



The REYKJAVÍK GRAPEVINE



Issue 16 × 2013

October 11 - November 7

www.grapevine.is

YOUR FREE COPY

THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

CULTURE

Meet Iceland's Lolitas (SFW)

POLITICS

Of happiness explored...

BEER

Learn to spot the good ones!

HISTORY

The Muskoxen that never were

TRAVEL

We visit some víks!

Samaris
vs.
Ojba Rasta

Grapevine
Airwaves
Special



Complete Reykjavík Listings

Lots of cool events

Download the **FREE Grapevine Appy Hour** app!
Every happy hour in town in your pocket.
Available on the App store and on Android Market.





The REYKJAVÍK GRAPEVINE



Issue 16 × 2013

October 11 - November 7

www.grapevine.is

YOUR FREE COPY

THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

CULTURE

Meet Iceland's Lolitas (SFW)

POLITICS

Of happiness explored...

BEER

Learn to spot the good ones!

HISTORY

The Muskoxen that never were

TRAVEL

We visit some víks!

Daníel Bjarnason
vs.
Vök

Grapevine
Airwaves
Special



Complete Reykjavík Listings

Lots of cool events

Download the **FREE Grapevine Appy Hour app!**
Every happy hour in town in your pocket.
Available on the App store and on Android Market.





The REYKJAVÍK GRAPEVINE



Issue 16 × 2013

October 11 - November 7

www.grapevine.is

YOUR FREE COPY

THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

CULTURE

Meet Iceland's Lolitas (SFW)

POLITICS

Of happiness explored...

BEER

Learn to spot the good ones!

HISTORY

The Muskoxen that never were

TRAVEL

We visit some víks!

Grapevine Airwaves Special

**Hjaltalín
vs.
DJ Flugvél
& Geimskip**



Complete Reykjavík Listings

Lots of cool events

Download the **FREE Grapevine Appy Hour** app!
Every happy hour in town in your pocket.
Available on the App store and on Android Market.



Editorial | Anna Andersen

We Got You To Come To Iceland In October, Suckers!

Anna's 32nd Editorial



If you're reading this, chances are you live here or you're in town for Iceland Airwaves. Why else would you be here in October or early November? After all, summer is over (although it was particularly cold and wet this year) and it's starting to feel a lot like winter, but not yet Christmas.

A strategic decision was made two years ago to push the Airwaves festival back from the middle to the end of October/beginning of November. The idea, of course, was to extend Iceland's relatively short tourism season, luring thousands of people to come fuel our economy at a less than ideal time of year. So here you are, perhaps unknowingly a victim of Iceland's robust tourism crusade.

In his piece, "Come And Meet The Members Of The Brand," on page 64, Haukur Már Helgason delves into this story—the Prime Ministry's committee on the Image of Iceland and its legacy, Promote Iceland, which "aims to enhance Iceland's good image and reputation, to support the competitive standing of Icelandic industries in foreign markets, to attract foreign tourists and investments to the country, and assist in the promotion of Icelandic culture abroad." As Haukur points out, Promote Iceland is the only item in the government's budget proposal for 2014 that is exempt from cuts.

While tourism flourishes, the future of Iceland's healthcare system looks grim with the national hospital apparently in shambles. Its executive director just resigned, telling the media, "I will not be a part of driving the hospital off the cliff." (More about that in "Nobody Likes A Balanced Budget" on page 12.)

Now, if you're still reading this, chances are you're at a café taking refuge from the elements (last year over Airwaves, winds reached 70 m/s, far exceeding hurricane strength of 33m/s), so you might as well find our fancy festival pullout

inside.

Even if I was wrong about you being here for Airwaves (Hell, there are people living in Verkhoyansk, whose weather we check when we're feeling down about ours!), the pullout should give you some insight into Iceland's successful music scene.

And that is also part of the plan, you see! As the government's Image of Iceland report stated: "Positive success stories are considered one of the most successful marketing tools today. [...] One option is constructing stories of the success of Icelandic companies and individuals in all fields of enterprise, culture, arts and business. It is necessary to use poets, writers, photographers and sound engineers to deliver these stories convincingly."

That's not to say that there isn't lots of genuinely great music being made here—there certainly is—and the musicians gracing our covers (there are three covers this time around) are just a few of those making life in Reykjavík more bearable—enjoyable, even!



The Grapevine's Fancy Airwaves Compilation 2013

Download for FREE at airwaves.grapevine.is

You may have heard that Iceland Airwaves is coming up, and have we got a surprise for you! This issue we won't be giving away one track, or an EP, but a MEGA PLAYLIST FEATURING 49 AIRWAVES ARTISTS! We're super psyched to be able to share these songs. If you are flying in for the festival, we hope you'll get stoked listening to them on the way over, and if you are in town we trust you'll be sharing the playlist with all of your friends.

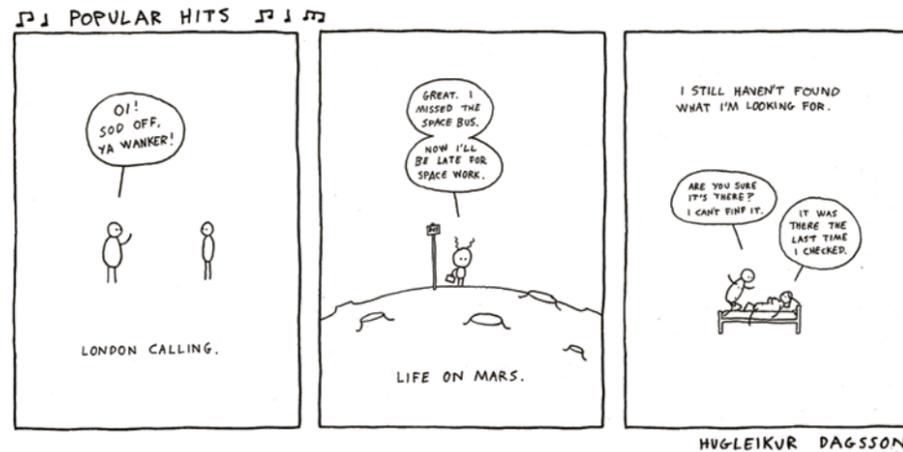
Fancy download instructions:

- 1) Download the mix in a snappy .zip folder or torrent at airwaves.grapevine.is. It will be available for download starting on October 11.
- 2) Unzip or open it and burn the tracks onto a bunch of CDs or upload them to your mp3 player.
- 3) You can print out the cool cover we made with it too!

PÉTUR BEN – Visions / **ULTRA MEGA TECHNOBANDIÐ STEFÁN** – Babylon Ft. Arnór Dan / **BÁRUJÁRN** – Vígspá / **MOSES HIGHTOWER** – Tróðinn Snjó / **PRINSPOLO** – Braggarefur / **KJURR** – You / **CANTINUUM** – Moonshine / **BELLSTOP** – Trouble / **SINDRI ELDON** – Bitter & Resentful / **SAKTMODIGUR** – Kobbi V / Strigaskór Nr. 42 – Ellos Son Locos / **ANGIST** – Death Incarnate / **TRUST THE LIES** – Generation Genocide / **IN THE COMPANY OF MEN** – Steini Milljón / **MOMENTUM** – The Freak Is Alive / **CATERPILLARMEN** – Gimme Grinders / **LOCKERBIE** – Heim / **HELLVAR** – Anna Amma / **HYMNALAYA** – In My Early Years / **HUDSON WAYNE** – Feelings / **JARA** – Animal / **1860** – Bastion (It Matters) / **BOOGIE TROUBLE** – Gin Og Greip / **DJ. FLUGVÉL OG GEIMSKIP** – Draumar Tóframanssins / **FUTUREGRAPHER** – Ambient Spitt / **EPIC RAIN** – Shoveling Coals / **GOOD MOON DEER** – Black / **THIZONE** – A Moment Of Love / **LORD PUSSWHIP** – Lil' Gottskálk / **AUXPAN** – Traditional Music / **KIRA KIRA** – Welcome High Frequency Spirits United / **BJÖRK VIGGÖSDÓTTIR** – Gravity / **RETROBOT** – Insomnia / **KAJAK** – Gold Crowned Eagle / **NOLO** – Feeling / **RÖKKURRÓ** – Skuggamyndir / **PÓRIR GEORG** – Ask Yourself / **YLJA** – Út / **JÓHANN KRISTINSSON** – No Need To Hesitate / **ORIGINAL MELODY** – Tokio Soul / **MAGNOOSE** – Ill Be Quantic / **BIGGI HILMARS** – Happiness / **MY BUBBA** – Poem Found In The Pocket Of An Amazon / **RAGGA GRÖNDAL & SIGRÍÐUR THORLACIUS** – Astrocat Lullaby / **HJALTALIN** – Letter To [...] / **AMABA DAMA** – Thyrnirose / **LOW ROAR** – Friends Make Garbage, Good Friends Take It Out / **AMIINA** – Over And Again

GO TO AIRWAVES.GRAPEVINE.IS

It's Iceland Airwaves time again, and we've got you covered like we usually do. Yes, you can head right on over to www.airwaves.grapevine.is to satisfy all your Airwaves related needs. There are already band profiles and interviews and videos and news stories a-plenty to be found there, and as the bash draws closer we'll keep adding stuff and upping the frequency, with festival news, tips, tricks and rumours. And as usual, we'll be reviewing every single show of the official Airwaves programme, so you can experience the festival somewhat even if you're somewhere in Australia (given that you have an internet connected device around). See you there!



Hafnarstræti 15, 101 Reykjavík
www.grapevine.is
grapevine@grapevine.is
 Published by Fröken ehf.
www.froken.is
 Member of the Icelandic Travel Industry Association
www.saf.is
 Printed by Landsprent ehf. in 25,000 copies.

Editor In Chief:
 Haukur S Magnússon / haukur@grapevine.is

Editor:
 Anna Andersen / anna@grapevine.is

Editorial:
 +354 540 3600 / editor@grapevine.is

Advertising:
 +354 540 3605 / ads@grapevine.is
 +354 40 3610

Publisher:
 Hilmar Steinn Grétarsson / hilmar@grapevine.is
 +354 540 3601 / publisher@grapevine.is

Contributing Writers

Arit John
 Bob Clueness
 Burke Jam
 Davíð Roach
 Dr. Gunní
 Helga Dórey Jónsdóttir
 Kári Tulinius
 Nathan Hall
 Óli Dóri
 Parker Yamasaki
 Patricia Pormar
 R.X. Beckett
 Ragnar Egilsson
 Sindri Eldon
 Thomas L. Moir
 Valgerður Þóroddsdóttir
 Vera Illugadóttir

Journalist
 Larissa Kyzzer / larissa@grapevine.is

Journalist & Listings editor
 Tómas Gabriel Benjamin / gabriel@grapevine.is

Editorial Interns
 Alex Baumhardt / alex@grapevine.is
 Jonas Kellermeyer / jonas@grapevine.is
 Katarína Landström / katarina@grapevine.is
 Kristján Leitma / kristjan@grapevine.is

Art Director

Hörður Kristbjörnsson / hordur@dodlur.is

Design:
 Hrefna Sigurðardóttir / hrefna@dodlur.is

Photographers:
 Axel Sigurðarson / www.axelsig.com
 Matthew Eismann

Sales Director:
 Aðalsteinn Jörundsson / adalsteinn@grapevine.is
 Helgi Þór Harðarson / helgi@grapevine.is

Distribution manager:
distribution@grapevine.is

Proofreader:
 Jim Rice

Listings:
listings@grapevine.is

Submissions inquiries:
editor@grapevine.is

Subscription inquiries:
 +354 540 3605 / subscribe@grapevine.is

General inquiries:
grapevine@grapevine.is

Founders:

Hilmar Steinn Grétarsson,
 Hörður Kristbjörnsson,
 Jón Trausti Sigurðarson,
 Oddur Óskar Kjartansson,
 Valur Gunnarsson

The Reykjavík Grapevine is published 18 times a year by Fröken Ltd. Monthly from November through April, and fortnightly from May till October. Nothing in this magazine may be reproduced in whole or in part without the written permission of the publishers. The Reykjavík Grapevine is distributed around Reykjavík, Akureyri, Egilsstaðir, Seyðisfjörður, Borgarnes, Keflavík, Ísafjörður and at key locations along road #1, and all major tourist attractions and tourist information centres in the country.

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').



On the cover: Högni Egilsson of Hjaltalin & Steinunn of DJ Flugvél og Geimskip. Arnljótur of Ojba Rasta & Jófríður of Samaris. Daniel Bjarnason & Margrét Rán Magnúsdóttir of Vök
Photographer: Axel Sigurðarson - www.axelsig.com
Make up: Ásdís Gunnarsdóttir

Special thanks to:
 Iðnó, Kex Hostel and Harpan.

Be in your element

The perfect rest stop between Thingvellir and Geysir
 Open everyday 11-21
 Make sure your Golden Circle tour completes the geothermal experience

GEOTHERMAL STEAM ROOMS
THERMAL BATHS
SAUNA

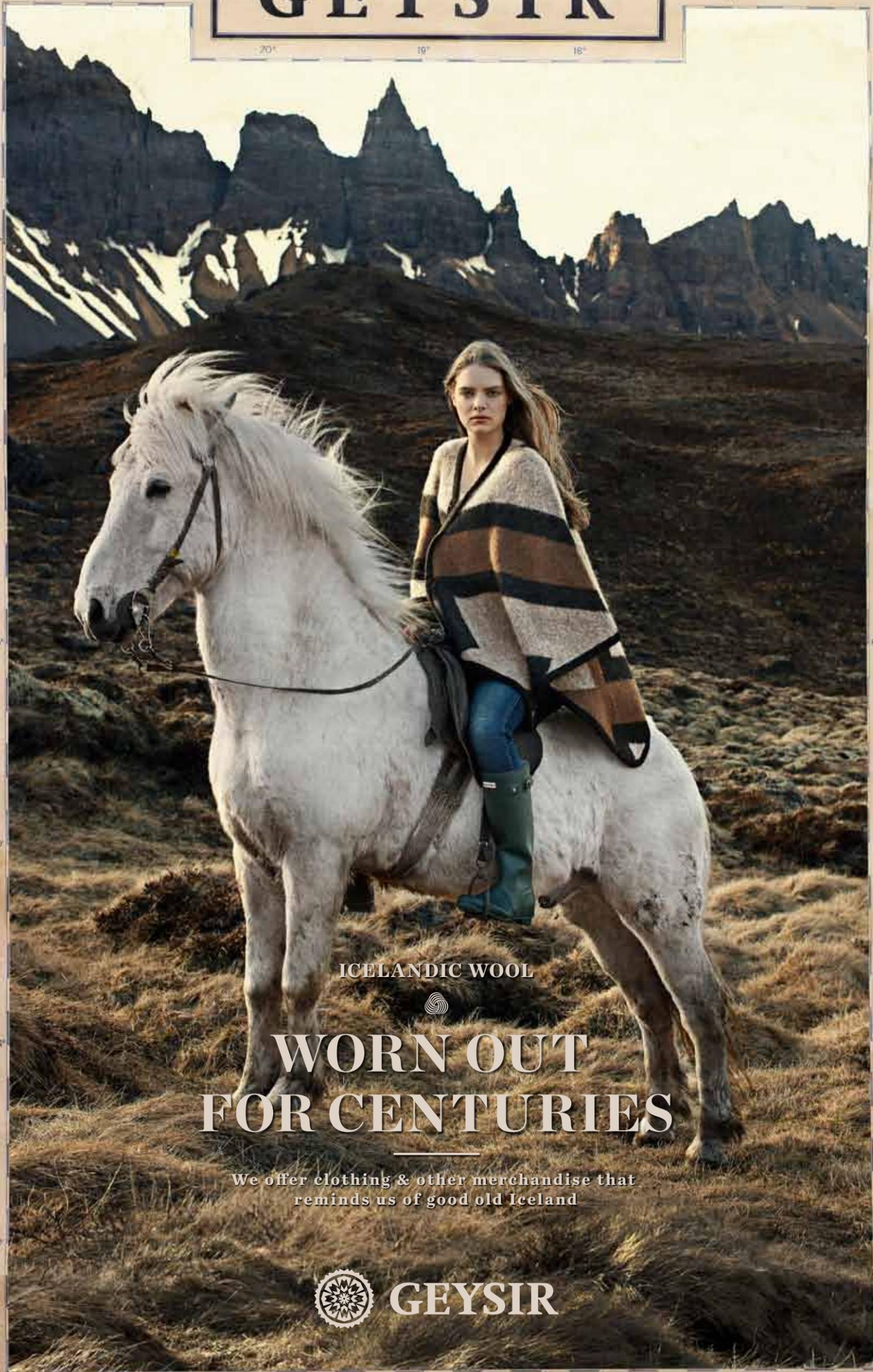
Visit the Laugarvatn Fontana wellness centre. Relax in steam rooms over a natural hot spring and open air thermal baths. Afterwards try local delicacies in our café. Ask us how the locals at Laugarvatn use the steam baths!

LAUGARVATN fontana
 Geothermal Baths

www.fontana.is

E&Co. - MyndArt.Magg

GEYSIR



ICELANDIC WOOL



WORN OUT FOR CENTURIES

We offer clothing & other merchandise that
reminds us of good old Iceland

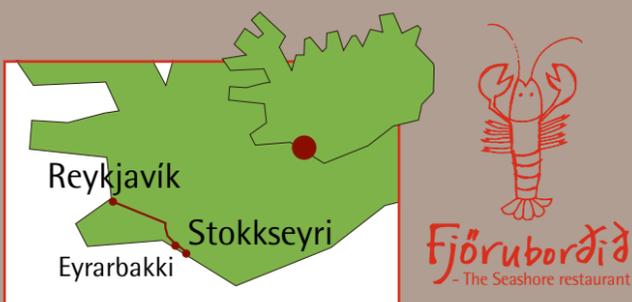


GEYSIR

*by the sea
and a delicious lobster
at Fjörubordid in Stokkseyri*



At the seashore the giant lobster makes appointments with mermaids and landlubbers. He waves his large claws, attracting those desiring to be in the company of starfish and lumpfish.



> Only 45 minutes drive from Reykjavik

Eyrarbraut 3, 825 Stokkseyri, Iceland · Tel. +354 483 1550
Fax. +354 483 1545 · info@fjorubordid.is · www.fjorubordid.is
Summer opening hours: Mon - Sun 12:00 to 22:00

Sour grapes & stuff

MOST AWESOME LETTER

Dear Grapevine:

I would like to thank for all the support and help I received during the time Nuk was lost. I am amazed over the way people come together in Iceland and take part. I have met so many supportive, nice and helpful people who spent time looking for Nuk and walked around with flashlights and called her name. Cars that drove slowly around looking for her. It was amazing, thank you so very much.

Nuk was lost for approximately 36 hours, she is a cat who is normally inside but also sometimes outside where she always stays within 100-200 meters of our home. She is easily scared and does not associate with other animals at all, cats included. Nuk was neutered when she was 6 months old. Knowing Nuk very well, I am of the opinion that she escaped and ran straight to the building Flugskoli some 150 metres away from the plane where she went into hiding underneath the building and stayed there. This is where I found her Wednesday evening around 7 pm. I had walked around calling her name and suddenly I heard a Miaaw and a little black head appeared. I sat down and spoke very softly to her. She came over and I grabbed her and carried her to the plane. I spent the night in the plane with Nuk and she ate, drank water and was very happy. Needless to say, so was I.

I put out a finders fee when Nuk got lost and as I found her Myself I have decided to donate the money to two organizations which are both doing an amazing job. The organiza-

tion Dyrahjalp where I received a lot of help and support from, I would like to give ISK 70.000 and to the organization Kattholt which I heard very good things about during the search for Nuk and which is doing a great job getting lost cats rehome or brought back to their owners, I would like to give ISK 30.000.

Nuk is doing fine, it is a miracle she is back and we love her so much. Thank you, Iceland, thank you so much for all the help and support I received.

Susanne Alsing

Dear Susanne:

Being an office full of animal-loving world travelers—and having a particular soft spot for cats who are clever (and ninja) enough to open an airplane door, activate a stairway, and escape into the night—we were immediately taken with Nuk's plight when she went missing a few weeks ago. We, too, scoured Reykjavik in search of your kitty, and were all very relieved when you found her safe and sound.

We were tickled to hear that you'll be donating the 100,000ISK reward to two local animal shelters—we can't think of more deserving recipients of your generosity than Dyrahjalp and Kattholt.

Bon Voyage to you and Nuk, in all your future travels
--

How are you keeping?

I about your site "The Reykjavik Grapevine"(grapevine.is).

Our team wish to suggest you sending yours traffic to us. We desire be merry to pay for your traffic. Please contact with us so we could argue our collaboration.

As a representative of the revolutionary shops for the sale of music, Our team want to offer you monetize your project in our affiliate program. The project is truly revolutionary, the concept and the decision itself have been developed over many years, the conversion of ~ 5000 usd with 1k traffic.

If you are interested then you can begin to work with us on a regular basis, this can contact us at the contacts below.

Contacts:
Skype: buytraffic

Thank you. Please only respond to Skype.

Best regards,
Traffic Support Manager TEAM

Dear Support Manager TEAM:

Thank you for your merry inquiry—this is an extremely tempting offer. We at the Grapevine were particularly won over by the prospect of arguing the terms of our fruitful collaboration. We will spend the coming weeks preparing ourselves to match your verbal pyrotechnics with all the wit and acumen we can muster.



THE TIN CAN
FACTORY

Borgartún 1 • www.thetincanfactory.eu

Skoli.eu

Learn Icelandic

On-line
or in the
Classroom

Starting now!

BOOK NOW / TEL. 551 7700

TALK • READ • COOK • LISTEN
FIELD-WORK • FOOD & FUN

MOST AWESOME LETTER FREE ICELANDIC GOURMET FEAST!

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 best? **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



Le Château des Dix Gouttes



The Ten Drops
VIN DE SALLE



WE ARE OPEN FROM 09:00 AM UNTIL 01:00 AM

Laugavegur 27 101 Reykjavik (+354) 551-9380 www.facebook.com/LeChateauDesDixGouttes



**BE
WARM
BE
WELL**

Iceland | Happy

On Top Of The World

Iceland's happiness by the numbers

— By Larissa Kyzer



Wherever, and pretty much whenever, you look around the world, things appear to be in a pretty constant state of falling-apartness, and here in Iceland, there are problems like anywhere else. Nevertheless, in spite of the difficulties of recent years, we (that's the Global 'We') may actually be on an upswing, happiness-wise. According to the 2013 World Happiness Report (WHR) published by the UN's Sustainable Development Solutions Network, "despite the obvious detrimental happiness impacts of the 2007 - 2008 financial crisis, the world has become a happier, and more generous place."

If Iceland's WHR ranking is any indication, this assessment seems to be true. In the report's first year (2012), Iceland was ranked 20th in happiness worldwide. This year, however, we've leapt up the charts and are now part of the big ten, ranked as the world's 9th happiest country. Another recent happiness report, issued by the European Commission's Eurobarometer in 2012, ranked Iceland as the second happiest country in the world, with satisfaction and well-being levels roughly equivalent to those before the crash. But wait a minute, you're thinking: the economy is still in shambles, the capital controls are still in place, and purchasing power in Iceland continues to decrease. Shouldn't everyone be miserable?

Quantifying happiness

The income level of a nation's inhabitants, as measured by the country's Gross Domestic Product, was once treated as shorthand for peoples' overall well-being. In 2009, however, a panel commissioned by French President Nicolas Sarkozy and led by the Nobel-prize winning economists Joseph E. Stiglitz and Amartya Sen resolutely determined that GDP has significant limitations as a measure of both social and economic well-being. Their findings stressed the importance of "get[ting] away from GDP fetishism" and instead seeking alternative measures of "sustainability and human well-being."

Since the early 1970s, the Himalayan nation of Bhutan has countered the concept of Gross Domestic Product with that of Gross National Happiness and has developed a sophisticated survey (with four pillars, nine domains, and 72 happiness indicators) to measure the Bhutanese people's happiness. The survey "was primarily devised to provide policy guidance to increase happiness" because, "people who are not-yet-happy are an important policy priority."

In 2011, the United Nations passed a Bhutan-sponsored resolution which stated that "happiness is a fundamental human goal and universal aspiration; that GDP by its nature does not reflect the

goal; that unsustainable patterns of production and consumption impede sustainable development; and that a more inclusive, equitable and balanced approach is needed to promote sustainability, eradicate poverty, and enhance well-being and profound happiness." In order to act on this resolution, however, a substantive data set was needed. Enter the first World Happiness Report in 2012.

Okay, but how exactly are these WHR rankings determined? The answer is complicated. The World Happiness Report (WHR) distills happiness down to six fundamental criteria: GDP per capita (yes, it's still used), years of healthy life expectancy, social support, perceptions of corruption within society, the prevalence of generosity, and the freedom to make life choices. The WHR—like many other well-being indices—primarily relies on Gallup World Poll data, which itself is subject to the interpretations of the Cantril Self-Anchoring Scale.

The Cantril scale is a well-being assessment that asks individuals to imagine a ten-step ladder on which the top rung (10) is their best possible life, and the bottom rung (0) is their worst possible life. Survey respondents are then asked to report which rung they believe they are currently standing on, and which rung they will be standing on in five years. (Interestingly, according to Gallup's own methodological explanations, "research...indicates substantial correlations between the Cantril Scale and income. This contrasts with measures of feelings or affect which appear to be more closely correlated with variables such as social time.") In addition to these Cantril assessments, the WHR also weights its rankings with "measures of positive emotions (positive affect) including happiness, usually asked about the day preceding the survey; measures of negative emotions (negative affect) again asked about the preceding day; and evaluations of life as a whole." In this way, the rankings are meant to accurately reflect the complexity of happiness: both as a transient emotional feeling, and as a standing social evaluation.

