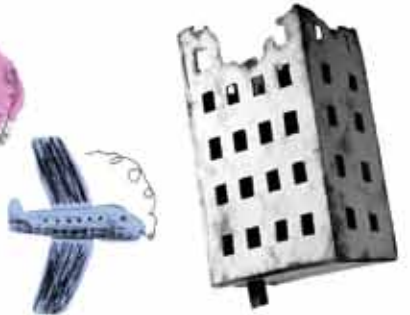


Nail Films presents

TITO ON ICE



a film by Max Andersson

DV photography & director Helena Ahonen co-design Lars Sjunnesson sound design Per-Henrik Mäenpää
Štefan Skledar Aleksandar Zograf Igor Hofbauer Nedim Čišić Ivan Mitrevski Katerina Mirović Igor Prassel
Radovan Popović Vladimir Nedeljković Marko Tomaš Mirza Bežirević co-producer Michael Sevholt
written, designed, animated, shot, cut, produced & directed by Max Andersson



Nail Films, Sweden/Germany 2012

76 min, digital, 4:3, b/w and color, Dolby 5.1

Directors: Max Andersson, Helena Ahonen

Writer/Designer/Photographer/Animator/Editor/Producer: Max Andersson

DV photograpers/Producer: Helena Ahonen

Co-designer: Lars Sjunnesson

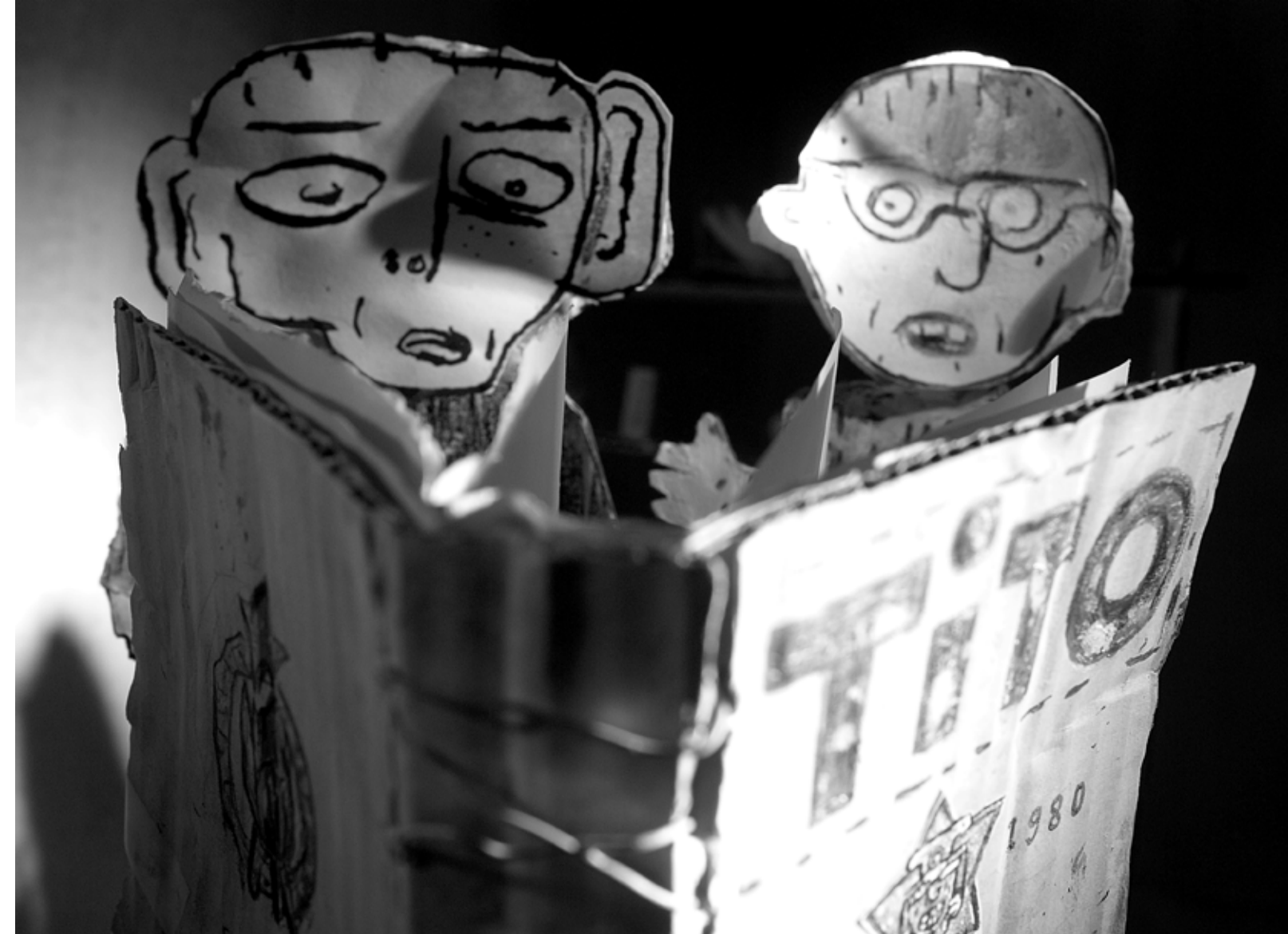
Sound designer: Per-Henrik Mäenpää

Co-producer: Michael Sevholz

With: Lars Sjunnesson, Max Andersson, Helena Ahonen, Štefan Skledar, Katerina Mirović, Ivan Mitrevski, Igor Prassel, Igor Hofbauer, Radovan Popović, Saša Rakezić, Vladimir Nedeljković, Anders Möllander, Mirza Bezirević, Nedim Čišić, Marko Tomaš

Music by: Idoli, Termiti, Gnjevni Crv, Vuneny, Luna, Električni Orgazam, Parketi, Delfini, Klopka za Pionira, Mono-ton, Dubioza Kolektiv, Tito's boys, Obojeni Program, Crveni Koralji

Awards: Grand Prize Best Feature - Ottawa International Animation Festival 2013, Best Feature - BeThere! Corfu Animation Festival 2014



Synopsis

To promote their book BOSNIAN FLAT DOG, comics creators Max Andersson and Lars Sjunnesson decide to tour the former Yugoslavia with a mummified Marshal Tito in a fridge.

Watching as border control checks turn into improvised snapshot sessions, admiring mutant iron-curtain Disney toys, buying souvenir grenade shell handicrafts and discovering sniper art in blown-out apartments, they find that truth may indeed be stranger than fiction.

A combination of stop-motion animation and documentary scenes, the film turns into a roller coaster ride through a parallel universe where all borders are disintegrating - simultaneously tragic, poetic and bleakly funny.

A Short History



