



The REYKJAVÍK GRAPEVINE

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THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

IN THE ISSUE Issue 14 • 2010 • September 10 - 23

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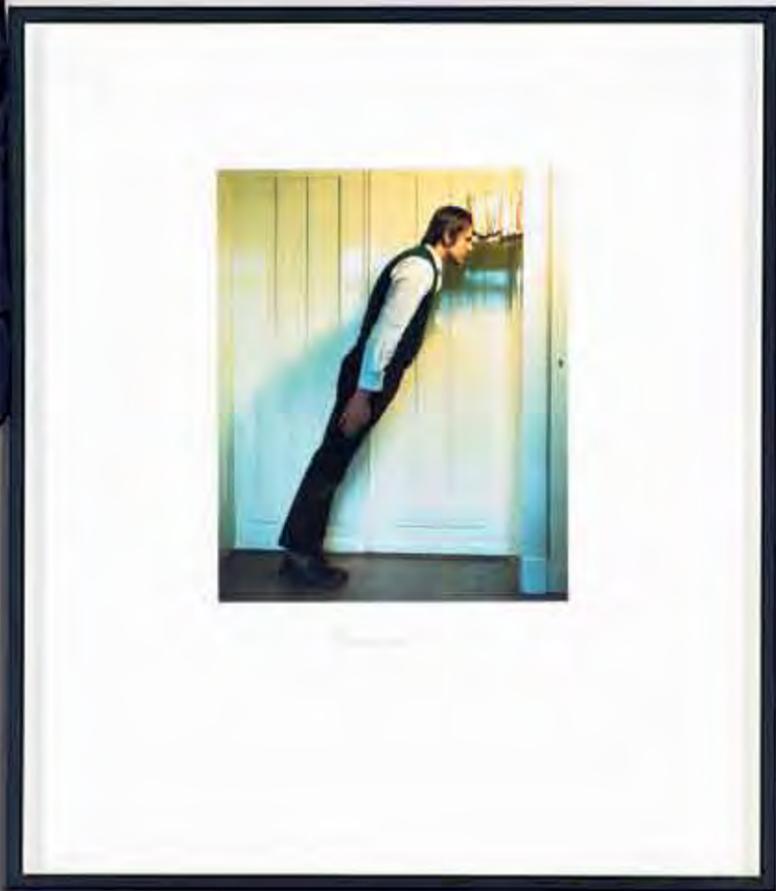
The mash-up movement meets Iceland

▶ **TRAVEL**

The Icelandic Riviera is not where you expect

Enjoying emptiness

The creative life of Sigurður Guðmundsson



A

Artist Sigurður Guðmundsson is a man of the world. Living in China and mostly operating out of Holland, he has had an unusually busy year in Iceland, along with exhibitions, unveilings and publications he even made the cover of the Grapevine. Now, find out about his adventures in Vietnam.



On the cover:
Sigurður Guðmundsson

Photo Illustration:
Hristbjörnsson

Photo © Hörður Sveinsson
Artwork courtesy of the artist and
i8 Gallery, Reykjavík

Look Who's Back!



Due to a series of unfortunate circumstances, I have been called upon in this hour of need to briefly (and somewhat triumphantly) edit this issue of the Reykjavík Grapevine. It has been a pleasure to return to my old post as editor of the Grapevine, filling in for the vacationing Haukur S. Magnússon, who will be back with you shortly. It has been nearly two years since I last put together an issue of this fine publication. I am a little rusty, and therefore I've had to rely heavily on the help of the always-exuberant Grapevine staff, both past, present and vacationing. I'd particularly like to mention the contributions of one Catherine Fulton, whose advice and assistance has been extremely important in my attempt to maintain the standard of excellence my predecessor/successor Haukur

S. Magnússon has set for this publication. Without her, this issue would probably not have seen the light of day.

There have been changes to the Icelandic society since I left my regular position as editor for the Reykjavík Grapevine. My last issue as of the Grapevine was heavily influenced by a then-recent event, which we have now come know as simply The Collapse. Now, nearly two years later, the Grapevine is still analysing and reporting the aftermath. I hope this will all be over soon. I'd rather talk about something else. So, here's to optimism.
Cheers!

Mayor's Address | Jón Gnarr

Welcome To Reykjavík

The odds of you being in Reykjavík are not great. The greatest part of mankind is elsewhere. It is scientifically proven. When I was little, I would often ask myself why I had been born in Reykjavík. Is it a coincidence where one is born? Is it subject to some universal law? Did I exist in any form before I was born? Did I have anything to do with where I was born? Why did Eva Braun and Adolf Hitler not bear any children? Did they not try to? Can it be that no child wanted them as parents? I don't know, but I do not believe in coincidence. I do not believe that God plays dice, especially not when human lives are concerned. These thoughts inevitably lead one to consider Schrödinger's cat. He is probably one of the most famous cats in the world (maybe after Ninja Cat). Still no one knows what it was called? What was Schrödinger's cat called? Abracadabra? I don't remember. Let's call it Phoenix. That is a common name for cats. Phoenix was

of the nature that it both existed and not. Therefore, it always existed, and even if Schrödinger killed his cat in a rather tasteless manner, it is still alive at Schrödinger's house, while Schrödinger himself has been dead for a long time:

$$\Delta x \Delta p \geq \frac{h}{2}$$

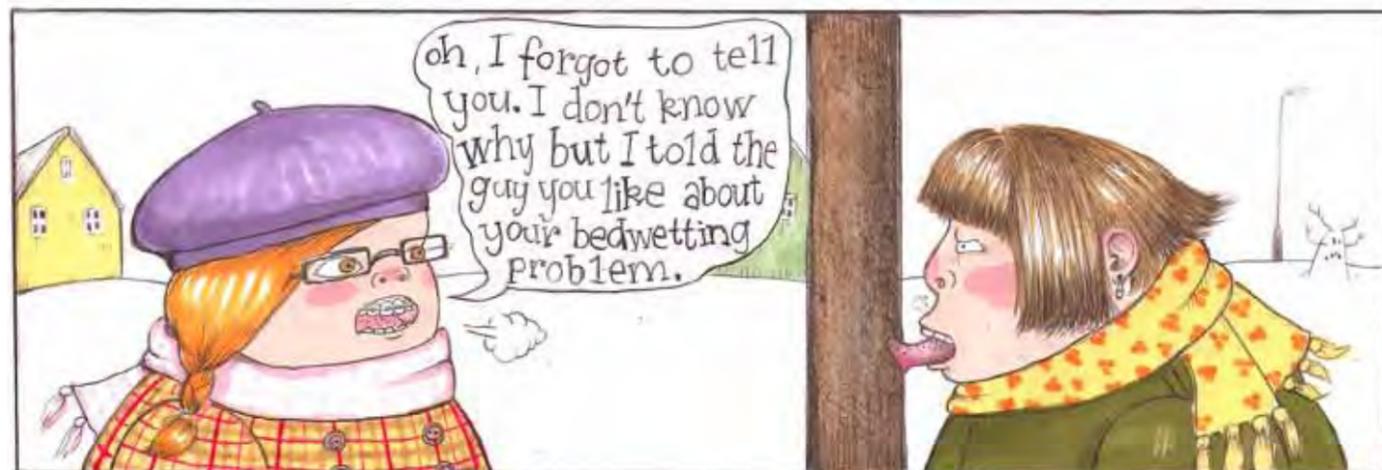
Does this mean that I always existed, or that I never existed and do therefore not exist now? That can't be! It would mean that all our existence was unreal and only existed in our own imagination. If I do not exist, then neither do you. I have a hard time believing that. The facts speak for themselves. If I am not real, then how could I fly to Finland, send myself a post card with a picture of Tarja Halonen, the President of Finland, fly back home and welcome the mailman that brought me the card? I don't know. I am one of many Icelanders that believe in elves and trolls. I mainly believe

in Moomin elves. It is more of a certainty than a belief. I have seen them and touched them. I know they exist. I have been to Moominworld in Naantali, Finland. I have evidence; photographs, video recordings and witnesses. I had a good talk with Moomin Papa. He told me that life in Moominvalley was much better after Finland joined the EU. He encouraged us Icelanders to join the EU. He also said that the Moomins had always existed, long before Tove Jansson "invented" them. The Moomins are eternal, at least in books.

I hope these thoughts shed some light on the history of Reykjavík and its culture. I hope you enjoy your time in Reykjavík, that you go swimming a lot and tell all your friends how fun Reykjavík is, and how everyone is always happy there and that you will never forget your hotel, Suðurlandsbraut and the eternally young cat Phoenix

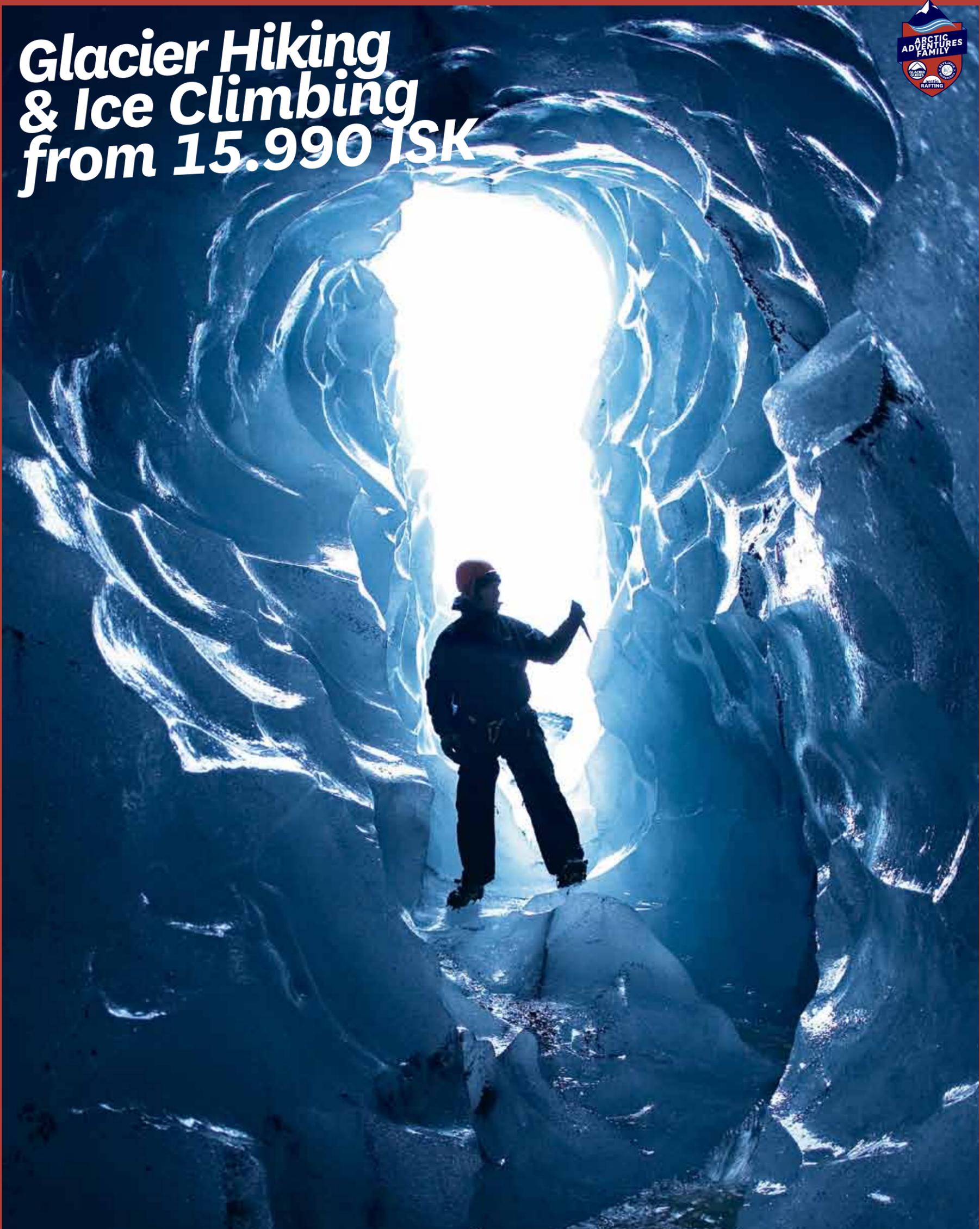
Jón Gnarr, Mayor of Reykjavík

Comic | Lóa Hjalmtýsdóttir



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4
Letters

MOST AWESOME LETTER:

To the editor of Reykjavik Grapevine.

My name is Þórhallur and I am a minister of the National Church of Iceland, working in Hafnarfjörður.

I am also a great fan of Reykjavik Grapevine and I love to read it in Coffey houses in Reykjavik, sipping my latte, when I have a day of from my congregation.

In your last issue nr.13, there was an article by Paul Nikolov on the problems of the Icelandic church today. A fine article I must ad in many ways. But in the article I found a misunderstanding which I would like to try to try to correct. Paul wrote "Naturally, most clergy are nervous about the ideas (on the separation of church and state) - if the church had to survive on donations alone, given the church's low attendance rates, their size (and clergy salaries) would have to be drastically reduced". In the same article Paul wrote that the church received 5 billion ISK in state revenues per year.

Well, here is the problem. Half of those 5 billions ISK, 2.5 billions is paid to the congregations directly by those who belongs to the congregations. Not by the state. The state only collect's the money, as it does for every religious nomination in Iceland. And you pay the same price to your congregation weather you belong ton the national church, the Asa congregation, Zen buddistic society or whatever. The amount of money which goes to the national Church is so high because 79% of the Icelandic people belongs to this church. And those kronas goes directly to different congregations depending on size and have nothing to do with the church leadership. This leaves 2.5 billion ISK. Those kronas pay the salaries of 138 minister, one bishop and two vice-bishops. But whon't the church loose those money in case of full separation? No, because those money are payed from the state to the church on the grounds of a contract made between

MOST AWESOME LETTER

A buncha POLAR BEER for your thoughts

We're not gonna lie to you: we really love us some beers. Some folks would call it a problem, but beer never gave us any problems. In fact, over the years, it's solved most of 'em. A frosty glass of cold, frothy, bubblicious, golden-tinted beer has consistently failed to let us down. In the immortal words of the once-reputable Homer J. Simpson: "Mmm... Beer..."

Now, since we're real pleasant and giving folks here at the Grapevine, we thought we'd share some wonderful POLAR BEER with you, our readers. Not only that, you're also getting the gift of social life with it. So here's the deal: our most awesome letter of each issue (henceforth, or until the good people of POLAR BEER decide they don't want to play along anymore), we will be providing our MOST AWESOME LETTER scribe with twelve frothy POLAR BEERS, to be imbibed at a Reykjavik bar of their choice (so long as that bar is either Bakkus or Venue). If y'all's letter is the one, drop us a line to collect. Give us your worst: letters@grapevine.is



(Light)

church and state in 1907, renewed in 1997. According to that contract the church handed all it's belongings over to the state. Instead the state promised to pay those salaries of the 138 ministers, 2 vice-bishops and the bishop. And what were those belongings? In the year 1907 the church owned ca 30% of all the land estates in the country. Those estates had belonged to the church for many ages. But now it handed them over to the state. This contract would still be valid even if it would come to a full separation of church and state. To give you an example then one of those old farms are today the national park of Þingvellir. The Westman Islands is another.

So this is the fiscal ground of the Icelandic church. Not state taxes or state revenues. But rents from the big farms which belonged to the church for 900 years, most of them.

Thanks again for your paper, rev.Þórhallur Heimisson

Thank you for your letter Þórhallur,

Although I am currently serving as an acting editor, and not really in a position to speak on behalf of the regular editor, allow me an opportunity to answer your letter.

First, I'd like to address your point that a half (2.5 billion) of the state's contribution to the church is congregation fee, collected for every congregation, and that it is this high because 79% of the Icelandic people are members of the National Church. While this is true, in and of it self, it does not really accurately portray the bigger picture. The reason that 79% of the Icelandic population are members of the National Church is that children are automatically registered for the National Church upon birth under the notion of assumed consent.

Naturally, there is an opt-out clause, but I have this funny feeling that if registration to the National Church were based on the more justifiable notion of informed consent, rather than assumed consent, the percentage of the population registered would be substantially lower. And this is only one aspect of the problem of assumed consent. We could go on philosophizing about the ethical dilemmas of registering infants to an institution under assumed consent, but let us save that for another day.

The second part of your argument is somewhat problematic as well. First, I believe a contract made in 1907 might fairly be considered to be up for renegotiation, in particular since the grounds that contract was based on have likely changed drastically. On top of that, it is likely possible to raise fair doubts as to how the Church came to own these estates in the first place. I'm not sure that a closer look at that section of history would reflect those dealings in a very positive light. But rest assured, if that contract ever comes up for renegotiation, I would make no claim to retaining the Westman Islands. I'll happily grant you that rock.

In conclusion, I believe that the separation of state and church is necessary, not so much for the financial reasons, we have discussed here, but for the simple fact that this relationship is anachronistic at best. Physicist Stephen Hawking recently claimed that there was no room for god in modern science. I believe there is no room for church as institution with in our notion of the modern state and what it should stand for. This is a statement on political science, not religion.

However, since yours was undoubtedly this issue's most awesome letter, I wonder if you would rather we send you some wine for mass, than the beer we usually dole out in appreciation of intelligent desi... erhm debate?

Hey Guys,

I'm new to the city and I'm searching for a bar with a good foosball table.

My research gave me Bakkus, but the table is not so good.

So, do you know any other places where a table soccer is? I've asked someone today, but I can't remember the name of the place.

It would be great if you have time to answer such a special question.

btw: You're doing a great job!

Bye,
Johannes

Sure Johannes,

There is an excellent foosball table at the very excellent and über friendly Hemmi og Valdi on Laugavegur 21. Happy playing.

Hi Guys,
Congrats for your newspaper, more and more popular.

I have an interesting subject for you guys, which kinda chock me. Well more that usual, with those special Icelandic rules.

The other day, I went to the Blood bank (Blóðbankinn) with the intention of offering my blood... I was received with a smile and informed that in order to get my blood if I need to read and understand Icelandic.

I have some basic Icelandic. since I've been living in Iceland some time now, but as soon I heard that I really didn't made an effort and pushed it further to understand the reasons of this...

They explain to me, that people must be able to understand the papers given to you. Being used to other volunteer jobs in France and other countries in Europe, I pushed further...

They explained to me, offering me coffee, that this is law also exist in Norway. But it seems nobody knows about it, even Icelanders...

They added in the end, that if I will live time enough and take Icelandic courses I could come back. I didn't went in details about how long I live here or what nationality I was...

And the blood offering has no costs for the donor, they said proudly :) Really? Probably they are thinking charging people to give up their blood in the future? Silly...

Keep up the good work and hopping you could write some controversial stuff about blood in Iceland ;)

Rgds,
Alex

Well... I am not really acquainted with the inner workings of the Blóðbankinn, but this sounds rather xenophobic. But let me assure you that you are not the only one being ostracized, since the blood bank also turns down willing donations from homosexuals, recently tattooed people, prisoners, and people who have recently returned from ... well, any third world country really. That leaves the pool of potential blood donors rather thin, actually, and as a reason, the bloodbank regularly runs out of blood, much like the Icelandic banks have run out of cash ... but that is another story entirely. Ed.

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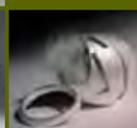


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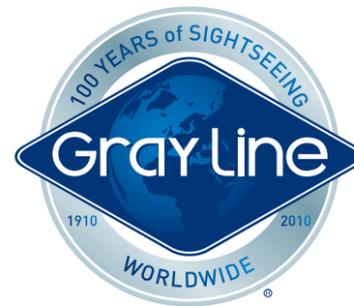
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Opinion | Paul Nikolov

Muslims, Iceland, and the EU

With the news that a plot of land for a mosque in Reykjavík might possibly be approved—some 10 years after the Muslim Society of Iceland first applied for one—the comments sections of news websites such as Eyjan were exploding with rage. It can be pretty disheartening to read some of the stunningly pig ignorant things people say in the comments section of any news article, but something about the topic of Islam brings out the worst in some Europeans. In fact, it's precisely because of this that I'm leaning towards the "no" column of Iceland joining the European Union.

I sometimes get the sinking feeling that history is about to repeat itself with regards to Muslims in Europe. You hear all the same racist criticisms that were said about Europe's Jews some 70 years ago: they're trying to take over the continent, they don't want to assimilate, they don't belong here, they should be forced to change to our way of life (whatever that means) or be deported, and so on. Worst of all, EU authorities show a double standard when it comes to this kind of behaviour. The commission makes no hesitation in demanding that eastern Europe clean house from the top down if they want a piece of the pie, but when it comes to the EU's stronger financial players, like Italy and France, they don't seem terribly concerned about Berlusconi's treatment of the Roma people, or the fantastically racist policies of Sarkozy.

Just as in the 1930s, Europe's so-called moderates turn a blind eye to the words and actions of the continent's extremists, because they're "only" targeting a minority that Europeans hate and fear already. I have very little faith in the ability of EU officials to prevent the ethnic cleansing of Muslims in Europe, but I sincerely hope they prove me wrong.

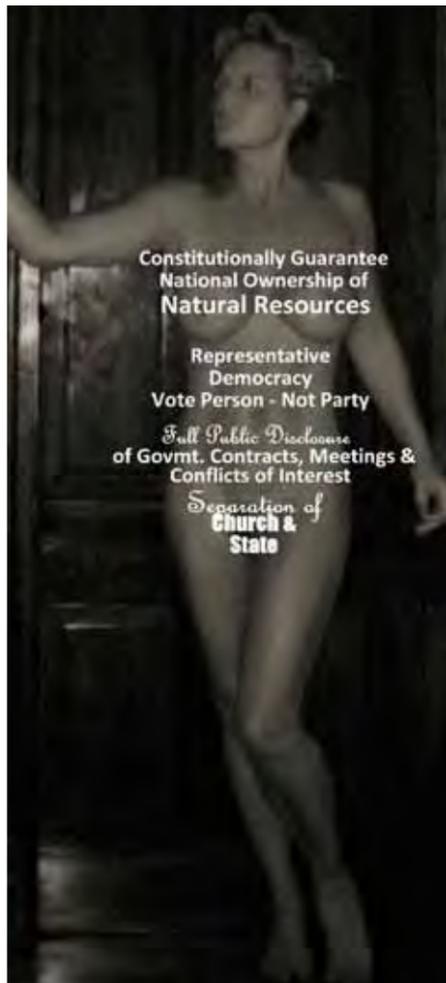
Putting that aside, it's not as though Iceland is terribly progressive when it comes to how it treats its country's Muslims—if the wait they've had to endure for just a piece of land on which to build a house of worship is any indication—but we also don't have laws banning religious imagery, nor have we instituted a fingerprinting campaign of ethnic minorities, nor have we adopted a penal code that can deport third-generation Icelanders. And our constitution still implicitly protects religious freedom for all. Could there be hope here after all?

I believe so. Take a look at gay rights in Iceland, for example, compared to the rest of Europe. Because of the density of our society, we were able to more rapidly conduct a discourse on the subject, and change legislation with changing attitudes far faster than could be expected in other European countries. Today, our gay rights legislation is among the most progressive on the planet.

