



The REYKJAVÍK GRAPEVINE

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+ **COMPLETE CITY LISTINGS - INSIDE!**

ARTS **'METAMORPHOSIS'** BY **Saga Sig & Hildur Yeoman**

MEDIA In Iceland, offending people is illegal

PUFFINS **Everyone loves puffins. Are we running out?**

TRAVEL Climb on the vodka bus!

POLITICS Reykjavík is rife with protests. So is... Wall Street?

MUSIC **Airwaves revisited**



With their Hafnarborg show **'METAMORPHOSIS'**, Hildur Björk Yeoman and Saga Sigurðardóttir spread their wings, prepare for takeoff

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You may not like it, but at least it's not sponsored (no articles in the Reykjavík Grapevine are pay-for articles. The opinions expressed are the writers' own, not the advertisers').



Cover artwork by:
Saga Sig & Hildur Yeoman

Art direction: Hristbjörnsson

Read an interview with Saga and Hildur on page 20

SPEAK UP! YOU ARE VERY IMPORTANT!

Haukur's 49th Editorial



I was recently invited to Madrid to partake in a panel discussion (that was part of an ongoing, and pretty cool, festival called Dias Nordicos) about Iceland post-kræppa.

When I got the invitation, I was all like: "Huh? What do I know?" Then I was all: "FREE TRIP TO MADRID? Nice! Madrid is a wonderful city, I'm sure I can make something up to tell them. Madrid!"

I mean, it's not like my view of what the hell has been and is going on here is any less (or more) valid than anyone else's [this is important though. A lot of the time, I find folks of my generation or inclination, or just folks in general, imagine their experience of and perspective on their environment is somehow less valid than other folks'—pundits, journalists and editors of real publications, for instance. I certainly know plenty of really smart people that have all these great ideas and opinions who hesitate to share them beyond their Facebook. I hate that. Just because someone has better access to THE MEDIA than you, or calls themselves an expert on whatever doesn't mean they are any smarter, or their outlook any clearer. Your voice and your ideas and beliefs are unique and probably delightful, especially if you took the time to think them through and put them forth in a coherent manner. Speak up!]

So I went there and I ate a lot of amazing food and saw 'Guernica' again and met a lot of really nice Spanish people of various persuasions (political and otherwise). Through conversation with people, and through that panel, I learned some stuff about Spain and the current situation there.

I learned that:
-Unemployment is really, really bad in Spain (I sort of knew that before though).

-Spain is very patriarchal; Spanish men still have a huge and very unfair advantage in the workplace, and Spanish women are generally not hired for jobs once they pass the age of 40 (some

remarked that this is their deadline for having a career, and that they spent their twenties and thirties frantically securing their positions). This is depressing.

-Many Spaniards believe they have been suffering an economic crisis for as long as us; that their government would not admit this or react to it for far too long. And that some of them are very afraid of what's coming.

-Some Spaniards believe Icelanders have been handling their crisis in an admirable and progressive manner (I tried my best to correct that without being a dick about it), and this is why they are looking our way.

-To some Spaniards, that idea is very important, and we might want to try and live up to their expectations. It's the least we can do.

-Many Spaniards still remember Franco's fascist regime and the horrible civil war that preceded it, and that the rest of us could do well to remember that too. Those events are closer to us than we like to think.

-You get free and delicious food with every drink order, and this is why everyone can spend all day drinking without ever seeming that drunk.

And I thought: The world and its systems are currently shaky, and some sort of change is happening. It will be painful, probably, but hopefully we (and I mean you and I and our friends and their friends) can steer things in the right direction. At least we should try. We are young, virile, energetic, educated, intelligent and empathetic. It is our turn, if we want it. I want it, and I want you to want it.

So speak up, please.

CORRECTION! Last issue we erroneously credited a photo accompanying the article 'Surfing USA Iceland!'. It was taken by the lovely Alisa Kalyanova. We apologise to her profusely!



TRACK OF THE ISSUE

Reykjavík! Hellbound Heart

Download at www.grapevine.is

You thought that they'd wandered off for good, but no! Iceland's favourite scuzz rock mentalists REYKJAVÍK! are back and busy storming into everyone's hearts and minds with their third album 'Locust Sounds', a two ton gorilla opus that smashes the puny opposition... and then sits down and eats a banana.

This coincides nicely with our giving away their track 'Hellbound Heart' off the album as our TRACK OF THE ISSUE. As music goes, it's pure unadulterated ROCK, a paean to the joys of Clive Barker and purification through stripped flesh, it contain more hooks than a Cenobyte's dungeon and has two genuine aural delights. One is the full-blooded vocals of guitarist Valdi, the second is the chorus, truly one of the finest pieces of Icelandic rock you'll hear this year. Download, listen, and stomp you little feet to the sound.

Bob Cluness

EXCLUSIVE ONLINE MATERIAL!

Caped Crusaders Slightly Disrupt Business

B.R. Neal discusses the Big Sister sting operation to catch males soliciting prostitution...

The IMF Conference

Michael Schulz's weighs in on the IMF conference at Harpa...

An Open letter to Jakob Frímann Magnússon

Paul Fontaine calls Jakob out on his racist remarks and asks him for an apology. Jakob responds...

YAIC 2K11: A REPORT

Creative industries unite at the You Are In Control conference...

Comic | Lóa Hjálmtýsdóttir



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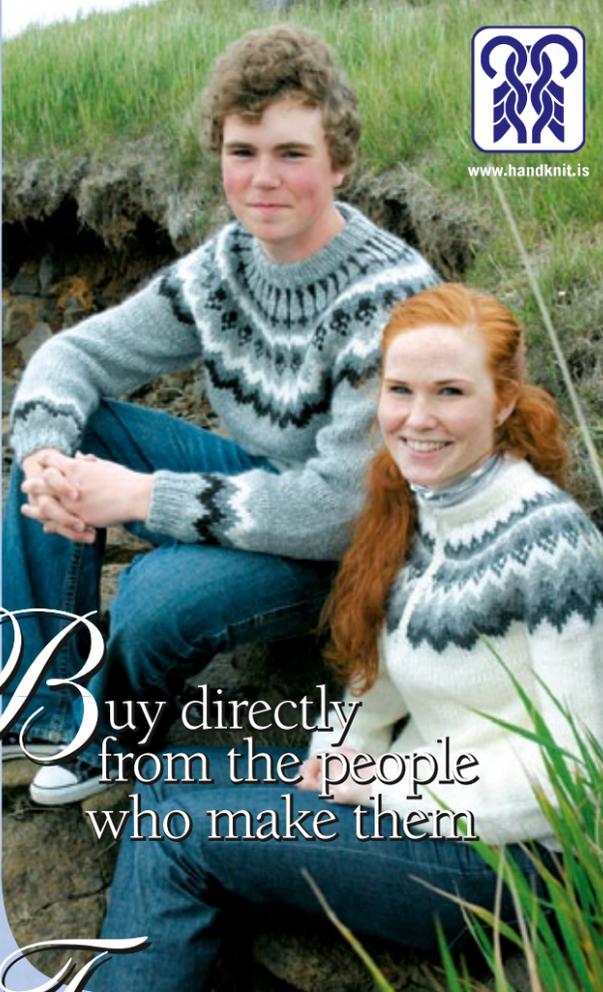
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There's prize for all your **MOST AWESOME LETTERS**. And it's a scorcher! No, really! It's a goddamn scorcher is what it is! Whoever sends us **THE MOST AWESOME LETTER** this issue will receive **A FRIGGIN GOURMET FEAST FOR TWO** at **TAPAS BARINN**.

Did you hear that? Write in and complain about something (in an admirable way), win a gourmet feast at one of Reykjavik's finest? **THIS IS THE DEAL OF THE CENTURY IS WHAT IT IS!**

What's in a 'lobster feast'? Well, one has to assume that it has lobster-a-plenty. Is there more? Probably, but still... Gourmet feast? Wow! **DON'T PANIC** if your letter wasn't picked **AWESOME LETTER**. There's always next month!

Now, if you're in the market for free goodies next month, write us some sort of letter. Give us your worst: letters@grapevine.is



MOST AWESOME LETTER:

to: the girl eds...

yer fussing about a asian tourist hotel in niceland? errrrr, iceland?

Hotelling is a national dream there; well, past formenting the revoultion in the cafe. (managing it) empires forever, eh?

attached is a post you might like.

from my blog.

oh, and I'm 98,000 wds into a novel, almost done the rough draft.

(sf, action adventure) will be missing a few months yet

I miss my soak. packrat

Dear packrat,

We're not exactly sure who you are sending this to as there's no girl called "eds" working at this office. But in any case, we thank you for your letter! We're really not sure what to say either, but you should treat yourself to a nice bubble bath when you finish your sf. action fiction novel!

Hey guys,

Just wanted to share with you a letter I sent to Tollhúsið after Pósturinn asked me for details on a delivery I got from the UK... I know it's probably a waste of time, but if we all did the same at least they'd understand a lot of people out there is sick and tired of their practices.

Oh well, have a great weekend Y'ALL :)

Góðan dag,

I received a letter from Pósturinn today asking me to share the purchase details of an item I ordered from the British company The Book Depository.

Before I show you the order confirmation I'd like to say that the way Pósturinn and Tollhúsið operate regarding international deliveries is closer to the practices of a military dictatorship than those of a Western democracy. I don't know who you people think you are going through people's mail invading their privacy and desperately trying to make some profit you have done nothing to deserve.

I'd also like to let you know how ridiculous (and possibly illegal) it is that I'm asked to pay not just the customs fees but a fee to Pósturinn, whose job, as far as I know, is precisely to deliver mail to the tax-payer.

Here's the order confirmation for the item I've purchased, and by the way, I'm still saving money shopping online. So have a nice day going through people's mail!

Antón

Dear Antón,

People seem to be so irate with the Tollstjóri these days. We just got a phone call from someone who was so livid, steam was coming from her ears. She gifted her mother a pair of hiking boots and Tollstjóri harassed her about it not being a gift because it wasn't wrapped in fancy Christmas paper. Oh she was livid. She told us that she's going to go have pancakes with the president and give him a piece of her mind...

Anyways, thanks for sharing your letter. We feel your pain and so does the person who gifted her mom hiking boots.

Dear Grapevine,

I married an Icelander and moved to Reykjavik from the UK a few months ago. I really like it here and love the culture and history of the place. It's very chilled and looks pretty too, unlike UK cities. But the one problem I'm having with Icelandic people is that they are too ready to talk in English with me. I know they are trying to be helpful but I want to integrate as much as possible as my future and the future of any kids I have will probably be in Iceland. I'm struggling to pick up the language because whenever I try to practice it with any locals, they change to English almost immediately. I didn't realise just how bilingual Iceland was until I moved here. I know you get lots of tourists and influence from English speaking countries, but I think there's too much of a comfort zone for foreigners to not have to bother to speak Icelandic. I know that I personally would push myself a lot harder to learn the language if I knew that is how

I would HAVE to communicate to do some things. But I think native Icelanders being so comfortable speaking English makes it easy for the foreign settler to be lazy. On the other hand, tourists who are only visiting the country for short periods of time benefit hugely from being able to communicate with Icelandic people, so I guess I understand. It can just be a bit frustrating some times. I have been told by some Icelanders that the only way to really integrate and break down social barriers is to be able to communicate with them in their native tongue. Do you think this is true? What are your thoughts on this?

Regards,

Steve Whiting

Dear Steve Whiting,

We'll let you in on a little secret: Icelanders love very much to show off their English skills. And they are pretty good at it, except they mix up their 'v' and 'w' sounds all the time. Yes, in Iceland this fine publication is known as The Grapevine.

They may be trying to be helpful, too. And at least they're not like the French who will sternly feign English incompetency when you try to order a baguette at your local boulangerie.

In any case, there's only one thing to do about this. Keep speaking your Icelandic. And don't give up.

THE MOST AWESOME GRAPEVINE AIRWAVES CONTEST YET! WINNERS!

HERE ARE THE WINNERS IN OUR AWESOME GRAPEVINE AIRWAVES AWESOME CONTEST FROM LAST MONTH! READ THEIR STORIES AT WWW.AIRWAVES.GRAPEVINE.IS STARTING THIS MONDAY.

1st place: Davíð Arnar Baldursson, who sometimes mistakes women for guitar cases.

Davíð can visit our office as of Monday 07/11 to reclaim: A giftcard to the awesome Fon-

tana Spa for two, an Icelandic gourmet feast at Tapas bar for two, a trip to Yoko Ono's Peace Tower from Elding Whale Watching, a goodie bag from Kimi Records, a goodie bag from Record Records, a fancy Grapevine tee, a fancy Grapevine sticker, etc.

2nd place: Sunna Ósk Guðmundsdóttir, for her delightfully liberal attitude towards one night stands.

Sunna can visit our office as of Monday 07/11 to reclaim: A giftcard to the awesome

Fontana Spa for two, a goodie bag from Kimi Records, a goodie bag from Record Records, a fancy Grapevine tee, a fancy Grapevine sticker, etc.

3rd place: Júlía Tómasdóttir, for falling on her face in front of that guy from the band Hurts. Júlía can visit our office as of Monday 07/11 to reclaim: A giftcard to the awesome Fontana Spa for two, a goodie bag from Kimi Records, a goodie bag from Record Records, a fancy grapevine tee, a fancy Grapevine sticker, etc.



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AN ICELANDIC MODERN MEDIA INFERNO

In Iceland journalists can be prosecuted for citing a public court case. Yes, in Iceland, that could be 'defamatory'...



The Reykjavík District Court has once again ruled against DV journalist Jón Bjarki Magnússon in a defamation suit. His crime: Quoting a newspaper article and a court ruling from 1989 in story about a violent neighbourhood dispute. His sentence: a gross 700,000 ISK in damages plus 750,000 ISK in legal fees. We met up with him to discuss the cases and the rather dismal state of journalism in Iceland: the modern media safe haven.

BAD TASTE

Many American readers will probably be surprised by this case, as defamation typically requires that a statement about someone be untrue. Did you have any idea that you could be charged with defamation for something like this?

No, no. I didn't have a clue. I never thought it was possible. To quote a court ruling and an article from the paper that anyone can find on the Internet... But the court ruled that because it was an old case that it wasn't relevant today.

Right, the ruling states: "It is bad taste to cite a court ruling from the year 1989 [...] It does not have anything to do with the public today, and does not add anything to the discussion about the plaintiff; it simply blackens her name..." But obviously when you included the information in your story, you felt that it was adding something. What was your thinking?

This particular case, which was all over the media last summer, involved fighting neighbours with most of the media portraying one couple as violent and the other, afraid—but you never know what's true and what's not in these kinds of disputes. Then I got emails about the couple having been sentenced twice before for attacking people, and in a third case, the father and son had attacked a security guard at a shop, and they were just sentenced for that a few months ago. I found this very

relevant because it showed that there was a history of brutal violence there. Basically, a couple and now their children have been able to terrorize people for thirty years without paying anything close to what I have to pay now for writing about it.

TAKING OUT JOURNALISTS ONE BY ONE

It's one thing to be sued for something ridiculous, but did you expect to get this verdict?

It's sad, but I don't really have any faith in the court system when it comes to journalists being prosecuted, especially journalists from my paper. Almost every month a journalist at DV is sentenced. So while I found it ridiculous, I thought, well, of course, this was predictable. There is something rotten in the court system. Judges seem to be in favor of journalists

"Since the collapse we have been trying to create this image that everything is going well. There was this conference co-sponsored by the IMF, and now we are going to be an example of how the IMF can help countries. And then some very interesting people introduced IMMI [International Modern Media Institute] to the parliament and it's used to paint an image of this beautiful media haven when the reality is that individual journalists are being taken down."

writing stories based on press releases; digging into things is for the police.

It's becoming more and more ridiculous. It seems that freedom of expression is becoming more and more limited. For instance, there's a blogger at DV who wrote an interesting story about Progressive Party Chair Sigmundur Davíð's father. He quoted an article in Morgunblaðið from fifteen years ago, which implicated him in a financial scandal, and this guy is suing him for quoting that article.

I'd add that Vilhjálmur Hans Vilhjálmsson, the lawyer who prosecuted me in these two cases, has been attacking DV in every way possible. My theory is that he finds material, calls the "victims" and says, 'I'll take this for you pro bono.' I have experience with that lawyer because he called me and wanted to be my lawyer when I quit DV for some time a couple of years ago. So he is my former lawyer and a year later he sues me in two other cases.

So he's like an ambulance chaser... Do you think he called the neighbours in this case?

Yeah I think he called them, and I think he called the Danish guy. The Danish guy who won the case against me in July was in Denmark. He doesn't know anything about DV; he doesn't read the Icelandic media, so how would he know?

[Interview was interrupted by a passer-by who stopped to tell Jón Bjarki how horribly he was being treated and wished him luck.]

Do journalists think about these kinds of legal consequences when they are working on a story?

A journalist at Morgunblaðið told me he had been working on a story based on official documents, and he stopped because he was afraid. I think a lot of journalists are thinking, 'What? We cannot

quote official documents.' But there is a new media law that was passed in April. I was being tried under the old print media law from 1956, and I think there are some greater protections for journalists now.

THE MEDIA FAILED THE PEOPLE Following the crash in 2008, the media was criticised for not being critical enough. Why is there this lack of critical reporting in the Icelandic media? Is it getting better? Worse?

It's getting worse. Morgunblaðið has become a propaganda machine for certain powers. Fréttablaðið is the same; you get it for free and advertisers pay for it. DV has been and is good in many ways, but it's difficult to keep a paper going when you are facing the reality of a small country with few buyers and the paper is being attacked from different directions.

And you experienced this... your editor pulled a story about former Landsbanki manager Sigurjón Þ. Árnason due to 'external pressures.' How often do you think that happens?

People have always talked about how the media can be influenced like this, but I had never known of a concrete example. And then I had it. I had always thought that DV was the most independent, and then this was even happening there. It's difficult to know how often it happens because there are many ways to stop things from going to print, though it doesn't come to light so clearly as in this case.

Maybe my editor trusted me, I don't know, but he told me that powerful individuals had threatened to kill the paper if we published the story that I wrote about a former manager at Landsbanki who was still working there, and nobody knew what the fuck he was doing. I had been working as a journalist for five, six months and I thought, 'this is ridiculous.' So I asked to meet with him, and I had a recording device on me and recorded everything he told me. I had it in my room for three weeks, just sitting there, until I exploded. I told him I couldn't work at this paper; I had to tell this story.

I posted the story on the Internet. At the time everything was collapsing and I thought it was a crucial time; people needed this information. I called it, "Við erum að bregðast ykkur núna," ("We are failing you now"), playing on an editorial written by one of the editors: "Við brugðumst ykkur" ("We failed you"), in which he promised to do better. So in my article I asked him to come forth and reveal who had stopped the article.

He defended himself, saying that Jón Bjarki is a young journalist—I was 24—etc. etc. And then when it looked like it was dying because it was just my word against his, Kastljósið called me, and I told them that I had one thing... this recording of the editor explaining to me why the story was pulled. So they asked me to come to an interview and they played it.

My editor actually re-hired me a year later and we're good friends. I think he respected my decision to do it, though it was unfortunate how it happened. And maybe this whole thing has deterred people from trying to influence him because there is the possibility that it will come out.

THE ICELANDIC IRONY

It seems ironic that Iceland is working on progressive legislation like the Icelandic Modern Media Initiative with the goal of making Iceland some kind of media safe haven when the reality for journalists in Iceland is quite the contrary...

Exactly. It's part of the Icelandic irony. Since the collapse we have been trying to create this image that everything is going well. There was this conference co-sponsored by the IMF, and now we are going to be an example of how the IMF can help countries. And then some very interesting people introduced IMMI [International Modern Media Institute] to the parliament and it's used to paint an image of this beautiful media haven when the reality is that individual journalists are being taken down.

Okay. You've now been sentenced twice in one year. Was this the last straw? Are you considering a new career in something safe—like PR?

No, not now. I don't know really. You can think of it as a just fight, but it's so ridiculous that I don't want to take part. It's like a farce.

It takes a toll on people. First, getting the letter informing you that you are going to be sued, knowing that you will have to deal with this for two to three years and now if I decide to appeal, it's another year. It's also a lot of money. Worse case scenario, if I can't pay, I would possibly have to declare bankruptcy, and of course that would be bad, but I wouldn't lose anything because I don't own anything. But then I'm probably blacklisted at the bank. So it's possibly influencing my possibilities of getting a loan, having a credit card.

It affects the little things in life... first you feel angry, like you are being attacked, but then after that you just start to laugh. You can't spend days, weeks, and months being angry; you just have to laugh. That's where I'm at now. I'm happy with the responses I've been getting from people and that's more important than whatever the judge says. 🍷

Words

Anna Andersen

Photo

Hvalreki

Respect nature.
There's no guarantee
she will respect you back.



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WHAT? ARE YOU SAYING GEOTHERMAL ENERGY ISN'T ENTIRELY, TOTALLY GREEN? Still. It's probably greener than coal. Right? Coal is usually black. Geothermal energy is usually more steam coloured, like an off white mist. Or does it maybe look like water? Who knows!

Iceland | Environment

It Ain't Easy Being Green

Why even the most environmentally friendly energy sources can still be bad for the climate



One of Iceland's proudest assets is its energy grid. Geothermal energy, by 2010 figures, accounts for just over 26% of the country's electricity, as well as 86% of its heating and hot water. Iceland's geothermal energy technology has been shared with countries around the world, and has attracted the interests of foreign investors.

However comparatively cleaner for the environment, geothermal power is not without its problems. One of these is the main elephant in the room: geothermal energy is not a renewable energy source. Boreholes that tap into the massive steam vents below the surface do not last forever. When Ross Beatty, CEO of Magma Energy (now Alterra Power Corp.) made the specious claim that geothermal energy lasts for centuries, scientists such as Stefán Arnórsson and Sigmundur Einarsson were quick to point out that geothermal power in the Reykjanes area—where Magma sought to drill—only had enough power to last about 60 years at best. Although this point was seldom, if ever, brought up in any previous discussion about geothermal power in Iceland, more recent events have shown that geothermal energy is not just non-renewable; it can even pollute.

Words

Paul Fontaine

Photo

Alisa Kalyanova

DON'T DRINK THE WATER

First of all, the steam that geothermal energy taps does release a number of harmful emissions. The International Geothermal Association released a report in 2002 showing that these emissions can include carbon dioxide, hydrogen sulfide, methane and ammonia. These emissions are linked to global warming, and can do extensive environ-

"Only weeks ago, it was discovered that Hellisheiðarvirkjun had been pumping waste water containing hydrogen sulphide into drinking water tables, on and off, for two years."

mental damage. Even the water itself can be poisonous—the scientific journal Environmental Contamination Toxicology published a study in 1997 which showed that waste water can contain chemicals such as mercury, arsenic and boron.

In order to reduce the amount of pollutants that geothermal power produces, it is necessary to take a number of precautions, such as recycling the steam through a series of compressors and pumps. The waste water needs to be channelled deep back into the ground, to prevent it from poisoning drinking water tables. Both of these precautions were outlined in the 2007 scholarly article 'Strategic GHG reduction through the use of ground source heat pump technology'. This last point has been the centrepiece of the controversy surrounding one such plant in Iceland, Hellisheiðarvirkjun.

The largest power plant in Iceland—and slated to be the largest in the world once it reaches its full capacity—is located in the geologically active Hengill area of southwest Iceland, comprised primarily of a chain of three volcanoes. The up-side of this is that a tremendous amount of power can be generated here: the plant estimates 400 megawatts will be reached once the two additional tur-

bines added earlier this month are in full swing. The down-side is: geological activity means earthquakes.

The sheer amount of geological activity in the area cannot be underemphasised. Hundreds of tremors were reported in the Hengill area on a single day last September, and concerns were immediately raised that these tremors—some of them measuring 3 or higher on the Richter scale—could do damage to the pipeline that pumps waste water back into the ground, below drinking water tables. Steinunn Jakobsdóttir of the National Weather Service told Stöð 2 news at the time that larger quakes could not be ruled out.

The plant itself had already been targeted by environmentalists as damaging to the environment, from a developmental standpoint, with Saving Iceland trying to bring attention to the plant's overall effects on the landscape. The notion that poisonous waste water

could be broken free from pipes, and spilled into drinking water, turned the dial up on the anxiety.

NOTHING CAN POSSIBLY GO WRONG!

