

62<sup>nd</sup> Forum



# REVISION

Buch MERLE KRÖGER | PHILIP SCHEFFNER Regie PHILIP SCHEFFNER Kamera BERND MEINERS Ton PASCAL CAPITOLIN | VOLKER ZEIGERMANN Schnitt PHILIP SCHEFFNER Produzentin MERLE KRÖGER  
Koproduzenten MARCIE JOST | MEIKE MARTENS | PETER ZORN Eine Produktion von PONG in Koproduktion mit BLINKER und WORKLIGHTS sowie mit ZDF in Zusammenarbeit mit ARTE im Verleih von REALFICTION [www.revision-film.eu](http://www.revision-film.eu)

Gefördert durch

medienboard

mdm

D

Film und Medien  
Kulturjahr 2019

Deutscher  
Filmförderfonds

FFA

DEFA

## PRESS BOOK

### REVISION

<i>Fact sheet</i>	<i>Page 03</i>
<i>Contact</i>	<i>Page 04</i>
<i>Festivals</i>	<i>Seite 05</i>
<i>Press quotes</i>	<i>Page 06</i>
<i>Logline and synopsis</i>	<i>Page 07</i>
<i>Director's statement</i>	<i>Page 08</i>
<i>Forum catalogue review</i>	<i>Page 09</i>
<i>Philip Scheffner filmography</i>	<i>Page 11</i>
<i>Company profile pong</i>	<i>Page 12</i>

---

Press Download (images and text) at <http://revision-film.eu/index.php?id=14>

**REVISION**  
**FACT SHEET**

Script	Merle Kröger   Philip Scheffner
Directed by	Philip Scheffner
Director of Photography	Bernd Meiners
Sound	Pascal Capitolin   Volker Zeigermann
Line Producer	Marcie K. Jost
Sound Design	Volker Zeigermann   Simon Bastian
Sound Mix	Pierre Brand
Online Mastering	Matthias Behrens
Online Studio Image	wave-line GmbH
Online Studio Sound	Zeigermann-Schmahl GbR
Commissioning Editor ZDF/arte	Doris Hepp
Co-producers	Marcie K. Jost   Meike Martens   Peter Zorn
Producer	Merle Kröger
Produced by	pong
In co-production with and with	Blinker Filmproduktion   Worklights Media Production ZDF in cooperation with arte
Development funded by	FFA DEFA Foundation
Production funded by	Medienboard Berlin Brandenburg Mitteldeutsche Medienförderung Filmförderung Hamburg Schleswig Holstein Film- und Medienstiftung NRW German FederalFilmFund (DFFF)
Distribution	RealFiction
Theatrical release Germany	13.09.2012
Duration	106 min
Format	35mm, Stereo
Filmwebsite	<a href="http://www.revision-film.eu">www.revision-film.eu</a>
World premiere:	62. Berlin International Film Festival 2012 (Forum)
International premiere	Hot Docs International Documentary Festival, Toronto 2012

## REVISION

### CONTACT

#### PRESS-CONTACT:

pong Kröger und Scheffner GbR

Merle Kröger: kroeger@pong-berlin.de

Philip Scheffner: info@pong-berlin.de

Tel.: +49 30 61076098



#### DISTRIBUTION:

RealFiction

Joachim Kühn

kuehn@realfictionfilme.de

Tel.: +49 221 9522-111



#### WORLD SALES:

pong Kröger und Scheffner GbR

Merle Kröger

kroeger@pong-berlin.de

Tel.: +49 30 61076098

## REVISION

### Festivals

World premiere	62. Berlin International Film Festival 2012 42. International Forum of New Cinema 2012
International premiere	Hot Docs – International Documentary Festival, Toronto 2012
Other Festivals	Dokumentarfilmwoche Hamburg 2012 GoEast Filmfestival, Wiesbaden 2012 Dok Fest München, 2012

