

# KOZA

**SCREENINGS**

WORLD PREMIERE / FESTIVAL SCREENINGS  
 08-02 SUN 20:00 CUBIX 9  
 09-02 MON 19:30 CINEMAXX 4  
 10-02 TUE 12:30 ARSENAL 1  
 13-02 FRI 21:30 CINESTAR 8

MARKET SCREENINGS  
 07-02 SAT 18:45 CINEMAXX 1  
 12-02 MON 18:45 CINEMAXX 2

PRESS SCREENING  
 11-02 WED 16:45 CINEMAXX 6

 **65** Internationale  
 Filmfestspiele  
 Berlin  
**Forum**



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**FORMER OLYMPIC BOXER'S JOURNEY TO HIS FINAL DEFEAT**

PRODUCERS MAREK URBAN IVAN OSTROCHOVSKÝ JIŘÍ KONEČNÝ CO-PRODUCERS KAMILA ZLATUŠKOVÁ TIBOR BŮZA MAROŠ ŠLAPETA EXECUTIVE PRODUCER MAREK URBAN DIRECTED BY IVAN OSTROCHOVSKÝ

SCRIPT BY MAREK LEŠČÁK IVAN OSTROCHOVSKÝ DIRECTOR OF PHOTOGRAPHY MARTIN KOLLÁR SOUND TOBIAS POTOČNÝ EDITOR VIERA ČÁKANYOVÁ GAST PETER BALÁŽ ZVONKO LAKČEVIĆ JÁN FRANEK












# KOZA

<b>Original title</b>	Koza
<b>English title</b>	Koza
<b>Countries of origin</b>	Slovakia (SK), Czech Republic (CZ)
<b>Year of production</b>	2015
<b>Screening formats</b>	DCP (16:9 / 1:1,78 – 5.1 – INTEROP 24 fps - 2K) Blu-ray (16:9 – 2.0 / 5.1 – 25 fps)
<b>Languages</b>	Slovak Czech English German
<b>Subtitles</b>	English
<b>Color / Black &amp; White</b>	Color
<b>Produced by</b>	sentimentalfilm (SK) endorfilm (CZ)
<b>In co-production with</b>	Česká televize (CZ) Rozhlas a televízia Slovenska (SK) Punkchart films (SK)

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<b>Director</b>	Ivan Ostrochovský
<b>Story</b>	Ivan Ostrochovský
<b>Script</b>	Marek Leščák, Ivan Ostrochovský
<b>Director of Photography</b>	Martin Kollár
<b>Sound</b>	Tobias Potočný
<b>Editors</b>	Viera Čákanyová, Maroš Šlapeta, Matej Beneš, Peter Morávek
<b>Producers</b>	Marek Urban, Ivan Ostrochovský, Jiří Konečný
<b>Co-producers</b>	Kamila Zlatušková, Tibor Búza, Maroš Šlapeta
<b>Cast</b>	
<b>Koza</b>	Peter Baláž
<b>Zvonko</b>	Zvonko Lakčević
<b>Franek</b>	Ján Franek
<b>Miša</b>	Stanislava Bongilajová
<b>Nikolka</b>	Nikola Bongilajová
<b>hitchhiker</b>	Tatiana Piussi

# KOZA

## SYNOPSIS

Peter “Koza” Baláž is a former Olympic boxer. He and his girlfriend Miša live in a dilapidated housing estate, constantly struggling to make ends meet. Miša learns that she is expecting a baby. She decides to terminate her pregnancy and she wants Koza to find the necessary money. Koza, who has not trained in a while, steps back into the ring, hoping to earn some much-needed cash and possibly change Miša’s mind. He and his manager, Zvonko, embark on a “tour” through uncountable fights, where success seems impossible and yet is never forfeited. How many blows must Koza take, in order to earn a decent family live? Koza features Peter Baláž, who competed at the 1996 Olympic Games in Atlanta, and Ján Franek, Olympic medallist from Moscow 1980, as his coach. Featuring the outstanding performances of non-professional actors and blurring the lines between representation and presence, Koza is a powerful and haunting challenge to the concept of authenticity.



## DIRECTOR'S STATEMENT

Koza is a simple guy from a special school for kids with learning disabilities and disorders, but what I really respect about him is that considering the situation he grew up in, he worked his way up. His parents left him with his grandmother and since Koza’s father was a boxer, too, Koza wanted to impress his dad and started boxing because of him, hoping the parents would take him back. Koza is a nice person, but he’s somehow struggling to get control of his life.