These concerns were immediately addressed by Bjarni Bjarnason, director of Orkuveita Reykjavíkur, the power company that oversees the plant. He told RÚV earlier this month that he did not believe waste water pipes were in any danger of being damaged by earthquakes, and added: "We see no danger [of waste water poisoning ground water] so long as we pump it at least 800 metres into the earth."

But research done on the drilling does not necessarily support Bjarni's claim. An environmental assessment conducted on the plant in 2006 by the South Iceland Health Supervisory Authority arrived at the conclusion that they "put a great deal of emphasis on closing the construction of the waste water disposal system and the area used to dispose of the water," meaning that the area itself for pumping waste water back into the ground was far from ideal. Research conducted by the nearby municipality of Ölfus in March of this year concluded that there were not enough controls in place to even be able to handle the regular amount of waste water being produced under normal circumstances.

Despite these warnings, construction steamed ahead, and any criticism of waste water polluting drinking water was dismissed as alarmist. That is, until it was discovered that that's exactly what happened.

STRANGE BREW

Only weeks ago, it was discovered that Hellisheiðarvirkjun had been pumping waste water containing hydrogen sulphide into drinking water tables, on and off, for two years. The reason? Before a new waste water borehole was completed last September, another one at the Gráuhnjúka area had been used instead. This borehole did not have the capacity to deal with the amount of waste water it had to contend with, and so it released it, through a valve intended only for emergencies, into the drinking water tables.

Residents of nearby Hveragerði were less than pleased with this news, and called a town meeting demanding an explanation. They have been assured by Orkuveita Reykjavíkur that with the new waste water borehole in place, this practice will not continue. They also emphasised that their scientists do not believe the pumping of waste water into the ground will increase the risk of

earthquakes. No mentions were made, however, on how well these pipes could hold up in the event of a strong enough quake—and strong earthquakes are not exactly uncommon to the area.

WHERE DOES THIS LEAVE US?

If geothermal power—Iceland's crown jewel of green energy—is neither sustainable nor non-polluting, does this mean we need to turn exclusively to hydropower, which comprises the remainder of the country's power source? What about oil, which is believed to lie beneath the seabed in Drekasvæði, the northern corner of Icelandic fishing waters?

There might not actually be a dichotomy at all—other green resources may exist. While Iceland is far from ideal when it comes to solar energy, and wave power is still proving to be both expensive to build and maintain, anyone who has ever visited the country can attest that if there is one thing Iceland has plenty of, it's wind.

A research group assembled by Landsvirkjun in 2010, working in conjunction with Icewind—a pan-Scandinavian team looking to develop wind power in the Nordic countries—has concluded that wind power is a very realistic option for Iceland. They believe that building wind turbines in the southwest would be the best option.

Úlfar Linnet, an energy expert at Landsvirkjun, told Fréttablaðið that the matter should be explored seriously. "The goal is to have Iceland in step with the other Nordic countries," he said in part. "We're starting at zero, as a windmill has never been raised in Iceland. But we're making progress."

In fact, just last July Icelander Haraldur Magnússon successfully raised a 30 KW windmill on top of Hafnarfjall mountain, which immediately went into operation. MP Mördur Árnason—who is also the chairperson of the National Energy Authority Research Fund—believes that while figures do not seem to indicate that wind power is a competitive option at the moment, it would be hasty to dismiss the option altogether. Indeed, there are many vast, uninhabited and perpetually windy areas in Iceland, particularly in the Highlands, which would make ideal grounds for a wind farm.

Whether the Icelandic government devotes more time and energy into exploring wind power remains to be seen. In the meantime, Hellisheiðarvirkjun is inadvertently repeating the point that geothermal power is not as green as it seems, and that it may be time for Iceland to put its pride and joy to rest. 🍷

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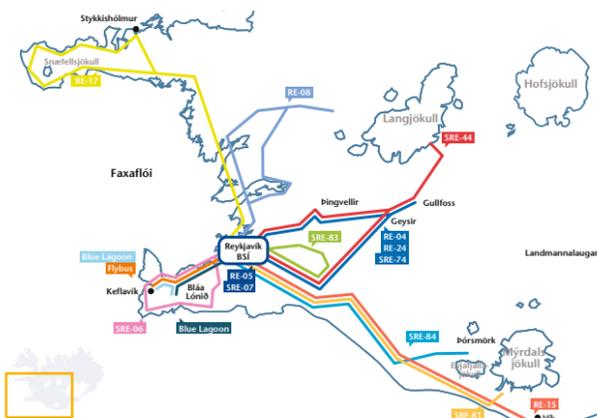
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Inconvenient Truths

Icelandic courts have problems with the truth



In two recent decisions, the Reykjavík district court has, in effect, ruled that truth is not a valid defence to libel. Instead, it ruled that newspapers have a duty not to publish statements about private individuals that would tend to damage their reputations, even if they are true and involve matters that many would reasonably believe to be in the public interest.

In one case, the court ruled that a journalist could be subjected to penalties for repeating, in an article regarding an international child custody case, the woman's statement that she removed her children from Denmark because their father

abused them emotionally and physically. In a more recent case, it fined a journalist who wrote a story about a dispute between neighbours 1.450.000 ISK for quoting public court documents from an earlier case against one of the parties.

In both cases, the journalist was: (1) quoting an apparently reliable source (2) about a matter that the newspaper reasonably believed was in the public interest (3) without opining as to the statements' veracity.

What is it, exactly, that the courts expect journalists to do? Avoid stories that reflect poorly upon private individuals? Must the newspaper remove a story about a football match in which a goalie error costs his team the game, because the

goalie's reputation as a competent player will be placed in doubt? Must it stop publishing stories about criminal trials that identify the accused, since the accusation will depend on a statement from a private person? Will it be precluded from publishing the names of legislators who voted on bills that ultimately ended up harming the public, since that might cause them to lose credibility?

A rule compelling a journalist to guarantee the truth of all his factual assertions—and to do so on pain of libel judgments virtually unlimited in amount—will inevitably lead to self-censorship.

The rule ought to be that, so long as the journalist relied on at least one authoritative source and had no good reason

to doubt the veracity of that source or the accuracy of the information he or she provided, even if that information ultimately proved to be incorrect or false, the publisher has appropriately discharged its duty.

In the custody case, the mother's quote was included to explain her actions, not to justify them. Without the quote, the story would appear to be an unjustified breach of the Hague Convention on the Civil Aspects of International Child Abduction. With the quote, the issue is different: would Iceland be justified in refusing to turn over the children until there was some fact-finding. The story is not complete without her statement.

With regard to the second case, one of the unending sources of juicy gossip is neighbourhood feuding. The court is right that these disputes should generally remain private, but once they go beyond mere words to violence, they become matters of public concern. We have laws—enacted by public bodies, expressing the public will—outlawing such breaches of the public order. The public documents quoted by the journalist permit the reader to determine for him or herself which side is more likely to be telling the truth. The quote does not damage the parties' reputations because it is true. They do not deserve to have reputations based on an incomplete knowledge of the past. The mere fact that the documents are more than twenty years old only goes to the weight that the readers should assign to them.

A true statement cannot damage someone's reputation. If you think someone is a wonderful father but are told the true statement that he abuses his children,

his reputation will be ruined. However, he never deserved a 'good reputation' to begin with. If he enjoys a good reputation because everyone is ignorant of the inconvenient truth, then the reputation is a lie. That the courts consider it their job to protect that lie is preposterous. Iceland's press failed miserably in the years leading up to the country's financial collapse. It failed to investigate reliable reports of gross abuse by politicians, bankers, and businessmen, mostly because the media hardly did any original, hard news reporting.

According to the Investigative Report, four out of five Icelandic news stories about the banks and financial matters originated from the banks' PR departments.

Now, however, serious investigative reporting is impossible because of the draconian nature of our country's defamation laws. As a people, we feel a certain shame in airing our dirty laundry in public, but too much harm has already resulted from our ostrich-like avoidance of unpleasant facts.

If the Icelandic Constitution's guarantee of freedom of expression is to mean anything, it must guarantee the right to publish true statements. If we are to have an open debate on public issues, we must permit the publication of properly-attributed quotations from apparently reliable sources. Any remedy for libellous statements in that situation must be solely against the speaker, not against the publisher. ♡

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Iceland in the international eye | November

How Many Eggs Are In A Presidential Pancake?

"This so-called social media has transformed our democratic institutions in such a way that what takes place in more traditional institutions of power—congress, ministries, even the White House...has become almost a sideshow."

—Ólafur Ragnar Grímsson, President of Iceland in an interview with CNN

If anything's for sale here in Iceland, you can be sure its president, Ólafur Ragnar Grímsson, is already flogging it. As part of the 'Inspired by Iceland' marketing initiative, everyone is invited to visit Ólafur at Bessastaðir to enjoy conversation and traditional Icelandic pancakes with strawberry jam and cream the way his grandma made them.

This invitation is readily available on Vimeo to all who dare to come.

Aside from pancakes, Ólafur waxes lyrical on all manner of subjects. Current

favourites include the future of Iceland's geothermal energy in the scheme of future global economics, how the Chinese government is more of a friend to Iceland than the US and Europe, how Iceland is growing its high-tech industries and setting itself up to be a global leader, and—in the same breath—how the Icelandic nation's Facebook and Twitter pages have fundamentally changed the face of Icelandic politics; how social media is setting out to become The Voice Of The People rather than the local representatives they elect to their 'democratic' government.

At the recent PopTech conference in Camden, Maine, USA, Ólafur took home the gold medal. His lecture won him a standing ovation from his American audience. In fact, TreeHugger.com commented that, "[after Ragnar's speech] attendees took to Twitter to wonder if Grímsson might have been born on a U.S. Navy base in Iceland—and therefore eligible to run for political office in the United States."

The World According to Ólafur is—well,

coming up. Iceland, he says, has taken account of its mistakes. In fact, as he was recently quoted by CNN as saying, "...former [Icelandic] bankers [have] found new jobs in other industries that are, on the whole, more helpful for the country."

That is, rather than being called to face the judicial process.

"We are coming out of this crisis earlier and more effectively than I think anyone, including ourselves, could have expected," Ólafur says. "Iceland is now serving as an example of how you can get out of a very deep financial and economic crisis."

According to Ólafur, either way you look at it, Iceland has—through ingenuity and the IMF's careful planning—manoeuvred its way out of the tidal wave. Unlike other countries, Iceland did not bail out the banks. As very recently stated by Nobel Laureate Paul Krugman in the New York Times, "Iceland's very desperation made conventional behaviour impossible, freeing the nation to break the rules. When everyone else bailed out the bankers and made the public pay

the price, Iceland let the banks go bust and actually expanded its social safety net. Where everyone else was fixated on trying to placate international investors, Iceland imposed temporary controls on movement of capital to give itself room to manoeuvre."

Spending cuts are apparently not the answer. In the light of 'Occupy Wall Street,' Greece and Portugal, Iceland, no doubt, looks like a serious candidate for an economic poster child, and Ólafur is rightly capitalising on that candidacy. In his CNN interview, he says, "I chose the will of the people over the force of the market."

I know, it sounds like something out of Lenin's 'The State and the Revolution.'

The Financial Times is optimistic, but a trifle more guarded: "Although [in Iceland] there is cause for optimism, a note of caution should be sounded. Recent events in Europe, in Greece in particular, have cast the Icelandic recovery in a certain fashion that is in danger of obscuring the country's true plight."

What is that true plight? I'm sure every

Icelander would love to know—especially when clutching an egg ready to be hurled at any member of the Alþingi.

And then, with CNN, Ólafur starts to get really interesting. What has fundamentally changed the world, he waxes, what drives peoples' movements today is social media. Today normal people are starting to make a change in the way governments work.

Tell that to the 13 Chinese citizens who have Facebook or Twitter accounts. (The Chinese Communist Party strictly monitors social [not socialist] networks.)

Meanwhile, do note that even if Ólafur cannot solve Iceland's—or even the world's 'democratic' problems (economic, environmental, or otherwise)—he's talking the talk. Either way, feel free to drop by his house to luxuriate at a warm hearth, hear him spouting forth reams of geothermal wisdom, and for Óðin's sake, try his homemade pancakes just like grandma made them way back when. ♡

✍ MARC VINCENZ



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Wave Of Protest

Was the Icelandic pots and pans revolution really unique?



At the time of writing, the Icelandic 'pots and pans movement', which can also be labeled the Icelandic indignados movement, has once again confronted the government, the IMF and the world financial system, and the government has once again promised to look "seriously" at its demands.

The Icelandic pots and pans movement is close to breaking the back of Icelandic neo-liberalism. The government can no longer hope to regain any kind of hegemony based on the idea that the free market is to play the leading role in society. This idea has so thoroughly been discredited that it is a marvel that Iceland's "left" neoliberal government has touted it for so long. Of course the IMF (Goldman Sachs, the US government – basically the same entity) demanded it, and the IMF is still the main force behind Icelandic neo-liberalism. A basic prerequisite for the "help" of IMF to Iceland that the demands of the protest movement for a general debt restructuring should be ignored. This the "left" neo-liberal government obeyed and it is now reaping the rewards in a steadily deepening distrust of the general public towards the political establishment, the media

Words

Árni Daníel Júlíusson

Photo

Jose Ángel Hernández

and the financial system.

But of course the IMF does not care about political or social dimensions of society, it is only hired to take care of the economy—that is to say, ensure that the rich get richer and the poor get poorer. That is the real meaning of the neoliberal hegemony.

THE ICELANDIC INDIGNADOS

When the Icelandic 'pots and pans movement' appeared—it could now be called the Icelandic division of the 'indignados' movement—it was alone in Europe. The 'pots and pans movement' appeared after the collapse of the Icelandic financial system, in the so-called 'pots and pans revolution', which reached a high watermark in January of 2009, when the movement brought the government down with its protests. To be sure, it soon sought support from a closely related European movement, the alter-globalisation movement of Attac and the European Social Forum. The alter-globalization movement welcomed the Icelandic movement and a local chapter of Attac was started in Iceland with the help of the Norwegian Attac, which is the strongest Attac chapter in Scandinavia.

The movement against neo-liberalism had its origins in the core capitalist countries like France and the US in 1997-1999. Attac was started by an article in the radical French newspaper *Le Monde Diplomatique* in 1997, which was written on the occasion of the South-East Asian crisis of 1997. The South-East Asian financial crisis started in Thailand and

caused a collapse of stock prices across the region. When the IMF stepped in to "help" it made matters much worse by ordering totally liberalised capital markets as a prerequisite for its assistance, which in a short time led to a gigantic capital flight from the region. The countries in the area suffered greatly, South Korea and other countries still bearing the scars of the crisis decades later.

THE ALTER-GLOBALISATION MOVEMENT

So radicals in the the capitalist core reacted by starting what has been called an alter-globalisation movement, a movement against neo-liberalism. The French, Germans and other Europeans active in this movement soon connected with radicals in Brazil and elsewhere in the place formerly called the third world (this term seems to apply mostly only to Africa now, the other parts of the third world have become "emerging markets with a growing middle class"). The annual World Social Forum, of which the first was held in Porto Alegre in 2001, was the one of the results.

Iceland was the only Scandinavian country which was left unaffected by

having been in the economic doldrums for much of the 20th century, than Scandinavia or the countries were the anti-globalization movement developed. Even so Iceland had a robust economic development the whole 19th and 20th centuries, leading to the situation that a kind of rather "healthy" or benign modern capitalism that developed in Iceland with a relatively strong welfare state up to about 1980 (though not as strong or well organised as in Scandinavia) was shattered by neo-liberalism.

However, this was not evident until October 2008. Until then neo-liberalism with its unfettered capitalism and creative banking seemed to be creating unheard of wealth in Iceland. A few dissidents muttered in corners here and there that the wealth created was not at all evenly distributed and nobody outside the top echelons of the financial sector had benefitted from it. But these voices were few and far between.

A NEW KIND OF MOVEMENT

This all changed radically after the collapse in Iceland in October 2008. Suddenly Iceland developed a protest movement, which was however of a different

this core were affected. And the protest movement exploded, first in Iceland, then Greece, Spain, Portugal and France, and finally it erupted with great force in the core country of world capitalism itself, the US. In the fall of 2011 a movement called Occupy Wall Street gathered strength and broke through to world attention in October 2011, three years after the collapse of the Lehman brothers bank and the beginning of the new world crisis.

ROOTS BACK TO 1999-2001

The movement in the US had roots back to the anti-globalisation movement of the period around 2000, but this movement had been extinguished when the Al Qaeda attacked New York and Washington. Now the movement comes back in full force, now that the US has been directly affected by a deep economic, financial, social and political crisis, that is affecting the whole of the West and threatens to plunge the core countries of Europe, like Germany, France and Great Britain, into crisis as well.

So the Icelandic situation has brought the country to the attention of the world protest movements. The protest movement in Iceland has done something that no other movement has hitherto done, it has toppled a neo-liberal government of the country – albeit with the results that another neo-liberal government, a so called "left" government came to power – and the protest movement has had to deal with a situation were the election of a new government has not resulted in any changes. The situation is as dire as before, the new "left" government brought to power by the protest movement is blind and deaf and unable to respond to the cries from the streets. It is seemingly in the clutches of the financial oligarchy, and so some new democratic strategy must be devised to deprive financial capital of its authoritarian hold over state power. The conventional methods of democracy do not seem to function.

So what can be done? October 15 saw protests against the power of the financial markets and for more democracy simultaneously in over 800 cities in about 80 countries in the world. That is surely a positive sign, even a source of optimism. ☺

"So the Icelandic situation has brought the country to the attention of the world protest movements."

this movement. All the others were affected, with Sweden being the scene of one of the big battles between neo-liberal state power and the activists, in Gothenburg in June 2001. It seems that Iceland's present Finance Minister (and Chairman of the Left-Green party), Steingrímur J. Sigfússon, was interested in starting an Attac chapter in Iceland at the time and was in touch with Susan George, one of the leading lights of Attac in France, but nothing came of it.

THE NEO-LIBERAL TIGERS OF NORTHERN EUROPE

Iceland seems perhaps in some respects to have had more in common with countries like Estonia, Lithuania and Latvia, or Ireland, countries that whole-heartedly embraced the opportunities opened by neo-liberal financial globalization after

kind in some respects that the earlier movements. They were protest movements in the core capitalist countries that protested against the unjust treatment of other, peripheral countries in the capitalist world system, even if some of the destructive tendency of this system was very evident in the US rust belt, with many industries being moved to China and elsewhere. Now a protest movement exploded in a country close to the core, a "wealthy Scandinavian democracy with a good welfare system," because of the consequences it had suffered due to the bubble economy.

This was a new development in the protest movement against neo-liberalism. Hitherto the core capitalist countries in the West had not been directly affected by any crisis, but in the period 2008-2011 more and more countries in

Opinion | Snorri Páll Jónsson Úlfhildarson

When Two Become One



Those who are yet to give up on Icelandic media cannot have avoided noticing one Kristján Már Unnarsson, a news director and journalist at TV station Stöð 2. Kristján, who in 2007 received the Icelandic Press Awards for his coverage of "everyday countryside life," is a peculiar fan of manifold and mighty constructions, and loves to tell good news to and about all the "good heavy industry guys" that Iceland has to offer.

To be more precise, Kristján has, for at least a decade (and I say "at least" just because my memory and research doesn't take me further back), gone on a rampage each and every time he gets the chance to tell his audience about the newest of news in Iceland's heavy industry and energy affairs. He talks about gold-mills when referring to dams built to power aluminium production; and when preparing an evening news item on, say, plans regarding energy and aluminium production, he usually doesn't see a reason for talking to more

than one person—a person who, almost without exception, is in favour of whatever project is being discussed. After witnessing Kristján's latest contribution to the ongoing development of heavy industry and large-scale energy production, i.e. his coverage of Alcoa's recently announced decision not to continue with its plan of building a new aluminium smelter in Húsavík, wherein he managed to blame just anything but Alcoa itself for the company's decisions, I couldn't resist asking (and, really, not for the first time): What can really explain this way too obvious one-sidedness, manifest not only in this particular journalist's work, but seemingly the majority of news coverage concerning heavy industry?

"Lack of professionalism," someone might say. Professionalism would thus imply allowing more than one single voice to be heard, letting one argument meet another, allowing conflicts to take place and thereby giving the audience a chance to critically make up its mind. This lack of professionalism actually applies to such a huge

quantity of all news material produced. Indeed, the constant recycling of content—of interviews, press-releases, photos, etc.—and the manufacture of single-perspective news content often seems to be the mainstream media's predominant modus operandi.

"Co-dependency," could be another suggestion. And a good one, as it often seems that the bulk of journalists are seriously co-dependent with the ruling political and economical order. Take, for instance, the mantra of the never-questioned importance of non-stop economic growth, or the commonly heard phrase that during a protest "the police needed to use teargas"—as the decision to spray isn't fuelled by a precise political will, but rather a simple need.

These two are good answers, but definitely not good enough when standing on their own. To get the full picture, let's look into the relationship between mainstream journalism on the one hand, and public relations on the other. How, for instance, are the tops of the aluminium and energy com-

panies' PR departments staffed?

At Reykjavík Energy we have Eiríkur Hjálmarsson, former journalist and programme producer at state TV station RÚV, whereas at Landsvirkjun we find one Ragna Sara Jónsdóttir, former journalist at RÚV and newspaper Morgunblaðið. Alcoa prides itself of Erna Indriðadóttir, long-time journalist at RÚV, while Rio Tinto Alcan sports Ólafur Teitur Guðnason, former journalist at RÚV, DV and business paper *Viðskiptablaðið* (it is worth noting that Ólafur is also known for his once-annual books analysing and criticising the media, not from the usual Chomsky-like left-wing, but rather a right-wing perspective). At last but not least, the only employee of Samál (or The Icelandic Association of Aluminium Producers) is Þorsteinn Víglundson who, along with a few jobs in the financial sector, used to write news for Morgunblaðið.

Quite an impressive list, isn't? And where does it bring us? Possibly to the assumption that the first-mentioned Kristján Már Unnarsson must be undergoing his

entrance examination, or even on-the-job-training. But that would be a bit too simplistic because practically, Kristján Már might well be preparing for a better paid PR job, whereas theoretically it really doesn't matter if that is the case or not.

What matters is the ever-impenetrable handshake between those two industries: Public Relations and The Media. What, in fact, is one medium's coverage of a company but a conversation between the two parties? A pre-designed and post-edited conversation, for sure, but a conversation nevertheless. And the conversation element is crucial as a journalist's co-dependency and lack of professionalism (deliberate or not) are of no use if the Holy Trinity's most important link is missing. And vice versa: Without sympathetic journalists, a PR stunt is likely to end up dead in the water.

The stunt's key moment, as Spice Girls realised and told us, is "when two become one." ☺



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What ever are we to put on our postcards and keychains once puffins are totally extinct? Elves? Might those be extinct too? They are invisible, so it's kind of hard to tell. Let's instead try to make sure there will be plenty of puffins around for future generations of tourists to enjoy looking at (and eating).

Where Have All The Puffins Gone?

Puffin expert Erpur Snær Hansen explains!



After spending the summer nesting—mostly in Vestmannaeyjar, off the south coast of Iceland—the nation's two to three million resident puffin pairs have returned to sea for the winter. While this fact alone is hardly newsworthy, those puffins have returned with hardly any pufflings in tow for the seventh consecutive year, and that's newsworthy.

When it comes time to leave, a number of pufflings confuse streetlights for the moon—the puffin's compass—and get stranded in town. Thus it has long been a tradition amongst kids in Vestmannaeyjar to go out looking for the helpless birds. They scoop them up in boxes, keep them over night, and then release them out to sea where they regain their bearings the following morning.

This September kids found twelve pufflings—two more than last year—

which Erpur Snær Hansen, a biologist at South Iceland Nature Research Centre, says are awfully small numbers. "Ten chicks in town means that about 500 chicks were born," Erpur says. "It's basically a joke. In a normal year, 500,000 chicks are born."

"If you look at the situation in Agatha Christie terms, the mackerel is one of the primary suspects... only the last chapter is missing."

Though Erpur says the puffin colony has waned in the past, people don't notice when it happens gradually; it's when it happens all of a sudden that people take note. "In 2005, people started getting worried when they saw puffin colonies paved with dead chicks," Erpur says, "and last year, the puffins basically gave up before the chicks even came around with only 17% of eggs hatching normally."

SOMETHING HAPPENED IN 2005

Erpur and his colleagues took pictures of 12,000 birds in 2007 and 2008 to age them by their bills, and discovered that the 2005 and 2006 cohorts were basically non-existent. Since then they have

been closely monitoring chick production, and have found that with the exception of 2007, it has been effectively nil.