As rage-inducing as some of the comments to be found on this country's news websites may be, Iceland's Muslims probably stand a better chance here than anywhere else in Europe. 🍷

Opinion | Íris Erlingsdóttir

The Body Electorate



While waiting at a doctor's office a couple of weeks ago, I was paging through a recent copy of *Séð og Heyrt*, a weekly magazine that chronicles the lives and loves of Iceland's rich and/or famous/infamous.

The particular issue featured photographs of Icelandic women who've posed for *Playboy*—in particular a young Icelandic woman, Ásdís Rán, whose chief claim to fame, I've gathered, is undressing for a Bulgarian version of *Playboy* and also being the wife of an Icelandic soccer player. In this day and age being eye candy on the pages of a men's magazine is considered a major professional accomplishment—up there with being cast in a Hollywood movie or getting on *American Idol*. Yeah, sorry Ada... (Ada? Ada who? Ada Yonath, 2009 Nobel Prize winner for chemistry). The magazine's editor (an old colleague of mine) suggested in his editorial that since Jón Gnarr—the actor and comedian turned politician—managed to become mayor of Reykjavík, then logically Ms. Rán might just as well become Iceland's President. I would have to agree with him for a few reasons; the chief one being that now that the office of the Icelandic President has been reduced to a PR catering & event service for Icelandic "businessmen," it would seem that potential candidates now did not necessarily have to be endowed with great political, academic, intellectual, or diplomatic skills—all of which Ms. Rán may very well possess, of course—but rather the ability to entertain lavishly (at taxpayers' expense) and compose shameless hype about aforementioned financial windbags. This regeneration of the Office of the President thus greatly increases the potential candidate pool.

"I must admit that it hadn't occurred to me that having a certain body type would in and of itself automatically qualify one for national office"

I must admit that it hadn't occurred to me that having a certain body type would in and of itself automatically qualify one for national office, but this newfound knowledge has given me a few ideas.

See, I've been thinking of running for a seat in the Constitutional Convention (elections for which are nearing—Nov 30th—although the Ministry of Justice doesn't seem to be aware of this; when I checked yesterday they hadn't even put the required signature forms on the election website), and what rather depressed me about that process was a provision in the Constitutional Convention law that states that candidates can spend "no more than two million krónur" on their election campaign.

Since I have not even one or even half a million krónur to spend on convincing my fellow Icelanders that I would be the candidate best qualified to represent their interests in this venture, I worried how in the world I would be able to convince them to vote for me.

But now I know ... 🍷

Iceland | Statistics

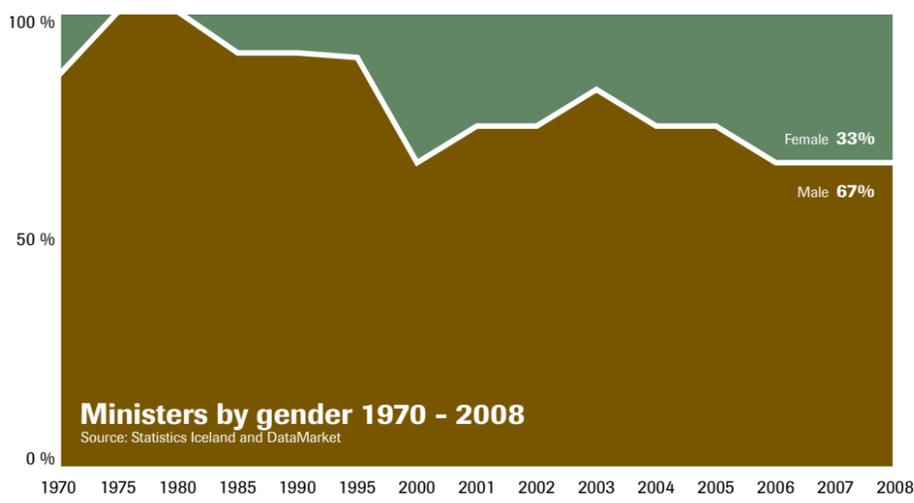
Gender Rule

The chart on the right demonstrates changes between years for ministers in the Icelandic government by gender. As you can see, the late seventies was the age of man. But since 1980, the gender difference is gradually decreasing. Albeit, yes ... gradually. Very gradually. Some day soon, though ...

It is tempting to relate the changes since 1980 to the foundation of the Women's Party in 1983. Discussion of the participation of women in politics was one of the reasons the party was founded, and may have played a part in putting the issue in the public eye before the party was actually founded. The party first ran for elections in 1983 and there is a trend towards more female participation in government until 2000.

There is surely some conspiracy theorist out there who will point out how these changes coincide with the rise of the Icelandic economic bubble, but I'm not going to do it. 🍷

Check out an interactive graph at www.datamarket.com (short link: www.url.is/3z0)



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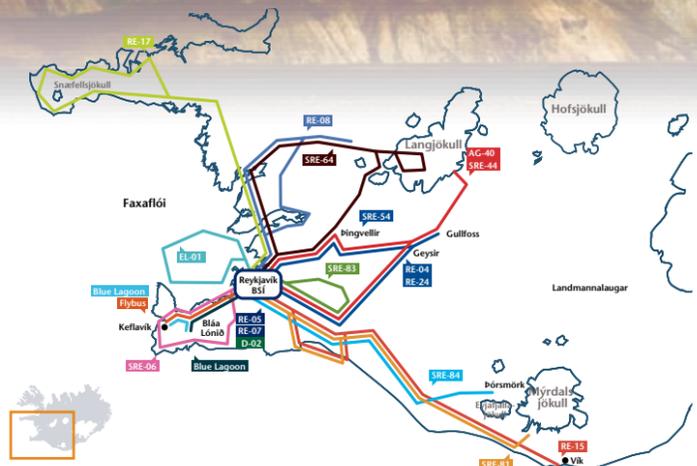
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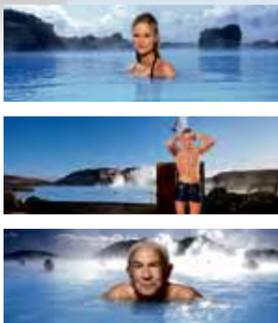


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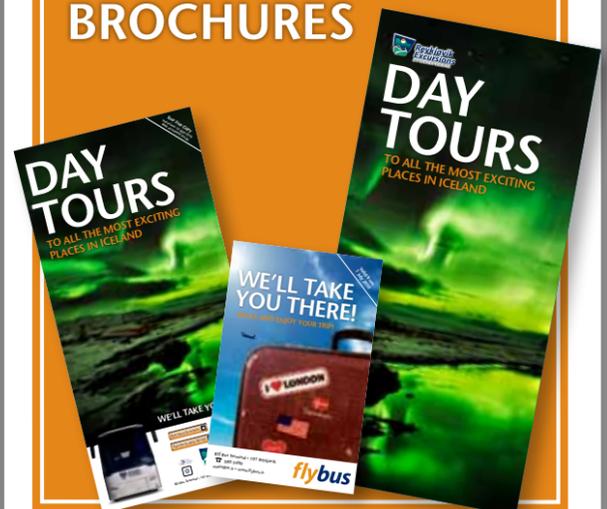
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“Do you think that people in Europe would ever want to revolt again if they thought that their banking community was treating them like feudal lords catering to speculative, buccaneering interest-rate arbitrageurs, instead of maybe servicing their needs as a democratic people?”

Max Kaiser interviewing Ásgeir Jónsson, Head of Research, Kaupþing Bank in 2007

On August 22, US investment advisor Mike Shedlock reported on his blog Mish, that former US Governor of the Federal Reserve (2006-2008), Frederic Mishkin—who is still employed as a professor at Columbia Business School—was paid \$124,000 in 2006 by the Icelandic Chamber of Commerce to write a glowing report on the Icelandic economy. Shedlock includes a clip from filmmaker Charles Ferguson’s documentary, Inside Job, where a seriously miffed Frederic Mishkin tries to cover-up his underhanded dealings. Curiously, although originally entitled “Financial Stability in Iceland”, on Mishkin’s current CV the report has now been conveniently renamed “Financial Instability in Iceland”. (He says this was a typo—whoops, slip of the keyBORED.) Ferguson’s film, which premiered at the Cannes Film Festival in May, was described by Indiwire as: “[A movie that] depicts one of the largest heists in history, breaking down the complexities that led to the rise of an out of control industry and the financial meltdown of 2008, plunging the world into crisis at a cost of \$20 trillion and along with it millions of people’s jobs, homes, and dignity.”

One would think what with Icesave, the Black Report, the Special Prosecu-

tor’s Investigations and the HS Orka/Magma debate, that the Alþingi has more than enough on its plate. Only now, they are truly being stretched to the brink. Iceland is facing a possible revisit of the 70s “cod war” played out with an entirely different kettle of fish: mackerel.

MACKEREL MADNESS

And Iceland is certainly not the EU’s flavour of the month. Aside from sneering Viking-like at the accession table, Iceland’s self-assigned mackerel quotas are literally driving the European parliament completely koo-koo. As stated in the Guardian, Brussels maintains that “Iceland and the Faroe Islands, who have ripped up agreed quotas, unilaterally awarding themselves the lion’s share of north Atlantic stock.” Iceland has set its mackerel catch quota at three times the quantity that the EU deems reasonable.

Struan Stevenson, senior vice-president on the European parliament’s fisheries committee, has called both countries “modern-day Viking raiders”, and stated: “...What will it take short of announcing we are going to institute a trade war? That is what I am actually suggesting now. We should use that as threat. We should follow the example of the fishermen in Peterhead. [Who recently blockaded a Faroe fishing vessel from landing its mackerel catch—apparently worth over GBP 400,000—in the UK port.] We should threaten to close all the EU ports to Faroese and Icelandic vessels, block all imports

from these countries, and show them that we mean business.”

Stevenson goes on: “[Icelanders] are harking back to this great [cod war] victory [of the past], thinking they can do it again. But they have another thing coming. Because it’s not just Britain they are up against this time. It’s the whole of the EU and their close neighbour in Norway.” Maria Damanaki, EU Fisheries Commissioner, has made it quite clear that the EU is seriously considering imposing trade sanctions on Iceland. The Independent noted: “The EU, which suspects that Iceland’s [unilateral mackerel quota] decision is being driven by the parlous state of its economy, says it will reconsider all fishing agreements with [Iceland and the Faroes]—which could spell chaos to conserve stocks such as cod.”

WIKILEAKS WARS

Meanwhile, over in the United States, the Obama Administration is calling for all of its allies to consider criminal charges against WikiLeaks’ Julian Assange for the release of confidential US military reports from the war in Afghanistan. An “American diplomat” interviewed by The Daily Beast this month maintained that WikiLeaks’ release of more than 70,000 war logs—and a threat from Assange to reveal 15,000 more—is putting all allied troops in Afghanistan in serious jeopardy. An “American military official” told The Daily Beast that Washington may want to review its relations with Iceland in the wake of Assange’s actions. Some may recall that Senator John Ensign blocked the confirmation of the newest US Ambassador to Iceland. According to the Las-Vegas Review-Journal, Senator Ensign only released the appointment when he felt assured that the nominee, Luis Arreaga, shared his concern about WikiLeaks. (One would assume this concern also includes the new Icelandic Modern Media Initiative.)

To top it all off, it looks quite like Iceland may be about to face a national referendum on the privatisation of energy resources. I am sure some of us are thinking: When in hell can we get down to leading our quiet pastoral life here on the brink of the Arctic Circle? ☹

MARC VINCENZ
LÓA HJÁLMTÝSDÓTTIR

The mysterious case of the disappearing neoliberal



In the fall of 2008 there was no shortage of proclamations that the implosion of the global financial system meant that the laissez faire et laissez passer economic policies that had been pursued on both sides of the Atlantic were dead. That Neoliberalism itself, with its overemphasis on market solutions to all human problems, its disdain for government in any shape, size or form, would finally be put to rest. There was talk of a “new” New Deal in the US and here in Iceland a historic “pure” left wing government promised to reinvigorate the welfare state with Scandinavian social democratic principles and to defend the working families—literally to raise a “wall of shields around the homes”. Hooray!

Well, not so fast. Not only have governments on either side of the Atlantic failed to resurrect either the New Deal or the social democratic Welfare states of the Post-War period, their overriding concern seem to be balanced budgets. While there is much talk about the State being back in, IMF prescribed Neo-Hooverism appears to be on the rise. In the fall of 2008, we were told neoliberalism had been completely discredited as an ideology, but we have yet to see anyone articulate a coherent alternative vision. And now Icelandic leftists are generally of the opinion that it is only a matter of years before neoliberalism reigns supreme yet again.

It is therefore interesting to see that those who have been the most tireless spokespeople of neoliberal economic policies in Iceland all claim that there is no such thing as neoliberalism, that there never was, and that any claim to the opposite is some kind of slander. Hannes Hólmsteinn Gissurarson, professor of political science, and probably the most vocal free market ideologue in Iceland, has made this argument on his blog.

The anger of Hannes Hólmsteinn is directed at the “neo-” prefix: In Icelandic neoliberalism has been translated as ný-frjálshyggja, where the word frjálshyggja in Icelandic refers to either liberalism or libertarianism. Hannes argues that there is only one true liberalism, based on the love of freedom and limited government, and this ideology has not changed in any meaningful way since the time of Locke and Hume. The neo- prefix is really a cuss word, invented by left wing enemies of libertarians and defenders of free markets: When people use the word they are deliberately trying to insult libertarians, that using the word is in fact some kind of hate-speech.

“It is therefore interesting to see that those who have been the most tireless spokespeople of neoliberal economic policies in Iceland all claim that there is no such thing as neoliberalism”

This has in fact been a reoccurring theme on right wing blogs in Iceland. Last July, The Federation of Young Conservatives declared that any talk of neoliberalism was utter nonsense, since “there is no such thing”.

Never mind the fact that neoliberalism is a widely accepted term referring to the ideological project of privatisation, deregulation and free markets reforms carried out by politicians and ideologues who have sought their inspiration in the writings of Friedrich von Hayek and Milton Friedman. Never mind that the ideology of free market liberals of the past 20-30 years is dramatically different from that of free marketeers of the 19th century or the early 20th century in its utopian vision and belief in revolutionary transformation of society. No. According to right wing bloggers and ideologues there is no such thing.

But this is not the end of the Sophism of Icelandic neoliberals, because they have simultaneously argued that there is such a thing as neoliberalism! In February 2009, the Libertarian Society of Iceland sent out a press release “celebrating the death of the so-called neoliberalism”, arguing that the economic policy followed by most western governments, including the Icelandic government, was indeed neoliberalism. According to the libertarian society this awful policy was characterised by a growing state apparatus and regulatory industries and government interference in private business. According to the right wing blog “Birdwhispers” at AMX, neoliberalism is simply a different name for “third way” mixed economy popular with Social Democrats since the 1990s.

So, the neoliberalism we thought we knew never ever existed, and there is no reason to blame the most ardent followers of neoliberal policies, professor Hannes Hólmsteinn, the utopian free marketeers of the Libertarian Society or the Federation of Young Conservatives for anything this alleged neoliberalism wrought. When you think about it this is a clever strategy: By objecting to the words used to denominate your ideology you can divert the discussion away from the results of your ideology when put into practice and force your critics to conduct the conversation on your terms. ☹

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Foreign Investment Racism

and Grapevine's leftist communistic hippies

Words

Victor Blaer

"An empty barrel makes the loudest sound" (Icelandic proverb)

Since the discussion in your paper regarding the geothermal industry and Magma is on such a low level and dumb people keep repeating dumber things til eventually people start thinking they're true, I decided I needed improve the signal to noise ratio by pointing out some relevant facts before this "foreigner investment racism" escalates and the stupid people continue to make more noise. (I've worked as a geophysics researcher and as corporate finance professional focusing on geothermal power, dating back to 2001.)

Venezuela, North Korea and Iceland

"Iceland is not for sale" - No one wants it. It's been a couple of years since the implosion of the economy and how many investors have tried to come here and actually do business? One. And you idiots are trying to kick him out. Foreign investment is welcomed everywhere in the world with the exception of Venezuela (go Chavez!) North Korea, Iran and some other places. It makes economic sense to get some new blood in here.

IBM decides not to come, not that you care, since it's not Apple

How many have left or decided not to come? A lot. Just recently IBM said they weren't going into one of the data centres because of the Government's slow policy making on Value Added Tax. See what left wing pseudo communists/socialists don't realise is that capitalism means you have to be competitive to succeed. When taxes are higher here than in Europe, Iceland isn't as competitive. It's like attaching little weights on a sprinter then wondering why he doesn't make the Olympics. The more involved government gets in industries that are supposed to be run on a competitive basis the higher our taxes get, because they suck at it and need our money to finance their failures.

Energy production is supposed to be competitive and it's not when the government runs the entire industry

Until 2006, the Icelandic government, which is funded by the tax payers, owned 100% of the energy market. In 2006, they finally commenced implementation of EU directives that originated as early as 1996. So everyone that's wearing a woolen sweater, with your hipster "Iceland is

Not for Sale" button, please take off your earphones (you can listen to Sigurrós later) and take notice. Directive 2003/54/EC which is based on 96/92/EC, says governments need to split up energy companies into 1) the natural monopoly part (transmission, distribution) which owns the RESOURCES and 2) the competitive part of electricity generation. This split up was implemented after c.a. 10 years of prep work. You know how Icelanders have to send everything to a committee, argue ENDLESSLY about it, run around like "sheep with their heads cut off" and in the end, do nothing. Here we are at least 14 years later and some idiots are about to ruin it all with their emotional irrational opinions.

Some quick facts: Governments suck at everything they do (besides collecting your hard earned money). Until 06 they ran 100% of the energy market. And the geniuses they are, decided to finance (that means pay for) their operations mostly through debt (that means borrowing) and not equity (that means cash). Private energy companies will find an optimal balance between debt and equity. See the thing with debt is that you have to pay interest on the debt. And when you finance yourself 100% with debt (especially foreign) you are paying a lot of interest. What's really cool about debt is that if the company (the debtor) misses so much as a single interest payment, the creditor (the guy lending you the money) takes ownership of the company. Now, all three government owned energy companies took on a lot of foreign debt, when Orkuveita Reykjavíkur and HS Orka/Veitur couldn't make their interest payments they are, for all intents and purposes, OWNED BY THE FOREIGN BANKS.

Since the governmental geniuses used debt financing to such an extreme, that means a shit load of the money they get from their biggest customer, the Aluminium industry, goes right out of the country in the form of interest payments, which means it's the foreign bank making most of the money. I won't go into detail about the various practices the Aluminium industry uses to transfer its profits out of the country. In short the picture is this: the money the Energy Company gets goes to the foreign bank that lent it the money. Profit the Aluminium company gets goes out of the country and their products are sold elsewhere. So in the end, we are vicariously exporting energy via aluminium (like 1/3 of the aluminium cost is electricity) and the profits go out with it. Great system we have, let's do everything to keep it!

No one is buying or stealing or raping (as some of your more ill-informed tasteless readers have put it) the land or resource. They simply are acting in accordance with previous EU directives whose goal is to increase competition in the generation of electricity and to separate the competition part from the resource part.

After this deal, Magma & HS Orka's share of the electricity market will be 8.7% and the Governments will be 91.3%. Do we not have bigger problems to solve, focus on, then a nice Canadian running a small energy company when the government still rocks over 90% of the market? Really? IceSave? No free flow of capital, early 1960's anyone? High unemployment? Research and development down at all the Universities? Frozen real estate market? Lots of people with negative equity value (bankrupt)? And you guys focus on the 8.7% market share that is being sold to the second private owner of an energy company. It's like looking at a patient haemorrhaging blood from his jugular and the doctors are trying to pick out the right colour band aid to cover the paper cut on his thumb.

Icelanders can go abroad and do energy projects + foreigner investors can't come here = Hypocrisy.

For years, Icelandic energy companies, investors and professionals have bought/partaken/executed energy projects in China, USA, Hungary, Germany, El Salvador, which was totally fine. But when someone wants to come here and reduce the government's 100% stake down to 91.3%, boo fucking hoo! "No Iceland is not for sale" Ahhh, everybody, assemble the leftist hippie woollen sweater army and attack!"

Risk management of the governments investments

"You can't spell RISK without ISK - Risk management!". Risk management is about asking what could go wrong and acting accordingly and doing your best to not place all your eggs in the same basket. So 92% to 100% of the energy market is owned by the government and thus the tax payers. That's a lot of eggs in one basket. What happens if there is a new kind of superior cheaper fuel invented? Well, these energy companies won't be worth shit. But, they still will have to pay off their foreign loans (see this is where equity financing would have been a good idea, but no, you wanted the government to own it). But how will they do that when

"No one is buying or stealing or raping (as some of your more ill-informed tasteless readers have put it) the land or resource."

they no longer have any income because their biggest customer left for the cheaper better energy? That's right. The tax payers. Can you say IceSave 2.0? Say instead of a new energy being invented a new superior alloy is and aluminium becomes worthless? Again, this would bankrupt the energy companies' biggest customer, which would bankrupt every single Icelandic energy company. The only thing left would be the debt. Which, again, us the tax payers would have to pay. I'm sorry, but aren't we kind of tired as people of paying for other peoples' mistakes? I have trouble paying for my own mistakes, much less other peoples'. Every single venture these government owned energy companies venture into, loses money.

What do power companies, lobster farming and subocean fibre optic cables have in common? Besides losing taxpayer money: the government

And they do some crazy shit: Orkuveita Reykjavíkur: lobster farming/fibre optic cables (-1bn ISK at least), Landsvirkjun: fibre optic cable "FARICE"(- 20 M Euros at least) ... and now OR is raising their prices by 30% because the government run company decided to finance themselves in foreign currency. I mean, hey, what's the incentive to improve as a business, if you know you won't go bankrupt because the tax payers will finance all your mistakes themselves. It's awesome! You need more money? No problem, just raise prices 30%!

I'm trying to start my own tech company. It's just a little difficult when my income tax has been raised over 40% to help pay for the government's mistakes, taxes on various goods have been raised to a world record setting 25.5% and trying to attract venture capital from foreigners is impossible. So I lack the capital to finance my company because I have to pay such high taxes to the government because they are incapable of running their business of being a government.

Yes it does matter where Björk pays her taxes. If you have no stake/risk in it, you shouldn't have a voice in it

I'm on board with the mayor of Reykjaneshöfn, Árni Sigfússon, regarding Björk and where she pays her taxes. Simple application of Decision Theory says that agents who don't have a stake in the outcome shouldn't have a share in the vote. For example, if you're the one going into physical harm when you go to war, you'll be less inclined to go.

If Björk wants a say in this, she better pay her taxes here. Because when the government mismanages another power company, it won't be her taxes going up, it will be mine/ours. I for one am tired of the government going into my pocket to finance their bullshit. With the public's outcry over the whole HS Orka deal (when a foreigner wanted it, but it was fine when it was an Icelandic company. You racists) and the Minister of Agriculture's various laws on banning import of numerous products and the number of stupid policies and endless taxes I feel like the country course is on a collision with communism and or the bleak Icelandic economy of the 1900-1990. Have fun with that. ☹

Sources: Energy Agency of Iceland for the various market shares, Wikipedia for the EU directives.

