

THE WORLD TO COME

Directed by Mona Fastvold

World Premiere - 2020 Venice International Film Festival - Competition



PRESS CONTACTS

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SYNOPSIS

In this frontier romance framed by the four seasons and set against the backdrop of rugged terrain, Abigail (Katherine Waterston), a farmer's wife, and her new neighbor Tallie (Vanessa Kirby) find themselves powerfully, irrevocably drawn to each other. As grieving Abigail tends to the needs of her taciturn husband Dyer (Casey Affleck) and Tallie bristles at the jealous control of her husband Finney (Christopher Abbot), both women are illuminated and liberated by their intense bond, filling a void in their lives they never knew existed. Director Mona Fastvold (The Sleepwalker, co-writer of CHILDHOOD OF A LEADER and VOX LUX) examines the interior lives of two women resisting constraints, giving voice to their experiences. Scripted by Jim Shepard and Ron Hansen (The Assassination of Jesse James by the Coward Robert Ford), THE WORLD TO COME explores how isolation is overcome by the power of imagination and human connection.

Q&A with Director Mona Fastvold

First of all, tell me how the material came your way. It's an interesting pairing of a novelist adapting a short story — was this a script that came to you fully formed?

The script came to me from one of our producers, Whitaker Lader, who had seen my previous film. She and Casey had been developing the script with the screenwriters, Ron Hansen and Jim Shepard, for some time. I was immediately struck by it. The text was uncommonly beautiful.

There were some additional details to explore in terms of the character's sexuality and motherhood; places where I could offer my own perspective. Together, we augmented the structure and identified areas that could be visually expanded on. Jim and Ron were so collaborative throughout the process. We had different points of view but never conflicting, and they very much encouraged me to make the movie my own.

Had you read both Ron Hansen and Jim Shepard's works prior to making this movie? If you have read them, what are some general thoughts on their works?

I had not but I had seen 'The Assassination of Jesse James by the Coward Robert Ford' based on Ron's novel. I quickly made myself familiar with their individual bodies of work. What the two seem to share most in common (and was especially relevant to their collaboration on this film) is a passion for detailed historical research. Both are inquisitive detectives of the past.

For example, the story of the same name that the film is based on was inspired by a note that Jim came across in an old farmer's journal. Scribbled in the margins, amongst some mundane entries about crops and weather patterns, it read; "my best friend has moved away, I don't think I will ever see her again." That simple but subtextually mournful sentiment was the initial inspiration for the short story and this film.

What's central here is the theme of female interiority, which is beautifully described in a piece of dialogue as "encircling feelings" between Abigail and Tallie as they become closer to one another and fall in love. Can you describe what's going on with their feelings?

"Female interiority" is a main theme- that's exactly right.

I wanted to tell a love story that captured the joy and celebration of two people finding each other. Guilt and shame are often a big focus of queer love stories, and it was crucial our film expressed the ecstatic moments of early love. Our characters are so isolated that their first-hand experiences may only have been with their parents and siblings before being married off to their husbands... Abigail and Tallie may never have encountered an attraction, passion, or intellectual connection like this, much less to someone of the same sex. Therefore, our assumption was that these two characters could not regard their actions as sinful or shameful if they had no precedent for it. I think they wonder initially if this might be something unique; a physical connection two other women have never had.

Abigail's interiority is revealed through beautiful and poetic voice over, which makes for some of the strongest writing in the movie. What did you make of this element of the story?

There is an unspoken rule that voice-overs and dream sequences are for the laziest of filmmakers. I find the opposite to be true. It's challenging to find the right tone, rhythm, etc to make these things work but I'm a believer that anything can work if it's handled with great care.

Katherine's delivery is hypnotic, I love listening to her voice. Her first scratch recording made me cry.

The dynamic between husband and wife in both of the couples is similar — domineering men, and the women who are expected to serve them in a rugged, patriarchal world as homemakers and helpmeets. What did you make of the male characters in the story?

I actually see their relationship to their husbands to be quite different from one another... Of course there were traditional roles that 'man and wife' were expected to fulfill at that time but overall, I believe that Dyer strives to be a good partner and friend to Abigail. He wants to understand, even if her connection to Tallie is quite abstract for him. His actions towards the end are redemptive, and I think Casey plays him with a lot of vulnerability.

