



FESTIVAL DE CANNES  
UN CERTAIN REGARD  
2022 OFFICIAL SELECTION

# GODLAND

*(Vanskabte Land / Volaða Land)*

**A film by Hlynur Pálmason**

Denmark, Iceland, France, Sweden – 2022 – Color – 1.33:1 – 5.1 – 143 min – Danish, Icelandic

## **SYNOPSIS**

In the late 19th century, a young Danish priest travels to a remote part of Iceland to build a church and photograph its people. But the deeper he goes into the unforgiving landscape, the more he strays from his purpose, the mission and morality.

## **DIRECTOR'S STATEMENT**

GODLAND explores family bonds, the acceptance of myth or some kind of magic realism.

It's also a film about a journey into ambition, love and faith and the fear of God and the need and want to find your place in all this, to be seen, to be a part of something.

It's also about communication, the foreign aspect of dialogue, and the way we communicate – or rather miscommunicate.

It's about inner and outer conflicts.

It's about humanity and nature and how these things collide with each other, through man, animal and the world around us.

In the end, I found out that this film is very much about what divides us and what ties us together. And I was surprised to find out that in the end, death might be the only thing that ties us together. This is the core of the film, the beating heart.

## **IN CONVERSATION WITH HLYNUR PÁLMASSON**

**GODLAND is set in the period when Iceland was under Danish rule. What drew you to depict a story from this time of colonization?**

My life has been divided between these two very different countries that have shaped me in many ways. It's not that long ago that Iceland was under the Danish crown and I haven't really seen it explored in cinema. I wanted to explore the opposites in the landscape, the temperaments and the language or the source of misunderstanding, but also the opposites in form and feeling and how they reveal themselves when you put these two countries up against each other.

I do think this period reverberates today, because in a way we haven't really changed that much as human beings. We still have all the same basic primitive feelings, wants and needs and we all share the same fate of being mortals and becoming earth. I think it's wonderful to read diaries or letters from this period and also further back in time and see that people are thinking about the same things as today. How much money do I have for bread and wine? I saw this beautiful woman down the street. The weather was dreadful today. Why am I here?, etc.

**Lucas, your protagonist, travels from Denmark to a remote part of Iceland, and is confronted with this contrast.**

I see Lucas as a young ambitious priest with ideals. But these ideals, when confronted with something so unforgiving and foreign, become irrelevant and very quickly crushed by the reality of life, nature or whatever we want to call it. I think me and Lucas slowly realized in the process of making this film that we are very small and brief and only here for a very short time.

**How was the experience shooting the film?**

The film is written and developed for the area around where I live. The rotting horse was my father's horse and I filmed it for over a year on our neighbor's land. The seasonal images of the glacier are filmed for over two years at a place where we pick mushrooms during late summer. The first camp in the film is where we fish trout through ice during winter. Most of the locations are spaces that I've revisited many times and slowly they begin to reveal themselves in my writing.

Some of them were also very hard to reach and it's impossible to drive there. So we had to carry all the equipment ourselves and travel only by horse. I think this process made it possible for us to depict the landscape around here in a very truthful way. We were experiencing the journey along with our characters. It was a very challenging film to make. We shot it chronologically which was a huge gift and I can't even imagine doing it differently.

**Your narrative style and sense of plot gives associations to classic Icelandic sagas, where do you find inspiration to your own storytelling?**

I always think a lot about the narrative style and the flow of the film. This interests me more than the plot of the film - something that was never very strongly present in my films, because I don't experience plots in my own life.

I was for example very excited about dividing the film into two parts, the traveling part being the first and then the arrival at the location where they build the church as the second part. Creating movement from the first part to the second part was a very creative and satisfying process to work on. I often try to find narrative forms that excite me and make me want to explore something new. The form and narrative story somehow have to blend totally into each other.

**Except for the end of the film, the soundtrack is very scarce. It sounds a bit like the wind.**

For a long time, I thought there might not be any composer on the film. I knew there was a piano in Carl's house and I had an impulse to allow Ragnar to play the harmonica at the wedding. There is also quite a lot of singing throughout the film: Ragnar with his old poems and the introduction of the sisters, when Ida sings a murder ballad on her way to the house and then Anna sings by the piano at the end of the dinner scene. So, in a way, I thought I had enough music already built into the narrative. But I had been in contact with the musician Alex Zhang Hungtai for quite some time now and I really wanted to work with him.