Total debt of Orkuveita Reykjavíkur 2002 - 2009 in ISK



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LÉTTÖL





Artist Sigurður Guðmundsson has been unusually prominent in the Icelandic art scene this year, publishing a new novel, exhibiting his early photographic work of public art in Diöpnvegur. Sigurður maintains a busy schedule, dividing his time between Reykjavík, Amsterdam and Xiamen, China. When the Grapevine tried to catch up with him following the opening of his exhibition in Reykjavík this summer, he was already halfway around the world.

Words

Markús Þór Andrússon

Photo Illustration

Hristbjörnsson

Photo © Hörður Sveinsson

I just came home from an intense week in Shanghai, exhibiting, performing and partying. My wife Ineke and I were celebrating the anniversary of the Chinese European Art Centre, a ten-year exchange between Chinese and Dutch artists. Holland has always treated me as a Dutch artist and included me in their international activities. This was a big exhibition connected to the Expo world fair, entitled Dialogue

2010. Now I am back here in Xiamen, relaxing on my balcony overlooking a beautiful sunset over the South China Ocean.

How is the relationship between you as an Icelander and the Dutch in light of the conflict between the two nations in the aftermath of the crash?

Holland has always been very kind

to me, even after Icesave. However, the image that the Dutch have of Icelanders has been impaired, and maybe rightly so. There are many people still suffering because of this mess caused by an Icelandic bank, even though it may be exaggerated in the Dutch and British media to cover up the fact that they also made big mistakes in this affair. But I have very limited knowledge of these matters. In general, regarding

your question, I have little belief in the notion of nationality and I feel that we need to start thinking of something else. The need for some kind of roots or a mutual background with other people is the same as always, but today it might be more relevant in another context than nationality. But, the feeling of being a foreigner is important to me and has been for a long time. I like being a foreigner, that hasn't changed.

Is being a foreigner or an outsider an important thread in your work as an artist?

It is hard for me to talk about a thread in my work because I have always gone from one different thing to the other. I have great respect for artists who work their way up to a certain plane or level and in their work they continually confirm this level and deepen it. Some of my favourite artists are like that and I

really feed on their art. But cats do not eat cats; they eat mice. So I am not worried about liking art by people who work differently than I do. My method is different, I always jump off the deep end, creating a new kind of work, letting it go and then moving on to the next one. Like a writer, perhaps, who writes one novel and then the next one, some may be good and others bad. That is why I cannot talk about my photographic work as a series, even though I made it in two different time periods and give each work group a title when they are exhibited separately. I made Situations in the seventies and exhibited the more recent Mutes just a few years ago and it turned out to be somewhat unpopular. Both include individual works that may be connected but I do not regard them as a series.

This spring you displayed Situations in the i8 gallery here in Reykjavík. You created it in the seventies and then you did not do photographs again until the Mutes exhibition two years ago at the Reykjavík Art Museum. How do you see the Situations today in relation to having taken up photography again?

Those works were very much created out of the notion of the private, going deep into what you feel. Not gathering information laterally, but entering a single feeling and working with it in depth and coming up with something that you would otherwise never really think of. In general terms, humanity and society have used art as a mode of expression where one and the same manifestation may contain a complete paradox. You can express “day/night” or “yes/no” and “this way/the other” with complete assurance in the same work. I do not use logic to reach my goal, even though many artists that I like use logic to enter a certain paradigm. For example, my brother Kristján. He works through all the logical steps and comes out on the other side with something great. There are many ways available and I cannot say that one is better than the other; it’s just a matter of which doors you happen to have opened. Besides, there are shifts in culture from one period to the next and from one place to the other.

Have you revisited Situations since the seventies?

Not in the sense that I have again tuned into what occupied me at that point in time, but these works have been displayed in all my retrospectives. Still, I have never exhibited them in the way I did in i8, not with so many of them together in such a small space. In fact, I didn’t believe it would work out but I was quite pleased with the outcome. These are all so different statements but they really stand on their own. I am glad because I am really bad at installing my own exhibitions; I have never been good at it, I just go on creating one work and then the next. I am most pleased with the installation of my work when someone else does it while I am away and then I arrive just before the opening and everything is ready.

You mentioned that Mutes was not so well received. What do you mean by unpopular, did you get bad reviews?

I am actually very happy with those works. But okay, I cannot win the approval of everybody, not all of the time. I’ve got plenty of time! Actually, I see no special quality in getting approval from everyone. This was the first time I showed new photographs since the Situations in the seventies. I created the works on an impulse and in a somewhat manic state of mind, following

a certain obsession. They turned out to be seventeen and they had to be really large in format—perhaps that was a mistake, I don’t know. I actually feel that the works were at their strongest before I made the actual photographs, when I was creating them. Looking at the scenes with people alive in front of me, the question is if these works could have been done in any other medium than as photos. I did use the most elaborate photographic technique.

The Mutes seem to deal with non-verbal experience. A search for something outside rational knowledge or physical environment—are you attempting to document an emotional or spiritual reality?

Both, I would say. For me it was quite interesting with the hypnotized people that I photographed, they weren’t really there. There is an image of a woman in her own home, leaning on to an Ikea chair. The title of this work is Hypno: Balloon Flying. In fact she is in a hot air balloon flying over a green meadow. So this is an image of a mental voyage.

This is evident in my new novel, The Animals in Saigon. You enter your own inner reality and find company with things that do not exist in our physical reality. But they may be just as reliable. You see, I am not writing literature—I love literature, but that is not what I am doing. The same with photography, I am not a photographer and my goal is not to make a good photographic work. It doesn’t really bother me if the picture isn’t technically perfect and I am not aiming to create bad photographs either. Just like the old Situations works, many of them are not that good as photographs, some are even out of focus and others are overexposed, whatever. My attitude is similar to when you look through a family album; I look for what is in the picture, more than what is on it. The journey that people went on, the place where an image is created, the people; I look through the picture. This has always been a problem in my own work because I am interested in the immediate experience. The photograph is always a middle stage and of course a very important one. But what else can I do? Should I always have a crowd of people following me around for the immediate experience? This will always be a challenge.

My new novel came immediately after Mutes and the two projects have much in common. I went to Vietnam where I didn’t speak the language but I developed an intense relationship with people around me through means of eye contact and gestures. This created a complex but interesting relationship that developed during my ten-month stay. I deleted the symbolic iconography of cultural codes and went for something more basic. But I must mention that this was not a scientific experiment, I entered this project from an artistic point of view and that is where my interest lay in this experiment. Making this book, The Animals in Saigon, was absolutely meaningful to me.

Tell me about your decision of taking on this experiment, living without language and then to mediate that experience in a book through language.

This is of course a paradox. I might be the wrong person to talk to about the outcome, but I think this turned out well and that this was the way to go about this project. Publishing the book was fulfilling and to me it works well. Art is curious in this way, sometimes a work may only function as an idea, sometimes it is awful until the day of the opening of an exhibition and sometimes you think it is fantastic until the moment it is shown. I think that museum exhibitions are great in this respect; when you can pick something old and exhibit it with something new, break up the linearity of the process. The fact is that I am a person who finds that what I feel is always the most interesting; I know that I need to be emotionally intelligent enough to really think with my feelings instead of using words. You experience this for example when you are in love; I think this state of mind is extremely interesting. Usually, the less rational knowledge you have about the subject you love, the stronger the emotion, when you use no comparison or minimum information. I am fascinated by this phenomenon. I try to use it and

then to harness it or discipline it in my work. Rinse away the non-essentials without being too rational in that process.

During the process of writing The Animals in Saigon I lived as a kind of an animal for ten months, a person just relying on eye contact in the relationship with others,

gestures, touching, walking in the crowd and dancing. Then this person turns into himself, to a reality that his fellow men do not see, where he finds four other creatures. A horse that is a poet, a homosexual swan, a fourteen-year-old girl who is a philosopher and a seagull that doesn’t speak Icelandic—the language in which the novel is written. They are not complete fantasy; they reflect the reality of the life that this person was living at the time. You might call it unreal but for the one experiencing it, me in this case, this is reality. These creatures carry different traits and as it turns out they are the molecules that make up the person Sigurður Guðmundsson. For sure there are many more, but at the time of writing the book, these were the ones that knocked on my door. There is a multitude of “I” in every human being. If you are willing to accept those characters, you will find them to manifest themselves in very distinct ways. If you however deny this, they will never get the possibility to exist and wither away.

Did you approach the project of writing the book in a similar way as you did for example when you created Mutes?

I guess you could say that, even though I try not to embark on a project with a specific concept in mind. I have a certain desire to see something through; I do not wish to come to a conclusion in reply to a question or a dilemma, but to undertake the process as a wise animal. An animal that relies on the senses more than on intellectual achievements. Intellect gets in the way of this process; it is more inaccurate than the emotional scope as it relies on language, which is incapable of mediating anything in a straightforward way. Language is by definition less accurate than the life it describes. Two people, a

receiver and a sender, are able to find a mutual understanding without words, it takes time and when they reach an agreement they may simply nod. I guess this is related to how music works.

Do you mistrust language?

No, but I feel all the time how it misleads us in our communication with other people. One of my favourite writers, Fernando Pessoa, said about his background that he was not Portuguese, but that he lived within the Portuguese language. That is how strongly he felt about language and his use of it in his work.

I have written my novels in Icelandic but I cannot say that I am doing it because of love for the language. For me it would be like a painter with an obsessive relationship to oil on canvas and that is not my love affair. In the beginning, in fact, I wrote much more in Dutch than ever in Icelandic so my relationship with language is trivial. But of course I needed to use it as a medium to convey this particular work, The Animals in Saigon, as it is a written book. Language can of course be very useful if you manage to surpass the loaded and often polluted meaning of words. You can read poetry and prose that does this in a successful way. But I wanted specifically for this project to approach the people in my book based on my non-verbal experience from the arts. This required considerable patience, for weeks I just stared into the eyes of a woman who cleaned up the place where I lived. The people I met may have been poor and uneducated but certainly not unintelligent and of course we had much in common.

This is related to my experience with hypnoses, some people in Mutes were hypnotized and I was hypnotized myself on the occasion of my exhibition of these works in Amsterdam recently.

You mean to say that there is subconsciously a mutual ground for humans to communicate that does not rely on our identities or intellect? As in when you fall in love?

This was part of my experiment in the show in Amsterdam. I went to see a hypnotist, one of the best in Holland or at least very expensive one, to see if I could undergo hypnosis at all. When I remembered everything after our session, I thought that this was nothing special but he said that I would require a more serious in-depth approach to reach a state of full hypnosis.

I insisted that he get rid of this Sigurður Guðmundsson out of this body of mine and asked him to replace him with a man or a woman who would be a connoisseur of contemporary art. This person, not knowing me, my work nor anyone in my social surroundings, should enter the opening of my exhibition and express his or her opinion on every work in there. Right before the opening, it took the hypnotist 75 minutes to bring me into this state, something that should only take a few minutes and he introduced the fictional character, Charles. I have no memory of what happened next, I only know this from what the gallery visitors told me afterwards and then later from the video documentation. Charles entered an already crowded opening and the guests knew that this was part of the exhibition. He ignored my friends and relatives and carefully analyzed all the works in the show one by one. He came up with options, depending on different possible artistic intentions, saying that if the artist intended to work with this particular element the work fails but if another issue is the case then it might work fine, etc.

As we had decided before, the hyp-

notist approached me three quarters of an hour later in the crowded gallery and woke me up, casting Charles out and bringing Sigurður back. I remember waking up and seeing all these faces staring at me. Someone came with a glass of mineral water and when I rejected it and insisted on red wine, people laughed, because everyone had just witnessed the same woman asking Charles what he’d like to drink and he wanted a glass of mineral water.

Afterwards there was a party and the usual fanfare and I went back home to China a few days later. I took with me the videotape of the performance but I had no desire to look at it. I had also finished the draft for the Animals in Saigon but I had no ambition to work on it. I was somehow totally disinterested, didn’t read anything and had no interest in anything, which is very unusual for me. I didn’t put this in context with the performance and just thought I was tired after the work or maybe I thought nothing of it. But after at least four weeks of doing nothing and furthermore not thinking about anything, I discovered a pile of A4 sheets on my bedside table and started to read. This was the draft for my novel that I had long before printed out and put aside. The writing is really personal, bordering on the tasteless—I reveal so much—but I actually see that as a quality. In my state of indifference I was lying in bed at home almost all day long and somehow started reading the draft. It was amazing, because it was as if I was downloading some information onto the hard drive of my empty computer. After four hours of reading I finally came back to myself and was my usual self again. Then I finally felt the urge to see the video and there I could see plainly how the hypnotist forgot to reintroduce me back into my body after having sent Charles away. The traditional way is to make an effort of bringing people back after a session of hypnosis, to make sure that they are truly themselves afterwards. This part was somehow overlooked in my case and that resulted in my identity being absent for weeks.

My brother Kristján, who was present during the performance, later commented with a smile that this Charles couldn’t have been much of a connoisseur since he had never heard of the artist Sigurður Guðmundsson.

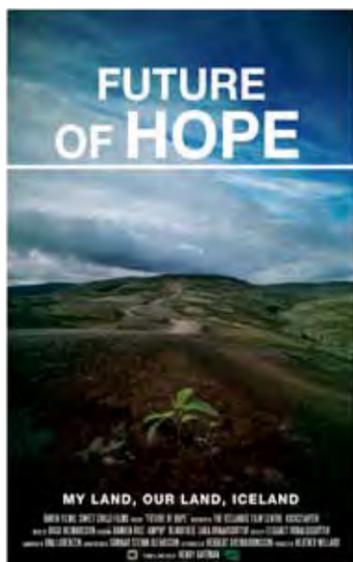
There seems to be an interesting confusion between you wanting to expose your personal self, as you attempt to do in your book, and then to undergo a total loss of identity.

I have also created very personal performances and in relationship to those works I have sometimes said that through the utmost personal you may find the best way to understand the general. You arrive at the macro through the micro. I have also put it this way; being an artist is like being a huge one-man private enterprise. Huge, because art can take anything in—your choice of subject is limitless. And private, because the access to this everything is through one person—it is an intimate affair. This is how it doesn’t bother me at all if people call me narcissistic; on the contrary, I find it an important quality because it helps me to look under the skin of the universe.

Do you have a feeling where one of your alter egos will take you next?

At this moment I am completely empty, just like after Charles. I just wait for something to happen and in the meantime I enjoy my emptiness. ✨ You can see Sigurður Guðmundsson’s works on display at Hafnarborg, Hafnafirði, and Gleðivík, Djúpvogur. More info available at www.i8.is

Films | Review



“The movie’s main flaw is the insistent consensus that “collapse is good.” Were there no dissenting voices anywhere in Iceland? Perhaps the speakers in this film were simply at pains to make a good impression on foreigners?”

When Is Enough Enough?

Review

Christina Galvin

Future of Hope is screened in Háskólabíó

That’s the burning question in *The Future of Hope*, a new film about life in post-crash Iceland produced and directed by British filmmakers, Heather Millard and Henry Bateman. The grubby, greedy, every-man-for-himself-culture that brought the country to its knees has got to change—this is the resounding refrain of the documentary that presents views on the crisis from “ordinary folk” affected by the downturn as well as entrepreneurs, academics and visionaries. As well as tugging heartstrings and stirring the soul with moving imagery and rousing soundtrack (by Ampop frontman, Biggi Hilmarsson), it is persuasive in its presentation of opinion and ideas. How Iceland can develop a more sustainable way of living forms the movie’s theme and those interviewed speak in English, indicating that this is a movie geared primarily towards foreign audiences. Nevertheless, if the standing ovation following the premiere last Wednesday in Reykjavík’s Háskólabíó cinema was anything to go by, the natives were evidently profoundly moved by this analysis of the crisis in their homeland.

UNIVERSAL MESSAGE OF HOPE

While Iceland’s particular situation is the subject of the movie, the lessons are universal and applicable to all nations and communities that have ever

experienced recession. As the title suggests, this is first and foremost a movie with an optimistic message: take responsibility for what we’ve broken and move on. A well-meaning self-help diktat, sure, but there’s truth in it. The philosophy of sustainable living has to underpin everything we do – economics included. Rather than viewing economic collapse as necessarily negative, the general consensus among those interviewed is that it presents an opportunity to bring about root and branch reform of an entire society. As Kristín Vala Ragnarsdóttir, Dean of School of Engineering and Natural Sciences and Sustainability Practitioner puts it, the world’s population is set to rise to 9 billion by 2050. Our current way of living in the west is not sustainable. We have to move away from our dependence on oil and the short-term consumerist mentality that presumes the earth’s resources are limitless. With good planning and single-minded focus, Iceland can be a model for sustainable development across the world, she says. “We’ve got to wake up to the fact that the age of cheap flights is about to end,” she warns. “Oil is running out.”

SUSTAINABLE THINKING

The maxim “Eat local, think global” offers a good summation of the model of sustainability given expression in the film. The benefits of joining the Slow Food Movement are much lauded—grow your own vegetables, eat organic and seasonal, make your own clothes, mend stuff rather than throw it away. Architects, carpenters, builders—quit whinging that you’ve no business and get off your asses and find something else to do. Enter the farmer who was laughed at by his mates when he told

them he was going into organic tomato-growing. Twenty years later he’s still in the business, clearly loving it and planning on branching into tropical fruits using water from a fish farm to water the plants! Iceland, we are told, with its expertise in renewable energy science has a major role to play in the testing of new technologies. The country also stands at the forefront of this type of education, the goal being to attract international students to its north Atlantic shores and send them back home as confident, creative leaders—a catalyst for change and hope to move beyond the oil era to the age of renewable energy. “Anything’s Possible” is the Icelanders’ motto (at least according to this movie), and a physics professor presents this scientifically by showing us the lush pink roses he grew in the arctic climate of his very own garden.

Change, innovation and sustainable development constitute the movie’s buzzwords, repeated as often as images of the country’s scenic beauty and cute pictures of little chicks swimming after mother ducks on calm lake water. The movie’s main flaw is the insistent consensus that “collapse is good.” Were there no dissenting voices anywhere in Iceland? Perhaps the speakers in this film were simply at pains to make a good impression on foreigners? At one point in the film an entrepreneur who lost everything he owned in the economic meltdown is shown pouring over recent bank statements, clearly at his wits end. Applause and whinnying cheers broke out in the auditorium when, laughing, he gives the finger to the banks. But there was no further allusion to the devastation experienced by people on a personal level. We never get to meet those who’ve gone under

and stayed under as a result of the crisis. What about those who are still suffering the effects and do not see a way out? Those who are drinking themselves into an early grave or who have decided to check out of life early as a permanent way of numbing the pain wrought by the crisis? The film did not investigate the darker side and as a result could be accused of denial of the hardship in which many people still find themselves embroiled.

IRISH GLOOM

I’m from Ireland, a country that’s bang slap in the middle of the worst economic recession the country’s seen since the 1930s. The Irish don’t make an art of hope. If ever they did. And certainly not now. Ireland’s airwaves resound with gloom and doom stories. As in Iceland, the vagaries of the weather have always been a favourite topic of complaint. Of late, however, recessionary gripes now trump talk of “another wash-out Irish summer” as the preferred subject of public conversation. This film, with its triumphant message of hope and contention that change will come through cooperation and community spirit, desperately needs to be shown back home. We Irish need to be shaken out of our pathological clinging to cynicism. The Icelanders in the movie may come across as overly optimistic, but at least in their hopeful state, however naive or delusional, they’re passionate, committed to their project and connected. That beats languishing in a state of fear and paralysis any day. The Irish, like many other citizens of the world, could do well to learn from the Icelanders, portrayed in this film as a people who hope as easily as they breathe.

Films | Theaters



Cinephiles Rejoice

Summer is nice and all, with all its sunshine and what not. But there is something missing. Films in particular. Now the days are getting shorter and the season of alternative cinema in Reykjavík starts again—thank the Lord.

Cinema Paradiso: Reopening of Regnboginn

The old Regnboginn cinema reopens with a new programme and a new name: Bió Paradís. This alternative cinema concentrates on screening the latest in world cinema, classical/repertory cinema, documentaries, shorts and experimental films with a special focus on Icelandic films. On the September 15, the spools of film start rolling again with a big party and the screening of Backyard, a music documentary featuring some of Reykjavík’s hottest bands. Also scheduled for this fall is a French New Wave retrospective and the programme “Cinema Reykjavík”. Here is the place to enjoy and learn about the art of film.

Microcinema: Kino Klúbbur

Rebecca Moran and Þórunna Björnsdóttir from Kino Klúbbur try to reconnect the art scene and the film scene in Iceland. Last year they started showing experimental, short and documentary films in their “microcinema”. These films are mostly written, directed, filmed and edited by the same auteur. “It’s like the one-man-band kind of thing,” Rebecca explains. The first screening of this year’s series is Foggy Mountains Break Down More Than Non-Foggy Mountains by Jessie Stead, September 23 at Hafnarhúsið. The small gauge films will also be shown at Bakkus’ weekly movie night on Mondays, starting the September 13 with *The Baby*, presented by film expert Sigtryggur Berg Sigmarsson. Besides the screenings, Kino Klúbbur will start a film lab called Kino Kollektive, where ambitious film makers can attend workshops and borrow 16mm cameras to encourage the local alternative filmmaking.

And of course: Reykjavík International Film Festival

What more could a film buff ask for—the opportunity to see one hundred films in ten days. This year’s RIFF will show documentaries and feature films from all over the world. In the main category, New Visions, twelve new movies from young filmmakers, are competing for the Golden Puffin Award and show their work to an international audience. The guest of honour is Jim Jarmusch.

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The Grapevine publishes a mayoral address by the comedian turned politician and mayor of Reykjavík Jón Gnarr. His words got me thinking about his take on life and the whole question of existence.

He wittily questions his own existence and wonders whether he has always existed, never existed or if he in fact presently exists. The whole question of existence is as old as humanity. For instance, the French philosopher Descartes tried to establish absolute certainty in his famous reasoning: Cogito, ergo sum or "I think, therefore I am." In simple words this statement implies that being cognitively aware of our inner dialogues is evidence of our existence. From this logic we might deduct that Jón Gnarr is indeed alive.

However, I believe that even though Reykjavík's mayor can sound a bit silly sometimes he has a master plan in store for us, even if it is just making us smile. Joking aside, here are my answers to your dilemmas.

I can't say no to people and this is really affecting me. What can I do?

We can all relate to your situation in one way or another; being unable to say no to our boss when she asks us to work extra hours or to a friend who needs a helping hand. For some people it can be quite impossible to utter the simple two-letter word "no". People in your situation are often afraid of losing friends or hurting people if they say no to them. The inability to say "no" might even be causing you stress, anger and making you feel used, which is a high price to pay for doing someone a favour. It might be helpful for you to do yourself a favour this time and treat yourself by taking time off to do the things you enjoy and might have been putting off for a while. It is important for you to realise that it is ok to say no once in a while and that you are not doing anyone a favour if it feels like an obligation. Please keep in mind though, you don't need an

excuse to say no and a simple "no sorry, not this time" is enough when you are not feeling up to the task.