## REVISION

### Press quotes

mubi.com	<i>„Outstanding“</i>
Film Quarterly	<i>„A stunning documentary“</i>
Der Standard	<i>„Brillant“</i>
Der Freitag	<i>„Einer der interessantesten Filme der Berlinale“</i>
Filmanzeiger.de	<i>„REVISION ist vielleicht einer der wichtigsten Filme der jüngeren deutschen Geschichte. Ohne Zweifel ist dieses einzigartige dokumentarische Kino eine unerbittliche Bestandsaufnahme deutscher Abgründe – mitten in Europa.“</i>
Die Welt	<i>„Was Scheffners unerbittlich genaue Archäologie zutage fördert, raubt einem den Atem.“</i>
Berliner Zeitung	<i>„Herausragend – Klug und kunstvoll verschränkt der Film die nie abgeschlossene Vergangenheit mit einer Gegenwart, die sich dem Schweigen und Verdrängen verschrieben hat.“</i>
Frankfurter Allgemeine Zeitung	<i>„Scheffners Film steht in der Tradition von Claude Lanzmanns Film "Shoah".“</i>
Kino-Zeit	<i>„Ein beklemmendes und traurig aktuelles Dokument“</i>
Critic.de	<i>„ein Musterbeispiel investigativer Arbeit. Ohne aktivistischen Eifer, dafür mit bohrender Geduld und Präzision, umkreist der Film in einem fast schon archäologischen Prozess den Vorfall und seine Vor- und Nachgeschichte, er trägt Schicht um Schicht ab, um zur Wahrheit vorzudringen.“</i>
Tip, Berlin	<i>„In "Revision" werden die Hintergründe der Todesfälle rekonstruiert, gleichzeitig wird eine Geschichte von Auslassungen, Widersprüchen und Ausgrenzungen sichtbar – die eine zunehmend beklemmende politische Dimension entwickelt.“</i>

More reviews at [www.revision-film.eu](http://www.revision-film.eu)



## REVISION

### LOGLINE AND SYNOPSIS

#### LOGLINE

A documentary turns into a cinematic REVISION. Like a puzzle, the film puts together the facts around the death of two men on a field at the German-Polish border in 1992. Scheffner composes an increasingly disturbing pattern of landscape and memory, witness testimonies, documents and investigations.

#### SYNOPSIS

On June 29th, 1992 a farmer discovers two bodies in a corn field in the North East of Germany. Police enquiries lead to the fact that the dead men are Romanian citizens. During the attempt to cross the EU border, they have been shot by hunters. The hunters claim that they had mistaken the people for wild boar. Four years later, the trial begins. It will never be proved, which of the hunters has fired the fatal bullet. The verdict: not guilty. German Press Agency dpa reports: "From Romania, no one has arrived for the rendition of judgment."

The police files contain the names and address of Grigore Velcu and Eudache Calderar. However, their families never even got to know, that a trial had been held.

With REVISION, a legally terminated crime case becomes the subject of a cinematic revision. Places, individuals, and memories are being connected, and form a fragile pattern from different versions and perspectives of contemporary European history.



## REVISION

### DIRECTOR'S STATEMENT

The film starts with the end of a story:

Statistics published by the NGO "Fortress Europe" state that at least 14,687 people were reported in the media to have died along the European border between 1988 and August 2009. As a piece of news, their death makes them part of European history and simultaneously deprives them of a voice in its historiography. They become silent witnesses to a European security discourse that mainly revolves around itself, tacitly accepting the deaths.

REVISION is an attempt to trace the open ends of such a piece of news and explore the cinematic possibilities of capturing its protagonists as agents of a story. A story with multiple beginnings.

Where and when does this story start?

On June 29, 1992, in a corn field close to the German-Polish border? At the same time, in an asylum seekers home in Rostock? A couple of months earlier in Romania? Twenty years later, as the families learn that the accused were acquitted? With the title sequence of this film?

The film reconstructs the biographical and political perspectives of the narratives, which simultaneously thematise and question the conditions and conventions of my own filmic narration as part of a larger political context.

On a formal level, an analysis of the term "testimony" is important: This term constitutes the overlapping of a judicial investigation, respectively a trial and the work of a documentary filmmaker. Interestingly enough, this is exactly where the lawsuit in question fails: The circumstances of the crime have never been conclusively reconstructed through the testimonies of witnesses.

Judicially, a witness is characterised as a person "reporting perceived facts". Mere perception though is insufficient - for a person to become a witness, a counterpart is required, a listener who functions as witness to the actual testimony. Capturing this complex relationship between the speaker and the listener is a vital part of the film. The protagonists appear in varying roles: A witness tries to remember – he starts to



talk. In another take, he listens to his own narration – he can stop the narration, comment and correct. When listening, he becomes witness to his own testimony and thus connects with the spectator who experiences the REVISION of the spoken.

In the course of filming, I experienced the 'filmed listening' as a very active process. It gives the person in front of the camera a means of control and alters power balances in the room.

The documentary moment, the seeming authenticity that manifests when someone forgets that the camera is on, is shattered in the very act of filming.



