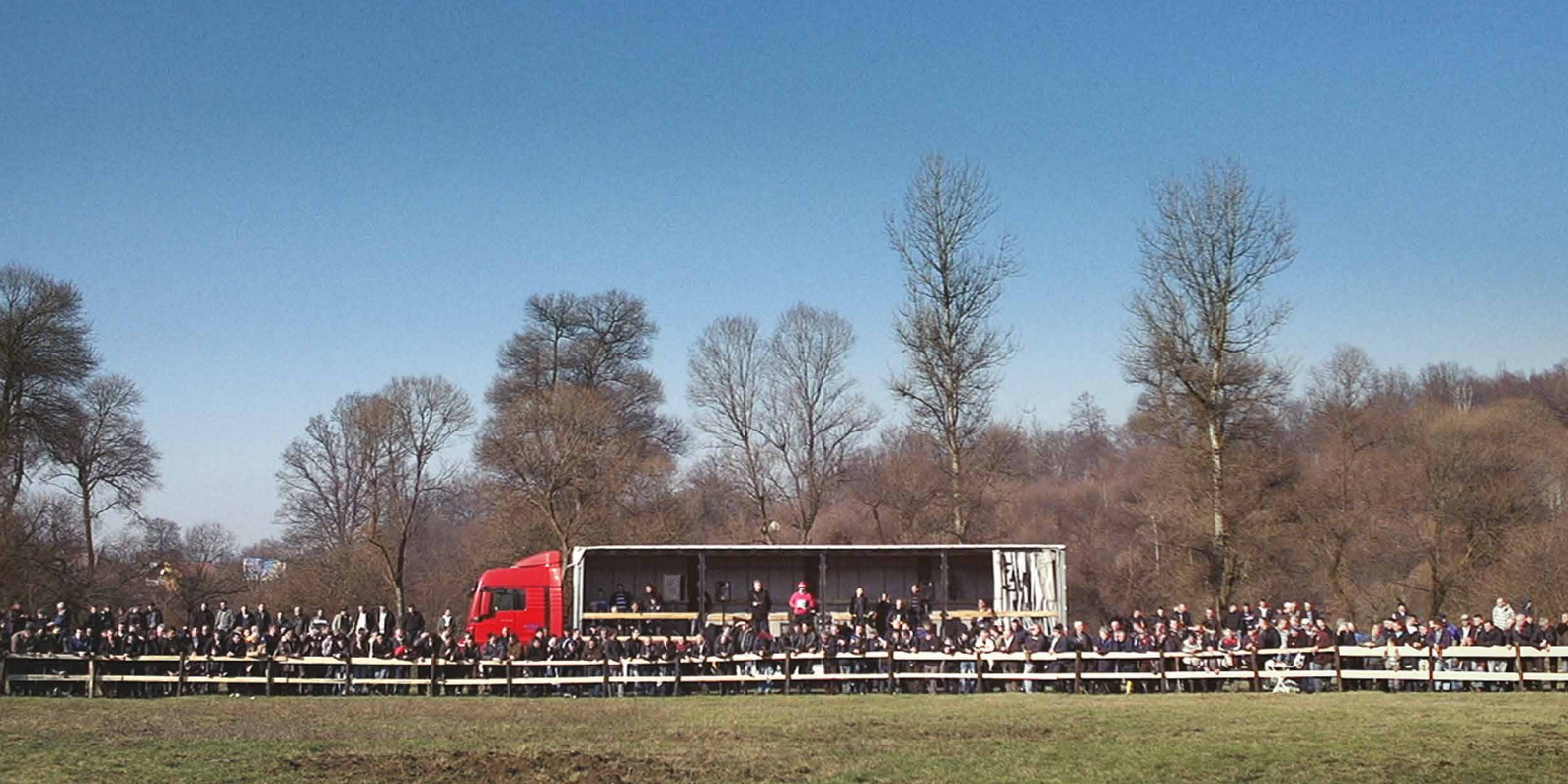


GOLDEN GIRLS FILM PRESENTS

KORIDA

A DOCUMENTARY BY SINIŠA VIDOVIĆ





THREE **NATIONS** TWO **BULLS** ONE **FIGHT**



SPiRiT
UNLIMITED
THINK FAST LIVE SLOW AND ENJOY
REAL MEN'S STANDARD STYL
ESSENTIALS
THE REAL THING AND NOTHING BUT

TRANSKOP
KNOWLEDGE

SYNOPSIS

KORIDA gives a unique insight into a society that tries to come to terms with its past war experiences in an unusual way. Is it true that Koridas have brought more peace to the Bosnian people than the European Union?

The movie KORIDA accompanies its protagonists on their journey through the world of Bosnian bullfights, the Koridas, a subject rarely caught on film. In a Korida bullfight, bulls compete against bulls in an arena, yet unlike the Spanish Corrida de Toros no blood is shed.

KORIDA [kɔ'ri:da]

Noun

a bullfight

Origin: late 19th century; from the Spanish 'corrida de toros' (running of bulls), a public spectacle particularly famous in Spain, Portugal and Latin America, in which a bull is being teased into chasing his opponent and is commonly killed afterwards.

The Bosnian bullfight, a relatively unknown spectacle taking place in the rural corners of the country, is unique in that it is not comparable to the Spanish or Mexican 'Corridas' in any way. In the Bosnian Korida no bulls are killed and the fight takes place between two bulls. As soon as one of the bulls runs away, the other bull is declared the winner. In these peasant and proletarian circles, bulls are worshipped as celebrities. 3.000 to 50.000 people attend the Koridas that are taking place on almost every weekend between April and October at various locations.







PROTAGONISTS



RENATA

THE QUEEN

Renata is known beyond the borders of Bosnia and Herzegovina as the „kraljica Korida“ - the queen of the Koridas. She works on a farm alongside her husband Pero and they are especially proud of their bull-breeding. Renatas public image on Facebook, Youtube, etc. are of utmost importance to her. As one of the only women in this male-dominated world of Koridas, she minds her image more than most colleagues. Her success and her confident public appearance brought her many enemies and made people envy her.