"Something happened in 2005," Erpur says. "It's difficult to explain exactly what it was, but something failed." He names two hypotheses that may ex-

plain the diminished chick production: 'Increased predation,' and 'mismatch of food supply.'

"You could say that what's going on in the sea is basically a circus," Erpur says, prefacing the first hypothesis—increased predation. The crux of it has to do with ocean temperature, which he says rises and falls every 70 years—a cyclical phenomenon first described in a 1994 issue of Nature magazine. "In 1996, we started a warm cycle," he says. "It takes some years to warm up, and we have now reached temperatures of the last heat period between 1930 and 1960."

This has brought about a slew of changes, including an increase in known

predators, such as the mackerel, which started showing up in 2005—and in great numbers to the mackerel club's chagrin. "If you look at the situation in Agatha Christie terms, the mackerel is one of the primary suspects... only the last chapter is missing," Erpur says. "They are ferocious predators. They are like vacuum cleaners that basically clean up everything when they come to Icelandic waters, which they have done before."

Still, Erpur is cautious to pin it on the mackerel given the heated debate about whether or not Icelanders should be permitted to fish the species. "We cannot really know what they were doing in 2005," Erpur says. "Everything bad about them is used to justify the hunt, as the mackerel is a highly valued fish. It's basically nationalistic propaganda to say, 'well we need to kill some whales to keep nature in balance'. It's pseudoscience. There is no balance. Change is the status quo."

He describes the second hypothesis—mismatch of the food supply—as an old, classic, initially put forth to explain why most big commercial predators have varying cohort sizes. "The idea is that fish larvae—like sand eel larvae—didn't coincide with the peak of the zoo-

plankton. For instance, if they hatched earlier or if there was a delayed plankton bloom, the fish that feed on the plankton would have starved to death," he says.

"The problem is that these hypotheses are trying to explain some events that happened in the past and we don't have much data to differentiate between them," he says. "It's probably a mixture of everything. That's the feeling you get when you start looking at these things."

WILL THEY MAKE A COMEBACK?

Iceland is, according to the Icelandic Hunting Club, the only country in the world where puffins can be hunted, and an average 76,000 have been hunted every year. Given their dramatic decline, locals in Vestmannaeyjar reduced the hunting season from 45 days to 20 in 2008, to 5 days in 2009, and then banned hunting altogether this year.

Though this is a commendable initiative taken in Vestmannaeyjar, Erpur calls the current system of regulation "arcane." "It doesn't make sense to allow hunting in the north when everything is going down the drain in Vestmannaeyjar," he says. He believes that puffins should be considered a national population managed by a single unit. Even if hunting 15,000 puffins a year—each selling for 500 ISK a head—is not likely to collapse the population, Erpur says it's not sustainable given that there are not enough chicks being born to make up for the dying adults.

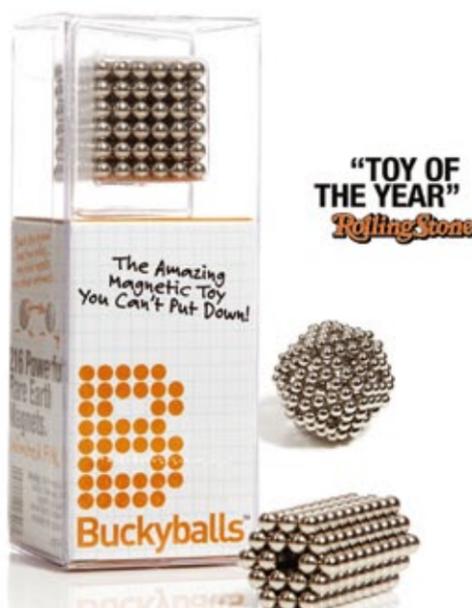
"The decline has been going on for seven years, and it could continue for another twenty years given the heat cycle," he points out. "Hunting them is simply not ethical." So he hopes the Minister for the Environment Svandís Svavarsdóttir, who has been rewriting and modernizing Icelandic environmental legislation, will succeed in passing legislation. Otherwise there is no telling if Iceland's most populous bird—and popular tourist attraction—will make a comeback. ♡

Words

Anna Andersen

Photo

Julia Staples





Spútník

Laugavegur 28b, 101 Reykjavík

"...a true second hand heaven"

Spútník is a true second hand heaven in downtown Reykjavík, that has for over 25 years specialized in vintage clothing for both men and women. The store's atmosphere is friendly and trendy and in November Spútník is not only a store but also the place where you can enjoy the great "Sunday Sessions." The session starts every Sunday at 16 with some cool upcoming bands playing an in-store concert. And we can't possibly

think of a better way to spend your hangover Sundays, after a great night out in Reykjavík, than shopping in a second hand heaven followed by a great free concert!

Sunday Sessions

Nov 06 TBA
Nov 13 Lím Drím Tím
Nov 20 Sykur
Nov 27 Fallegir menn

Opening hours

Monday - Saturday 10-18
Sunday 13-17

"...some eye catching party pieces"

Opening hours

Monday - Friday 10-18
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Nostalgía is a beautiful and unique vintage store where every vintage lover can surely get lost treasure hunting. Every item is carefully handpicked and whether looking for some eye catching party pieces, couture designer clothing or some outstanding jewelry, Nostalgía is the place to visit.



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Laugavegur 32, 101 Reykjavík



fatamarkaðurinn

second hand market

Laugavegur 118, 101 Reykjavík

"...friendly place for the wallet!"

Opening hours

Monday - Saturday 12-18

Are you a second hand freak that loves to scan the flea markets for some great cheap vintage finds? Then the Spútník 2nd hand market is the place for you! The market is situated in a big basement across from Hlemmur, the big bus stop, and is both a funky place to visit, not to mention; a very friendly place for the wallet. And lucky for you November visitor's the legendary Kilo market will take place from the 1st of November to the 12th, where all the clothes are sold by the kilo!

SOME OF OUR FAVOURITE QUOTES AND PHOTOS FROM OUR 'REVIEWS OF EVERY SHOW!' AT ICELAND AIRWAVES 2K11



Clock Opera @ NASA by Lukas Janicik



Dj AnDre at Faktóry by Aðalsteinn Guðmundsson



Endless Dark @ Gau Alexander Matukhno



CROWD @ NASA BY ÓSKAR HALLGRÍMSSON



Tune-yards @ Nasa by Óskar Hallgrímsson



Thorunn Antonía @ Tjarnabío Natsha Nandabhiwat



Berndsen @ Nasa by Aníta Eldjárn



YACHT @ NASA by Magnús Elvar Jónsson



Samaris @ NASA by

"From the moment Bix hit the stage, accompanied by a performance-art mindfuck magician team and his gang of zoological dance monsters, my hips unlocked from their standing position and my feet didn't fail to follow. In that split second I ceased to give a shit about everyone and everything else around me and did not stop dancing for the rest of the night."

Rebecca Louder,

Put On My Raving Shoes And I Boarded The Plane (Faktóry Main, Friday)

"When Ólafur Arnalds starts playing, all the lights go off. His sparse piano, coupled with delicate and minimal strings actually make for a nice atmosphere... until his retarded background projection starts playing. It's silhouettes of a kid's mobile slowly spinning, with the animal shapes hanging on it detaching themselves one by one and leaving, only to have them reattach themselves at the end. What kind of message is a human being sending out by having this sickeningly ham-handed and childish horseshit accompany his music? Is he some sort of idiot? Or does he think we are? I'd ask him, if I wasn't so goddamn certain the answers will infuriate me even more than the questions."

Sindri Eldon,

The Night Of Meh (Harpa Norðurljós, Saturday)



CHEEK MOUNTAIN THIEF @ NASA BY SIGURÐUR ÁSTGEIRSSON

"While reviewing NASA on Sunday of Airwaves last year, I made the mistake of pre-emptively crowning Dan Deacon the master of the electronic universe. After seeing Hermigervill bust out something called a theremin (it seems like I may be the last person on earth to hear about this), with which he expertly produced electronic beats with his bare hands—WITH HIS PHYSICAL ENERGY—it became clear that he is actually the closest thing to a musical mad scientist (shall we say, genius?) that one can imagine. Hermigervill is a national treasure, the proprietor of some of the best beats around—on his own albums as well as that of other artists—in addition to being the unofficial curator of a few Icelandic pop classics, which he has stripped down and rejuvenated for our modern digestive pleasure. The best thing about Hermigervill is how crystal clear—and perfectly simple!—his rhythms are; their effect on the audience being virtually hypnotic, the crowd appearing as a synchronized undulation of heads."

Valgerður Þóroddsdóttir,

Why Sunday Is The Best Night Of Airwaves

(NASA, Sunday)

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Haukur á Stöng by



Gus Gus @ Kex by Hörður Sveinsson



HUMAN WOMAN @ FAKTORÝ by Júlía Hvanndal



Mammút at Gaukur á Stöng by Ægir Freyr Birgisson



Niki and the Dove @ Nasa by Sigurður Ástgeirsson

Half the audience giggle in stunned confusion, the other half rapt, rolling in the shards of sound, sweating and grinning at these joyful, brilliant lunatics who've taken over the asylum. This kind of brazen invention is a far cry from the woefully insipid opening act - Kreatiivmootor are the stuff legendary Airwaves performances are made of.

John Rogers,

Kreatiivmootor Smash Music Into Joyful Sonic... (Harpa Kaldalón, Thursday)

I was anticipating Forgotten Loes becoming the best of the night and boy oh boy did they deliver. It shows remarkable confidence and belief in one's music to perform new and mostly unreleased material when relying on popular standards to please everyone and make sure no one goes home feeling neglected by the band they came to see is more often than not the route artists go for at a fests like Airwaves. Forgotten Loes have balls aplenty, because they only performed new shit. Shit that reeked of glory and awesomeness let me tell ya.

Birkir Fjalar Viðarsson,

A Night Of Hip Hop And Its Bastards (Gaukurinn, Wednesday)

Friðrik Dór was up next up. He fortunately brought over a respectable crowd of younger fans, so the room was filled one-third when he started playing. The mood was rising, and people actually started dancing to his pumping electronic beats and R&B style vocals. His chosen style places rather high requirements of him in light of his American idols. And while he did not reach the superstars' plateau, he was rather likeable. If I had to book an act for your teenager's school party for tomorrow, I would totally call Friðrik Dór! And the day after, maybe the kid would have forgotten about the music—the same way as he or she forgets who he made out with—but hey: it was fun!

Florian Zühlke,

The Good, The Bad And The Misplaced (Harpa Norðurljós, Wednesday)

"But luckily for him, Clock Opera didn't suck. In fact they were the best act of the night. They were more intense and rocking, and less melodramatic than what I've heard on their records. It had that hyper-emotive rousing electro indie that you'd expect from the likes of Frightened Rabbit. The track 'Once And For All,' for example, with its glistening piano synth noise was the sound of Angel buttsecks, all pure but dirty at the same time. All the while the lead singer jerked and twisted as if he was trying to rid himself of imaginary bees in his trousers. Now tUnE-yArDs were great, but this was the first time that evening I found myself really grooving and dancing to the music. Get in!"

Bob Cluness,

Booze, Blood, Bacteria... (NASA, Friday)

"..But music genres are odious, especially when it comes to music journalism. Didn't Cicero say that?"

Pórður Ingi Jónsson,

In Remembrance Of Biogen... (Faktorý Main, Thursday)

Hers is not a "versus" or "either/or" comment on technology, environment, and social welfare; instead, Björk's projects beam with careful and passionate recombinant representation of the environmental human as machine, the mechanical environment as human, the humanity in environmental technologies. With Biophilia, make no mistake: this is a deeply educational and activist artistic gesture.

a.rawlings,

Ecology, Echology, Ecology (Harpa Norðurljós, Sunday)

Oh, Berndsen. Not everyone loves you but I sure do. Yes, on the surface it's the same reflexively '80s dance balladeering as with Kiriyaama but the difference is that Berndsen knows how to produce some real earworms, he doesn't take it seriously at all but at the same time I never get the feeling that he's anything less than sincere in his love for that period in music.

Ragnar Egilsson,

Björkstep And Sufjancore (NASA, Saturday)

Finally, Stafrænn finished with a song called Val Kilmer, after telling a story about a guy who tried to get a tattoo of Jim Morrison, but mistakenly brought in a copy of Oliver Stone's The Doors and ended up with one of Val Kilmer.

Anna Andersen,

Good Work Everyone (Iðnó, Saturday)

Of Monsters and Men are unashamedly indie, which is good if you like that sort of thing, which I do. They decorate the stage with Christmas lights, project century old film clips, and at one point their accordion player puts on a wolf mask. Yes, they have an accordion player. This is in-your-face indie. "Twee as fuck," to quote a phrase. Of Monsters and Men are a band that is quite easy to mock, but most musicians that wear their hearts on their sleeves are. When I was a sixteen-year-old indie kid, I would have killed to have a band like them in Reykjavík. Sure, I do love me some avant-garde, loud, dissonant, screechy noise, but it is a lot of fun to sing along with the twee kids in the indie band. A lot of people satisfied that urge tonight.

Kári Tulinius,

"Twee As Fuck!" (NASA, Thursday)



Aníta Eldjárn



SBTRKT @ NASA, by Rúnar Sigurður Sigurjónsson



Reykjavík! @ NASA by Magnús Elvar Jónsson



Retro Stefson @ NASA by Alexander Matukhno



OY @ Iðnó by Katrín Ólafsdóttir



MUCK @ AMSTERDAM BY HVALREKI

"I'm Hazar and I'm going to rock out for half an hour!" And he did. And so did we. He has an interesting take on beat. It's like he makes them follow the bassline and the distorted frequency swirls rather than the other way around. I like that. It tells me that he tries to approach the already-done in a new way and succeeds. From time to time he threw in some smart poetry samples while sticking the bass heavy beat in our faces, but the whole time we all watched an electronic musician who dared to have fun with his music.

Aðalsteinn Jörundsson,

A Reference Free Review (Faktorý Ground Floor, Thursday)

A storming, charging behemoth HAM were, standing proud and tall like the experienced (not old) statesman of Nordic metal that they are. What a fucking blast. I was completely honoured to see them. What a serious effort. It was music peering into a deep, dark chasm of the soul, an abyss of pain and agony: remorseless, indifferent, and punishing. Every note fractured and crushed. Chords incinerated like napalm, hit after pulsating hit. Fucking legendary, fucking monolithic, a Roman orgy in hell, a perennial blood bath. Caligula would have been pleased.

Christopher Czechowicz,

Midnight Gallery (Art Museum, Friday)

The Heavy Experience followed, an instrumental group led by saxophone, guitar and bass. This is a band that definitely lived up to their name—the plodding, earth-shaking march of a giant diesel-powered mastodon shook the club. The sax was capable of ascending the dirge like a victorious bird of prey, just as well as it filled in the spaces left by the reverberations. At times it could even be surprisingly pretty, capable of expanding the notes through the venue to the point of heat death, before crunching them back together with a thunderous boom.

Paul Fontaine,

Night Of The Living Dead (Amsterdam, Sunday)

Like a lot of others, I was unsure whether scheduling the Symphony Orchestra as part of Iceland Airwaves was a good idea. Does it go against the festival's spirit? This is a valid question. However, I have come to realise that for a festival that prides itself on its eclectic and advanced nature (one that should pride itself on those things), this is exactly the colour of the spectrum that was missing, far more than Bubbi or any of the geriatric ensemble performing this year. May this not be the only time Airwaves visitors have the opportunity to expand their horizons in such a manner.

Haukur S. Magnússon,

I Am Thankful For My Ears (Harpa Eldborg, Thursday)

Music | Dr. Gunni's History Of Icelandic Rock: Part 32

Icelandic Hard Rock In The Eighties And Nineties – A Skin-Deep Account

In the beginning, Icelandic metal bands kept to themselves and were mostly left out of the mainstream. In the movie *Rokk í Reykjavík* (1982) for instance, the light, Loverboy-type metal band Start looked and sounded like long haired elves out of a hill. Other early metal bands, such as Prumuvagninn ("Chariot Of Thunder") and Drýsill ("Puck" or "Demon") played to few diehard metal fans and both released LPs. Some of Prumuvagninn's members had been members of pop and ball group Tívolí and featured a convincing rock barker, Eður Örn Eiðsson. Their self titled LP of hard blues rock was released in 1982.

Drýsill featured red haired rock star Eiríkur Hauksson (aka Eric Hawk), who would later represent Iceland in Eurovision (twice!) and front Norwegian metal band Artch. Drýsill's sole album, 'Welcome To The Show,' was released in 1985 and has been called Iceland's first "real" heavy metal album.

METAL TREE HUGGERS

Músíktílaunir, Iceland's version of Battle Of The Bands, that started in 1982, has always welcomed metal. Metal band Gypsy won the battle in 1985 with its old fashioned, slightly hairmetal-ish rock. The band did not release a record and gave up when Hallur, the drummer, left to join Ham in 1989.

Bootlegs came from Garðabær and played speed metal, with Metallica and Slayer as role models. The band competed three times in Músíktílaunir, and finally won the contest's second place in 1989. Their debut album 'WC Monster' was recorded shortly afterwards and released by The Sugarcubes' Bad Taste label (Bootlegs' singer Jón happens to be Sugarcube Einar Örn's nephew).

Around 1990, metal was in general upswing with hair metal gaining popularity and Guns 'n' Roses posters plastered on every other teenager's walls. That year, Nabblastrengir ("Umbilical Cords") from Hafnarfjörður won Músíktílaunir, but gave up quickly afterwards, as Bootlegs stole their singer, a guy called Jón, or Jón Junior, to distinguish him from the older Jón that was already in Bootlegs.

With two Jóns, Bootlegs was at the top of the game and played at Laugardalshöll along with the kings of Icelandic pop in 1990. At the time, not least as a result of President Vigdís' efforts, a big forestry effort was ongoing in Ice-



land. The concert was to raise money for a 'Rock forest' that was supposed to be set out in all four quarters of the reef. The 'Rock forest' still has yet to materialise, but Bootlegs soldiered on and signed with local 'major label' Steinar. They released a self-titled album in 1990, with a tasteful painting of a tree raping a blonde woman on the cover. Shortly afterwards lead guitarist Guðmundur Hannes quit and a young boy called Gunnar Bjarni replaced him. This line-up was shortlived and Bootlegs croaked soon afterwards.

DEATH IT IS

The year 1991 saw large hair metal festival at Hafnarfjörður's football stadium. Qireboys, Bulletboys, Thunder and Slaughter showed up, but the main attraction, Poison, did not, giving the excuse that one of the members had suffered an accident.

At Músíktílaunir in 1991 death metal was all the rage, and a band called Infusoria won. They would soon change their name to Sororicide. Garages all over Reykjavík were at this point brimming with long-haired teenage boys sporting black t-shirts, with shiny and menacing guitars, and all the right effects pedals. Death metal bands such as Gor, Morbid Silence, Insectary, Condemned, Cranium, Viral Infection, Virulency and Suicidal Diarrhea made the rounds at bars and recreation rooms

with Sororicide as the dads and Ham as the granddads.

Sororicide made a convincing album in 1991, 'The Entity.' Furthermore, a death metal compilation entitled 'Apocalypse' was released, featuring songs from In Memoriam, Strigaskór no. 42 ("Sneakers #42") and Sororicide. With that, the first wave of Icelandic death metal fizzled out.

GRUNGE IN ICELAND

Running side by side with death metal were bands that harked back to the golden age of "classic" rock (or just 'rock', as it was called then). One of them, Deep Jimi And The Zep Creams, sported most of their influences in their name. At first Deep Jimi played cover songs but soon started writing their own material. The band played enough cover gigs in Iceland to finance a trip to New York and there played various shitholes. Deep Jimi lucked out in the big city and were eventually signed by Warner Brothers. Grunge was the new thing after Nirvana's breakthrough and almost every band with long haired members stood a chance. The label got producer Kramer (of Shockabilly and Bongwater "fame") to work with them on their debut album.

"He was paid 60,000 dollars and showed up driving a BMW shortly afterwards," said one of the Deep Jimis at the time. "He did almost nothing in the



studio though, except smoke weed." The album, 'Funky Dinosaur,' was released in 1992, but shortly afterwards all deals were off as the label had violated most of their agreements.

Grunge was not that big in Iceland. Bands such as Bone China, Deep Sea Apple, Dos Pílas, Urmull, Quicksand Jesus and In Bloom played and made music but never got that big. The only Icelandic rock band that was properly popular was Jet Black Joe, because they had what it takes: memorable, melodic songs and an outstanding work ethic.

THE FLIGHT OF THE JETS

Jet Black Joe was the brainchild of singer Páll Rósinkranz and the aforementioned guitarist Gunnar Bjarni (fresh from his stint with Bootlegs). At first, they made songs with a single guitar but later got three more dudes to form a band with. Major label Steinar signed the band, and their first album was made in 1992. Songs like 'Big Fat Stone' and 'Rain' got popular and the boys, all under the age of twenty, set out to work only in music - "That is going fine. We make plenty money and now drink Jim Beam instead of Brennivín," Gunnar Bjarni remarked in November 1992. "It's almost like a dream," said Páll. "We play music that we love and people love it."

The self-titled debut album sold 7,000 copies, and label Steinar used every possible connection to try and get the band a record deal abroad. Waiting for something to happen in the fickle world of the music business is a sure-fire way to mess up bands. Drinking and smoking takes its toll but Gunnar Bjarni wrote like crazy and had a new album, 'You Ain't Here,' ready for 1993. It was not as popular as the first album. "Mostly girls came to our concerts at first," said Páll. "Now we get more boys because our music is more heavy and boys are more into heavy shit."

At the time various stories about the



band made the rounds. The advances for the second album were said to have been spent mostly on pizza to eat in the studio and all around town there were said to be unpaid bar-tabs from the band. The story of how Páll shot the drummer with a rifle was the most tenacious though.

"See," explained Jón Örn, the drummer in an interview. "I went to Páll to pick him up for a rehearsal. He said he wanted to show me something and when I came to his room he pointed a rifle towards me. He shot and the bullet brushed by shoulder and hit the wall behind me."

"Needless to say, I didn't know it was loaded," said Páll.

"The best thing about it though was when we got to the ER and I was being sewn up, Páll said: Shit, now I will miss my tanning session."

After one more album, 1995's 'Fuzz,' which included the hit 'Higher & Higher,' the band split up after a horrendous trip to Austin, Texas' SXSW showcase festival. Singer Páll found God and left the sinful world of rock to focus on gospel music. Gunnar's various efforts have never match the greatness of Jet Black Joe, but the band's keyboard-player Hrafn formed Ensími, which is still active and one of Iceland's most established rock acts. Jet Black Joe have of course had various comebacks and even released a new album in 2006, the not so great 'Full Circle.'

Dr. Gunni

Photos:

The gentle art of Icelandic metal album covers:

Drýsill's 'Welcome To The Show,' Sororicide's 'The Entity' Bootlegs's 'WC Monster'

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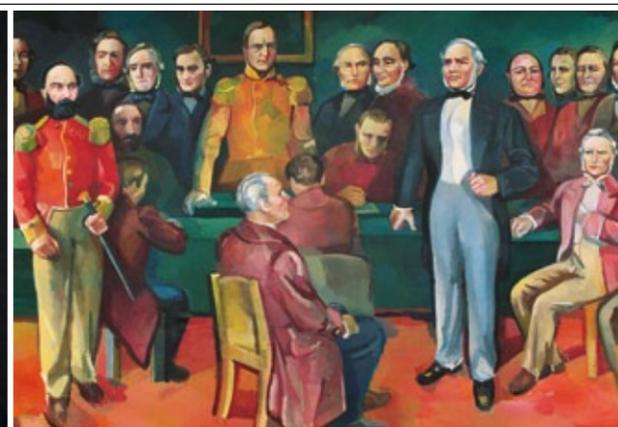
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Diving Into Metamorphosis



"We wanted to take the legends of the sea up to the surface with us, not just to show fashion as superficial but appeal to the subconscious of women and rewrite the ocean myths by a feminine hand."

EMERGING FROM THE OCEAN

The exhibition 'Metamorphosis' by fashion designer Hildur Björk Yeoman and photographer Saga Sig has been described as blurring the boundaries of fashion and art. The show explores mediums such as photography, drawing, sound and video installation.

In their collaboration, the pair often depict different sides of femininity within their work: sisterhood, motherhood, young delicate girls and strong timeless beauties. Their interest in the stories of women is clearly seen in the exhibition. Inspired by the ocean, they wanted their work to be viewed as visual poetry, telling the story of feminine mystique, empowering and liberating one's inner goddess.