Finney is perhaps, at least in the writing, more of an archetypal character; but Chris and I also wanted to play against his brutishness. Both characters have love for their wives, but Finney's love has soured, turning increasingly possessive. Dyer, on the other hand, initially withdraws from Abigail but ends up her friend and confidant by the film's conclusion.

Abigail and Tallie don't intend to hurt their partners. They simply have no choice but to... The men, in turn, react differently.

The female characters come alive through glances — and it's astonishing closeup work by both actresses. Can you discuss working with Katherine Waterston and Vanessa Kirby on developing this interiority? It's very powerfully conveyed in the movie, almost defining it.

Katherine was who I imagined in the role from the very start. Luckily, she felt the same way. Vanessa was cast some time later, and the two proved a perfect pairing. Since both were attached early on, we had lots of time to discuss the characters and work through the text. We spent most of our little free time off-set in rehearsals. They put so much into it.

The score is noteworthy for not being overbearing — it steps up right when it needs to, and becomes cacophonous at certain points (during the snowstorm), but never abrasively. Discuss working with Daniel Blumberg and what appealed to you about his work, and what you were looking for in the score. Did you want it to suggest tension in any way.

This is Daniel's first film score. Not the last, I suspect. I wanted to work with Daniel because much of his work is brave, challenging, and often (he'd blush at me saying this) quite romantic.

I asked Daniel to do the score long before the film was cast or prepared. He worked on it, little-by-little, for over a year. He visited Romania and started on some initial sketches, working alongside us on-set and taking inspiration from sounds on-site. Cowbells, for example, would chime every evening from the neighboring farm. There was a clarinet piece by Stravinsky that I felt somehow spoke to Abby's character so that was also a good jumping off point for the two of us.

For the final studio recordings, Daniel invited on some legendary musicians such as Steve Noble and Peter Brötzmann. Producer, Peter Walsh, whom we worked with on Scott Walker's scores for *The Childhood of a Leader* and *Vox Lux* co-produced the soundtrack, as well.

Abigail is at the heart of this story, grieving a loss, having to push away her husband when he wants another child, keeping up with her household duties, managing loneliness until Tallie enters her life, and she blooms. What interested you in this particular character?

All of the above. She has a hard time expressing herself in conversation but her inner life is undeniably rich. As a woman, as human being, how could I not empathize with her?

Napoleon is not the only one who deserves a place in history, the quiet ones do, as well.

Structurally the story relies on the four seasons to break up the story. It also allows for showing off the rugged landscape of the story in a very beautiful and cinematic way. What were your thoughts on the seasonal aspects of filming — was it a challenge splitting up the production like this?

It is very hard, even unusual, for a production of this size to break and shoot across several seasons. We knew that it would so greatly add to the scope of the movie though that we simply had to make it work.

The visuals are beautiful yet harsh and rugged in gun-metal grey tones. Can you discuss working with your cinematographer, and what you were going for in terms of the look of the film?

My DP, the great Andre Chemetoff, and I both love 16mm film. I knew from the get-go that this was the format for this film. There is a painterly quality to the grain and texture inherent to 16mm.

I wanted the image to evoke 19th and early 20th century painters like Hammershoi, Christian Krohg, Anders Zorn, or Helene Schjerfneck's painting of a sick child... Subjects alone in a vast landscape, experiencing some uncanny inner change linked to their environment.

Andre miraculously found a way to achieve all this with little time to compose and light each sequence.

Any anecdotes about the actors preparing for their roles, with or without you? Did Katherine and Vanessa hang out in any unique or particular way prior to filming in order to build chemistry? Did the actors playing the respective couples work on their specific dynamics together?

It was a bit like summer camp. My partner and I always try to create a warm and inviting environment while we shoot. We feel everyone works better that way and it's just all-around more pleasant. Our daughter was with us and we encouraged many of our cast and crew to bring their family members along, as well.

Why did you want to make this movie as your second feature?

I didn't set out to at first. I was working on another film for a long time but it kept falling apart. It was a painful experience, and left me feeling saddened by the industry and less than inspired to find a new project. Then this fantastic script landed on my desk that happened to share some very similar themes to the unrealized project I had devoted so much time to. I knew exactly how to tell the story.