## REVISION

### FORUM CATALOGUE REVIEW

#### RESONANCE

Had they existed at the time of the crime – 3:45 a.m. on 29 June 1992 – the windmills would have been the most important witnesses. But if we listen closely, we might nonetheless recognise a testifying resonance in the motion of their rotors, reverberating the atmosphere of the scene of the crime and its stories: sometimes slow, dragging, and almost still, other times driven with energy and rotating hauntingly loud. Revision holds our attention like a detective novel that we can't put down. With seeming lightness and a precisely calculated narrative structure, the film presents a wealth of materials and testifying statements. Thereby our gaze on the homicide in question aggregates and is increasingly sharpened, while simultaneously an immense scope of political responsibilities opens up; remembering them is imperative, today as much as yesterday and tomorrow.

Revision leaves the level of criminology and the documentary and creates a tribunal-like space of negotiation as a cinematic and political event. Working precisely with and at the boundaries of these genres of representation and narration, the film is further able to negotiate the mechanisms of this alternative form of jurisdiction without losing in reflection its focus on the essential. The families of Eudache Calderar and Grigore Velcu – two fathers and husbands killed en route from Romania to Germany – were not relevant for the proceedings of the responsible German justice system, nor was a precise inspection of the scene of the crime: a grain field near Nadrensee, at the German-Polish border and thus in 1992 on the border of the European Union. Calderar and Velcu are two of the 14,687 immigrants who died at the border of the EU between 1988 and 2009 – according to the figures of the NGO Fortress Europe, as reported in the press.

The filmmaker, with his team, did merely what others, for various reasons, failed to do: he researched thoroughly, consulted all the witnesses to be found, reconstructed every apparent detail of the deed at the crime scene itself, and above all he visited the people directly affected by the event: the families and neighbours of the deceased. Along with this responsibility, however, he also recognises the fundamental problem of representation: that in this case and its prior historiography there is no political or legal space, i.e. no subject status, for the deceased and their loved ones, and thus no actual film-aesthetic space within which the existing gaps could simply be closed.

#### A cinematic tribunal

The film must first create precisely this political space in order to firmly demand a different narration of the case – and consequently of other similar cases. It accomplishes this aim by explicitly making listening into a cinematic and political method. Listening becomes a space, an interstice, within and in front of the screen. Listening becomes a new cinematic site, political space, and process of constituting witnessing. Listening becomes hearing one's own testimony, becomes a hearing together and commenting within the family, a shared hearing among witnesses, filmmakers, and viewers. We, as viewers, listen and watch in the act of listening. The witnesses thereby constitute themselves by hearing themselves and not through the efforts of the filmmaker or the viewers, who otherwise would act as judges. The film avoids the invocation of the family members as victims without "rights to have rights", not by collecting and presenting their statements as "raw evidence", but by constructively appropriating the mediatisation that the circumstances create.

The same method is applied to those whose position in the system already permits them to articulate demands or to remain silent about the system's possibilities. In this way, every voice results in a multifaceted experience: cinematically material, acoustic, emotional, informative, corporeal and disembodied, aesthetic, and political. Similarly the witnesses' testimonies are at the same time missing pieces of evidence, material for reconstructing and revising history, ways of expressing oneself, filmed encounters, initiation of talks and negotiations that were never conducted, and examples of very varied textures of how people remember. Along with the memories of "the good things in life", we also hear who

does not need to remember and who sometimes can't remember because it creates too much headache. All the witnesses whose perspectives are invited into this persisting cinematic tribunal find themselves at another beginning of this story of two deadly shots. This plurality, mediation, and reflection lead away from the representation of an existing judiciary system and precisely thereby make it possible to find one's own beginnings in this and similar stories. In the stillness after the film we might continue to question, to think, to act, to hear – if we follow the intense resonance of this Revision.

*Nicole Wolf, January 2012*



## REVISION

### PHILIP SCHEFFNER FILMOGRAPHY

#### PHILIP SCHEFFNER

born on May 28th, 1966 in Homburg / Saar

Scheffner lives in Berlin since 1986, working on documentary films, video and sound art. Together with Merle Kröger he runs the production platform "pong".