THE COLLABORATION

Their first collaboration was 'Garden Of Enchantment' at Kling og Bang gallery in 2010, where they displayed beautifully crafted wooded prints, illustrated with lively, nostalgic and dream-like paintings. Compared to their current exhibition, this work took more of a whimsical, romantic flavour. Their collaborations came from the mutual admiration they had for one another's work.

Hildur Björk Yeoman—who's current fashion line 'Cherry Bomb' was displayed at this year's Reykjavík Fashion Festival—is best known for her accessories range, with her finely crafted poodle bags and elegant swan necklaces. Her illustrations have seen her work for brands as Lascivious and Thelma Design—a fantastic hat designer, kind of like the young Philip Treacy of Iceland.

Saga Sig has produced photography for many magazines including Dazed and Confused, I-D and top fashion brands such as TOPSHOP 214. She also

has been quite dedicated to the label Kron By KronKron, producing their lookbooks for the past two years. You can see why, with Saga's eye for colour and lighting that contrasts so well with the KronKron style.

The current collaboration with the exhibition 'Metamorphosis' has a more adventurous vibrancy but somehow manages to retain the same elegance as the previous show. Their imaginative

history with a strong sensuality being portrayed as evil, bloodthirsty characters.

Working together, do you still share these same ideals?

BOTH: We connect well together as we love beautiful things, not necessarily conventional beauty also things that are maybe "pink ugly." For example, in the exhibition we used so many plastic banners and party fringes. Some peo-

"We connect well together as we love beautiful things, not necessarily conventional beauty also things that are maybe "pink ugly." For example, in the exhibition we used so many plastic banners and party fringes. Some people might find this does not conform to their sense of beauty."

worlds this time seemed to be more of a celebration of pride and flamboyancy!

To me you both play on ideas of beauty, whimsical worlds and femininity. Why do you think these appeal to you both and appear in your artwork?

HB: Mistaken ideas of femininity are still a problem I feel. Even in Iceland today. We love to show strong women and girls we consider inspirational. In the show, instead of using stereotypical fashion models, we have different women who inspire us. Our beautiful pregnant friend Liv, a little red-haired pearl, and my small cousin with her amazing self-confidence aged only seven.

SS: I grew up with legends. I lived in the countryside close to where legendary stories took place, Þingvellir, Skálholt and also in V-Skaftafellssýsla, near Mýrdalssandur. Growing up there, you find the stories in the air and in the old people who visited your homes. They would often tell my siblings and I myths and ghost stories.

The energy and atmosphere of life around these stories had a big influence on me. I put lot of thought into the history of these women, especially after writing my BA thesis on feminism and sexuality, in the context of women in

ple might find this does not conform to their sense of beauty.

Did you admire each other's work for a long time before collaborating?

HB: I had seen Saga's blog and watched really closely to see what she was doing. This was before she left for London to study fashion photography. Immediately it was clear to me that she was a very talented girl. Saga shoots all of my clothing lines, and is very much a part of Hildur Yeoman's world.

SS: I remember when I first saw Hildur's fashions on a famous fashion blog, Style Bubble, and sent an email; ever since we followed each other's work. Until finally we collaborated on a photoshoot for Hildur's collection, which marked the beginning of our collaboration.

Would you call what you produce fashion or art?

HB: Fashion. Although we get inspiration from everything and nothing—art, film, music, nature, folk stories, friends and family. There's just something about fashion that lights a fire in our hearts! 🍷

✉ RICHARD P. FOLEY
📷 SAGA SIG

Music | Review



Emmsjé Gauti's long overdue and highly anticipated debut album, 'Bara ég ("Just Me")' does not disappoint, and with production from Iceland's finest, such as Introbeats, Redd Lights and Gnúsi Yones, this album was bound to be a hit. In fact, I'm going to go as far as saying that it is one of my favourite hip hop albums of the year.

The majority of the songs are party related, with rhymes about fine looking women, smoking, drinking and overall partying. But Gauti gets personal on some occasions and two of the personal songs gave me goosebumps ('Blikk blikk' and 'Kæra Ester'), and when a song gives you goosebumps you know you're on to something good.

For me the highlights of the album are the two previously mentioned tracks, along with 'Steinstjarna' and 'Dusta

rykið'. These four songs show how versatile Emmsjé Gauti and the production team can be, ranging from the '80s stylings of 'Dusta Rykið' to the Dirty South influenced 'Steinstjarna'.

However, I do have some negative things to say about the album. Two tracks are missing from the album, and there is one song that I really can't stand. Why? Mainly because RnB isn't my cup of tea. As for the 'missing tracks,' I recommend curious readers visit YouTube and type in 'Kveikjum í Reykjavík' and 'Eitt glas enn' to hear why their omission is so troubling.

Emmsjé Gauti might not be inventing the wheel with this album but whether you're driving a car, going out for a walk or just need something to boogie with in your party, this is the shit.

🍷 - ATLI HELGASON

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Iceland As It Should Be

GRAPEVINE GOES FRANKFURT BOOK FAIR!



"Is he Swiss?" asks a person in the back row. "No, I think he's Estonian," replies another. The man on the stage is, as it happens, Icelandic, and is performing at the very underground Frankfurt anti-book fair at Café Exzess. Here, one can attend lectures about anarchist poster art and the history of anarchism in Quebec, say, while the flower of Iceland's literati chase international publishers around like rabbits in spring in the gigantic and rather airport-like Frankfurt Messehalle.

Like your erstwhile journalist, [frequent Grapevine contributor] Eiríkur Örn Norðdahl plays both sides of the fence. Here he quickly captures the crowd with his peculiar brand of sound-poetry, performing rather than reading in English, Icelandic and German. Language is rendered largely irrelevant as Eiríkur stakes a claim for poetry as the music of the 21st Century, without the aid of instruments or hooks. Having seen him read for almost a decade on the Icelandic scene, it is gratifying to see him in front of a foreign audience at the top of his game. "I can see he has done a lot of slam-poetry," says my German friend. Perhaps, but his style probably has more to do with drunken and perpetually attention deficient Icelandic audiences rather than any particular type of event.

A VIRTUAL ISLAND

A few days earlier, the President of Iceland, in front of an audience that included the German Foreign Minister and the Mayor of Frankfurt, presented a portrait of Iceland as a country where

the bookshelf is the centrepiece of every home. This comes as news to the group of 30-something Icelandic writers who are crowded around the bar at Café Exzess and whose relatives still hope will someday get a real job. Most of them have fled a country where they never really managed to fit in, and now live among their bookshelves somewhere in Germany, in Finland, in Sweden.

Perhaps Iceland has since its beginning, like other settler communities, been an idealised country, a country where people can see what they want to see. 'The Saga Island' gives other nations, tired of their own reality shows and tabloid media, an example to look to. Even if this in itself is mostly virtual.

AN IMAGINARY HAVEN

Maike Stommer is a doctor of Political Science who has lived in Iceland and speaks the language fluently. She tells me that while there are several people in Germany well versed in Icelandic culture and literature, she is among the few who have studied Icelandic politics which is why journalists tend to call her asking about such items as the International Modern Media Institute. Everyone loves the idea of a safe haven for investigative journalism and free speech and hence Iceland gets held up as an example to follow. Sadly, this does not necessarily reflect the facts on the ground, where journalists can and do get fined for quoting sources and even other news stories if these are deemed somehow offensive, however accurate they may be.

Icelandic literature, thankfully, fares far better than Icelandic journalism, and the country has more than its fair

share of great writers. Some may not always be appreciated as well as they should be, but the book fair in Frankfurt is a welcome opportunity to celebrate Iceland's finest. We still need someone to look up to, after all, and my heroes have always been writers rather than bankers.

THE BEAUTY OF READING

During the boom, Iceland was seen by many neo-liberals as a shining example of the validity of their doctrine. After the collapse, it was seen by others as an example of its folly. The image of Iceland as a nation of entrepreneurs and financial geniuses was never an accurate one, as we now know. The image of Iceland as a nation of thoughtful readers and writers might not be entirely accurate either, but it is a far better one.

The Icelandic exhibition room at the Frankfurt Buchmesse is widely, and probably rightly, considered the best in years. One can have a cup of coffee and sit down in an old-style sofa among the many bookshelves and pick out a copy of Laxness or Einar Kárason or, indeed, Eiríkur Örn Norðdahl, and leaf through the pages while the Geysirs and Glaciers and Lava Fields and Fosses lull by on the walls in the background, as if the entire reading room had been transported to somewhere in the highlands on an improbably warm and windless day. This might not be Iceland as it is, but certainly it is Iceland as we would like it to be. ☘

✍ VALUR GUNNARSSON
📷 FRANKFURT BOOK FAIR



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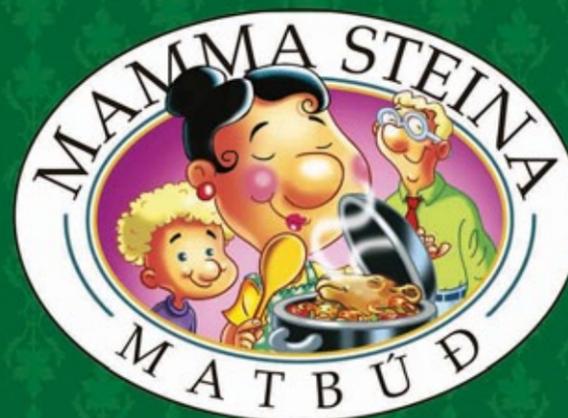
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Breiðholt: Where You Kick Cans Or Lamp Posts

How Reykjavík got to be what it is, part II



If you have been wondering whether an old school ghetto can be found in Reykjavík, the answer is 'sort of.' What Icelanders refer to as their 'ghetto' is more commonly referred to as Breiðholt, a neighbourhood in the east part of the city. Breiðholt, built from 1967–1982, is Iceland's clearest example of the dominant policy after the Second World War: to quickly construct cheap apartments, specially targeted at the working class.

Before becoming a suburb, Breiðholt (literally: "Wide Hill") was a farmland, whose main building was a classical Icelandic turf house. In the year 1900, when Reykjavík was inhabited by a total of 6.667 souls, Breiðholt was still part of the countryside, and it took the farmers one day to walk to the city and back.

The history of the suburb Breiðholt started in 1960. That year, the city of Reykjavík started making a new urban plan to follow the increase in population following World War II. The plan was characterised by an emphasis of private car ownership, and the suburbs were born.

Breiðholt has from the start been Reykjavík's most populated district. It is furthermore the district that has received the most negative press coverage through the years. And the reason is? Well, when Breiðholt was in

process, the government was settling years-long conflicts between the working class union, employers, and itself, regarding salary and benefits. In the end, they agreed that the government would take care of building apartments for low income families for the next years to come. A committee was established which in the end finished building apartments for almost 50% of the inhabitants in Breiðholt.

THE THREE STAGES OF A "GHETTO"

When Icelanders refer to Breiðholt, they are actually talking about three quarters designed with three different ideologies: Neðra-Breiðholt ("Lower-Breiðholt": 1967–1973), Efra-Breiðholt ("Upper-Breiðholt": 1970–1982), and Seljahverfi (1974–1982).

Neðra-Breiðholt is characterised by U-shaped-apartment buildings with a garden in the middle for happy people inhabiting happy suburbs. The committee built almost 300 apartments in Neðra-Breiðholt, but it had nothing to do with the quarter's design.

The next quarter to be built was Efra-Breiðholt. There, the committee had total freedom to do what they wanted to do. They felt that the corners in the U-shaped apartment building in Neðra-Breiðholt had been too costly. With that in mind it was decided to make houses with as few corners as possible; or in other words, to make houses as long as possible. Behind these decisions was also the love for technology. For the first time in Iceland, moveable construction cranes were available to use. And what did Icelanders do with moveable construction cranes? They kept going and ended up with the longest house ever been

built in Iceland: 320 m long, with total of twenty staircases, for 7–800 people. This house is located in Norðurfell and soon acquired the nick-name 'Langavitleysa ("Long Nonsense")', still in use. When the building committee was dissolved in 1983, around 6.000 people lived in apartments that the committee had built—at that time the entire population of Breiðholt numbered 15.000.

Seljahverfi was constructed from 1974–1982. It has always been the little sister of the two other neighborhoods, innocent and cute. In Seljahverfi, factors such as economic chaos and hyperinflation somehow directed middle-class people into building huge villas that now characterise the quarter.

HOW CAN WE NORMALISE IT?

Despite its important part in eliminate unsuitable housing in Reykjavík, Breiðholt received criticism early on. Efra-Breiðholt got a particularly bad reputation, since there was a really high rate of low income families and a great number of single parents living there. In 1977, 15% of single parents in Reykjavík lived in this area—indeed, in some apartment buildings weren't inhabited by a single adult male.

These circumstances were a source for various stories that ended up in the main newspapers in Iceland.

Journalists were active in writing articles about vandalism in Breiðholt, and little by little Breiðholt gained a reputation for being Reykjavík's 'ghetto.' Efra-Breiðholt always got the most attention in the media, and it is there where the City of Reykjavík put the most effort in social improvements. The neighborhood was thought to be homogeneous, both in terms of the buildings and the

people living there. Actual residents in Breiðholt often lied about where they lived, and people in other neighborhoods outside Breiðholt were terrified of going there.

Politicians got nervous and felt the need to "fix" the suburb afterwards to meet people's "social and cultural needs." Money was put into the first teenage social center in Iceland (Fellahellir), a sports club was established (Leiknir), the only culture house outside the city centre was built (Gerðuberg), the first community college in Iceland was established (Fjölbrotarskólinn í Breiðholti), and so on.

Despite of the "ghetto" stamp Breiðholt was slapped with in the '80s, its reality did not conform to its image. In Reykjavík's most populated neighborhood, which included all the city's social housing, there were also the fewest incidents of crimes per capita. In the period 1967–1974, a total of 62 serious crimes were committed in Iceland, and only one of those crimes was committed in Breiðholt.

CAN WE PLEASE ELIMINATE THE CREATIVE ENERGY?

From the very beginning there was a strong counter-culture scene connected to Breiðholt. The neighborhood was full of children and teenagers in this new neighborhood in the middle of nowhere (with almost no public transportation)—in Efra-Breiðholt, less than 7% of the inhabitants were 65 years old or older, while 54.8% of the inhabitants were under the age of 22. It was also the time when Iceland's punk scene was in formation. It became particularly strong and prominent in Breiðholt.

A high quality music-studio was bought for the youth centre Fellahellir. The centre organised outdoor concerts every year, entitled 'RykkRokk,' where young artists played music that usually did not see public release or radio play. Many of the bands that performed at these concerts would go on to become leading groups in Iceland. The studio was for long time one of the best recording studios in Iceland, and a cheap one: a crucial factor for allowing teenage-bands to make their recordings. Many great bands recorded in this studio, including fabled pop group The Sugarcubes.

A lot of great minds and artists in Iceland have lived in Breiðholt. One should also mention that with the '70s private car policy, there were a lot of empty garages that became perfect rehearsal places for young teenagers to make some noise.

TODAY'S BREIÐHOLT

Breiðholt's image as a "ghetto" still lives a good life, and Breiðholt is still under attack—now because of a different kind of segregation. In Breiðholt, 10,2% of the inhabitants have non-Icelandic nationalities compared to 8.1% for Reykjavík as a whole.

Breiðholt is one of the most interesting neighborhoods in Reykjavík, where counter-culture is actively created. It has always had a unique position in Reykjavík and still has.

Do yourself a favor. Take a ride to Breiðholt and breathe the melancholic-attractive-fresh-angry-beautiful-creative-energy that is built in the walls. The experience will leave you understanding Reykjavík a tad better! ☺

Words

Gerður Jónsdóttir

Photo

Julia Staples

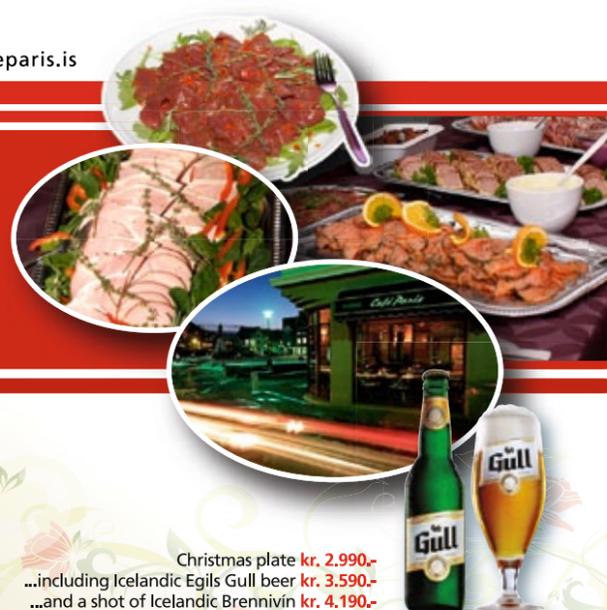
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Music | The Birdcage

Like Father, Like Son!



'The Birdcage' concert series has Snorri Helgason and his father Helgi playing together.

Now you know Snorri Helgason, don't you? Of course you do. The former frontman of Sprengjuhöllin, he's been making a bit of a name for himself the last couple of years, first with his debut solo album 'I'm Gonna Put My Name On Your Door,' and now with his latest album 'Winter Sun,' which has been gathering rave reviews.

But what you may not know is that Snorri's father, Helgi Pétursson, is also well known as a member of the famous '60s/'70s folk and country group, Ríó Trío ("Rio Trio"), as well as being a well known journalist and TV presenter.

As part of the 'Birdcage' concert series at Café Rosenberg, which Grapevine is co-sponsoring, the father and son duo performed together for the first time last Tuesday. We caught up with both of them to find out what they've been up to.

REYKJAVÍK CALLED

So Snorri, you've just come back from the 'Reykjavik Calling' festival in Seattle. How did it all go?

Snorri: It was great, really good! I was playing with David Bazan, who was in a band called Pedro The Lion. The gig itself was just perfect. It was packed and the audience was great. It was all really good.

Along with this and Airwaves, you've been doing a lot of promotion work for your second album 'Winter Sun.' How has the reception been?

S: Actually it's been great! Which is a bit surprising considering my first album didn't get a huge amount of attention.

Well the album sounds a lot bigger, more rounded than your debut. How much of that is down to the producer, Sindri 'Sin Fang' Sigfússon?

S: Oh a lot. We ended up doing most of

it together, laying down the base tracks. Then there was a lot of his studio trickery and sounds that he makes, as well as bringing in the likes of Mr. Silla and Sóley for some of the tracks.

ENTER DAD!

Helgi, what were your initial thoughts about the album?

Helgi: Well Snorri sent the album to me in February, and when we listened to it we were amazed, but I was a little afraid that it was a bit too slow and moody. But Snorri said "Dad don't worry, it's OK." I was comparing it a lot to his first record and the other stuff that he'd done with the likes of Sprengjuhöllin, knowing that he can make good rocking music. I thought that this was far too slow. But then I realised when I listened to what other bands were doing, that this was the mood of the music that is in the scene right now.

Helgi, you were a member of the band Ríó Trío. How did that all start?

H: Well Ólafur Þórðarson, Ágúst Atlason and I, we were just playing traditional Iceland folk tunes and melodies that were taken from the male choirs. We arranged these tunes to be played with guitars and a double bass and that in itself was a revolution.

Before rock and pop music arrived in Iceland, there really wasn't a pre-pop music tradition in Iceland was there?

H: That's correct. We would take songs like 'Á Spengisandi' which had a choir arrangement and give them a more modern feel, taking them to where people would be clapping and enjoying the songs. I remember a very popular song that had been sung by opera singers through the years but when we took the song and changed it, there was a lot of emotion around it. We were not supposed to sing it that way! It was like heresy!

LOST TEENAGE YEARS

Listening to your music, there is a folk sound, but you can also hear a lot of country and bluegrass. What was influencing you at the time musically?

H: Well after a while we started to move from the traditional Icelandic folk scene over to having a lot of satire in the songs. People would just sit back and not clap their hands or even participate in the music. Certainly not laugh or have fun or anything like that. So we got bored with that situation, so we started to tell a lot of jokes in our music.

While you were growing up around this Snorri, when you first started playing, was your father's music a factor at all?

S: Not at first. I really didn't start playing music 'til was eighteen.

H: Yeah, he didn't show any signs of interest in playing music for a long time. His siblings were all studying music and singing instead.

FIVE DECADES OF ICELANDIC POP

You've been in the music scene in Iceland for nearly five decades Helgi. It must have come a long way since you first started.

H: Oh definitely. And people have been describing the acoustic music that's being produced today as the new folk wave of Iceland. But when we started forty years ago, it was a totally different scene. People were fighting amongst themselves over what type of music you followed.

Seriously? There was that level of tribalism in music in Iceland?

H: Oh yes, definitely!

What do you think of the music scene overall in Iceland right now?

H: Well, for me, what the biggest change is in the music scene in Iceland is the education in music and the skills of the musicians and artists coming through the music schools. There seems to be an endless stream of really good musicians. Also back when I first started, there was so much rivalry. We knew other bands, but there was a much bigger rivalry between the pop groups and people wouldn't play together as you get now.

S: There's more of a "we're all in this together" consensus today. I'd be more willing to play with a wider range of music styles and musicians. A lot more cross pollination. 🍷

🍷 BOB CLUNESS

Music | Review



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A juggernaut doesn't have to be going at 100mph to squish you flat: the inexorable push forward of a 25mph roar is going to do the job slower, and furthermore you're going to know... all... about... IT untilyouslideunderandpop... intothewhite... BUT then somehow you come out the other end miraculously just about alive and as you stand up another song starts and though you know it's going to get you time has turned into pukeysoup so it gets ever closer and mesmerised you just gotta stand still and let it riff riff RIFF over and through you except this time you're ready and you welcome this spidery deathmarch insidiously pushing out the back of your eyes from the inside and the gears get

ever lower and more ferocious in their offhand devilsong then you wonder what it would sound like speeded up to 45rpm and—hey presto—it's a new Metallica album, except better than those cunts could ever dream of, the tennis-playing wazzocks. Golems were listening to this six thousand years back and planets will be in another million.

🍷 - JOE SHOOMAN

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Hope is Like a Dog Bitten by a Sheep

Gímaldin Explains his New Album



Multi-Instrumentalist and songwriter Gímaldin recorded in Russia for a while, but is now back at home among friends, some of whom have made an album with him. Few lyricists working today have a better grasp of the Icelandic language, but sometimes he can be hard to fathom in any tongue. But that won't keep us from trying.

What exactly is a Gímaldin?

Gímaldin is a famous breed of Turkmen race horse. It probably has something to do with my musical experience as a teenager, when everything revolved around speed and muscles—and that's not in the contemporary sense of white powder or tanned sociopaths, more like Randy Rhoads and Mickey Rourke

Your new album is called 'Þú ert ekki sá sem ég valdi' ("You Are Not the One That I Chose"). Is this a barbed indictment of our President, or something more personal?

Any way you want it. When thirty-something males enter into the second Capricorn Era, they often need to re-evaluate their life and being. This summation is supposed to be about finding ways to become a better you—however, many find themselves confronting a feeling that they are not altogether happy about anything in their life and personas, and would like to change everything or better yet, become someone else—which puts a new spin to bettering yourself.

As tautological as it may sound, this re-evaluation period is quite possibly something Icelanders are either going through, or aren't and should be. The Capricorn passes over the male's life a couple of times during the lifecycle, which is a nicer way of saying that not everyone matures into this revision thinking at the same age. Following that train of thought, there is nothing really to exempt the President. Or as Keith Richards once said, or someone else (maybe my copy-editor), "Revision makes for Re-Vision."

You have spent a lot of time in Russia. Is there anything we can learn

from the Russian experience, other than that our politicians should spend more time flying rescue planes bare-chested or searching for lost treasure?

A couple of clichés come to mind. "Don't put all your eggs in one basket" and "Money well-earned is by no means Howard Stern." Or even: "A day on the bus is like a day off from work." But seriously, many praise the Russians for putting their "excess" monies into a fund, which then made for a guarantee when the first economic crash took place. That's always a sensible move. Other than that, military background really shouldn't matter all that much. We had a Norwegian double-agent as PM and his urban guerrilla training didn't really make much difference, did it? [This is a reference to former Prime Minister Geir Haarde, who is indeed of Norwegian descent].

The centerpiece of your new album seems to be a trilogy of songs about body parts. These can be roughly translated as: "My Flesh is Growing," "Her Hands Are Too Big," and "Butt Girl." Are you having weight control issues?