Legislating happiness

Any attempt to try to quantify the happiness, well-being, or overall satisfaction of an entire nation will necessarily be somewhat biased and limited. For instance, the current WHR parameters still include GDP, but don't take into account the satisfaction or inner-peace that a citizenry might take from their local environment. (It seems reasonable to assume that many Icelanders would give Icelandic nature at least some credit for their quality of life.)

But the essential point—the idea that a government would regularly assess the happiness of its people and then actively work to improve the lives of those who are, as the Bhutanese say, "not-yet-happy"—is a powerful one. The WHR admits to being "highly subjective," and admits that well-being is "not a cure-all. Happy people do get sick and lose friends. Not all happy

"Their findings stressed the importance of 'get[ting] away from GDP fetishism' and instead seeking alternative measures of 'sustainability and human well-being.'"

people are productive workers..." But as subjective bases for public policy go, you could certainly do worse. Mightn't we all stand to benefit from more happiness-improving legislation? According to the King of Bhutan, increasing his peoples' happiness is a real governmental responsibility: "[T]he duty of our government must be to ensure that these invaluable elements contributing to the happiness and well-being of our people are nurtured and protected. Our government must be human."



Our Happiness Report Card



EXCELLENT

Gender Equality: Iceland has been the world's most gender-equal country for four years in a row and "has closed almost 73% of its gender gap," according to the World Economic Forum's Gender Gap Report (GGR). The 135 countries surveyed in the report were rated on how successful they have been at eradicating gender-based inequalities in the areas of economic participation and opportunity, educational attainment, health and survival, and political empowerment. The report indicates that there is still room for improvement in Iceland and other Nordic countries' gender equity (for instance, "salary gaps between men and women are among the lowest in the world, although not non-existent"), but points out many ways in which the Nordics have successfully supported both genders in society: "abundant opportunities to rise to positions of leadership," a balance of childcare labour responsibilities in the home, mandatory paternal leave, and social insurance funds.

Peacefulness: Iceland is the world's most peaceful country according to the 2013 Global Peace Index (GPI) published by the Institute for Economics and Peace. "The island nation is free from conflict," reads the report summary. "Crime and homicide rates are minimal and the jailed population is considerably lower than elsewhere in Europe and among the smallest proportions in the world." Iceland also scored high in the GPI for its few policemen (661 in the whole country as of 2010), the low perception of criminality in Icelandic society, the country's lack of an army, and (rather contradictorily), for its cooperation in peacekeeping missions in Afghanistan, Lebanon, Palestine, and the Balkans.

Safety and Security: In its survey of 142 countries, the 2012 Legatum Prosperity Index rated Iceland as the safest and most secure country in the world, with 81.1% of respondents confirming that they "feel safe walking alone at night."

Well-being of the Elderly: Iceland is ranked 9 (of 91 countries) when considering the well-being of people 60 and older, according to the 2013 Global Age-Watch Index (AWI). This ranking is based on four categories: income security, health status, employment and education, and an enabling environment. According to data collected by the World Health Organization, Icelanders continue to have some of the longest life expectancies in the world (81 for men, 84 for women) and the AWI predicts that the country's population over the age of 60 will continue to grow in the future. As of 2012, the AWI shows that 17.5% of Iceland's population was aged 60 or over. This percentage is expected to increase to 24.4% by 2030 and 28.8% by 2050.



SATISFACTORY

Economic Competitiveness: In its Global Competitiveness Report for 2013–2014, the World Economic Forum ranked Iceland 31 out of 148. "Despite significant difficulties in recent years," reads the report, "Iceland continues to benefit from a number of clear competitive strengths." These include Iceland's "top-notch educational system," and an innovative business sector which successfully adopts new technology.

Prosperity: The 2012 Prosperity Index (LPI) published by the Legatum Institute, a non-partisan public policy organisation, rates Iceland 15 out of 142 when considering eight different categories ranging from the economy and entrepreneurship to personal freedom and social capital. A few representative statistics from the report include: 90.8% of Icelanders surveyed reported that they were satisfied with beauty of the environment; 47.1% said they had helped a stranger recently; 97.7% said they could rely on a friend or family member for help. At the same time, 60.9% of respondents they believed businesses and government agencies were corrupt, and only 25.9% had confidence in the national government.



NEEDS IMPROVEMENT

The Economy: When analysing more specific aspects of the country's economic growth potential, Iceland was ranked far lower on the Global Competitiveness Scale. It ranked 118 out of 148 when considering its macroeconomic environment; its financial markets were ranked 80. Meanwhile, the Prosperity Index gives Iceland's overall economy a ranking of 61 out of 142.

OUTDOOR ADVENTURES

DAY TOURS FROM REYKJAVÍK



GLACIER WALK AND NORTHERN LIGHTS |

Price: 28.900 ISK.

Daily departures at 11:30.

The highlights of winter awaits, Glacier Walk, Skógasafn Museum, Dinner and Aurora Adventure.



GOLDEN CIRCLE AND MAGICAL NIGHTS |

Price: 29.900 ISK.

Departures: Mon, Wed, Sat, and Sun at 11:30.

The famous Golden Circle, Relaxing Nature Bath, Dinner and a chance to enjoy the natural magic of the Northern Lights!



VOLCANO AND GLACIER WALK | Price: 39.900 ISK.

Departures: Tue, Thu and Sun at 8.30.

An amazing tour that combines two popular activities; Super Jeep Adventure and a Glacier Walk.



and many more...



MAKE SURE IT'S MOUNTAIN GUIDES

mountainguides.is · icelandrovers.is · mountainguides@mountainguides.is · Tel: +354 899 9982



ICELAND ROVERS



ICELANDIC MOUNTAIN GUIDES

So What's This Beautiful Word Contest I Keep Hearing About?

Words: Kári Tulinius | Illustration: Inga María Brynjarsdóttir

The Icelandic state broadcaster RÚV and the humanities department of the University of Iceland have launched a contest to find the most beautiful word in the Icelandic language. People can submit their suggestions online and explain why they think their word of choice is especially beautiful. Then a committee will select a few of the submissions and the wider public can vote for their favourite one online.

Online voting? You just know someone's gonna figure out a way to make the winner a word too rude to say in public, let alone print.

That hopefully will not happen because one suspects that the impetus behind the contest is to encourage positive discussion about the Icelandic language. As it is, discussion about the language among Icelanders, at least the part of it that takes place online, is notoriously vitriolic, even by the notoriously vitriolic standards of the notoriously vitriolic Icelandic online vitriol.

So, if I understand you correctly, online discussion in Iceland is vitriolic?

The unofficial motto of the Icelandic part of the internet is: "If you can't stand the heat, take your face off the stove." That said, if I actually wrote that on an Icelandic online discussion forum, I would probably get yelled at, figuratively speaking, for using an American phrase as the basis for a motto for something Icelandic. To which I would say: "Well, it was first coined by President Harry S. Truman, who was a badass mof who nuked the hell out of people sooner than look at them." And then they would say...

You're angrily arguing with voices in your head now.

Sorry. This is what happens to people who are exposed to Icelandic online discussion, a constant state of anger

over everything. This leads to quick polarization. Icelanders who are persnickety and pedantic about language refer to those who they feel are too permissive and loose in their language use as "málsóðar," which means "language slob" or "language besmircher." Those who prefer playfulness and freedom tend to call the other side "tungumálafasista," which means "language fascist."

I suppose the irony of using terms like "slob" and "fascist" with such lack of precision is lost on everyone.

Online discussions about language in Iceland tend to be on the level of kindergarten fights and it is impossible to take part without coming out of it wearing a black shirt covered in poo. Language is always a hotly debated topic in any society, but in Iceland this is especially fraught because the foundational stone of the independence movement of the 19th and 20th Century was the idea that Icelanders were special because of their language and their literature, i.e. what they did with their language. What follows from this is that anxieties about a changing society often express themselves as anxieties about language.

Ah, so a fear of language change is really a fear of social change.

This can sometimes be seen in strange ways. On September 17, the top story on the front page of the newspaper Fréttablaðið was: "One out



of ten infants has a mother tongue other than Icelandic." The article led with the somewhat alarming sentence: "Difficulties lie ahead for primary schools if there is no response to the great increase of children with another language than Icelandic." The rest of the article is a fairly dry survey of how primary schools and their administrations are responding to this new reality.

I don't see why that's so strange, it's a fairly interesting story and on a slow news day I can easily see why that's the top story.

The story at the bottom of the front page was about intense sandstorms stripping paint off cars, cracking windows and scaring the bejesus out of everyone who got caught up in it. It says something about the importance of language that the fact that one in ten babies under six have parents who speak a tongue other

than Icelandic is considered more newsworthy than life-endangering sandstorm.

Makes sense to me, it's newsworthy that anyone born outside Iceland would want to raise their children in a country where the weather can strip paint off cars.

I see your point. As the news article goes on to say, this is a fairly recent development, historically speaking, and children of non-Icelandic parents only became common in the school system 10 years ago. Worries about change in Icelandic society are expressed in fears about language. The reverse of that is the fact that all of these children will be taught Icelandic. Bilingual Icelandic speakers can interpret and translate beautiful words between cultures, which will enrich both societies, though I suppose that makes for a less snappy headline.

by Parker Yamasaki



Happy, happy, joy, joy! Earlier this month **Iceland was named the Most Peaceful Country by the 2013 Global Peace Index, again.** The report ranks countries based on factors in three major categories: conflict, societal safety and militarisation. Iceland's overall status shot it straight to the top, that's right, #1 of 162 countries evaluated. So what's all the grumbling about?



On October 1, **more than 50 earthquakes were detected just north of Eyjafjörður, North Iceland.** Although the quakes were mild, they appear to be part of a new wave of seismic activity in the North. All right Earth, we get it. You're upset. But what's this all about, really?



Maybe it's the proposed road over the lava fields of Gálgahraun. **Despite the fact that the fields were declared a protected area back in 2009, construction for the proposed road was given the green light earlier this month.** Since the clearance of the proposal, groups like Hraunavinir ("Lava Friends") have organised protests in the area, including a heated stand-off between protestors and a fleet of construction equipment in September. There is now talk of setting up a tent city in the fields until the issue is resolved.

Continues over



Come ride with us

For 30 years Íshestar has given people an opportunity to experience the Icelandic horse on long and short trips. Horses are our passion.

Come ride with us in the beautiful surroundings of our Íshestar Riding Centre. You get free transport from all major hotels and guesthouses in the capital area.



For further information check out our website www.ishestar.is, call +354 555 7000 or be our friend on Facebook.



HAFNARBÚÐIR

GEIRSGATA 9, 101 REYKJAVIK (OLD HARBOUR)

MÝRIN
concept store



myrin-kringlunni.is

00354 568 8989

#myrin



MAR

RESTAURANT · CAFÉ · BAR

WE OFFER ICELANDIC DELICACIES
PREPARED IN SOUTH AMERICAN
AND SOUTHERN EUROPEAN STYLE.



OPEN 11:30-23:00
LUNCH 11:30-14:00
APERITIVO 14:00-18:00
DINNER 18:00-23:00



marrestaurant.is

00354 519 5050

#marrestaurant

www.elding.is
+354 519 5000
#eldingwhale



Northern light Cruise 15 September - 15 April at 21:00



Imagine Peace Tour 9 October - 8 December at 20:00



Viðey Ferry on weekends from 13:15 to 15:15

WHALE WATCHING

and other adventures at sea from Reykjavík

Elding Whale Watching schedule - all year round

EL-01 / EL-02 / EL-03										
Jan-Mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov-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						

* From 15 May to 15 September

** From 15 June to 31 July



Elding
adventure at sea

Iceland Gets Cold Feet

Professor Gunnar Helgi Kristjánsson on our commitment issues with the EU

— By Tómas Gabríel Benjamin



© Nanna Dís

At the end of August, Minister of Foreign Affairs Gunnar Bragi Sveinsson disbanded Iceland's negotiation committee to EU, effectively halting our application after four years of work to that end. Some, like chair of pro-EU Social Democratic Party Árni Páll Árnason, claim that the minister was out of line in arbitrarily discontinuing the negotiations without consulting parliament, but Gunnar Bragi has presented legal opinions from his ministry that support his actions.

In any case, the government has opened itself up to ridicule by single-handedly deciding to break up Iceland's EU negotiation committee, as the ruling coalition parties had advocated for a referendum on the continuation of the EU application when they were in opposition. To discuss this contradictory behaviour, and the implications of the minister's actions, we met with

Gunnar Helgi Kristjánsson, a professor of political science at the University of Iceland.

What is Iceland's EU application debate, in a nutshell?

I think the EU dispute is not simply about what domestic markets will look like in the future, but fundamentally about what Iceland's foreign policy

should be. It is about where we want to be in the world, what kind of society we want, and who we want to work with.

I think it is safe to say that this government is, generally speaking, more nationalistic than the previous government in believing that Iceland is too unique of a country to fit into the mould of the European Union. The previous coalition parties may not have agreed on whether or not Iceland's interests ultimately coincided with that of the EU, but they were both interested in completing the application and seeing what kind of offer would come out of it.

It is obvious that the current government wants to distance itself from the application, and build Iceland's foreign policy on different foundations, such as the European Economic Area agreement that Iceland is a part of, and other future bilateral agreements.

Taking The High Road

The foreign minister decided, without including parliament, to disband the negotiation committee. Are foreign affairs typically handled this way in Iceland?

It is important to note that foreign affairs are treated differently than domestic ones. The general principles of statecraft dictate that many qualities that are considered good in domestic governance, such as transparency, have no place in foreign affairs. There are simply different rules in play when dealing with uncooperative foreign negotiators, or delicate situations. This is why the executive branch has more leeway to shape its foreign policy and make decisions than with domestic matters.

The foreign minister is correct in that he acted within his legal parameters when he disbanded the committee, but he has not answered how legitimate his decision was. He would have proved he had support for doing this if he had put it up for a vote in parliament, and I personally believe that it would have been the wiser course of action to take.

Wouldn't the government have had a breeze passing such a bill through parliament?

Indeed, as the coalition has a guaranteed majority. Armed with this knowl-

edge, one has to wonder why the foreign minister didn't proceed in this manner. We can safely estimate from polls that the majority of the population wants to see the outcome of the application, even if they are doubtful it will lead to us joining the EU. The minister acting like he did, it looks like he's afraid of the ensuing debate that would follow a parliamentary vote, and of having to defend going against the preference of the general populace. That is the only explanation I can think of for bypassing parliament.

What Does It Mean?

Can the opposition do anything to stop what the foreign minister has done?

Essentially, no. Putting forward a motion of no confidence against the minister would be impractical, as failing to get that passed would result in declaring confidence in the foreign minister and his actions.

What about disgruntled citizens, can they oppose the process in any way?

They have no way of doing so outside the normal rules of the democratic process. In between elections, citizens can hold protests, voice their opinions online, collect signatures, and demand referendums. They can then punish the government for their actions in the next elections, but that's only if they remember to do so... Evidence points to voters having a very short attention span.

What consequences, if any, can Icelanders expect from halting their EU application?

I think the general goodwill that Iceland has had may suffer if we tell the EU that we are no longer interested in joining it. Our withdrawal may indirectly have a negative effect on issues such as the current mackerel dispute [The EU's fisheries chief is deciding whether to impose harsh importation sanctions on Iceland because of a long-standing debate over quotas], but I doubt we will face direct consequences or punitive measures for halting the application.

Continued...



Hraunavínir aren't the only ones standing up to The Man; as Parliament opened its autumn session, protestors gathered in Austurvöllur to demonstrate their dismay with the men and women of the ruling coalition. Specifically, it was a response to what people see as the shortcomings of the current government: delayed help to households in debt, the revoking of the Nature Preservation Law, and proposed cutbacks to healthcare, education and the arts.

Even the birds have been acting out lately. In particular, ravens in Svinadal are making very clear their disagreement with shiny things. In the past year, ravens have removed an estimated 500 reflective badges from road signs in the Svinadal area. A reported 150 more were stolen just this past week. While the Icelandic Road and Coastal Administration is busy fighting battles, the avian vandals are waging a war.

And just when it seemed like all hope was lost, the Festival of Hope came to town! Only it was quickly apparent that it was not going to bring very much hope. The festival was met with resistance when it came to light that Franklin Graham, an outspoken homophobic preacher, would be headlining the event.

All in all, we think that the award for most creative disruption of the festival goes to Sigurboði Grétarsson, who was asked to leave the Festival of Hope after entering the event in "corpse paint" with an incendiary bible verse tacked onto the back of his leather jacket. After stirring up some mild controversy, Sigurboði was escorted out, whereafter he proceeded to go get a burger.

Maybe, amidst so much protest and disruption, it's best to adopt a motto similar to Sigurboði: just say "to hell with it" and go get a burger.

More Iceland for less money

All seasons!

EXCITING DAY TOURS - BEAUTIFUL PLACES

- GRAND GOLDEN CIRCLE
- GOLDEN CIRCLE Afternoon
- GLACIER LAGOON
- SOUTH COAST - VIK
- BLUE LAGOON Schedule

BUSTRAVEL
Iceland

Book online www.bustravel.is or call +354 511 2600



**FJALLA
KOFINN**

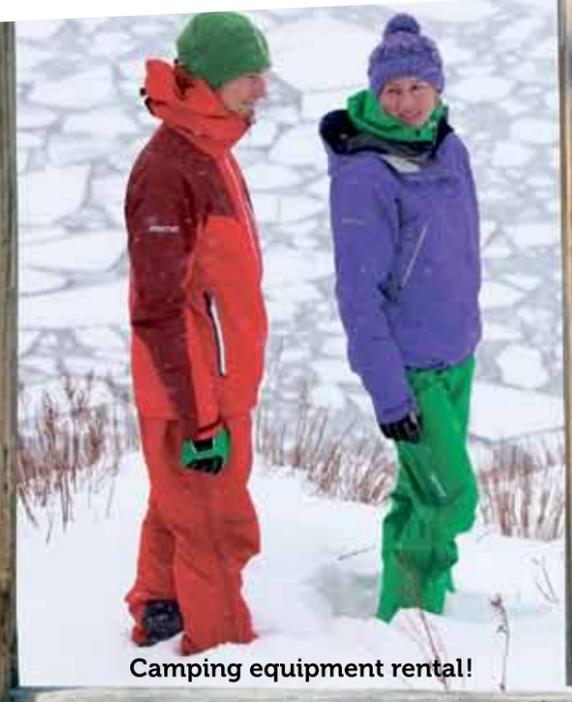
The real outdoor
specialist store

Whatever the weather

We have the right equipment!



We work closely with guides from:



ARC'TERYX



DAKINE



3 shops: Kringlan 7 | Laugavegur 11 | Reykjavíkurvegur 64 | Tel: 510 9505 | fjallakofinn.is



REYKJAVÍK

FARMERS & FRIENDS Our flagship store - Hólmaslóð 2, Fishpacking District
GEYSIR Skólavörðustíg 16 **KRAUM** Aðalstræti 10 **HERRAFATAVERZLUN**
KORMÁKS & SKJALDAR Laugavegi 59 **MÝRIN** Kringlan Shopping Centre

OTHER LOCATIONS

GEYSIR Haukadalur & Akureyri **HÚS HANDANNA** Egilsstaðir
KAUPMADURINN Ísafjörður **BLUE LAGOON**
DUTY FREE FASHION Keflavík Airport departure lounge

Economy | Cuts!

Nobody Likes A Balanced Budget

Featuring heavy cuts to healthcare, the arts and creative industries

— By Tómas Gabríel Benjamin



■ The Burning Budget - by Tómas Gabríel Benjamin

In the coalition's first few days of government, Minister of Finance Bjarni Benediktsson and Prime Minister Sigmundur Davíð Gunnlaugsson proclaimed that the deficit that they've inherited—25 billion ISK—is much greater than they had been led to believe it was before the elections. Given their campaign promises to lower taxes, remove capital controls and write off household debt, many have been curious to see what the coalition's first proposed budget plan would look like. On October 1, Bjarni unveiled said budget, which plans for a 500 million ISK surplus—the first budget in six years that does not assume a growing national deficit. So just how are they going to do it?

A line, drawn

The 2014 budget bill proposes increasing spending by 23%, granting the Ministry of Foreign Affairs an additional 660 million ISK, the Prime Minister's Office 1.5 billion ISK, and the Ministry of Welfare 17 billion ISK. The police force will get an ad-

ditional 500 million ISK, and the national church will have their funds increased by 100 million ISK, partly through higher parochial fees.

Those whose wages fall under the middle income tax bracket (225,000 to 700,000 ISK per month) will have their taxes lowered from 25.8% of earnings to 25%. This

means that those who are earning 400,000 ISK per month will be taxed 1,140 ISK less each month. Those earning less than 225,000 ISK or more than 700,000 ISK will not get any further tax breaks.

This is the first step in the coalition's tax reform plans, which will see the progressive national tax rates imposed by the previous government replaced with a flat tax rate by the end of their four-year term.

VAT on select products, such as disposable nappies, will also be lowered from the 25.5% rate to 7%, which will lead to 14–15% lower prices for new parents. Although maternal and paternal leave will not be further extended, the benefits will increase up to a maximum of 390,000 ISK per month.

A line, met

To pay for these increases, the bill proposes further taxing of large financial institutions, including the winding-up boards of the three collapsed banks, estimating that this will generate 11 billion ISK. This will give smaller financial companies space to grow, and shift the tax burden onto the large companies. Up to fifty government institutions will also be combined into other institutions, but these measures will not be enough to cover the proposed increased government spending in 2014.

To cover the remaining 12 billion ISK, the government will employ austerity measures across the board. Amongst the cuts are those being made to the university system, which will now charge an additional 25% in registration fees; the health sector, whose budget will be cut by 1.1 billion ISK, and upper secondary schools, which will have 3.9% less funds, equal to 1.4 billion ISK. Tax on alcohol, tobacco and fuel will also increase, but the budget does not specify by how much.

The Icelandic Film Fund is, proportionally speaking, one of the biggest losers, having 33% of its budget cut, from 1.1 billion to 735 million ISK. The Icelandic Film Makers Association estimates that the cuts to the industry will result in tax losses of 600 million ISK for the government, based on a 2011 study by Dr. Ágúst Einarsson (see page 25 for more information on the Icelandic Film Fund).

No additional funds are allocated to the National Hospital, and the 600 million ISK that the previous government had allocated in the 2013 budget to renew equipment has been recalled. What has sparked the greatest debate has been the budget's plan to charge patients 1,200 ISK per overnight hospital stay, which would generate

200 million ISK annually. Numerous organisations, including the Organisation of Disabled in Iceland, have condemned this proposition.

The Financial Service Authority (FME) stands to have its budget reduced by 13%, or 236 million ISK, despite the fact that the Parliamentary Special Investigative Committee partly blamed the banking collapse on poor regulation by under-resourced supervisory institutions. The Office of the Special Prosecutor, responsible for investigating financial crimes, also faces cuts amounting to 45%, or 700 million ISK, as it will have concluded its investigations by 2014.

A line, broken

The Teacher's Union (KÍ), the Federation of State and Municipal Employees (BSRB), Union of Public Servants (SFR), Icelandic Confederation of Labour (ASÍ), and other unions have voiced several objections to the budget, with ASÍ president Gylfi Arnbjörnsson disappointed that healthcare matters get glossed over to lower taxes for the better off.

During Sigmundur Davíð's speech at the inauguration of the autumn parliamentary session on October 2, he said people were overreacting, as the proposed bill was only a draft. Bjarni Benediktsson followed by highlighting the importance of having a strong bill that stopped the State's growing debt by balancing the budget, and providing families and businesses with an economic plan that they can depend on.

During these speeches, three hundred people protested outside parliament, chanting anti-government slogans, claiming it was unethical in cutting services to the poor and sick while lowering the fisheries fees and wealth tax for the rich and privileged. The protesters then burned a copy of the 2014 budget bill.

The budget will have to go through three rounds of debates before being passed, and by all accounts, it appears the opposition and unions will be fighting its present incarnation with tooth and nail. The coalition doesn't seem opposed to making changes, especially to the hospital admission fees, perhaps marking the beginnings of a government willing to cooperate with its opposition.

Reactions To The Budget

BJARNI BENEDIKTSSON
Minister of Finance and chair of the Independence Party



"We introduce specific austerity measures [...] and we create the flexibility to lower the personal income tax percentage, lower public insurance fees, and nevertheless balancing the budget. This doesn't happen by itself, but it is realistic and necessary."

Bjarni on the success of the 2014 budget. (RÚV radio interview, October 1)

BJÖRN ZOËGA
Outgoing executive director of the National Hospital



"If the budget is not changed, it will be very difficult to run the hospital in a safe way. I will not be a part of driving the hospital off the cliff."

Björn on the delicate financial situation of the National Hospital. Björn resigned from his position a week before the budget was released. (Kastljós, September 27)

VIGDÍS HAUKSDÓTTIR
MP for The Progressive Party and Chair of the budget committee



"'Immediately' is perhaps a flexible term when you are dealing with a big issue like the National Hospital."

Vigdís explains her party's campaign promise to give the National Hospital 11–13 billion ISK "immediately" to improve its service, suggesting that those funds would find their way to the hospital sometime in the four-year term. (Kastljós, October 3)

BALTASAR KORMÁKUR
Filmmaker



"It is almost impossible to build any future for the Icelandic films when they keep cutting us down at the knees."