STIPE

THE LEGEND

Stipe is 67 years old and one of the few remaining active bull breeders that have won Korida-competitions in former Yugoslavia. As a migrant worker he worked in Austria for a long time. The war forced him to relocate and leave his hometown for many years. Now he is back in Bosnia and works with his wife in his stable. His 9 children and 15 grandchildren are all abroad. Occasionally they come to visit, also to cheer for Stipe at the Koridas. For Stipe the Koridas are the only place where a true reconciliation between the three former hostile ethnics of the region has occurred.

MARKO

THE FATHER

Marko is Stipes son and lives and works in Traiskirchen, a town in the outskirts of Vienna. Marko travels the long way to Bosnia several times every month, also to remind his three sons where their father is from. This includes introducing them to the world of Korida, in which their grandfather is an important figure.



KINIJA

THE GOOD ONE

Kinija is an impoverished farmer, who lives with his family in a small house not far from the bosnian City Mrkonjic Grad. Contrary to many other active Korida-participants that often prepare up to a dozen bulls for the fights, Kinija possesses only one bull. For him, the collective „druzenje“, the joyful togetherness is most important.





MUJAGA

THE MASTER

Mujaga Selman is a bull-breeder and karate-teacher. He was the first male kindergarten-teacher in former Yugoslavia. Today he works as director of the kindergarten in the city Kljuc. He is a regular and passionate participant at these competitions while carrying a historical consciousness for Koridas and the regions history. With this agenda he soon becomes a disturbance for many Korida-competitors: Mujaga dedicates himself to the relocation of a traditional Korida, since beneath the arenas there are suspected to be mass graves from the second world war.