I'd refer this question to the proper Board of Fat Fanatics, we wouldn't want to burst their bubble, or capsules—or even bust their caps.

"Hope is like a dog that's been bitten by a sheep?" Care to elaborate, or is it self-explanatory?

The premise is always that the dog would be quite sad if he'd be bitten by a sheep. Anyway, this is something you have to picture in your head and then you either get it or you don't.

You composed an ode to Ulrika Eríksson, MTV presenter and live-in girlfriend of Cardigans' songwriter Peter Svensson. What gives? Is she a metaphor for a better world or are you simply being a "Lovefool"?

For a while it was not such a bad world, your life revolved around watching MTV and having your favourite presenters. Then either the world changed or

MTV did. Anyway, rockers obsessing about public personas is a nice cliché and within the acceptable boundaries of gender stereotyping. Remember the Winona song and the Winona album by Daniel Lanois? I also seem to remember some band dedicating a song to Taiwanese actress Hsu Chi. [Japanese artist Tsuki Amano also made an album called Winona Riders, and another called Sharon Stones].

Two of your collaborators are Gísli Már and Gísli Helgason. You yourself are also a Gísli. Does this ever create confusion in the studio?

Confusion is the name of the game, rock without confusion is like foam pop music without the "umcha-umcha." Prince was confused and then he played his best guitar solos.

The best time we had in the studio was when our band photographer, also a Gísli, showed up. I think we never told as many Gísli Rúnar jokes in one afternoon [Gísli Rúnar is an Icelandic comedian known for his "Where is Gísli?" routine].

One of the albums' standout tracks is called "Ballad of the Icelandic WMD's" and is among other things a comment on racism. Do you think xenophobia is stepping in to fill the void left by the banking collapse, as often happens among troubled nations?

Actually the song is from 2004, and if the verses are relevant now, then it just goes to show that our problem runs deep and that we really need to exert ourselves if things are not to turn even uglier. But besides that, one remembers many examples of opportunistic politicians trying to harness racism to their cause, though often it doesn't necessarily reflect on any authentic positions, the key word being "opportunistic politics" – The outcome, however, is the same. ♪

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Going To The Country, Gonna Drink A Lot Of Vodka

A report from the Grapevine's First Annual Airwaves Road Trip!



For us, the lead up to the Iceland Airwaves festival is a couple of whirlwind weeks of trying to talk to as many performers as we can, especially the international acts setting foot on this rocky clump of land for the first time. They usually tell us the same thing: they really want to get out of town and see some real Icelandic shit but don't have a lot of time and aren't sure how or where to go. And for all the guaranteed fun that the festival provides though, there is always a sense that we could have done something else, something new.

We finally came to the logical conclusion that it was time we organise a road trip. After all, we know music, we know travel and we get a lot of free booze. So we grabbed a Reykjavík Excursions bus, rounded up a bunch of foreign and local bands, a couple of industry folk and a whole lotta Reyka Vodka and set off to have a real Icelandic rock'n'roll adventure!

WAKE UP AND SMELL THE VODKA

We trucked off at the ungodly hour of noon, before anyone's coffee had kicked in or their hangover had worn off, and headed off towards the Golden Circle region. Our official Reykjavík Excursions guide Niels provided occasional geographical and historical tidbits for our first-time visitors while Jónði, our day's official MC and Grapevine co-founder, shook things up with saucy anecdotes.

After a quick detour to check out Sigur Rós' studio (from the outside only—it's that grey building next to the grey building) we arrived at our first stop, Þingvellir. In true Icelandic form, the instant we stepped off the bus the weather went from sunny and cool to a torrential hail storm accompanied by the winds of death, which made it fairly difficult to properly pass around our baptismal bottle of vodka and sent Rich Aucoin running back to the bus in his improper outdoor attire. Of course within five minutes we were staring at a fucking rainbow. Typical.

THIS BAKERY IS SO UNDERGROUND, YOU GUYS

By the time we were working on bottle number two of Reyka we were pulling up to the newly opened Fontana Steam Baths in lovely Laugarvatn. The facilities were sleek and the super friendly staff hooked up our whole gang with the swimsuits many of them did not realise they should bring to this country. Once we hit the hot tub, Kolli from RETRÖN took the ice-breaking to the next level with a rousing game of Guess-the-Marine-Animal. (How was THAT an octopus, dude?) Fontana also boasts an awesome complex of Finnish style saunas which honestly felt more like microwave ovens.

After leaving our insta-bake experience we were joined by Jól Friðrik Jónsson, owner of lo-

cal craft-work shop and café Gallerí, who came around to show us some real slow-baking—underground bread baking, to be exact! After repeating a few times to our disbelieving guests that yes, they bake bread underground, it quickly turned to hipster jokes. "We were baking bread before it was cool, man!" "Our ingredients are all real, organic, analog!" Etcetera. Their excitement over the hipster-bread was visibly abated when Jól reached into his ground-oven and pulled out a filthy plastic bag full of milk cartons which contained the bread, prompting Rich Aucoin's manager Jason to bet me there would be a hand inside.

FOOD! BOOZE! SHEEP POOP!

We hopped over to Jól's establishment (which he has run with his wife Þuríður Steinþórsdóttir since 2003) to sample the bread and some damn fine smoked trout. Our guests got a bit apprehensive again when Þuríður told us that one kind of trout was smoked in sheep's dung, but they all inevitably preferred it to the birch-smoked trout. Patricia of Pop Montreal even said it might be better than Vancouver smoked salmon. Those are fighting words!

Then we cracked open another bottle of vodka, chilled out and passed it around while Markús (minus the Diversion Sessions) played us a song appropriately named 'Decent Times.' Yes, they were.

MORE SHEEP! MORE POOP!

Our last stop was over at Eyvindartunga farm, which belongs to Jónði's uncle Snæbjörn Þorkelsson, to hang out with a bunch of sheep who were meeting their maker on the morrow. Jónði told us a jolly grim tale of his uncle casually shooting a sheep in the exact location we were standing for a cover-shoot for this fine publication you're reading, and then stumbled into the barn.

The result of how much free-flowing alcohol, hot tub relaxation and minimal amounts of food we had all had resulted in delusions of grandeur of sheep-taming abilities. Jason, Kolli and our photographer Skari all hopped into the pen after Jónði who showed them the technique of hopping over a sheep's back, picking it up by the horns and showing it who's the boss. Pretty soon we all hopped in too to get our shoes all poopy and to get as close to Iceland's real majority population as possible.

And with a ceremonial vodka shot to commemorate our grand adventure, we loaded back onto our bus. Áse and Linn from Deathcrush practiced synchronised handclaps, always resulting in a fit of giggles, and Kolli pointed out holes in the cliffs to wish upon until we were back in the city, back in the party, already partying hard but not even close to partied out. 🍻



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Travel | Holes Words by Christopher Czechowicz, photos by Hvalreki

Chasmic Escapades

A virgin spelunker delves into the depths of Mother Earth



Judging by my lack of dexterity in all things strenuously physical, the opportunity to explore Iceland's caves was an enormous challenge. Thankfully, with the guidance of Iceland Excursions' delightful caving tour guide Bjarni and Grapevine's photographer Hvalreki, I knew that I would get by, able to tell the story to you fine people.

It began at 13:00 on Sunday with an enjoyable drive through greater Reykjavík in a somewhat cramped vehicle for someone of my height of 193 cm. Bjarni articulated a clear depiction of the city's scientific institutions. How delightful! Through busy byways, through patches of suburbia and finally onto the artery connecting Reykjavík to Keflavík, we, the small tour group of at least fifteen persons learned a great many fascinating things about this lovable mid-Atlantic volcanic rock. Did you know that the Western part is 60 million-years-old and did not cause an

Asian famine in 1784? Me neither.

Soon after, we left the car, and went outside to witness the Icelandic "countryside": a vast, seemingly limitless expanse that was more fitting in the lunar Sea of Tranquillity than Icelandic barren lushness. It was now time to suit up into my rock climbing apparel. While my colleague gracefully donned his orange jumpsuit and caving equipment, I clumsily got into mine in a bumbling, haphazard manner: my helmet head strap too loose, my headlight misplaced, my jumpsuit dirtied. We then scuttled towards the entrance. As we approached it, Grapevine photographer Hvalreki and I wandered past millions of rocks, a mineralogists' delight, scattered about on the jagged landscape.

With the knowledge that harming the ancient moss that had grown on the volcanic rocks carries with it an eight-month prison sentence, I was careful to mind my manners around

it. All the while, around us, the silence was universal: only interrupted by an occasional passing car. In front of us was the entryway into oblivion. It was a foreboding entrance to the; there was no way of knowing what was in store for us down in the depths.

Inside, Bjarni called our location the "End of the Road." It marked the end of escape routes for 16th century criminals, the final resting place of lost sheep, and of my comfort. From then on, I would now be bending my head either over, tilting and crouching or in full prone position, crawling. While investigating and manoeuvring as a very unsmooth operator, I managed to drop my light. How easy it would be to die down here, I thought.

Dark forebodings aside, Bjarni took us towards some of the nature wonders of the cave: the massive magma veins that at one time went through anything, the wild ceiling formations and the gor-

geous stalagmites. The stalagmites that remained appeared like miniature obsidian obelisks, the remnants of a tremendous blast long ago. While I observed those dark statuettes, the ceiling dripped from a recent rainfall, and continued to do so for the remainder of the experience. Onward we crawled.

Hvalreki paused to observe a basalt chandelier, an abscess of molten rock. Frighteningly beautiful, I thought, like the cave itself. The knowledge that I was 35 metres below the surface in this gorgeous hideaway was more than enough to worry me. The slightest shift, the slightest rumble of Mother Earth around us could have made this the last trip I would go on.

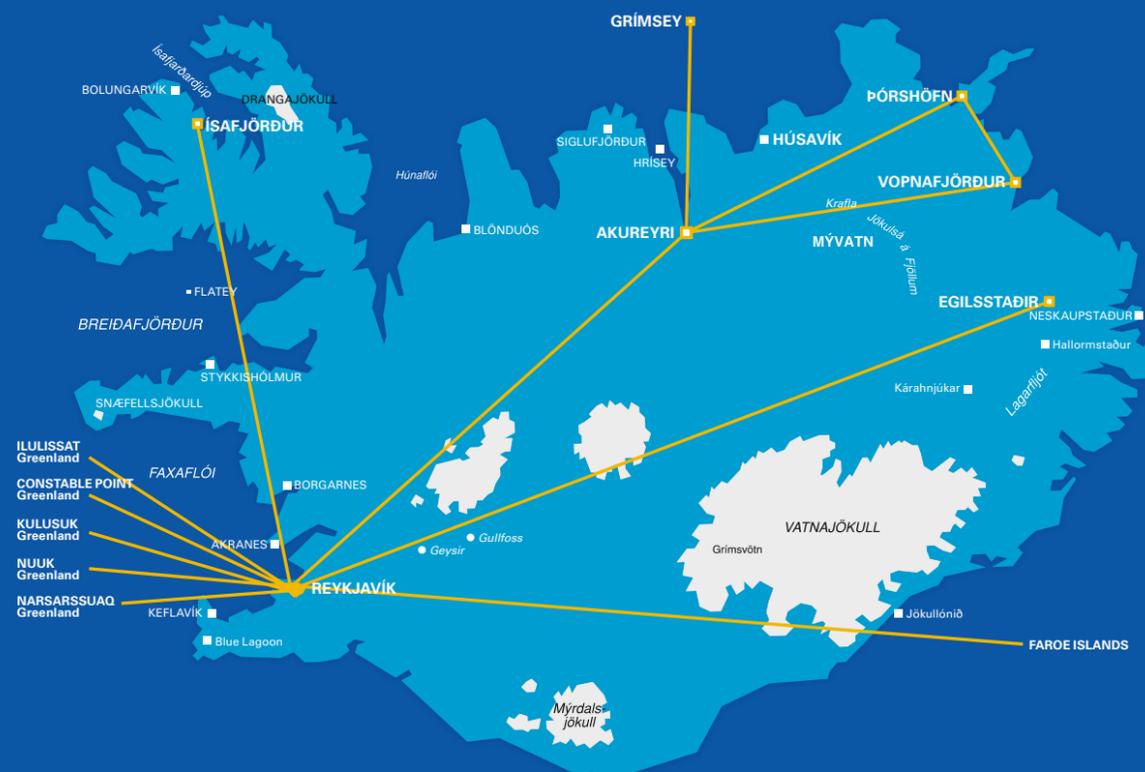
Approaching the cave's end, Bjarni instructed us on how to approach the most difficult part of the journey: a tight squeeze through a narrow hole that had been partially sealed by falling debris. We progressed slowly and cau-

tiously. Afterwards, we learned that a 76 year-old woman did this activity with considerable ease. As you can imagine, I was quite embarrassed after that to be scared of anything.

Then we peeled out of our dirtied attire, we climbed back in the bus and headed back into Reykjavík. Perhaps to make fleeting moments pass faster, Bjarni informed of ongoing political issues in Iceland, and then took the time to take us to stocks filled with drying fish. Soon Bjarni, Hvalreki and the others were all gone, and for reason, I immediately started sniffing around. Apparently, those fish reeked with the pungent odour of death, and I was still drenched in it. Just the same, they smelled slightly less wretched than the stench of fear I gained while climbing down into Iceland's depths. When the escapade had ended, it seemed that a shower for yours truly was in order. ♡

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So far Daniel has raised around 600.000 ISK for Ljósið and Carers' Resource (which helps people like his mum) and counting; one million ISK sounds like a nice round number. To find out more about his trip, the charities he's supporting—or donate—all the links you need are at www.singaroundiceland.com.

Singing Around Iceland, Or How To Make Friends With Icelanders

How to beat those Saturday Morning blues—become your own one-man travelling circus



Ever get those days where you find it difficult to get going, to start something you know you'll enjoy once you've just taken that first step? Ever found you've lost sight of what you enjoy in life and can't remember how to go about finding it again? I know, welcome to my world... So what do you do? Phone a friend? Ignore it and hope it'll sort itself out? Start drinking? Bite the bullet and go to therapy? How about setting yourself a challenge you have to rise to fulfil, to kick-start your higher synapses again? How about cycling round Iceland for two months for charity?

There's nothing like making someone a promise to get me going. So when I said I'd be cycling 3000 kilometres around Iceland for two months, singing for my supper every night, most people thought I was nuts. Some knew me a bit better and knew damn well I was nuts, but secretly thought I'd manage it anyway. I'd come here last year on a choir exchange with Kvinnakór Kópavogs (Kópavogur Ladies' Choir) for a wonderful mad weekend of singing, sightseeing, drinking and laughter,

but I'd known since I was very young that sometime I was going to explore this strange, remote, exotic world for myself. Many from Kvinnakór had been helped by Ljósið (one of the charities I was supporting, a cancer support centre in Reykjavik), so I'd be giving something back too. But this was just as much a trip for myself—to see a world I'd spent hours reading, dreaming of; cycling, unsupported, for seven weeks through mind-blowing, challenging landscapes—and to reawaken something in me, to give me the boost I needed.

Two months is a long time, and this would be an expensive trip. I'd need places to stay, equipment, food—LOTS of food. I'd be spending a lot of money while not getting paid for anything. And I thought again about Kvinnakór. If I was riding for charity—an Icelandic one at that—people might put me up for the night. What could I give them in return? Bringing heavy, expensive presents wasn't an option. How about singing for them? A solo concert in return for bed and board—could it work? Would Kvinnakór know enough people to get me round? Maybe not, but their friends might. And hey, if I needed a catchy hook to get the media interested, Singaroundiceland.com was it.

Now I know this idea won't work for everyone. But one of the difference I've found between Brits and Icelanders is that they're far more ready to try new things, take chances, and to welcome people into their lives. There was only one door I knocked on unannounced,

only one place I rang up out of the blue to ask for a bed—my friends and their friends were generally six steps ahead of me and had rang ahead. I camped for thirteen nights, hostelled for three, stayed at eight guesthouses, and met 22 families. I still spent over 400.000 ISK on this trip, but Icelandic goodwill for a good cause saved me an awful lot of money.

I'm not going to talk about the jaw-dropping scenery; others can give far more detail than I. Suffice it to say, though you'll see some incredible sights round the ring-road, they're the ones you already know about: Jökulsárlón, Mývatn, Goðafoss. But to see the best of Iceland you need to get off the beaten track: the Westfjords, Eastfjords, Snæfellsnes. You also need to make friends with people who know the places without the big billboard signs for tourists—the most memorable place I sang was in a secret hot pot in a rock cave, for three hotel staff, by starlight. Once-in-a-lifetime? Oh yes.

What has this all taught me? Talk to people. They'll probably be fun and friendly, and they might just know something you don't. Take your time: there's so much I still have to see, but it's gonna have to wait 'til I come back. And take a leaf out of the Icelanders' sagas: work hard, play hard, but don't take life too seriously or fix your plans too firmly—you might just miss out on something.

THANK YOU ICELAND: I was already a convert but I'm now carrying a candle for you. Take care! 🍷

Words

Daniel Hutton

Photo

Hvalreki

Music | Review



AMFJ

Bæn

www.gogoyoko.com/artist/AMFJ

Music, indeed, is made of noises. May as well be these.

'Útburður Umskiptingur' is a cracking opener: for nearly a minute you'll be turning the volume up and up to try and hear anything and then cursing the couple next door for letting their baby cry whilst you're trying to listen to some art sonics, goddamnit. Hang on though, that's the track. Or is it a sheep being tortured? No matter. It's musique concrete and it's loopfully unsettling. And anyway, sheep are shit and deserve it.

Retoría, meanwhile, sounds like listening to your neighbours on the other side, who are daleks, reciting Hitler's speeches, and the title track features Cybermen wandering around a muffled grain silo only stopping to ejaculate every so often until a pipe organ falls over

just before the end. 'Lofun' is a masterpiece of ultra-minimalism, however, and the spatial, plainsong-niffy wonkiness of 'Húsið Andar' is joyously delivered.

🍷 - JOE SHOOMAN

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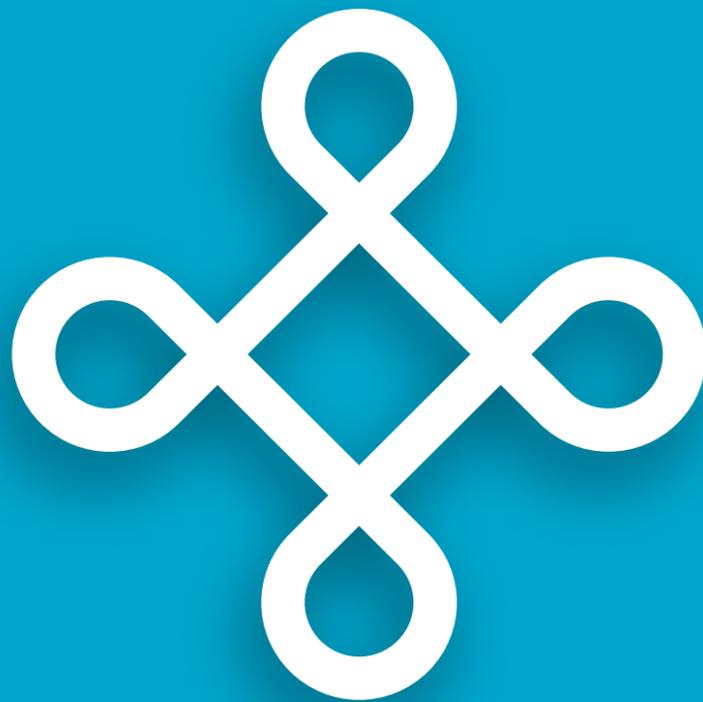
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Útúrdúr is a really cool indie bookstore. Having such stores around is nice and it enriches downtown life. Frequent that place and keep them in business. Or you might see it turn into yet another puffin store.

"No Fascism, That Is the Only Rule"

How a small, independent bookstore has evolved into a publisher of artist's books, radical politics and progressive poetry



Iceland has a long and proud history of political bookstores and publishers. The most prominent of these is Mál og menning, which was founded as a communist publishing company in the 1930s and opened its bookstore on Laugavegur almost exactly fifty years ago. Like most idealistic endeavours, Mál og menning drifted away from its roots and was devoured by capitalism. The existing store is currently owned by a bank and the publishing house only exists as an imprint within a larger company.

So it falls on a new breed of idealists to start a new bookstore and publishing house. Útúrdúr, located at Hverfisgata 42, is exactly that kind of operation. It was not a surprise to find a well-worn copy of the Occupy Wall Street Journal on a table in the part of the store where customers can sit and read. In fact, Ingvar Högni Ragnarsson and Bryndís Björnsdóttir, who run the store, have

just returned from New York, where they joined the protesters in Zuccotti Park, even attending the occupation's General Assembly. "It was open to each and everyone who came there," says Bryndís, "we as tourists became participants in the society that had formed there and took part in community meetings, discussing security issues."

But they did not go to New York just to experience the protest. The reason they were there was to attend the New York Art Book Fair, to buy books from some of the roughly 200 vendors hawking their wares. "It was interesting to get an overview of the whole scene," says Ingvar, "we met with the older retailers and publishers, like Boekie Woekie, Franklin Furnace and others. We got to see how they have set themselves within a certain frame and how the newer publishers were going a different route. It was also interesting finally meet colleagues face to face we had been communicating electronically with for years."

"A MEDIUM FOR CONTENT"

Útúrdúr is part of a network of independent publishers that specialise in radical political works, avant-garde art and literature, and sociocritical philosophy. Útúrdúr has been a going concern since 2007, when it was founded by six visual artists. The store has pinballed around downtown Reykjavík since then, relocating to Hverfisgata 42 in May of this year. Until now they have specialised in art books, but are currently moving in a new direction.

Bryndís and Ingvar came into the organisation in 2009. After years of groundwork, the first book was published in the spring of 2010, and three others have come out since. But the publishing arm is expanding greatly and they want to release more books. Not that they have been slacking off, but the books they have been publishing have required a lot of work. 'Music—A Thought Instigator' by Páll Ívan frá Eißum, the newest book, took two years to get ready for publication," says Bryndís, "often the focus has been on the print job and the book as an object, but what we would rather involve ourselves in the mediation of content."

"That has been our slow and steady evolution as publishers," says Ingvar, "our first book required a large print run to be cost effective, but then the next book was small and cheap to make, and for the customer, and with that book we found we could sell out each printing and have enough for the next one. That is how we want to work." "We want to remove ourselves from the fetishisation of the book and approach it as a medium," says Bryndís. Ingvar agrees: "It is of no importance whether we use the most beautiful paper stock, the most expensive ink, hard covers or whatever." Bryndís adds: "The store

was founded to sell artist's books but that emphasis has become a burden. The original intent of that was exactly to take the artwork off its pedestal, but now it is about unique books with unique auras. We would rather break away from that and simply be a medium for content."

"WE LET OURSELVES EVOLVE"

But how does Útúrdúr function? "It is a collective of all sorts of people who join together under one name," says Ingvar. "We are still finding our way," says Bryndís, "all of us are thinking along the same lines and we want to find common ground so that we can all cooperate. We want to create a structure within which all can prosper and everyone will aid each other." Various sub-units have formed, including a poetry-team and a group of anarchists. Among the people who will be published in the coming months are poet and journalist Jón Bjarki Magnússon (interviewed elsewhere this issue) whose debut book of poems is called 'Lömbin í Kam-bódú og þú' ("The Lambs Of Cambodia And You") and political activist Haukur Hilmarsson, who is putting out a book based on a speech he gave in support of Kenyan asylum seeker Paul Ramses.

Which raises the question of who can publish with Útúrdúr? "People who come into the organisation and want to publish something," says Ingvar, "though we will not quite release everything. If some Nazi wanted to put out his propaganda, that would not be possible. No fascism, that is the only rule we have." But how else do they describe their politics? "By defining ourselves against fascism, we open ourselves to all other ideologies and opinions," replies Bryndís, "but the material we have been getting into the

store, from Semiotext(e), Autonomedia and Siggi Pönk [of anarchist publisher Andspyrna] has a certain slant, and we cannot deny that either. We let ourselves evolve along with what we have in the store. Break free of any strict limits."

"Considering what Icelandic society has gone through in recent years," adds Ingvar, "material of this kind must be accessible and visible. Also, you do not have to visit us only to purchase something; you can use it like a library. You can come here, read a book, drink coffee, and then leave."