Baltasar on the heavy cuts to the Icelandic Film Fund. (Hollywood Reporter, October 4)



OPEN FROM 7:00
BREAKFAST, LUNCH & DINNER
CHECK OUT OUR NEW PLACE – BERGSSON DELÍ & DJÚS
JUST AROUND THE CORNER

BERGSSON
MATHÚS



WESTERN UNION MONEY TRANSFER IN MINUTES*

Always close.
Always convenient.



Send and receive money with Western Union at any Landsbankinn location across Iceland.

Western Union | landsbankinn.is | 410 4000

WESTERN UNION

moving money for better

*Funds may be delayed or services unavailable based on certain transaction conditions, including amount sent, destination country, currency availability, regulatory issues, identification requirements, Agent location hours, differences in time zones, or selection of delayed options. Additional Restrictions may apply. See Send form for details.

WELCOME TO SMÁRALIND

ICELAND'S LARGEST
SHOPPING CENTER!



OPEN: WEEKDAYS 11-19 THURSDAYS 11-21 SATURDAYS 11-18 SUNDAYS 13-18 FIND US ON [facebook](#)

Vinaborgir: Reykjavík's BFFs Around The World

— By Larissa Kyzer



■ Inga María Brynjarsdóttir

Positioned as it is smack dab in the middle of the North Atlantic, Iceland could potentially get a bit lonely. But friendly, urbane and well-travelled country that she is, she's made friends all over. Reykjavík, being especially extroverted, boasts many 'vinaborgir,' or "friend-cities" (also called "sister cities") all over the world, and fosters these relationships in the name of socio-economic collaboration, cultural exchange, and international relations. But just like in real life, each of these friend cities, and friendships, are very different. Here are a few notable ones.

Winnipeg: The cool cousin

In large families, there's always that one cousin who you actually like, not because you have to, but because, well, she's super cool. Winnipeg is that cool cousin; she was Reykjavík's first friend city, officially affiliating in 1971.

Located in the Canadian province of Manitoba, which is home to the largest Icelandic population outside of Iceland, Winnipeg is at the centre of "New Iceland," the region to which over 20,000 Icelanders emigrated between 1870 and 1915. The Winnipeg-based University of Manitoba has one of the few Icelandic Language and Literature programmes outside of Iceland, and the city also has many active Icelandic and Icelandic-Canadian organisations.

Winnipeg hosted núna ("now"), a four-month series of Icelandic/Canadian music, film, dance, visual arts, and literary events, which was curated by "local artists with ties to Iceland" during summer 2013. Newly-elected Icelandic Prime Minister Sigmundur Davíð and his wife also made a visit to the city earlier this year, arriving just in time for Manitoba's Icelandic festival.

These are blood ties, and they run deep.

Seattle: The supportive BFF

Good BFFs are one in a million: they keep in touch over long distances, are supportive of each other's art, and share the occasional bottle of wine and get silly. So it goes for Seattle, Washington and

Reykjavík. They became besties in 1986 and have been going strong ever since. And Seattle is a model best friend—she helped established the Seattle-Reykjavík Sister City Association (SRSCA) solely to support regular projects and collaborations between the two cities.

In 2008, SRSCA brought 18 delegates from Seattle to Reykjavík, visiting notable Icelandic companies such as LazyTown and DeCode, and hosting a reception highlighting Washington State wines. A few years later, SRSCA was invited to participate in Reykjavík's 2011 Culture Night. Seattle brought along musical artists, puppeteers, local coffee and (more!) wine. And ever the overachiever, she also brought six members of the Washington-based Quileute Native American tribe, who performed several sacred ceremonies never before

seen outside of their reservation.

These affirming collaborations are ongoing: Icelandic films are featured regularly at the Seattle International Film Festival and Icelandic musicians are often invited to perform in the "Mostly Nordic Music Festival" hosted by Seattle's Nordic Heritage Museum. Best Friends Forever!

Vilnius: The foreign exchange friend

Studying abroad is all about getting to know new people and different cultures, about expanding your horizons and learning how to order beer in another language. The friends you make during your foreign exchange are friends who know you as your best, coolest self—the self you are when you're open to everything and are far away from everyone who knows all your embarrassing childhood stories.

Vilnius, Lithuania and Reykjavík became friends in 2006. It was natural that the two would be interested in learning more about each other—as of 2011, there were 1,471 Lithuanian immigrants in Iceland, representing just under 6% of Iceland's immigrant population. And Vilnius and Reykjavík keep in touch. In 2011, for instance, the City Theatre of Reykjavík travelled to Vilnius and also collaborated with acclaimed Lithuanian director Oskaras Koršunovas on an award-winning production of Shakespeare's "The Tempest."

Moscow: That one old friend who's a homophobe

You know the story: you meet someone, bond over a common interest, and share some good times together. Maybe you don't see each other for a while, but you keep up on Facebook. Suddenly, you notice that your old pal is, well, a raging homophobe. De-friend! Such is the case for erstwhile friends Moscow and Reykjavík.

The buddy bond was forged in 2007, when then-mayors Vilhjálmur Þ. Vilhjálmsson and Júri Luzhov spent four days together in Moscow, hatching all sorts of plans for the future, such as establishing a renewed aviation agreement and tourism-boosting initiatives, even developing programmes to combat youth drug abuse problems. In lieu of friendship bracelets, Vilhjálmur presented the Moscow mayor and his wife (both noted horse enthusiasts) with two fine Icelandic horses—the first Icelandic horses, in fact, to ever be sent to Russia.

But as best laid plans often go awry, nothing really ever came of Reykjavík and

Moscow's friendship after 2007; none of their ambitious collaborations ever came about. Then this summer, the relationship really soured when Russia passed its prehistoric anti-LGBT bill and Moscow cancelled its gay pride parade. These actions drew heavy criticism from Icelandic activists, as well as Reykjavík Mayor Jón Gnarr, who proposed that the City Council officially end its relationship with Moscow, including all cooperation and collaboration between the cities. The Reykjavík City Council has agreed to reconsider the relationship, and is currently drawing up a proposal to either significantly alter, or completely end, the city's relationship with Moscow going forward.

Sometimes tastes change; old friends become bigots. People grow apart, you know?

"In lieu of friendship bracelets, Vilhjálmur presented the Moscow mayor and his wife (both noted horse enthusiasts) with two fine Icelandic horses—the first Icelandic horses, in fact, to ever be sent to Russia."

Moomin Valley: The imaginary friend

Most of us have had at least one friend who only we could see, and Reykjavík is no exception. After a particularly enjoyable trip to Finland in March 2010, Jón Gnarr reported in his online "Mayor's Diary" that he wanted to name Moomin Valley as a friend city of Reykjavík. While this relationship is yet to be made official, the mayor has already established strong ties with the Moomin Valley residents, particularly Moomin Papa who, he's reported, has given him helpful advice on such important topics as whether Iceland should join the EU.*

*True Fact: See Jón Gnarr's 2010 "Welcome to Reykjavík" post on our website, www.grapevine.is.



"At Kopar we choose local products, both from land and sea, to create an adventurous menu."





Opening hours Week days: 11:30 - 22:30 Saturdays: 18:00 - 23:30 Sundays: 18:00 - 22:30

Kopar | Geirsgata 3 | Sími 567 2700 | info@koparrestaurant.is | koparrestaurant.is | facebook.com/koparrestaurant

Licensing and registration of travel-related services

The Icelandic Tourist Board issues licences to tour operators and travel agents, as well as issuing registration to booking services and information centres.

Tour operators and travel agents are required to use a special logo approved by the Icelandic Tourist Board on all their advertisements and on their Internet website.

Booking services and information centres are entitled to use a Tourist Board logo on all their material. The logos below are recognised by the Icelandic Tourist Board.



TRAVEL AGENCY



TOUR OPERATOR



INFORMATION OFFICE



BOOKING OFFICE

List of licenced Tour Operators and Travel Agencies on: visiticeland.com

RE-62

Northern Lights Tour

WE'LL TAKE YOU THERE!

ALL THE MOST EXCITING PLACES IN ICELAND

BOOK NOW

on www.re.is by calling 580 5400 at your reception

Book now on your smartphone! **OUR APP IS FREE**

You can easily buy your tour with us now!

Available! in the Android Play Store & Apple App Store.

Free WiFi Hotspot on board our coaches.

More Tours available in our brochures AND ON OUR WEBSITE WWW.RE.IS



RE-04 The Golden Circle	RE-24 Gullfoss, Geysir & Þingvellir - Afternoon Tour	SRE-74 The Golden Circle & Fontana Wellness	RE-17 The Wonders of Snæfellsnes	RE-05 Reykjavik Grand Excursion - City Tour	RE-15 South Shore Adventure	SRE-44 Gullfoss, Geysir & Langjökull Snowmobiling

RELAX AT the Blue Lagoon

From KEF Airport to Blue Lagoon 09:15, 12:45, 16:15 & 17:15.	From Blue Lagoon to KEF Airport 12:15 & 14:15.	Bus fare to the Blue Lagoon & admission Duration: Flexible. Included: Return bus fare & admission to the Blue Lagoon. Pick up: Up to 30 minutes before departure.	Adults (+16) PRICE 8900 ISK
From Reykjavik to Blue Lagoon 09:00, 10:00, 11:00, 12:00, 13:00, 14:00, 15:00, 16:00, 17:00 & 18:00.	From Blue Lagoon to Reykjavik 11:15, 12:15, 13:15, 14:15, 15:15, 16:15, 17:15, 18:15, 19:15 & 21:15.		14-15 years PRICE 4450 ISK
			0-13 years FREE OF CHARGE



flybus

For our very flexible schedule kindly consult our brochures or visit www.flybus.is

Fast, frequent & on schedule every day of the week.

REYKJAVIK CITY REYKJAVIK KEF AIRPORT

Free WiFi Hotspot on board our coaches.

BOOK NOW

on www.re.is by calling 580 5400 at your reception

For our flexible schedule scan the QR code



BSÍ Bus Terminal
101 Reykjavik
+354 580 5400
main@re.is • www.re.is



Reykjavik Excursions
KYNNISFERÐIR

How To Gain Friends & Alienate No One

Social media expert Oliver Lockett will speak at this year's YAIC

— By Arit John



You are in control conference

Tickets: 10,000 to 20,000 ISK



October 28-30



Bió Paradís



www.youareincontrol.is

When Oliver Lockett comes to Iceland to speak at this year's You Are In Control conference, it'll be his sixth or seventh time in the country. And while we did manage to talk about theAudience, the celebrity social media consultancy he co-founded with Sean Parker (of Napster fame, aka Justin Timberlake's character in The Social Network) and the talk he'll be giving, more than once we talked about how much we love Iceland.

Oliver thinks he has about 65 pieces of Icelandic art in his home in Los Angeles— Hrafnkell Sigurðsson's nearly two-metre tall panoramas of garbage, Hulda Vilhjálms' beautiful glass sea creatures, and various works by Daniel Magnússon, Gabriela Fridriksdóttir and Brynhildur Þorgeirsdóttir. He also counts Einar Örn Benediktsson, Reykjavík's cultural chair and one half of the band Ghostigital, as one of his friends, as well as Reykjavík Mayor Jón Gnarr, whom he helped with The Best Party's social media efforts during the last election.

And his love affair with Iceland—and all the social connections he's made here —stems from theAudience. One of his clients, Björk, introduced him to Einar Örn and Jón Gnarr (fun fact: she once beat him in a gingerbread house contest).

Finding your audience

Of course, Oliver didn't get invited to speak at YAIC because he's a fan of the country. The conference, now in its seventh year, brings together professionals from all areas of the creative world to talk about how digital media effects art and, more importantly, how artists can adapt. TheAudience helps celebrities build their social networks (and their bargaining power), but it also helps them reach their target audience without alienating anyone else.

Take Richard Simmons, one of America's most beloved dance workout instructors. Richard is a relic from the pre-internet days. Your children and/

or younger siblings may never even have handled a VHS, the format that made him famous. Before working with theAudience he had around 18,000 Facebook fans and no Google+ profile. Now he has nearly 66,000 fans and a decent Google+ following. More importantly he's reaching the right people—young people.

TheAudience coordinated a video on BuzzFeed that consists almost entirely of Richard, wearing green tights and an orange tank top with a bedazzled dove, standing still while a man in short shorts gyrates around him for a full minute. Viewers of a certain age possibly wouldn't be amused. But even though it's ridiculous, it has a catchy soundtrack and nearly 120,000 views on YouTube.

Before theAudience, Oliver founded Digisynd, a social media startup Disney bought in 2008 in which he helped manage the online presences of Disney characters. So he went from managing the social presence of Cinderella and Woody from Toy Story— Disney moved forward with the sequel to 'Finding Nemo' after realising Dory is one of its most "liked" characters—to managing the social media presences of Russell Brand, Mark Wahlberg, Charlize Theron and, of course, Richard.

Would you share this?

While Oliver's here to share his knowledge about social media, there's a lot Hollywood could learn from Iceland, too. According to Oliver there's a whole group

of Hollywood creative types who're connected because they're all members of the Iceland club. After all, this little island is the setting for, most recently, director Darren Aronofsky's 'Noah' and Tom Cruise's 'Oblivion.' In Oliver's words, this is a place full of people who "value art, culture and love over everything." The average Icelander might question the values of the Siggi or Siggja sitting next to her, but it's probably just best to accept the compliment.

Oliver grew up in Mississippi, deep in the American South. His father, Bill, is a lawyer and co-owns the Ground Zero blues club with Morgan Freeman. But as a teenager, coding and microbiology interested Oliver more. "Anything to get out of Mississippi," he said. He taught himself to code, and a high school teacher set him up as a lab researcher studying platelets. And while microbiology and social media don't seem to have much in common, Oliver would argue otherwise.

"Facebook is one billion organisms attached to one network," he said. On that thread, Oliver argues that the rules that govern organic life and ecosystems also govern how ideas spread. Without giving too much away, his talk "Wild Efficiency" will cover those rules and look at the parallels between the natural world and the world of ideas.

And for the up-and-coming artists who can't afford theAudience's services, Oliver has one key piece of advice: A solid social media presence is incredibly valuable. Social media "is the most efficient way to reach a consumer," he said. Musicians should be putting out multiple videos, creatives should be collaborating with other creatives. Artists need to create content that's great, but also provides great utility, which can be hard. Frosti Gnarr, the artist, designer and son of Jón, who is behind Grotta Zine, has the right idea, Oliver said. Grotta Zine pushes artists to share their work and get their names out there on a platform [Tumblr] that's geared toward sharing. It is also a really cool blog. "The rule of thumb is, would you share this?" he added. "Would you post this on your wall?"



Nine Questions With Rafaël Rozendaal

The You Are In Control speaker Oliver Lockett said he's most excited this year to see Rafaël Rozendaal. Rafaël's a New York-based visual artist and avid haiku writer whose installations have been seen around the world. In 2010 he founded BYOB (Bring Your Own Beamer) a do-it-yourself visual projection project open to artists anywhere. We sent Rafaël a few questions, and here are his responses.

How long have you been a working artist?
I was born an artist, so 33 years.

Did you go to art school, and how important do you think art school is?
Yes, I went to art school, but it's not very important to me, I just did it quickly. The coolest thing about art school is that you have time to experiment.

Are you a digital artist first, or did you move from physical mediums into digital?
I like to do whatever is interesting to me.

What was the main goal of BYOB?
Well, I mostly was trying to find a way of making exhibitions more spontaneous. That's the main idea. Projections are flexible and if everyone is responsible for their own gear, things are much easier. It means less stress more fun!

Have you ever been to Iceland?
First time to Iceland! I always wanted to see Iceland, so it's a great opportunity.

What are you planning on talking about in your speech?
How I started, what challenges I faced, what led me from one step to another, and I will read some poetry! Regarding speaking: since most of my works are screen based, they are great for lectures. When I speak, it's almost an exhibition, because I am showing the actual works on a projection, not documentation of the works.

What advice would you give someone who's just starting out and wants to make a living off of being an artist?
My main advice is: DO A LOT, TRY A LOT.

Is there anything you'd like people to know about you?
I'm not as mean as you'd think.

What's next for you after the conference?
Christmas.



Icelandexcursions

GRAY LINE ICELAND



Northern Lights Mystery

AH33

Price 5.400 ISK 20:00-01:00



The Golden Circle Classic

AH12

Price 9.500 ISK 08:30-17:00



South Coast, Waterfalls & Glacier Hike

AH34

Price 20.900 ISK 08:30-19:30

Travel to impress your friends



#IcelandExcursions



#GrayLineIceland

Visit our Sales Office at Lækjartorg Square. Book your tours online at www.grayline.is or call us at **+354 540 1313**

Finally (Hopefully) Home

Mazen Maarouf came to Reykjavík as a poet and refugee; he hopes to stay as an Icelander

— By Alex Baumhardt



□ Nanna Dís

Mazen Maarouf never thought that he would leave Lebanon forever. That changed in November 2011, when it became clear that his future there was on limited time. He left Beirut for Reykjavík as an International Cities of Refugee Network (ICORN) ‘writer in refuge,’ under which he was offered a home and a two-year lease on a future.

In that home he hung his paintings and put away his books. He became a regular at a café, developed routines, made more friends than he’s ever had and gave in to the ebb and flow of life here. He was tasked with sharing his poetry, creating more and translating Icelandic literature to Arabic. In this he fell in love with the Icelandic language and gained a solid command of it. The former chemistry teacher and writer from Lebanon found his niche in the Nordic poetry scene.

In November, his two years are up, and if 35-year-old Mazen is granted Icelandic citizenship in December, it will be the first time he has ever been recognised as a citizen of a country.

Statelessness

Mazen was born in Lebanon of Palestinian refugee parents, meaning he has nei-

ther Palestinian nor Lebanese citizenship. Life in Lebanon became too dangerous when he spoke out against the Syrian government and wrote articles condemning the divisiveness of Lebanese and Palestinian politics. In a Grapevine article written about Mazen in 2011, shortly after his arrival to Iceland, he mentions having experienced a kidnapping, an attack and multiple threats at gunpoint in Beirut.

But in Iceland, it was his poetry that made him visible. He’s published three books of poetry, translated more than 180 texts and has been a guest at literary festivals around Europe. He’s been covered by international media and has been featured in two documentaries aired on Al Jazeera.

He still has no passport. He’s mobile due to a Travel Document he carries from the Lebanese government that essentially allows nations to choose whether or not

they want to accept him. During a recent layover in London, en route to a literary festival in Abu Dhabi with three other Icelandic authors, Mazen was sent back to Reykjavík. He was not permitted passage through London and his mother, who had travelled from Lebanon to the festival in the hope of meeting him there, did not get to reunite with her son. “An Icelandic passport would change my life,” he says.

Apolitical poet

Mazen isn’t reluctant to talk about politics, but it’s visibly not his favourite flavour of speech. It never was, but in Lebanon, writing about it was a matter of underscoring injustices he had witnessed moving from home to home amidst cyclical violence.

Mazen buffers questions that could have a political spin with breadth. He makes them philosophic questions. You can ask him if he believes something to be right or wrong, but you could be launched into a broader conversation about ethics and cultural relativity. He has developed the unique ability to near-constantly balance his experience in one hand and the historic/cultural context in the other. People who have hurt or disappointed Mazen are still deemed nice. Lebanese people and Icelandic people can’t be compared, he says, because we are all blanketed under our human likeness. What comes off conversationally as an unwillingness to critically analyse his surroundings becomes a triumphant element in his writing—it’s inclusive and humble; he doesn’t want to make comparisons, he wants to draw parallels.

When he’s about to say anything slightly political or critical, his voice lowers, as if someone might be listening or something might be misunderstood. He’s calculated about the words he chooses—no radical statements or emotive displays. Even being labelled as a refugee from birth to the present day seems overly political to Mazen. He tries not to see it as a distinction but as an equalizer. “We’re all refugees from something,” he says casually.

New tension

Growing up in Lebanon, this was a way of protecting himself. A conversation at university or with a neighbour could begin and end as quickly as political affiliations became clear. In many instances it com-

menced with a declaration of sides and hinged on whether all parties agreed with one another. The lack of free expression and diversity of thought was suffocating. When he tried to speak out, violence was used to subdue him.

Though the solace of Reykjavík is a tonic to that violence pervasive in his life before—a peaceful place to “evacuate his memory”—it took getting used to. “Peace can be confusing as well,” he says. “The way I lived in Beirut was all based on violence. The way people want to impose things on you—it’s all based on violence. That tension followed me here. My mind works on tension.” What he created was a new tension based on what he comparatively refers to as Reykjavík’s cultural arsenal—books and minds as opposed to weapons and aggression. “You walk down the street here and you run into three writers, and the artists here are very serious,” he says. “This is a serious atmosphere for me to be committed to.”

Life in Reykjavík

Mazen puts together a poem every few months but in the interim, he’s working on a novel, writing short stories or translating. At some point during the day, he usually goes to Stofan café where they run a tab for his mostly tea and Swiss mocha purchases. When he walks in, he stops to talk with one or several people he knows and the ease with which he interacts and laughs with these friends is indicative of how security and support can breathe life back into a person. “In Lebanon, I had three friends—close friends—but otherwise I was very solitary,” Mazen says. “In Reykjavík, I am surrounded by people I have roots in.”

“We’re all refugees from something.”

When Mazen was teaching chemistry to teenagers in Beirut, talk of Iceland was usually in regard to climate change. He had little notion of the socio-political climate or what day-to-day life was for Icelanders. To that effect, he had little notion of what it was like to live anywhere that guns and loyalties weren’t worn in the open. “I never really imagined a place like Iceland existed,” he says. “I couldn’t imagine living totally void of violence.”

Initially, ICORN offered him place-

ment in several central European countries in addition to Iceland, in cities such as Madrid, Berlin and Paris, but he was set on Reykjavík. “I wanted to be in a place where nobody knew me and I knew no one. I wanted to start from zero.”

He laughs at the thought now, of coming to a sinking island in the North Atlantic populated by polar bears. “At first I thought I would find all of these beautiful animals in Iceland,” he says. A basic Internet search proved him wrong. He laughs at the memory of arriving at Keflavík Airport, unknowingly early, and believing that his ride had forgotten him and he would need to walk to Reykjavík in the November wind and rain.

The misnomer about Mazen in all of the sombre memories of persecution and displacement is that he doesn’t actually carry himself this way. He’s not downtrodden or severe—he’s charming, he smiles more than he doesn’t and he jokes even about his lofty, poet’s responses to simple questions. He still prefers to go through his day-to-day routine alone. He likes to cook, paint, visit bookstores and walk along his familiar paths. But he celebrates sharing the products of the process—meals, a turning point in his book, a song on his Oud, an Arabic, petal-shaped guitar with a bent neck.

He apologises for small bits of clutter in his home, he doesn’t pay them much mind anymore because he’s not sure whether to pack things up or put them away. If he doesn’t receive citizenship, he’ll have to move elsewhere or find a creative way to stay, but he brushes this off like an irrelevant deadline. The idea of leaving another home doesn’t sit well. If he receives his citizenship, he’s considering returning to university to continue studies in chemistry or to pursue film studies or script writing.

“I came to Iceland intending to prove myself as a writer, believing people would treat me like a refugee,” he says. “In Reykjavík, they simply took a human being and treated me as a human being.”

Mazen’s mother still does not know that he came to Iceland as both a writer and a refugee—she knows the writer part. Perhaps her version of the story is more true to how he hopes it ends: Her son was welcomed to the country on the merit of his writing, he went to prove himself, and in the midst of it all he found a home that he could truly never leave and that would, at last, never force him to.

SANDHOLT BAKERY

THE FINEST SANDWICHES IN DOWNTOWN OF REYKJAVÍK

SANDHOLT
REYKJAVÍK

LAUGAVEGI 36 - 101 REYKJAVÍK

MONDAY - FRIDAY 7.30 - 18.15. SATURDAY 7.30 - 17.30. SUNDAY 8.30-17.00

Funky, fresh and full of flavor!
You must try it!



RUB23 • Aðalstræti 2 • 101 Reykjavík
Phone +354 553 5323 • reykjavik@rub23.is

RUB23 • Kaupvangsstræti 6 • 600 Akureyri
Phone +354 462 2223 • rub@rub23.is

www.rub23.is

[RUB23]
RESTAURANT
FISH - MEAT - SUSHI



THE LOCAL BEER

WORLD'S BEST STANDARD LAGER



2.25%
ALC. VOL.

Icelanders Get All Excited About Rock 'n' Roll

Chapter 3 | Blue Eyed Pop

By Dr. Gunni

Dr. Gunni—Iceland's eminent scholar of rock and pop music—is finally coming out with the long-promised English language version of his super educational, super detailed treatise on the history of Icelandic popular music. The book leaves no stone unturned and is a must-read for any serious fan of Icelandic music, providing context and history to all those hot young rock bands you guys like so much, adding understanding and appreciation.

'Blue Eyed Pop - The History of Popular Music in Iceland' is set to hit bookstores at the end of the month, but in the meantime the good doctor has graciously offered us the chance to print a chapter from the book. Read on to learn about how rock 'n' roll first hit Iceland's shores and fascinated the nation... then read a bit further for our conversation with Gunni, which was as educational as you would expect.

