int. Milano. Train station. Morning seven.  
*The man, at the centre of the frame, takes the stairs down to the main hall.*



17. Int. Milano. Train station main hall. Morning seven.  
No sound.  
*He looks for a way out. He appears lost. People notice him.*



No sound.  
*Beyond a person in the foreground, he walks towards the exit gate.*



18. Int. Milano. Train station's subway hall. Day.  
His POV.  
Man: I'll recognize the man who will help me across the border (VO).





His POV. Close on man.  
No sound.



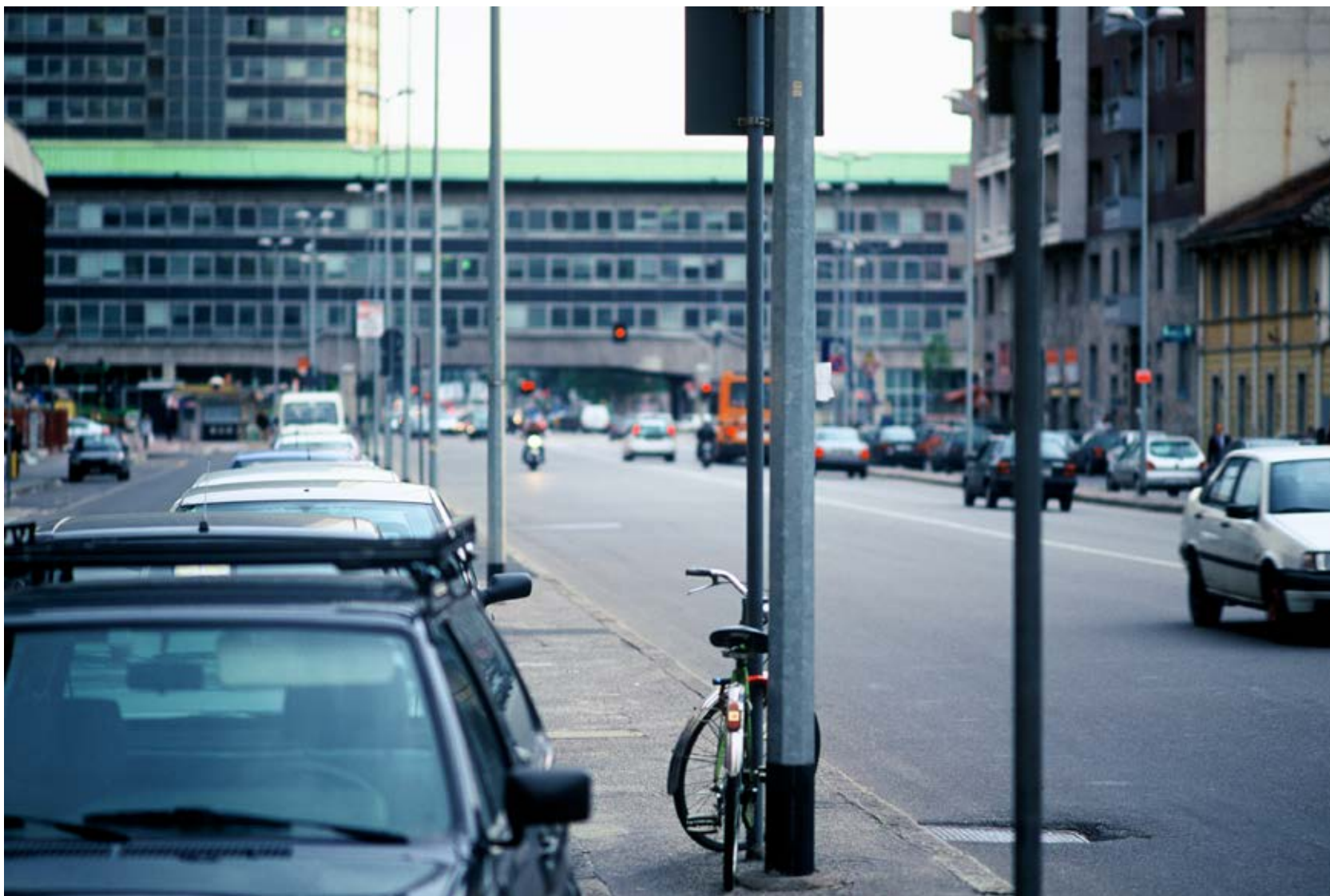
His POV. Close on man.  
No sound.



His POV. Close on man, whip pan to right.  
No sound.



His POV. Close on group, moving in, moving out fast, to right.  
No sound.



19. Ext. Milano. An avenue. Afternoon two.  
*The man walks towards the camera. He looks disappointed.*



20. Ext. Milano. An empty street. Afternoon four.  
*He rests against the wall and smokes a cigarette.*



21. Ext/Int. Milano. A café. Afternoon six.  
Close on man.  
*He comes into the café.*



Int.

Reverse shot, pan to right.

*The man goes to the bar. The bartender hesitates, and then decides to serve him.*





Ext.  
Close on man.  
*He leaves the café.*



22. Ext. Suburbs of Milano. Afternoon six.

Tracking to left.

*A passing pedestrian makes eye contact with him. The man quickly glances away, to the lower left.*



His POV. Passing to right.