The dictator is an archetype growing in popularity in the media as well as within popular culture. Following the high demand and the lack of specimens with proper qualities, the term is increasingly applied to candidates that hardly fit the qualifications but rather appear as bland and uninspired copies.

Max Andersson and Lars Sjunnesson make their own very personal copy of a true dictator of the old school, and also the most genuine of Yugoslav products - Tito; made out of styrofoam and papier-mâché and sporting Swedish swimming school medals on his second-hand East German uniform. Together with this curiously life-like imitation of a dead head of state, they embark on a journey through a Yugoslavia which has been "balkanized" - an increasingly common geopolitical state, also applicable on individual psychology where it is known as "the feeling of having disappeared in different directions".

Through the wide open zombie eyes of Tito we are introduced to a number of individuals who in various ways try to express themselves in the current chaotic situation. Their stories are different but still share many similarities. A picture emerges of how cultural diversity and local initiatives fall short as new economic and military structures enter the post-yugoslav arena.

Adaption to the Western economy also means demands for respecting intellectual property - copyright. But what is originality? Do works of art emerge from a vacuum or are they the result of a perpetual exchange and reshaping of existing forms? A specific example can be found in the distorted and very personal versions of famous cartoon characters that flourished in the form of toys and consumer products in the former Eastern Bloc countries. Here, uniform mass culture is subverted and granted an involuntary individuality and humanity by its anonymous creator. Saša, Serbian comics artist, shows prominent copies which he rescued from oblivion in Pancevo's flea market.

The film raises many questions and provides no straight answers. Does the individual exist at all? Are we perhaps all, in fact, the same person?