I went to the hospital the other day because I thought I was having a heart attack. I felt quite confused when I was told that there was nothing wrong with my heart and that this might be all in my head. I went back home feeling quite embarrassed and confused about the whole thing. Can you really have an imaginary heart attack?

It sounds to me as if you had a panic attack and let me assure you that there is nothing embarrassing about your experience. Panic attacks can happen to anyone at any time. According to statistics, one out of every 75 people will experience panic attacks at one time in their lives. It is not strange that you felt as if you were having a heart attack since the most common panic attack symptoms are rapid heartbeat, pounding heart or palpitations, sweating, shaking, chest pain or discomfort, nausea and dizziness among other symptoms. Panic attacks are unexpected surges of overwhelming fear that come without warning and without any apparent reason. Panic attacks can be debilitating and people who experience repetitive attacks sometimes live in fear of another attack and may avoid places where they have previously had an attack. For some people, fear takes over their lives to the extent that they even cannot leave their homes. Panic attacks are not dangerous, but they can be a scary experience. I suggest you seek treatment if you continue experiencing panic attacks. Additionally, reading self-help materials and additional information on the subject might help you prevent these attacks. Please keep in mind that you will not go crazy and or die from a panic attack. ♥

✍ PAOLA CARDENAS
📧 STAR5112 / JOHN

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Multimedia techniques bring Reykjavík's past to life, providing visitors with insights into how people lived in the Viking Age, and what the Reykjavík environment looked like to the first settlers.



Examining the Start-up Culture

On both sides of the Atlantic

Sesselja Vilhjálmisdóttir and Valgerður Halldórsdóttir are two young successful entrepreneurs, currently in the midst of making a film about their own kind: young successful entrepreneurs. "We are very interested in the start-up culture and young entrepreneurs and we have been following this scene closely since we started our own company when we made the board game Heilas-puni last year," Sesselja explains.

Since receiving a grant from the EU to make a documentary comparing the start-up culture in Europe and the US, the two have been visiting with the movers and the shakers to interview them about the key to a successful start-up. "We started filming in New York and San Francisco in May, and next week we are going to Europe to meet with people in London, Stockholm and Berlin," Valgerður says.

The project is off to good beginning, and the pair has interviews with some of the brightest minds from the successful start-up companies like WordPress, Vimeo and Dropbox, already in the bag. "As soon as we got a foot in the door and got some of the heavy hitters to agree to an interview, they were able to point us to others and make introductions, and that made everything much easier," Valgerður continues.

A LEARNING OPPORTUNITY

"We eventually want to move our company into the software business, so this is a unique opportunity for us to be able to ask some of the most successful people in the business how they did it," Sesselja says, and Valgerður adds: "The movie is dedicated to comparing the start-up culture in Europe and the US. That is what we applied for the grant for. We haven't been to Europe to conduct interviews yet, we are going there next week, so we don't really have the comparison yet, but we can definitely see a trend emerging from the interviews we already have."

Sesselja explains that the young entrepreneurs they have talked to are all unusually energetic people and most of them seem to think a little outside the box, "I think you have to think a little dif-

ferently from the 'normal' person to be able to be successful in this field," she says. Valgerður also mentions the importance of culture: "The culture in San Francisco very open to new ideas. There is a tradition in place," she explains. "We went to a café in Palo Alto and on every table around us, people were taking meetings and pitching ideas. It was all you heard there."

THE EUROPEAN MODEL

The two explain that based on their preliminary research for Europe, it seems the cultural differences may eventually turn out to be the question of financing. "The thing that surprised us a little is that when we kept asking people state-side how they financed their start-ups and if it was difficult, most people said that was the easy part. As soon as you have a good operational demo of the product you can go out and find start up capital. Investors in America are very open to financing new ideas, because there are so many companies that have been successful on the Internet, that no one ever thought would be successful." Instead, people told them the important thing was to have a good product and a workable demo, Sesselja explains, while Valgerður adds: "In Europe, there seems to be more importance placed on having a solid business plan."

A HEADACHE FOR ANOTHER DAY

With the project moving into the later stages of production, are there any solid plans for distribution in place? "That is something we are keeping our eyes open for just now. The target group for this film is very Internet-based, so I think the film will eventually always end up being distributed on the Internet, but we would like to send it to a few film festivals as well. But right now, we are just focusing on getting the movie done; distribution is a headache for another time. But, we did have a nice discussion on the options for Internet distribution with the founder of Vimeo," Sesselja answers.

"You can't plan too much ahead, if we had, I don't think we would ever have started this project," says Valgerður. "We just bought a one-way ticket to the

US, and we did not make any plans for coming home until we had something to show for it."

THE STARTUP KIDS

The movie websites lists all the persons interviewed so far, and it is an impressive list of start-up royalty. "We did not get Mark Zuckerberg, that was our goal. Or [blogger and Twitter founder] Ev Williams, that was an interview that was close to happening, but then his wife gave birth, and he slipped through our hands," Valgerður says. "But apart from that, I think we have talked to most of the people we wanted to see."

"We were a little surprised at how willing people were to talk to us," adds Sesselja. "Many of these companies are still in start-up mode, so they are eager to talk to the media, or anyone who can help them promote the company. Most of them were just young people like us, and they were just happy to talk to other young people about their interests. We met a lot of people who were just starting out, and were still running their company from their living room, which also doubled as sleeping quarters and a dining area."

Valgerður says that although San Francisco is a large city, this is a very tight knit scene where everyone knows everybody else. "We were invited to a party at someone's house and there we met everyone we had talked to and everyone we still wanted to talk to." Then she adds: "But there was a big difference meeting people from a start-up company in a bootstrap mode, operating out of their homes, and then with someone from a company that has moved on to the expansion stage. These are young people in their early twenties and as soon as they got some money they were buying all sorts of stuff. When we met the founders of Dropbox, they had just moved in to a new office space, which was humongous, and they only had staff in about half their offices. And they had just bought this huge dance machine off of eBay. Sesselja had a dance-off with [Drew Houston] the founder."

"I killed him," Sesselja adds. 🍷

” When we met the founders of Dropbox, they had just moved in to a new office space, which was humongous, and they only had staff in about half their offices. And they had just bought this huge dance machine off of eBay.

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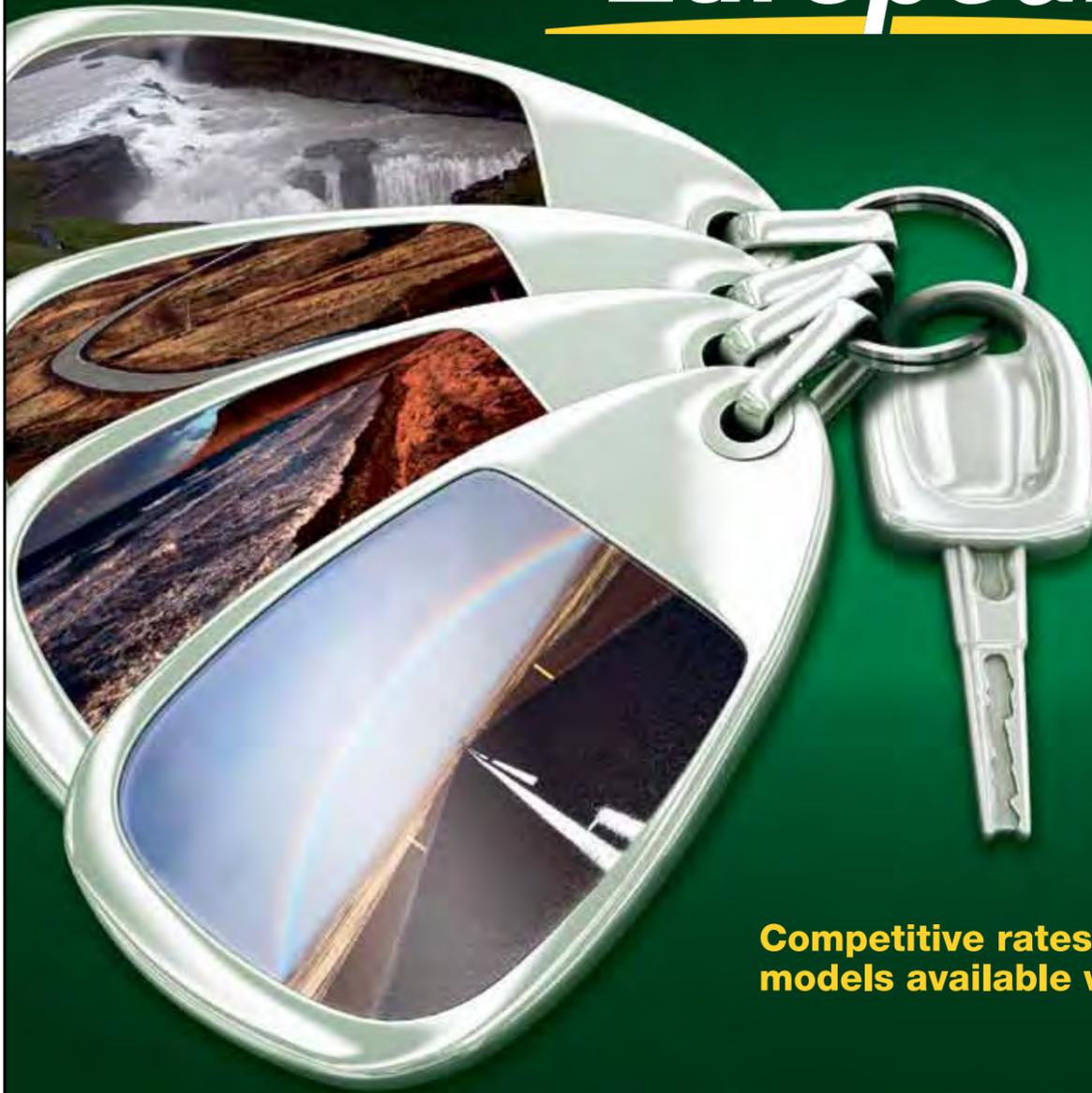
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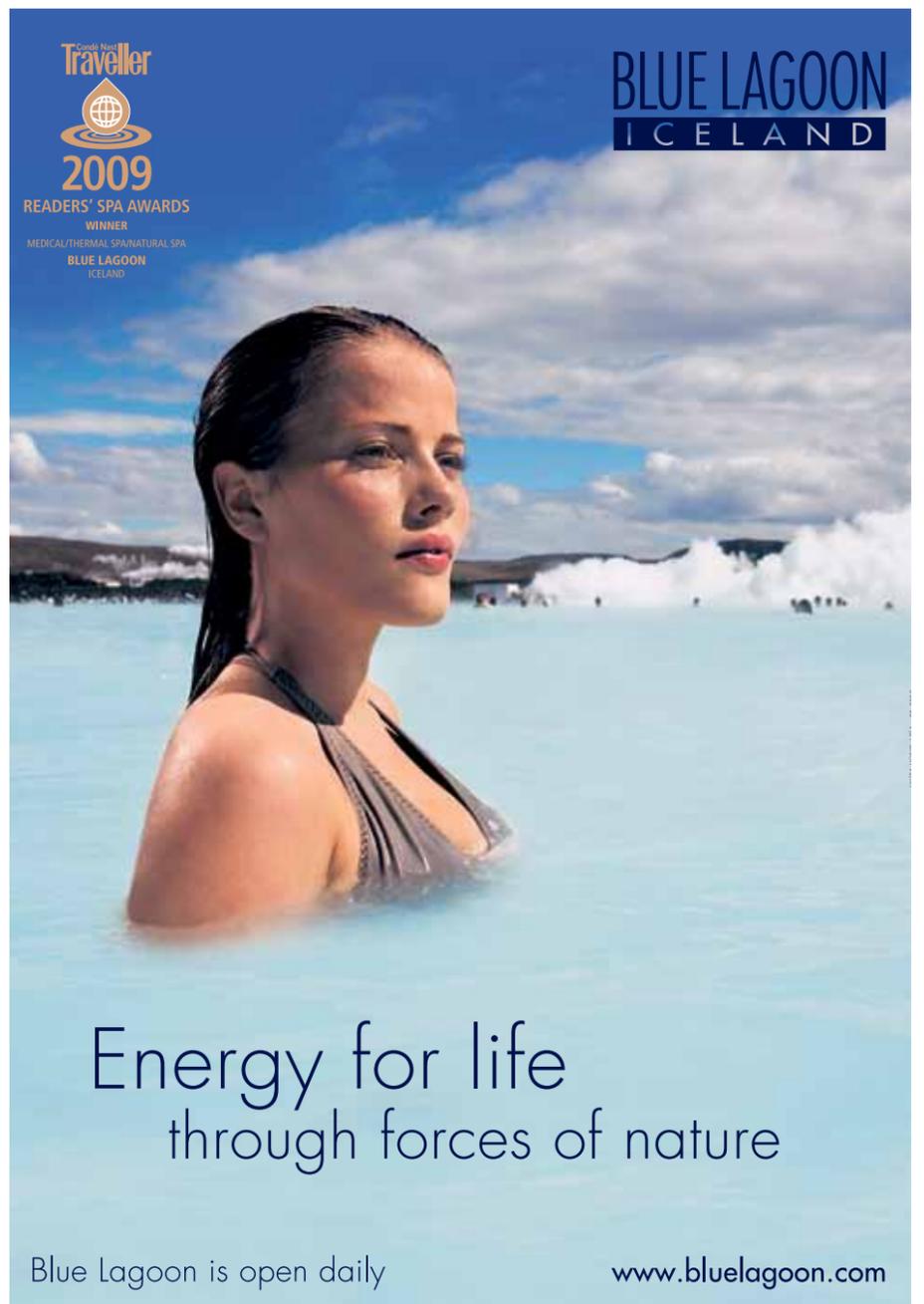
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Music | Live Review

Happy Up Here

Arctic Rockers Nanook warm hearts at the Nordic House

Nordic House, Tuesday 31 August.



They had me at "Alluu!". With a burst of freshness not seen since the early days of spearmint gum, the five Greenlanders that comprise Nanook, hopped, skipped and jumped their way into local hearts at a packed auditorium in Reykjavik's Nordic House last Tuesday.

Fronted by brothers Fredrik and Christian Elsne on guitars and vocals, the band, based in Nuuk, are currently touring Scandinavia with their debut album "Seqinitta Qinggorpaatit" (Our Sun is Shining on You). On this debut visit to Iceland, Nanook's mix of old school rock-ability, heart warming lyrics, and genuine old fashioned charm, had the audience under their spell from the first bassy twang. From head bobbing rock/pop sing-alongs, to heavy

bassed, almost Dick Dale-esque 70's beats, to all out rock god guitar solos, Nanook provided a range of flavours that had turned mild mannered toe tapping into a veritable foot stomp by the end of the night.

Greenlanders (very) young and old were out in force to support their new national hero's, although the group of children sprawled out on cushions up front may have been more excited about staying up past their bedtime than with the music itself. The group have sold approximately 3,000 copies of their debut album in Greenland since it came out early 2010. It's a fairly substantial claim if you think about it – how many new bands can boast that one in ten of the population has their album?

Nanook's brand of guitar-based rock doesn't set out to reinvent the wheel. It's not über-cool and it doesn't push major musical boundaries, but its not really trying to. Therein lies the charm of this genuinely disarming band. It seems all they want to do is just get on stage, rock it out, and where possible invite their audience to co-rock it out with them, should they feel so inclined. What's ironic however is that in doing so, Nanook's refreshingly humble attitude towards their music and their audience does go some way towards re-inventing... something. Whatever it is they've got, they've got it in spades. After all, a hundred people leaving a gig with the goofiest smiles ever on their faces cant be all that bad. ☘ - EIMEAR FITZGERALD



TRACK OF THE ISSUE

Hairdoctor

Dagur Eitt

hairdoctormusic

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Being a hairdresser, a hipster AND a musical ingénue is all in a days work for Reykjavik's Hairdoctor. While most of us would wilt at the end of a long days chopping and shaving, Hairdoctor still has energy to create his sugar coated musical styling's for this weeks Track of the Issue "Dagur Eitt" (Day One) from his debut album "Wish You Were Hair". Its one of those afternoon uppers that makes us want to sway about the office and think of brightly coloured balloons. We're even hoping that enough listens to this fuzzy electro track by this issues rather follically challenged commander in chief, Birkir, will be enough to inspire some hair growth this side of Christmas. EF

Music | CD Reviews



Rúnar Magnússon

Options

runarmagnusson

Dirty, Evil, UNCLEAAAAN!

You've got to hand it to the guys at Hljóðklettur records. The pack for Rúnar Magnússon's latest release comes on a USB stick with stickers, films, free noise tracks, a bar of soap (?) and pictures of a person that can only be described as Harry Potter from his Hitler Youth days.

But the main focus is on two tracks. The first track, 'Slowly Inhabits a Body', contains a harrowing black metal drone laced with medieval harpsichord samples and distorted pagan rhythms. It conjures up images of plague ridden monks trudging in the snow to a witch burning at Þingvellir. The second track, 'The Heathen Harp - A Pärt For The Dreamachine', is alas not as brutal and doesn't really go anywhere, but does evoke cinematic dystopias such as Blade Runner and has its own oppressive atmosphere.

Options is a black and evil release and is not suitable for parties, children or Hafdis Huld fans, lest they keel over and die from the bleakness of it all. Are we sure this guy isn't Finnish?

☘ - BOB CLUNESS



Markús and the Diversion Sessions

Now I Know

Markus and the Diversion Sessions

Rougher than a badgers arse ...

Markús Bjarnason used to be a member of a most rockingly brilliant band called Skátur. However Skátur had to end and everyone went their separate ways into the ether.

Now Markús is back with a debut album of sorts and it's pretty much the polar opposite of what he's done before. Gone are the rock freakouts and in its place is just the barest of acoustic guitar and his voice.

The first track 'Stay' has an interesting Lo-fi groove with a basic drum pattern and "Now I Know" has a pleasing melodic feel. But from here on in, the quality of both the songs and recording go severely downhill. I understand it's supposed to be lo-fi, but that doesn't mean reel off the first thing that comes into your head after your breakfast Cheerios. I'm sure better is to come, but these songs needed a LOT more work before they passed muster ...

☘ - BOB CLUNESS



Momentum

Fixation At Rest

momentumtheband

A lesson in atmosphere and dynamics

On Fixation at Rest Momentum offer more atmosphere than all of the sky combined along with a dozen LSD tabs of psychedelia and devastating slabs of wicked heaviness. The tracks amble and trudge at a slovenly pace whilst entralling the listener and immersing him completely in the aural experience. The songs, for the most part, are long and epic in scope and some sport such memorable choruses that the listener finds himself humming them well after the following track starts. The sound production is flawless and clear, yet massive. The musicianship is, as always, stellar, and the only negative aspect of the affair is that with the band's move away from hyper speed extreme metal, their ace in the hole-the world class drummer Kristján- is given less opportunity to show off his massive chops.

Bottom line: A welcome lesson in atmosphere and dynamics which others might do well to observe.

☘ - BOGI BJARNASON



Haffi Haff

Freak

haffihaff

Like, OMG! WTF is this shit?

Haffi Haff the man is probably a decent chap. However, Haffi Haff the stage character, with his overbearing, hypersexual "you can't handle me. I'm on the edge of human experience" persona is as preposterous as he is tiresome.

On his album 'Freak', he comes across as a walking fuck. He "Likes it rough," "whips and chains don't scare him." He "gets what he wants," and "wants you to keep him satisfied." And that's just the first three songs. Oh yeah, and "he's sooooo talented." Glad we got that sorted.

And the music (mostly written by songwriting team StopWaitGo)-with its overreliance on autotune, tinny synth and trumpet samples and pedestrian beats-is oddly sterile and lacking in juicy wetness, the opposite of the supposed hedonism in the lyrics.

'Control' does bubble with energy, and 'Give Me Sexy' could pass for a Familjen B-side. But only a 17-year old riddled with Chlamydia would think this album is decadent.

☘ - BOB CLUNESS

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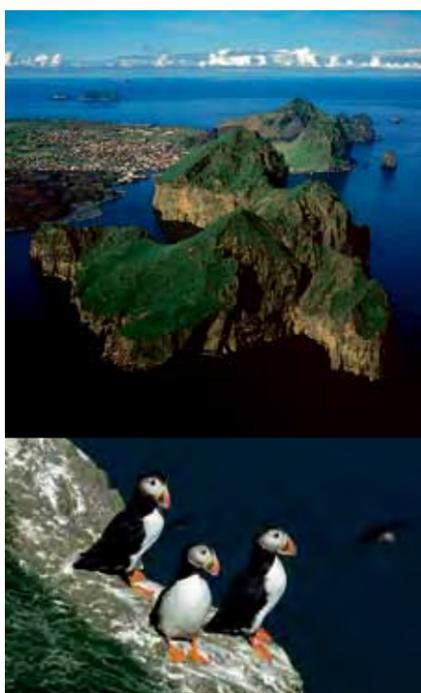
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Music | Conference

Mashup The Volume!



If you have had any interest in pop culture and/or the internet over the last decade, then you'll be aware of the phenomenon known as the 'Mashup', the taking of two different tracks and 'mashing' them together to create a new and different sounding song. Simon Iddol is the moneker of one of the best known exponents of the genre. As well as DJ'ing and curating the WHA!? mashup compilation series, he runs the mashup blog Audioporn Central. He will be attending this year's 'You Are In Control' digital media conference to discuss the role of copyright in music.

Hello Simon. You're known as a DJ who specialises in 'Mashup' tracks. How did it all start off for you?

That's an interesting story. I was involved in the Hungarian music scene as a DJ and manager for many years. But I became fed up with the music scene at the new millennium and I didn't listen to any new music for about 5 years. It was a very deep emotional crisis for me and it was like 'OK, I'll go and do something else instead'.

But in 2005, I came across a website where a producer was creating these mashup tracks. His name was DJ Earworm, one of the best mashup producers in the world. I listened to his tracks and as a DJ and producer I was truly amazed by his work. I went 'Wow! What is he doing? How is he doing that?' It was a very strong inspiration and from that point I didn't think of doing anything else.

What is it about mashups and the culture that you think are so vital, as opposed to creating a track from scratch?

It's very easy to create a simple mashup and there are loads of bad mashups out there. But the art in creating something new from something old and making it sound as good with that 'Wow' effect is

truly inspiring. I love the intensity and the endless creativity of Mashups. There are no limits.

Sometimes it's easier to make a track from scratch. With a track, you have the elements in your head and you just lay it down. With a mashup, you have a part of one track that you love, but you're constantly searching for something that fits in with the key, the tempo, and the flow to make it better.

Now with the issue of using tracks and copyright. It is very much a gray area isn't it?

Well ... the easiest and clearest way to say it is that mashups are illegal. But there is a term called 'Use with Goodwill', meaning if you create a mashup with old tracks, you are respectful and don't seek to make money off it, while crediting and linking back to the original tracks. We always say 'Hey, if you like our mashups go and buy the original tracks'

In your experience, what has been the attitude of the record companies to the culture of mashups?

It depends up the labels themselves. Mashups are now extremely popular and they're often used a viral marketing tool by some labels. Some labels even come to us and say 'Hey can you make a mashup of these tracks?' And if you create a track with goodwill and it is good, then the labels are generally appreciative of it. But if you have a producer that isn't playing by the rules and making tracks, selling them and using dirty tricks, then record companies don't like that and this creates problems. The mashup scene is against doing this sort of thing.