I knew that hiring him to do the film would also make his life a bit easier – he would get paid and would get some extra cash beside his low disability pension. He was glad to have this opportunity and he hoped his life would change.

Of course, nobody can change your life for you. You only can do it on your own. But what helped Koza is that for four years, during the time we were preparing and shooting the film, he was in contact with a different reality, which, of course, influenced him, changed his perception of life, moved him into a different direction.

Koza’s story is tough and sad, it deals with several pressing and complicated issues, but that was not the storyline we wanted to emphasize. On the contrary, we even wanted to repress it to avoid the pathos which usually emerges when one stresses pain, misery and misfortune.

To express the “step-back” formally, as well, with cinematographer Martin Kollár we decided to shoot the film with a static camera and in long shots. That gives the audience a bit of a psychological distance and emotional freedom in the film.

# KOZA



## IVAN OSTROCHOVSKÝ / DIRECTOR / INTERVIEW

**The actors in the film are all non-professional, and most of the characters are re-enacting themselves. How did you find the main protagonists of the film? Did they bring the story with them, or were you looking for somebody that would fit your concept?**

I grew up in a town called Žilina in the south of Slovakia and so did Koza. He lived down the street from where I used to live. We didn't really know each other when we were kids, but I knew about him. I knew about his boxing and when I was in first year of documentary filmmaking studies, I made a short documentary about him. Since then we were friends and I found him interesting as a character.

**What about the character of Zvonko? Is he really Koza's manager, did they know each other before the shooting?**

No, they haven't. In fact, working with Koza, a non-professional actor, who is basically re-enacting his own life, we thought it would be better to pair him up with a professional actor. We were wrong. We did a few rehearsals, tried the chemistry, but it just didn't seem to work.

The solution – as it often is in life – ended up standing right in front of us. Our friend Zvonko, with whom we've previously worked on other projects and knew from the film school, suddenly seemed like a perfect fit. We tried it and it worked beautifully!

Zvonko is not a sport manager, nor he has anything to do with box. But they completed each other with Koza so well that it seemed like it was meant to be all along. Interesting fact is that unlike Koza, who understood what he's playing, because he was simply playing himself, Zvonko had to learn and develop his character. But I think he handled this task amazingly.

# KOZA

**Your previous film Velvet Terrorists is a documentary using a lot of elements and directing style known and typical for a fiction film. Why did you end up making Koza a fiction film and not a documentary?**

With my co-scriptwriter Marek Leščák, we discussed Koza to be a documentary for a long time. I didn't think of a fiction film at first. But as the situations, when I just couldn't capture particular moments and would have to re-enact them anyway, were more and more frequent, I've decided I'd go for a special kind of a fiction film – either the protagonists would be playing themselves, or we would use non-professionals who would be based on their own character and a situation we've observed in real life.

**So how much reality did you use then? What in the film is and is not real?**

Koza really is a former Olympic boxer, living in a Gypsy ghetto, having almost no money at all. A few years ago, he and his partner Miša were expecting a third child, which they really couldn't afford. Koza called me and asked for help – not only he didn't have money to raise another kid, he couldn't even pay for the abortion, which usually costs 300 to 400 euros in Slovakia. That was the first impulse to write the script.

The story, even if using real characters and inspired by real situations from Koza's life, is completely made up – Zvonko as his manager, the tour around Europe, the stops, the earning money for the abortion, the beating up, a greater part of the matches.

**What about your upcoming projects, are you developing documentaries or fiction films?**

Both. With my co-director from Velvet Terrorists, Peter Kerekes, we're preparing a documentary film about various comic forms of censorship around the world called Censors. With my co-writer on Koza, Marek Leščák, we're preparing a fiction film about a Catholic seminar in Slovakia during the communist regime, where young students of the seminar try to uncover state police agents among themselves.



# KOZA

IVAN OSTROCHOVSKÝ (1972) / DIRECTOR, PRODUCER

Graduated in documentary filmmaking at the Academy of Performing Arts in Bratislava, after which he completed his post-graduate studies at the Academy of Arts in Banská Bystrica with a ArtD title. Co-owner and producer at sentimentalfilm and Punkchart films production companies. Director of short films Lesser Evil (2005), awarded by the Igric – the Annual National Award of the Slovak Film Union, Wind (2004), which received the Ekotopfilm Award and Ilja (2010), awarded by the Vojtech Jasný's Prize and the Igric.