Me and my editor, Julius Krebs Damsbo, got some saxophone improv sessions from him that we really loved and just started trying them out with the film. It ended up being a really great collaboration and he is also behind the music for our short film NEST that we made parallel to GODLAND. But I agree that it feels very much like the wind, you don't really know what instrument you are hearing. We felt like we hadn't heard this music before. It was quite mysterious and felt very right for this film.

**You shot the film thinking about daguerreotype, it seems. Were you – and cinematographer Maria von Hausswolff – fascinated by the images from that time?**

We were actually using the collodion wet plate process that replaced the daguerreotype somewhere around 1860.

I was attending a lecture in Denmark on the collodion process held by Hörður Geirsson, who is a museum photography specialist. We became friends and he showed me the whole process of preparing a wet plate, exposing and developing it. I got very fascinated by it and fell in love with the quality of the image and the smell of the chemicals. This discovery completely transformed the writing process for me and made it very enjoyable. Suddenly, Lucas had this modern process of capturing images and this really tied the project together for me.

The frame of the film is something that I stumbled upon while researching another project. I was testing film formats and realized that the old academy format fitted me really well – I had a couple of problems with the wider format in some of my previous work. It just became very effortless and fun, framing again with this new aspect ratio. It made the faces look so gorgeous and I was actually beginning to avoid going too close when I was filming in the wider format. I also think that the black gate surrounding the image creates a harder cut each time when we go from one image to another, and this gives each cut a bit of a temper. The black frame also softens the image and gives it this beautiful, feminine shape when it comes to its edges. The format of the film is very close to Lucas' photography, so it ended up being an obvious choice.

**It's interesting that Elliott's character is looking at everyone for the longest time. Only at the end it feels like someone is finally looking at him. Could you tell me more about that perspective?**

Lucas is a foreigner, a stranger in this very harsh land that he knows very little about and whose language he doesn't speak. The film starts out by pitting this man against the land or nature. But later, when you move deeper, this conflict begins to build up between the priest and the guide, and it becomes a man-against-man kind of story. In the very end, it feels like the perspective might have shifted and that we finally see him – or that he finally sees himself. And, therefore, it's about a man going against himself.

**There is earnestness about this film that reminded me of Scorsese's SILENCE, also because of its religious aspect. But what were your inspirations?**

I think I was inspired by my surroundings. I wanted to make something that was connected to my roots or the place where I come from and grew up. I haven't really seen Danish and Icelandic relationship portrayed in cinema before. I thought it was worth exploring and very quickly got swept away in this fictional story.

**The relationship between these two men, played by Elliott Crosset Hove and Ingvar Sigurðsson, is very interesting. How did you see their conflict, which at the same time has elements of mutual fascination?**

In many ways I saw them as opposites. Lucas, the bringer of light, a young and ambitious man of knowledge and ideals, comes to this foreign land and is met by nature that slowly strips him of everything and defeats him.

Ragnar, being an older man, is a man of nature that obviously feels very at home in the wilderness of Iceland. But in the second part of the film, he is kind of out of his element and we see that he is also struggling with his thoughts and this fear of God that was often rooted in

people during those times. I was very determined to portray them both as human beings – I didn't want anyone to be just good or just bad. I didn't want us to experience Ragnar as some kind of Zen-like nature lover or Lucas as a fanatic religious priest. I wanted us to see them being one thing, but also show they are capable of surprise and becoming something completely different.

**There is a western feel to the story as you show a nation under construction, so to speak. Was it something on your mind?**

I agree that the film has a western feel to it. I think it's because you feel the inner conflict of a character through the way the world around him is being portrayed. This is probably a bit like the westerns, but I actually think it's also embedded in the Icelandic literature I grew up with and one I'm still reading today. I do think the weather here, the seasons and the landscape does shape us in a very profound way. So perhaps it's more of a northern than a western.