The history of popular music pre-rock 'n' roll is of course rich and ripe with development and grand ideas. However, rock music just seemed so revolutionary when it appeared on the scene that everything that came before it was weighed against it, and was almost outdated on the spot. Rock 'n' roll was the spanking, shiny new plaything. Rock music defined a group of consumers, teenagers, who sprang out fully formed as a particular target market, a hitherto unknown demographic that was ripe for the tapping. Rock music also brought forth a severe generation gap, as it mostly appealed to the younger generation. Before rock, most age groups were on the same boat when it came to popular music—mom, grandma and the kids would listen to the same artists and dance the same dances.

Powerful and primitive

In Iceland, news of this exciting new form of music spread fast. In December of 1955, one Dean Bowling, an American soldier on leave from the Keflavík base, became the very first person to sing rock music in Iceland. He appeared with Carl Billich's band at an Íslenskir tónar revue and sang "Rock Around the Clock," "Shake, Rattle and Roll" and a few more early rock songs. People liked what they heard, but this appearance had a limited impact.

When rock music was first played on the state radio station, it was to a much greater effect. It was beloved singer Haukur Morthens who first blasted rock 'n' roll over the Icelandic airwaves at his weekly radio show, early in 1956. A foresighted stewardess had brought him Elvis Presley's "Heartbreak Hotel" single, suggesting he play it in his show. Haukur obliged. "It sounded so unworldly and crass. So much beat, so much jabber. Today it sounds just easy and cosy," Haukur would comment thirteen years later, in an interview with the magazine Víkan. The kids loved what they heard, but legend has it that in Höfn í Hornarfirði, a farmer suffered a heart attack spurred by Elvis sounding through his radio.

Soon larger doses of rock 'n' roll were played on the radio, much to the dismay of many. "This filthy American noise will spoil the youth," the cultural elite would say, adding: "Thankfully, rock music is just a bubble that will burst soon enough." Besides getting their dose of rock from Icelandic state radio, kids living in the southwest corner of Iceland could tune in to the US naval base radio and hear brand new rock tunes amid songs from respectable performers such as Frank Sinatra, Bing Crosby and the Andrews Sisters.

As was customary, it was down to merchant sailors to bring in the good stuff. "A sailor who lived in downtown Keflavík would blast rock 'n' roll out of his window," said Rúnar Júlíusson, future member of the main beat band, Hljómar. "This is where I first heard rock music; Little Richard, Jerry Lee Lewis and especially Chuck Berry really fired me up. This sounded so powerful, yet so primitive. This was not like anything I had heard before."

Early American rock 'n' roll films were shown in Reykjavík's theatres as early as 1957. 'Rock Around the Clock,' featuring Bill Haley and The Platters among oth-



Ómar Ragnarsson mid-air doing his original stuff in 1962.

Photo: Ingimundur Magnússon / Reykjavík Museum of Photography.

ers, was the most influential of those, almost causing a riot in the cinema when it was shown—as it had done in various other European cities.

But watching a film was nothing compared to the real thing. The first rock 'n' roll combo in Reykjavík was performed in 1957 by Tony Crombie and his Rockets. Tony was a British drummer and a former jazzist who had jumped on the rock bandwagon. His band staged a convincing rock show night after night at the Austurbæjarbíó cinema, having performed in front of estimated total of ten thousand Icelanders when their stint ended. Sometimes the police were brought in to calm down rock crazy teens that danced in the aisles and even outside the cinema after the show was over.

The kids go for it

Icelandic musicians at the time, most of them jazz fans, didn't like this new fad at all. Some of them had gone to see Tony Crombie and his crew play. They didn't like the music, but were thrilled by the amount of gear on stage and thrown back by the sheer volume of the music. "This is crap music, if you can call it music at all," the jazzists would say, yet they were forced to play "the crap" because the kids and the young audience liked it so much. Rock 'n' roll was all they asked for at the dancehalls. Elaboration and professionalism were the values musicians worked by, and they had a hard time grasping manic, cathartic venting that came along with rock music.

Those who fell for the fresh and powerful music were kids born around 1940. Their foreign role models were swank rock and pop singers (the beat groups would come into vogue later in the '60s). Therefore no rock groups were formed in Iceland in the wake of rock's surging popularity. Instead, the rock-crazed kids got to appear on stage with the existing dance bands and sing a few songs. At other times, special shows were staged where up to twenty young singers got to sing a song each. The best of those kids kept at it, and some even went on to release records.

As early as 1956, rock music began to appear on the dance bands programmes, although none of them specialised in the new fad. Gigs were held in the day during

weekends, or started early in the evening on weekdays. Like a karaoke of sorts, young guests could come up on stage and sing a tune with the band. This form of concert got very popular, and up and coming singers could gradually overcome their shyness this way. Those who performed best and had the most authentic style were given more opportunities, others dropped out quickly.

Eighteen-year-old Þorsteinn Eggertsson was so convincing in his rock 'n' roll fury that Haukur Morthens dubbed him "The Icelandic Elvis." Þorsteinn kept it real, steered clear of any sappy shit, sticking to rock and roll exclusively while fostering serious lyrical ambitions. Coming from Keflavík, right by the Army base, he had a better grasp of English than most of his peers. Later he was quoted in an interview saying: "The radio signal was bleary back then, and one didn't hear but a bit of what Elvis was singing. The other kids repeated his lyrics just like parrots, in a pidgin language, which I found disgraceful. Instead, I started making my own lyrics in Icelandic to sing to those rock songs."

He would later take over vocal duties for the KK Sextet, a gig that lasted six months. Joining the KK Sextet was the ultimate dream for singers at the time. Þorsteinn's rock fury was unfortunately never captured on record at the time, but throughout the '60s and '70s he was Iceland's major rock lyricist, penning some great lyrics, often in deep disdain of the ruling cultural elites.

Siggi Johnnie was another one who "got" the whole

"Eighteen-year-old Þorsteinn Eggertsson was so convincing in his rock 'n' roll fury that Haukur Morthens dubbed him 'The Icelandic Elvis!'"



rock thing. He sang all around town with various dance bands, and joined the first band to feature only young rock enthusiasts after their original singer, Guðbergur Auðunsson, had left. The band was called Fimm í fullu fjöri ("The Fully Alive Five"), a name that was to be taken as a shot at the old brigade. In 1959, they were the only real rock band in Iceland.

"I booked the band at clubs at the US base," Siggi says. "At the time, these were the best gigs available and we got paid five times more than we got for gigs in Reykjavík." The fences surrounding the Miðnesheiði base were a gateway to a different world, one filled with a tantalizingly foreign atmosphere and various unknown pleasures. Besides more money, gigs at the base meant access to all kinds of rare luxuries: American candy, hamburgers and, of course, beer, which for some odd reason that no one could remember had been prohibited in Iceland since 1918 (and would remain so until 1989). "At this time we mullied over the American forces radio broadcast with a tape recorder," says Siggi. "When something new came on, we learnt it and were able to play it the next day. I wrote down the lyrics, but I wasn't fluent in English and really did not have much of a clue what Gene Vincent, Chuck Berry, Little Richard and those guys were singing about. I just wrote down the sounds and tried my best to imitate it. Our American audience didn't seem to mind that I was basically just sputtering nonsense."

Banned songs

The Icelandic record industry's initial attempts with rock were fumbled at best. Pop singers were given slightly "rock-ish" songs to sing; sometimes the only indication of them being of the genre was the word "rock" being repeated throughout the song. The first rock song was Erla Þorsteinsdóttir's "Vagg og velta" (an unsuccessful attempt to translate "Rock and roll"), a cover of Bill Haley's "The Saints Rock 'n' Roll." (that being a rockin' rehash of the standard "When The Saints Come Marching In"). The Icelandic lyrics by Loftur Guðmundsson shocked many, as Loftur recycled verses by Icelandic major poets of yore and "soaked them in frivolity and pure nonsense," as one of many outraged letters to the editor read: "What is sacred to these people!?"

The song was banned from radio, and copies of the record were smashed on air. It wasn't the first to be black-listed by Icelandic state radio; at least two songs had received that treatment before: "Vorvísá" by revue singer and impersonator Hallbjörg Bjarnadóttir—because it was an old poem by Jón Thoroddsen that Hallbjörg had written a jazzy tune to, and that was absolutely unacceptable, and "Kaupakonan hans Gísla í Gröf" by Haukur Morthens because the lyrics contained a few nonsensical words. Needless to say, the central figures at the state radio station were very conservative at the time, and really protective of Icelandic culture and language.

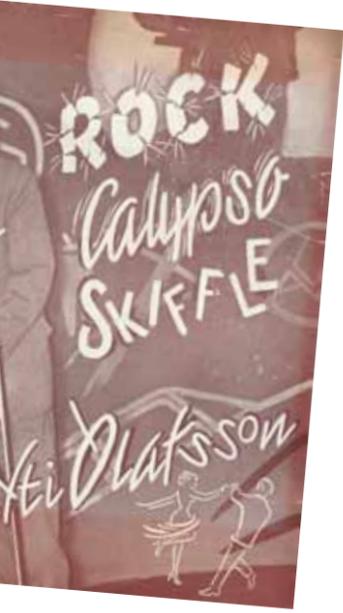
Erla Þorsteinsdóttir was far from being a rock 'n' roller. She was a cute and cosy soft pop singer who barely moved on stage, having just returned from Denmark where she lived for a period and made a name for herself as "The Icelandic Lark." Shortly after the release of her banned song, Erla went on a tour of Iceland with Haukur Morthens, where she often got scolded by angry audience members for singing the indecent song. The single sold well, however—getting your song banned from radio usually makes for good record sales.

Singer and drummer Skapti Ólafsson was the first to properly nail this new rock thing. He recorded six rock songs between 1957 and 1958 that all sounded pretty convincing. The biggest hit of these was "Allt á floti" ("Everything's Soaked")—an Icelandic version of "Water, Water" by the UK's first rocker, Tommy Steele. This song was yet another that was banned from the radio, presumably because radio personnel thought it included hidden sexual messages. Of course this made for the best publicity possible, and the single sold like crazy. Eventually Skapti was able to buy a refrigerator with the income from the single.

"Just put nylon socks on your heads!"

Yet another young rock dude was the chummy Stefán Jónsson. His first claim to fame was being part of the SAS Trio. The trio did an Icelandic cover version of The Coasters' "Charlie Brown," which was released by Stjör-





Over 100 Years Of Musicians Trying To Escape The Island

Dr. Gunnar On His History Of Popular Music In Iceland

Words

Haukur S. Magnússon

Hi Dr. Gunnar! Congratulations on your new book, 'Blue Eyed Pop - The History of Popular Music in Iceland!' The title is mostly explanatory, but perhaps you'd be willing to tell us what it's about, in broad terms?

Oh thank you. Yes, the "History of popular music in Iceland" subtitle explains a lot. This is just the story—as I see it—from Icelanders' earliest cornball attempts of making "pop" in the 19th century to the crazy growth and prosperity of today, having fostered a variety of big international acts. This is quite the feat for such a dwarfish nation.

My take slants more towards entertainment than academia, and I try to explain the various and changing zeitgeists of the pop scene as we move along. The history of Icelandic pop is full of short stories about people and bands, and they often have a similar storyline that involves folks trying to escape the sameness of the tiny Icelandic scene. Icelandic musicians had been trying this for decades before finally someone succeeded in the '80s. The book is full of pictures too, many of which are previously unseen, silly stuff like Björk working at a farm in the early '80s—I'd say this is a coffee table book, as well as the first book of this kind—ever!

By popular music, do mean chart-topping music, only? Is there a decided lack of Andhéri and Cranium in the book—and it also cover less popular, yet rather influential, music?

The chart topping stuff gets its fair share, but we also have lots of what was once called "underground" music. I released a version of this book in Icelandic last year that was three times the size, the "international version" had to be much more explanatory and I focus much more on stuff that is known outside of Iceland. Local heroes like Bubbi Morthens are mentioned of course, but they do not get three chapters here, like they did in the Icelandic version.

Naïve Icelanders

Indeed, you've published two Icelandic language books on the history of Icelandic pop, one in the early '00s and then the one that came out a year ago. What's the difference between those two books?

The first one was only about "rock" and with that I could skip all kinds of stuff. The last one was about "pop" so then I had to include everything, as "pop" for me means all "popular music," whatever that means.

You know, both some accordion playing dudes in the early 20th century, the jazz scene in the '50s, etc.

What about the book's title, the Sugarcubes-referencing 'Blue Eyed Pop'? What's the story there? Is it just a cool phrase, or is it some sort of statement on your subject matter, Icelandic pop music?

It's both a cool title and also descriptively of the Icelandic mindset in pop music and what have you. Icelanders are pretty naive in thinking that the world revolves around us and that everybody is interested in us. In Icelandic, the phrase "blue-eyed" means being gullible. And through the decades, pop musicians have been very "blue-eyed" about their possibilities of breaking through to the greater world. Fortunately, we always have more and more artists that manage just that and reinforce our collective belief, thus keeping the passion alive. Am I starting to sound like a tourist brochure here? Sorry, that was not my intention, but unfortunately I often do!

History Repeating

Having immersed yourself in the history so much, you must have drawn some conclusions...

Yes, through the history of Icelandic pop, the same story keeps repeating over and over, perhaps with a few minor differences. For instance, the jazz snobs of the '50s arguing about music in "The Jazz Paper" are the same types as the Pitchfork-reading indie snobs of today arguing about music on-line. And always, the vast majority of people just want something they can hum to, something that gets them moving on the dancefloor.

What do you believe to be some of the most pivotal moments for Icelandic pop?

Those moments are measured by the release of great records and when Icelandic artists enjoy success abroad. It's all in the book of course, but for me the five best bands of all times in Iceland are Hljómar (AKA Thor's Hammer), Fræbbblarnir, Purrkur Pillnikk, The Sugarcubes and Sigur Rós.

Its greatest triumph?

I don't want to pick one special moment for this, but I guess after our bank collapse a lot of people saw that our success in pop was for real, not some fickle bubble.

And its most sadly lost opportunity?

Songwriter Gunnar Þórðarson (of Hljómar, etc.) should be world famous by now for all of his great songs.



Lúðó og Stefán pose on the cover of Fálkinn in 1965.



The Finnur Eydal Band with Helena Eyjólf.

Photo: Unknown.



KK Sextet with singer Þórunn Pálsdóttir play rock in 1956. The ultra hip Reykjavík youth stays cool.

Photo: Unknown

Pancakes And Petticoats

Getting to know Iceland's Elegant Gothic Lolitas



■ Matt Eismann

Words
Larissa Kyzer

I'm sitting in a cosily cluttered sitting room in Breiðholt, a suburb of Reykjavík about twenty-five minutes from downtown. The coffee table in front of me is spread with cream, jam and pancakes three ways: paper-thin Icelandic crepes, baked Finnish pannukakku and the classic American buttermilk variety, each a nod to the nationalities of the three women bedecked in flounced skirts and perched like iced cupcakes around me.

Mya shuttles between the kitchen and the living room, delivering fresh pancakes as they come off the griddle. As everyone claims to have stuffed themselves before my arrival, I'm the only one eating, precariously balancing my plate on one knee as I scribble notes. I've been invited to this intimate pancake party to learn about Lolita fashion culture, its vibrant online forums, and the fledgling Elegant Gothic Lolita community here in Iceland, which now boasts 22 members (10 of whom are active).

The current discussion is centred on the petty criticisms sometimes levelled at fellow Lolitas within "seedier"

online forums. I'm told these sub-par message boards are where "the scum of the earth" lurk to dispense judgement on members whose eyebrows, for instance, might be too thick.

"Of course, that's the secret requirement for Lolitas," Mya says, sighing with a wave of her spatula. "They have to be total bitches."

I laugh, but it is a bit hard to take this statement seriously, standing as she is, in a chocolate-striped, knee-length pinafore dress layered over a cream turtleneck and a frilly bell skirt, a pearl necklace and white silk roses in her hair for adornment. She's covered the ensemble with a red flow-

ered apron and tucked her feet into two oversized slippers, which look like teddy bears wearing strawberry hats. I'm more inclined to believe the assessment of Aino-Katri, who Mya sometimes affectionately calls "Auntie Aino." Like most subcultures, she says, Lolita "has its elitists," but in countries like Iceland and Finland, "we are kind to a fault."

The lonely Icelandic Lolita

It's Aino's home we're all gathered in, and from her seat under shelves of miniature clocks and floral teacups,

she tells me how the Iceland Lolitas get together.

In general, Lolitas connect via online forums, mostly hosted through Live Journal (as if, Mya jokes, "it's still the '90s"). These are strictly monitored websites—one I visited featured a page on which dozens of site moderators posted their daily hours of availability to chat, offer feedback, and intervene in member disputes—and they provide an important avenue of support, friendship and second-hand clothing sales for Lolitas worldwide, who may not know others who share their interests.

These forums prominently feature "Daily Lolita" pages where members post pictures of their recent ensembles or "coords" (Lolitas prefer "coordinates" over "outfit," since the latter can imply that they are wearing costumes) and get feedback (nearly always positive) from other members. As chronically camera-shy Mya points out, it isn't necessary for these photos to include the wearer's face—some members photograph their coords on

mannequins, and some Photoshop over their faces with hearts. "Lolitas are fairly private, especially because of how people might react to them," she tells me. "So posting pictures tends to be more about what you're wearing and your skill at coordinating the fashion."

Apparently, it is quite common for Lolitas to receive aggressive or negative reactions to their clothing. So most forums also give members space to discuss such problems. One post I found detailed a young woman's experience wearing her first Lolita outfit in public—one that she had spent months saving up to buy—only to have a can of black paint thrown over her by a passing car. "That's why I have to give up Lolita all together," she wrote. "I'm just so discouraged." This post received over 200 unique comments, nearly all of which encouraged her not to give up, and many of which pushed her to file a police report (which she later did). "Wear that experience with pride," wrote one commenter. "Turn your black-stained dress into a work

THE NUMBER 1 MUSIC STORE
IN EUROPE ACCORDING TO
LONELY PLANET

12 Tónar

SKÓLAVÖRÐUSTÍG 15, 101 REYKJAVÍK AND HARPA CONCERT HALL

of art to remind yourself that there are narrow-minded idiots out there and that you rise above their ignorance.”

For the Iceland Lolitas, approval isn't a real problem, but finding each other was a convoluted process. When Sigga was studying abroad in Japan, she posted a message online, bemoaning the fact that she didn't know any other Lolitas in Iceland. Mya, who was actually living in the U.S. at the time, saw the post and quickly contacted Aino: "I told her, 'Quick! There's an Icelandic Lolita who's lonely and abandoned!'"

"It was a match made in heaven when we started talking," says Sigga, a former fashion design student now studying Japanese at the University of Iceland. Things progressed easily once everyone was in the same country: the community has now expanded beyond an online group and has regular monthly meet ups in member homes and local cafes.

"The only trouble here in Iceland," says Aino, reminiscing on her favourite group outings in Finland, "is that we can't have picnics."

"Maybe if we had a big tent we could have a picnic," Sigga suggests. "Lolita camping!"

Making the cake

Lolita, which takes its inspiration from Victorian and Rococo aesthetics, began as a street fashion in Japan in the 1980s, and has since gained worldwide popularity. While there are many different styles of Lolita—including Sweet (a frilly, child-like aesthetic), Aristocrat (a more "mature" style, with long skirts and corsets), Classic (English garden party meets Lewis Carroll) and

"Coordinating a Lolita outfit is a bit like making a cake, but if you take away the butter, the sugar, and the milk, it just stops being cake."

the Gothic (dark, rich colours, puffed sleeves, and elegant, Victorian-styled details), which the Iceland Lolitas prefer—Mya is quick to point out that it is absolutely possible to "do it wrong."

Aino, Mya, and Sigga obviously share an aesthetic, but their own taste and stylistic preferences are clear. For instance, while Mya and Sigga are wearing "brand" clothes, Aino is wearing a frock of her own creation: a pinafore dress made from black checkerboard fabric with all manner of cakes happily striping across it. To this, she's matched a sheer tie-collar shirt, opaque black lace tights, and a pair of white patent leather Mary Janes. A talented seamstress, Aino loves unique and textured fabrics and makes most of her own Lolita clothes. Her dresses, along with made-to-order bonnets from the U.S. and stacks of elegant kimono, fill a large wardrobe standing in the entrance of her apartment.

Contrasting with Mya's demure, cream-toned outfit, Sigga is dressed in black from head to toe. Her own pinafore has a Victorian-style tie bodice and is patterned with dark red and pink roses; she's tied a modest black lace headdress (much like a wide, rectangular headband) atop her hair. Both she and Aino are wearing hairpieces—clip-on bangs they bought online from a Korean wig company and which, they show me, comb quite indistinguishably into their real hair.

As the ladies explain, although Lolitas each have their own styles, there are a whole host of rules—strict rules—that one must adhere to in order to be a proper Lolita. The basic elements of a

Lolita outfit, I discover later after some intensive Googling, include headwear, a bell-shaped skirt or jumper which covers the knees, a blouse, bloomers and/or petticoats, high socks or tights, and closed, rounded-toe shoes. "Coordinating a Lolita outfit is a bit like making a cake," explains the website lolitafashion.org. "You can take away or replace a couple of ingredients, but if you take away the butter, the sugar, and the milk, it just stops being cake."

When I ask how they get their skirts to be so poofy, all three women stand up, as if on cue, and lift their skirts to display ornate petticoats and bloomers. "This is the only time you'll see Lolitas do this type of thing," Aino laughs. "If someone has a really good poof, sooner or later, there'll be a Lolita peeking up her skirt."

Forget Nabokov

It might be tempting to see Lolita culture as nothing but dress up, but Aino, Mya, and Sigga all see it as something legitimately meaningful and deeply integral to their growth as individuals, and if the name "Lolita" brings to mind over-sexed underage girls, à la Nabokov, think again. (I'm told that this connotation simply didn't occur to the first Japanese practitioners.)

Lolitas vehemently eschew modern fashion trends, which they perceive as being unnecessarily revealing. "It's a modest style that lets you be super, super feminine without looking cheap," explains Aino. Additionally, Lolita basically reverses Western female beauty aesthetics, exaggerating the hips, and minimizing the breasts. "The dresses tend to flatten you on top," said Aino. "It can be difficult for Western women, we tend to be quite boobsome. But if your breasts are too obvious, you just look like a '50s housewife." Where modern fashion focuses on sexiness, Lolitas instead devote themselves to elegance, both in fashion and daily life.

Tucking away another pancake and cream, I'm reminded of Oulipian constraints: poems composed according to mathematical equations, books written without using the letter 'e.' Lolita culture is beholden to all sorts of rules and formulas and internal scrutiny, but it is also fanciful and playful and, as they freely admit, incredibly hermetic—replete with acronyms and terms and status symbols which are virtually unintelligible to the uninitiated. The three women cheerfully bandy about sentence-length brand names and spritely vocab while describing coveted haute couture dress styles, which many Lolitas rabidly track down as collectors' items. I'm left with the fashion equivalent of a sugar high, dizzily grasping at the kaleidoscopic words and phrases as they float by: Baby, the Stars Shine Bright. Puppet Circus. Vampire Requiem. Twinkle Mermaid. Alice and the Pirates. Sugary Carnival. Revolutionary Revolution. Colorways. Fragrant Rose Memories.

But, lest you think Lolitas are in any way exclusionary, the ladies also point out that they welcome men as well as women. One of Lolita's main celebrities is a man: Mana, a Japanese musician and designer who has his own clothing brand and coined the term "Elegant Gothic Lolita." And there are plenty of regular "Brolitas," as well—both transgendered women and also men "who just really like to wear dresses." Provided that you are an earnest and rule-abiding member, Mya says, you'll be accepted in the Lolita community: "If you're doing it right, we want you."



"Out of this world!!!"
CBondGirl - Calgary, Canada. Trip Advisor



"It certainly was the best of the many places we dined in Reykjavik!"
FrequentFlyer513 - New York City, New York - Trip Advisor

BORG RESTAURANT - PÓSHÚSSTRÆTI 9-11 - 101 REYKJAVÍK
TEL: +354-578-2020 - INFO@BORGRESTAURANT.IS - WWW.BORGRESTAURANT.IS



WE TAKE OUR WATERPROOF TESTING VERY SERIOUSLY

JS Watch co.
REYKJAVIK

MADE IN ICELAND www.jswatch.com

With his legendary concentration and 45 years of experience our Master Watchmaker ensures that we take our waterproofing rather seriously. Gilbert O. Gudjonsson, our Master Watchmaker and renowned craftsman, inspects every single timepiece before it leaves our workshop.

GILBERT
ÚRSMÍÐUR
Laugavegi 62 - sími: 551-4100

THE FRESHEST FISH ...AND IDEAS!

After years of study, strings of awards and having led kitchens of some of Reykjavik's most esteemed restaurants, Gústav still sees himself as just a kid from up north, with a lifetime passion for fish.

20 11
SJÁVARGRILLIÐ
— SEAFOOD GRILL —
14

WWW.SEAFOODGRILL.IS
SKÓLAVÖRÐUSTÍGUR 14 - 101 REYKJAVÍK - 571 1100

It's Funny Because It's True

On social criticism in Icelandic comedies from the 1980s



Still from 'The Icelandic Shock Station'

Words

Helga Þórey Jónsdóttir

Icelandic comedy films from the 1980s are a staple of Iceland's cultural life. Most Icelanders have not only seen these films, but also know them by heart. To watch them almost 30 years later can be somewhat daunting though. Many of these films are no longer funny; some are still funny, but represent a somewhat problematic worldview. Others are simply hilarious and are still able to address something real in Icelandic culture. Their longevity is sometimes owed to their cultural significance and their role in the collective cultural memory of Icelanders. What's particularly interesting is how these comedies used social criticism to build a strong foundation of laughs for years to come.