The perspective is turned another 180 degrees when Igor, Croatian artist, describes his impressions from a trip to Sweden. Suddenly the familiar home environment appears as something strange, even incomprehensible. As the journey continues through increasingly improbable surroundings, the protagonists more and more begin to question themselves and the reality they find themselves in.

- 1980** Marshal Josip Broz Tito dies after leading Socialist Yugoslavia from its creation in 1945.
- 1990** Max Andersson is presented with the grant "1 kilometer of film" by the recently founded Stockholm Film Festival. In order to get as many recording minutes as possible, he requests 1 kilometer of Super 8mm film.
- 1991** Suddenly war breaks out in Yugoslavia. Marshal Tito is rediscovered, mummified in an old refrigerator in Ljubljana. Subsequently the Swedish economy crashes and national film funding is discontinued. Max Andersson decides to pursue a career in comics.
- 1999** Max Andersson and Lars Sjunnesson are invited to ex-Yugoslavia for a comics convention. Suddenly NATO attacks Serbia. Following events result in the graphic novel BOSNIAN FLAT DOG.
- 2003** Andersson and Sjunnesson are invited to ex-Yugoslavia for a tour presenting their book with the mummy of Tito in a refrigerator. Suddenly someone attacks Iraq.
- 2006** Max Andersson begins editing the documentary footage shot by Helena Ahonen during the tour.
- 2008** The world economy crashes. Max Andersson rediscovers the frozen Super 8 film in his refrigerator and decides to use it to complete the movie.
- 2012** TITO ON ICE is finished. Suddenly war breaks out in Syria.



Max Andersson

is the author of comics such as PIXY, DEATH AND CANDY, CONTAINER and the director of short films including NAIL BABY and the multiple award-winning ONE HUNDRED YEARS. His stories of tractor children, intoxicated fetuses, homeless houses, meat trees and pet guns have been translated into twenty languages and his images, objects and installations have been shown in numerous exhibitions around the world, earning him a global underground cult following. Since 1997, Max Andersson lives and works in Berlin.

The documentary feature film TITO ON ICE was inspired by the graphic novel BOSNIAN FLAT DOG, which is a collaboration between Max Andersson and Lars Sjunnesson.

FILMOGRAPHY:

Flat Dog Town (2017)
Chuckamuck - Sayonara (2017, music video)
Tito on Ice (2012)
Lolita separerar (Lolita Separates, 1989)
Varför är det så mycket svart (1988)
Spik-bebis (Nail Baby, 1987)
Ingen kommentar (No Comment, 1987)
One Hundred Years (1984)

BIBLIOGRAPHY (SELECTION):

The Excavation (2017)
Container (2005)
Bosnian Flat Dog (2004, with Lars Sjunnesson)
Döden (2003)
En skissbok av Max Andersson (2002)
Death & Candy (1999)
L'Excavation (1997)
Vakuumneger (1994)
Pixy (1992)



"I got into the comics medium early, around age four. I liked the smell of print almost as much as the smell of gasoline. I wanted to be a car mechanic but my parents insisted on comics. My first strip was silent and ended with the protagonist being blown to pieces. Later I learned the alphabet.

After a few decades I got bored and turned to filmmaking. My first films were shot in 35mm color cinemascope with dolby stereo sound. As I got more experienced I upgraded to 16 mm and mono sound. Finally I made a black and white super-8 silent movie. Then I returned to comics.

I don't know how to animate on the computer. I missed the entire digital revolution in the film medium and have simply picked up where I left in 1990. Paradoxically, analog craft has become so rare that it now appears as something innovative and revolutionary."

- Max Andersson





Per-Henrik Mäenpää

is a film composer and sound designer. He has composed music for several successful award-winning films, including Lasermannen 2006, Hästmannen 2006 and Kokvinnorna 2011. Parallel to composing, Per-Henrik often works with sound design.

For TITO ON ICE, he has created an audio universe full of analog noise, rustling papers, feedback and interference which in a congenial way enhances and expands the film's visual world.

Helena Ahonen

is a filmmaker, producer and cinematographer based in Berlin. Since 1995 Helena has collaborated regularly with Max Andersson.

Lars Sjunnesson

was born on the outskirts of Malmö in 1962. He has made a number of books with comics even though he thinks comics are silly. His stories are often about misfit characters who for some reason are at war with society. He claims they reflect himself and his world view.

