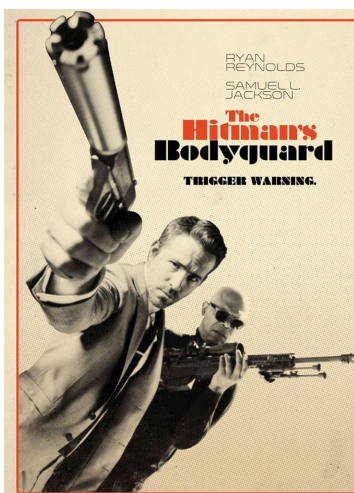


# ATLI ÖRVARSSON



Iceland is traversed by a fault gradually separating Europe and North America's tectonic plates. The composer Atli Örvarsson jests: "that sums up my life!".

Originally from the small town of Akureyri, in the North of Iceland, Atli Örvarsson established himself in the local music scene from a young age. He earned three platinum and two gold records as a member of the Icelandic band Salin Hans Jons Mins, before studying film scoring at Berklee College of Music and the North Carolina School of the Arts. He excelled in composing and was awarded the Pete Carpenter Fellowship, which took him to Los Angeles.

## An American dream

Atli Örvarsson began working alongside TV veteran Mike Post on *NYPD Blue* and the *Law and Order* franchise. He rapidly caught the attention of composer Hans Zimmer, who invited him to join Remote Control Productions.

For the following years, he composed and orchestrated scores for some of Hollywood's biggest projects, including the *Pirates of the Caribbean* series, *Stuart Little 3*, *Iron Man*, *The Eagle*, *Vantage Point*, *Babylon A.D.*, *Man of Steel* ... and NBC TV series such as *Chicago Fire*.

## From one continent to the other

Atli Örvarsson joined JPAgency in 2014 to reinvigorate his European ties and connections. His first Icelandic collaboration was the film *Rams* directed by Grímur Hákonarson which went on to win the 2015 'Un Certain Regard Award' at the Cannes Festival. A very encouraging first step! After *A Single Shot* with Sam Rockwell and *Rams*, Atli Örvarsson decided to move back to Akureyri. This personal and professional choice was made as he feels that European cinema allows him to express himself in a more personal way. He composed the music for the Icelandic miniseries *The Lava Field*, swiftly followed by the Danish film *Pound For Pound* and *Ploey*, the first 100% Icelandic animated film.

Atli Örvarsson regularly returns to Los Angeles and continues to compose many scores for various series and films. His international reputation and masterly evolution has recently allowed him to work on projects close to his artistic vision on both sides of the Atlantic, such as *The Edge of Seventeen* directed by Kelly Fremon Craig or *The Hitman's Bodyguard* by Patrick Hugues

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