"This is run like a non-profit," says Ingvar, "every bit of money that comes in is used to put something out. Útúrdúr is a self-owned company." Does anyone work for Útúrdúr? "Everyone is a volunteer," says Bryndís, "as of now, though it is evolving and could change." The two of them trade off being in the store when it is open, which is Tuesdays to Saturdays 12–6pm. They often have events at night as well. You can send them an e-mail, uturdur@gmail.com, and they will put you on the mailing list.

The store has more than just artist's books, radical texts and avant-garde literature. The selection is small but wide, running from zines to books from mainstream publishers like Taschen and even Penguin. The latest copies of The Believer and Wholphin are also on sale. Please visit this lovely independent bookstore. They have books you will not find elsewhere in Reykjavík and you can even read them for free. And they will welcome your patronage, of course. ☘

✍ KÁRI TULINIUS
📍 INGVAR HÖGNI RAGNARSSON

Beer | Donald Gíslason

In Memoriam: KEX SPECIAL



Those whom the gods love, it is said, die young. But when the deceased is your favourite beer, the pain is especially hard to bear.

Kex Special, the luscious lemony ale that—at least for a time—lightened both hearts and wallets at the bar of the Kex Hostel on Skúlagata, is no more. It leaves to mourn a thirsting throng of the nation's night revellers who had come to appreciate

its buoyant bonhomie, its brightening force of persuasion over whatever darkening clouds might lower upon their houses in the gathering gloom that precedes an Icelandic winter.

So what if you had to walk a bit further to hold company with your boon companion? It all seemed worthwhile when your stumble home became a glorious if sloppy slalom between the Laugavegur lamp posts and improvised shop-doorway urinals up Skólavörðustígur.

Often dismissed as a light summer blonde, Kex Special was no fair-weather friend. Smooth and debonair, it showed up its more gassy tap-mates for the boorish, burp-inducing bumpkins they were. Plead-

ing its good intentions with ever greater ease as the night wore on, Kex Special slid down the throat with a silken ease that made it seem like liquid lingerie.

While not a 'philosophical' beer as such, few were those whose mood was not brightened by its enlivening influence. And it made friends easily, especially in the music and film industries.

Saga Films cameraman and independent director Gunnar B. Guðbjörnsson has been sleepless since he heard the news, while his co-director Bowen Staines pined wistfully: "I can't remember how many evenings we spent together, Kex Special and I ... honestly, I can't remember."

It was all things to all men. Its fruiti-

ness made it the savoury swallow of Helgi Valur and the She-Males, its indomitable strength of spirit the gleeful gulp of Mugison and Megás.

But Kex Special was more than just a good beer. It was a good friend.

It was the one you could count on to come foaming to your rescue when you needed a glass to cry in because your girlfriend dumped you—or worse, your team lost in the finals.

Under the spell of its enhanced alcoholic content you knew that women were helpless to resist your charms. After a glass or two, your reflection in the men's room mirror told you that you had the boyish good looks of both Friðrik Dór and MC Gauti,

with Erpur's swag and flow, to boot.

And Kex Special got the job done at closing time, too, sparking every coy jómfúru to marvel at how Time's winged chariot was hurrying near, and so jump into the arms of the first tóbaksklútur-clad galant to murmur into her ear that the night was still young, and she was still beautiful.

The staggering loss of this alcoholic asset to the hook-up generation is hard to even estimate. Already, the rating agencies are threatening a downgrade in the expected birthrate after its premature withdrawal from the market.

A parched and panting nation awaits its return ... ☘

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PAGE 8

“Despite these warnings, construction steamed ahead, and any criticism of waste water polluting drinking water was dismissed as alarmist. That is, until it was discovered that that’s exactly what happened.”

Geothermal energy is perhaps a little bit less green than you thought...

PAGE 12

“And the protest movement exploded, first in Iceland, then Greece, Spain, Portugal and France, and finally it erupted with great force in the core country of world capitalism itself, the US.”

WHAT’S HAPPENING?

PAGE 10

“Either way, feel free to drop by his house to luxuriate at a warm hearth, hear him spouting forth reams of geothermal wisdom, and for Óðin’s sake, try his homemade pancakes just like grandma made them way back when.”

Iceland President Ólafur Ragnar Grímsson invites YOU, yes YOU to join him for pancakes

PAGE 14

“In 2005, people started getting worried when they saw puffin colonies paved with dead chicks, and last year, the puffins basically gave up before the chicks even came around with only 17% of eggs hatching normally.”

Iceland’s puffin population is dying :-/

PAGE 27

“With the knowledge that harming the ancient moss that had grown on the volcanic rocks carries with it an eight-month prison sentence, I was careful to mind my manners around it.”

The Grapevine goes spelunking!

PAGE 6

“And then some very interesting people introduced IMMI [Icelandic Modern Media Initiative] to the parliament and it’s used to paint an image of this beautiful media haven when the reality is that individual journalists are being taken down.”

DV journalist Jón Bjarki has been sentenced for defamation for quoting a public court case ruling! WTF?



Living in Reykjavík?

- Information on city services
- Online service applications
- News and events

www.reykjavik.is/english



Zycie w Reykjavíku?

- Informacja o usługach miejskich
- Złożenie wniosku on-line (komputerowo)
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Music, Art, Films and Events Listings + Eating, Drinking and Shopping + Map

YOUR ESSENTIAL GUIDE TO LIFE, TRAVEL AND
ENTERTAINMENT IN ICELAND

Issue 17 - 2011

www.grapevine.is



The Clay Of The World

Amnesty International's film festival seeks to enlighten

Amnesty International has been fighting for human rights for half a century now, and part of the organisation's birthday celebration is a film festival in Bíó Paradís titled '(In)visible'. The name is visualised on posters with the "in" brushed over, those are stories that in many cases are hidden from the world but the filmmakers felt needed to be brought to light and it corresponds with Amnesty's stated aim: "To refuse to look away and demand that human rights violations are made visible but not covered up." The festival lasts from November 3rd to 13th and brings us twelve films. The Grapevine managed to see eight of those before publication.

"My father always said we are part of a nation that has been searching for its lost voice for 150 years. And he said: 'we've come quite close, we just have to reach out and we'll regain it.' His generation often tried, but failed time after time. Then, it was our time to try our luck. And for a few weeks we had a feeling of being as close to our target as never before. Today, when I see the blood-smearred walls, I fear that once again it was nothing more than just an illusion."

This is the disembodied voice of an anonymous blogger in 'The Green Wave,' a film about the 2009 Iranian election protests and its aftermath. And it could have been written about most failed revolutions in history (and even some successful ones). But let us recall Amnesty's motto: "It is better to light a candle than to curse the darkness." And the Iranian revolution certainly lit some candles and is seen by many as a catalyst for the Arab spring of 2011.

The film is composed of three main ingredients: interviews, archive footage and

animated segments accompanying blog posts. The last part is the film's biggest strength, the Iranian bloggers were crucial in getting the world to pay attention to the revolt and it overcomes documentary filmmaking's biggest obstacle—the fact that the biggest atrocities usually take place off camera, while also testifying that even in the blogosphere the Persians infuse their writing with poetry.

Their battle was for democracy, but even if that battle is won, many more await. India is considered the world's largest democracy, but that is of little help to the 600 million Indians living in poverty. 'Nero's Guests' follows journalist Palagummi Sainath who is investigating the suicide epidemic of farmers: almost 200,000 farmers have taken their own lives in India over the last decade, usually because they have not been able to provide for their families. Sainath is highly critical of India's media, the fastest growing in the world, which he calls: "A politically free media, but imprisoned by profit." As an example he points to a fashion festival attracting more than 500 journalists, while he is the only one in the whole country specialising in poverty.

In 'The Devil's Operation' we also meet poor farmers, this time in Peru. Their battle is with companies that value gold over life and want to build mines in mountains that would ruin the farmers source of water—and thereby their livelihood. But that battle is soon overshadowed by more sinister operations, as the big companies employ spies, hire military goons and torture the activist while the government turns a blind eye.

Feminists, sex bloggers and Nazis
The most prominent human rights issue at the festival is feminism, with no less than

four films dealing with the issue (including two of the films I didn't get a chance to screen, 'Sisters in Law' and 'Pink Saris'). 'The Jungle Radio' centres on a feminist radio station in Nicaragua. The station's most controversial show is the 'Messenger Witch,' who passes on stories about domestic violence, names and all—with echoes of the controversial Big Sister movement here in Iceland. But even more disorienting are some of the things some of the men say on camera, the rhetoric often going something like this: "...of course you shouldn't hit your wife—but sometimes you just have to." Similar rhetoric can be heard in 'The Mobile Cinema,' another film about how to bring the message out there. It's a short film about a longer one, the cinema of the title travels the Congo and shows a documentary about rape—and we see the reactions and discussions that spring from the screenings. In a way it's about the benefits a festival such as this can bring—but it's a bit of a shame that the movie they travel with, 'Fighting The Silence,' is not being screened.

But while feminism might be prominent, the films are very varied and the most varied—and probably the best—is 'An Independent Mind.' The film focuses on the right to free speech, and what makes it so good is the variety of stories. We get a pop star from the Ivory Coast, Burmese comedians, a Chinese sex blogger, an Algerian comic book artist, a Basque rock band, a Guatemalan journalist and a Syrian poet who is currently a refugee in Sweden. And just to make sure the debate afterwards won't be too cosy, the film ends with historian David Irving, who went to prison for being a holocaust denier—and while you remain very sceptical about his arguments he talks a surprisingly good game.

But going back to the Syrian poet in Sweden, we also have a Swedish director travelling the other way. Peter Löfgren (who will attend the screening in Iceland) discovers the underbelly of the Syrian regime, for a long time upheld as a beacon of light for democracy in the Arab world, but underneath a crisp image darker secrets have emerged and the regime seems to have been bloodier than most, not to mention the indoctrination of schoolchildren, taught from childhood to revere their leader as a god. On the journey we are accompanied by 'Travel Advice for Syria,' courtesy of the American Foreign Ministry, which also gives the film its title.

Most of these films deal with events in the third world. The West is mostly absent, even if the links are explored in some of the films, for example how western capitalism feeds on the poverty of Indian and Peruvian farmers. But 'Nowhere in Europe' deals with political refugees from Chechnya who try to emigrate to Europe. And while the West is quick to condemn oppressive regimes it is awfully slow in accepting that those who flee them might deserve some help. The film tells four different stories of refugees in Europe, the most heartbreaking being the one of a couple who get no secure place to live with their disabled daughter and of the journalist (prosecuted for his cooperation with Anna Politkovskaya) who lives in constant limbo, as his case is delayed again and again for months and years on end.

To rebuild, again and again
These films are full of despair and short on happy endings (even if they do happen). But their very existence is a source of hope and the protagonist will continue to try to right the wrongs of this world, or to quote another

Iranian blogger: "I will rebuild you, my homeland, even if I have to use the clay of my body to do so. / I will build a pillar for your roof, even if I have to use my bones to do so."

Ásgeir H. Ingólfsson

Schedule:

November 3
The Green Wave
November 4
Sisters in Law
November 5
An Independent Wave
November 6
The Devil Operation
November 7
Pink Saris
November 8
Travel Advice for Syria
November 9
Nero's Guests
November 10
Silent Show
November 11
Budrus
November 12
Nowhere in Europe
November 13
The Mobile Cinema
The Jungle Radio

Films shown at 20:00 at Bíó Paradís, admission 750 ISK/film.



Available
November 3rd
on Gogoyoko

Now available

Morgunblaðið

Our scientists highly recommend Nolo's Nology and Reykjavík!'s Locust Sounds for a maximum musical fulfillment.



MUSIC

CONCERTS & NIGHTLIFE IN NOV

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

4 FRI

- Austur**
00:00 DJ Simon
- Bakkus**
22:00 Young Arts Festival electronic concert: **Qualia, Mindfucker, Bypass, Kerema & Mr. Cuellar, Captain Fufanu and No Class, DJ Pilsner**
- Barbara**
22:00 DJ Kollster
- Bar 11**
21:00 Music Zoo, Rockabilly night
- Cafe Rosenberg**
20:00 Þór Breiðfjörð
- Celtic Cross**
22:00 Open Mic Night
- Den Danske Kro**
22:00 Live music
- Dubliner**
21:30 Live music
- English Pub**
17:00 Live music
- Esja**
21:00 DJ Hlynur Mastermix/DJ Bogi, free
- Faktorý**
23:00 ReykVeek electro night
- Gaukur á Stöng**
22:00 Live music
- Glaumbar**
00:00 Live DJ
- Harpa, Eldborg**
19:30 The Planets - Rachmaninoff performance, 2000-6500 ISK
- Háskólabíó**
18:30 Adriana Lecouvreur Opera film release, 2000 ISK
- Hemmi og Valdi**
22:00 Live music, special offers on drinks
- Hvíta perlan**
00:00 Kace (UK), 1500 ISK
- Hressó**
22:00 Dalton Band, DJ Ella
- Kaffibarinn**
22:00 Alfons X
- Trúnó**
23:00 Resident DJ
- Vonarhús SÁÁ**
20:00 Coffee, Cake & Rock & Roll: Reykjavík!, 500 ISK

5 SAT

- Austur**
23:00 DJ Danni Deluxe
- Bakkus**
23:00 DJ Hunk Of A Man
- Bar 11**
00:00 DJ Omar
- Barbara**
21:00 Lindy Hop dance party, cover charge
- Café Rosenberg**
20:00 Andrea Gylfa & Bíóbandið
- Celtic Cross**
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**
22:00 Live music
- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music
- Esja**
21:00 DJ Hlynur Mastermix/DJ Bogi
- Faktorý**
23:00 Retro Stefson
- Gaukur á Stöng**
21:00 Havana Club Hip Hop Festival
- Glaumbar**
00:00 Live DJ, free
- Harpa, Eldborg**
20:00 The Magic Flute, 2500 - 9500 ISK
- Hemmi og Valdi**
22:00 Live music, special offers on drinks
- Hressó**
22:00 Live music, free
- Kaffibarinn**
22:00 Simon, FKNHNSM
- National Theatre**
22:00 Judy Garland cabaret, 2900 ISK
- Trúnó**
19:40 Dans Dans Dans screening Icelandic Dancing competition
21:00 Disco Night
23:00 DJ Glimmer
- Vegamót**
23:30 Benni

6 SUN

- Bakkus**
22:00 DJ Two Step Horror, Ping Pong Sunday, Whiskey & Guinness specials
- Barbara**
21:00 Queer movie and date night, free popcorn and entry
- Celtic Cross**
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**
22:00 Live music, hangover Sunday, beer for 600 ISK
- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music
- Faktorý**
21:00 Live jazz
- Gaukur á Stöng**
22:00 Live music
- Hallgrímskirkja**
17:00 All Saints' Day classical performances, 3000 ISK
- Harpa, Eldborg**
14:00 Iceland Symphony Youth Orchestra - Mahler performance, 2000-3500 ISK
- Hemmi og Valdi**
22:00 Live music, special offers on drinks
- National Theatre**
22:00 Judy Garland cabaret, 2900 ISK
- Trúnó**
The day after. Hangover offers all day and night

7 MON

- Bakkus**
21:00 Cinéma Bakkus 'Picasso's Aventure'
- Barbara**
21:00 Manic Monday
- Café Oliver**
22:00 3 for 1 Margaritas
- Café Rosenberg**
20:00 Marius
- Celtic Cross**
22:00 Live music until 4:30, 2-1 Tuborgs, free entry
- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music
- Gaukur á Stöng**
22:00 Live music
- Harpa, Silfurberg**
20:00 Special Björk Biophilia Performance, 9900-12900 ISK
- Hemmi og Valdi**
22:00 Live music, special offers on drinks

8 TUE

- Barbara**
21:00 L'accoutique with Myrra Rós and friends
- Café Oliver**
22:00 Karaoke
- Café Rosenberg**
20:00 Elvar Örn & Jóhanna Guðrún - Blúsband
- Celtic Cross**
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**
22:00 Live music

- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music, free
- Faktorý**
22:00 Live Jazz, free
- Glaumbar**
00:00 Live DJ, free
- Hemmi og Valdi**
21:00 Nana, Adda, Bad Days, free
- Kaffibarinn**
22:00 Paul Evans (Bedroom Community)
- Nordic House**
21:00 Kristín Berg & Tropicalia, 1500 ISK

9 WED

- Bakkus**
22:00 DJ Pilsner
- Barbara**
20:00 Electro concert
- Café Oliver**
22:00 Live music
- Celtic Cross**
22:00 Open Mic Night
- Den Danske Kro**
22:00 Pop Quiz with Hreimur, live music afterwards, beer for 650 ISK
- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music
- Faktorý**
21:00 DJ Dans Hans
- Gaukur á Stöng**
22:00 Live music
- Hemmi og Valdi**
22:00 Live music, special offers on drinks
- Hressó**
22:00 Live music, special offers on drinks
- Kaffibarinn**
22:00 DJ Óli Dóri
- Nordic House**
21:00 Iceland's New Liberation Orchestra, 1500 ISK

10 THU

- Bakkus**
22:00 DJ Einar Sonic
- Bar 11**
21:00 DJ Ori, live music, beer and shots for 450 ISK
- Celtic Cross**
22:00 Live music until 4:30, 2-1 Tuborgs
- Den Danske Kro**
20:00 Polarbeer Bingo, live music with Magni
- Dubliner**
21:30 Live music
- English Pub**
22:00 Live music
- Esja**
22:00 Jam session
- Faktorý**
21:00 DJ Klebstoff
- Gaukur á Stöng**
22:00 Live music
- Harpa, Eldborg**
19:30 Mahler Concerto with Áskell Másson, 2000-6500 ISK
- Hemmi og Valdi**
22:00 Live music, special offers on drinks
- Hressó**
22:00 David
- Kaffibarinn**
22:00 DJ Djezus
- Trúnó**
20:00 Fabulous cocktail night

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Vegamót
23:30 DJ Jónas

11 FRI

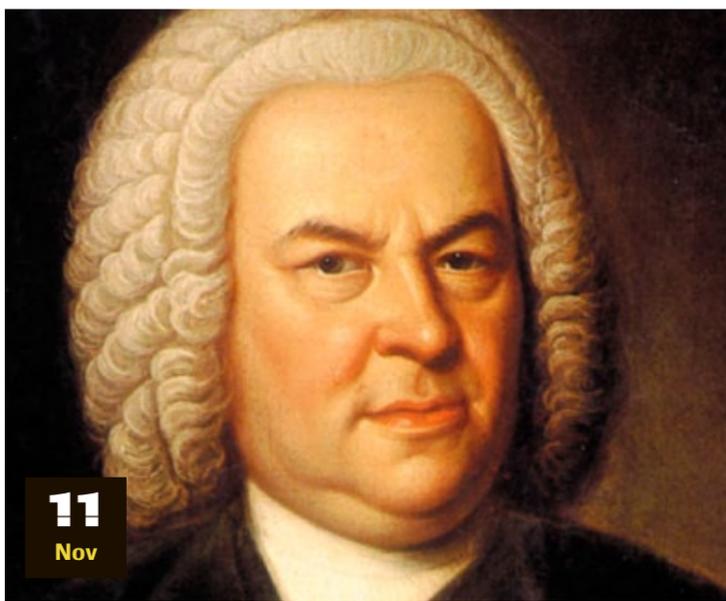
Austur
22:00 Danni Deluxe
Bakkus
23:00 DJ KGB
Bar 11
22:00 DJ Marti, live music
Barbara
23:00 DJ Veloci throws a dance party
Celtic Cross
22:00 Open Mic Night, free
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music, free
English Pub
17:00 Live music, free
Esja
21:00 DJ Hlynur Mastermix/DJ Bogi, free
Faktorj
23:00 DJ Svenni
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ, free
Harpa, Eldborg
20:00 An evening with Kevin Smith, 4990-9990 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Solid Silver Band, DJ
Kaffibarinn
22:00 Atli Kanil
Trúnó
23:00 DJ Who's that girl

12 SAT

Austur
22:00 Jónas
Bakkus
21:30 Náttfari, DJ Steindór
Barbara
22:00 Music festival, DJ Omar, DJ Bjarni Töframaður aka Mr Magic Man
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Dubliner
21:30 Live music
English Pub
22:00 Live music
Esja
21:00 DJ Hlynur Mastermix/DJ Bogi
Faktorj
23:00 PartyZone
Hallgrímskirkja
12:00 Organ music by Bach and Franck
Harpa, Eldborg
20:00 The Magic Flute, 2500 - 9500 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Pool Band, DJ
Kaffibarinn
22:00 Már & Nielsen
NASA
22:00 10 Year anniversary party with FM Belfast, GUGUS, Páll Óskar, DJ Margeir, Danni Deluxe
National Theatre
22:00 Judy Garland cabaret, 2900 ISK
Trúnó
23:00 DJ Who's that girl
Vegamót
23:30 Benni

13 SUN

Bakkus
22:00 Ping Pong Sunday, whiskey and Guinness specials
Barbara
22:00 Queer movie and date night
Celtic Cross
22:00 Live music
Den Danske Kro
22:00 Live music, Hangover Sunday, beer for 600 ISK
Dubliner
21:30 Live music
English Pub
22:00 Live music
Faktorj
22:00 Live Jazz
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ
Harpa, Eldborg
20:00 The Magic Flute, 2500 - 9500 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Prikið
22:00 Hangover Cinema, popcorn available
Trúnó
22:00 Hangover Gatorade and food



Baroque Romantics Wanted

November 11, 12:-12:30

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If you're into the Baroque and Romantic masters Johann S. Bach and César Franck, you may want to head to Hallgrímskirkja church (which took 38 years to build!). Björn Steinar Sólbergsson will sit at the organ while you experience music flawless in design. In a large setting such as a church, Bach's works shine with a radiance intended for large masses, filled concert halls and music classrooms as great works studied, understood and appreciated by the Icelandic music community for centuries. Franck's works too carry the special designation of music from the nineteenth century that has enormous sway in the classical world today as pieces that are as richly ornamented and technically demanding, influencing French composers like Claude Debussy and Maurice Ravel. Come with open ears and an open mind!