NENO

THE DOCTOR

Dr. Neno Dobrijevic is a renowned cardiologist from Banja Luka and a regular attendant at the big Koridas - even though he does not own a bull. He promotes the traditional Korida in the Grmec mountain region not to be relocate, in spite of criticism in Bosnia and Herzegovina suspecting a mass grave from the second world war to be located there. He entertains good connections to local politicians and international representatives - as sometimes the event of Korida is a highly political matter.

DIRECTOR'S STATEMENT

My journey into the world of the Koridas, the bullfights in former Yugoslavia, began at a young age. My father brought me along to one of these enormous events. I cannot recall much, except the raw power and force of the bulls which struck me, being a child as impressive and brutal.

After that, Koridas were of no specific significance in my life. Only with the end of the war, when I started to visit my native country more frequently again, I recognized and appreciated the ongoing interest in this competition. Hundreds and thousands of

people meet every weekend in all of Bosnia and Herzegovina to cheer for these bulls. Why? The more I thought about it, the clearer it became to me: within the balkan region, Koridas have a similar position and relevance as the local folk music „Turbo-Folk”: many love it but few admit that.

It is perceived as simple entertainment for the blue-collar-masses. For the audience, the bullfights are mostly secondary anyway: The priority is the „druzenje”, the joyful togetherness.

Who are the people that live in this cosmos? And why does it seem to be one of the few major events of the region where no ethnic conflicts occur? These questions occupied me and led me to a perennial journey which culminates in this documentary film.

After a long time of research, these multi-confessional protagonists presented themselves, and my team and I accompanied them during one Korida-Season (approx. 1 year). As diverse as these protagonists are, as significant are the themes that I deal with in this film: there is the impoverished Kinija, Marko who lives in Austrian exile, his father Stipe and Renata, one of the few woman that last in this world.

The audience does not only get a glimpse into the widely unknown realm of bosnian bullfighting, but also the people and their conflicts. The protagonists often say that in spite of the war between ethnic groups, there are currently no problems, at least not in the rural world of the Koridas. At the same time the film shows us, how one of the most important

Koridas of the year cannot be held because of ethnic conflicts.

This contradiction between the protagonists claims and the hard and documented reality allows me to examine reality beyond the world of Koridas: it gave me a new perspective onto the fragile human relations of a crisis-ridden post-war-society.

Now I want to share and discuss this perspective with the audience.

Siniša Vidović



PRODUCER'S STATEMENT

KORIDA examines the century-old and vastly unknown tradition of bullfighting in Bosnia-Herzegovina and its ability to unite nations.

The main protagonists are not the fighting bulls, but the people behind them and their society - a society that finds itself facing a period of many changes and is struggling with its past and for a positive perspective on the future.