Now you're coming to Iceland as part of the 'You Are In control' conference. What message are you hoping to bring to the audience?

I hope to be an ambassador for Mashup culture, as well as underground music on the internet. The mainstream music business is in chaos right now and they're trying to work in ways that aren't helping them, while going 'The bloggers and the mashup artists are ruining our business!' But these are exciting times with the ease with which you can start creating tracks and get them out to the world, and we want to embrace that.

What do you see as the future of digital music and the internet in general?

I have a clear idea of what happening as it happens with me every day. New technologies and playing formats are coming out all the time while sites like the hype machine are making music celebrities in their own right. We have the technology, the creativity and the desire. All we need is to create the right atmosphere and legal framework for this to flourish. Some record companies are embracing this and they will be fine but I think that companies who don't get on board with this ethos will start to wither and die off.

Will you be doing any performing while you are here in Iceland?

Well, I will be spending a long weekend here as part of the conference, but I hope to stay longer and perhaps perform during Iceland Airwaves. I love Icelandic music and at the moment I'm working on a special mashup using Icelandic artists, but I can't divulge any more info until the conference itself. It's going to be some special ear candy!

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Things To Do In Þórshöfn

The Grapevine visits the Icelandic Riviera for 24 hours



Words

Wiebke Walter

Photography

Hvalreki

” We have met ten souls of the Þórshöfn population so far—390 more to go.

10:30 | THE EAGLE HAS LANDED

Looking out of the window, the shadow of our airplane is shrinking. Below us is Þórshöfn, a little gathering of houses surrounded by uninhabited pampas and the endless ocean. It is not even noon, but we've already been on quite a trip. Early this morning we took our first flight of the day from Reykjavík to Akureyri. Once there, we changed from a mid-sized plane to a smaller one (red and very shiny). After the co-pilot explained the security instructions—not through an intercom, just by turning around in his seat—we and the other five passengers took off. Our route was a triangle between Akureyri, Vopnafjörður and Þórshöfn. In perfect sunny weather we found ourselves on a breathtaking sightseeing tour. Beneath us was the beautiful fjord of Eyjafjörður, surrounded by majestic mountains with white spots of snow on their flat hilltops. We flew over Mývatn, the sublime Dettifoss and the canyon of Jökulsá á Fjöllum River. By our third flight of the day from Vopnafjörður to our final destina-

tion, the trip was already worth it—and the photographer had filled his first memory card.

11:00 | STROLLING AROUND DOWN TOWN

As the only passengers getting off the plane in Þórshöfn, we walked the fifteen minutes hike into town, seeing only a couple of horses and a man on a tractor along the way. Arriving “down town” we were greeted by the pleasant smell of the local fish factory. We counted three men chatting in front of the post station, a white car with two young boys driving around and a few men repairing boats and working at the harbour. So far, we have met ten souls from Þórshöfn—only 390 more to go.

17:30 | PIANO WITH A VIEW

From the outside, our accommodation looked like a regular house. We missed it and walked by at first, but on our way back we noticed the Name “Hótel Jörvík” written on the wall. The style of the inscription and also the slightly run-down look of the place



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Travel | Þórshöfn

suggested that it had not been renewed since the eighties. The Australian caretaker let us (his only guests) in the house, located directly by the sea. We spent half an hour playing the out-of-tune piano in the living room, which provided a fantastic view of the surroundings through a large window, and inspecting the fabulous design of the bathroom (green tiles with golden fish head shaped towel racks) and flicking through the selection of French cookbooks and Mandarin novels next to the fireplace.

13:00 | STUNNING RAUÐANES

After chatting with a bus driver who didn't speak any English (our Icelandic is poor at best), we arrived at the next attraction of the day, 30 km north of Þórshöfn. We started to walk the 7 km long hiking trail on Rauðanes peninsula in bright sunshine and light breeze. The trail took us through beautiful surrounding of blueberries, crowberries, moss, grass and heather, and we were overwhelmed when we found ourselves standing on the top of a massive cliff with the ocean below us and sea birds playing in the wind. Following the hiking trail we passed by caves, arcs and other impressive basalt formations. We could hardly wait to get around the next bend to take a look of the next amazing jewel lying beyond. The cliff Gluggur, with its spectacular arc and near perfect symmetry, almost looks like a gate to a medieval castle. We could have hiked around sublime Rauðanes forever—with no one around but the birds and us, and the sound of waves breaking on the various stone formations in the backdrop. But, time waits for no man, and we had to get going.

16:00 | LOST HIGHWAY

Lacking a subway, or other forms of public transportation, we decided to hitchhike back into town. It was not as easy as we had hoped. Rides are hard to catch when there were no cars passing by. We kept on walking on the middle of the paved road towards Þórshöfn, hoping for a ride. The few cars that passed were either fully packed or totally ignored us—except the one who sped up and almost killed us. After nearly two hours of desperate thumb lifting, we got lucky. Lina, a driving teacher, picked us up and gave us the local viewpoint on fishing, tourism and car driving. We reached town three minutes past six, three minutes too late to buy beer at the local Vínbúðin.

18:30 | DINNER AT EYRIN

For dinner, we went to Eyrin, a restaurant and bar down by the harbour next to the fish factory. We

found fresh local clams on the menu, which we supplemented with an order of eggs from the black seabird, collected at Rauðanes, the place we had just come from. The eggs tasted extraordinary fresh and the shell—turquoise with patterns—looked like works of modern art. We could have stayed at Eyrin for beer and a game of pool or played the lobster slot machine, but something else was tempting us even more—the peninsula Langanes.

20:00 | TOUR OF LANGANES

The Langanes peninsula used to be inhabited by fisherman, but depleting fisheries saw the population dwindle. Now, bit-by-bit, life is returning to Langanes in the form of tourists and artists, which Miriam, the owner of Langanes Farm Art Hostel, Ytra Lón, attempts to attract to the place. The hostel expanded its bed capacity from sixteen to sixty beds and offers an exhibition space.

The beautiful orange lining between the ocean and the sky kept getting thinner and thinner, and we noticed the next surprise of this eventful day: northern lights. After leaving the Hostel, we hooked up with Halldóra Gunnarsdóttir, culture and tourism officer for the Langanes area. She showed us to a 130-years old church and an old rectory. This rebuilt stone house from the late 19th century serves as the museum of Sauðanes, dedicated to the showing how people lived in this area more than hundred years ago. Northern lights above us, goose and swans cackling and a competent local showing us around, Langanes showed off at its best. We returned to the patio of Hótel Jörvík, overlooking the calm ocean, the crescent moon surrounded by uncountable stars and aurora borealis dancing all around. Words fail me...

10:30 | TIME TO SAY GOODBYE

Sitting in the sun and enjoying my morning coffee, it feels like I am at the Icelandic Riviera. This trip felt a lot longer than just one day, there was so much to do, and we tried to do it all. Next time we'll visit Þórshöfn in winter with more time on our hands, to experience another side of this fishing village. ☺



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Grand Theft Literature

The subculture of pen-scrawling bookworms, found in a trash can near you

As the Icelandic lit scene gears up to shine as the guests of honor at the Frankfurt Book Fair on October 12–16, 2011, Ingi Björn Guðnason, a writer who spends his days working at the Western fjords University, is co-editing Fict.is, a new literary site to get the alternative literary scene noticed.

Fictitious Island features the work of 27 up-and-coming young Icelandic fiction writers—from Haukur Már Helgason, who founded the Nýhil poets collective, to Ásgeir H. Ingólfsson, a novelist and culture reporter who is working on a book of eerie, grim fairytales.

Ingi Björn took some time to talk to the Grapevine about how some in this very tightly-knit scene crossed paths—or pages—and were brought together through, of all things, a stolen book found in the trash cans of the Reykjavík City Library. *Áræði*, the book in question, is an ongoing collaboration between 13 young visual artists and poets in Iceland, and growing, which has become a goldmine in the underground Icelandic alternative literary scene.

What is *Áræði*?

Well, I guess it all began when a friend was moving in 2006. He had just finished unpacking all the cardboard boxes he had used for his stuff and desperately needed to get rid of them. This was in the vicinity of the City Library in Reykjavík, and he saw some garbage containers outside it. When he opened one of the containers a mountain of books appeared! This guy is a great book lover, so instead of throwing away the boxes, he filled them up with these disregarded library books and brought the boxes full back home.

Why won't you tell me who actually stole the book from the library's trash? (Do they actually care?)

Well this was stealing, even though it was stealing trash. But I guess our friend wouldn't mind us telling who he is. But it doesn't really matter does it?

Anyways. Since you stole loads of books that day, why this one?

It's hard to say. I guess it just caught our attention. It's sometimes said that you should never judge a book by its cover, but that is exactly what we did. The cover was kind of sleazy with a photograph of a lightly dressed woman in red turning her back at the viewer and a man's hand is grabbing her ass. So judging by

the cover this was a bad piece of literature. It looked like the perfect candidate to be turned into a whole new work of art by using a pen and striking out the whole sentences and paragraphs.

The title *Á bláþræði* (On the edge) became *Á bláþræði = Áræði* (Determination).

Since then the book has traveled around Reykjavík, accompanied by a green pen, from one person to another and has even gone as far as the West Fjords. Sometimes the book has turned up in unlikely places: Someone has picked it up and started striking away. The book has had a life of its own on the road, so to speak.

Can anyone contribute?

We don't have any rules about who can contribute. Some have been invited to contribute while others have asked to partake and some have just done it while the book was lying around. The group of people is quite diverse, not only poets and visual artists but also other creative people, for example. I wouldn't label myself as a poet and certainly not a visual artist since my background is in literary theory.

Why do you have this policy where everyone uses the same or similar kind of pen to mark it up? Is it marked up sequentially, or randomly?

The whole process of the book is pretty flexible and free, people do what they want, but at the same time the form is very strict. You are completely free to create whatever you want, but at the same time there are a great deal of restrictions since you only have certain words in a certain order to choose from, plus, the grammar restricts you. The choice of the pen was a way to add to these restrictions and a way to create some discipline in the process.

I guess we also liked how it looked. We also made some additional rules, for example that it is done sequentially, that is one chapter after the other, so you can't choose a chapter to work with, you just get the next one. You are also not allowed to change the cases of the words, or move words between lines or pages. This can create some interesting restrictions since Icelandic is a pretty complicated language grammatically with four cases. The funny thing is that people that came to the book without knowing these restrictions or rules adhered to them more or less. But of course people bend the rules or break them at times, which is fine.

"Since then the book has traveled around Reykjavík, accompanied by a green pen, from one person to another and has even gone as far as the West Fjords. Sometimes the book has turned up in unlikely places: Someone has picked it up and started striking away. The book has had a life of its own on the road, so to speak."

It all started as a statement about book theft, correct? But it seems to have taken a life of its own.

Well it wasn't really a statement about the book theft. But the book theft was what initiated the whole thing. But in a way I guess the work is a statement. It's an awful thought that a library throws books away! And in the bunch there were popular books by well established authors. The book we chose was one that is long forgotten, a book that never received any attention, and is finally disregarded and thrown away by the library, an establishment that should be a safe haven for books. I guess one can read some sort of a statement out of this. And in a sense we are reviving the book, although we are creating a completely new work of art that as you said has taken a life of its own.

Has it ever left Iceland? And whose hands is it in now?

No it hasn't left the country yet, at least not to my knowledge. But who knows? It's been a long process, since we started the summer 2006. That's a long time and it is quite possible that someone took it out of the country during that time. But to my knowledge it's at least traveled all over Reykjavík city and to the West Fjords of Iceland. It's now in the hands of one of the first persons to contribute to it, Ólafur Þórarinnsson, who lives in Akureyri in the north. He may have sent it on its way to someone else by now.

NADJA SAYEJ

Making Perfect Sense

Poetry is the art of the illogical, or even anti-intellectual, performed with the tools of logic and intellectual zealotry: language. Poetry is an invoker of feeling, or more correctly, perhaps, sensation and/or experience—while simultaneously being a way of thinking, of “catching yourself thinking” and “noticing what you notice” as Allen Ginsberg called it. Poetry is the logically/illogically logical/illogical. Its job is to escape our grasp as we try to pin it down, to defy the defying of defying definition. It tries to look and act as if it were making sense, while basking in its own glorious idiocy behind our backs.

Like the Zen monks who threw shoes at each other attempting to use the shock and surprise of the counter-intellectual as a method to induce a divine state of knowing—or getting beyond knowing, or whatever it was and is Zen monks want to achieve with their silly antics—poetry aims to jolt the intellectual, emotional, cognitive and memory senses by presenting texts that are counter intuitive and strive against everything that is coherent. This doesn't only go for the “mad” poetry of bohemians, from Rimbaud to Hugo Ball to the beatniks—it also goes for the so-called “disciplined” poetry of lawyers and bankers like TS Eliot and Wallace Stevens, whose powerful imagery is constructed to jolt, no less than Hugo Ball's glossolalia or Rimbaud's wilder associations. The poetry may be disciplined, but it is not created to form coherent thoughts—neither from the poets and to the text, nor from the text and to the readers.

I'm writing this returning from lecturing and performing at a seminar on sound poetry in Kuopio, Finland, and as I sit here I become more and more amazed at the fact that people, in general, and me, in particular, make a living—however meagre it may be—from what is best understood as behaving like idiots on stage (while explaining our behaviour in more intellectual terms in essays in-between our “fits”).

A large portion of my performance, for instance, was shouting a collage of the poetry of a 17th century Icelandic lunatic; famous sound poet Leevi Lehto sang (in a “melodically deconstructive manner”, which in academic dialect means “very out of tune”) the lyrics of classical Finnish poets—including Paavo Havikko and Eino Leino—to the music of the Rolling Stones and other American rock artists; while Cia Rinne read alphabetized poetry in French; and Miia Toivio and Marko Niemi read Miia's work in an apparently random chorus, chopping up the words into bits in improvisational inspiration.

Now, don't get me wrong—I had a blast, and so it seems did the audience. They laughed, cheered, clapped and came up and thanked us afterwards. And they weren't even that drunk. But that doesn't decrease my surprise in the least. If anything, I'm even more surprised that avant-garde poetry is generally something people enjoy. It's mind-boggling.

Maybe I am still trying (in vain) to “understand” poetry—which is a no-no, poetry may not be understood, you shouldn't try. Maybe I'm just trying to get at why it fascinates me so much. And then perhaps, as the cliché about good humour goes, the magic dies if you manage to explain it. Which doesn't mean we can't talk about it. It just means we should be sure to never make perfect sense while doing so.



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PAGE 6

I have very little faith in the ability of EU officials to prevent the ethnic cleansing of Muslims in Europe, but I sincerely hope they prove me wrong.

Paul Nikolov ponders on religious tolerance.

PAGE 10

It's like looking at a patient haemorrhaging blood from his jugular and the doctors are trying to pick out the right colour band aid to cover the paper cut on his thumb.

Before "foreign investment racism" escalates, Victor Blaer tries to explain the other side of the story.

PAGE 12

I do not wish to come to a conclusion in reply to a question or a dilemma, but to undertake the process as a wise animal. An animal that relies on the senses more than on intellectual achievements.

Artist Sigurður Guðmundsson explains the artistic nature.

PAGE 14

The film did not investigate the darker side and as a result could be accused of denial of the hardship in which many people still find themselves embroiled.

Christina Galvin watched the Future of Hope.

PAGE 15

I hope to be an ambassador for Mashup culture, as well as underground music on the internet.

Simon Iddol makes illegal music, albeit, with good will.

PAGE 22

Now, don't get me wrong—I had a blast, and so it seems did the audience. They laughed, cheered, clapped and came up and thanked us afterwards. And they weren't even that drunk.

Poet Eiríkur Örn Norðahl is feeling quite chuffed with himself.

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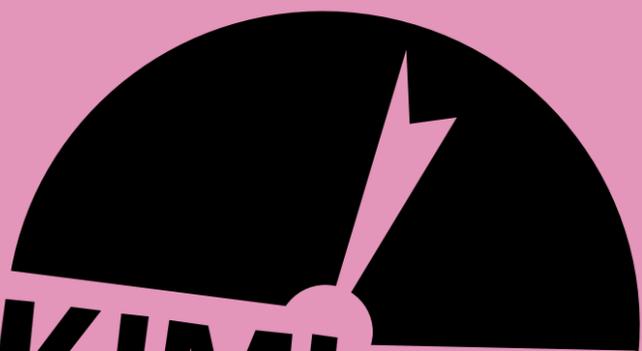
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10 FRI

- Apótek** 22:00 DJ Áki.
- Astur** 22:00 DJ Simon.
- B5** 22:00 Live DJ.
- Bakkus** 22:00 DJ KGB.
- Café Oliver** 22:00 Girls Night. DJ Maggi & Brynjar Már.
- Café Rosenberg** Vinir Dóra. Live Music.
- Celtic Cross** 22:00 Live music.
- Den Danske Kro** 22:00 Live music. Sing-along night.
- Dubliner** 22:00 Live music.
- English Pub** 22:00 Live music.
- Faktorý** 23:00 Útidúr & guests. DJ Valbrá on the first floor.
- Frumleikhúsið, Kopavogur** 20:00 Klassart, Survival, Reason To Believe and Honor. Concert to support children with cancer. 1000 ISK.
- Háskólabíó** 19:30 The Iceland Symphony Orchestra. 3900/3400 ISK.
- Kaffibarinn** 22:00 DJ Kári.
- P** 22:00 Daddi Disco & Hlynur.
- Prikið** 22:00 Franz and guest Mr Moonshine.
- Kjarvalsstaðir** 12:15 Trío of Reykjavik Music of Beethoven, Squire, Jórunn Viðar and more.
- Thorvaldsen** 22:00 Live DJ.
- Vagmót** 22:00 DJ Jónas.
- Venue** 21:00 Nóra, Bob, Fukaisha - DJ Fox.

11 SAT

- Apótek** 22:00 DJ Áki.
- Astur** 22:00 DJ Jónas.
- B5** 22:00 DJ Leifur.
- Bakkus** 22:00 DJ Benson is FANTASTIC!
- Café Oliver** 22:00 Girls Night. DJ Maggi & Brynjar Már.
- Café Rosenberg** Vinir Dóra. Live Music.
- Celtic Cross** 22:00 Live music.
- Den Danske Kro** 22:00 Live music. Sing-along night.

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- Dubliner** 22:00 Live music.
- Faktorý** 23:00 Gordon Riots & guests. DJ B-Ruff on the first floor.
- Háskólabíó** 21:00 Kristján Kristjánsson.
- Havari** 14:00 Kimi Records Birthday Party with Nolo, Reykjavík! and Morðingjarnir.
- Kaffibarinn** 22:00 Alfons X.
- P** 22:00 Daddi Disco & Hlynur.
- Prikið** 22:00 Danni Deluxe and Prikpartý.
- Thorvaldsen** 22:00 Live DJ.
- Vegamót** 22:00 DJ Atli & Erpur.
- Venue** TWIN TOWERS: DJ KGB & DJ Kári.

12 SUN

- Bakkus** 21:00 Svavar Knútur.
- Café Oliver** Live music.
- Café Rosenberg** Hreindís Ylfa - farewell concert.
- Den Danske Kro** 22:00 Live music. Drink offer.
- English Pub** 22:00 Live music.
- Prikið** 22:00 Hangover Film Night. Film: Cad-dyshack. Free popcorn

13 MON

- Bakkus** 21:00 Movie Night. Sigtryggur Berg Sigmarsson presents The Baby (Ted Post, 1973).
- Balthazar** Tango Practica.
- Café Oliver** Margarita Monday. 2 for 1 margarita & live music by Raggi Troubadour.
- Café Rosenberg** Hvönn Vocal Trio.
- Den Danske Kro** 22:00 Live music.
- Dubliner** 22:00 Live music.
- English Pub** 22:00 Live music.
- Kaffi Zimsen** Best Friends Day. Beer offer.
- Prikið** 22:00 Live DJ. Red wine and cheese for two 1000 ISK.
- Sólón** Salsa dancing night.

14 TUE

- Bakkus** 22:00 DJ Category.
- Café Oliver** Live karaoke night.
- Café Rosenberg** Ensemble Úngút. Live Jazz.
- Den Danske Kro** 22:00 Live music and beer bingo.
- Dubliner** 22:00 Live music.
- English Pub** 22:00 Live music.

Prikið Movie: The Icelandic Dream starring Jón Gnarr. Free

15 WED

- Astur** Live jazz groove.
- Bakkus** 22:00 Seth & Karel.
- Bió Paradís** Reopening of the old Regnboginn Cinema. Filmscreening: Backyard. Party.
- Café Oliver** JJ Group.
- Café Rosenberg** 21:00 Defect. Record release concert. 1500 ISK.
- Den Danske Kro** 22:00 Live music & pop-quiz.
- Dubliner** 22:00 Live music.
- English Pub** 22:00 Live music.
- Faktorý** 22:00 Forgotten Lores.
- Kaffitár café** 20:00 Tango Milonga.
- Kaffi Zimsen** Playday. Offers at the bar when the bell rings.
- Prikið** Beer Offers - Buy large for 700 ISK and small beer comes free!
- Venue** 21:00 ESN night.

16 THU

- B5** 22:00 Troubadours Sjonni & Heimur.
- Bakkus** 22:00 Two Step Horror.
- Bar Dillon** 22:00 Red Square Rökk.
- Café Oliver** 22:00 Ingó Weathergod.
- Café Rosenberg** 21:00 A Band on Stage. Live music. 1000 ISK.
- Café Tómas** 22:00 Troubadour.
- Den Danske Kro** 22:00 Live music.
- Dubliner** 22:00 Live music.
- English Pub** 22:00 Live music.
- Faktorý** 22:00 Lára & guests.
- Háskólabíó** 19:30 Icelandic Symphony Orchestra plays Mahler and Strauss. 3900/3400 ISK.
- Hemmi & Valdi** 15:00 Chill out acoustic session with Svavar Knútur. Free.
- Hressó** 22:00 Troubadours.
- Kaffibarinn** 22:00 Alfons X.
- Kaffi Zimsen** Ólafsvaka. Beer offer.
- Prikið** 22:00 Thord on accordion 23:00 DJ Krusa. Extra large beer 1000 ISK.
- Salurinn** 20:00 Ómar's birthday show. Singer and comedian celebrates his 50 years on stage.