**You are working with your daughter again. Is it something you want to continue with?**

Ida has been working with me from the very beginning, as well as my two sons. We just had a premiere in Berlinale with a short NEST that I made with my children. I'm very fond of that film and we had a great time making it, so we are working on the next short film now and it's called JOAN OF ARC. Ida has had very significant roles in my films and I would love to write more for her. She is a very smart young woman and great fun to be around. I'm sure we will make more films together – if she doesn't get tired of me!

**You used to live in Denmark, met many of your collaborators there. You said once that you were in between these two countries, so did it influence this story?**

The title of the film is inspired by a poem by Matthías Jochumsson, an Icelandic poet who studied in Denmark and moved back to Iceland with his family.

He experienced a dreadful winter and wrote a diatribe or a "hate poem" to Iceland called VOLAÐA LAND. He received harsh criticism for it and had to write a counter poem where he focused on the beauty of the country and how wonderful it was. Maybe the next film we make will have to be this kind counter poem to this film, where we will indulge in nationalism.

The funny thing is that during my research and developing process I found out that my great, great grandfather actually used to run Matthías Jockumson's land at one point in his life. Supposedly, they used to be friends.

*(Interview by Marta Balaga)*

## **DIRECTOR**

Hlynur Pálmason

Hlynur Pálmason is an artist and filmmaker, born in 1984 in Iceland. He started out as a visual artist and continued his career in filmmaking by pursuing education at the Danish National Film School. Pálmason lives and works in Iceland and Denmark with his wife and three kids.

2022 GODLAND, Feature

2022 NEST, Short

2019 A WHITE, WHITE DAY, Feature

2017 WINTER BROTHERS, Feature

2014 SEVEN BOATS, Short

2013 EN MALER, Short

2012 A DAY OR TWO, Short

## **CREW**

### **MARIA VON HAUSSWOLFF | DOP**

Maria von Hausswolffs lives and works in Denmark as a cinematographer and filmmaker. In 2017 and 2018 she was awarded with a Bodil - the Danish Critics Association Award - for her cinematography on PARENTS (director: Christian Tafdrup, 2017) and WINTER BROTHERS (director: Hlynur Pálmason, 2018). In 2017 she also won the Camera Image Award for Best Cinematography (debut feature category) for her work on WINTER BROTHERS. For her work on Hlynur Pálmason's A WHITE, WHITE DAY she received the Edda Award - the Icelandic Academy Award - for Best Cinematography.

### **JULIUS KREBS DAMSBO | EDITOR**

Julius Krebs Damsbo. Film editor, based in Copenhagen, Denmark. Graduated from The National Film School of Denmark in 2013. GODLAND is his sixth production together with Hlynur Pálmason (A PAINTER, WINTER BROTHERS, SEVEN BOATS, A WHITE WHITE DAY, NEST). He has experience in both fiction, documentary and tv from working with various directors and productions like Maria Bäck (PSYCHOSIS IN STOCKHOLM) and Malene Choi (THE RETURN). Julius Krebs Damsbo is currently in post production with Christoffer Boe on the third season of his series FACE TO FACE.

## **CAST**

### **Elliott Crosset Hove**

Elliott Crosset Hove is a Danish-American actor. Born March 18th 1988, in Copenhagen, Denmark. He is educated at The Danish National School of Performing Arts, and graduated in 2015. Elliott works in both film and tv-series, as well as theater.

He is best known for his roles in film and tv-series such as IN THE BLOOD (2016), WINTER BROTHERS (2017), JOURNAL 64 (2018), BEFORE THE FROST (2019), WILDLAND (2020) and THE BRIDGE (2018) and in theater with HAMLET (2017) among others.

He has received multiple awards and nominations throughout his career, such as a nomination at the Bodil Awards 2017 for Best Male Actor for WINTER BROTHERS, winning the Robert Award in 2018 for the same category. He also won the Talent Award in 2017 as well as Actor of the Year in 2018 at the Danish Theater Awards (Reumert) for his role in HAMLET. He has also gained international attention with the selection as one of the European Shooting Stars at the Berlinale in 2019, and winning the Best Actor Award at both Locarno Film Festival 2017 and Vilnius Film Festival 2018.

### **Ingvar Sigurðsson**

Ingvar Sigurðsson graduated from The Icelandic Academy of the Arts in 1990 and has since then set his mark on the Icelandic acting scene. He has extensive experience in theater and has had various roles in both classical and contemporary plays.