14 MON

Bakkus
21:00 Cinéma Bakkus 'Qui êtes vous Polly Maggoo?'
Barbara
21:00 Manic Monday
Café Oliver
22:00 3 for 1 Margaritas
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music, shots for 500 ISK
Dubliner
21:30 Live music
English Pub
22:00 Live music
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ
Hemmi og Valdi
22:00 Live music, special offers on drinks

15 TUE

Bakkus
21:00 Premiere Foosball league (Polar Division)
Barbara
21:00 L'acoutique with Myrra Rós and friends
Café Oliver
22:00 Karaoke
Celtic Cross
22:00 Live music
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 DJ
Hemmi og Valdi
21:00 Vali (US), Blágresi, Joanne Kearney
Trúnó
22:00 Pizza with 2 toppings, 900 ISK, with beer, 1500 ISK

16 WED

Bakkus
21:00 DJ Harry Knuckles
Barbara
20:00 Electro concert
Café Oliver
22:00 Live music
Celtic Cross
22:00 Open Mic Night
Dubliner
21:30 Live music
English Pub
22:00 Live music
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ

Hemmi og Valdi
22:00 Live music, special offers on drinks

Hressó
22:00 Live music, special offers on drinks

Nordic House
21:00 Tómas R & Ómar Guðjónsson, 1500 ISK ISK

Trúnó
22:00 Pizza with 2 toppings, 900 ISK, with beer, 1500 IS

17 THU

Bakkus
22:00 DJ Steindór
Bar 11
22:00 Dandelion Seeds, DJ Marti
Barbara
23:00 DJ Kollster
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Esja
22:00 Live music, jam session
Faktorj
21:00 DJ Danni Deluxe
Gaukur á Stöng
22:00 Live music
Harpa, Eldborg
20:00 Joie de Vivre, 2900 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 David
Kaffibarinn
22:00 Alfons X
Trúnó
22:00 Fabulous Cocktail Night
Vegamót
23:30 Benni

18 FRI

Austur
22:00 Live DJ
Bakkus
21:00 Náttfari, DJ Simon FKNHNSM
Bar 11
22:00 DJ Omar
Barbara
21:00 Girlz Night! DJ Tooth & Ragga Sex
Celtic Cross
22:00 Open Mic Night
Dubliner
21:30 Live music
English Pub
17:00 Live music
Esja
21:00 DJ Hlynur Mastermix/DJ Bogi
Faktorj
23:00 Kanill electro night
Frikirkjan Reykjavik
19:30 Lay Low, 2500 ISK
Gaukur á Stöng
22:00 Live music
Harpa, Eldborg
20:00 The Magic Flute, 2500 - 9500 ISK

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To the Blue Lagoon

MUSIC

CONCERTS & NIGHTLIFE IN NOV

Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Solid Sixties, DJ
Kaffibarinn
22:00 DJ KGB
Vegamót
23:30 DJ Jónas

22:00 Live music
Factory
21:00 Live Jazz
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ
Harpa, Eldborg
16:00 The Magic Flute, 2500 - 9500 ISK

23 WED

Bakkus
22:00 DJ Silja Glömmi
Barbara
20:00 Electro concert
Café Oliver
22:00 Live music
Celtic Cross
22:00 Open Mic Night
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Factory
21:00 DJ Dans Hans
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Live music, special offers on drinks
Kaffibarinn
22:00 B. G Baarregaard
Nordic House
21:00 Ástvaldur Traustason Quartet, 1500 ISK
Trúnó
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

19 SAT

Austur
22:00 Danni Deluxe
Bakkus
21:00 "An Evening With The Gods" concert: Plastic Gods, Bloodfeud, Sleeping Giant, Black Earth, DJ Halli Valli & Svenni
Bar 11
22:00 DJ Marti
Barbara
23:00 Dj Kollster
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Esja
21:00 DJ Hlynur Mastermix/DJ Bogi
Factory
23:00 Atli Kanilsnúður
Frikirkjan Reykjavík
20:00 Fjallabræður
22:30 Fjallabræður
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 DJ
Harpa, Eldborg
20:00 The Magic Flute, 2500 - 9500 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Live music, DJ
Kaffibarinn
22:00 DJ CasaNova & President Bongo
Trúnó
23:00 DJ Velosi
Vegamót
23:30 DJ Símon

22:00 Live music, special offers on drinks
National Theatre
22:00 Judy Garland cabaret, 2900 ISK
Prikió
22:00 Hangover Cinema, popcorn available
Trúnó
22:00 Hangover Gatorade and food, free entry

21 MON

Bakkus
21:00 Cinéma Bakkus
Barbara
21:00 Manic Monday
Café Oliver
22:00 3 for 1 Margaritas
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs, free entry
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Harpa, Eldborg
20:00 Elvis Costello, 6900 - 12900 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Trúnó
22:00 Pizza with 2 toppings, 990 ISK, with beer, 1500 ISK

24 THU

Bakkus
22:00 DJ Einar Sonic
Bar 11
22:00 Live music
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
22:00 Live music
Esja
22:00 Live music, jam session
Factory
22:00 Gummi P, DJ DJ Svenni
Swingmaster
Harpa, Eldborg
19:30 In a remote world, symphonic performance, 2000-6500 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Live music, David
Kaffibarinn
22:00 DJ Gaston Le Gaffe
Trúnó
22:00 Fabulous Cocktail Night
Vegamót
23:30 Símon

22 TUE

Barbara
21:00 L'accoutique with Myrra Rós and friends
Café Oliver
22:00 Live karaoke
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music
Hemmi og Valdi
22:00 Nóra, My brother is pale, Sing for me Sandra
Kaffibarinn
22:00 Housekell
Trúnó
22:00 Pizza with 2 toppings, 990 ISK, with beer 1500 ISK

20 SUN

Bakkus
22:00 Ping Pong Sundays, whiskey & Guinness specials
Barbara
22:00 Trans Night, free popcorn
Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub

25 FRI

Austur
22:00 Danni Deluxe
Bakkus
22:00 DJ Árni Sveins
Bar 11
22:00 DJ Omar
Barbara
22:00 Dj Manny
Celtic Cross
22:00 Open Mic Night
Den Danske Kro
22:00 Live music
Dubliner
21:30 Live music
English Pub
17:00 Live music
Esja
21:00 DJ Hlynur Mastermix/Dj Bogi
Factory
23:00 DJ Atli Kanilsnúður
Gaukur á Stöng
22:00 Live music
Glaumbar
00:00 Live DJ
Harpa, Eldborg
20:00 The Magic Flute, 2500 - 9500 ISK
Hemmi og Valdi
22:00 Live music, special offers on drinks
Hressó
22:00 Live music, live DJ
Kaffibarinn
22:00 Alfons XTrúnó
23:00 Resident DJ
Vegamót
23:30 Benni



Edison Electronica

November 11, 20:00
Tjarnarbió
Price TBA

Electronic music aficionados, get ready for a blast from the past. The bygone pastime of viewing nickelodeons produced by the revolving sunlight studios has long since past, but your ability to view silent films against a contemporary backdrop has not. In 1994, Curver Thoroddsen and Birgir Örn Steinarsson had the marvellous idea of playing contemporary music against a black and white film backdrop, and the results were rewarding: years later, the idea flourishes, with bands like múm, Plastik, and Sigur Rós all lending their talents to bringing classic motion pictures to life. Now, in 2011, electronic music takes stage against celluloid at Sveim í svart/hvítu, roughly translated as "Diffusion in black/white" at Tjarnarbió, and you can once again take part in reliving the past. Though the line-up has yet to be announced, the spectacle of hearing pulsating oscillators, applied filters and augmented EQ bands against the backdrop of antiquated film is a good enough reason to bite one's nails, foam at the mouth and beg for a spectacular performance. Arguably, the most dynamic and inspiring part of the show will be seeing what artists can do when given the chance to run wild over history. It should prove to be both exciting and educational!

26 SAT

Austur
22:00 Símon
Bakkus
22:00 Midnight concert special: Dream Central Station, followed by DJ KGB

The Iceland Symphony welcomes you to Harpa.



Box office » 528 5050 » www.sinfonia.is » www.harpa.is

Bar 11
22:00 DJ Omar

Barbara
22:00 Dj Bjarni Töframaður aka Mr Magic man

Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs

Den Danske Kro
22:00 Live music

Dubliner
21:30 Live music

English Pub
22:00 Live music, televised football matches

Esja
21:00 DJ Hlynur Mastermix/DJ Bogi

Faktorj
23:00 Captain Fufanu, Bypass, Sesar A, BlazRoca, DJ Gísli Galdur

Gaukur á Stöng
22:00 Live music

Glaubar
00:00 Live DJ

Hemmi og Valdi
22:00 Live music, special offers on drinks

Hressó
22:00 Live music, DJ

Kaffibarinn
22:00 DJ Kári

Trúnó
23:00 DJ Who's that girl

Vegamót
23:30 Jónas

27 SUN

Bakkus
22:00 Ping Pong Sundays, whiskey & Guinness specials

Barbara
21:00 Queer movie and date night, free popcorn and entry

Café Haiti
21:00 Jussanam - Brazilian Jazz Sessions

Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs

The Culture House
16:00 "Four Moods" Vivaldi, Mozart, Bellinati and Rak concert, 2000 ISK
20:00 Nordic Affect Chamber Group, 2000 ISK or students, 1000 ISK for senior citizens

Den Danske Kro
22:00 Live music

Dubliner
21:30 Live music

English Pub
22:00 Live music

Faktorj
22:00 Live Jazz

Gaukur á Stöng
22:00 Live music

Glaubar
00:00 Live DJ

Hallgrímskirkja
11:00 Festive Mass with choir
17:00 Chamber choir performance, 3000 ISK

Hemmi og Valdi
22:00 Live music, special offers on drinks

Prikið
22:00 Hangover Cinema, popcorn available

Trúnó
22:00 Hangover Gatorade and food

28 MON

Bakkus
21:00 Cinéma Bakkus

Barbara
22:00 Manic Monday

Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs

Den Danske Kro
22:00 Live music

Dubliner
21:30 Live music

English Pub
22:00 Live music

Hallgrímskirkja
11:00 Festive Mass with choir
17:00 Chamber choir performance, 3000 ISK

Hemmi og Valdi
22:00 Live music, special offers on drinks

29 TUE

Bakkus
21:00 Premiership Foolsball league (Polar Division)

Barbara
21:00 L'acoutique with Myrra Rós and friends

Café Oliver
22:00 Live karaoke

Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs

Den Danske Kro
22:00 Live music

Dubliner
21:30 Live music

English Pub
22:00 Live music

Hemmi og Valdi
21:00 Heiða Dóra, Daníel Jón, Homo and the sapiens

Trúnó
22:00 Pizza with 2 toppings, 990 ISK, with beer 1500 ISK

30 WED

Bakkus
22:00 DJ Creature Of The Night

Barbara
20:00 Electro concert

Café Oliver
22:00 Live music

Celtic Cross
22:00 Open Mic Night

Dubliner
21:30 Live music

English Pub
17:00 Live music

Hemmi og Valdi
22:00 Live music, special offers on drinks

Hressó
22:00 Live music, special offers on drinks

Kaffibarinn
22:00 Reykjavík! (live)

Nordic House
21:00 JP Jazz - Eternal Triangle, 1500 ISK

Trúnó
22:00 Pizza with 2 toppings, 990 ISK, with beer 1500 ISK

1 THU

Bakkus
22:00 DJ Pilsner

Barbara
22:00 Dj Glimmer Mega dance party

Celtic Cross
22:00 Live music until 4:30, 2-1 Tuborgs

Den Danske Kro
22:00 Live music

Dubliner
21:30 Live music

English Pub
22:00 Live music

Gaukur á Stöng
22:00 Live music

Glaubar
00:00 Live DJ

Hemmi og Valdi
22:00 Live music, special offers on drinks

Hressó
22:00 GoGoYoko concert

Trúnó
23:00 Fabulous Cocktail Night

ONGOING

Víkingakráin
20:00 Let's Talk Iceland: Comedy Show.
22:00 ISK. Everyday

Iðnó
20:00 Cellophane Comedy show.
Thursdays

INVISIBLE

Film Festival in BÍÓ PARADÍS

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AMNESTY INTERNATIONAL

ART

IN NOVEMBER

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

Send us your listings: listings@grapevine.is

OPENINGS

Hafnarborg
November 6, 15:00
Gallery Talk Metamorphosis
Hildur Yeoman and Saga Sigurðardóttir
November 24, 20:00
'Coherence': Artist's Talk
Guðjón Ketilsson
December 4, 15:00
Metamorphosis Curator Talk
Klara Þórhallsdóttir
December 29, 15:00
Curator's Talk Coherence
Ólöf K. Sigurðardóttir

Gerðuberg
November 5, 13:30
Writers symposium: A date with Vigdís Grímsdóttir

Kjarvalsstaðir
November 27, 2011 15:00
Artist's Talk with Daði Guðbjörnsson
Meet the artist and listen to him speak about his installation "On the Trail of Odysseus".

The Nordic House
November 11, 20:00, Free.
A stand-up night
Participants will learn what Nordic humor is, why it is different in the Nordic countries and in what way, but they may also get the chance to practice their own ability to be funny!

ONGOING

ASÍ Art Museum
Sigtryggur Bjarni Baldvinsson
The exhibition revolves around the river Jökulsá á Fjöllum
Runs until December 4

The Culture House
Bundle of words
Art exhibition series in the café and shop are new and older works by artist Ragnhildur Jóhann who interlaces visual art, literature and poetry in an innovative way by using old texts and

poetry books to create her works.
Runs until November 30

Child of Hope - Youth and Jón Sigurðsson
Exploring the life of Icelandic national hero Jón Sigurðsson, made especially accessible to children, families, and school groups
On permanent view

Medieval Manuscripts - Eddas and Sagas
Some of Iceland's medieval manuscripts on display. Guided tour in English on Mondays & Fridays at 15:00
On permanent view

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22.9. - 31.12. 2011



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Den Danske Kro

* Mondays *

Shot's night - all shots ISK 400.-

* Tuesdays *

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* Wednesdays *

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* Thursdays *

Live Music / Scandinavian nights

* Fridays *

Live music / Sing-along nights

* Saturdays *

Live music / Sing-along nights

* Sundays *

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www.danskro.is

Cleanliness is next to godliness
John Wesley 1778

The Laundromat Cafe

www.thelaundromatcafe.com

MAP

Places We Like

1 Hressó

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.

2 Laundromat Café

Austurstræti 9

At the Laundromat Cafe you can do laundry, drink a beer and have a grandma read to your children all under one roof. This kid-friendly restaurant opened this spring in Reykjavik and prides itself on its full menu, cool concept, 5,000 books (that you can buy or trade), board games, and up-to-date newspapers and magazines (including a WALL OF GRAPEVINES).

3 Krua Thai

Tryggvagata 14

Fancy trying a nice budget restaurant run by a Thai family? Krua Thai serves up a great variety of spicy and tasty dishes. Their service is really fast and the average price for a main course is around 1300 ISK.

4 Grái Kötturinn

Hverfisgata 16a

Super relaxed and cosy diner/café below street level. This place makes the best hangover breakfast ever (the truck!) and any-other-day breakfast as well. It's a nice and relaxing place to eat and increase your caffeine intake and chill with friends or with some reading material.

5 Kaffi Zimsen

Hafnarstræti 18

Kaffi Zimsen is a laid back and cosy pub without a trace of pretension. The welcoming atmosphere is enhanced only by the excellent deals on beer that they offer several times a week. A good place to enjoy a nice drink in good company.

6 Barbara

Laugavegur 22

At Laugavegur 22, above Trúnó, Barbara serves up a lively atmosphere for Reykjavik's gay community and anybody else who just wants to dance and have a good time. The first level is made for dancing and is often packed with sweaty bodies, while the second level of the bar offers a place to sit, drink and chat with another and in which to smoke.

Useful numbers

Emergency number: **112**

Medical help: **1770**

Dental emergency: **575 0505**

Information: **118**

Taxi: Hreyfill-Bæjarleiðir: **588 5522**

BSR: **561 0000**

Tax Free Refund

Iceland Refund, Aðalstræti 2, tel: 564 6400

Tourist information

Arctic Adventures, Laugavegur 11,

tel: 562 7000

City Centre, Aðalstræti 2, tel: 590 1550

Iceland Excursions – Grayline Iceland,



7 English Pub

Austurstræti 12

True to its name, the English Pub offers many different kinds of lager on tap and a whiff of that genuine UK feel. Try the famous "wheel of fortune" where one can win up to a metre of beer with a single spin.

Hafnarstræti 20, tel: 540 1313

The Icelandic Travel Market, Bankastræti 2, tel: 522 4979

Trip, Laugavegur 54, tel: 433 8747

Pharmacies

Lyf og heilsa, Egilsgrata 3, tel: 563 1020

Lyfja, Laugavegur 16, tel: 552 4045 and Lágmúla 5, tel: 533-2300

Coach terminal

BSÍ, Vatnsmýrarvegur 10,

tel: 562 1011, www.bsi.is

Domestic airlines

Air Iceland, Reykjavíkflugvöllur,

tel: 570 3030, www.flugfelag.is

Eagle Air, Hótel Loftleiðir, tel: 562-4200

8 NASA

Thorvaldsenstræti 2

The cornerstone of Reykjavik nightlife, NASA plays host to the biggest bands and the biggest parties. NASA has several bars inside, and with the generally late door-opening hours for every event, the shows and parties tend to go on all night during the weekends. Remember to check out their schedule, as each event differs from the next.

Public transport

The only public transport available in Reykjavik is the bus. Most buses run every 20-30 minutes (the wait may be longer on weekends) and the price per fare is 350 ISK for adults and children. Multiple day passes are available for purchase at select locations. Complete route map available at: www.bus.is. Tel: 540 2700. Buses run from 07:00-24:00 on weekdays and 10:00-24:00 on weekends. Main terminals are: Hlemmur and Lækjartorg

Opening Hours

Bars and clubs: According to regulations, bars can stay open until 01:00 on weekdays and 05:30 on weekends.

Shops: Mon.-Fri. 10:00-18:00, Sat.

9 Nikita

Laugavegur 56

The Icelandic skate design brand Nikita now has a flagship store in Reykjavik and girl, it is awesome! The hot pink exterior is only the beginning; inside you'll be treated to some of the coolest and most comfortable ladies street and skate wear on the market.

10:00-16:00, Sun. closed. The shopping centres Kringlan and Smáralind as well as most supermarkets and tourist shops have longer opening hours.

Swimming pools: Weekdays 06:30-22:00 and weekends 09:00-17:00, although each pool varies plus or minus a few hours. **Banks** in the centre are open Mon.-Fri. 09:00-16:00.

Post Offices

Post offices are located around the city. The downtown post office is at Pósthússtræti 3-5, open Mon.-Fri. 09:00-18:00. Stamps are also sold at bookstores, gas stations, tourist shops and some grocery stores.

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LEGEND

EATING # DRINKING # SHOPPING

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

13 SEMI-NEW IN TOWN



Harpa Concert Hall
Have you seen our new concert and conference centre, Harpa? Of course you have! It's hard to miss, standing tall over there by our harbour. Well, it's sort of new anyways. It only just opened this year... If you haven't been inside, you really should because it's really cool! There are four concert halls, which have some really nice sound systems. Oh and there is a pretty damn swanky bar there with an excellent lipstick pink cocktail. And also a pretty swanky restaurant called Munnharpan (read our review of it a couple pages back in this very paper). Now, go check it out!



A Day In The Life
Lovisa Elisabeth Sigrúnardóttir

What's up, Lovisa?
I just released a new album, 'Brostinn strengur', which I have been working on most of this year. These days I'm planning concerts around Iceland, practicing my management skills and trying to organise things well so that everything goes smoothly. There is a big release concert on November 18 at Fríkirkjan; I'm very excited for that.

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Laxness

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to the home of writer
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winner of the
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for Literature 1955

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www.gljufurasteinn.is

EARLY MORNING >

I wake up and have my bowl of cereal and AB mjólk, followed by coffee. Then I spend some time on the computer, answering emails and things like that before I head out to do whatever it is I have to do. An early morning swim is the best; I typically go to Sundhöllin or Vesturbæjarlaug, but I have to admit that I haven't been for while. I need to work on that.

LUNCH >

I live downtown, so it is very easy to go out for a nice lunch out. I love noodle soup C at Núðluskálin, especially on a cold winter day. But usually I try to eat at home because every penny counts and it is also nice to have some cheese and toast with a hot cup of tea.

MID-DAY >

I usually work at home; I have a very cosy little office with a small studio set up. I can stay indoors for a few days at a time without boring myself. But some days I'm out and about attending meetings or setting up for a gig.

AFTERNOON >

These days I've been practicing a lot with my band, Lay Low, for our upcoming concerts around Iceland, and I've also been practicing with Benny Crespo's Gang, trying to finish our second album. Afternoons and evenings are usually spent practicing for concerts or playing concerts. Lucky me!

HEAT OF THE NIGHT >

I like to sleep at night, but on weekends or after gigs I'm sometimes up until the late... I am very easily convinced to stay up late with beer and good friends.

reykjavikcornerstore.com



art and design

10 66° North
Bankastræti 5

Highly fashionable and highly practical, 66° Norður is a classic outdoors store in Iceland for everybody. Nearly every Icelander has a 66° sweater or two. Their quality apparel is made to last and keeps the elements out. You may also find their products in high-end stores around the world.

11 Smekkleysa Record Store
Laugavegur 35

The legendary Smekkleysa (or: Bad Taste) label has been a key player in the Icelandic music scene since the eighties, releasing milestone records by the Sugarcubes, Sigur Rós and countless others. Their Laugavegur record store is an excellent resource for stocking up on hard to find Icelandic music items, as well as cutting edge international releases.

12 Kolaportið
Tryggvagata 19

Reykjavík'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.

Public phones

There aren't many public payphones in the city centre. The tourist information centre at Aðalstræti 2, City Hall, Kolaportið, entrance at Landsbankinn and in Lækjargata. Prepaid international phone cards are recommended for int'l callers.

Internet Access

Most cafés offer free wireless internet access. Computers with internet connections are available to use at:
Ráðhúskaffi City Hall, Tjarnargata 11
Ground Zero, Frakkastígur 8, near Laugavegur 45
The Reykjavík City Library, Tryggvagata 15

The National and University Library, Arngrímsgata 3

Tourist Information Centre, Aðalstræti 2
Icelandic Travel Market, Bankastræti 2
Reykjavík Backpackers, Laugavegur 28

Swimming Pools

There are several swimming pools in Reykjavík. The one in 101 Reykjavík, Sundhöll Reykjavíkur, is an indoor one, located at Barónsstígur. That pool features a nice sunbathing area and some outdoor hot tubs. Opening hours: Monday to Thursday from 06:30-22:00, Friday from 06:30-20:00, Saturday from 08:00-16:00, and Sunday from 10:00-18:00.

Public Toilets

Public toilets in the centre can be found inside the green poster covered towers located, for example, at Hlemmur, Ingólfs-tortorg, by Hallgrímskirkja, by Reykjavík Art Museum, Lækjargata and by Eymundsson on Skólavörðustígur. Toilets can also be found inside the Reykjavík City Hall and the Reykjavík Library.

Now offering catering service!

sushibarinn
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Take part in an adventure at sea with an unforgettable trip into the world of whales and sea birds. Before or after the tour you can also enjoy the exhibition in the Elding Whale Watching Centre.

Elding Whale Watching schedule - all year round

EL-01 / EL-02 / EL-03								
Jan-Mar	Apr	May	Jun	Jul	Aug	Sept	Oct-Dec	
	9:00	9:00	9:00	9:00	9:00	9:00	9:00	
			10:00	10:00	10:00			
13:00	13:00	13:00	13:00	13:00	13:00	13:00	13:00	13:00
			14:00	14:00	14:00			
		17:00*	17:00	17:00	17:00	17:00*		
		20:30**	20:30	20:30**				

* From 15 May to 15 September
** From 15 June to 15 August

Other Elding adventures

EL-07 Viðey ferry
on Saturdays and Sundays from 1 September to 14 May

EL-08 Imagine Peace Tours
Daily at 20:00 from 9 October to 8 December

EL-09 Lennon Tribute in Viðeyjarstofa Restaurant
9 October, 21 October, 4 November and 18 November



elding.is

Millennium - phase one

Selection of pieces from the collection of the National Gallery displaying a variety of works by Icelandic artists in the last two centuries.

On permanent view

The Library Room

The old reading room of the National Library. Displaying books of Icelandic cultural history dating from the 16th century to the present. Works include oldest published versions of the Sagas, Eddic Poems, and more

On permanent view

Einar Jónsson Museum

The museum contains close to 300 art works spanning a 60 year career: carvings from the artist's youth, sculptures, paintings and drawings. A beautiful tree-clad garden adorned with 26 bronze casts of the artist's works is located behind the museum

On permanent view

Gallerí Fold

Marta Rosolska Photography

Runs until November 14

Gerðuberg

Game Works

Designers, craftsmen and artists present works inspired by games and amusement in one way or another

Runs until November 6

Stone - scissors - paper and the keys to heaven

An exhibition in the Collectors' Corner

Runs until June 22, 2012

Opportunities in handicrafts and art production

Sunneva Hafsteinsdóttir, manager of Crafts and Design / Handverk og hönnun, talks about opportunities for commercial projects based on the arts and crafts.

Runs until November 6

Do you believe in magic?

An exhibition in the cafeteria where writer Vigdís Grímsdóttir exhibits paintings she did while writing her new novel. The main character in the novel is a girl who paints pictures of red cats.

Runs until November 20

Patterns in nature A varied exhibition of paintings by 'The friends of the crazy cow' in the Boginn exhibition area.

Runs until November 27

Proverbs in Focus

Focus, an amateur photographers' society, exhibits photos that are based on Icelandic proverbs.

Runs until January 8, 2012

Pearls

"Gymnastics for women should be feminine." Magdalena Margrét Kjartansdóttir exhibits woodcuts, linocuts and printing on Japanese paper. The subject matter is a mélange of poetry and reality: the female body from childhood to the last moments.

Runs until January 8, 2012, Free

Óbið

Bjarnheiður Bjarnadóttir og Óli Róbert Hediddeche exhibit acrylics and oil paintings in the cafeteria. Two artists take part; some of the works are joint productions.

Runs until January 15, 2012

Hafnarborg

Hildur Bjarnadóttir & Guðjón Ketilsson

Handcraft works by two Icelandic artists who are known for their ideology based on traditional craft methodology. Bjarnadóttir often uses old traditional textile art and stories of women as an inspiration in her work, however Ketilsson uses found furniture to create sculptures that have reference to old tools as a way of describing the condition of man.

Runs until December 30

Coherence

The artists Hildur Bjarnadóttir and Guðjón Ketilsson channel their ideas through pieces where coherence and unity of form and content draw the viewer into the artists' own footsteps.

Runs until December 30.