Music & Entertainment | Venue finder

Amsterdam Hafnarstræti 5 D2	Celtic Cross Hverfisgata 26 E4	NASA Þorvaldsenstræti 2 E3
Apótek Austurstræti 16 E3	Dillon Laugavegur 30 F5	Nýlenduvörverzlun Hemma & Valda Laugavegur 21 E4
Astur Austurstræti 7 E3	Dubliner Hafnarstræti 4 D3	Næsti Bar Ingólfrstræti 1A E3
B5 Bankastræti 5 E3	English Pub Austurstræti 12 D2	Óliver Laugavegur 20A F5
Babalú Skólavörðustígur 22 G5	Glaumbar Tryggvagata 20 D2	Ólstofan Vegamótastígur E4
Bar 11 Laugavegur 11 E4	Highlander Lækjargata 10 E3	Prikið Bankastræti E3
Barbara Laugavegur 22 F6	Hressó Austurstræti 20 E3	Rósenberg Klapparstígur 25 E4
Bjarni Fel Austurstræti 20 E3	Hverfisbarinn Hverfisgata 20 E4	Sódoma Reykjavík Tryggvagata 22 D3
Boston Laugavegur 28b F5	Jacobsen Austurstræti 9 E3	Sólón Bankastræti 7A E3
Café Cultura Hverfisgata 18 E4	Kaffi Zimsen Hafnarstræti 18 D3	Thorvaldsen Austurstræti 8 D2
Café Paris Austurstræti 14 E3	Kaffibarinn Bergstræðastræti 1 E4	Vegamót Vegamótastígur 4 E4
Balthazar Hafnarstræti 1-3 D2	Karamba Laugavegur 22 F4	Venue Tryggvagata 22 D3

Sódóma
21:00 Amusement Park on Fire (UK).
Live music. 1200 ISK.

Vegamót
22:00 DJ Jónas.

17 FRI

Apótek
22:00 DJ Áki.

Austur
22:00 DJ Jónas.

B5
22:00 DJ Leifur.

Bakkus
22:00 DJ Ófull.

Café Oliver
Girls Night. DJ Maggi & Brynjar Már.

Café Rosenberg
Ljótú Hálvitarnir (Ugly Idiots). Live folk music.

Celtic Cross
22:00 Live music.

Den Danske Kro
22:00 Live music. Sing-along night.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Faktorý
19:30 Fátæka leikahúsið. Icelandic theatre.
23:00 Tamarin & guests.

Kaffibarinn
22:00 Maggi Leo. Live DJ.

P
22:00 Daddi Disco & Hlynur. Live DJ.

Prikið
22:00 Breakbeat party with guests.

Salurinn
20:00 Ómar's birthday show.
Singer and comedian celebrates his 50 years on stage.

Thorvaldsen
22:00 Live DJ.

Vagamót
22:00 DJ Simon.

Venue
Weirdcore : Biogen, Ruxpin, Futuregrapher, Fu Kaisha and DJ's.

18 SAT

Apótek
22:00 DJ Áki.

Austur
22:00 DJ Simon.

B5
22:00 DJ Jónas.

Bakkus
22:00 Hunk of a Man. Live DJ.

Café Oliver
Girls Night. DJ Maggi & Brynjar Már.

Café Rosenberg
Græðablóð. Live music.

Celtic Cross
22:00 Live music.

Den Danske Kro
22:00 Live music. Sing-along night.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Faktorý
Varsjárbanlagið. DJ Biggi Maus on the first floor.

Havari
16:00 Rökkurró. Concert.

Kaffibarinn
22:00 Pabbahelgi #6 Gísli Galdur & Benni B Ruff.

P
22:00 Daddi Disco & Hlynur. Live DJ.

Prikið
22:00 Prikiðparty.

Amiina Album Release Concert

Solving the musical riddle

NASA, 20:30, 1200 ISK

Nasa is set to be all a-glow on this sparkly night of music boxes, kalimbas, saws and other musical magic as one of Iceland's finest exports, Amiina, take to the stage to celebrate the launch of their second full-length album, Puzzle. On the back of tour dates in the UK and Ireland, Amiina make the trip home to perform a set of brand new tracks for all of us eager beavers, with support from the superbly eclectic Sing Fang Bous. With a slightly more rugged sound than previously on Kurr, perhaps due to the recent testosterone injections in the form of Magnús Trygvason Eliassen and Kippi Kaninus, it's the perfect opportunity to check out Amiina's new sound before their Airwaves appearance in October. It's gonna be cosier than a polar bear in a Lopapeysa.

EF

Salurinn
20:00 Ómar's birthday show.
Singer and comedian celebrates his 50 years on stage.

Thorvaldsen
22:00 Live DJ.

Vagamót
22:00 DJ Danni Deleuxe.

Venue
22:30 Lomas special event.

19 SUN

Café Oliver
22:00 Live music.

Celtic Cross
22:00 Live music.

Den Danske Kro
22:00 Live music. Drink offer.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Kjarvalsstaðir
20:00 Elektra Ensemble. Trios for flute, cello and piano.

Prikið
22:00 Hangover Film Night. Film: Videogramma. Free popcorn.

Salurinn
20:00 Ómar's birthday show.
Singer and comedian celebrates his 50 years on stage.

20 MON

Bakkus
21:00 Movie Night. Presented by Gunnar Eggertsson.

Balthazar
Tango Practica.

Café Oliver
Margarita Monday. 2 for 1 margarita & live music by Raggi Troubadour.

Café Rosenberg
Ösp, Hildur & band. 50ies and 60ies jazz.

Den Danske Kro
22:00 Live music.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Kaffi Zimsen
Best Friend Day. Beer offer.

Prikið
21:00 DJ Alli.

Sólon
Salsa dancing night.

21 TUE

Café Oliver
Live karaoke night.

Café Rosenberg
Thin Jim and the Castaways.
Live jazz music.

Den Danske Kro
22:00 Live music & beer bingo.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Prikið
22:00 Danni Deluxe. Beer at 390 and 390 shots on tables that sit four or more.

22 WED

Austur
Live jazz groove.

Bakkus
22:00 DJ Cool in the Pool.

Café Oliver
JJ Group playing.

Café Rosenberg
Brynhildur. Live music.

Den Danske Kro
22:00 Live music & pop-quiz.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Kaffibarinn
22:00 DJ Hannes.

Kaffi Zimsen
Playday. Offers at the bar when the bell rings.

Kaffitár Café
20:00 Tango Milonga.

Nasa
21:00 Amiina with guests Sing Fang Bous. Album Launch. 1200 ISK.

Prikið
DJ Addi Intro. Beer offer.

Venue
Live Concert or DJ -TBA.

23 THU

B5
22:00 Troubadours Sjonni & Vignir.

Bakkus
22:00 DJ Frosti Gringo.

Bar Dillon
22:00 Red Square Rökk.

Café Oliver
22:00 Ingó Weathergod.

Café Rosenberg
Blues Band Feriegheit.

Café Tómas
22:00 Troubadour.

Den Danske Kro
22:00 Live music.

Dubliner
22:00 Live music.

English Pub
22:00 Live music.

Faktorý
22:00 Tonik & Ljósvalki.

Háskólabíó
19:30 Icelandic Symphony Orchestra.
Faust plays Stravinsky. 3900/3400 ISK.

Hemmi & Valdi
15:00 Chill out acoustic session.
Live music. Free.

Hressó
22:00 Troubadours.

Kaffibarinn
22:00 TBA. Live DJ.

Kaffi Zimsen
Ólafsvaka. Beer offer.

Prikið
Coxbutterkvöld. Live music.

Vagamót
22:00 DJ Simon.

Venue
Live Concert or DJ -TBA.

ONGOING

Classical Concert Company
Concerts with classical Icelandic music every night at 20:30
Grandagarður 11 Admission: ISK 2900

Kaffi Reykjavík
Comedy show everyday at at 18:00
Vesturgata 2 Admission: ISK 2200.



Den Danske Kro

* Mondays *

Shot's night - all shots ISK 400.-

* Tuesdays *

Live music and Beer Bingo night

* Wednesdays *

POP-QUIZ night (special offer on drinks) & Live music

* Thursdays *

Live Music / Scandinavian nights

* Fridays *

Live music / Sing-along nights

* Saturdays *

Live music / Sing-along nights

* Sundays *

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RÖKKURRÓ

SAT 25. SEPT @ 4PM
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Haha
haha
haha
varí

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No photographing allowed



Music | Iceland Airwaves

Six Weeks Until Airwaves!

Summer is over and school is back in session, which means the party is basically over. Well, not really, it's just on a much needed hiatus before the biggest, wildest, messiest and most drunken five-day party of the year: the infamous Iceland Airwaves festival. It's essentially the craziest weekend

in Reykjavík you could imagine to the power of ten, five nights in a row. No sleep. The real fun of course is the music and this year's line-up, booked under the new festival management of Grímur Atlason and the Iceland Music Export team, is already looking stellar. Robyn,

ICELAND AIRWAVES '10
October 13-17

The Antlers, Apparat Organ Quartet, Moderat, Slagsmålsklubben, Seabear - the list goes on. Up until the festival, we will be bringing you two interviews per issue with Airwaves artists (one foreign and one local!) so you can get all the dirt on the bands you love and find out about some new ones! Enjoy!



Blastbeats Be Gone

The Momentum Interview

Momentum want to welcome you to the genre of progressive doom. Never heard of the genre? Neither had I before their bass player Hörður sprang it on me. I find myself sitting down with Momentum's bassist Hörður and guitarist Erling to talk about the progression of their music. Both of them look like they arrived to the interview on horseback straight from Tolkien's Middle Earth.

After years in the extreme metal/blackened death trade, how did you arrive at the decidedly more doom-ish style you now peddle?

It wasn't really such a switch in styles as you might think if you just compare records, but more of a gradual progression through many never recorded songs performed only live and then dropped.

Why and when did you change the name from the more black metal moniker Afsprengi Satans (e. The Spawn of Satan)?

The original name was meant for drummer Kristján's black metal solo project, but carried unwanted and rather funny connotations once the band was fully manned and had started to progress away from the original blackmetal

sound. "Momentum" was something that was created in a conversation between me and former singer Hafsteinn, the summer that Metallica played in Iceland (2006?), and everyone ended up agreeing on it.

You have just released the album Fixation at Rest, which might very well prove to be the album of the year in Iceland. Is it finally time for you, like Sólstafir, and Mínus before them, to reach abroad?

Definitely. Unlike many bands in the local scene, Momentum has never played outside of Iceland, but with this latest release we think we are finally ready to take it to the next level. The record has been getting rave reviews across the internet and can be purchased digitally through Gogoyoko.com and physically through Molestin Records distributor Record Records".

Tell us briefly about Molestin Records.

Molestin Records was formed by us and the members of Celestine (i.e Momentum + Celestine= Molestin) to be a much needed outlet for albums by Icelandic metal and hardcore acts, as pretty much nothing outside of Mínus and Sólstafir releases could possibly

represent any return on investment for "real" labels, and therefore does not get signed. We also promote shows and print band T-Shirts.

You recently participated in a collaborative dance piece with the multinational dance group Muscle and Hate which was performed at the Reykjavík Dance Festival. How did that come about?

Well, the producer of the show contacted Eldar Ástþórsson, who turned her on to Molestin Records. They liked us best of the bands on there and we were very excited to take part because this represented a rare opportunity to do something unique and reach a much wider audience than usual. It was a really weird and different experience and we enjoyed it very much.

What's on the horizon for Momentum in the near future?

The Fixation at Rest release gig, which is at Faktory on October 2nd, and then the Iceland Airwaves on October 13th. Hopefully then some shows abroad.

—BOGI BJARNASON

PHOTO BY GUÐNÝ LÁRA THORARENSEN

Outside Reykjavík | Venue finder

Keflavík
Suðsuðvestur
www.sudsudvestur.is
Hafnargata 22
230 Reykjanesbær
421-2225

Hafnarfjörður
Hafnarborg
www.hafnarborg.is
Strandgata 34
220 Hafnarfjörður
585-5790

Borgarnes
The Icelandic Settlement Centre
www.landnam.is
Brákarbraut 13-15
310 Borgarnes
437-1600

Stykkishólmur
Vatnasafnið / Library of Water
www.libraryofwater.is

Akureyri
Akureyri Art Museum
www.listasafn.akureyri.is
Kaupvangsstræti 12
600 Akureyri
461 2610

Populus Tremula
poptrem.blogspot.com/
Kaupvangsstræti 12
600 Akureyri

Kunstraum Wohnraum
Ásabyggð 2
600 Akureyri

Mývatn
Mývatnsstofa
Hraunvegi 8
660 Mývatn
464-4390
www.visitmyvatn.is

Egilsstaðir
Sláturhúsið
Kaupvangi 7
700 Egilsstaðir
470-0692

Seyðisfjörður
Skafftöll
www.skafftoll.is
Austurvegur 42
710 Seyðisfjörður
472-1632

Hveragerði
LÁ Art
www.listasafnarnesinga.is
Austurmörk 21
210 Hveragerði
483-1727

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OUTSIDE REYKJAVÍK

CONCERTS & EVENTS IN SEPTEMBER

How to use the listings
Venues are listed alphabetically by day.
For complete listings and detailed information on venues visit
www.grapevine.is

MUSIC

11 SAT

Trío Reyjavíkur
Berg, Dalvík
15:00 Concert.

Gunnars Þórðarsonar
Hof Menningarhús, Akureyri
20:00, 3900 ISK.

12 SUN

Ensemble Úngút
Berg, Dalvík
20:30 Concert.

16 THU

Classical Concert
Hof Menningarhús, Akureyri
17:00 Sveinn Óúa Hjörleifsson (tenor),
Jón Svavar Jónsson (baritone) and
Helga Bryndís Magnúsdóttir
(piano). 1500 ISK.

Defekt
Grani Hatturinn, Akureyri
21:00 Jazz Concert.

17 FRI

Rocky Horror Picture Show
Hof Menningarhús, Akureyri
20:00, 4900 ISK.

18 SAT

Medieval Performance
Snorrastofa, Reykholt
17:00, 2500 ISK.

19 SUN

Rocky Horror Picture Show
Hof Menningarhús, Akureyri
20:00, 4900 ISK.

24 FRI

Rocky Horror Picture Show
Hof Menningarhús, Akureyri
20:00, 4900 ISK.

ART OPENINGS

Byggðasafnsins Hvals, Dalvík
Fram til fortíðar (Until the Past)
September 9 - November 28
Exhibits by Margrét Jónsdóttir, Þórdís
Jónsdóttir, Íris Ólöf Sigurjónsdóttir and
Þórarinn Blöndal.

Café Karólína, Akureyri
Margrét Buhl
September 4 - Oct ober 1
Photographs
Populus tremula, Akureyri
Jared Batters
Opening Sep 4
Skafftelli, Seyðisfjörður
Lina Jaros, Geir Mosed & Jens
Reichert
Opening September 10, 17:00

ART ONGOING

Akureyri Museum
Treasure
Runs until September 15
Twenty Photographers in Akureyri and
Surroundings 1858-1965 Eyjafjörður in
the early period.

Akureyri Art Museum
Blaðaljómzndarafélags Island
Ongoing until October 17
Photographs.

**Árnesinga Folk Museum, Eyrar-
bakkí**
11:00 - 18:00 until September 15

Dalir Og Hólar - Travel Drawings
Ólafsdalur, Gilsfjörður; Króksfjarðarnes;
Nýp & Röðull, Skarðsströnd

galleriBOX, Akureyri
Pagnarnál
Runs until September 19
Exhibits by Kristján Pétur Sigurðson

Gamli Baukur, Húsavík
Let's Talk Local
15:30 Comedy show about Reykjavík,
2200 ISK/1100 ISK for kids.

The Ghost Centre, Stokkseyri
Night at the Ghost Museum
An offer for two to spend a scary night at
the Ghost Centre. 3500 ISK.

Gljúfrasteinn Laxness Museum
Ongoing exhibition.
Gljúfrasteinn was the home and work-
place of Halldór Laxness (winner of the
Nobel Prize for Literature in 1955).

Hof Menningarhús, Akureyri
Guðnýr Kristmannsdóttir
Exhibition with the Art Society.

Hótel Varmahlíð
Horses & Men
Runs until January 1, 2011
Photographic exhibition which looks into
the history of the horse, spanning 100
years.

**The Icelandic Settlement Centre,
Borgarnes**
The Egil Saga/ Settlement Exhibition
In these exhibitions The Settlement Cen-
tre tells the sagas of Iceland's settlement
and Egill Skallagrímsson, Iceland's most
famous viking and first poet.

**Jónas Viðar Gallery, Art center,
Akureyri**
Lara Stefansdóttir
Runs until September 19
Photo exhibition.

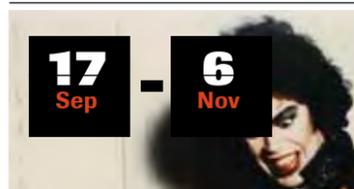
Ketilhúsið, Akureyri
Rabbabari
Runs until September 12
Exhibits by Guðrún Hadda and Anna
Sigriður Hróðmarsdóttir

Myndlistafélagið, Akureyri
Taktur
Runs until September 19
Guðrún Pálína Guðmundsdóttir
Öldrunarheimili, Akureyri
Warm You with the Memory
Runs until September 26
Exhibits by various artists.

**Pompei of the North, Westman
Islands**
Excavation project at the site of the
1973 volcanic eruption on the island of
Heimaey.
**Reykjanes Art Museum, Reykjanes-
bær**
11:00 - 17:00 every weekday, 13:00 -
17:00 every weekend.

Safnahús Museum
Aquarium & Museum of Natural His-
tory in Vestmannaýjar
Mounted birds & fish, aquarium, and
rocks & mineral display.

Skafftelli Centre for Visual Art
Runs until September 30
Exhibits by Birgir Andrésson, Tumi Mag-
nússon & Roman Signer.



Drag Queens in Akureyri

The Rocky Horror Picture Show in
Hof Menningarhús

Akureyri has a new culture centre. On
August 28 Hof Menningarhús opened his
doors, offering concerts, exhibitions and
other events in Iceland's second city. Now
it is time to stage the spectacular musical
The Rocky Horror Picture Show. Dr. Frank-
N-Furter, master of a castle and a bizarre,
self-proclaimed "sweet transvestite from
transsexual, Transylvania" tries to create the
perfect man, Rocky, in his castle laboratory.
This story is going to be told using a lot of
singing, over-the-top costumes and fake
breasts. **WW**

BIRGIR ANDRÉSSON
TUMI MAGNÚSSON
ROMAN SIGNER
10.07.2010 - 30.09.2010

Skafftelli CENTER FOR
VISUAL ART

EXHIBITIONS, HAPPENINGS & CONCERTS
at THE WESTWALL GALLERY &
THE BOOKSHOP-PROJECTSPACE
are planned on short notice -
see program on Skafftelli's homepage

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MAP

Places We Like

1 Basil & Lime

Klapparstíg 38

Despite what the name might suggest, Basil & Lime offers up well made, unpretentious Italian food at laudably moderate prices. Their tempting menu begs for repeat visits. Start by trying staple courses such as the Chicken Fusilli and the Langoustine Tagliatelli.

2 Havarí

Austurstræti 8

Even before it opened, Havarí was everybody's favourite new music and design store. Headed by Svavar Pétur and Berglind of Skakkamanage, the shop shills the musical goods of Kimi Records, Borgin Hljómplötur, gogoyoko and Skakkapopp as well as posters, art, design products and clothing. CF

3 Hressingarskálinn

Austurstræti 20

You know, Hressó is basically the only place I go for coffee. Why? Their coffee is decent to excellent, but their forte is surely their wonderful patio, where you can enjoy the spring breeze in the sun, wrap yourself in a blanket beneath an electric heater in January and at all times: smoke. They also boast of quite the prolific menu.

4 Hemmi og Valdi

Laugavegi 21

The "colonial store" Hemmi and Valdi is a cosy hangout that has advanced from being a toasty retreat, where one can score cheap beer and have a quiet chat, into being a chock-full concert venue and an all-night party place. And believe us, the atmosphere is brilliant. SKK

5 Tíu Dropar

Laugavegur 27

If you're sick of all the arty cafés, filled with Sigur Rós wannabes browsing Facebook on their Macs – go to Tíu Dropar. It's a back-to-basics Icelandic café that hasn't changed its interior since the sixties. Really proves the old adage "if it ain't broke, don't fix it." Plus, the coffee's great and so are the pancakes. SKK

6 Habibi

Hafnarstræti 18

This small restaurant offers up a concise menu of delicious Arabic cuisine, from shawarma to kebabs and falafels. The staff is really friendly and accommodating of requests to kick up the spiciness or tone it down if the customer so desires. Habibi seriously hits the spot after hours of partying (or any other time of day) so it's convenient that the place is allegedly open until 6 a.m. Friday and Saturday (although their advertised opening hours are sometimes not adhered to). CF



7 Babalú

Skólavörðstíg 22

Located on the second-floor of a quirky little building on Skólavörðustígur, Babalú is an inviting, quaint and cosy café serving up a selection of tea, coffee and hot chocolate along with delicious baked goods and light meals. Food and drink aside, Babalú boasts colourfully decorated and super-comfortable surroundings and a genuinely friendly and likeable staff. CF

8 Boston

Laugavegur 28

Like an older sibling to the fabled (now deceased) Sirkús, Boston is a warm and mellow second-floor bar on Laugavegur that plays host to the arty party crowd. The baroque wall dressings and deep, rich coloured décor make this bar feel pretty swank, but the mood of the place can go from great to legendary within a heartbeat. CF

9 Kisan

Laugavegur 7

This store is incredibly cool. It's stocked with really unique and quirky clothes, outerwear, accessories and handbags, plus they have an adorable section of kids clothes, kitschy vintage toys and books and even interior design items. Wicked place; definitely worth a visit. CF

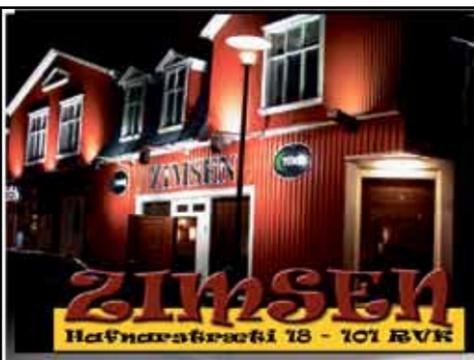


Restaurante Sankta Maria
Laugavegur 22
Tel : 552-7775

Brunch 11:00 to 15:00
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750 kr = 4 EURO =

Open from 11:00 to 22:00



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International
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Festival

Sept. 23
- Oct. 3



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Iceland Express

RIFF - The Reykjavik International Film Festival - Introduction

RIFF, The Reykjavik International Film Festival, takes place for the seventh time from September 23 to October 3. As one of Iceland's highest attended cultural event, the main purpose of the festival is to provide both Icelandic and international filmgoers with a wide selection of alternative, independent cinema. On top of that, we promise you an

unforgettable experience in Reykjavik city. On these few pages, you can catch a glimpse of what is happening at the festival. **Tickets for the festival will be available from September 15 at the Eymundsson bookstore in Austurstræti, from 12 to 7 every day.** For further information on the festival, please visit www.riff.is.

A groundbreaking documentary

When The Dragon Swallowed The Sun is a journey that changes the audience



Dirk Simon is the director of the documentary When The Dragon Swallowed The Sun which will be screened at RIFF. Seven years in the making, the film is the first inside look at the Tibetan movement to free Tibet from Chinese occupation, its internal conflicts and contradictions. Why hasn't Tibet been freed? Who is keeping the movement from going forward? The film is a groundbreaking documentary that examines these questions in a quest to understand why the world is still dealing with unsettled issues like the Tibetan cause and what can really be done to eradicate them.

First, we asked Simon how the idea of the film came about.