For the first 80 years of the 20th century, only about twenty feature films were produced for the domestic film market. The Icelandic film industry was virtually non-existent and creative screen artists had to find their outlet in television or abroad. In the late 1970s funding finally became available through the Icelandic Film Fund (IFF) and in 1980 a few feature films were produced and screened in Icelandic movie theatres. The production of these films marked an important change in the Icelandic film industry and the event is commonly referred to as The Icelandic Film Spring.

In the years that followed a few Icelandic films were produced every year. Thematic and stylistic tendencies were established and progressed rapidly during the 1980s. A common theme in the spring-films was the conflict between the more old-fashioned agricultural society and the modern city life developing in Reykjavík at the time. This theme echoed a trend that could

be traced back to mid-century Icelandic literature and reflected the identity crisis of a newly independent nation coming to terms with its new role in the international (or at least Western) community.

Films in tune with British sex comedies also flourished. Men were usually placed at the centre of the narrative, relentlessly pursuing women for sex. The earliest films of Þráinn Bertelsson are an excellent example of this tradition. Women were rarely at the centre of the narrative, but repeatedly presented as objects, often shown naked for no apparent reason. Obviously, many of these films ignored the significant social changes Icelanders had seen in the previous decade. Women's liberation had taken place. In the 1980s women demanded (and had become legally entitled to) equal pay. Funded childcare had been established and an all-female political party was founded and participated in parliament from 1983–98.

On top

Although many comedies (and most films in general) focused on the male experience, a couple of mainstream films focusing on women and addressing questions of gender and gender roles were produced in the 1980s. These films are 'On Top' (Icelandic: 'Með allt á hreinu') and 'The Icelandic Shock Station' (Icelandic: 'Stella í orlofi').

Ágúst Guðmundsson's 'On Top' (1982) is a play on the battle of the sexes and displays the confusion of the male members of pop band Stuðmenn when the women in the band refuse to take to their orders and form their own band called Gærurnar ("The Sluts"). The rivalry is ignited when the romantic relationship of the two lead singers falls apart after a power struggle. Stuðmenn is presented as a conservative and unimaginative band while the members of Gærurnar are cool, use slang and play cutting-edge punk rock. Gærurnar, whom the audience is more likely

to favour, are driven by obvious artistic integrity. Stuðmenn, on the other hand, seem jaded and are unable to find their creative force until challenged by the women.

When explored in a wider context, 'On Top' represents gender related changes in Icelandic culture. New trends in music and cultural life also play an important role as women are shown actively taking charge of their lives and not only making their own music, but also making more modern music than men. Women's liberation is successfully paired with radicalism in the film. Importantly, the film also presents the often-ignored male identity crisis as the traditional social hierarchy is deconstructed and rebuilt in favour of equal opportunity. 'On Top' is also part of a persistent discourse in popular music culture on the dichotomy of the established musicians versus the new and vibrant ones. Although the film may be very funny and poignant to a non-Icelander, the symbols of Icelandic culture might be hard to decode without an extensive knowledge of Icelandic culture and language.

Stella

The story of the resourceful housewife Stella, in 'The Icelandic Shock Station' (1986), is one of the most popular films ever produced in Iceland. Stella takes her children on a vacation while her alcoholic and adulterous husband is confined to a hospital bed after a freak accident. Stella hilariously takes charge of the situation and hijacks his plans of taking a foreign business associate fishing and accidentally kidnaps an unsuspecting Swede whom she thinks is

her husband's fishing partner.

The film is directed and produced by women, Þórhildur Þorleifsdóttir and Guðný Halldórsdóttir, respectively, and focuses on the female experience in a society where women's independence is definitely encouraged, but still very conditioned. Each time Stella breaks the rules she gains inside knowledge of male culture. In an early scene she fixes an electronic device and meanwhile overhears a group of men discussing their infidelity and other indiscretions. In another scene she denies her drunken husband sex, which results in him burning his buttocks and breaking both his arms, thus opening up an opportunity for Stella to go fishing with his alleged business associate. Her take-charge attitude and positive disposition allows her to tap into powers previously unknown to her and explore a way of life she never knew. Like the women in the all-female band in 'On Top,' Stella's most truthful expression stems not only from her autonomy, but also from her actions that relate with the recent changes in contemporary culture in Iceland.

Both films give the Icelandic women's rights movement a voice while also addressing important questions regarding gender and identity—for both men and women. It is important to note that the women's liberation movement is not only a formal institution of feminists and bureaucrats. It is something that resides in anyone partaking in cultural life and therefore everyone can relate to it on some level. One can speculate that the popularity of these films is to some extent due to their humorous yet profound connection to social reality.



Kolabrautin is on
4th floor Harpa
Reservations
+354 519 9700
info@kolabrautin.is
www.kolabrautin.is



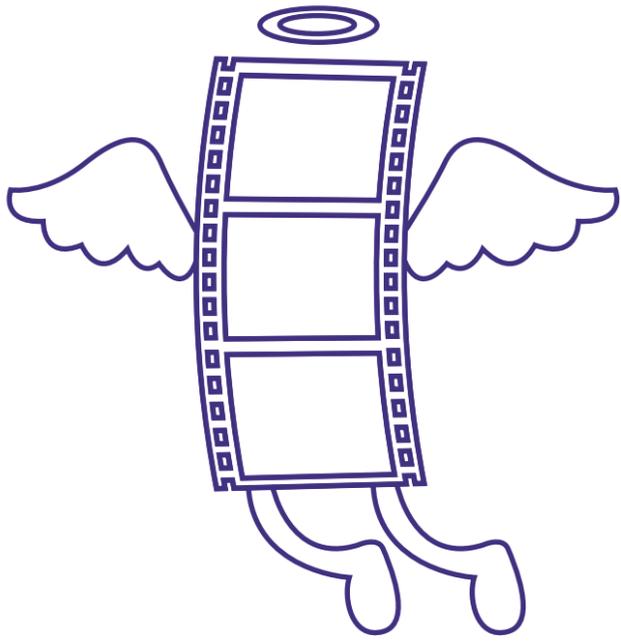
**KOLABRAUTIN
RISTORANTE**

**UNIQUE EXPERIENCE
AND A VIEW LIKE NO OTHER**

A dinner or lunch at the elevated fourth floor of Harpa concert hall is a destination in itself. Relax and enjoy fine Italian cuisine complemented with a spectacular panoramic view of Reykjavík and the surrounding horizon.



What Is The Icelandic Film Fund?



Words

Larissa Kyzer

Although the history of Icelandic cinema can be traced all the way back to 1906 when Danish cinematographer and screenwriter Alfred Lind produced a three minute silent documentary in Iceland, domestic film production—financed with Icelandic funds and directed by Icelanders—did not begin in earnest until 1979, when the nationally-funded Icelandic Film Fund was founded. (The Film Fund has now been incorporated into the Icelandic Film Centre.) The first Icelandic film to receive support from the Film Fund was Ágúst Guðmundsson's 'Land og sýnir,' ("Land and Sons"), which premiered in January 1980. Since then, an average of three films a year have been produced in Iceland, upwards of 100 films in total.

The steady increase in Iceland's domestic film production since 1979 can be credited to the state-sponsored funding and reimbursements established to facilitate the growth of this fledgling industry. Icelandic filmmakers can receive official financial support in two ways. First, they can receive an official Film Fund grant for any aspect of the film process, from script writing and development to filming and production, from post-production to advertising and promotion. Second, they can apply to the State Treasury for reimbursement of up to 20% of the production costs incurred while filming in Iceland, provided that the resulting films or TV shows are filmed in the country and "enhance domestic culture and promote the history and nature of Iceland."

From the success stories of directors such as Baltasar Kormákur, who got his start with the multi-awarded Icelandic film "101 Reykjavík" and is now making Hollywood films like "2 Guns," one can see the benefits of nurturing both the domestic film industry and the Icelandic artists working within it. "It has been proven by several experts that for every krónur we invest in Icelandic filmmaking, the government would get four times back," says Hrönn Sveinsdóttir, managing director at Bíó Paradís, Reykjavík's independent art house cinema. "That is why the last government decided to increase their investment in Icelandic filmmaking."

Now, however, the Icelandic film industry is facing a major setback: in the current national budget proposal, funding to the Icelandic Film Centre has been threatened with cuts of 33%, which would reduce the film budget from 1.1 billion ISK to 735 million ISK. "It would be a real shame if the present government misses the opportunity to invest in something so important on so many levels, and continues to starve an industry that could be making them money," Hrönn says. "It is both short-sighted and irresponsible."

sushi
samba



A unique experience



Our kitchen is open
17.00–23.00 sun.–thu.
17.00–24.00 fri.–sat.

Icelandic Feast

Amazing 6 course menu which combines Iceland's best produce with Japanese, Peruvian and Brazilian cuisine.

Starts with a shot of Icelandic national spirit "Brennivín"

Minke whale tatakí

Date sauce, wakame

Icelandic langoustine cigar

Chorizo, dates, chili jam

Sake - salmon nigiri

Salmon, avocado, asparagus, wasabi masago, jalapeno mayo

Pressed lamb shoulder

Mashed potatoes, tomato and raisin sauce

And to finish

Cheese party

Tonka bean cheese cake, cream cheese foam, white chocolate skyr panna cotta

6.990 kr.

sushisamba

Þingholtsstræti 5 • 101 Reykjavík
Tel 568 6600 • sushisamba.is

INSPIRED BY ICELAND

The REYKJAVÍK
GRAPEVINE

Are you the Tourist of the Year?

The Reykjavík Grapevine and Inspired by Iceland are looking for **THE TOURIST OF THE YEAR**. Tell us why you should be the Tourist of the Year for a chance to win a free trip to Iceland.

Visit www.touristoftheyear.is to submit your entry!

Have nothing to do today?

Why not see the northern lights, go for a hike or cave exploring?

Reykjavík Safari is a small independent travel company operating from the Reykjavík area. *Daily tours and free pick up at your hotel!* Book your adventure by calling us (+354) 583-8000 or online at www.reykjaviksafari.is

find us on Facebook | Scan the QR-code and visit our website

Kaldi
bar / café

Matthew Eismann

Unique icelandic micro brewery

Happy-hour from 16:00-19:00

Kaldibar café, Laugavegur 20b, 101 Reykjavík, <https://www.facebook.com/KaldiBarCafe>

Reykjavík 871 ±2 Landnámssýningin The Settlement Exhibition

Step into the Viking Age

The exhibition and museum shop are open daily 10-17

Aðalstræti 16
101 Reykjavík / Iceland
Phone +(354) 411 6370
www.reykjavikmuseum.is

Reykjavík City Museum

Experience Viking-Age Reykjavík at the new Settlement Exhibition. The focus of the exhibition is an excavated longhouse site which dates from the 10th century AD. It includes relics of human habitation from about 871, the oldest such site found in Iceland.

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

Hressingarskálinn (Hressó) is a Classical Bistro, located in the heart of the city at Austurstræti 20

Food is served from 10 until 22 every day. On Thursday, Friday and Saturday nights, after the kitchen closes Hressó heats up with live music. Weekends, DJs keep the party going until morning, with no cover charge

1 Djúpavík

Home To The Loneliest Hotel In The World

A weekend in the Westfjord's Djúpavík



Words
John Rogers

Djúpavík, like many places in the Westfjords of Iceland, feels close to the edge of the world. Formerly a busy fishing town, the herring processing plant that dominates the area lies silent, long since closed down. Its oil tanks and echoing halls now stand in disrepair, a rusting monument to an industrial past.

These days, the main focal point of the town is Hotel Djúpavík, with its eight first-floor bedrooms and a cosy dining hall that also acts as a kind of informal history museum. The owners, Eva and Ásbjörn, moved here in 1985, converting the former female workers' quarters into a homely, secluded stopover for native travellers and international tourists alike. The hotel has proved popular, expanding to take in a cosy cottage that can house a further eight people, as well as a couple of small dorm rooms for those seeking low-budget sleeping bag accommodation.

Falling in love, happiness by the sea

We took the trip with Claus Sterneck, a German graphic designer and Reykjavík postman, who has worked at the hotel for eight summers straight after falling hard for the town on his first visit. "An ex-girlfriend showed me an

article in a magazine about Djúpavík," he recounts. "The headline was "the loneliest hotel in the world is in Iceland" with a by-line saying something like "happiness by the sea: anything is possible." I looked at the picture—the houses and the factory—and I knew I had to go. Two months later, I was there. And I fell in love with it."

As luck would have it, this was the moment Iceland's most famous band decided to come to town. Having achieved worldwide success and toured widely, Sigur Rós decided to stage a series unannounced free gigs around their homeland. From these performances came the clips that make up 'Heima,' their much-admired live film and documentary, and a powerful love letter to Iceland. "It was just magical," he says, with a wistful smile, "like all my Christmases and birthdays rolled into one."

The road into town is little more than a potholed track with a vertical

Distance from Reykjavík: 340km



Claus Sterneck

drop to the right—quite alarming as we crunch over snow and ice, descending into town in darkness. After a warm welcome from Eva and Ásbjörn, we go to bed like it's Christmas Eve, eager to see the glorious Westfjords outside of the curtains in the morning.

Exploring the coastline, taking a dip

When morning comes, the view is not as desolate as imagined—a line of ten or so hotel guests are touring Iceland on a photography-related trip, and they line the rocky shore in bright all-weather gear. As the sun rises, luminous orange and pink hues catch the clouds and reflect from the snowy mountains below, and they shiver, huddle, and snap pictures of the dynamic, ever-changing view.

One hearty breakfast later, it's time to venture further north. The road winds just a few more kilometres up the meandering Strandir coastline past a series of farms and sparse summer houses, mostly unoccupied as the bitterly cold autumn sets in. Gjögur is an empty wind-whipped hamlet with rusting, tumbledown boathouses and a lonely crane ("Made In Italy") creaking on the wooden pier. We pass a tiny airfield, its windsock a rare spot of red amongst the graduating tones of the autumn foliage and icy cliffs. It's a breathtaking drive.

At the end of the trail lies Krossneslaug, a tiny swimming pool with heated changing rooms and show-

"As luck would have it, this was the moment Iceland's most famous band decided to come to town."

ers—essential for the sub-zero winter months—and a steaming hotpot, all looking out over the choppy sea. The pool has a vivid aquamarine bottom that gives it a feeling of unreality set against the crashing surf and black shoreline. Geometrically odd mountains peek out of the sea in mist, and sea birds screech close overhead. It's a rare and striking place, and a perfect day trip for visitors even in the dead of winter.

Touring the old Herring Factory, home to art

Back at the hotel we dig into a hot dinner and watch the sun silhouette the mountains, before an inky blackness sets in. We sit in front of the hotel for a cigarette, gazing outwards, far away from any streetlights or settlements. All that's visible from the steps of Hotel Djúpavík are the crests of breaking waves, just twenty metres away, the ocean sound adding to the feeling of deep peace and seclusion that pervades this unique place.

On the final morning, we go into the Herring Factory for a short-guided tour and to snap some pictures. The hall

where Sigur Rós played now houses a collection of vintage cars and construction vehicles. The large coal oven that used to fire the plant's machinery is still, and there's a lonely beauty in the vast, rusting metal cones, flapping hatches and rickety stairways. We wander through the silently deteriorating bones of the factory, now an immersive natural art installation.

There's an open round hatch allowing access into one of the oil tanks. Clambering through is like entering a film set, too perfect to be true—a spiral pipe leads to the centre of the round room, and a high single window lets in a beam of pale light. Every footstep creates a deep, sonorous echo that goes on for ages. There's an affecting holy atmosphere in this most unlikely of places.

Even after two days, leaving is a wrench. Eva and Ásbjörn have made new something new of this empty village, and staying at the hotel is like being a guest in someone's home. It may feel like the very edge of the world, but the lights are still on in Djúpavík.

Great selection of
handknit
sweaters



...or just
knit them
yourself

All you need
in one place

Handknitting
Association of
Iceland

• Skólavörðustígur 19
tel.: (+354) 552 1890

• Radisson Blu, Hótel SAGA
tel.: (+354) 562 4788

• Laugavegur 53b
tel.: (+354) 562 1890

www.handknit.is



ONLY
SWEATER
SELECTION,
NO KNITTING
MATERIAL



CHAQWA

VÍKING

Stofan
Café

Breakfast everyday.

Best new coffeehouse

-Reykjavík Grapevine 2012

Best place to read a book

-Reykjavík Grapevine 2012

Certificate of Excellence

Winner of 2013

-TripAdvisor



Adalstræti 7 s. 567-1881

A delicious 4 course menu AROUND ICELAND

Join the Chefs of the Fishcompany for a trip around Iceland. The best and freshest ingredients from all over the island will tantalize your tastebuds in a trip sure to live long in your memory

Vestmannaeyjar



Borgarnes



Húsavík



Egilsstaðir



We also serve really good sushi for lunch!



Fish Company



Vesturgötu 2A, Gröfartung
201 Reykjavík, Iceland
+354 552 5300
info@fishcompany.is
www.fishcompany.is

N

HÓTEL KEILIR

Airportshuttle • free Wireless internet • Breakfast included

Tel: +354-4209800 • info@hotelkeilir.is • www.airporthotel.is

5 min. from Keflavik Airport



Music | Column

Being Him Just Wasn't That Much Fun Elliott Smith and the Basement on the Hill



Sindri Eldon is a young musician with an unhealthy obsession with Elliott Smith.



So it's been ten years since Elliott Smith died.

By the time this article goes to print, there will probably be a host of other pieces marking this rather infamous anniversary on blogs and music websites, as well as in magazines, podcasts and whatever other format they can conjure up. While I don't exactly enjoy being part of all that, I feel it would be remiss of me not to write a few words about the man and his music, if only to get it out of my system. This way, I'll never again have to drunkenly rant about him to fellow bar patrons and party guests whenever I've had a few: instead, I'll succinctly try to sum up the rant in a slightly more coherent manner, and simply refer people to this article.

There's a kind of symmetry to his musical development that I enjoy. He spent three albums perfecting his lo-fi sound and songcraft and then, after signing with Dreamworks, he spent his other three albums honing his hi-fi sound. 1997's 'Either/Or' is the perfect culmination to his lonely, awkward early work, and saw him masterfully in control of the elements that he so timidly experimented with on the first two albums, and his posthumous piece, 2004's 'From A Basement On The Hill,' serves the same purpose for the Dreamworks albums.

'Roman Candle' and 'Elliott Smith,' released in 1994 and 1995 respectively, may be more intimate and less assured than 'Either/Or,' but part of their beauty lies in their imperfection, filled as they are with scratchy guitar work and unsure, incomplete lyrical ruminations. 'Either/Or,' on the other hand, is sheer perfection, and sees Smith's songwriting achieve that special effortless quality that is the hallmark of a truly great musician.

Every song on 'Either/Or' shows off Smith's ability to create hook-driven, catchy singalongs out of drudgery, despair and alienation. In many ways, it's the ultimate '90s indie record, packaging the lamentations of Generation X with poetic wordplay and DIY production. "Nobody broke your heart / you broke your own / 'cause you can't finish what you start," Smith insists in that heartbreaking whisper of his on Alameda, as the distinctly garage-sounding steel brush drums shamble on behind him, their gait merging with Smith's chords to capture that unique feel of much of Smith's work: the sensation of wanting desperately to run away from everything you know, but having nowhere to run.

Then came 'XO' and 'Figure 8,' in 1998 and 2000, respectively. Merged together, they could have made one great album out of two ho-hum ones.

There are some gems here, such as the intriguing chord work of "Color Bars" and the achingly beautiful "Waltz #1," but generally, both records see Smith let the songwriting take a backseat to indulgent production experiments. He basks in the bigger budget, basically becoming a one-man rock band, and most of the melodies are drowned in excessive overdubs. The lyrics become more idiosyncratic and literate too, losing much of their honest oomph in the process.

'From A Basement On The Hill' is a completely different shape of beast. It's a masterpiece, pure and simple, incorporating not only lessons learned on 'XO' and 'Figure 8,' but from Smith's entire repertoire.

The oversmoothed slickness of the big-budget albums is infused with the dirt and distortion of the early work to create epic, sweeping rock anthems like the swirling, enticing "Coast To Coast," the roly-poly, arpeggio-driven "Don't Go Down" and the closest Smith ever came to writing headbanging music: "Shooting Star."

Shooting Star's distinctly Chilton-esque guitar handiwork also demon-

strates something that gets forgotten a lot when people talk about Elliott Smith: that he was a phenomenal fucking guitarist. This is also demonstrated on the intricate classical guitars that shape some of the best acoustic songs Smith ever wrote, "Let's Get Lost" and "Memory Lane." Not content to simply play well, Smith also ensured the guitars sounded amazing. The ripping, biting lead guitar of "Strung Out Again" and the fuzzy barrage of rhythm guitars on "A Passing Feeling" actually rescue songs that would have been b-side material, had they had 'Figure 8's' limp-wristed production.

"I know it makes me a bad person to feel this way, but I'm pretty sure I'm just saying what we're all thinking: his misery made him a better musician."

But it's not all tricks. 'From A Basement On The Hill' sees Smith achieve feats of songwriting genius that easily rival 'Either/Or,' if not surpassing it entirely. This is best displayed on the honest directness of "A Fond Farewell," "The Last Hour" and the devastatingly sad "Twilight," its haunting refrains of "I'm already somebody's baby" made all the more dismal and bitter by the contrastingly simple production. It's as if Smith knew that some of the songs

on the record were simply better than others, and produced them accordingly, tweaking the weak ones until they worked. However, the crown jewel of the piece, appropriately situated directly at the centre of the album, is the apocalyptic, snarling bitterness of "King's Crossing." Lyrically, it's as good as Smith ever was, and the candid, morbid similes leave one wondering whom he hated more, himself or the rest of the world, as they worked together to package and sell Smith's misery. The production is, as usual, marvellous, working with the chords to create a unique feel of determined resignation. Fatalism and doom echo from every second of the track, from its lengthy, introverted guitar overture to the soul-scathing taunt of the climax, "Gimme one good reason not to do it," and the foreshadowing of his suicide is so strong that it's difficult to listen to.

In fact, if there's one word that aptly describes 'From A Basement On The Hill,' it's foreshadowing. It's not just in the song titles and the lyrics, but also in the album itself, collecting as it does everything Smith did best and creating a decisive, detailed, if occasionally rambling magnum opus. There is everything there ever was to love about Elliott Smith on 'From A Basement On The Hill,' as well as the horrible things: his depression, alienation and wish to die.

I know it makes me a bad person to feel this way, but I'm pretty sure I'm just saying what we're all thinking: his misery made him a better musician. This is never truer than on 'From A Basement On The Hill,' whose lyrics read for all the world like they're nothing more than a carefully considered argument for taking his own life. It's impossible to ignore his suicide while listening to it, and in an awful way, it becomes all the more poignant for it. His suicide actually makes the album better. Add to this that it follows what was arguably his weakest album, 'Figure 8,' and it becomes difficult not to imagine that he somehow knew it would be his last dance, that making it would be the death of him.

On October 21, 2003, a few months into the recording of 'From A Basement On The Hill,' Smith killed himself. The incomplete album he left behind remains as a testament to a mind that wavered between genius and self-loathing misanthrope, with plenty of overlap between the two. It's as difficult, uneven and melodramatic as it is brilliant, as majestic and victorious as it is defeated and fatalistic. It's the most beautiful suicide note ever written, and it is my very favourite album.

Album Reviews

Emilíana Torrini

Tookah
2013

Made for the moment



Words
Nathan Hall

+ Emilíana Torrini's new album 'Tookah' is brimming with her signature sound: quiet vocals, smooth orchestrations, subtle beats, guitar pickings, and romanticised lyrics. But it also goes in new directions that keep the album feeling current.

Fans of Emilíana will be comforted by the familiar softness of songs like "Caterpillar" and "Autumn Sun." But that familiarity seems bland when compared to a standout track like "When Fever Breaks." At seven and a half minutes, it's an epic half-structured, half-improv song, slowing building pressure over time. At the brink of emotions, Emilíana intones "desire is rage/ rage is desire" and "I want to kill you with my fire." The track, although intense, could be pushed even further. Would this fever break in a live performance?

The most successful tracks on 'Tookah' are the ones with the catchy hooks and dance beats, such as "Speed of Dark" and "Blood Red." Emilíana recently experimented with synthesizers, and it shows. "Speed" could be a club hit; a remix would easily entice partygoers to dance. Her simple and unadorned voice is a great contrast to the processed drums and synths, resulting in Kate Bush-meets-Depeche Mode. There is a catchiness recalling Emilíana's earlier "Jungle Drum" without the twee cuteness.

In "Speed of Dark," there is a line: "life is just a flicker in the universe." And that, in its essence, is the album. 'Tookah' is a collection of cool and sensual songs made for the moment. Enjoy them now, because in the grand scheme of the universe, these songs are a flickering star.

Steindór Andersen & Hilmar Örn Hilmarsson

Stafnbúi
2012

A masterful work by two of Iceland's most distinguished musical forces. Listen to this; you will be glad you did.



Words
Burke Jam

+ The haunting collection Stafnbúi opens like a hymn from another time. And the vibrantly beating heart of it is of another time. This collection of traditional rímur poetry and music from Steindór Andersen and Hilmar Örn Hilmarsson shakes the digital dust from the ears and snaps the listener into a world removed, vast and mysterious.