Sometimes stories choose you and that was the case here.

The world of the story is so immediate and defined – like McCabe & Mrs Miller, it feels both lived in and real, yet constructed from the ground up in a very cinematic way. How much of the sets did you build?

Everything was designed and built from the ground up. My production designer, Jean-Vincent Puzos, is one of the collaborators I most admire. I felt so lucky to learn through working with him.

We began work on the movie about a year before shooting began. I grew up in Norway, so I was often in very close contact with the nature and agricultural life there. Though in France

and of another generation, JV's childhood experiences were similar. To accurately capture the 19th century American Northeast, we agreed we must first identify a landscape that was wild and unprocessed by modern farming equipment. JV is an architect and a landscape architect so as great architects do, he let the landscape determine the scale, texture and color of each set.

We wanted to move away from some of the more tired ways we are often seeing the past depicted so color was very important! For example, there is a lot of blue paint and dye, taken from a yellow flower that grows in Upstate New York. I wanted Abigail to be seen as an individual; an individually-minded person with a spark for creativity and that should be reflected in the house that she lives in.

Following the construction, the sets were aged by torching each plank of wood then watering them back down, again and again.

And where, specifically, did you shoot the film?

Romania- we spent a lot of time hiking in the mountains looking for the perfect spot for our build. In and around the village of Bran where we shot, many farmers still use antiquated tools, working by hand or horse, so it wasn't that far off from the 1850s when we first arrived!

It was a very challenging location for our hard working crew and cast, often carrying equipment loads up vertical inclines in the rain and mud. JV broke his leg and we were chased more than once by wild dogs (notorious in the area); but in the end we did find exactly what we were looking for.

CAST BIOGRAPHIES

Katherine Waterston (Abigail)

A vibrant, diversely talented, and charming actress, Katherine Waterston is steadily building upon her body of work with dynamic roles alongside notable actors and filmmakers.

Upcoming, Waterston will star in the HBO limited series *The Third Day*, opposite Jude Law and Naomie Harris. The series, created by Dennis Kelly and Felix Barrett, tells three, stand-

alone but interconnected stories. Two of the stories, will form part of the show's six-episode run, while the third will take place in the UK and online as an innovative live event. The Third Day is slated to premiere on HBO on Monday, September 14.

Additionally, she can be seen starring in Mona Fastvold's *The World To Come* alongside Vanessa Kirby with Casey Affleck and Christopher Abbott. The film will make its world premiere at the 2020 Venice Film Festival. Based on Jim Shepard's novel of the same name, the story follows two farmers' wives who fall in love in 19th-century America. Waterston also recently wrapped production for Jeremiah Jones' sci-fi film *Fluidic*. The story is an elliptical tale of three couples that are magnetically drawn together.

Waterston will soon begin production on the third installment of the *Fantastic Beasts* series, where she will reprise the female lead role of "Tina Goldstein". The series is a spin-off of and prequel to the Harry Potter film series. It was produced and written by J. K. Rowling in her screenwriting debut, inspired by her 2001 "guide book" of the same name. The first film in the series, *Fantastic Beasts and Where to Find Them*, was nominated for five BAFTA awards, including Best British Film, and won for Best Production Design. It was also nominated for two Academy Awards and won for Best Costume Design, becoming the first *Wizarding World* film to win an Academy Award.

Previously, she was seen in Alfonso Gomez-Rejon's *The Current War: Director's Cut* opposite Michael Shannon and Benedict Cumberbatch. The story follows the race between electricity titans Thomas Edison and George Westinghouse to determine whose electrical system would power the modern world.