He has done around fifty roles in domestic and foreign films besides roles in short films and TV series. He has also worked on manuscripts, been awarded for screenwriting, and co-produced several films.

Ingvar has received numerous awards and recognition for his work around the world. He represented Iceland at the "European Shooting Star" event 1999 at the Berlinale and received the European Film Award for Best European Actor - People's Choice in the year 2000 for the leading role in the film ANGELS OF THE UNIVERSE. He has received eight Edda Awards for Actor of the Year at the Icelandic Film and TV Awards. Furthermore, he won the Best Actor Award for his lead performance in the film A WHITE, WHITE DAY in Critic's Week in Cannes 2019. Recent international film works include: SUCCESSION, ZACK SNYDER'S JUSTICE LEAGUE, KATLA, LAMB, KILLING EVE, THE NORTHMAN, and GODLAND.

## **Vic Carmen Sonne**

Vic Carmen Sonne is a graduate of The Danish National School of Performing Arts.

In 2016 she appeared in Rasmus Heisterberg's *IN THE BLOOD*, for which she won a Bodil (the Danish Critics Association Award). In 2017 she starred in Hlynur Pálmason's *WINTER BROTHERS*, which opened at Locarno Film Festival and has won several international awards while Vic received the Robert Award (the Danish Film Academy) for Best Supporting Actress.

Vic was also one of the breakouts from Sundance in 2018 as the star of Isabella Eklof's *HOLIDAY* for which Vic this year won a Bodil Award & Robert Award for Best Actress. She was also nominated for a Bodil & Robert Award for her performance in Laurits Flensted-Jensen's debut feature *NEON HEART* which premiered at San Sebastian Film Festival in 2018.

In 2020 she starred in Marie Grathø's *PSYCHOSIA* which opened at the Venice Film Festival and earned her another Robert Award nomination.

Vic earned a spot as one of the EFP's Shooting Stars at the Berlinale the same year and was nominated for a Robert in 2022 for her lead role in Daniel Dencik's Danish/Japanese feature *MISS OSAKA*.

## **Jacob Hauberg Lohmann**

Jacob Hauberg Lohmann is a Danish actor born in 1974 in Odense, Denmark. He graduated from The Danish National School of Performing Arts in 2002 and has worked in Danish theater, film and television since then.

He had his breakthrough in the Danish national TV drama series *NORSKOV* (2015-2017) as Casper Bondy Bondesen, which earned him a Danish Film Academy nomination. In 2020 he starred in *SHORTA* for which he earned both a Danish Film Academy nomination and a Danish Film Critics nomination. He has also been nominated for a Robert Award (the Danish Film Academy) for his performance in *THIS TIME OF YEAR* and *FOLLOW THE MONEY* for which he won.

## **Ída Mekkín Hlynsdóttir**

Born 22. August, Iceland 2008. Her first feature film as an actress, *A WHITE, WHITE DAY* by Hlynur Pálmason premiered in Semaine de la Critique in Cannes 2019. Since then Ída has acted in Hlynur Pálmason's *NEST* (premiered in Berlinale Special 2022) and *GODLAND*, premiering in Cannes 2022 in *Un Certain Regard*. When she grows up she wants to be a horse trainer and a part-time actress.

## **Waage Sandø**

Waage Sandø is a Danish actor, director and former theater director. Born May 8, 1943 in Copenhagen, Denmark.

He has been associated with a large number of Danish theaters including The Royal Danish Theatre during the 90's and has worked concurrently as a film actor as well.

He is best known for his roles in the Danish films and tv series PAIN OF LOVE (1992), STOLEN SPRING (1992), THE VILLAGE (1991-1996), UNIT ONE (2000-2003) and BETTER TIMES (2003-2006). In 1993, Waage received the Danish Bodil Award (Danish Critics Association Award) for Best Supporting Actor for his role in PAIN OF LOVE.

Recently, he has appeared in DR's hit series FOLLOW THE MONEY (2016) and the TV series 1864 (2014).