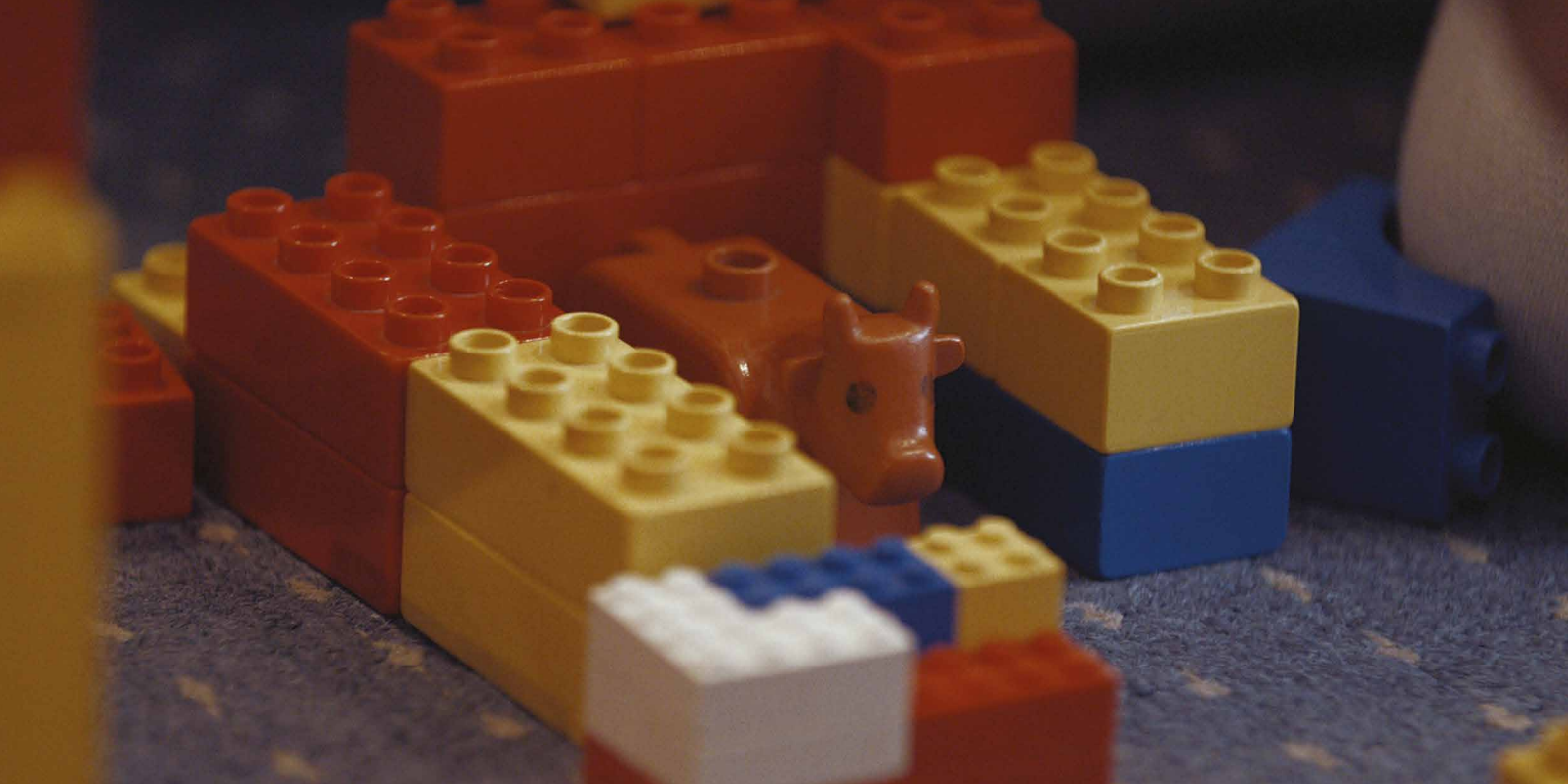
Because of its sociopolitical relevance and utterly fascinating characters that have never been portrayed before, the world of bullfighting in rural Bosnia offers a tough and realistic look at a country that, even after more than two decades, has not yet recovered from the impacts of war.

Old wounds still bleed under the surface and politicians of different parties lead proxy wars at the expense of its citizens. As usual, these citizens are closer to their goal of peaceful co-existence than their politicians.

The Film also shows the universal bond between humans and nature and its cathartic impact.

KORIDA is a documentary of archaic poetry, a film about the eternal interaction between humans and nature, young and old and the past, which becomes visible in the future.

Arash T. Riahi & Karin C. Berger





SINIŠA VIDOVIĆ

FILMOGRAPHY

- 2013 | FRENKIE „N...B...” | Music Video
- 2012 | THE A.MEN „Fallin´ Down” | Music Video
- 2008 | VATER MORGANA | Short
- 2008 | PAROV STELAR „Let´s Roll” | Music Video
- 2006 | REPUBLIKA | Experimental
- 2005 | IN 3600 STUNDEN | Experimental
- 2004 | THE STEEL TOWN STORY | Short
- 2004 | ANDERE BAUSTELLE | Short

Siniša was born in Rijeka (Croatia) and has been living in Austria for the past 20 years. He studied film and video at the University of Arts and Industrial Design in Linz. His graduation short film „Tata Morgana” was shown at prestigious festivals worldwide and won the Best Austrian Student Short Film Award 2008. In the same year he founded his production company Forafilm, which produced and directed several award-winning spots and commercials. KORIDA is his first feature length documentary film. Currently Siniša is developing various feature films for Austrian production companies as a writer and director.