At first, it was supposed to be a film about the unbroken lineage of the great religious kings of Tibet. But witnessing in 2004 the coronation of Lhagyari Trichen Namgyal Wangchuk when he was only a teenage boy, I understood that our film also needs to take a look at the young Tibetan generation and its future. The story took on a life on its own and I was simply following the developments, not sure where it would take me. The story kept developing and changing until the very end.

I felt drawn to and compassionate about the situation of Tibetans living under Chinese rule because I grew up under Communism in East Germany. I was fortunate to escape unharmed before the Berlin Wall came down in 1989, but too many people died trying to reach the same thing: freedom.

Although quite a few films had been made on the topic of Tibet vs. China in general, I felt that no film was satisfying in terms of grasping the complexity of the issue. No film I knew used cinematography, sound and editing to its full capacity. I felt the need of making a film that reaches deep into the pool of human emotions. From the beginning I wanted to take the audience on a journey that will change them and how they look at the world.

In the film, the Chinese are compared with the Nazis. Could you tell us something about that provocative point of view?

When one of the main characters of the film draws the comparison with Nazi Germany, of course it is very provocative on many levels. I eventually decided to keep it in the film because I did not know how else to communicate the desperation Tibetans feel about their fate under Chinese rule. Where do we draw the line? When Tibetan babies die in a Chinese hospital in Tibet for no other reason than Chinese doctors and nurses refusing to help when a complication occurs, do you want to blame Tibetans calling the situation in Tibet genocide? Hitler was hiding for a long time his true aspirations. The Chinese Government is very open about their desire to dominate the world, to become the super power of the future. And we Westerners are playing into their hands, just as the West did at the beginning of Hitler's career as chancellor. There was good business with the Nazis at first. And we are doing really good business with China, don't we? But for what prize? We are closing our eyes and ears to the suffering and betray the ideals our forefathers died for. I don't want anyone in the future to have the excuse "Oh - I had no idea!"

The film features music from Björk. How did that come about?

Using Björk's song was foremost an artistic and not a political decision. This lo-fi beat seemed bold but the perfect contrast after Philip Glass' grand finale. And in a way, after watching the film, after having worked on it for so long, I wanted to join her and scream it out. I realized that we would probably lose half of the audience during that song because they might not be able to stand it, but for me it was the most honest, the only choice.

Finally, could you tell us a little bit about how the film has been received?

The film is doing its festival run since February but we have been very selective where to show it. We had many great screenings with intense Q&A's. Highlights include the international premiere in Thessaloniki, Greece and our Latin American premiere in Brazil. Those Festivals with its audiences were an amazing experience. To date, the film has received 12 nominations and won 5 awards.

The New Visions category

Up-and-coming directors present their first or second film in New Visions. They all know their way around the world of films, some even have years of experience, but now they are entering the big stage. Amongst them are directors who will mould 21st-century cinema. It is probable that their work will challenge conventions, extend the boundaries, widen the horizon. New Visions is not only a chance to see the beginning of a long career, it is also the easiest way to witness what is going on in film today. The films in the New Visions category compete for the Golden Puffin, RIFF's main prize.

The Four Times Le Quattro Volte



Michelangelo Frammartino
(ITA) 2010 88 min. · 35 mm

An old shepherd lives his last days in a quiet medieval village perched high on the hills of Calabria, at the southernmost tip of Italy. He herds goats under skies that most villagers have deserted long ago. He is sick, and believes to find his medicine in the dust he collects on the church floor, which he drinks in his water every day.

Littlerock



Mike Ott
(USA) 2010 84 min. · DigiBeta

When her car breaks down on a site-seeing tour of California, a Japanese student winds up stranded in a small desert town. Exhilarated by a sudden sense of freedom, she extends her stay. But as she pulls back the layers on this unlikely paradise, she discovers a different America than the one in her dreams.

Flowers Of Evil, Fleurs Du Mal



David Dusa
(FRA) 2010 99 min. · DigiBeta

Miss Dalloway, a young woman from Tehran's high society, is sent to Paris by her parents to protect her from the

political violence in Iran. She falls in love with Gecko, the bellhop at her hotel, but the bloodshed resurfaces through the Internet. A 21st century love story steeped in Internet and tangled up in history.

Inside America



Barbara Eder
(AUT) 2010 107 min. · 35 mm

Inside America is the portrait of six teenagers during their senior year at Hanna High School in Brownsville, Texas. The American flag is proudly raised at school every morning and the dream of prosperity and freedom is invested in their mind, but the reality is tough; drugs, violence and security at the school gate are a part of the daily routine.

Attenberg



Athina Rachel Tsangari
(GRE) 2010 95 min. · 35 mm

Marina, 23, is growing up with her architect father in a factory town by the sea. Finding the human species repellent, she keeps her distance. Instead she chooses to observe it through the songs of Suicide, the mammal documentaries of Sir David Attenborough, and the sexual-education lessons she receives from her only friend, Bella.

A Nobel Prize pedophile

Bosse Lindquist, a Swedish director, got really interested when he read the diaries of Carleton Gajdusek, who was an American, Nobel Prize-winning doctor. Lindquist later found out that Gajdusek was a pedophile and had sex with children when he was working in New Guinea. Later, Gajdusek brought over 50 boys back to live with him in the United States. Gajdusek claimed that sex with children was okay if their own cultures allowed it.

There are moral questions in the film. Among them: Is it alright to have sex with children, if they are brought up in a culture where having sex with children is okay. What is your conclusion?

My conclusion is: If it is hurtful, you shouldn't do it. Which means, practically, as long as he did this in New Guinea, where it was part of the culture, he participated in something that everybody agreed upon, the parents and relatives. It was totally open and no secret. I think that did not cause hurt or pain. It is different when you remove the boys from that culture. If you do it with American, Swedish or Icelandic boys, who do not come from that culture, you put them in a dangerous place. In New Guinea it is believed that sex really needs to be taught through generations, children need to learn to have sex from the older, parents, relative, who have to be respectful to the younger ones.

The topic of the film relates with other areas in the world, where culture clashes and nations do not agree what way is the "right" one. What is your opinion on that?

That is really one of the interesting questions in the film. Obviously you see that, when you look at the clashes



between Muslims and Christian. Whose culture should be the norm? Whose laws should be the ones to follow? I think we will have more and more clashes like that, but still we are getting more and more similar. I think basic rules should apply: When you hurt somebody else it is not okay.

Are people constantly telling you what they thought about after viewing your film?

Quite often. People think about different things. Cultural clashes, sexual abuse of women, freedom of the mind, exploration of the world, lot of different dimensions. Thinking about what you are born with, what is a genius, what is it to be intelligent and what is the limit? So many questions and so many areas to explore.

Does your film come with a message?

To think and don't expect easy solutions. I don't think I have an easy message. What really fascinated me is how people, almost at the same moment, have their eyes wide open, questioning and exploring at the same time, but have so closed mind at another area.

The First Step Towards Change

"Most people don't have any idea how criminal the North Korea regime is."

NC Heikin is a filmmaker who made the film *Kimjongilia*. The film takes place in North Korea which is one of the most isolated nations in the world. For 60 years, the country has been governed by a totalitarian regime that controls all information entering and leaving the country. NC Heikin is coming to RIFF to present her film but also to speak about documentary-filmmaking.

How did you come up with the idea for the film *Kimjongilia*?

I accompanied my husband to a human right conference in Tokyo, where I met Kang Chol Hwan, who figures prominently in the film. He told this story of being taken to a concentration camp when he was nine years old, and I was blown away. I couldn't believe this was happening in our time and I determined to do something about it. I started by optioning Kang's memoir in order to do a true life adaption, but eventually decided on a documentary. I just had to get the story out.



What are you saying with the film?

I want to reveal the true depths of the human rights abuses in North Korea, and galvanize people around the world to do something about it. It's a very difficult situation, but the first step towards change is knowledge. Most people don't have any idea how criminal the North Korea regime is. Once they see *Kimjongilia*, they can have no more illusions.

Have you tried to get it screened in North Korea?

No I have not. I can't imagine they would show it anywhere, plus, I believe it could endanger some of my subjects.

Mandoo



Ebrahim Saeedi
(IRQ) 2010 90 min. · 35 mm

In 1979 Iranian Kurdistan was in turmoil and the Islamic revolution obliged Iranian Kurds to flee their homeland and seek refuge in neighbouring Iraq. In 2004 Sheelan, a young female doctor of Kurdish origin takes on a journey with her sick uncle and his son on their homeward trek from Iraq to Iran, but the road to Iran will be long and full of twists and turns.

Tomorrow, Morgen



Marian Crisan
(FRA/ROM/HUN) 2010 100 min. · 35 mm

Nelu lives in Salonta, a small town on the Romanian-Hungarian border. One morning, he meets a Turkish man trying to cross the border. Nelu gives the stranger clothes, food and shelter. In return, the Turkish man gives him all the money he has, asking him to help him cross the border. Eventually, Nelu takes the money and promises he will help.

Aardvark



Kitao Sakurai
(USA/ARG) 2010 · 80 min. · DigiBeta

Larry is a blind and solitary man recovering from alcoholism and working towards stability. When he joins a Jiu Jitsu academy, he finds a close friend in his young hard-partying instructor, Darren. But, as disturbing aspects of Darren's life are starting to unravel, Larry soon finds himself facing the consequences of violence, descending into an underworld, deeper and deeper into shadows and darkness.

Song of tomorrow
Framtidens melodi



Jonas Bergergård, Jonas Holmström
(SWE) 2010 84 min. · DigiBeta

Stig Manner lives an unglamorous life buying and selling things to flea markets. His bohemian friend, the wandering singer Janos helps him

out. Stig believes that Janos is a great talent and decides that the way out of his situation is by marketing Janos as a brilliant artist. All of a sudden Stig is reminded of his past, which may change everything.

The Christening
Chrztst



Marcin Wrona
(POL) 2010 86 min. · 35 mm

Michael has everything he could possibly dream of - a beautiful wife Magda, a newborn son, a good job. Unfortunately, there is a mafia vendetta against him and Michael desperately tries to find a way to save his family. Several days before the christening of his child he invites his old friend to be the godfather.

Jo for Jonathan
Jo pour Jonathan



Maxime Giroux
(CAN) 2010 81 min. · 35 mm

At 17, Jo idolizes his big brother, Thomas, car enthusiast and drag racer extraordinaire. One night an illegal race ends in a fiery crash. Jo is more or less uninjured, but Thomas is badly burned and disfigured. Condemned to isolation and shame, Thomas asks Jo to help him end his suffering.

At Ellen's Age
Im Alter von Ellen



Pia Marais
(GER) 2010 95 min. · 35 mm

Ellen must come to face some new turns in life. Although her job as a flight attendant keeps her rotating around the globe, she finds her private life has become a placebo. As she crosses the airfield, she knows instinctively that she is leaving her old life behind.



Focus on Jim Jarmusch

RIFF's guest of honor

To truly celebrate Jim Jarmusch and Sara Driver's visit to Reykjavik, RIFF is excited to screen two early films by each of the longtime couple, Driver's *You Are Not I* (1981) and Jarmusch's *Down By Law* (1986), which brought Roberto Benigni onto the world screen, and *The Limits of Control* (2009), his latest work showing for the first time in Iceland. Driver and Jarmusch are virtual radiologists, often working in black and white, x-raying right down to the bone and letting us see the human skeleton of characters making their stand against forces that dwarf them. Their partnership is rare and their vision unique, distilled here in these three films, two early, one late.

You are not I



Sara Driver
(US) 1981 48 min, 16mm, Black & White

In Sara Driver's debut film—she directed, edited, and co-produced and wrote the screenplay with Jim Jarmusch—a young woman drifts out of an asylum back into the world, stopping to pick up a pair of men's shoes and an overcoat found in a field after a catastrophic accident has littered the landscape with the dead. Backed by an eerie soundtrack, we listen to her inner voice as she makes her way back to her sister's place where their confrontation is at the heart of the Paul Bowles' short story that inspired the film.

Down by Law



Jim Jarmusch
1986 107 mins, 35 mm, Black & White

Jim Jarmusch's third film, after *Permanent Vacation* and the groundbreaking *Stranger Than Paradise*, *Down By Law* captures the sense that anything might happen in New Orleans of the 1980s, but not necessarily what anyone might expect—a Jarmusch specialty. People are strange when you're a stranger, of course, and New Orleans has always been perhaps the strangest of American cities. This film introduced that strange Italian bird, Roberto "Bob" Benigni to US and world audiences. With deadpan great performances from early Jarmusch mainstays John Lurie (who did the score), Tom Waits, Nicoletta Braschi and Ellen Barkin, plus Sara Driver, too.

The Limits of Control



Jim Jarmusch
2009 116 mins, 35mm, color

In full command of his craft, Jim Jarmusch at 56 doesn't back off the accelerator in *The Limits of Control*, his 11th full feature. It's a road movie through Spain, starting and ending in Madrid, but not quite like any other one, peopled with cryptic characters either pursued by menace or purveying it, including Isaach de Bankolé, Tilda Swinton, John Hurt, Gael Garcia Bernal, Hiam Abass, and Bill Murray.

Masterclasses and discussions

International Workshop on Independent Filmmaking

RIFF has organized a 5-day workshop where independent cinema will be confronted. The issues will be everything from how to prepare and produce your film to how you act after postproduction. This year's edition of RIFF boasts of many renowned international guests, who have undertaken to lecture, and direct concept work in partnership with Icelandic strongholds from the business. Number of participants is limited. Registration and further info: riff.is All seven workshops take place in the National Museum Of Iceland. The prize for all seven workshops is 3.000 ISK, but 2.500 for RIFF passholders. These are three of the seven workshops:

September 24th

15.00-17.00

Laird Adamson (US): How to pitch your work?

Laird Adamsson from *Magnolia* picture reviews how one sets it's film up to travel; what to think about and what the process is getting your film from international festivals and through the international market place.

September 25th

13.00-15.00

Amy Hardie (UK): Creating a doc: in correspondence with her film "The Edge of Dreaming"

Do you want to go to the Edge of Dreaming? The director is offering a special space for people to engage with film in a new and personal way. The *Edge of Dreaming* is a documentary that takes us into the dreams of an ordinary woman, a rational, busy mother of three who doesn't have the time to remember her dreams.

NB. Only 12 participants

September 25th

15.00-17.00

The Role of Film Sales Companies today: Philipp Hoffmann (DE)

Matchfactory's finest Phillip Hoffman, elaborates on today's condition in the international film market and discusses the evolution in the market over the last few year's with participants.

Hopes and prospects

A video-conference with Noam Chomsky

September 28th Free Admission University Cinema 17.00-19.00



It is with great pleasure that RIFF presents a live video-conference with Noam Chomsky.

Chomsky is an American linguist, philosopher, cognitive scientist, and political activist. Chomsky is well

known in the academic and scientific community as one of the fathers of modern linguistics, and a major figure of analytic philosophy, and is also a political dissident, social critic and libertarian socialist.

In his video-conference in Reykjavik, in light of the near collapse of the western economic system, Chomsky will address the questions: where we can find hope, and what are the alternatives we should be building? Also, what can Iceland learn from what happened? Additionally, environmental issues will be discussed. Moderator of the conference will be Candian filmmaker Peter Wintonick, director of *Manufacturing Consent*: Noam Chomsky and the Media, which is also playing at RIFF.

The conference is in cooperation with The University of Iceland's School of Humanities.

A visual concert

Jóhann Jóhannsson at Hallgrímskirkja-church

October 1st 2.500 ISK / 2.000 for passholders Hallgrímskirkja-church 20.00



This will be Jóhannsson's first concert in his home country for four years, as he has been very busy playing his music all over the world since his last visit to Iceland. Jóhann will have a band of five with him, and together they will play music from three of Jóhann's albums, *Englabörn*, *Fordlandia* and *IBM 1401*, a *User's Manual*. Additionally, Jóhann will play new, unpublished music at the concert. In addition to the music, visuals from Magnús Helgason will be screened at the concert. Magnús has made visuals specially for Jóhann's music, which have been screened at Jóhann's concerts around the world. Jóhann's last album, *And in the endless pause there came the sound of bees*, came out at 12 Tónar in April, and at Type label around the world. The album features music from the film *Varmints* which was nominated for the best short animation at the BAFTA-awards in 2009.



For a map of outside downtown Reykjavik visit www.grapevine.is or the Icelandic phonebook website www.ja.is

Check out our walking tour, Grapevine Got Legs, every Friday 4 pm at Havarí, Austurstræti.

If you have an iPhone, check out the cool Locatify app in the AppStore. It's got a FREE guided audio tour of the downtown area, courtesy of your pals at Grapevine.

13 Sægreifinn

Verbúð 8, Geirsgata
Down by the Reykjavik harbour, Sægreifinn fish shop and restaurant is truly a unique establishment. The menu features various fish dishes (including most of the "crazy Icelandic food" you'll want to tell your friends you had) and a rich portion of the best lobster soup we've ever tasted. Good food and welcoming service make this place a must-try.

14 Kolaportið

Tryggvagata 19
Reykjavik's massive indoor flea market is a wonderful place to get lost for a few hours, rummaging through stall upon stall of potential treasures. There are heaps of used clothing, knitwear and other yard-sale type goods from decades of yore, and a large food section with fish, meats and baked goods. Check out the vintage post cards and prints at the table near the army surplus. CF

15 Pizza King

Hafnarstræti 18
To be honest, this isn't the best pizza up for grabs, but it's cheap, not pre-heated (like at SOME pizza places downtown), and the staff is rather cool. Their pizzas are always bulletproof, and they offer various offers on top of it that are definitely worth check out. SKK

16 Grænn Kostur

Skólavörðustíg 8b
Serving healthy organic vegan and vegetarian food for well over a decade, Grænn Kostur is the perfect downtown choice for enjoying light, wholesome and inexpensive meals. Try any of their courses of the day, or go for the ever-pleasing spinach lasagne.

17 Kraum

Aðalstræti 10
The Kraum Iceland Design store features the best from the latest trends in Icelandic design. Kraum sells unique, Icelandic takes on everyday items like stationary, wooden children's toys, plastic zip-lockable handbags and raincoats, and woollen and other clothing and jewellery.

18 Kaffibarinn

Bergstaðastræti 1
Weekends are somewhat overrated at Kaffibarinn. Oh, of course they're brilliant if you're completely pissed, the DJ is fresh and the crowd is full-blooded. Still, the weekdays are even better. It doesn't matter when you pop in, you're always treated like a pal rather than a customer, and you should always expect get caught in some shenanigans, whether it's a crazy Monday bender or a whacky Tuesday...well... bender. SKK

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Tryggvagötu 22
Sódóma on Tryggvagötu is quickly became a hit with party crowds and gig-goers alike. An extensive venue, filled with reasonably priced beverages and reasonably good looking people. Some of Iceland's finest musical ventures regularly perform there, and their schedule looks promising too. Also, make sure to visit their men's room for a glance at the "Pissoir of Absolution". JB

11 Bakkus

Tryggvagata 22 - Naustarmegin
A new and welcome addition to Reykjavik's bar scene, Bakkus serves up reasonably priced beer, a really impressive selection of international vodkas and an atmosphere unlike any other in town. An eclectic mix of patrons, regular live music and movie nights keep this place interesting and always inviting. Expect dancing on tables and to-the-death foosball battles. CF

12 Austur

Austurstræti 7
Sleek and shiny, this new restaurant and bar is a straight-up boutique hot spot for stylish kids and trendy professionals alike. Appropriate for formal business meetings but casual enough for the roll-out-bed-at-5pm crowd, they serve up ample, satisfying, modern dishes at reasonable prices. This is also one of the rare places to get a full breakfast all day long! It's really fucking good too. RL

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Ljótheiðsbúð Hugtök, Markaðsáætlun March 2010

ART

GALLERIES & MUSEUMS IN SEPTEMBER

COCKTAIL PLEASURES AND VISUAL STIMULATION

How to use the listings: Venues are listed alphabetically by day. For complete listings and detailed information on venues visit www.grapevine.is

OPENINGS

ART67

Tíma mót

Opening September 4

Exhibits by Stefán Hermannsson

i8

Thór Vigfússon

Opening September 9, 17:00

Runs until October 16

A series of wall works made with painted glass.

Gerðuberg

9

September 11, 14:00

Performances by Helga Dixon Gylfadóttir and Haukur Páll Björnsson.

September 18, 14:00

Performance.

Klassíski Listdansskólinn

Hulda.

September 17, 18 & 19, 20:00

Dance Performance.

September 19, 14:00 - 20:00

Dance Festival.

The Living Art Museum

Lobbyists

Runs until late September

National Gallery of Iceland

Imported Landscape

September 16 - November 7

Photos by Pétur Thomsen tracing changes in the natural landscape at Hafrahvammagljúfur.

Cars in Rivers

September 16 - November 7

Photos by Ólafur Eliasson - series evoking the artist's connection with the Icelandic wilderness.

Reykjavík Art Museum

Hafnarhús

Indian Highway

September 9 - October 10

Contemporary Indian Art Video

D17 Magnús Helgason - Im not a

Compost, I'm an Earthworm

September 9 - October 24

Gardening with paint

Design

Opening September 16, 20:00

Lecture series in collaboration with The Iceland Design Centre

Magnús Helgason - Artist's Talk

Opening September 12, 15:00

Experimental Films Screening

September 23, 20:00

Foggy Mountains Break Down More than Non-Foggy Mountains by Jessie Stead.

Kjarvalsstaðir

The Will as a Weapon

September 9 - October 24

(Fe)male workshop

September 4 - November 7

Family workshop in connection with the exhibition

Sigurjón Ólafsson Museum

"What are you up to now, my dear Erlingur"

September 18 - November 28

Sculptures by Erlingur Jónsson and Sigurjón Ólafsson

Spark, Design Space

Vík Þrjónsdóttir

Opening September 9, 18:00

Runs until October 30

Design and fashion.

ONGOING

12 Tónar Music Store

Sigríður Nielsdóttir

Until September 19

Exhibition.

Árbæjarsafn / Reykjavík City Museum

Guided Tours

Until May 31

Outdoor heritage museum.

Art Gallery Fold

From The Bowels Of The Earth

Photography exhibition of the volcanic eruptions in Iceland this year, which brought photographers from all over the world. Ongoing all summer.

Artótekk

Þaði Guðbjörnsson

Runs until October 3

ASÍ Art Museum

Svava Björnsdóttir and Inga Ragnarsdóttir

Runs until September 26

Sculptures

The Culture House

Medieval Manuscripts

Permanent Exhibition:

Icelanders

Runs until September.

Exhibit featuring a selection of photographs from the book "Icelanders" by Unnur Jökulsdóttir and Sigurgeir Sigurjónsson.

ICELAND :: FILM

Ongoing exhibition.

Traces the evolution of Icelandic filmmaking, exploring myths versus modernity.

The Nation and Nature

Thirty-minute film about the relationship between humans and nature. Film plays continuously during open hours.

Cinema No. 2

The Eruption!

Monday - Friday 16:00 and 16:30.

Ongoing all winter

Thorsmörk - The Hidden Valley of Thor

Monday - Friday 17:00. Ongoing all winter Icelandic nature films.

The Dwarf Gallery

Ongoing exhibition.

An independent art gallery with ongoing exhibitions. It's located in an old basement. Do you really need to know any more than that?