Co-producer of Made in Ash (2012) by Iveta Grófová (Slovak National Nomination for the Oscar Best Foreign Language Film Category). His feature documentary debut Velvet Terrorists, which he co-directed with Pavol Pekarčík and Peter Kerekes, received the FEDEORA Award at Karlovy Vary IFF in 2013. It was presented at the Berlinale within the Forum section in its international premiere and received the Tagesspiegel Readers' Prize.

His feature debut Koza (2015) received the Works in Progress Award for the most promising project at Karlovy Vary IFF in 2014 and is now premiered at the Berlinale Forum.

## Filmography (selected)

- |         |  |
|---------|--|
| 2015    | <b>Koza</b> (dir. Ivan Ostrochovský)<br>fiction film, 75 min.  |
| 2014    | <b>Pavol Šimai</b> (dir. Ivan Ostrochovský)<br>documentary film, 26 min.   |
| 2013    | <b>Velvet Terrorists</b> (dir. Pavol Pekarčík, Ivan Ostrochovský, Peter Kerekes)<br>documentary film, 87 min.<br>>FEDEORA Award (Karlovy Vary IFF)<br>>Tagesspiegel Readers' Award (Berlinale)<br>>Special Mention (Planete+ Doc)<br>>FIPRESCI Award (Novi Sad IFF)<br>>Special Mention of the Jury (Hamptons IFF) |
| 2011-12 | <b>Celluloid Country</b> (dir. Ivan Ostrochovský, Martin Šulík)<br>documentary TV series, 9 x 26 min.  |

# KOZA

## MAREK URBAN (1977) / PRODUCER

After finishing studies at City University, continued studying documentary filmmaking at the Academy of Performing Arts in Bratislava. Co-owner and producer at sentimentalfilm and UN FILM films production companies, focused on feature films, creative documentaries and commercials. In recent years he produced and co-produced various feature films with domestic and international success.

Among our most aspiring projects in development and preproduction are following fiction films OUT by Gyorgy Kristof, ERIK by Juraj Lehotský and SWAN BRIDE by Miro Remo.

### Filmography (selected)

- 2015      **Koza** (dir. Ivan Ostrochovský)  
fiction film, 75 min.
- 2014      **The Hostage** (dir. Juraj Nvota)  
fiction film, 110 min.
- 2014      **Pavol Šimai** (dir. Ivan Ostrochovský)  
documentary film, 26 min.
- 2013      **Velvet Terrorists** (dir. Pavol Pekarčík, Ivan Ostrochovský, Peter Kerekes)  
documentary film, 87 min.  
>FEDEORA Award (Karlovy Vary IFF)  
>Tagesspiegel Readers' Award (Berlinale)  
>Special Mention (Planete+ Doc)  
>FIPRESCI Award (Novi Sad IFF)  
>Special Mention of the Jury (Hamptons IFF)
- 2010      **Matchmaking Mayor** ( dir. Erika Hníková)  
documentary film, 72 min.  
>Tagesspiegel Reader's (Prize Berlinale 2011)  
>BEST DOCUMENTARY (VUKOVAR 2011)  
>BEST DOCUMENTARY (CINEMATIK 2011)  
>BEST DOCUMENTARY (Shaken's Stars FF Almaty)
- 2010      **Ilja** ( dir. Ivan Ostrochovský)  
documentary film, 35 min.  
>Arts&film 2010  
>Grand Prix (Telč) Vojtech Jasný's Prize  
>Igric 2010 (for film and TV direction)
- 2007      **Muzika** (dir. Juraj Nvota)  
fiction feature  
>9 x SUN IN THE NET (best movie, best direction, best script, best actor, best music, best editor, best sound, best actress – supporting role, best set design)  
>IGRIC'08 (best direction, best actor)

# KOZA

## JIŘÍ KONEČNÝ (1973) / PRODUCER

A Prague based film producer and owner of endorfilm. He is focused mainly on making films for cinema. Graduate from University of Economics, Prague in 2001 and from FAMU, Prague in 2004. Graduate from EAVE in 2007. Producer On The Move – IFF Cannes 2008. His productions were selected for numerous international festivals including four times Berlinale: Matchmaking Mayor by Erika Hníková was awarded with Tagesspiegel Readers' Award within the Forum section, A Night Too Young by Olmo Omerzu screened in Forum and Berlinale Goes Kiez in 2012 and this year he is very proud to premiere two co-productions at Berlinale: Aferim! by Radu Jude in Competition and Koza by Ivan Ostrochovský in Forum.