## **Hilmar Guðjónsson**

Hilmar Guðjónsson's first role after graduation was in the film EITHER WAY, a part which he got nominated for at the Icelandic Film Awards. He then was contracted at Reykjavik City Theater for 10 years, getting awarded and nominated for his performances. He moved to the National Theater of Iceland and started his directing career. Roles in feature films, TV and short films count dozens. His latest role was in GODLAND by Hlynur Pálmason. In 2012 Hilmar was awarded as a Shooting Star by the European Film Promotion.

## **PRODUCERS**

### **SNOWGLOBE**

Snowglobe is a film production company established in Copenhagen in August 2015 by producers Mikkel Jersin, Katrin Pors & Eva Jakobsen.

With its strong international roots, and particularly strong affiliation with Latin America, Snowglobe is a dynamic production company working with feature films across borders.

Snowglobe currently develops, produces and co-produces a nuanced selection of films with an artistic core by new as well as established directors, who all share a great passion for filmmaking.

Snowglobe's work include the opening film of the 50th edition of Directors' Fortnight: BIRDS OF PASSAGE by Ciro Guerra and Cristina Gallego, MONOS by Alejandro Landes, A WHITE WHITE DAY by Hlynur Pálmason, that premiered in the Critic's Week section at Cannes 2019, and WILDLAND, which premiered in the Panorama Section at the Berlinale 2020. Snowglobe's latest releases include THE WORST PERSON IN THE WORLD, which premiered in official competition in Cannes 2021, THE INNOCENTS premiering in Critics Week in Cannes 2021 and A CHIARA which won for Best European Film in Director's Fortnight in Cannes 2021.

### **JOIN MOTION PICTURES**

Join Motion Pictures (JMP) is an independent, boutique production company which has produced mainly director-driven feature films for cinema with high artistic quality and international appeal. It was established in Reykjavík, Iceland 2007 and is owned by producer Anton Máni Svansson and writer-director-producer Guðmundur Arnar Guðmundsson.

The company started producing short films and music videos in 2007 with the focus on forging long-lasting working relationships with writer-directors, a dynamic that has resulted in over 160 awards for films which have premiered in competition at A festivals around the world: Cannes, Berlin, Venice, Locarno, Toronto and IDFA. JMP films own 40% of the total international awards for Icelandic film & TV productions in the last 10 years. Titles include HEARTSTONE, WINTER BROTHERS, A WHITE, WHITE DAY, BEAUTIFUL BEINGS, NEST, GODLAND.

Furthermore, JMP's productions have received the following accolades: the European University Film Award in 2017, nomination for the Nordic Council Film Prize three years in a row (2017-19), selected for the long list for European Film Awards in 2017 and 2019, Best Actor nomination for the European Film Awards 2019, Iceland's contribution to the International Feature Award at the Oscars 2020.

## MANEKI FILMS

Didar Domehri founded the production company Maneki Films and the label Full House in 2009. She used to be the head of international sales of Films Distribution/Playtime. She was vice president of the selection committee of CNC's Aide aux Cinémas du Monde, member of the selection committee for the Cinefondation residency, producer expert for Cannes Critics' Week Next Step program, the TorinoFilmLab, Qumra and First Cut Lab. She is currently president of Unifrance's Feature Film commission, member of the Union of Independent Producers (SPI) and group leader for the European Producer workshop EAVE. In 2017 she was chosen by Unifrance and European Film Promotion to represent France for Producers on the move. She also received that same year the IFCIC award for best young independent production company.

She has produced features films by Wang Xiaoshuai (11 FLEURS, TIFF & San Sebastian 2011), Laurent Cantet (RETOUR À ITHAQUE, Grand Prize Venice Days 2014), Elia Suleiman, Benicio del Toro, Gaspard Noé, Laurent Cantet, Juan-Carlos Tabio, Julio Medem (7 JOURS À LA HAVANE, Un Certain Regard Cannes 2012), Pablo Trapero (ELEFANTE BLANCO, Un Certain Regard Cannes 2012), Jean-Baptiste Andréa (THE BROTHERHOOD OF TEARS), Eva Husson (BANG GANG, A MODERN LOVE STORY, TIFF 2015; GIRLS OF THE SUN, Competition Cannes 2018), Santiago Mitre (PAULINA, Grand Prize Critics Week Cannes 2015; EL PRESIDENTE, Un Certain Regard Cannes 2017; PETITE FLEUR), Arab et Tarzan Nasser (DÉGRADÉ, Critics Week Cannes 2015), Peter Webber (PICKPOCKETS), David Moreau (KING), Claus Drexel (UNDER THE STARS OF PARIS), Etienne Comar (SINGING JAILBIRDS), João Paulo Miranda (MEMORY HOUSE, Cannes 2020), Erige Sehiri (UNDER THE FIG TREES, Directors' Fortnight 2022) and Hlynur Pálmason (GODLAND, Un Certain Regard 2022).