DIRECTOR'S INTERVIEW

You say in the film that „the Bosnian Korida is more humane than Spanish bullfighting“. So what characterises the Bosnian Korida?

SINIŠA VIDOVIĆ: The most important difference is that the Bosnian Korida is not a fight between a human being and an animal; instead, two bulls fight each other. The fight is deemed to be over when one of the bulls turns and walks away, indicating that it doesn't want to fight any more. The fact that the bull itself makes this decision means the fight can last for three hours - or fail to take place at all. It also means that the animals can live to the age of 15 or older, and that they die a natural death. The bulls are trained for the Korida - they aren't used as domesticated

animals at all - and the owners of the bulls place great emphasis on bloodline. They also take a lot of trouble to make sure the animals aren't harmed: the horns are blunted, so they can't injure each other during the fight.

The Bosnian Korida goes back more than 240 years. How has the social and symbolic function of the Korida developed during its history? And how has it survived over that period, despite military conflicts?

SINIŠA VIDOVIĆ: I myself only found out about the long history of the Korida during my research. The crucial point is that it unites people - and it doesn't involve cruelty to animals. Before the last war, when Yugoslavia still existed as a federation of states, between five and ten Koridas were held annually in Bosnia, each of which attracted up to 150,000

spectators. Since there were so few of them, each was a highlight of the year. There wasn't much else in the way of entertainment, actually. Over the last 20 years they've been privatised to some extent, and now there are up to 100 Koridas each year - which some people say is far too many. Almost every village holds its own event. There's no championship arrangement, but the big Koridas are so established that there is a great deal of prestige attached to them.

The areas where I was filming saw the most brutal conflicts during the last war. Now people who fought each other not so long ago stand side by side at the Korida, enjoying the entertainment. Some of our protagonists became extremely involved in the sport. They started just after the war, at a very early stage, travelling all over Bosnia - even to places where they weren't welcome because of their ethnic background - because they were so passionate

about the Korida. The joint Koridas began much earlier than other exchanges between the former warring parties, such as sporting events or cultural initiatives. The Korida operators were the first people to reach out to one another after the war. For a lot of the spectators the feeling of togetherness is more important than who actually wins. You could say it's one of the crucial initiatives for reconciliation, and it has emerged from the people themselves, not politicians. The existence of so many Koridas in Bosnia today also shows that after the collapse of Yugoslavia people once again need events like this, which promote understanding and acceptance between different ethnic groups, and are prepared to support them.

Events while you were shooting the film seem to have steered it in a different direction. When you embarked on this project, what



was your original intention? What kind of concept was it that you developed together with Senad Halilbašić?

SINIŠA VIDOVIĆ: When I visited the first Koridas with Senad I felt motivated by two aims. The first was to show the visual strength of the bulls as they fought, and the second was to depict the power of the Korida to promote peace and unify people. When Senad and I started work on the dramatic concept we had to decide on a direction to adopt. It was also important not only to show Serbs but to represent all three ethnic groups, though without stressing their identities or giving them any exaggerated importance. At the beginning we were closer to a sports approach, in the sense that the question of which bull would win was constantly present. Our aim was to show the passion and the love people had developed for the Korida and the

animals. The relationship between human being and bull, the way they coped with victory or defeat - those aspects were in the foreground for us. Then, completely out of the blue, violence flared up. If we had put that in the script it would have been dismissed as completely implausible. Another unforeseeable event was the ban on the Grmeč Korida - something that had never happened in the 240 year history of the Koridas. That meant our film took on another new dynamic. You have to be prepared for things like that, able to react quickly and hope that you haven't invested weeks for nothing just because the film suddenly takes a different path. At those moments all you can do is keep your eye on the ball. You're incapable of saying whether it's good for the film or not.