He is also partly responsible for the set and character design of TITO ON ICE.

BIBLIOGRAPHY

Möte med monsunen (Meeting with the Monsoon, 2010)

Åke Jävel (Åke the Bastard, 2007)

Bosnian Flat Dog (med Max Andersson, 2004)

Om kriget kommer (In Case of War, 2004)

Tjocke-Bo (Big Fat Bo, 1998)

Raj-Raj (1993)

Åke Jävel - Århundradets hjälte (Åke the Bastard - Hero of the Century, 1990)



Aleksandar Zograf

(a pseudonym of Saša Rakezić) is a Serbian comics artist. Zograf's work, characterized by both journalistic and surreal elements, cuts to the heart of life in the former Yugoslavia. In books like *LIFE UNDER SANCTIONS* and *BULLETINS FROM SERBIA*, he portrays the region's emotional twisting and impossible conditions in a dark yet amusing manner. During the NATO bombing of Serbia, Zograf's home town, Pancevo, was a frequent target; he saw the industrial zone in Pancevo razed several times over, from the "comfort" of his apartment window. Works by Zograf have been translated and published in many European magazines, and his solo titles have been issued by publishers in France, Italy, Germany, Spain, etc.

Igor Hofbauer

is a Croatian comics artist, illustrator and poster designer. His work has been published in anthologies and magazines all over Europe as well as in his solo books *PRISON STORIES* and *FIRMA*. Hofbauers "handmade" concert posters for Club Mocvara were a distinct feature of the Zagreb cityscape during the early years of the 21st century, with a very personal aesthetic shaped by b-movies, science fiction and Yugoslav socialist architecture. The posters have been shown in several exhibitions in Italy, Holland, Germany, Greece and Portugal, and also included in the book *THE ART OF MODERN ROCK: THE POSTER EXPLOSION*.



Music

The music in *TITO ON ICE* is not of the popular brass band type which, in the West, has come to be synonymous with the Balkans, but rather Yugoslavian post-punk from the groundbreaking "Novi Val" scene of the early 80's, Laibach's subversive cover songs and contemporary indie music, complemented by examples of the strong and unique Yugoslav wave of beat music and garage rock in the '60s.

The soundtrack includes the top names from these eras like Idoli, Električni Orgazam, Gnjevni Crv (Angry Worm), Luna, Obojeni Program, Termiti, Indexi, Delfini and Crveni Koralji as well as bands from the post-Yugoslav scene: Klopka za Pionira (Trap for Pioneers) Mono-ton, Parketi, Vuneny, Dubioza Kolektiv, and Tito's Bojs.



The Book

The 1999 Nato bombing of Serbia.
A grenade shell from a Sarajevo souvenir shop.
A refrigerator with the frozen mummy of Tito.
These serve as the starting point for a journey further and further down the collective subconscious of the Balkans, where the borders between dream and reality are erased and redrawn until they form a tale as exciting as it is fantastic, a tale which could be about our times and a torn Europe but just as well might be a voyage into the psyches of its authors or a discussion about the essence of drawing.

Max Andersson and Lars Sjunnesson both contributed to every single drawing and line of dialogue to such an extent that they no longer know who did what. This has led to the emergence of an independent artistic entity; one that is neither of the two, but something else, unknown yet strangely familiar and perhaps a little bit scary.

BOSNIAN FLAT DOG has been published in Swedish, German, English, Italian, French, Czech, Slovenian and Polish editions.

Reviews

"[TITO ON ICE] is a mischievous combination of documentary, fiction, semi-journalism, gore and stop-motion animation which absolutely carnivalizes post-Yugoslavian mythology and splendidly captures the spirit of the Balkan underground."

- Michał Bobrowski, *ANIMATEKA*

"TITO ON ICE is weird, informative, and does something only great films do: it harmonizes form and content into a perfect cinematic rhythm."

- Selina Crammond, *DISORDER MAGAZINE*

"It's hard to describe TITO ON ICE in a way that does it justice. This is a radical and revolutionary film with a wholly informative account of history, but it's as far from a textbook lesson as one can get."