Other recent productions are Trabant vs. South America by Dan Přebáň, a docureality that attracted more than 25.000 admissions in Czech cinemas in 2014, and Always Together by Eva Tomanová which premiered in IDFA 2014 Competition for First Appearance and earned the Nomination. Jiří also produced two national candidates for Oscar – in 2013 it was Made in Ash by Iveta Grófová.

### Filmography (selected)

- 2015      **Koza** (dir. Ivan Ostrochovský)  
fiction film, 75 min.
- Aferim!** (dir. Radu Jude)  
fiction film, 108 min.
- 2014      **Always Together** (dir. Eva Tomanová)  
documentary film, 75 min.  
>Nomination IDFA 2014 Competition for First Appearance
- 2013      **The Story of Mr. Love** (dir. Dagmar Smržová)  
documentary film, 75 min.  
>Student Award (Finále Plzeň)  
>Special Mention (Finále Plzeň)
- 2012      **Made in Ash** (dir. Iveta Grófová)  
fiction film, 80 min.  
>Golden Angel for Best Director (Tofifest Toruń IFF)  
>Best Slovak Fiction Film (Bratislava IFF)  
>Special Mention (Crossing Europe Linz)  
>National Nomination in the Best Foreign Language Film Category – Academy Awards (Oscar)
- 2011      **A Night Too Young** (dir. Olmo Omerzu)  
fiction film, 65 min.  
>Discovery Of The Year (Czech Film Critics' Awards)  
>Best Film (Neisse FF)  
>Best Directing (Voices FF Vologda)  
>Best Film (Famufest Prague)  
>Special Mention (Bradford FF)



# KOZA

## MAREK LEŠČÁK (1971) / SCRIPTWRITER

A scriptwriter, script editor and lecturer. Graduated at the department of scriptwriting and scriptediting at the Academy of Performing Arts in Bratislava. Currently, he is a lecturer at the department. He's the president of the Slovak Film and Television Academy and he's a member of the Czech Film and Television Academy.

He was involved in several successful Slovak films in the last 20 years: Garden, Orbis Pictus and City of the Sun by Martin Šulík, My zdes by Jaro Vojtek, the Cannes-winning Blind Loves and Miracle by Juraj Lehotský, Thanks, Fine by Mátyás Prikler, all of which were awarded and presented at a number of significant film festivals worldwide.

### Filmography (selected)

- |      |   |
|------|---|
| 2015 | <b>Koza</b> (dir. Ivan Ostrochovský)<br>fiction film, 75 min.   |
| 2014 | <b>Slovakia 2.0</b> (The Funeral of the President segment, dir. Martin Šulík)<br>fiction film, 112 min.   |
| 2013 | <b>Miracle</b> (dir. Juraj Lehotský)<br>fiction film, 78 min.<br>>Special Mention (Karlovy Vary IFF)<br>>Outstanding Actress Award (Cottbus FF)<br>>Grand Prix (Arras FF)<br>>Best Actress Award (Kino Pavasaris Vilnius IFF)<br>>Best Film FF (Neisse FF)<br><br><b>Fine, Thanks</b> (dir. Mátyás Prikler)<br>fiction film, 134 min.   |
| 2012 | <b>Made in Ash</b> (dir. Iveta Grófová)<br>fiction film, 80 min.<br>>Golden Angel for Best Director (Tofifest Toruń IFF)<br>>Best Slovak Fiction Film (Bratislava IFF)<br>>Special Mention (Crossing Europe Linz)<br>>Slovak National Nomination in the Best Foreign Language Film Category – Academy Awards (Oscar)<br>>Special Mention (Neisse FF)<br>>Igric for Best Direction |
| 2011 | <b>Gypsy</b> (dir. Martin Šulík)<br>fiction film, 107 min.<br>>Special Jury Prize, Special Mention for Ján Mižigár,<br>Don Quijote Award (FICC Jury),<br>Europa Cinemas Label Award (Karlovy Vary IFF)<br>>Jury Prize (Les Arcs European FF)  |

# KOZA

## MARTIN KOLLÁR (1971) / DIRECTOR OF PHOTOGRAPHY

Studied cinematography at the Academy of Performing Arts in Bratislava. Currently works as an independent photographer, cinematographer and director.