Metamorphosis

Metamorphosis, light is shed onto the collaboration between Hildur Yeoman, fashion designer and fashion illustrator, and Saga Sigurðardóttir, photographer, who both have received well-earned attention for their work in their short carriers. Their exhibition in Sverrisalur combines Hildur's colourful design and Saga's magical photographs in an expressive and vibrant installation.

Runs until December 30

Knitting Iceland

Come and knit at Laugavegur 25, 3rd floor, every Thursday, 14:00 - 18:00

On permanent view

Latin Dance Studio, Faxafen 12

Guided Practica

Argentine tango, Register by phone 821 6929 or email tangoadventure@gmail.com, 500 ISK for students, 800 ISK for others. Six week courses are also available

Sundays from 17:30-19:30

The Living Art Museum

Helgi Þórsson Solo Show

His compositions of found objects, sculptures and paintings create distinctive surroundings in his installations, where he turns his exhibition spaces into psychedelic clubs with joyful decorations and music automatons.

Runs until December 22, 2011

National Gallery of Iceland Strides

Changes in Icelandic painting from the late 1800s to the 2000s

Runs until December 31, 2012

Then And Now

The exhibition is an attempt to emphasise the main features of Icelandic Modern and Contemporary art. The exhibit is in connection with 'History of Icelandic Art, from late 19th century to the beginning of the 21st century, being published by the National Gallery of Iceland and Forlagið Publishers

Runs until December 31

The National Museum

The Making of a Nation - Heritage and History in Iceland

This exhibition is intended to provide insight into the history of the Icelandic nation from the Settlement to the present day.

On permanent view

BE YE WELCOME, MY GOOD FRIENDS!

Collection of carved Nordic drinking horns

Runs until December 31

The Nordic House

The Library

The collection centres on new Nordic literature, both fiction and non-fiction. The library lends out novels, academic publications, audio books and more

On permanent view

Reykjavík Art Museum

Ásmundarsafn

From Sketch to Sculpture - Drawings by Ásmundur Sveinsson

The exhibition offers a first insight into the rich collection of drawings by the sculptor Ásmundur Sveinsson, as the Reykjavík Art Museum has recently completed the digital registration of about 2000 drawings that the artist bequeathed to the Museum.

Runs until April 22, 2012

Magnús Árnason - Homage

Árnason's works, whether in his sound-pieces, sculptures or performances, stand on a vague line between the real and unreal, fiction and facts. In his recent work, he has worked with nature and natural history; moving away from the mythological references seen in his earlier work.

Runs until April 22, 2012

Hafnarhús

Erró - Drawings

The exhibition consists of 180 drawings Erró has done since 1944 until the present day

Runs until August 26, 2012

A Drawing Competition

Reykjavík Art Museum announces a two fold drawing competition in connection with its exhibition Erró - Drawings. The



A Message In The Garden

Open Saturday and Sunday from 14:00-17:00 until March 31, 2012

Sculpture Garden, Nýlendingugata 17A

Free

A garden doesn't have to be simply a place for planting and collecting potatoes or relaxing on a bench. Why not be something that matters to human kind? Halldór Ásgeirsson is exploring this concept of fraternity and unity in the newly opened Sculpture Garden on Nýlendingugata.

The relationship between man and nature is at the foundation of the park. Although people have different origins, colours, ethnicities or cultures, common expressions are the same. That is why brotherhood is expressed through a connection with nature.

So go lose yourself in the garden and reflect on all this!



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Bar 11
Beers & shots for 450 ISK on Thursdays.

Bar 46
Happy Hour every day from 16-20, beers and shots are for 500 ISK.

Barbara
Happy hour from 20-22, large beer, white/red wine & selected shots, 500 ISK.

Barónspöbb
Beer is 500 ISK until 19.

Bjarni Fel
Mojitos 750 ISK every weekend from 23:00.

Boston
Happy Hour every day from 16-20, two for one on beer.

Celtic Cross
Happy Hour every day from 19-00, Tuborg for 500 ISK.

Den Danske Kro
Happy Hour every day from 16-19, two for one. Shots for 500 ISK every Monday.

Dillon
Happy Hour every day from 16-20, two for one.

Dubliner
Happy Hour every day from 12-19, two for one Polar Beer and a pint plus a shot of Hot N' Sweet shot for 1000 ISK.

Faktorý
Happy Hour every day from 17-20, large Egils Gull 500 ISK.

Hotel 101 Bar
Happy Hour is daily from 17-19, all drinks are 50% off.

Hótel Holt Gallery Bar
Happy Hour every day from 16-19, beer and wine 50% off. Cocktail of the day is 50% off.

Íslenski Barinn
Every day, beer of the day for 650 ISK.

Kaffibarinn
Red wine special on Wednesday evenings at 600 ISK a glass.

Kaffi Zimsen
16:00-20:00 large beer and shot for 500 ISK every day.

Nýlenduvöruverzlun Hemma & Valda
Happy Hour every day from 16-20, Viking Beers for 550 ISK.

Óliver
17:00 - 21:00 - 2 for 1 specials on beer, Mojitos, beer, red and white wine and cider every day.

14:00 - 17:00 - 2 for 1 specials on coffee. Coffee and cake for 700 ISK

Obla Di Obla Da
Happy Hour every day from 12-20, 500 ISK beers, 600 ISK shots and 800 ISK single + mixer.

Prikið
Happy Hour on weekdays from 17-19, large beer 400 ISK. Buy four large beers, get free nachos.

Trúnó
Happy Hour from 16-20, large beer, white/red wine & selected shots, 500 ISK.

Stofan
Refills on beer 600 ISK all day.

Pingholt bar (Center Hotel Pingholt)
Happy Hour every day from 17-19 as of June 1 (currently every Friday and Saturday), all drinks are half off.

competition consists of two categories, one for children in 7th to 10th grade in Icelandic compulsory schools and the other for the citizens of Iceland in general. Thirty of the best drawings will be selected for an exhibition at Hafnarhúsið, and generous prizes will be awarded for the best drawing in each category. *Runs from November 12 - January 1, 2012*

Attersee - Dance in Shirt-Velley

The museum was gifted 63 works by Christian Ludwing Attersee from 1970 - 2010. Most of them are on display *Runs until November 6*

Faster and Slower Lines - From the Collection of Pétur Arason and Ragna Róbertsdóttir

The exhibition explores the extensive element of the drawing through a selection of two- and three dimensional works by fifty Icelandic and international artists. *Runs until November 20*

Tiger Butter - Ósk Vilhjálmsdóttir

In this exhibition Ósk Vilhjálmsdóttir criticizes both the society's generally accepted values and the demand for a steady stream of progress. She exposes the tension and anger that has been seething in Icelandic society since the collapse in 2008. *Runs until November 20*

Hildigunnur Birgisdóttir

Hildigunnur Birgisdóttir experimental works are often based on games, which in turn are based on rules and the rules are of course systems. *Runs until November 20*

Björk Viggósdóttir

Björk works with colors, emotions, signs and other things from the everyday, which she brings to other dimensions by creating for them new perspectives and settings. *Runs from November 24, 2011 - January 8, 2012*

Kjarvalsstaðir

A New Art Emerges

What happens when a new paradigm in art takes over from another? Does one simply merge into another or are there conflicts and cross currents? The exhibition explores the exciting new art produced in this period and atmosphere on the cultural scene as a new art began to emerge in the first half of the century. *Runs until November 7*

Jóhannes S. Kjarval - Key Works

Reykjavik Art Museum draws on its extensive collection of works by Jóhannes S. Kjarval for ongoing exhibitions at Kjarvalsstaðir. The exhibition in the Kjarval Gallery features key works from the museum's collection. *Runs until January 15, 2012*

On the Trail of Odysseus

- Daði Guðbjörnsson

The paintings are like the Odyssey, a manifest of delusions. The exhibition features works from 1998 to the present. *Runs November 19 - December 30, 2011*

Students as curators

A group of secondary school students will be offered an insight into the challenging task of curating an exhibition through a new programme that engages the students with the Museum's collection. The students get to pick paintings and drawings by Kjarval and decide on a name for the exhibition. *Runs November 19 - December 30*

Kling and Bang gallery

Pleasure Principle

Nordic group exhibition on contemporary painting. *Runs through November 6*

PERPETUUM MOBILE - The Driving Human Force

The auto starter is the same for all, but the movement takes each of us to a different place. This audiovisual composi-

tion shows the relationships between the seen and the indicated (unseen) effortlessly and naturally, just as when a person breathes, a person however does not attain this without motion; without roads which do not meet - and shows how to make use of that vanishing in one's life philosophy. Open Thursday-Sunday from 14:00-18:00. *Runs until November 15*

Reykjavik City Museum

Reykjavik 871 +/- 2 (The Settlement Exhibition)

Archaeological findings from ruins of one of the first houses in Iceland and other excavations in the city centre, open daily 10:00-17:00, 600 ISK per adult, 300 ISK for children (children under 12, free) and 450 ISK per person in groups (10+)

On permanent view

Reykjavik Maritime Museum

Coast Guard Vessel Óðinn

The public are invited to step aboard this enormous ship and explore its 910 tons. Óðinn fought in all three Cold Wars. *Closed in December and January*

From Poverty to Abundance

Photos documenting Icelandic fishermen at the turn of the 20th century *On permanent view*

The History of Sailing

Iceland's maritime history and the growth of the Reykjavik Harbour *On permanent view*

The Coast Guard Vessel Óðinn

Display of vessel that took part in all three Cod Wars *On permanent view*

Baiting Bright Fishhooks

Exhibition about the Little Fishing Book by Jón Sigurðsson, containing guidelines to fishing equipment and processing. *Runs until December 31*

The Call of Sagas

A exhibition from Finland about an adventurous voyage in an open boat from Finland to Iceland, honouring the old viking shipping routes. *Ongoing*

The Watercolours of Ólafur Thorlacius

Ólafur Þór worked with the Icelandic Coast Guard for many years as a mapmaker. He is now retired and paints 1 beautiful watercolors in his free time. *Ongoing*

Reykjavik Museum of Photography

50 Years Of Photography

An exhibition of photograph Marc Riboud spanning 50 years of his career as a photo journalist. His work has appeared in Life, Geo, National Geographic, Paris Match and Stern *Runs until January 8, 2012*

Spark Design Space

Katrín Ólína

Graphic artist and illustrator Katrín Ólína exhibits her work, including a 4 x 6 metre rug *Runs until November 16*

Skaffell, Seyðisfjörður

Check www.skaffell.is for latest shows

Sláturhúsið, Egilsstaðir

Check www.slaturhusid.is for latest shows



Austur Steakhouse is located in the heart of Reykjavik at Austurstræti 7.

At Austur we grill all our steaks on a real wooden charcoal grill, where the smokey flavours and smell are enjoyed to the fullest. All our meat is an Icelandic top quality product. The meat gets premium handling and is extremely tender. We are proud to say that all our desserts are made by Órvar Birgisson, member of the Icelandic Culinary Team. We also have delicious fish courses for those who want something lighter.

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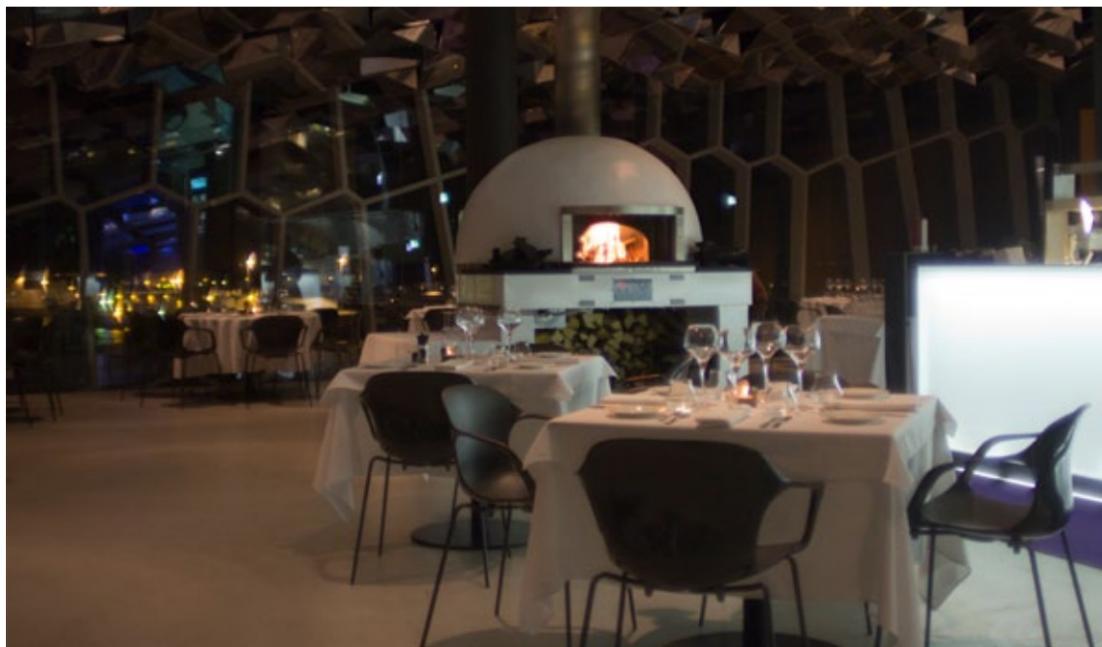
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F   D

FOR YOUR MIND, BODY AND SOUL

Dining In The Borg Starship

Kolabrautin

Harpa Concert Hall



What We Think: Great view, elegant, good wine selection, too pricey, needs more new ideas and personality

Flavour: Italian + New Scandinavian. Fish, lamb, pasta. Over-reliance on butter and salt..

Ambiance: 40-99 age bracket. Fine dining. Fancypants. A little cold.

Service: Fun and pleasant. Could have used more info

Harpa looks a lot better on the inside, doesn't it? From the outside it's a sooty ice-cube blocking my view of my favourite range of mountains. On the inside it's a cavernous house of mirrors with comfortably strange angles.

Two restaurants are tucked away in the corners. Munnharpan on the Prst þoor and Kolabrautin on the fourth.

Kolabrautin follows a naming tradition which may only now be taking root in Iceland, that of naming the bar or restaurant after the role that the location used to serve. Resulting in names like 'Kex,' 'The Candy Shop,' 'The Post Ofþce' or 'That Place Where They Used to Sell Heroin But is Now Full of Yuppies.'

Kolabrautin (the coal track) is named after the track that ran along the harbour that used to transport coals to/from the ships back in ye olden days.

The restaurant offers a great view over the harbour (and Þór—our awe-

some brand new coast guard vessel)). A long open kitchen running the length of the room and a nice stack of Italian wines by the entrance. A little too sleek and modern for my tastes and hardly breaking fresh ground but tasteful nevertheless.

I skipped the slow-cooked salmon with dill and sour cream which has become such a staple of New Scandinavian cuisine they might as well make a þag with it. Instead I opted for the cured goose with goose liver mousse (boy, that's fun to say out loud). Served with a rhubarb jam, anise croutons and cucumbers (3.050 ISK). The few slivers of goose were melt-in-your-mouth perfect but the pâté bullied everything else off the plate and offset the balance. Good otherwise.

Wifey had the langoustine pasta (3.250 ISK) which was a thick spaghetti with a strong stock. Large portion, langoustine was mushy, the pasta was al dente in the extreme and far too salty.

I loved the little armþapping the waitress did when she answered that the chicken was indeed not free-range (I felt like a right snob asking about it). The waitress made a nice impression and the staff in general. I could have used more information about the dishes but the matter-of-fact attitude and likability made up for it.

For the main course I had the fried cod with Jerusalem artichoke, grapes, almonds and beurre noisette (4.260 ISK). Those are þve ingredients which I love independently and was happy to see them getting together on the plate. The lemony, charred cod was well cooked (and tasted fresh which is lucky for a man ordering Þsh on a Sunday) and the Jerusalem artichoke was a great

idea. But everything was smothered in a very rich butter-sauce and served on top of a rich cheese ravioli. Had the butter been toned down this dish would have worked great.

Wifey had the wood-roasted lamb shoulder with apples, potatoes and cauliflower (5.320 ISK). A nice, hearty, basic N-European autumn plate. But the same mistake as with the cod. Two massive lumps of butter rested on the lamb and everything was glazed and salted into extinction. They need to take it down a notch and add something not too cloyingly sweet to balance out the fat and salt.

After all this butter we decided to split the dessert. For the dessert display they whipped out the liquid nitrogen which has long-since replaced the crêpe suzette as the token dessert pyrotechnics. And as cynical as I've become about the liquid nitrogen I must say they did a great job. A white chocolate and juniper cream, a blueberry and chocolate cream, blueberry granita and a blueberry cake (1.700 ISK) ("I heard you liked blueberries so I put some blueberries on your blueberries") and the dish was constructed at the table. Goaaaaa!

Two courses each, a bottle of wine and a split dessert came in at 26 thousand and for that price it's only reasonable that expectations run high. It's a location well suited to romance and a night out with sewing circle. But the over-reliance on the salt-fat-sugar triad should be a last resort.

Having said that I do think that in the long run Harpa is likely to attract an older crowd of ladies dragging their confused husbands along to the opera or ballet. And Scandinavian meets Italian with plenty of butter might not be an unwise strategy for that crowd. But a Young Turk like myself was jogging palmitic acid out of his veins for the next three days.

 RAGNAR EGILSSON
 HVALREKI

WHERE'S THE BEEF?

Hi. I want to try something new here in the Grapevine food segment. It occurred to me that some of you might have some questions about food in Iceland. So if there's anything you're curious about, how to find specific ingredients, restaurant information, history of local traditions, recipes for Icelandic dishes, vegetarian or free-range tips or whatever else, I will pick one and try to answer it or ask someone who can."

A NOTE ON OUR RATINGS SYSTEM:

Ratings run from zero to five Gs and reflect the overall experience of the reviewer. A fast food place will be compared to other fast food places and rated accordingly. Note that 2.5 Gs is not a failing grade—it means 'average'. A solid 5 Gs means 'as good as it gets'. Zero means food poisoning. You get the idea.

evening no.33
Friday 25th
November
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21:00

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REVIEWS



OFF TO SEE THE WIZARD

HARRY'S

Rauðarárstígur 33, 105 Reykjavík



What We Think: Good-size portions if you don't mind the food. Decidedly not the third best place in Reykjavík. Long wait on busy nights. Wouldn't repeat it.

Flavour: Low-end take-away food. Overcooked and drenched in brine like a shipwrecked sailor.

Ambiance: Friendly. Nautical.

Service: Impressively attentive considering it's only the one guy

Service: Impressively attentive considering it's only the one guy

Harry's has been the topic of much discussion in the Icelandic media lately. At the time of writing, Harry's is rated the third best restaurant in Iceland on TripAdvisor with a rating of 4.5 out of 5. Although it should be noted that, for some strange reason, almost every restaurant in Iceland averages a rating of 4.5 (as do most of the places in Manila, incidentally). And for the occasional negative comment, Harry himself has gracefully decided to reply and correct those erroneous opinions. What the heck is this place and where did it come from?

To the best of my knowledge, there is no exclusively Filipino place in Reykjavík and I've just realised that I need one.

The Philippines have a ridiculously complex cultural heritage, it's a nation obscured by a forest of invading

flags left behind by an international conga line of starving conquistadors that make Sicily look chaste as Agnes of Rome. As a result, Filipino people like mixing sweet and savoury along with basically anything they can get their hands on. This can result in some surprising combinations like ginger+hard-boiled eggs+safflower, macaroni+cabbage+fish sauce and milkfish+soy sauce+raisins. Pure Frankenfood and often pure genius.

So I grabbed wifey and the parents and headed down with a big stupid smile on my face.

First impression: the place isn't much to look at, but so what—I went hoping for a simple, hole-in-the-wall Filipino place with some character. Nothing fancy, just a solid emphasis on regional ingredients and techniques (think: Noodle Station).

The sign at Harry's beckons you in, promising fish & chips, Guinness, Belgian waffles and burgers. Strange. Somehow they have stumbled on the only four things not used in Filipino food.

This is a tiny family business. The lady is by herself, holding down the kitchen fort with the man, presumably Harry, pulling the rest of the strings like the Wizard of Oz. Half of the ten tables in use and they already seem in over their heads. Yet, Harry manages to maintain a surprisingly high level of service. They seem like nice people. The interior is a little tacky, not enough to be charming, nor enough to be offensive. Regrettably, that's about all the positive comments I can muster.

First of all, there is nothing I would call Filipino about this. The group had eaten at Filipino places, wifey had eaten

Filipino home cooking through friends. This was bog standard pan-Asian take-out food served with plenty of fat, salt, oyster sauce and fries on the side. The only plus side being that it was cooked to order. The wife had salty pork in oyster sauce. Large portion but didn't taste of much. Parents had roast pork with crackling (!?) which was dry and dull. I ordered a salad (it contained olives and hard-boiled eggs, which are somewhat Filipino ingredients). Nothing special. Some calamari on the side that weren't too chewy. Finished with a stale waffle for mom because it was her birthday (really).

I take no joy in rating places like Harry's. I'm guessing the folks aren't professional chefs. They aren't responsible for their clients rating it the third best in Iceland. But here we find ourselves and I owe it to the men and women that have devoted their lives to cooking good food, who were rated below Harry's, to give an honest appraisal. I wouldn't eat at Harry's again and I wouldn't recommend it to the people I know. Harry's might do well as a regular lunch joint—I might have jumped in there for a bite during my lunch break and felt differently—but with a liquor license and a focus on dinner service...I'm not seeing that at all.

Overall, the food reminded me of the Chinese place on the corner of my street in Brooklyn. That place had bulletproof glass, offered a free soda with each purchase and all the fish in the aquarium were dead.

✍️ RAGNAR EGILSSON
📍 HVALREKI

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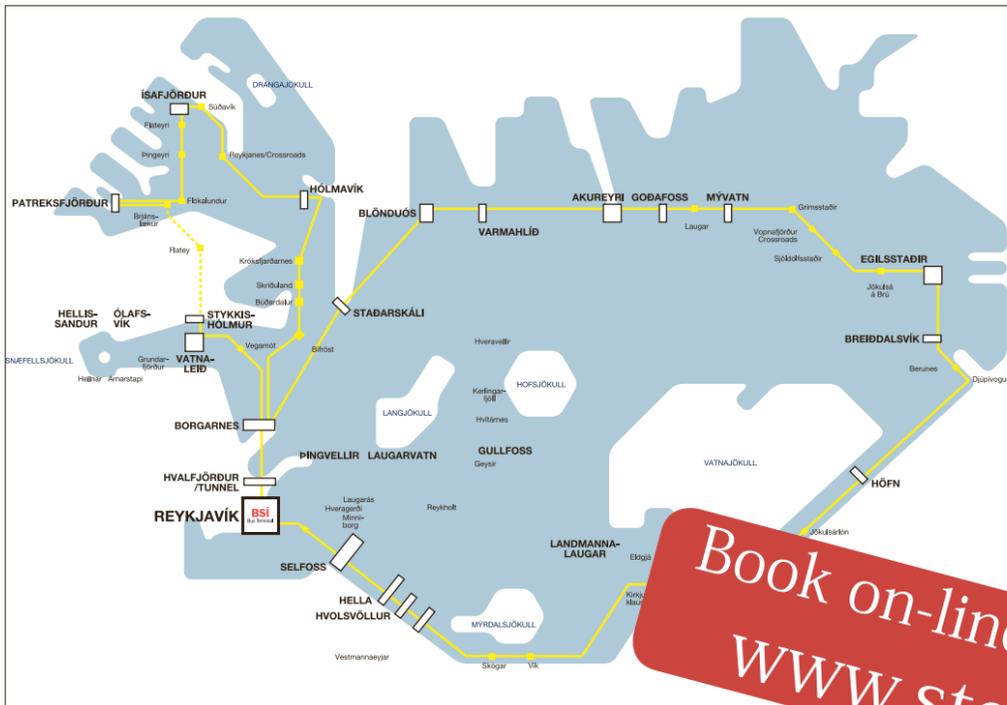
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of which is the second largest; Flatey. The Westfjords are a unique part of Iceland. Mostly narrow with steep

mountain sides down to the ocean. The population has been dwindling the last decades mostly because of how isolated the area is during the winter. But it is this isolation that makes the area so magical. The calm fjords can make even the most restless of people stoic. This being said, there is no shortage of life and excitement in the villages along the coast of the Westfjords during the summer. Festivals of all sorts, markets and exhibitions take place every week. Last and not least this passports connects with tours to the amazing Hornstrandir; once inhabited by farmers and fishermen but now deserted, a triumph of nature.



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