These 12 recordings, vocals from Steindór and music by Hilmar, are a history lesson in the most affecting way. However, the significance and beauty of a recording like this is it does not feel like one. The arresting presence of Steindór's

voice captivates one's attention the way staring at a snowy sea does, simple but deceptively powerful. The longer you stare, the deeper you are drawn in.

Hilmar's music is an intrinsic and intimate platform for Steindór. Its slow undulations call to mind the Icelandic landscape these poems originated from. While the words are sung in Icelandic the content is far from lost. Each piece is performed with enough emotion to deftly transcend the language barrier into an experience in of itself. With this release the bar has been raised for what to listen to and why, and the world is a bit richer for it.

Amiina

The Lighthouse Project
2013

'The Lighthouse Project' shines its light through a mollifying soundscape.



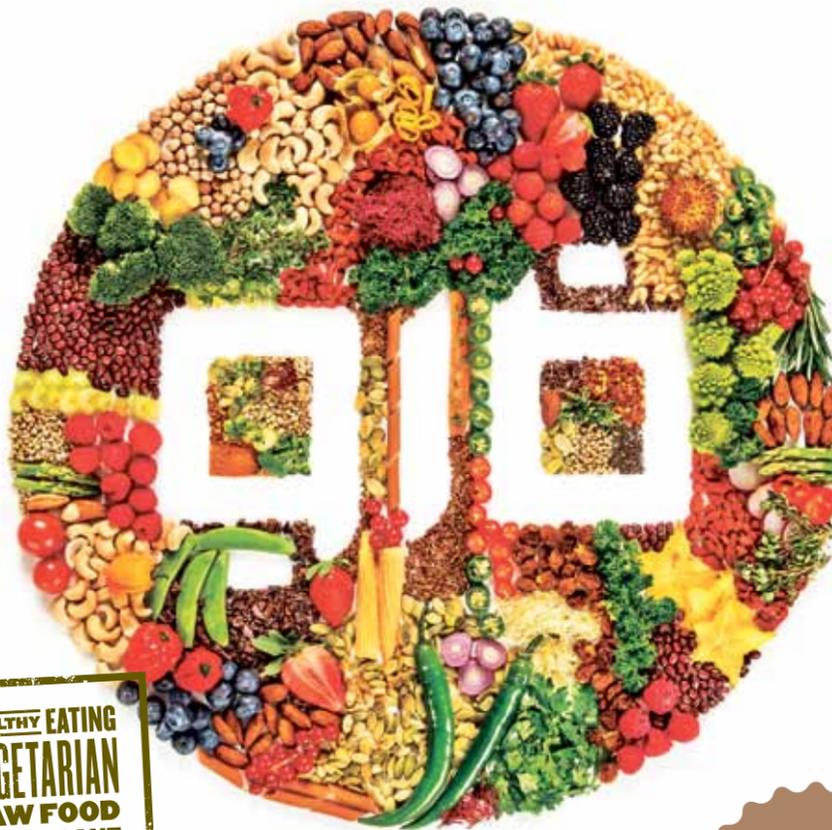
Words
Chris D'Alessandro

+ 'The Lighthouse Project' carries the listener through memories lost to us over time with its incredibly warm and alluring soundscapes. It tugs on the heartstrings the same way that an old cherished photo or a distant fond memory might—it's forlorn, it's beautiful and it resonates on a sentimental level.

'The Lighthouse Project' is appropriately named, for it was created with the idea of recapturing the sound of live performances during a 2009 summer tour that had the band performing in unusual locations, such as in the Dalatungaviti lighthouse. The instrumentals are handled astutely, delicately dancing through songs, lightly

floating along impassioned melodies that gleam in an almost lullabied demeanor, creating an atmosphere of relaxation and comfort, like nestling up beside a warm, cosy fireplace hearth in mid-January. It makes you want to close your eyes, imagine you are standing on top of one of these seaside beacons and gaze out past the shore into vast blue waters, contemplating the beauty of the world.

Whether it's the gentle wail of a bow, a singing saw, the eerie whine of an accordion or the soothing angelic hums, 'The Lighthouse Project' is an auditory example of connecting a physical presence to the music itself.



HEALTHY EATING
VEGETARIAN
RAW FOOD
RESTAURANT
JUICE BAR

REYKJAVÍK GRAPEVINE
**BEST
VEGETARIAN
2011 · 2012
& 2013**

This is Solla Eiriksdottir, the winner of Best Gourmet Raw Chef and Best Simple Raw Chef in the 2011 and 2012 "Best of Raw" Awards. Come and try out one of her great dishes at her restaurant Gló.



Reykjavík · Engjateigur 19 and Laugavegur 20b · Hafnarfjörður · Strandgata 34 · www.glo.is

Visit Iceland's largest network of art museums in three unique buildings

Reykjavík
**ART
Museum**

Open Daily

www.artmuseum.is
Tel: (354) 590 1200

Listasafn Reykjavíkur
Reykjavík Art Museum



One Ticket - Three Museums



Hafnarhús
Tryggvagata 17,
101 Rvk.
Open 10-17
Thursdays 10-20



Kjarvalsstaðir
Flókgata, 105 Rvk.
Open 10-17



Ásmundarsafn
Sigtún, 105 Rvk.
May-Sept.:
Open 10-17
Okt.-Apr.:
Open 13-17

Guided tour in English available every Friday at 11am. in June, July and August at Kjarvalsstaðir

Heavenly pizzas!



Home delivery
See our menu at www.gamlasmidjan.is

Opening hours:

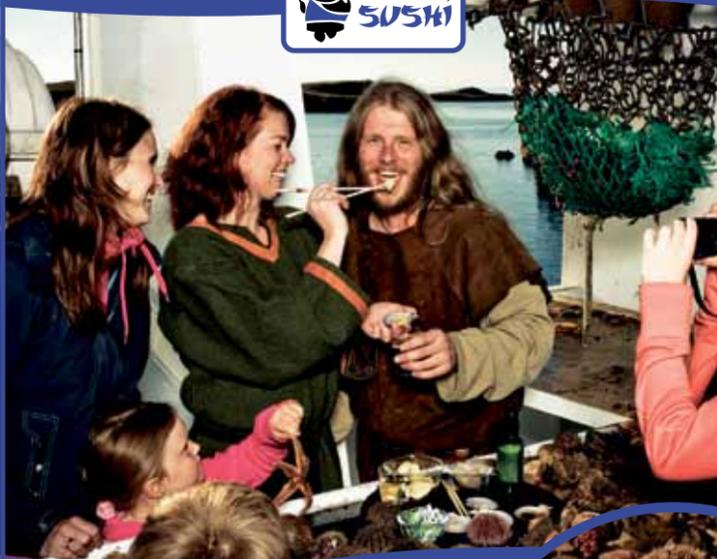
mon-thu 11:30-23
fri 11:30-06
sat 12-06
& sun 12-23



www.gamlasmidjan.is

tel. 578 8555

Lækjargata 8



DAILY ADVENTURES ON BREIDAFJORDUR BAY

- VikingSushi adventure
- Ferry Baldur
- Flatey, the island where time stands still



Booking number +354 433 2254
www.seatours.is

seatours@seatours.is - Smiðjustíg 3 - Stykkishólmi - Snæfellsnes



Available
at most respectable
souvenir stores.

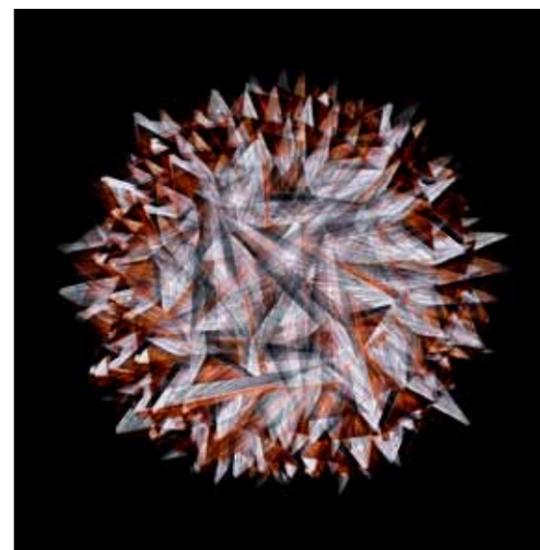
VARMA
The Warmth of Iceland
WWW.GLOFI.IS

From Reykjavík To Ankara And Back

Ingimar Einarsson brings you his latest project 'The Capital Series'



Matthew Eismann



Words

Kristján Leitma

For his latest project, Icelandic visual artist Ingimar Einarsson has travelled more than 12,000 kilometres by train for over two years, photographing modern architecture in capital cities around Europe. With these photos he is creating a collection of collage prints aptly called 'The Capital Series,' which is now on view at the Icelandic Embassy in London. We met up with him at his temporary studio in downtown Reykjavík to find out more about this project, which is now exactly halfway finished with 26 of 52 pieces complete.

What was the inspiration for this series?

I did a smaller version of this project at Chelsea College of Art and Design for my BA degree show in London where I was working with three buildings—one from London, one from Las Vegas and one from Shanghai—which I had photographed from 2009 to 2010. When I graduated in 2011, I really wanted to create a project that was big enough to make a lasting impression, but small enough that I could do it on my own. To photograph architecture in every single capital city in Europe seemed like a good idea at the time.

How did the whole project start?

I started making these collages in 2010 when a lawyer who used to work in Hong Kong commissioned me to make a print with some Chinese symbols. Aside from the symbols, he said that I could use any of my own imagery, and it just so happened that I had recently taken a photo of the Shanghai Financial Centre from a very specific angle. I cut out the negative

space and only used the positive picture of the building and repeated it a couple of times. It was a far more simple kind of collage than I make now, but that was the beginning of this whole thing and it has just become more and more complicated over the years.

How long does it take you to complete each piece?

It varies. Some take longer than others. I probably have 20 to 30 versions of each piece on the computer and sometimes I go back to earlier versions to work with, if the one I am working on isn't going in the direction I like.

How has living and working in Reykjavík and London influenced your art?

I doubt that I would be working with skyscrapers if I had only lived in Reykjavík. London is a great city for inspiration. It has so many talented people and the museums and galleries are amazing, but I have always managed to get more done over here in Reykjavík than when I was living

in London full-time. Having said that, all my influences come from London. The collaboration piece that I did with James Harris, 'Eye See You,' back in 2010 had a particularly huge impact on my work and from then I started working on more print-based ideas.

Where are you heading next with the project and when do you expect to be finished?

I just opened an exhibition at the Icelandic Embassy in London with a selection of the prints so far and published a limited edition book. This year I will be in Nicosia, Valletta, San Marino, Sofia, Bucharest, Chisinau, Kiev, Minsk, Riga, Tallinn, Vilnius, Warsaw and Bratislava and in 2014, if everything goes according to plan, Ankara, Tbilisi, Baku, Yerevan, Moscow, Astana, Helsinki, Stockholm, Oslo, Copenhagen, Dublin, Nuuk and Tórshavn and then I will spend the rest of the year finishing editing the prints.



Your local car rental around Iceland

www.holdur.is

Competitive rates and great variety of new cars wherever you're travelling.

16 Europcar locations in Iceland



Europcar Reykjavik Reservations centre:
Tel. +(354) 568 6915



Reykjavík • Keflavík • Akureyri • Ólafsvík • Patreksfjörður • Ísafjörður • Sauðárkrúkur • Húsavík • Þórshöfn • Vopnafjörður • Egilsstaðir • Neskaupstaður • Höfn • Vestmannaeyjar • Selfoss • Hveragerði



Lækjarbrekka | Icelandic Cuisine



Scan QR Code for more information.



Lækjarbrekka is a classic Icelandic Restaurant situated in heart of old Reykjavík, Lækjarbrekka specialises in Icelandic cuisine with a la carte menu and first rate service.

Bankastræti 2 - 101 Reykjavík - Tel. (+354) 551 4430
info@laekjarbrekka.is - www.laekjarbrekka.is

Hallgrímskirkja Motet Choir
CONDUCTOR: Hörður Áskelsson

RACHMANINOFF

VESPER

17:00 NOVEMBER 10TH
AT HALLGRÍMSKIRKJA

3500 kr - 2500 kr

Ticket reservations:

Hallgrímskirkja Church tel: 510 1000

buy online: midi.is



uno

SPUNTINI
RISOTTO
PASTA
CLASSICS
DESSERTS

The kitchen is open until
midnight on weekends
17:00 – 23:00 sun. – thu.

uno at Ingólfstorg | Tel. 561 1313 | www.uno.is

Come And Meet The Members Of The Brand



Still From the Inspired By Iceland video

After being hailed as the world's radical wunderkind for a few years, Iceland left observers perplexed when the parties evidently responsible for its failed neoliberal experiment were voted back in 2013. Who or what runs this shop, really?

Words

Haukur Már Helgason

You "want to move outside the herd and be independent" because you are "different from the 'ordinary' tourist." You "have above average education" and you "have above average income," says the Icelandic Tourist Industry Association's report from last year, defining their target group, 'the enlightened tourist.' And boy, are you targeted.

Since 2010, the local population has been thoroughly informed about the importance of proper social media utilisation. In its 2012 annual report, the national branding bureau known as Promote Iceland states that the general public is being 'harvested' for this purpose. That year, Promote Iceland also 'assisted' some 600 foreign journalists in organising their visits to the country. Journalists and bloggers coming specifically for events sponsored by Promote Iceland wrote 1,400 articles, including pieces in *The New York Times*, *Huffington Post*, *The Guardian* and so on. Sponsored events included music festivals, food festivals, dance, theatre and design festivals. And a marathon.

Meanwhile, a few Hollywood film productions were funded directly through Iceland's state budget, using Tom Cruise, Ben Stiller and Ridley Scott and their fine productions for the promotion of Icelandic landscapes. If no such subtle methods of nation-branding get to you, of course some good old advertising is also involved.

Bad breath, meet white teeth

In late 2007, in response to what was locally perceived as an image-crisis, mainly that some foreigners were sceptical about the growth of Icelandic banks, the Prime Ministry formed a committee on the Image of Iceland. A few months later, in April 2008, the committee published its findings in a report. The report's main proposal was that various institutes dealing with exports, culture and diplomacy, should be put under the control of one bureau to unify broadcast messages. One correspondent quoted in the report explained that we must "walk in unison and speak with one voice." The report suggested that institute be called Promote Iceland. Then came October, the boom went bust, and mass protests were followed by a change of government—making the need for image-management plain for all to see. As stated in the report, "future orientation must be long-term, and must not change along with changes in government every few years and the nation must agree on it."

In 2010, the marketers faced a unique challenge, an unforeseen national branding emergency, as Eyjafjallajökull erupted, disrupting the flight schedules of millions. As if stories of crooked bankers, political incompetence and violent riots were not enough, travellers all over now cursed Iceland for its geo-historically bad breath. Thank god work on

Promote Iceland was already well under way. The necessary legislation was hastened and before the eruption was over, Parliament passed the Promote Iceland Law (38-2010). This sputnik institute whipped up the social media-based campaign 'Inspired by Iceland' and before anyone knew how to pronounce Eyjafjallajökull, Icelanders appeared on YouTube, dancing to Emiliana Torrini's "Jungle Drum" in the seemingly eternal sunshine of spotless fun. Post the video, spread the message, officials urged their compatriots: show people everything is alright, invite friends over. And tourism went up. Solid nation-branding, Promote Iceland's unified message was obviously a winner.

After being hailed as the world's radical wunderkind for a few years, Iceland left observers perplexed when the parties evidently responsible for its failed neoliberal experiment were voted back in 2013. The right-wing coalition government just published its first annual budget proposals, for 2014. Schools, hospitals, welfare, culture, arts and sciences face the world's most terrifying euphemism: austerity. One single item in the whole budget, however, is explicitly declared 'exempt from budget cuts': Promote Iceland. The law passed through Alþingi without debate in 2010 established an institute funded by taxes, but run by a board majority appointed by the Confederation of Icelandic Employers (CIE). Yes, there is such a thing. And yes, it is what it proclaims to be: the

national capitalists' union. One lobby to rule them all. The confederation negotiates salaries nation-wide. It directly funds research in Bifröst University's business department. It does all sorts of clever things to secure its members' interests. And now they have this new central bureau. Obviously, Promote Iceland is not a propaganda ministry. Ministers are elected officials; their policies are debated in public and subject to change. Promote Iceland is something much handier.

The value of our values

Apparently some U.S. schools teach, as fact, that 'the Vikings' gave Iceland its name to keep strangers away from the place, using the even more dishonest name 'Greenland' as bait to misdirect them towards a glacier. This remains speculative. What is true is that local attitudes towards foreigners have long been selective. In 1936, Iceland chose not to join the League of Nations because the members' countries condemned Mussolini's Italy for using chemical weapons against the population of Abyssinia. At the time, Italy imported fish from Iceland. After Iceland's polite gesture, Mussolini showed his appreciation by signing an import agreement with Iceland in his own hand. Another example of Iceland's selective foreign policy is the country's request that the US armed forces would not send any black soldiers to its Keflavík



military base. The US agreed until the 1970s when the policy became a scandal in American newspapers. In an early display of intuition for nation-branding, Icelandic officials responded kindly: Send a few so you can call it mixed. The soldiers were then kept under curfew, only allowed to Reykjavík on Wednesdays, during which, idiosyncratically, the selling and consumption of alcohol was forbidden.

Nowadays, the most striking display of Iceland's implicitly selective foreigners policy is its preference not to grant refugees asylum. The 2009–2010 record of thirteen individual refugees receiving full asylum in two years was set by a left-wing government under heavy scrutiny from activist groups. Otherwise the number is mostly zero. The presence of Roma communities is not debated in Iceland. If any arrive at all, the media declare them a threat before the police swiftly throw them out. And so on. Those excluded are obviously not just any foreigners. They are vulnerable, poor people. You are probably somewhat better off and you are very welcome. As Prime Minister Sigmundur Davíð phrased it last September, addressing financiers in London: "We want you and your money in Iceland!"

The original 2008 report on the Image of Iceland showed awareness that socially oriented projects can make useful marketing ploys. The report acknowledged the value of artists: "Positive success stories are considered one of the most successful marketing tools today. [...] One option is constructing stories of the success of Icelandic companies and individuals in all fields of enterprise, culture, arts and business. It is necessary to use poets, writers, photographers and sound engineers to deliver these stories convincingly." It

also recognised the value of communal ties, suggesting that "key people from certain market zones should be invited to visit Iceland once a year." It showed appreciation of the value of education and cultural heritage, proposing special projects like, "The Saga-nation exterminates illiteracy, a global effort to teach reading. Each year the nation provides financial and educational support to teach as many people to read as the number of the nation's members. [...] Thus the heritage of the sagas can be intertwined with the global problem of illiteracy, emphasizing the nation's high levels of education and enlightenment." It valued peace: "Iceland – the World Peace Camp: Iceland will be leading in connecting children and youth from all over the world – especially from conflict zones – who will come to Iceland for a week to participate in a peace camp, subsequently becoming peace ambassadors of Iceland." Oh, and: "Iceland will be the world's first country to offer all its subjects [!] to invest in businesses in Africa." And, sadly, cynically, ruthlessly, so on.

This broadcast will not be revolutionised

The long-term challenge faced by Promote Iceland was not Eyjafjallajökull's eruption but the financial crisis and its aftermath—the 'kitchenware revolution.' In 2009, Icelanders voted left. It made good spin material. The recently elected

of Iceland, due to currency restrictions. Yes, this is somewhat Berlin Wall-ish. Luckily, however, being an island, Iceland needs no such eyesore. Cheap labour makes Iceland an increasingly popular tourist destination, they stay and pay their dues serving foreign visitors—enlightened tourists like you.

"Iceland got back on its feet and is now thriving" because that is what you wanted to hear. If there is anything you like more than a winner, it is a sympathetic, quirky, leftist kind of winner. Promote Iceland's original 2010 campaign got Icelanders dancing in front of cameras all around the country, to soothe you, show that we're all right and you will be safe here. The 2011 'invite a tourist home' campaign showed a cosy little place where the minister of finance will give you a foot massage. The most recent effort is the 'Share Your Iceland Secret' campaign, encouraging locals to reveal their 'secret places' to you, hidden gems of city life or nature, to be crowd-sourced into an accessible app. Meanwhile, one by one, Reykjavík concert venues, parks and such disappear to make way for hotels. The whole post-lapsic process, however, does not feel like Naomi Klein's shock doctrine tactics. Partly due to IMF's plan to ease the country in. Partly due to four years of some actual socialist policies. Partly because so far, foreign investors are neither eager to buy the country's natural resources nor infrastructure. And to a large extent because of Promote Iceland's unified message, our success-story. Currently, exploitation remains focused on harvesting human resources, utilising people's spare-time and private lives for the greater good, formerly known as GDP. Polls reveal the locals to be happier now than before 2008. Consuming less alcohol, less sugar and less tobacco, they tend more to what really matters. You.

Live happily ever after!

Summarising this article's hypothesis runs the risk of caricature but let's do it anyway: In Iceland, the logic of marketing and branding has been permanently institutionalised to minimise the damage done by democratic processes, against which it currently has the upper hand. Meaning: Promote Iceland runs this shop. Iceland is a billboard. Some still hope that this is a case of double-bluff: that underneath the presently exposed layer of all-encompassing business logic runs another current, the cunning logic of history, a wisdom revealed through the ballot box.

Such a hypothesis would claim that the current coalition was tricked into power, manoeuvred into overbidding the all-too-compromising left-wing parties in a blackjack game of socialist promises: we will annul your private debts, PM Sigmundur Davíð promised, because they are unfair. We will fight the evil venture-capitalists and justice will prevail. If the coalition runs out of revolutionary steam or fails to deliver on its socialism, this hypothetical hypothesis would hold; they will be ousted once more. The third option is that the world, including Iceland, is an obscure and chaotic place and there is no underlying logic. And then there is the Prime Minister's hypothesis. In the opening speech of the current parliamentary session, Sigmundur stated that, so long as the general public works in confident unison towards a shared vision of the future, so long as we do not let ourselves be influenced by 'extremist ideologues,' aiming at 'disintegration and subversion,' this country can be an exemplar, where "a cohesive and happy people live in safety to the end of their days." For the sake of brevity, however, this article will make do with one speculative hypothesis at a time.

REYKJAVÍK CITY CENTRE

The centre of the city

Enjoy the best of what Reykjavík's city has to offer.

Did you know that there are over 300 shops, restaurants, bars and clubs in the city centre? Not to mention the vibrant beats and flourishing culture.



WWW.MIDBORG.IN.IS

WE
SPECIALIZE IN
LOW
CAR
RENTAL
PRICES



*We create
memories*

www.trip.is

Laugavegur 54

A School For The Beer-Curious

Trivia, laughs and wonderful beers



© Magnús Andersen

Words

Tómas Gabríel Benjamin

In a small lecture hall doubling as a private bar, twenty men raise their glasses and have a big gulp of Egils Gull as Stefán “Stebbi” Pálsson begins the bjórskólinn (“beer school”) curriculum. The school is hosted by Ölgerðin, one of Iceland’s two largest breweries, and offers the obtuse a chance to learn more about beer and its culture. We recommend that students don’t arrive on an empty stomach and pace themselves, as even the hardest of people can be toppled by the school’s free refills.

We begin our adventure by looking into the history of beer and its culture. The lesson takes us back to ancient Mesopotamia where an individual thought for one reason or another that it would be a great idea to drink water containing rotting crops. Without this selfless sacrifice, we may have never discovered the wonderful effect that fermented barley can have on people. Stebbi continues showing off how well his history degree goes with his love of beer, suggesting, for example, that the Egyptian pyramids were not built by slaves, but by labourers paid in beer, which may in turn may explain why they are so slanted.

Stebbi traces Iceland’s history with the same tongue-in-cheek attitude, proposing that the south-west of Iceland was settled early not because of its good weather, but due to how well it was suited to growing beer-brewing-barley. Several Icelandic heroes are named and shamed as drunkards including Egill Skallagrímsson, after whom the brewery is named. He is said to have been a terrible drinker from the alarmingly young age of four.

The 20th century is talked about

“Then in 1989 Iceland became the last country outside the Islamic world to legalise the sale of beer.”

in greater detail, as Iceland suffered a ban on beer through the majority of it. Stebbi uses every opportunity to joke

about politicians, religious orders and doctors, detailing how the populace thought of clever ways to get around the prohibition. One example of this includes convincing the Supreme Court that bars could legally sell pilsner mixed with a spirit as it wasn’t beer, but a cocktail that happened to taste like beer. Then in 1989 Iceland became the last country outside the Islamic world to legalise the sale of beer.

Learning first-hand is the way to go

The class is three or four beers in when we stand up and take a stroll through the building, visiting the Borg microbrewery and the main Egils distillery. To comply with health and safety standards set by PepsiCo, whose products are manufactured and distributed by Egils, everyone including the bald students has to wear a hair net throughout the orientation. It proves to be worth the discomfort, as we get to see just how massive the Egils operation is, producing an astounding seven million litres of beer last year, compared to Borg’s modest 100,000.

Sitting back down in the classroom, the students get to taste seven different beers—three locally brewed and four imported varieties—that showcase different brewing methods. We start with the Icelandic Egils Lite that is brewed according to the American lite tradition, followed by the hops heavy Brío of the Borg brewery and this journalist’s favourite Boli from the Egils main brewery.

Contrasting with these Icelandic

beverages are imported beers from the continent and British isles, each of which is steeped in long brewing traditions: the bitter British Hobgoblin Ale, smooth German Weihenstephaner, and the dry roasted Irish Guinness stout. The final beer of the night is the heavy 10% Le Trappe Quadrupel from the Netherlands. It both steals the scene and guarantees that nobody leaves Ölgerðin with a clear head.