The Einar Jónsson Museum

Permanent exhibition:

The work of sculptor Einar Jónsson.

Gallery Ágúst

Runs until October 10.

Exhibit by Marta M. Jónsdóttir.

Gallery Kling & Bang

Kaosis

Art by Jennica Rapehirst, Maia Lyon Daw, Joseph Marzolla, Beverly ShanaPalmer, Athena Llewellyn Barat,

Nicholas Beckers, Berglind Ágústsdóttir.

Gerðuberg

Flights of Fancy

Runs until October 17

Paintings by Aðalbjörg Þórðardóttir of swans as folktale motifs, part of the natural environment and symbols of the soul.

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ART

GALLERIES & MUSEUMS IN SEPTEMBER

Responses

Runs until October 10
Artworks made of old paper by Jón Laxdal Halldórsson

In Four Corners

Runs until October 31

i8

Facing In- Facing Out

Runs until October 17
Hreinn Fridfinnsson and Egill Sæbjörnsson.

Iónó

Cellophane

Daily 20:00, until the September 19
Hit comedy monologue about being a modern woman.

The Library Room

Ongoing exhibition
National Archives of Iceland - 90 years in the museum building. Commemorating the 100th anniversary of the Culture House.

The Living Art Museum

Old News

Project about information, media and recycled, reprinted news by Jacob Fabricius, director of Malmö Kunsthalle in Sweden.

Mokka Kaffi

Secondo

Runs until September 23
Photo exhibition by Karl R Lilliendahl

National Gallery of Iceland

Cindy Sherman - Untitled Film Stills

Runs until September 23.
American photographer Sherman plays with female film fantasies in self-portraits.

Strides

Runs until December 31, 2012.

A selection of the Gallery's collection from the 20th and 21st century.

The National Museum

Permanent exhibitions:

The Making of a Nation

Heritage and History in Iceland is intended to provide insight into the history of the Icelandic nation from the Settlement to the present day.

Ása Wright - From Iceland to Trinidad

Collection of objects that belonged to the adventuress Ása Guðmundsdóttir.

Embroidery of Life

Embroidery by Guðrún Guðmundsdóttir, inspired by old manuscripts

Reflection (National Gallery of Photography)

Runs until September 14
Exhibition by eight Icelandic photographers

The Nordic House

Two Exhibitions, Two Artists

Runs until September 15
Exhibition by Stefan Boulter and Bente Elisabeth Endresen

Land Of Experiments

Runs until September 30
Interactive exhibit based on scientific contraptions from Tom Tits Experimentarium in Sweden. Play!

Ráðhús Reykjavíkur

Dulin Himintungl

Kim Linnét exhibits her 360° panorama photos of Iceland.

Reykjavík 871 +/- 2

The Settlement Exhibition

Permanent exhibition:

Reykjavík Art Museum

Ásmundarsafn

Sleep Light

Runs until April 17, 2011.
Multimedia installation by Ráðhildur Ingadóttir.

Thoughts In Forms

Runs until April 17, 2011.
The workshop of sculptor Ásmundur Sveinsson, recreated.

"I choose blossoming women ..."

Runs until April 17, 2011
Woman as Symbol in the Art of Ásmundur Sveinsson.

Reykjavík Maritime Museum

The Coast Guard vessel Óðinn

Permanent exhibition

The Óðinn took part in all three Cod Wars and is open for exhibition.

Reykjavík Museum of Photography

Skotið - Anne Marie Sørensen

Runs until September 9
The exhibition examines the formation Blue water, wind and lava that moves with the natural elements.

Reykjavík Restaurant

Let's Talk Local

18:00 Comedy show about Reykjavík, 2200 ISK/1100 ISK for kids.

Sigurjón Ólafsson Museum

Who is who?

Ongoing

A Moment with Sigurjón Ólafsson

Ongoing

Mel Ramos exhibition

Reykjavík Art Museum - Hafnarhús

September 18 - November 7

Free admission

Born in California in 1935, the prolific American painter, Mel Ramos, gained his greatest popularity through association with the Pop Art movement of the 1960's. Best known for his paintings of big-breasted models and pin-up calendar girls, his work is intended to provoke a humorous reaction from audiences through its satirical undertones. Ramos often purposely poses the women in his paintings alongside objects that are out of scale and context, as well as mimicking figurative poses found in works by Old Masters, such as Botticelli and Goya. This collection of works includes thirty recent editions of lithographs and high quality silkscreens created by the artist between 1996 and 2009. They express many ironic references to the image of women as projected through advertising culture and mass media in modern consumerist society. This exhibition has been made possible through the generous donation of Ernst Hilger, a gallerist in Vienna, and includes thirteen works from his donated collection. The exhibition is curated by Danielle Kvaran. **EF**

Art | Venue finder

ART67

Laugavegur 67 | **F6**
Mon - Fri 12 - 18 / Sat 12 - 16

Artótek

Tryggvagata 15 | **D2**
Mon 10-21, Tue-Thu 10-19, Fri 11-19, Sat and Sun 13-17
www.sim.is/Index/Islandska/Artotek

ASÍ Art Museum

Freygata 41 | **G4**
Tue-Sun 13-17

Árbæjarsafn

Kistuhylur 4

The Culture House

Hverfisgata 15 | **E4**
Open daily 11-17
www.thjodmenning.is

Dwarf Gallery

Grundarstígur 21 | **H6**
Opening Hours: Fri and Sat 18-20
www.this.is/birta/dwarfgallery/
dwarfgallery1.html

The Einar Jónsson

Eiríksgrata | **G4**
Tue-Sun 14-17
www.skulptur.is

Gallery Ágúst

Baldursgrata 12 | **F4**
Wed-Sat 12-17
www.galleriagust.is

Gallery Fold

Rauðarástígur 14-16 | **G7**
Mon-Fri 10-18 / Sat 11-16 / Sun 14-16
www.myndlist.is

Gallery Kling & Bang

Hverfisgata 42 | **E5**
Thurs-Sun from 14-18
this.is/klingogbang/

Gerðuberg Cultural Centre

Gerðuberg 3-5
Mon-Thu 11-17 / Wed 11-21 / Thu-Fri 11-17 / Sat-Sun 13-16
www.gerduberg.is

Hitt Húsið

- Gallery Tukt
Pósthússtræti 3-5 | **E3**
www.hitthusid.is

i8 Gallery

Tryggvagata 16 | **D2**
Tue-Fri 11-17 / Sat 13-17 and by appointment. www.i8.is

Living Art Museum

Skúlagata 28 | **F6**
Wed, Fri-Sun 13-17 / Thu 13-22. www.nylo.is

Hafnarborg

Strandgötu 34,
Hafnarfjörður

Mokka Kaffi

Skólavörðustíg 3A | **F4**

The National Gallery of Iceland

Frikkirkjuvegur 7 | **F3**
Tue-Sun 11-17
www listasafn.is

The National Museum

Suðurgata 41 | **G1**
Open daily 10-17
natmus.is

The Nordic House

Sturlugata 5 | **H1**
Tue-Sun 12-17
www.nordice.is/

Restaurant Reykjavík

Vesturgata 2 | **D2**

Reykjavík 871 +/- 2

Aðalstræti 17 | **D2**
Open daily 10-17

Reykjavík Art Gallery

Skúlagata 28 | **F6**
Tuesday through Sunday 14-18

Reykjavík Art Museum

Open daily 10-16
www listasafnreykjavikur.is
Ásmundur Sveinsson Sculpture Museum Sigtún
Hafnarhús
Tryggvagata 17 | **D2**
Kjarvalsstaðir
Flókagata | **I7**

Reykjavík Maritime Museum

Grandagarður 8 | **C3**

Reykjavík Museum of Photography

Tryggvagata 16 | **D2**
Weekdays 12-19 / Sat-Sun 13-17 - www.ljosmyndasafn-reykjavikur.is

Sigurjón Ólafsson Museum

Laugamestangi 70

Spark, Design Space

Klappartíg 33 | **E4**
www.sparkdesignspace.com

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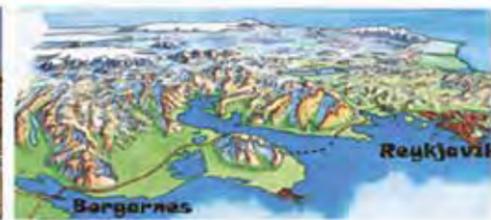
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Jamie Oliver's Diary

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Soup of the Day

A week of warm liquid lunches

It's that time of the year. Albeit slowly, the days are shrinking and the mercury is dropping. Autumn is upon us, people, and there's nothing we can do about it. But with the colder, darker days come a wealth of benefits, among them an increased enjoyment of warm and hearty meals to keep your insides toasty even if your outsides aren't. I'm talking about soup. Sure, it's a menu staple all year round, but never is it more appreciated than in the colder months of the year, when you shuffle into your favourite eatery, strip off your multiple layers and lift a steaming spoon of the good stuff up toward your chattering teeth. Okay, so it's not that cold yet, but to prepare you for the dark days into which only a hot liquid meal can bring a modicum of light, we've sampled some of the many soup-of-the-day offerings in town so that as autumn continues and winter arrives you can go where the heat is rather than being left out in the cold.

Reviews
Catharine Fulton

Photography
Hörður Sveinsson

- 0 Should not be considered food
- 🍴 Edible, but not more than once
- 🍴🍴 OK; not good, but not horrible either
- 🍴🍴🍴 Good, but not great.
- 🍴🍴🍴🍴 Pretty damn good
- 🍴🍴🍴🍴🍴 Extraordinary

MONDAY – HRESSÓ
(AUSTURSTRÆTI 20)

The week was getting off to a good start when I waltzed into Hressó and spied the soup of the day scrawled on the blackboard near the entrance—chicken and vegetable (890 kr.): a classic mélange.

A few minutes after ordering a steaming bowl of creamy soup was placed in front of me. First impression was, quite honestly, 'damn, it's cream of chicken!' but, as is often the case, I leapt to conclusions too soon. It was creamy, yes, but this wasn't a thick and heavy flour-laden cream soup. It was somehow lighter, like a simple broth with just a dash of cream added for



Hressó
Austurstræti 20

What we think: Pretty good soup.

Flavour: Light yet creamy, with kinda dry chicken.

Ambiance: Casual, with a touch of candlelight.

Service: Lackadaisical.



richness. It's pretty nice. And it was loaded with veggies—mushrooms, onion, bell peppers, etc.—and large cubed portions of chicken. Some of the pieces of chicken were rather dry, while others were appropriately tender—were two batches of soup mixed together? I may never know. Hressó serves their soup with a side of baguette slices and good ole Icelandic butter; perfect for sopping up the last dregs that your spoon can't manage.

TUESDAY – KRYDDLEGIN HJÖRTU
(SKÚLAGATA 17)

When the gamble of trudging out of the house, running the risk of the soup of the day being a dud isn't appealing to you it's a much safer bet to visit Kryddlegin Hjörtu, where they offer not one, nor two, but FOUR soups of the day (1590 ISK at lunch with bread and salad bar)! It's a soup of the day buffet! On the day I visited the pickings were coconut curry, seafood soup, mushroom soup and salsa chicken soup. Between my date and I we tried them all and sampled the salad bar.

My soups were kinda a bust. I found



Kryddlegin Hjörtu
Skúlagata 17

What we think: Soup, 50/50.

Flavour: It's a tossup between blah and awesome.

Ambiance: Lots of windows and dangling crystals.

Service: Friendly.



the seafood soup to be flavourless and my mushroom soup followed suit. Their redeeming qualities were the ample amounts of seafood and mushrooms, respectively, therein. My date, however, struck gold with the salsa chicken soup, which she cheekily topped with tortilla chips, and coconut curry soup, which was so hearty it likely provided her with the recommended eight servings of vegetables for the day. I'm typically a sucker to anything coconut based and I was kicking myself for questioning my gut.

We were both pleased with the salad bar, though. Ample crisp spinach and romaine, a nice selection of cold barley, rice, and bean salads and super yummy spelt bread all complimented the soups nicely.

WEDNESDAY – SÚPABARINN
(HAFNARHÚS)

When the name of a restaurant has the word "soup" in it, you go for the soup. That's what I did, at least. My date was otherwise seduced. So when I ordered my soup and half a sandwich (combo deal for 1400 kr.) and was presented



Súpubarinn
Hafnarhús

What we think: Go for the soup.

Flavour: The soup is soup-erb (get it?), the chilli not so much.

Ambiance: Casual lunch joint in an art gallery. Good light.

Service: Efficient.



Food & Drink | Venue finder

3 Frakkar Baldursgata 14 G4	Balthazar Hafnarstræti 1-3 D2	Geysir Bar/Bistro Aðalstræti 2 D2	Icelandic Fish & Chips Tryggvgata 8 B2	E4	Sjávarkjallarinn Aðalstræti 2 D2
Aktu Taktu Skúlagata 15 E6	Bæjarinn Beztu Tryggvgata D3	Garðurinn Klappastígur 37 F4	Indian Mango Frakkastígur 12 F5	Nonnabiti Hafnarstræti 9 D3	Sólón Bankastræti 7a E3
Alibaba Veltusund 3b D2	Brons Pósthússtræti 9 E3	Gletan book café Laugavegur 19 F5	Jómfrúin Lækjargata 4 E3	O Sushi Lækjargata 2A E3	Sushibarinn Laugavegur 2 E4
American Style Tryggvgata 26 D2	Café Cultura Hverfisgata 18 E4	Grái Kötturinn Hverfisgata 16A E4	Kaffi Hjómáland Laugavegur 21 E4	Pisa Lækjargötu 6b E3	Sushimiöjan Geirsgötu 3 B2
Argentina Steakhouse Barónstígur F6	Café d'Haiti Tryggvgata 12 D2	Grillhúsið Tryggvgata 20 D2	Kaffifélagið Skólavörðustígur 10 F5	Pizza King Hafnarstræti 18 D3	Svarta Kaffi Laugavegur 54 F5
Austurlanda-hraðlestin Hverfisgata 64A F5	Café Loki Lokastígur 28 G4	Habibi Hafnarstræti 20 E3	Kaffitár Bankastræti 8 E4	Pizza Pronto Vallarstræti 4 E2	Sægreifinn Verbúð 8, Geirsgata B2
Á Næstu Grösom Laugavegur 20B E4	Café Paris Austurstræti 14 E3	Hamborgarabúlla Tómasar ("Bullan") Geirsgata 1 B2	Kaffivagninn Grandagarður 10 A1	Pizzaverksmiðjan Lækjargötu 8 E3	Tapas Vesturgata 3B D2
B5 Bankastræti 5 E3	Café Roma Rauðarárstígur 8 G7	Híðla Bátar Ingólfstorg D2	Kofi Tómasar Frænda Laugavegur 2 E4	Prikið Hafnarstræti 12 E3	Thorvaldsen Austurstræti 8 D2
Bakkus Tryggvgata 22 D2	Deli Bankastræti 14 E5	Hómíð Hafnarstræti 15 D3	Kornið Lækjargata 4 E3	Ráðhúskaffi E2 Tjarnargata 11	Tíu Dropar Laugavegur 27 E5
Ban Thai Laugavegur 130 G7	Domo Pinghóltsstræti 5 E3	Hótel Holt Bergstaðarstræti 37 G3	Krua Thai Tryggvgata 14 D2	Santa María Laugavegur 22A F5	Tivolí Laugavegur 3 E4
Basil & Lime Klappastíg 38 E4	Einar Ben Veltusundi E2	Humarhúsið Amtmanstígur 1 E3	La Primavera Austurstræti 9 D2	Serrano Hringbraut 12 H3	Vegamót Vegamótastígur 4 E4
Babalú Skólavörðustígur 22A G5	Eldsmiðjan Bragagata 38A G4	Hressó Austurstræti 20 E4	Lystin Laugavegur 73 F6	Shalimar Austurstræti 4 D2	Við Tjörnina Templararund 3 E2
	Fiskmarkaðurinn Aðalstræti 12 D2		Mokka Skólavörðustígur 3A	Sífur Pósthússtræti 11 E3	Vitabar Bergþóruveg 21 G5

F O O D

FOR YOUR MIND, BODY AND SOUL



with a well proportioned bowl of tandoori, lentil and coconut soup topped with sour cream and toasted almonds and sided by a toasted mango chutney and mozzarella sandwich I was over the moon.

Honestly, I had been worried about the soup maybe tasting too much like a sauce at an Indian restaurant, but it was subtly spiced and the sweetness of the coconut peeked through the tandoori beautifully. It was also loaded with lentils and vegetables and, luckily for my date, was super filling so she got to eat my sandwich (also a gorgeous combination of sweet and spicy chutney with crisp red onion and chewy mozzarella) when her "daily special" (also 1400 kr.) was a total bust. The place is named for soup—ordering chilli that was thicker than grandma's favourite oatmeal and oddly laced with super sweet pineapple is a rocky mistake. The chilli didn't even come topped with cheese. *Lame.*

THURSDAY – SVARTA KAFFI (LAUGAVEGUR 54)

Rather than serving soup with side of bread, Svarta Kaffi does away with the bowl and dishes their soups (two flavours are available daily) directly into a hollowed out loaf of whole-wheat (1390 ISK). On the day my date and I made our way up Laugavegur the soups on offer were creamy mushroom and an Italian meat soup with lamb, pork and beef (woah!) and loads of veggies. My date was enamoured with her mushroom concoction, gushing over how ample the slices of mushroom were and how tasty the

cream soup was. My thick meat soup was equally tasty, though I was not bowled over by the viscosity, which was a little on the gelatinous side. Still, it was full of vegetables and all that meat wasn't overwhelming at all. The Italian spices gave the dish a nice kick, too. While we were far too stuffed to eat another bite, it was nice to learn that the soup is refillable... if you haven't already eaten your bowl.

FRIDAY – CAFÉ D'HAITI

(GEIRSGATA 7B)
Distinguishing itself from the other soup-of-the-day joints that are shilling restaurant quality soup, the recently relocated Café D'Haiti is offering up something that tastes more like home. The soup on Friday was Belize vegetable (750 ISK) and was it ever good. Rather than coming across as a run of the mill cream of vegetable soup, this offering was a hearty puree of real veggies dotted with larger chunks of peppers of all colours. The real clincher, however, was the spice. Is it nutmeg? The chef says 'no'. A hint of mustard seed? No. All I could get out of the tight-lipped Francophone is that it's a secret blend of spices. It's no secret that it's delicious and whatever the blend is, it tastes like autumn and warms all the senses simultaneously. The soup can be combined with a salad for 1250 ISK, but my date and I opted for a slice of quiche (500 ISK) each instead. Here we were slightly torn, as I found my slice to be slightly loose and bland. She ate hers up. Loose quiche or not, it was a satisfying meal. *♥*



Svarta Kaffi

Laugavegur 54

What we think: Really nice soup and great bread, too.

Flavour: Balanced.

Ambiance: Cosy, with big windows for people watching.

Service: SO friendly and attentive!



Café D'Haiti

Geirsgata 7b

What we think: Homey and hearty soup

Flavour: Impeccably spiced and natural tasting.

Ambiance: Bright and airy space.

Service: Friendly and hospitable.



EAT AND DRINK

3 X ICECREAM

1 ÍSBÚÐ VESTURBÆJAR

The undisputed master of Icelandic ice cream, Ísbúð Vesturbæjar beckons the people of Reykjavík to queue in the wind and rain, cold and less cold for a taste of the old and new soft serve with toppings and sauces of their choosing. *Delish!*
Hagamel 67, 107 Reykjavík

2 THE KIOSK IN INGÓLFSTORG

It's your ice cream fix in the heart of 101. The bonus feature of this place is that you can order your ice cream to look like a smiley face... ya know, if you're into that.
Ingólfstorg

3 10/11

Okay, so it's not nice fresh soft serve, but 10/11 on Austurstræti stocks a rather impressive freezer case of ice cream in more flavours than you'll find at the parlours.
Austurstræti 17

3 X FISH

1 MELABÚÐIN

Isn't it nice to walk up to a counter at a grocery store and there is somebody on the other side to serve you an assortment of fresh fish. It's reasonably priced, too.
Hagamelur 39

2 KOLAPORTIÐ

Reykjavík's weekly flea market boasts an expansive fish and meat section. Often some of the mongers are offering 2 for 1 on fillets of frozen fish. *Sweet deal!*
Tryggvagata 19

3 FISKBÚÐIN FREYJUGÖTU

This quintessential Icelandic fish store offers up a fresh catch of the day as well as pre-made fish dishes that just need to be tossed in the oven.
Freyjugata 1

3 X KIOSKS

1 RÍKIÐ

This isn't a cramped "just the basics" kiosk. Ríkið is spacious and stocks a wide selection of household goods, movies and food, including a large counter for ordering burgers, hotdogs and the likes.
Snorrabraut 56

2 DREKINN

The selection, like this kiosk, is small, but it still manages to have the bare necessities to suit your needs—especially your snacking needs. Rumour had it that Drekkinn stocks Reeses Peanut Butter Cups, though I've yet to find them there.
Njálsgata 23

3 SÖLUTURN GRUNDARSTÍG

This Grundarstígur mainstay once sold the cheapest cigarettes in town. Cigarette prices have been raised in recent months, but the pleasant memory remains. Plus this little shop makes a pretty good hotdog and has a wide selection of candy.
Grundarstígur 12

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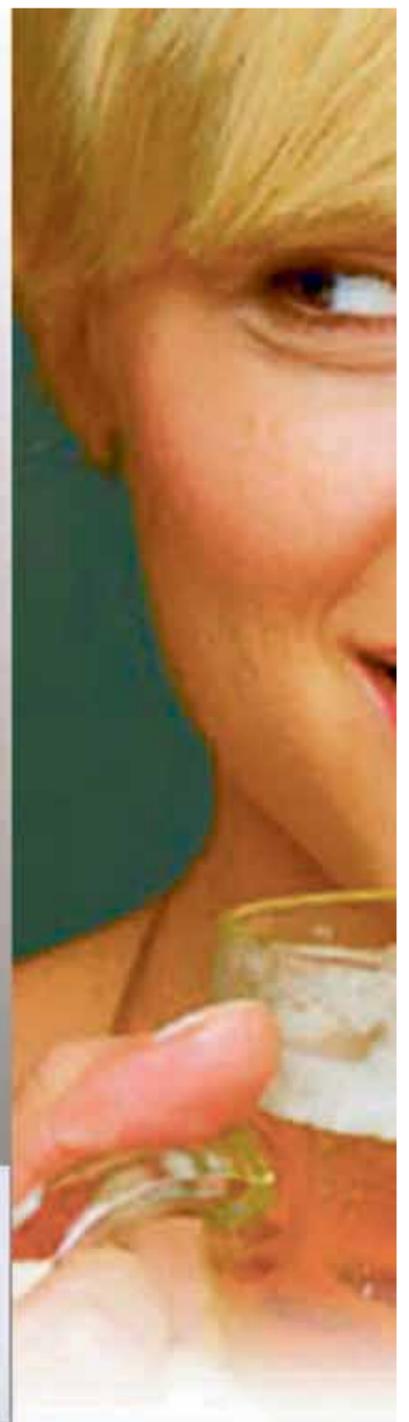


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Who has fared across the fells.*

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