She made her break out alongside Joaquin Phoenix in Paul Thomas Anderson's '70s drug-fueled crime drama *Inherent Vice*. Her other film credits include Jonah Hill's directorial debut *Mid90s*; Ridley Scott's *Alien: Covenant*; Stephen Soderbergh's *Logan Lucky*; Danny Boyle's *Steve Jobs*; Alex Ross Perry's *Queen of Earth*; Leslye Headland's *Sleeping With Other People*; Tom O'Brien's *Manhattan Romance*; Jake Wilson's *Are You Joking*; Noah Buschel's *Glass Chin*; Ned Benson's *The Disappearance of Eleanor Rigby: Her*; Kelly Reichardt's *Night Moves*; Morgan O'Neill's *The Factory*; Jay Anania's *The Letter*; Paul Weitz's *Being Flynn*; Jake Schreier's *Robot & Frank*; Jake Heller's *Enter Nowhere*; Ang Lee's *Talking Woodstock*; Marianna Palka's *Good Dick*; David Ross' *The Babysitters* and Tony Gilroy's *Michael Clayton*.

On television, Waterston is known for her recurring role of "Emma Harrow" in Martin Scorsese's critically acclaimed HBO series *Boardwalk Empire*.

Vanessa Kirby (Tallie)

BAFTA award winning actress Vanessa started her career in a series of hugely successful theatre roles for director David Thacker. She first appeared as Ann in Arthur Miller's ALL MY SONS for which she received the BIZA Rising Star Award at the Manchester followed by Henrik Ibsen's GHOSTS.

Vanessa went on to secure roles in the National Theatre's WOMEN BEWARE WOMEN and the West Yorkshire Playhouse's AS YOU LIKE IT. In 2011 her role in THE ACID TEST at the Royal Court Theatre received rave reviews, and she was described as "a significant new talent" by The Guardian and "a star if ever I saw one" by The Independent.

Vanessa made her TV debut shortly after this in the BBC series THE HOUR alongside Ben Whishaw and Dominic West. She then went on to play Estella in the BBC's adaption of GREAT EXPECTATIONS alongside Ray Winstone, Gillian Anderson and Douglas Booth. Vanessa's performance was described by Variety - "the inscrutable Estella (played with perilous magnetism as a young woman by Vanessa Kirby)"

She played the lead role of Alice in Ridley Scott's mini-series adaptation of Kate Mosse's novel LABYRINTH in 2012, and then went on to star in CHARLIE COUNTRYMAN alongside Shia LeBeouf, Evan Rachel Wood and Mads Mikkelsen. Later that year, Vanessa appeared in THREE SISTERS at the Young Vic, earning rave reviews. Time Out said, "In a super cast given license to shine, Kirby stands out."

In 2013, Vanessa appeared in Richard Curtis' ABOUT TIME alongside Domhnall Gleeson, Rachel McAdams and Bill Nighy. In 2014, she also starred in QUEEN AND COUNTRY - the hilarious follow-up to John Boorman's HOPE AND GLORY starring Callum Turner and David Thewlis.

In 2014 Vanessa won the Best Supporting Actress award at the WhatsOnStage awards for her performance alongside Gillian Anderson and Ben Foster, as Stella in A STREETCAR NAMED DESIRE at The Young Vic.

In early 2015 Vanessa starred in the Wachowski sibling's JUPITER ASCENDING alongside Mila Kunis, Channing Tatum and Eddie Redmayne, and BONE IN THROAT, which premiered at SXSW in March and also stars Ed Westwick, Tom Wilkinson and Neil Maskell. The film is based on Anthony Bourdain's novel of the same name.

In late 2015, Vanessa starred in BBC2's highly anticipated one-off drama, THE DRESSER, alongside Anthony Hopkins and Sir Ian McKellen. The two-hour drama was based on the play of the same name by Ronald Harwood and directed by Richard Eyre.

Vanessa also appeared opposite Sean Bean in ITV's THE FRANKENSTEIN CHRONICLES, which tells the story of a fearless detective on the hunt for a crazed killer through the dark recesses of Regency London.

In February 2016, Vanessa played Yelena in UNCLE VANYA at The Almeida Theatre alongside Jessica Brown Findlay, Tobias Menzies, Paul Rhys, Richard Lumsden, Hilton McRae and Ann Queensberry. She then reprised her role as Stella in A STREET CAR NAMED DESIRE alongside Gillian Anderson and Ben Foster on Broadway.

In 2016, Vanessa appeared as the lead role in science-fiction film KILL COMMAND and she also starred alongside Emilia Clarke, Sam Claflin and Charles Dance in Thea Sharrock's ME BEFORE YOU.