Rich aftertaste

Stebbi keeps the lessons fresh and light hearted, throwing in football and political jokes as he refills everyone’s beer glasses and snack bowls. He also shows that he has lots of experience running the class, raising his voice appropriately when the students start showing the effects of their beer consumption.

The class runs longer than advertised, but nobody complains. The information sponges amongst us seem to be satisfied with their newfound expert knowledge, and will undoubtedly recount the difference between ale and lager, and how processing the malted barley in different ways leads to drastically different beers the next time they go out for beers.

Even those who appear to care less about what the IBU (International Bitter Unit) scale is, what IPA (India Pale Ale) is, and what temperature beer should be enjoyed at, are happy to spend the evening drinking beers with friends.



Magnús Andersen

You Should Go To The Beer School If You Want To Find Out...

What kind of glass to enjoy what beer in, and how to wash them.

What beer goes with what food.

The ceremony of pouring and drinking beer, including the notoriously ritualised Guinness beer.

How beer was made in the olden days before hops caught on and what role it played in society.

Why beer was not allowed in Iceland even though prohibition was lifted on all other alcohol in 1935.

What historical effect alcohol prohibition has had on crime rates in the US and Iceland.

Why Oktoberfest is held in September.

Why consumers of alcohol in Iceland are really philanthropists.

Why drinking outside in a warm country is a bad idea.

Taste the best of Iceland...

... with a spanish undertone



Icelandic Gourmet Fiest

Starts with a shot of the infamous Icelandic spirit Brennivín

Than 6 delicious Icelandic tapas:

Smoked puffin with blueberry "brennivín" sauce

Icelandic sea-trout with peppers-salsa

Lobster tails baked in garlic

Pan-fried line caught blue ling with lobster-sauce

Grilled Icelandic lamb Samfaina

Minke Whale with cranberry & malt-sauce

To finish our famous Desert:

White chocolate "Skyr" mousse with passion fruit coulis

5.990 ikr.

The only kitchen in Reykjavík open

to **23:30** on weekdays
and **01:00** on weekends



RESTAURANT-BAR

Vesturgata 3B | 101 Reykjavík | Tel: 551 2344 | www.tapas.is



MOBY DICK ON A STICK

PURTRIFED SHARK
marinated in Icelandic schnapps

HARD FISH



Verbúð 8 / tel.553 1500 / Geirsgata

— OPENING HOURS : 11:30-23:00 —

EARLY BREAKFAST

Served from 7.00 am. with the coffee we roast every morning on the premises.

Lunch packs for groups from isl. Kr. 1.150

Also affordable food, snacks and delicious cakes.



by the Old Harbour
Geirsgata 7b,
101 Reykjavík
www.cafehaiti.is
Opening hours:
7.00 – 22.00

1 Vík

Distance from Reykjavík: **184km**

Accommodation provided by Vík Hostel, more information at www.hostel.is/Hostels/Vik or call +354-4871106, Bus to Vík provided by Strætó, information to book ticket at www.straeto.is



To The Vík-tor Go The Unspoiled Spoils

Enjoying Iceland's southernmost town in rain, hail or sleet



Julia Vol

AIR ICELAND
FLUGFÉLAG ÍSLANDS



OUR VERY BEST PRICE IS ALWAYS ON
HIGHLY SEDUCTIVE OFFERS TO ALL OUR DESTINATIONS
ICELAND, GREENLAND or THE FAROE ISLANDS



Words

Thomas L. Moir

“There were only six people in my year at school,” says Eiríkur Vilhelm Sigurðarson, who is possibly Vík’s most familiar face. “The other five have moved to Reykjavík. I’m the last one here.”

I knew it was small, but this detail puts the size of Vík into sharp perspective for me.

The manager of the information centre in the heart of town, Eiríkur probably knows Vík better than most, and he brims with a youthful wonderment at the almost supernatural forces in the area.

To the north you have Katla, one of Iceland’s most active volcanoes, currently more than 50 years overdue for an eruption. To the south, there’s the Westman Islands, home to the volcanoes Helgafell and Eldfell, the latter of which erupted in 1973.

From day to day, Eiríkur’s time is consumed by projects designed to savour the cultural history of the town, although the enthusiasm with which he discusses the projects makes them seem deeply personal.

“In 1910, we had three shoemakers here in Vík. At the time the population was only about 100,” he pauses for effect, before continuing, “and yet, three shoemakers! Nobody knows why,” he

says with giddy excitement.

High Vík vs. Low Vík

Vík experiences perhaps a bigger contrast between high and low season populations than anywhere else in Iceland. Over the winter months, Vík’s 500 full-time residents are about the only people you’ll find there. From late May through October, however, the town sees between 5,000 and 10,000 tourists passing through.

Approaching the incredibly warm and lodge-like Norður Vík Hostel, my traveling partner and I are welcomed by a sheet of paper jammed in the gap between front door and frame. Scrawled on the paper reads the following: “Welcome visitors, please make your way inside and find your rooms upstairs with your names on the door. But PLEASE take your boots off before going upstairs!”

As contradictory as it seemed to trust strangers with your business and

livelihood, but not with the cleanliness of the carpet, we felt immediately at home and pushed inside.

Visiting in low season, we were one of only two groups visiting Norður Vík. The only others were a young British accountant, his girlfriend and her father.

A chat over a beer in the comfortable communal lounge room of the hostel that night—complete with a cosy, open wood fire—revealed them to be pretty hardcore travellers. “Last year we went on a tour of North Korea,” the boyfriend said, “so this year we decided to do something where we’d have a little more... freedom.”

Based on my first impressions, they could not have chosen a better place to visit.

Whilst blissfully remote, visiting in low season does have its downsides: primarily the fact that all but two local restaurants are closed, severely cleaving your options for good local cuisine. Thankfully, Norður Vík has kitchen facilities available for use by visitors. Although if you do plan on using them, it is recommended that you check the opening hours of Vík’s only supermarket, as it doesn’t stay open all day.

While activities for visitors are similarly limited outside of peak season, I cannot imagine a time of year when the surroundings are any more picturesque or carry a more mysterious atmosphere. Plumes of fog greeted us at every corner we turned before dissolving before us as we moved towards them.

Such visuals come at a price though. For much of our visit we’re bombarded by sleet, hail and rain. We don’t walk but rather slide along the footpaths, each coated with an inch or so thick layer of ice. These conditions make moving from place to place a slow endeavour and limit our time spent outdoors considerably. The moments we are outside are spent zigzagging from awning to awning towards our destination. Wet weather protection and shoes with decent tread are essential items to bring.

For feather and wool lovers

A large illustrated chart documenting the species of bird native to the area hangs in Eiríkur’s office. He recalls to me the bizarre and tragic story of how the Snowy Owl became extinct in Iceland.

“These hunters went out on a hunting trip one day, and found a group of ten Snowy Owls. And they figured there were plenty more, so they shot them, and it turned out they were the last ones,” he says with more than a hint of disappointment.

Thankfully, puffins, as well as dozens of other unique species of native bird, are still very much alive and breeding. If you’re a bird watcher, admirer or photographer, Vík is a one-stop shop for all your birding delights.

Later that afternoon we stop by

“These hunters went out on a hunting trip one day, and found a group of ten Snowy Owls. And they figured there were plenty more, so they shot them, and it turned out they were the last ones.”

Vík Wool, a production plant for the region’s wool trade, and an on-site shop selling their wares. After browsing the merchandise for a few minutes, we ask the lady at the desk whether we can perhaps take a look behind the scenes and she obliges pleasantly.

We push through a curtain and enter a long noisy room with about ten desks parked parallel to one another, each occupied by a lady in a lopapeysa. The women are each operating sewing machines effortlessly and chatting, or rather yelling, amongst themselves over the rapid fire of mechanic needles.

Guðrún Ólafsdóttir, a seasoned

wool-maker, gives us a tour of the facility. I ask how experienced one has to be to land a job at Vík Wool. “Anyone can do it,” she says. “If you have an interest, it will take you four to six months to be good.”

To give you an idea of the quality of wool we’re dealing with, the region’s sheep have been known to survive for up to 40 days in avalanches while patiently waiting for their farmers to locate them and airlift them out. I consider buying a garment as a survival tool should I ever be at risk of an avalanche. While you’re getting about as authentic a lopapeysa as you’ll find anywhere in Iceland here, expectantly, hand spun quality wool doesn’t come cheap, at between 7,000 to 20,000 ISK a pop.

Beware the Atlantic rollers

Just as we’re about to depart for the bus stop, Eiríkur turns to us and asks, “You guys have seen the black sand beach right?” We look at each other, then back at him, shaking our heads.

“Oh man, you’ve got to,” he says.

“It’s not far out of the way.”

As Eiríkur’s dog playfully blackens himself in the basalt sand, we admire several gothic looking stacks of rock named the Reynisdrangar, rising empirically from the ocean off shore, proudly resistant to the waves which have destroyed their connection to the mainland. Wind, surf, floodwater and daily air raids of puffin crap have bestowed upon them a weather-beaten charm.

Given there is no landmass between this point—the southern most in Iceland—and Antarctica, the coast daily plays victim to a particularly ferocious set of winds called the ‘Atlantic rollers.’

Standing on the beach and hearing Eiríkur rave about his hometown’s history, gawk at its brazen beauty, and wonder at its local fauna, it’s not surprising he’s never left for the city. I almost feel sorry for his five classmates who did. I hope they know what they’ve left behind.

LINE.

AIRICELAND.IS





The Dream Of The Icelandic Muskoxen

By Vera Illugadóttir



This photograph, taken in August 1929, shows a few muskox calves grazing in Reykjavík's central Austurvöllur square, which was back then covered in grass. The calves were brought to Iceland from Greenland by some enterprising hunters who dreamt of enriching the country's dull fauna with a breed of Icelandic muskoxen.

Before being placed on a farm in southern Iceland, the frightened calves were paraded out for curious onlookers who had gathered at Austurvöllur. Most of Reykjavík's inhabitants had never seen such unusual

creatures—which are found mainly in northern Canada and Greenland and are hunted for their fur and meat.

The Icelandic hunters killed 34 adult muskoxen in the process of capturing these six calves. Unfortunately, not one of them survived to adulthood after quickly perishing from local diseases. In 1931, five more calves were brought from Norway, but they too died soon after arrival. And with them, the dream of the Icelandic muskoxen disappeared forever.

Ingimundur Guðmundsson

THE GREEN CHOICE

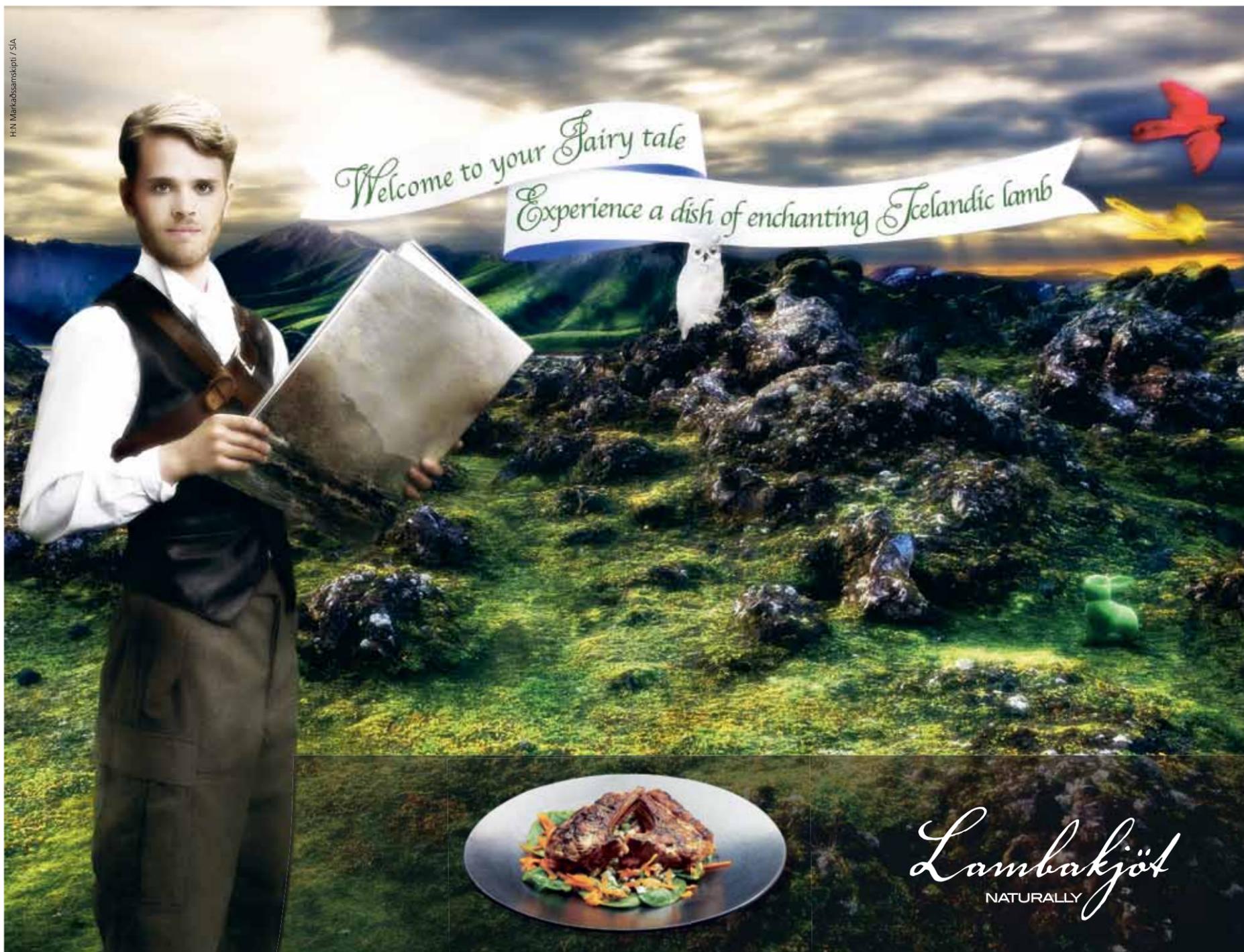
Premium Quality Vegetarian Food

Grænn Kostur is the perfect downtown choice when you are looking for wholesome great tasting meals.



- 🌿 Vegetarian dishes
- 🌿 Vegan dishes
- 🌿 Bakes and soups
- 🌿 Wholesome cakes
- 🌿 Raw food deserts
- 🌿 Coffee and tea

1.790 kr.
Vegetarian Dish of the Day



Tækniskólinn
skóli atvinnulífsins

**ICELANDIC Language Courses
For Foreign Students
Next Start January 9**

Morning studies:
Many courses on offer intended for beginners
and advanced students
15 week courses - January to April

Application Deadline November 15
Price ISK 20.200 per term – approx. 4 hours of
Icelandic lessons each morning

Apply through E-mail at: fa@tskoli.is
or call / text us at **821 5647**
Include kennitala, phone number
and level of Icelandic:
beginner, elementary, intermediate, advanced

Fjölmenningskólinn
Tækniskólinn

Skólavörðuholt - 101 Reykjavík - www.tskoli.is



SADCARS car rental
Prices from **33** EUR per day!
Get your offer at SADcars.com
Keflavik airport and Skógarhlíð 10, 105 Reykjavík
Tel. +354 577 6300 • info@sadcars.com

STUFFED WITH STUFF

Issue 16

YOUR FREE COPY

P.6



"Another recent happiness report, issued by the European Commission's Eurobarometer in 2012, ranked Iceland as the second happiest country in the world, with satisfaction and well-being levels roughly equivalent to those before the crash."

With the autumn nights getting longer each day, you might not notice that Icelanders are some of the happiest people in the world.

P.14



"After a particularly enjoyable trip to Finland in March 2010, Jón Gnarr reported in his online "Mayor's Diary" that he wanted to name Moomin Valley as a friend city of Reykjavík."

Instead of collecting Facebook friends, Reykjavík collects friend cities, some more real than others.

P.22



"She's covered the ensemble with a red flowered apron and tucked her feet into two oversized slippers, which look like teddy bears wearing strawberry hats."

A small chapter of Lolitas has formed in Iceland. They like drinking tea, eating cake, and wearing fabulous outfits.

P.24



"In the late 1970s funding finally became available through the Icelandic Film Fund (IFF) and in 1980 a few feature films were produced and screened in Icelandic movie theatres."

Icelandic films took off in the '80s and often highlighted the changing norms of the times, including the country's urbanisation and women's liberation.

**Go Home
with a story
worth telling!**



www.adventures.is | info@adventures.is | +354-562-7000 | Downtown Reykjavík Sales Office at Laugavegur 11

**PLAN YOUR
ADVENTURE
WITH US**



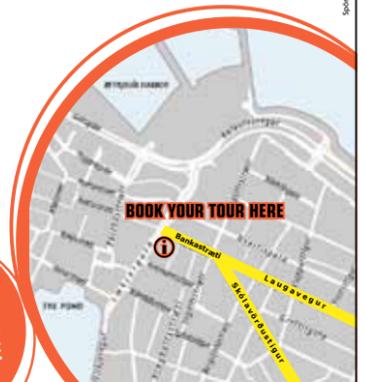
**WE NOW OFFER
LUGGAGE STORAGE**

INFORMATION AND BOOKING CENTRE
Bankastræti 2 - Downtown
Tel: +354 522 4979
itm@itm.is - www.itm.is
OPEN: 8 - 21



Scan QR code to locate ITM

**FREE
BOOKING
SERVICE**



The REYKJAVÍK GRAPEVINE

iNFO

G Music, Art, Films and Events Listings
+ Eating, Drinking and Shopping + Map

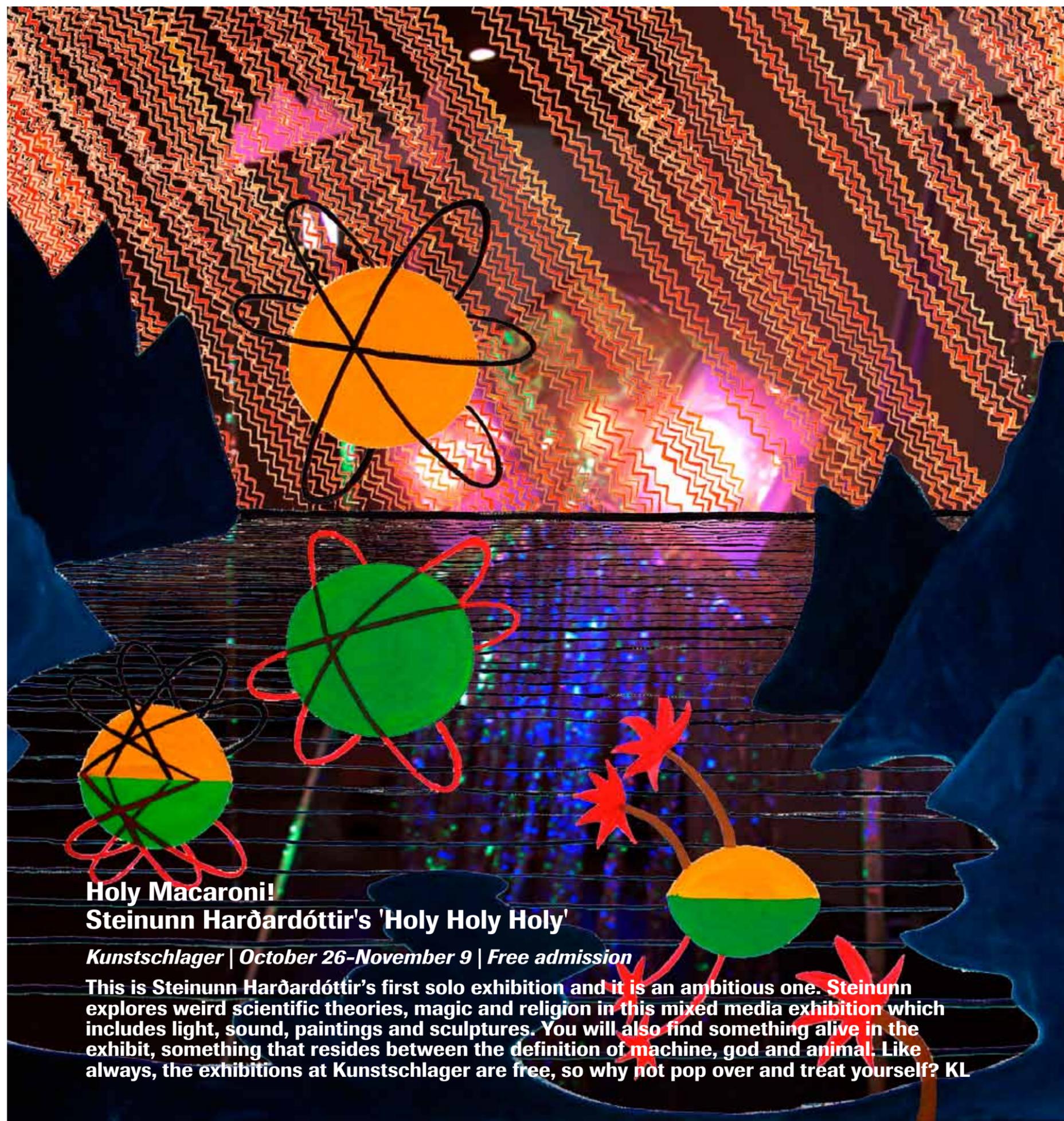
Issue 16 - 2013

www.grapevine.is

Your essential guide to life, travel and entertainment in Iceland



ADVERTISING



Holy Macaroni! **Steinunn Harðardóttir's 'Holy Holy Holy'**

Kunstschlager | October 26-November 9 | Free admission

This is Steinunn Harðardóttir's first solo exhibition and it is an ambitious one. Steinunn explores weird scientific theories, magic and religion in this mixed media exhibition which includes light, sound, paintings and sculptures. You will also find something alive in the exhibit, something that resides between the definition of machine, god and animal. Like always, the exhibitions at Kunstschlager are free, so why not pop over and treat yourself? KL

MUSIC

CONCERTS & NIGHTLIFE

October 11 -
November 7

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

Friday October 11

Bar 11
21:00 Nykur Album Release Show
Café Rosenberg
21:00 Halli Reynis & band
Dillon
21:00 Metal Core Night
Harlem
22:00 Reyk Veek: Strictly Harlem
Harpa
21:00 Helgi Björnsson Album Release Show
Kaffibarinn
22:00 Alfons X
Lebowski Bar
22:00 DJ KATZ
Prikið
21:00 Gay Latino Night
Stúdentakjallarinn
23:00 Retro Stefson blockparty
Thorvaldsen
21:00 DJ Daddi Disco

Saturday October 12

Bar 11
21:00 Bootlegs & Skurk
Café Rosenberg
21:00 KK & Band
Dillon
21:00 Vax
Harlem
22:00 DJ Katla / Benni B-Ruff / Pedro Pilatus
Hressó
21:00 DJ Spútnik
Kaffibarinn
22:00 Hunk of a Man
Prikið
21:00 Arni Kocoon
Thorvaldsen
21:00 DJ Daddi Disco

Sunday October 13

English Pub
22:00 Troubadour Danni
Kaffibarinn
22:00 DJ Dabi
Stúdentakjallarinn
21:00 Heimir Klemenz

Monday October 14

Café Rosenberg
21:00 HEK & band
Kaffibarinn
22:00 DJ Pabbi
Lebowski Bar
22:00 DJ Anna B

Tuesday October 15

Café Rosenberg
21:00 Duet Easy
Kaffibarinn
22:00 DJ Óli Dóri
KEX Hostel
20:30 KEXJazz
Prikið
21:00 Leifur Ljósvalki

Wednesday October 16

Café Rosenberg
21:00 Vija & Smári Tarfur
Kaffibarinn
22:00 DJ Katla
Lebowski Bar
22:00 Rokkar feitt
Prikið
21:00 DJ Kári

07
November



Apocalypse Now? Verdi and Wagner operatic at Harpa

Harpa (Norðurljós) | 20:00 | 3,500 ISK

Who is 200 years old and still influential? Right, it's Wagner and Verdi! Remember that scene from 'Apocalypse Now' when the airborne troops cut down Vietcong soldiers and civilians with "The Flight Of The Valkyries," or Verdi's epochal "Dies Irae" used in blockbuster 'Django Unchained'? It is intense music composed more than a hundred years ago and still relevant today. To celebrate the 200th birthday and work of these two contemporaries, a fine selection of their compositions and scenes from their operas are going to be performed by some of Iceland's finest opera singers at Harpa. **JK**

06
November



Cabaret To The Core! Melanie Bruléé concert

Loft Hostel | 21:00 | Free!

Melanie Bruléé is the definition of cool! At eight years old she stole her stepsister's guitar and started to play. When a string broke she decided to give herself the second ear-piercing she had been dying for, with the guitar string. But the reason she's cool is because her music is to die for. She's basked in the streets of Australia's Byron Bay, and when she's bored in winter, she goes to Paris and recites her poetry – in French! So don't miss the chance to see this incredible woman perform! **AKL**

laUNDROMAT
YES
WE
CAN...