## GARAGEFILM INTERNATIONAL

Garagefilm International is an independent production company run by the producer duo Mimmi Spång and Rebecka Lafrenz. The company was founded in 2007 and joined by a third producer, Anna-Maria Kantarius, in 2010.

In 2020 Garagefilm's latest film PSYCHOSIS in Stockholm will have its world premiere as the opening film at Göteborg Film Festival as well as compete in Nordic Competition. It will have its theatrical release in Sweden 28th of August 2020.

22 November 2019 Lisa Aschan's comedy CALL MOM! had its premiere in Sweden. It was nominated for Best Screenplay, Best Actress in a Leading Role and Best Actress in a Supporting Role Already at Guldbaggen Award 2020.

Garagefilm's work amounts to around thirty titles, with AMATEURS by Gabriela Pichler and THE HEART by Fanni Metelius being the latest releases. Garagefilm is the company behind acclaimed feature debuts like THE GIANT by Johannes Nyholm, Sebba by Babak Najafi and CALL GIRL by Mikael Marcimain, and has also produced critically acclaimed SOMETHING

MUST BREAK by Ester Martin Bergsmark and box office hit COCKPIT by Mårten Klingberg, to name a few. Over the years Garagefilm's projects have collected over eighty awards in total, including two Guldbagge Awards for Best Film, one Best First Feature Award in Berlin, a FIPRESCI prize in Toronto and a Dragon Award in Gothenburg.

Garagefilm collaborates with some of Sweden's most exciting directors and constantly strives to make a mark with strong stories, high artistic ambition and an own voice. The ambition is to reach wide without losing edge.

## **FESTIVALS**

World Premiere: Cannes: Un Certain Regard 2022

## **FILM INFORMATION**

ORIGINAL TITLE: VANSKABTE LAND / VOLAÐA LAND

ENGLISH TITLE: GODLAND

GENRE: Drama

COUNTRIES: Denmark, Iceland, France, Sweden

LANGUAGE: Danish, Icelandic

YEAR: 2022

DURATION: 143 min

PICTURE: Color

ASPECT RATIO: 1.33:1

SOUND: 5.1

AVAILABLE FORMAT: DCP

## **CREW**

DIRECTOR: Hlynur Pálmason

SCREENPLAY: Hlynur Pálmason

CINEMATOGRAPHY: Maria von Hausswolff

EDITING: Julius Krebs Damsbo

PRODUCTION DESIGN: Frosti Friðriksson

COSTUME DESIGN: Nina Grønlund

SOUND DESIGN: Björn Viktorsson & Kristian Selin Eidnes Andersen

MUSIC: Alex Zhang Hungtai

PRODUCTION COMPANY: Snowglobe

In Collaboration with Join Motion Pictures

CO-PRODUCTION COMPANIES: Maneki Films, Garagefilm, Film I Väst

PRODUCERS: Katrin Pors, Anton Máni Svansson, Eva Jakobsen, Mikkel Jersin

CO-PRODUCERS: Didar Domehri, Mimmi Spång, Anthony Muir, Peter Possne, Guðmundur Arnar Guðmundsson,

WITH FINANCIAL SUPPORT OF: The Danish Film Institute, Icelandic Film Centre, CNC / Aide aux cinémas du monde, The Swedish Film Institute, Nordisk Film & TV Fond, Creative Europe - MEDIA, Hornafjörður Municipality, SASS, DR, RÚV, Sena, Scanbox

## **CAST**

Elliott Crosset Hove - Lucas

Ingvar Sigurðsson - Ragnar

Vic Carmen Sonne - Anna

Jacob Hauberg Lohmann - Carl

Ída Mekkín Hlynsdóttir - Ida

Waage Sandø - Vincent

Hilmar Guðjónsson - Translator

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