#### FILMOGRAPHY (SELECTED):

2012: „Revision“(Forum 2012)

2010: „Day of the Sparrow“(Forum 2010)

2007: „The Halfmoon Files“(Forum 2007)

2006: „India in Mind“(with Merle Kröger)

2003: „a/c“

1992 – 2000: Several short and feature films with the video collective „dogfilm“ (Tina Ellerkamp, Jörg Heitmann, Ed van Megen, Merle Kröger, Philip Scheffner)

#### AWARDS:

- City of Ludwigsburg Award, German Documentary Award 2011 for “Day of the Sparrow”
- Klaus Wildenhahn-Award 2010, for „ Day of the Sparrow“, Hamburg Documentary Week
- Best Documentary 2007, Goethe Institute for “The Halfmoon Files”, 31. Duisburg Film Week 2007
- Documentary Award of the City of Duisburg 2007 for “The Halfmoon Files”, 31. Duisburg Film Week 2007
- Best Documentary 2007 for “The Halfmoon Files”, International Independent Film Festival of Mar del Plata 2007
- „Prix des Mediathèques“ 2007 for “The Halfmoon Files”, Festival International du Documentaire Marseille 2007
- Trofeu Cinema·Rescat a la millor tasca de documentació i recerca (Award for the best documentation and research) for “The Halfmoon Files”, Memorage Film Festival, Reus (Spain) 2008
- ‚Audience Award‘ for the video „Juristic Bodies“, Freiburg Video forum 1995
- International Award for Young Innovative Video Art for the Video "Soap"; ZKM Karlsruhe 1995
- Best Short Film for "Soap" (dogfilm); Stuttgart Film Winter 1995

## REVISION

### COMPANY PROFILE PONG



#### pong

Kröger & Scheffner GbR  
Skalitzerstr.62  
10997 Berlin  
Germany

Tax ID: 14/399/61228

Tel/fax: #49 (0)30 61076098  
www.pong-berlin.de  
info@pong-berlin.de

pong was founded in 2001 by the Berlin filmmakers and producers Merle Kröger and Philip Scheffner. Both had gathered film production experience during nine years of participation in the video collective dogfilm (Tina Ellerkamp, Jörg Heitmann, Ed van Megen, Merle Kröger, Philip Scheffner). From 1991 to 2000 dogfilm produced numerous short films, two theme nights (ZDF/ ARTE), two feature length documentaries (ZDF/ Das Kleine Fernsehspiel) as well as essays and video art for ARTE, 3Sat, Kanal 4, a.o.

pong, a multimedia platform, is not restricted to the medium of film. It also features music compositions (Scheffner), crime novels and scripts (Kröger), as well as exhibitions.

A focus for both the founders has always been the concept and implementation of transnational projects, getting to know cultural traditions and methods beyond the borders of Germany and Europe. Starting with an exchange between artists from Berlin and Beirut (1994), the creation of a network of film- and video makers from eight countries entitled "Hungry Minds Think Alike?" (1998), it led us to the interdisciplinary project "Inport Export – Cultural Transfer between India and Germany, Austria" (2003-2005). Since 1996 we temporarily have been living and working in Mumbai/ India.

From 2001 on, pong has produced artistic films and videos supported by different cultural institutions such as Volksbühne Berlin, Francke Foundation Halle, Federal Cultural Foundation of Germany, Cultural Capital Funds Berlin.

The feature length documentary "The Halfmoon Files" by Philip Scheffner, premiered at the Berlin International Film Festival 2007/ Forum of Young Cinema. The further distribution was successfully granted by film festivals around the world, as well as in cinemas and as part of the DVD edition of the Goethe Institute. The film received several awards.

Produced in affiliation with ZDF/ ARTE, the documentary „Peace Mission“ had its international premiere at the 2008 Toronto International Film Festival/ Real to Reel. From there, it started its tour through many international festivals, and is being distributed by First Hand Films World Sales.

The documentary „Day of the Sparrow“ by Philip Scheffner, a coproduction with Blinker Filmproduktion and Worklights Media Production, as well as ZDF/ arte, was supported by seven funding institutions. It had its world premiere at Berlin International Film Festival 2010/ Forum of Young Cinema, and its international premiere at FID Marseille 2010. It was released in German cinema by arsenal distribution in April 2010, and received the Klaus-Wildenhahn-Award in 2010 and the City of Ludwigsburg Award at the German Documentary Awards 2011.

A new documentary by Philip Scheffner entitled "Revision", another co-production with the same partners, will have its world premiere at Berlin International Film Festival 2012/ Forum of Young Cinema.

"DramaConsult", the new documentary by Dorothee Wenner in cooperation with the drama group Rimini-Protokoll and HAU Berlin, co-produced by Goethe-Institute Nigeria, ZDF and wave-line, and funded by Medienboard Berlin Brandenburg is currently in production.