What effect did these events have on your crew? What process of awareness did they

instigate for you?

SINIŠA VIDOVIĆ: By the time we filmed the protests we had been travelling a great deal, and we had discussed lots of things on the long journeys, within the crew as well as with people in the various places. I was really stunned by what happened. My intention, to make a film about the Korida peace project, was suddenly in ruins, and I was forced to re-examine my personal views. I hadn't expected the protests or the outbreaks of hatred. All of a sudden a feeling of dissatisfaction and helplessness came to the surface. People felt completely abandoned by the state, even though there were free elections. At that point it became apparent was that it wouldn't be a film about the Korida but a film about Bosnia and the post-war period. The Korida became a metaphor for Bosnia, I'd say. I could perhaps have called the film Bosnia,

but that doesn't sound very appealing. I saw what happened to the Korida when politics and religion become closely involved. Too much politics, just like too much religion, destabilises peaceful coexistence.

You mentioned earlier the visual power of the Korida, which was one of the motivations for the whole project. What does it mean to film animals? You show the confrontations between the animals in slow motion, with music. Why did you choose this way of heightening the impact?

SINIŠA VIDOVIĆ: From the very start I had decided to use a camera that enabled me to film in slow motion. During the course of my research I attended a lot of Koridas as a spectator, with a camera in my hand. I could see the gleam in the eyes of the spectators. I was

fascinated by the passion the spectacle aroused in the people watching. In terms of my camera concept I wanted to observe the animals as if from the perspective of the people there. They don't experience the event with the same sober, distant attitude as us, in real time. They see every muscle and every movement, and they comment on it. I often wasn't completely sure which bull was fighting at any particular moment, while they not only knew each animal's name - they could even perceive any slight physical changes it had undergone in the space of a month. So I was faced with the question of how I could depict this fascination with the tools at my disposal, the means of expression I had available. Slow motion and music seemed appropriate. After all, neither of them are revolutionary new concepts for animal documentaries. When it came to music I really wanted to work with Karuan in order to establish a musical connection between

tradition, the Orient and electronic elements. We divided the camera work between us. I shot the slow motion sequences, because I couldn't ask anyone else to stand in the arena. It would have been too risky.

What kind of elementary power do you sense in a bull like that when you're so close to it?

SINIŠA VIDOVIĆ: At one point a bull thundered right past us, very close, and after that we developed a great deal of respect for them. I actually found the enormous power of the bulls more impressive in quieter moments than during the fighting, when I went to visit the owners on their farms and the animals were brought out of the stalls. During the Korida you're distracted by the noise all around you, from the spectators, but when you're with just a few other people and this colossal animal emerges from the stall,

it leaves you speechless. I had a real feeling of awe. Unlike the Spanish animals, which weigh 500 kg in the main division, the bulls in Bosnia are 1,200 kg in weight. They're gigantic, really imposing.

Ultimately the film makes it apparent that life is very fragile for people there, in terms of politics and economics.

SINIŠA VIDOVIĆ: I was always aware that the subject of war is an extremely sensitive one. The way you treat the subject there is as though there were an elephant in the room, and you pretend all the time you can't see it! The traces of the war are evident all around you, but people are fed up to the back teeth and don't want to be reminded of it. I wasn't interested in the subject at first either, because I had been following the political situation in the media, and I was so

relieved to have discovered a positive aspect of life in the Korida. That was the optimistic attitude I had when I embarked on the project, but I certainly learned my lesson. In retrospect though, I think it was a good thing that the political dimension demanded our attention. It turned out to be a film about a Bosnia that many Bosnians are not aware of either. Perhaps they don't want to be.