Pat Mullen, *cinemablographer.com*

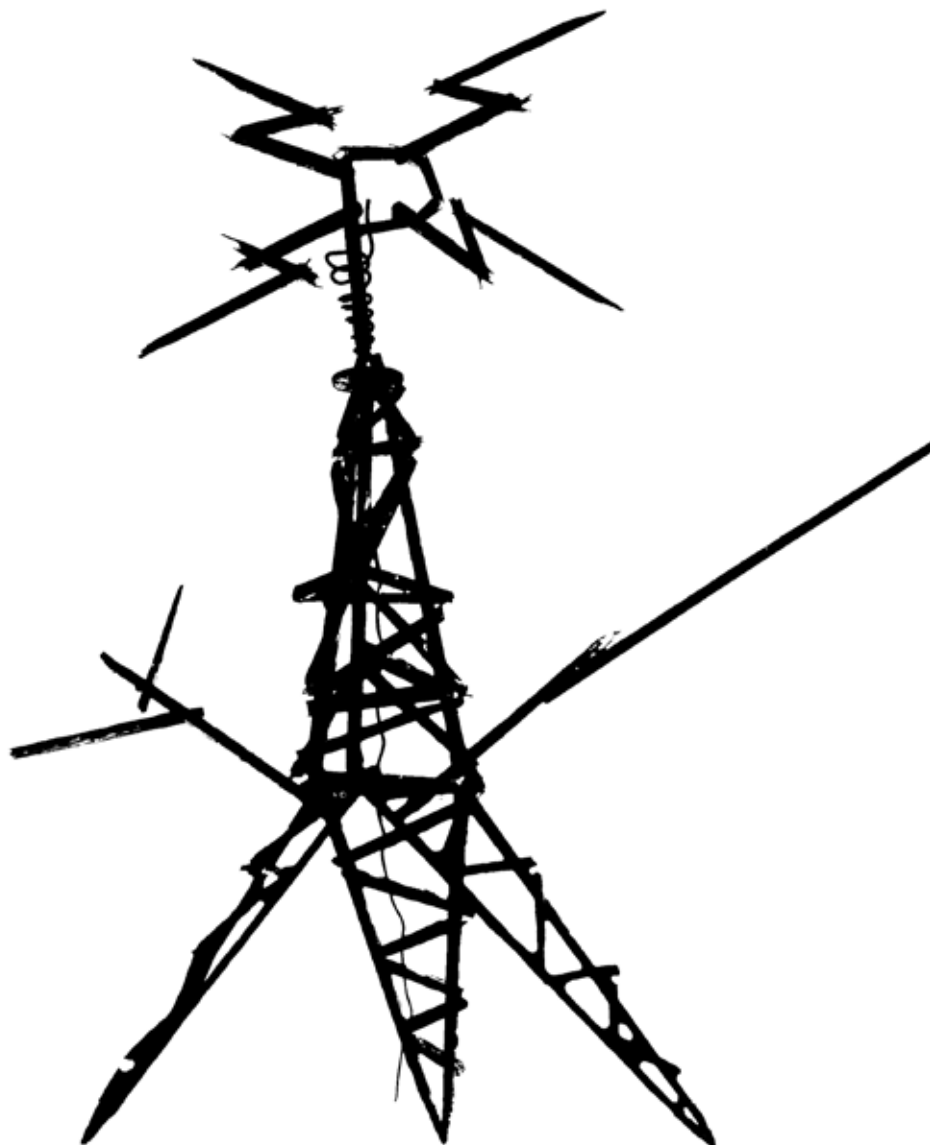
"TITO ON ICE is a loose but potent cinematic adventure through time, identity, Balkan music and politics. (...) Not a partisan anti-war manifesto, but a sincere and suggestive statement of life and art in mummified years, Tito on Ice is more warm in its simplicity than its title suggests."

- Vassilis Kroustalis, *zippyframes.com*

Bosnian Flat Dog

"Max Andersson and Lars Sjunnesson take us on a funny but very disturbing excursion through a traumatized Balkan landscape populated by a number of traumatized Bosnian psyches. Absurdist and surreal the story might be, but it touched the raw nerve of truth, making me wince with remembrances of my own time in Sarajevo."

- Joe Sacco (*PALESTINE, SAFE AREA GORAŽDE*)



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