In 2016 and 2017, Vanessa starred as Princess Margaret in Netflix's award-winning series, THE CROWN. Vanessa stars alongside Claire Foy (Queen Elizabeth) and Matt Smith (Prince Philip). The first series explores the story of the British Royal family from 1947 to 1955 and Princess Margaret's ill-fated engagement to Peter Townsend. The second series, set in the 1960's, examines Princess Margaret's relationship and marriage with photographer Antony Armstrong-Jones (Lord Snowdon).

Vanessa's performance as Princess Margaret earned her a Supporting Actress nomination at the British Academy Television Awards 2017, and again in 2018, where she won. Vanessa was also nominated in the Supporting Actress Category at the Primetime Emmy Awards 2018.

Vanessa returned to the big screen in MISSION IMPOSSIBLE: FALLOUT alongside Tom Cruise, Henry Cavill and Rebecca Ferguson. The film was released in 27th July 2018 and was the sixth instalment of the film franchise was a global box office hit, pulling in over \$735 million globally, to date.

From June to September in 2018, Vanessa played the titular role in Carrie Cracknell's JULIE at London's National Theatre. A Polly Stenham adaptation of the classic play Miss Julie, Vanessa received rave reviews for her performance, being described as a 'tour de force performance' (London Theatre) and 'sensational' (Financial Times).

In August 2019, Vanessa starred in FAST AND FURIOUS PRESENTS: HOBBS AND SHAW, a spin-off from the Fast and Furious franchise. Vanessa plays Hattie Shaw, an MI6 agent and the sister to Jason Statham's mercenary character, Deckard Shaw. The cast also included Dwayne Johnson, Idris Elba and Helen Mirren. The film generated over \$730 million at the box office.

2019 also saw Vanessa complete the filming on *THE WORLD TO COME*, an independent film which tells the story of two women who forge a close connection despite their isolation in the mid- 19th century American frontier. Directed by Mona Fastvold, Vanessa is joined by Casey Affleck and Katherine Waterston. It was recently announced *THE WORLD TO COME* will compete at this year's Venice Film Festival in the main competition.

Vanessa has also completed the filming of *PIECES OF A WOMAN*, which recounts the story of a woman trying to rebuild her life after the loss of her baby. Vanessa's co-stars include Shia LeBeouf, Benny Safdie, and Sarah Snook. *PIECES OF A WOMAN* will compete at the Toronto International Film Festival and Venice Film Festival 2020 in the main competition.

Vanessa is currently working on the next instalment of the *MISSION IMPOSSIBLE* franchise, which is slated for release in 2021.

Vanessa is a Global Ambassador for *WAR CHILD*, a charity which supports children from across the world who are affected by war and conflict. www.warchild.org.uk

Christopher Abbott (Finney)

Acclaimed stage, screen, and television actor Christopher Abbott can recently be seen starring as the lead, opposite George Clooney and Kyle Chandler, in Hulu's limited series, *CATCH-22*. The series is adapted from Joseph Heller's acclaimed 1961 novel and was released on May 17, 2019. As a result of his critically commended performance, Abbott received individual nominations for both a 2020 Critics' Choice Award and Golden Globe Award.

Upcoming, Abbott will appear in director Mona Fastvold's *THE WORLD TO COME*, opposite Vanessa Kirby, Katherine Waterston, and Casey Affleck. Based on Jim Shepard's short story of the same name, the drama tells the story of two women who forge a close connection despite their isolation in the mid-19th century American frontier. The film will make its world premiere at the 77th Annual Venice Film Festival on September 6, 2020.

Next, Abbott will co-star in the sci-fi horror film, *POSSESSOR*, written and directed by Brandon Cronenberg. The film follows a secretive organization that uses brain-implant technology to inhabit other people's bodies, ultimately driving them to commit assassinations for high-paying clients. Andrea Riseborough, Jennifer Jason Leigh, Tuppence Middleton, and Sean Bean also star. Neon will release the film on October 9, 2020.