Interview: Karin Schiefer, March 2016

Translation: Charles Osborne





CREW

Director	SINIŠA VIDOVIĆ
Screenplay	SENAD HALILBAŠIĆ SINIŠA VIDOVIĆ
Cinematography/DOP	LUKAS KRONSTEINER
Sound	ATANAS TCHOLAKOV HJALTI BAGER- JONATHANSSON
Editing	CORDULA WERNER
Music	KARWAN MAROUF
Soundediting & Sounddesign	ATANAS TCHOLAKOV
Audio Postproduction	THE GRAND POST
Color Grading	DIGITAL CUBE
Producers	ARASH T. RIAHI KARIN C. BERGER

TECHNICAL DATA

Running time	87 MIN
Original language	BOSNIAN-SERBIAN-CROATIAN GERMAN
Subtitles language	GERMAN ENGLISH
Screening format	DCP
Aspect Ratio	1 : 2,35
Picture/Sec	25
Colour	Colour
Sound format	DOLBY DIGITAL 5.1
Production country	AUSTRIA
Production year	2016

AWARDS

LOCAL ARTIST AWARD

Crossing Europe Filmfestival 2016

CINELINK/WORK-IN-PROGRESS AWARD

Documentary Rough Cut Boutique

Sarajevo Film Festival 2015

DIGITAL CUBE AWARD

Documentary Rough Cut Boutique

Sarajevo Film Festival 2015

HBO ADRIA AWARD

Documentary Rough Cut Boutique

Sarajevo Film Festival 2015

PRESS

"ROMANTIC AND WARM"

Politika

"INTENSE AND WITH SACRAL POETRY"

Diagonale

"AN IMPRESSIVE FILM"

uncut

"A FILM THAT HAS THRILLED THE AUDIENCE"

Kino Zeit

"AUTHENTIC, STRONG CHARACTERS AND CLEAR IMAGES"

Crossing Europe



PUTALJ



GOLDEN GIRLS FILM

GOLDENGIRLS



GOLDEN GIRLS is an award winning creative collective of filmmakers and producers. The films made by the collective have won more than 70 international awards in the last 5 years. The creative team is the core of the company, combining experience and skills developed from many years of working in the media business.

Pre-production, production, post-production, graphics, special effects, sound, music composition and web design - all under one roof.

The cross-media documentary „Everyday Rebellion“ 2013, by The Riahi Brothers was Austria's most successful film at international festivals with more than 50 invitations. (www.everydayrebellion.net)

RELEASED FILMS (SELECTION)

FREE LUNCH SOCIETY

Documentary / Christian Tod / 93' / AUT, DE 2016

THE EREMITES

Feature Film / Ronny Trocker / 108' / DE, AUT 2016 / Co-production with ZISCHLERMANN

NIGHT OF A THOUSAND HOURS

Feature film / Virgil Widrich / 93' / AUT, LUX, NL / Co-production with AMOUR FOU