As a photographer, he works on long-term projects and residencies (Eastern Europe, France, Germany, Israel). For his work he received several awards, such as the Oscar Barnack Award in 2014 (Germany), 3PPP Photography Grant (France), Backlight Photography Award in 2008 and 2003 (Finland).

His works were exhibited at galleries around the world, including Maison Européen de la Photographie (Paris), Martin-Gropius-Bau (Berlin), Le Chateau d'Eau (Toulouse), MOCA Shanghai, Guandong Museum of Art, Zamek Ujazdowski (Warsaw). He has published three photography books – Nothing Special (Actes Sud, France, 2008), Cahier (Diaphane, France, 2011) and Field Trip (Mack, UK, 2013).

As a cinematographer, he worked on a number of films, including Koza (2015), Velvet Terrorists (2013), Cooking History (2009), 66 Seasons (2003) and others. As a director he debuted with the short autobiographical portrait Autoportrait (2012), at the moment he's working on his first documentary feature A Man on a Bike.

### Filmography (selected)

- |      |  |
|------|--|
| 2015 | <b>Koza</b> (dir. Ivan Ostrochovský)<br>fiction film, 75 min.  |
| 2013 | <b>Velvet Terrorists</b> (dir. Pavol Pekarčík, Ivan Ostrochovský, Peter Kerekes)<br>documentary film, 87 min.<br>>FEDEORA Award (Karlovy Vary IFF)<br>>Tagesspiegel Readers' Award (Berlinale)<br>>Special Mention (Planete+ Doc)<br>>FIPRESCI Award (Novi Sad IFF)<br>>Special Mention of the Jury (Hamptons IFF) |
| 2009 | <b>Cooking History</b> (dir. Peter Kerekes)<br>documentary film, 90 min.<br>>Best Documentary (Viennale)<br>>FIPRESCI Jury Award (DOK Leipzig)<br>>Golden Hugo for Best Documentary (Chicago IFF)<br>>Special Jury Prize (Hot Docs)<br>>Prix Arte Nomination (EFA)   |

# KOZA

## VIERA ČÁKANYOVÁ (1980) / EDITOR

Studied scriptwriting at the Academy of Performing Arts in Bratislava and also graduated documentary filmmaking at FAMU in Prague. Her student films received awards at various film festivals - Piraňa (2007) and Alda (2009) were awarded at Famufest, Alda also winning Regard Neuf at Visions du Réel IFF, Under Underground (2006) won the Student Jury Award and a Special Mention at the Etiuda & Anima IFF, 100 Days (2009) received the Grand Prix of the Early Melons IF of Student Films and the Grand Prix at Etiuda & Anima IFF.

Apart from working on her own films, Viera also works as a script editor and editor, and in 2014 she participated on two omnibus feature films as a director.

### Filmography (selected)

- 2015            **Koza** (dir. Ivan Ostrochovský)  
fiction film, 75 min. - editing
- 2014            **Nina** (dir. Veronika Obertová, Michaela Čopíková)  
animation film, 17 min. - editing
- Slovakia 2.0** (Rubicapra segment, dir. Viera Čákanyová)  
fiction film, 112 min.
- Gottland** (Flyin. h.rse segment, dir. Viera Čákanyová)  
documentary film, 100 min.
- 2011            **Update** (dir. Viera Čákanyová)  
documentary film, 45 min.
- Olda** (dir. Viera Čákanyová)  
documentary film, 80 min.
- 2009            **Alda** (dir. Viera Čákanyová)  
documentary film, 52 min.  
>Best Directing, Best Editing (Famufest)  
>Regard Neuf (Visions du Réel IFF)  
>Golden Key for Best Documentary by Director under 35 years (IDFF Kassel)
- 2009            **100 Days** (dir. Viera Čákanyová)  
documentary film, 22 min.  
>Grand Prix (Early Melons IF of Student Films)  
>Grand Prix (Etiuda & Anima IFF)  
>Best Cinematography (Ostrava Kamera Oko)
- 2007            **Worms** (dir. Viera Čákanyová)  
documentary film, 15 min.

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