In January 2020, Abbott took on the lead role of 'Gabe' in the suspenseful meta-drama, BLACK BEAR, opposite Aubrey Plaza and Sarah Gadon. Written and directed by Lawrence Michael Levine, the movie centers on an expecting couple (Gadon and Abbott) who are confronted with an out-of-town guest 'Abigail' (Plaza), a filmmaker suffering from writer's block who seeks solace in the woods but finds herself at the center of a twisted love triangle. The film premiered at the 2020 Sundance Film Festival and shortly after, Momentum Pictures acquired the distribution rights. The feature will release theatrically in November.

In October 2018, Abbott appeared opposite Ryan Gosling in Academy Award-winning director Damien Chazelle's Neil Armstrong biopic FIRST MAN for Universal Pictures. Abbott also stars in Nicolas Pesce's PIERCING, opposite Mia Wasikowska, in February 2019 and Sebastian Silva's TYREL, opposite Jason Mitchell, which both premiered at the 2018 Sundance Film Festival.

In 2015, Abbott was named by Variety as one of the "10 Actors to Watch" following his portrayal of the title role in Josh Mond's award-winning film JAMES

WHITE which was released by The Film Arcade. His performance garnered him "Best Actor" nominations from both the Independent Spirit and Gotham Awards.

Other film work includes Trey Shults's IT COMES AT NIGHT with Joel Edgerton, Carmen Ejogo and Riley Keough, JC Chandor's A MOST VIOLENT YEAR with Oscar Isaac and Jessica Chastain, WHISKEY TANGO FOXTROT with Tina Fey and Margot Robbie, KATIE SAYS GOODBYE, Mona Fastvold's THE SLEEPWALKER, and Jamie Dagg's SWEET VIRGINIA opposite Jon Bernthal, Imogen Poots, and Rosemarie DeWitt.

Abbott's lead role in Oscilloscope's HELLO I MUST BE GOING earned him the Sundance Film Festival's "Fresh Face In Film" recognition in 2012. His first film role was opposite Elizabeth Olsen in Sean Durkin's MARTHA MARCY MAY MARLENE, for which he was nominated for a Gotham Award in the "Best Ensemble" category.

On stage, the Connecticut native made his Broadway debut in John Guare's THE HOUSE OF BLUE LEAVES. Other theatrical work includes THE ROSE TATTOO with Marisa Tomei at The Williamstown Theatre Festival, Lucy Thurber's WHERE WE'RE BORN at The Rattlestick Theatre, Annie Baker's JOHN at The Signature Theatre and Sam Shepard's FOOL FOR LOVE at The Williamstown Theatre Festival.

Abbott currently resides in New York

Casey Affleck (Dyer)

Casey Affleck is an accomplished and respected actor, writer, director, and principal of Sea Change Media. An Academy Award winner, he has established himself as a striking performer, known for his ability to convey internal conflict.

Born on August 12, 1975, in Falmouth, Massachusetts, Casey was raised in Cambridge, Massachusetts by his mother, Chris Anne, a Harvard-educated elementary school teacher, and his father Tim, an aspiring actor who paid the bills by working his way through a series of odd jobs; the two divorced when Casey was young. Casey's older brother is successful actor, Ben Affleck. Growing up, the brothers both worked as extras in TV ads, leading to Casey's first significant small screen appearance in 1988's *Lemon Sky*. He followed this up two years later in the miniseries *The Kennedys Of Massachusetts*.

Casey began his movie career in Gus Van Sant's *To Die For* in 1995. He later re-teamed with Gus Van Sant in *Good Will Hunting* and *Gerry*, the latter of which he co-wrote. In 2007, Casey landed his breakout role as wannabe outlaw Robert Ford opposite Brad Pitt in *The Assassination of Jesse James By the Coward Robert Ford*. His performance garnered him Oscar, Golden Globe, and SAG Award nominations. The same year, Casey received significant praise for his starring role in the film *Gone, Baby Gone*, his brother's directorial debut.

In 2016 Casey starred in *Manchester by the Sea* which earned him an Academy Award, a Golden Globe Award, a BAFTA and over 40 regional critics' awards, amongst other accolades, for Best Actor. In 2018, he wrote and directed his next feature, *Light of My Life*.