KINDERS

Documentary / Riahi Brothers / 95' / AUT 2016

ONE OF US

Feature Film / Stephan Richter / 86' / AUT 2015 / www.oneofus-movie.com

GLOBAL SHOPPING VILLAGE

Documentary / Ulli Gladik / 80' / AUT, HR 2014 / www.globalshoppingvillage.com

AFTERMATH - THE SECOND FLOOD

Documentary / Raphael Barth / 82' / AUT, DE, IRL 2014

EVERYDAY REBELLION

Documentary / Riahi Brothers / 110' / AUT, CH 2013 / www.everydayrebellion.net

MAMA ILLEGAL

Documentary / Ed Moschitz / 94' / AUT 2012 / www.mamaillegal.com

THE VENICE SYNDROME

Documentary / Andreas Pichler / 82' / DE, AUT, IT 2012 / www.venedigprinzip.de

Co-production with FILMTANK and MIRAMONTE FILM

FOOD MARKETS - IN THE BELLY OF THE CITY

5 part TV documentary series / IT, AUT, ES, HU 2012 / Co-production with STEFILM

MOMENTUM - WHAT DRIVES YOU

23-part TV documentary series for Red Bull Media House / AUT / 2009-2012

EXILE FAMILY MOVIE

Documentary / Arash T. Riahi / 94' / AUT 2006 / www.exilefamilymovie.com

FILMS IN PRODUCTION / DEVELOPMENT

THE MIGRUMPIES

Feature film / Arman T. Riahi / 90' / AUT

TRUST WHO

Documentary / Lilian Franck / 90' / DE, AUT

Co-production with OVALFILM

KLEINE GERMANEN

Documentary / M. Farokhmanesh, F. Geiger / 90' / DE, AUT

Co-production with BRAVE NEW WORK

BORN IN EVIN

Documentary / Maryam Zaree / 90' / DE, AUT

Co-production with TONDOWSKI FILMS

COPS

Feature film / Stefan A. Lukacs / 100' / AUT

RED

Feature film / Markus Heltschl / 90' / AUT

WOODEN RIFLE

Feature film / Alfoz Abdulkarim Tanjour / 90' / AUT

THE MINISTER

Feature film / Arash T. Riahi / 90' / DE, AUT

Co-production with LITTLE DREAM

AWARDS (SELECTION)

KINDERS Audience Award - Diagonale 2016 **ONE OF US** Best Directing, Cinema Feature, Stephan Richter - Academy ROMY 2016 / Most innovative Austrian Production - Diagonale 2016 / Best Supporting Actor Christopher Schaerf - Austrian Filmawards 2016 / Best Feature Film - Max Ophüls Filmfestival 2016 **EVERYDAY REBELLION** Jury Award - Auroville Film Festival 2015 / Erasmus EuroMedia Grand Award 2014 / Horizont Award - Fünf Seen Filmfestival 2014 / Audience Award - Biografilmfestival 2014 / Cinema for Peace Award, Berlin 2014 / European CIVIS Online Media Prize 2014 / Politiken Audience Award - CPH:DOX 2013 / Best Transmedia - B3 Biennale Frankfurt 2013 / ARTE Pixel Pitch prize for best cross-media project 2012 **JAKARTA DISORDER** Eine-Welt-Filmpreis NRW 2015 / Award of Merit - Int. Festival for Peace, Inspiration and Equality Jakarta 2014 / Best Film - Bir Duino Int. Film Festival Kyrgyzstan 2014 **MAMA ILLEGAL** European CIVIS Television Prize 2014 / Award for medium-length film/Full-length film - mujerDoc 2013 / Jury Award - STREAMS Online Film Festival 2013 / Best documentary feature film - Festival „Der Neue Heimatfilm“ Freistadt 2012 / Best Film - One World Int. Human Rights Documentary Film Festival Brussels 2012 / Best film - Bishkek Int. Festival of documentary films on human Rights Kyrgyzstan 2012 / IDFA Filmfestival - Main Competition **THE VENICE SYNDROME** Urban TV Award 2014 - Festival Internacional de Cine y Televisión 2014 / Best City film - Open City Docs, London 2013 / Best Italian documentary - Cineambiente 2013 / Best City film - Doc Ville 2013 / ARRI-Cinematographer Prize - Nonfiktionale 2013 / DOK Leipzig 2012 - German Documentary Competition **EXILE FAMILY MOVIE** Best documentary & Interfilmaward - Max Ophüls Festival 2007 / Golden Dove for best documentary & Fipresci Award - Documentary and Animation Festival Leipzig 2006 / Silver Hugo for best documentary - Chicago Film Festival 2006 / Best Austrian documentary - Diagonale 2006



WWW.KORIDA-FILM.COM



KORIDA.FILM

KORIDAFILM

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