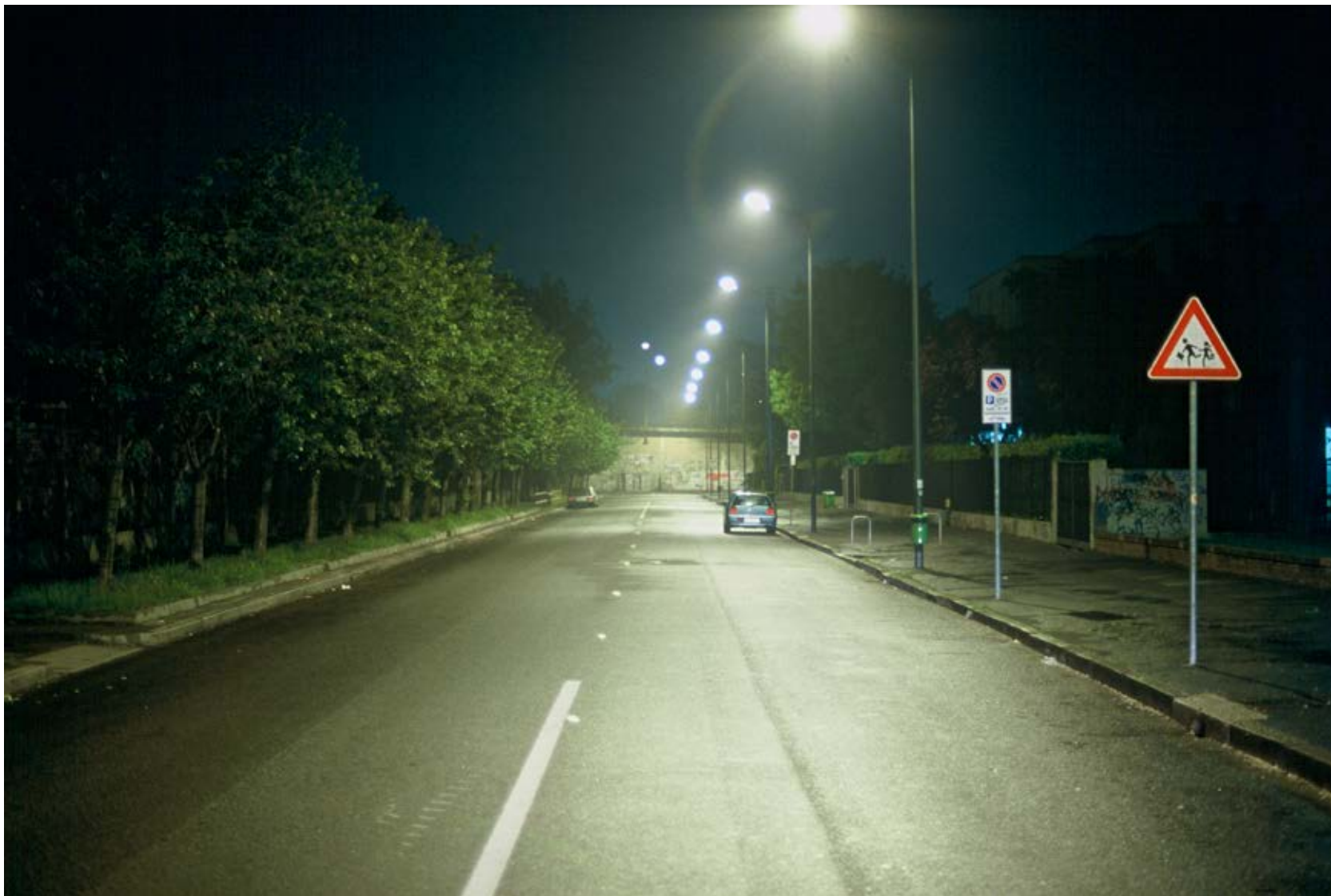


23. Ext. Suburbs of Milano. Pre-dusk.

*It starts to rain. He walks quickly on the path, moving away from the camera.*



24. Ext. Suburbs of Milano. Night.  
His POV. Moving in and out.  
*The man approaches the food vendor, hesitates and backs away.*



25. Ext. Suburbs of Milano. Night.

*He wanders away from the camera. He glances to see if he's being followed.*



26. Ext. Suburbs of Milano. Pre-dawn.

Pan to left. Sound: dogs barking.

*The man arrives from the right, jumps over the corrugated metal fence, and vanishes.*



27. Ext. Suburbs of Milano. Post-dawn.  
His POV. Passing to right.  
*He continues to wander.*





28. Ext. Suburbs of Milano. Early morning.  
*The man takes the pedestrian crossing, moving away from the camera.*



29. Ext. North of Milano. Road to Varese. Morning ten.  
His POV. Moving in fast.  
*The man runs towards the garbage containers and hides behind them.*



His POV. Moving in fast.  
*He jumps on the trailer and hides under a canvas cover.*



30. Ext. Main road to the border. Afternoon two.  
His POV. Matte shot, passing fast to left.



31. Ext. Maccagno, Lago Maggiore. Afternoon four.  
His POV. Passing fast to right.  
*Two men eye him.*



32. Ext. Maccagno, Lago Maggiore. Afternoon six.  
*Switzerland.*



33. Ext. Maccagno, Lago Maggiore. A camping. Afternoon six.  
His POV.  
Man: Good, I'll come back at dusk (VO).



34. Ext. On Lago Maggiore. Post-dusk.  
His POV. Very slowly moving in.  
No sound. End.