Additional credits include, *Interstellar*; *Out of the Furnace*; Steven Soderbergh's *Oceans* trilogy; *Triple 9*; *The Finest Hours*; and David Lowery's *A Ghost Story* and *Ain't Them Bodies Saints*, and *The Old Man and the Gun*. He also appeared in the stage production of Kenneth Lonergan's "This Is Our Youth."

In 2017, Casey established Sea Change Media. Under the banner, which has a first look deal with Amazon Studios, Casey aims to develop new works from emerging filmmakers of diverse backgrounds, telling stories that seek to entertain audiences, inspire conversations and shift perceptions.

Casey has two sons, Atticus and Indiana. He is an animal lover, a committed vegan since 1995, and has been involved with animal rights campaigns for both PETA and Farm Sanctuary.

CREW BIOGRAPHIES

Mona Fastvold - Director

Mona Fastvold is a New York and Oslo based director/ writer. In early 2012 Mona received a prestigious development grant from the Norwegian Film Fund followed by production support for her directorial feature debut, THE SLEEPWALKER which went on to premiere at Sundance in the US competition and was later distributed by IFC FILMS. Mona frequently writes for and in collaboration with several directors, most recently on the films MUSTANG and VOX LUX. Mona just directed her second feature THE WORLD TO COME starring Katherine Waterston, Vanessa Kirby and Christopher Abbott for Sony Pictures.

Whitaker Lader - Producer

Whitaker Lader is a film & TV producer with an exclusive producing deal at Ron Howard & Brian Grazer's Imagine Entertainment. She was formerly Head of Production and Development for Sea Change Media, Casey Affleck's film & TV production company, where she Executive Produced LIGHT OF MY LIFE, written and directed by Affleck. Previously, Whitaker worked at Sundance Institute as the Manager of Creative Initiatives & Board Relations under Keri Putnam, managing the launch of Catalyst, an exchange connecting film investors with projects by Sundance alumni. She graduated from Brown University, where she was Executive Director of the Ivy Film Festival, and has an MBA from Stanford's Graduate School of Business. In addition to her work in entertainment, Whitaker serves as Vice President and Co-Host of Renaissance Weekends, her family's non-profit which hosts interdisciplinary retreats for 2,000 intergeneration leaders each year.

Daniel Blumberg - Composer

Daniel Blumberg is a composer and visual artist from London whose music explores the intersection between song writing and free improvisation. He has released two solo albums on Mute Records, Minus (2018) and On&On (2020).

The World To Come is his first feature length film score, and features contributions from some of the world's most revered and radical musicians: Peter Brötzmann (bass clarinet), Josephine Foster (voice), Ute Kanneisser (cello), Steve Noble (cowbells), Yoni Silver (clarinet), Billy Steiger (violin), Alex Ward (clarinet) and Tom Wheatley (double bass).

He has previously composed music for short films by Brady Corbet, Lynne Ramsey, Peter Strickland and Agnès Varda.

Blumberg is a prolific visual artist who creates figurative works on paper, described by Hans Ulrich Obrist as "one of London's most exciting emerging artists". He has exhibited internationally, most recently at Kunstal Rotterdam and Deichtorhallen Hamburg.

SELECTED CREDITS

Directed by Mona Fastvold

Screenplay by Ron Hansen & Jim Shepard

Based Upon the Original Story "The World to Come" by Jim Shepard

Produced by Casey Affleck

Produced by Whitaker Lader

Produced by Pamela Koffler, David Hinojosa

Produced by Margarethe Baillou

Executive Producer Christine Vachon

Executive Producers Peter Touche, Jamie Jessop, Andrew Morrison

Executive Producers Carole Baraton, Yohann Comte, Pierre Mazars

Executive Producers Ilya Stewart, Murad Osmani, Pavel Buria

Co-Producers Patricia Poienaru, Ben Kuller

Associate Producers Brady Corbet, Constantin Briest, Ilya Dzhincharadze

Director of Photography André Chemetoff

Production Designer Jean Vincent Puzos

Editor Dávid Jancsó, H.S.E.

Costume Designer Luminița Lungu

Music by Daniel Blumberg

Music Supervisor Tracy McKnight

Cast

KATHERINE WATERSTON

CHRISTOPHER ABBOTT

VANESSA KIRBY

AND CASEY AFFLECK