...WASH YOUR CLOTHES!

www.thelaundromatcafe.com



laUNDROMAT
GO AHEAD &
BREASTFEED
WE LIKE
BOTH
BABIES
AND BOOBS!

www.thelaundromatcafe.com



A Gourmet Experience
- Steaks and Style at Argentina Steakhouse

ARGENTINA

Barónsstíg 11 - 101 Reykjavík
Tel: 551 9555
argentina.is

Thursday October 17

Café Rosenberg
21:00 Þollýjar's Blues Band
Dillon
21:00 Ojbarasta DJ set
Harlem
21:00 BLEACHED (US) & MUCK
Hressó
21:00 DJ Katla
Kaffibarinn
22:00 Alfons X
Lebowski Bar
22:00 Járnbráin
Prikið
21:00 DJ Logi Pedro
Stúdentakjallarinn
21:00 Úlfur Úlfur / Rottweiler / Kaleo

Friday October 18

Café Rosenberg
21:00 Down and Out – Ármann & Toggi from the Ljóti hálfvitar
Harlem
22:00 Bronx #2
Harpa
20:00 Úlfur Úlfur / Emmsjé Gauti / Agent Fresco
Hressó
21:00 Jón Ólafsson's Rock Trio
Kaffibarinn
22:00 Lagaffe Tales label night
Lebowski Bar
22:00 DJ-duo Rúndrés
Prikið
21:00 The House Band & DJ Jay-O

Saturday October 19

Café Rosenberg
21:00 Svavar Knútur
Harlem
22:00 DJ Housekell / Benni B-Ruff / Gísli Galdur
Hressó
22:00 Dalton
Kaffibarinn
22:00 DJ Kári
KEX Hostel
21:00 Space Glamour Album Release Concert
Lebowski Bar
22:00 DJ Jesús
Prikið
21:00 DJ Danni Deluxe

Sunday October 20

Harpa
19:30 Camerartica at the Chamber Music Society
KEX Hostel
20:30 Magnús of the Month
Lebowski Bar
22:00 Troubadour Haraldur Einarss

Monday October 21

Kaffibarinn
22:00 DJ Dauði
Lebowski Bar
22:00 DJ Anna B.
Prikið
21:00 DJ Hús

Tuesday October 22

Café Rosenberg
21:00 Thin Jim
Kaffibarinn
22:00 DJ Katla
KEX Hostel
20:30 KEXJazz
Lebowski Bar
22:00 Járnbráin
Prikið
21:00 DJ Sonur Sæll

Wednesday October 23

Café Rosenberg
21:00 Dagur Sig & blues band
Kaffibarinn
22:00 Alfons X

Thursday October 24

Café Rosenberg
21:00 Sveinbjörn fjallabróðir & Co.
Dolly
22:00 RVK Soundsystem's Reggae Night
Frikirkjan
20:00 Stefán Örn Gunnlaugsson Record Release Concert
Harlem
22:00 DJ Pilsner
Hressó
20:00 Battle of the Icelandic Bands
Kaffibarinn
22:00 DJ Andrés
Lebowski Bar
22:00 DJ The Dude

Friday October 25

Café Rosenberg
21:00 Þokkabót
Harlem
22:00 DJ Plan B
Hressó
21:00 Hlynur Ben's Trio
Kaffibarinn
22:00 ..:FKNHDSM:..
Lebowski Bar
22:00 DJ KATZ
Prikið
21:00 Logi Pedro

Saturday October 26

Café Rosenberg
21:00 Folk Night: KK & Maggi
Harlem
23:00 Geysir Records Halloween Party

18

October



Meet The Real Wolf Gang Úlfur Úlfur, Emmsjé Gauti & Agent Fresco live

Harpa (Kaldalón) | 20:00 | 2,000 ISK

Icelandic music is mostly equated with indie-pop à la Of Monsters And Men, Sigur Rós, and Björk. But there's plenty more to see, and Icelandic hip hop is on the rise! On this wonderful evening, Harpa offers the best of it with artists like Úlfur Úlfur and Emmsjé Gauti, who are supported by the math-rockers Agent Fresco. Ignoring all borders, the night is going to be a funky fresh experience, redefining the term "Icelandic music." Stay tuned, keep it real and discover some mind-blowing performance by outstanding musicians! **JK**



02

November

Taking It All The Way The queerest night out in Iceland

Skuggabar at Hotel Borg | 21:00 | 2,000 ISK

If you think less is more, then this event will probably not be for you, darling. This is the night out where overdressing is par for the course, where you have to look your absolute best and where more is better. So make sure you leave all neat minimalistic Scandinavian designer clothes at home and embrace your inner extravagant, glamour, drag, queer, club kid, gender bending self! Drag your ass down to Skuggabar for a night that promises a fabulous time with fabulous people and great entertainment. And oh, did we say it would be extravagant and fabulous? **AKL**

Harpa
20:00 Egill Ólafsson / Moses Hightower / Lay Low / Högni Egilsson
Hressó
21:00 Samsuðubandið
Kaffibarinn
22:00 DJ KGB
Lebowski Bar
22:00 DJ.ÖK
Prikið
21:00 Árni Kocoon

Sunday October 27

English Pub
22:00 Troubadour Danni
Kaffibarinn
22:00 DJ Pilsner

Monday October 28

Café Rosenberg
21:00 Sunny Side Road
English Pub
22:00 Troubadour Ingi Valur
Lebowski Bar
22:00 DJ AB
Prikið
21:00 DJ Hús

Tuesday October 29

Café Rosenberg
21:00 My Bubba and me
KEX Hostel
20:30 KEXJazz
Lebowski Bar
22:00 Troubadour Haraldur Einarss
Prikið
21:00 DJ Berndsen

Wednesday October 30

Dillon
21:00 Airwaves Kick Off!
English Pub
21:00 Troubadours Hjálmar & Dagur

Thursday October 31

Café Rosenberg
21:00 Kristjana Arngríms & Co.
English Pub
22:00 Troubadour Eypór Ingi

Friday November 1

Café Rosenberg
21:00 Eric Clapton tribute
Lebowski Bar
22:00 DJ Jesús

Saturday November 2

Café Rosenberg
21:00 Þriðji kossinn
Lebowski Bar
22:00 DJ-duo Rúndrés
Skuggabarinn
22:00 PINK PARTY

Sunday November 3

Lebowski Bar
22:00 Troubadour Haraldur Einarss

Monday November 4

Café Rosenberg
21:00 Reykjavík's Blues Company
Lebowski Bar
22:00 DJ AB

Tuesday November 5

KEX Hostel
20:30 KEXJazz

Wednesday November 6

Loft Hostel
20:00 Melanie Bruleé

Thursday November 7

Harpa
20:00 Verdi and Wagner
Lebowski Bar
22:00 DJ.ÖK



Lebowski BAR

Laugavegi 20a, 101 RVK, 552 2300, lebowski.is

Den Danske Kro



HAPPY HOUR 16-19 EVERY DAY
LIVE MUSIC EVERY NIGHT



Ingólfsstræti 3 · 101 Reykjavík · 552-0070

HVERFISGALLERI

Hverfisgata 4
101 Reykjavík
Iceland

+354 537 4007

info@hverfisgalleri.is
www.hverfisgalleri.is



Georg Guðni 28 September - 2 November

HVERFISGALLERÍ REPRESENTS: Georg Guðni | Guðjón Ketilsson
Guðný Rósa Ingimarsdóttir | Harpa Árnadóttir | Hildur Bjarnadóttir
Hrafnhildur Arnadóttir | Jeanine Cohen | Kristinn E. Hrafnsson
Magnús Kjartansson | Sigtryggur Bjarni Baldvinsson | Sigurður
Árni Sigurðsson | Tumi Magnússon

Open: Tuesday - Friday 11 - 5pm and Saturday 1-4pm

fish

Skólavörðustíg 23
Phone: 5711289



steamed fish
fish stew
fish soup

fish

Ingólfsstræti 8
Phone: 5713711

ART

OPENINGS AND ONGOING

October 11 -
November 7

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

Opening

i8 Gallery

October 31

The exhibition will feature new sculptures and installations by Berlin-based Polish artist, Alicja Kwade.
Runs until December 7

Friðarhúsið

October 12, 14:00-16:00

Industrial Workers of the World (IWW) will meet to open their first Icelandic branch. IWW is an international, radical workers' union founded in 1905, and all are welcome.

Kaffi Mokka

October 30

Dúrðin Litin Á

Photos by Jóhann Ágúst Hansen showing The Sugarcubes' first concert, held in Hotel Iceland, 1988.
Runs until November 28

Kunstschlager

October 26

Holy Holy Holy

Steinunn Harðardóttir's first solo exhibition will include paintings, sculptures, light and sound.
Runs until November 9

Loft Hostel

October 21, 21:00

The Life And Almost Death Of Riley

The storyteller Ismael Velasco returns from his trip to Greenland. On his way back home he delivers his scintillating performance.

Reykjavik Museum of Photography

November 7

Constructed Sites

Norwegian photographer Nils Olav Bøe exhibits eight pictures. Bøe's photos shows miniature models, inspired by press pictures from all around the world.
Runs until January 2, 2014

Spark Design Space

October 11

SKVÍS

Berlin-based Icelandic graphic designer Siggí Eggertsson's new exhibition will feature eight modular posters that guests can rearrange to form a large mural.
Runs until November 16

Ongoing

101 Art Gallery

Various art works on view, most notably by Hulda Hákon, Steinunn Þórarinsdóttir and Guðrún Vera Hjartadóttir.
On permanent view

Anarkía

Hlutverk

Clowns are very ambivalent creatures, capable of being both funny, and scary. Icelandic artist Guðlaug Friðriksdóttir exhibits the clown's role in society.
Runs until October 27

Árbær Museum

A guided tour in English through this open air museum, which consists of twenty buildings, happens daily at 13:00. Admission 1,100 ISK.
On permanent view

ASÍ Art Museum

Surrounding A Deep Fjord
Guðbjörg Lind Jónsdóttir and Hjörtur Marteinsson put on a mixed media exhibit that overtakes the whole gallery. It features landscape paintings, a skeletal spinal column sculpture, and an arctic tern sitting on a cloud.
Runs until October 27

The Culture House

Medieval Manuscripts, Eddas, and Sagas
An exhibit showcasing principal medieval manuscripts, such as Codices Regii of the Poetic and Prose Edda, law codices and Christian works, and the Icelandic Sagas.
On permanent view



Prepare For Winter - Knitting

Laugavegur 25, 3rd floor | Thursdays 14:00-18:00 | Free!

Winter is coming. Not that it ever really left, but winter is inarguably the best time to start knitting. At Knitting Iceland you can meet other dedicated knitters, get inspired, and knit-away like there's no tomorrow. Go street and make knitted street art and make Reykjavík extra crazy and woolly this winter. That, or just prepare yourself with warm clothes and accessories for the coming season. With the shitty summer we've had, you can use all the warmth you can get. **AKL**

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

Millennium - Phase One

A selection of pieces from the collection of the National Gallery, including 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 displays books of Icelandic cultural history dating from the 16th century to the present day.
On permanent view

The Einar Jónsson Museum

The museum contains close to 300 artworks including a beautiful garden with 26 bronze casts of the artist's sculptures.
On permanent view

Gallery Sign (Skilti)

Skirt
Alison Willoughby displays a new photographic work on the cultural iconography of the British Kebab Shop.
Runs until December 20

Hverfisgalleri

This is the first posthumous exhibition of Georg Guðni's works. The exhibition features a series of oil on canvas landscape paintings that have not been shown before in Iceland.
Runs until November 2

i8 Gallery

Works on Paper

Thirty artists explore the medium of paper conceptually and literally as both a subject and/or object.
Runs until October 12

The Icelandic Phallogical Museum

The museum contains a collection of more than two hundred and fifteen penises and penile parts belonging to almost all the land and sea mammals that can be found in Iceland.
On permanent view

Kunstschlager

The Future Ones

In this exhibition, you will get the chance to see three of Sigrún Hrólfssdóttir's latest works.
Runs until October 20.

The Living Art Museum - Nýlistasafnið

Embracing Impermanence

Works from the museum's collection will be presented alongside recent works by emerging artists. Works deal with impermanence and durability.
Runs until December 1

Museum of Design and Applied Art

Chance Encounters - Toward Modernity In Iceland Design

The exhibit focuses on the introduction of modernism in Icelandic domestic interiors from the 1930s to the 1980s. It will feature well-known designs that have emerged from the modernist movement of the 20th century and made their way to Iceland.
Runs until October 13

Mokka Kaffi

Hakur Dór

Fifty years ago at the beginning of September, artist Haukur Dór opened his first exhibition at Mokka, now his paintings are coming full circle.
Runs until October 17

The National Gallery

Ups And Downs

This exhibition explores the career of Dutch artist Kees Visser, which has been closely linked to the evolution of Icelandic art in the 1970s and 80s.
Runs until October 27

Passage 2011

In 2011, the artists Thomas Huber and Wolfgang Aichner pulled a red boat over the approximately 3,000 metres high Nevešattel pass in the Zillertal Alps down to Italy, on the other side. The vessel and the documentation of the journey will be on display.
Runs until October 27

Monsters - Ásgrímur Jónsson Collection

Icelandic folktales were a favourite subject of Ásgrímur Jónsson (1876-1958), who cherished them more than any other artist. All kinds of monsters were among his preferences, easily found in the collections of his choice. Ogres, ghosts, monsters, the hidden folk, and elves were carefully categorized and defined.
Runs until November 30

The National Museum

The Making Of A Nation

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

Icelandic Silverwork

Various silver items that have been made in Iceland over the last 150 years. A Part-Time Silver Smith, a separate exhibition, will run simultaneously and display a silversmith's workshop from the turn of the century.
Runs until December 31

Sigfús Eymundsson Photography

A pioneer of Icelandic photography, this is an exhibit that taps into the cultural heritage of Iceland.
Runs until January 2014

The Old Harbour

Iceland Expo Pavillion

Every day from 10:00 to 22:00, Sagafilm projects a film of Icelandic scenery inside their Iceland Expo



The REYKJAVÍK GRAPEVINE

IN YOUR POCKET

WHAT'S INSIDE | Reykjavík Map | Happy Hour Guide | Places We Like | Best Of Reykjavík | Practical Info

Reykjavík

October 11 - November 7

Keep it in your pocket

Two Weeks

The Grapevine picks the events, places and what to experience in the next two weeks

30 - 28
OCT - NOV

25-Years-Later, Not Stale
Sugarcubes Found

19
OCTOBER

From Germany With Love
Svavar With A Smile



Divinity Revisited - Sugarcubes in Concert 1988
Kaffi Mokka

Svavar Knútur
Café Rosenberg 21:00

Photographer Jóhann Ágúst Hansen was there in 1988 when The Sugarcubes held their first concert at Hotel Iceland. Better yet, he brought a camera. The band has, of course, since broken up and Björk, one of the members, has gone on to considerable fame, but the band's cult following remains strong. Jóhann spent the last 25 years photographing the world, Leonard Cohen, a Pope and Boy George, building up the suspense for his Sugar Cube dusties to be unveiled at Kaffi Mokka so we can all relive Life's Too Good moments - Misfits mohawk and that cool silk party shirt optional. **AB**

Singer/songwriter Svavar Knútur is returning to Iceland off of his Germany/Switzerland/Austria tour and he's not miserable! He'll come equipped with a ukulele and has fallen in love with a girl from Vancouver, "so sweet she's got his heart in a ... Hoover..." but really, he's sounding like the lovechild of Raffi and Nick Drake. Expect semi-sweet, angsty folk decorated with smiles and bowties. Get him while he's here - if this song about a girl in Vancouver is any indication of what's to come, this self-proclaimed donkeygoat might become a Canuck. **AB**

Photo by Zippo Zimmermann

October 12-13 **ROMANIAN CULTURAL DAYS IN REYKJAVÍK** Put on your dancing shoes, throw back a glass of (free) plum brandy, and let loose at **Hótel Borg** to the electro-Balkan styling of Lucian Nagy Triolectric. And once you've gotten a taste for Romanian music, why not sample the food as well? Head to the **Nordic House** on Sunday for a free Romanian lunch and wine tasting.

October 11 onwards **RUN FROM THE HILLS** By now you must have heard about that big volcanic eruption from a few years ago. **Bíó Paradís** are screening documentary **ASH** about the effects of the eruption on three separate families.

October 11 to November 3 **THE LANGUAGE OF DANCE** The **Iceland Dance Company's** new piece in **Borgarleikhúsið, Episodes**, features older and younger generations of dancers coming together, waiting patiently in the shadows to be called to perform.

October 11 to November 11 **HEY CUTIE-PIE** Berlin-based Icelandic graphic designer **Sigga Eggertsdóttir** has a new show in **Spark Design**, and it is called **Skvís**. With eight modular posters that guests can manipulate to form a big mural, we encourage the creative to pay Sigga a visit. Free entry!

18
OCTOBER

60 Glorious Years
Celebrating In Style



Egill Ólafsson & Moses Hightower
Harpa (Eldborg) 20:00
4,990 ISK

Egill Ólafsson, of Stuðmenn and Pursaflokkurinn fame is turning sixty! Instead of sitting at home and pretending to like the gifts his family is giving him, he's joining up with chilly soul-pop Moses Hightower to deliver the show of shows. As if that wasn't good enough, singers Lay Low and Högni Egilsson from Hjaltalín also join the party. So be there and earn bragging rights for the rest of your life! **JK**



SOUVENIR SHOP
SHOP OF THE YEAR 2012

THE VIKING
FAMILY BUSINESS FOR 50 YEARS

The viking:info

Laugavegur 1 • Reykjavík
Hainarstræti 1 - 3 • Reykjavík
Hainarstræti 104 • Akureyri
Adalstræti 27 • Ísaijörður

e:info@the viking
www.theviking.is



Now offering catering service!

sushibarinn

Laugavegur 2 • 101 Reykjavík • tel: 562 4444

A

The best selection of Icelandic design in the oldest house in Reykjavík, Aðalstræti 10.



We are open every day.
www.kraum.is

Kraum
icelandic design

B

Café Loki
in front of Hallgrímskirkja



Enjoy some solid homemade Icelandic food
Open 9-21 Mon-Sat and 11-21 Sundays

C

MAP

Airwaves On A Budget

By Tómas Gabriel Benjamin

You've just spent mountains of money on plane tickets, a hotel room, and tickets to the festival. You've got your party threads all picked out, and you're mentally prepared for five days of carousing, but you have no idea what to do between shows... And you're skint!

No worries! We at the Grapevine have a ton of experience making the most out of a day on a budget. What follows is a five-day itinerary suitably paced for the hung-over and guaranteed to give you a taste of what Reykjavík has to offer without forcing you to declare bankruptcy.

Wednesday

1 Sandholt Bakery

Laugarvegur 36

So you've just landed in Iceland and are itching to do something fun, but first you'll need to eat. Sandholt Bakery has been open since 1920, and they sure know what they're doing, having mastered the art of making quality bread and pastries. Sit yourself down and catch your breath: you have a long week ahead of you.

2 The Phallogical Museum

Laugarbegur 116

This is the first penis museum in the world which can boast specimens collected from every mammal to be found in a single country. Whether you are penis-curious or just looking for a laugh, head over and finally personally see what a whale's Johnson looks like.

3 The Pond

City Centre

The walk to the pond serves two purposes: to give you the necessary time to get all the penis jokes out of your system, and to familiarise yourself with the main party and shopping street, Laugavegur. Once you get to the pond you can sit down and enjoy the good weather (if there is any to be had), and then drive the ducks into a mad frenzy with leftover Sandholt brauð!

4 SNAPS

Þórsgrata 1

SNAPS offers the very best of continental and Icelandic cuisine, and you should probably enjoy it before your tongue gets too numb from shots. Have a glass of wine and enjoy the calm atmosphere before heading out downtown.

Thursday

5 Reykjavík Roasters

Kárástígur 1

We at the Grapevine have voted this joint the best coffeehouse in Reykjavík five years in a row, and for good reason—their coffee rocks! So head on over and wash away your morning grogginess with a cup of Joe.

6 National Museum

Suðurgata 41

Today is museum day, and what else would you want to see than a museum on Icelandic history? Check out 'The Making Of A Nation' exhibit which explains what makes Iceland Iceland. Hint: It's not our stuffed puffin toys.

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 KEX Hostel

Skúlagata 28

This biscuit-factory-turned-hostel has a selection of good tasty meals at affordable prices. The hostel can seat you and all the wonderful new friends you've made, and if you're feeling thirsty, KEX also has a wide selection of beers on tap to start off the night.

Friday

8 Kryddlegin Hjörtu

Skúlagata 17

We don't care what you told your mates, we know that at this point, you're starting to feel like it's Sunday already. Kryddlegin Hjörtu is just the place to go to have a nice soothing soup to balance your tummy, and get ready for one of the Icelanders' favourite past-times.

9 Laugardalslaug

Sundlaugavegur

You'll need to take a bus to get to this pool, but the trip will be well worth it. With several Olympic-length swimming lanes, a selection of hot tubs, a steam bath, and sports facilities, it's the perfect place to unwind after a long night out. And don't worry, it's a heated pool.

Public transport

The only public transport available in Reykjavík 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 04:30 on weekends.

Shops: Mon.–Fri. 10:00–18:00, Sat. 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.



LIVE MUSIC EVERY NIGHT

All the events and all the action
on 5 Big HD Screens.
Icelandic beer on draft.

THE ENGLISH PUB
Save Water, Drink Beer

AUSTURSTRÆTI 12 • 101 REYKJAVÍK • ENSKIBARINN@ENSKIBARINN.IS

D

13 Vitabar
Bergþórugata 11

So you've had pizza, but now it's burger time. Vitabar has become renowned in Iceland for their 'gleymmérei' burger ("forget-me-not"), and it's time for you to find out why. Get a large side of fries (with cocktail sauce!) with that, pick yourself up, and stumble out for another big night.

Sunday
14 Prikjó
Bankastræti 12

Go on, Airwaver, we know you can make it – there's just one day left, and you don't want to be the person who missed it. Prikjó offers a lot of great breakfast deals, but you'll probably want the hangover combo. It's worth it.

15 Valdís
Grandagarður 21

This Italian-style gelato shop is the place to load up on inventive ice cream flavours before heading out for that last sober walk through the city. Have a stroll through the harbour area before finding a place for a hot cuppa.

16 Tapas Barinn
Vesturgata 3b

We have yet to find a person who doesn't like tapas, and Tapas Barinn make some of the best in Iceland. If you want to try the controversial minke whale, this may be a safe place to do so. If not, it's still a great place to prepare yourself for that last night out.



17 The Coccoo's Nest
Grandagarður 23 | coccoosnest.is

Nestled in an old fishing hut in the flourishing area of Grandi is a new Californian deli with an Italian twist. What is a Californian deli? You'll have to pay them a visit to find out. The owners, Íris and Lucas, have put much thought and work into every square inch of the place, creating a cosy and warm atmosphere. If you are in that part of town, head over to get your brunch or lunch fill of the day.

- Venue Finder**
Music & Entertainment
- Amsterdam**
Hafnarstræti 5 | D3
 - Austur**
Austurstræti 7 | E3
 - B5**
Bankastræti 5 | E4
 - Bar 11**
Hverfisgötu 18 | E5
 - Bjarni Fel**
Austurstræti 20 | E4
 - Bló Paradís**
Hverfisgata 54 | F6
 - Boston**
Laugavegur 28b | F6
 - Bunk**
Laugavegur 28 | E5
 - Celtic Cross**
Hverfisgata 26 | E5
 - Den Danske Kro**
Ingólfsstræti 3 | E4
 - Dillon**
Laugavegur 30 | F6
 - Dolly**
Hafnarstræti 4 | D3
 - Dubliner**
Hafnarstræti 1-3 | D3
 - English Pub**
Austurstræti 12 | E3
 - Gamli Gaukurinn**
Tryggvagata 22 | D3
 - Glaumbar**
Tryggvagata 20 | D3
 - Harlem**
Tryggvagata 22 | D3
 - Hressó**
Austurstræti 20 | E4
 - Kaffi Zimsen**
Hafnarstræti 18 | D4
 - Kaffibarinn**
Bergstraðastræti 1 | E5
 - Kaldi Bar / Café**
Laugavegur 20b | E5
 - Kofinn**
Laugavegur 2 | E5
 - Loft Hostel**
Bankastræti 7 | E5
 - Mánabar**
Hverfisgata 20 | E5
 - Ölsmiðjan**
Lækjargata 10 | E4
 - Ólstofan**
Vegamótastígur | E5
 - Prikjó**
Bankastræti | E4
 - Reykjavík Beats**
Hverfisgata 46 | E5
 - Röenberg**
Klapparstígur 25 | E5
 - Stofan Café**
Aðalstræti 7 | D3
 - Thorvaldsen**
Austurstræti 8 | D3
 - Vegamót**
Vegamótastígur 4 | E6



10 Gamla Smiðjan
Lækjargata 8

You may have heard Icelanders like their pizza, but no place does it quite as well as Gamla Smiðjan. With a selection of expertly crafted combos, we're sure you will find a pizza to your liking.

11 Laundromat Café
Austurstræti 9

Playing tough will no longer work after three solid days of hard partying. You will be knackered, and Laundromat Café is exactly where you should plant your butt. Enjoy the large meal portions, play some board games, and while you're at it, wash your clothes in Iceland's only real laundromat.

12 12 Tónar
Skólavörðustígur 15

If you can remember some of the bands you saw, but weren't quick enough to buy their merch, you need to head over to this shop. With a wide selection of Icelandic and international records, the staff of 12 Tónar are always happy to help and give recommendations.

Public phones
There aren't many public payphones in the city centre. The tourist information centre at Aðalstræti 2, City Hall, Kolaportid, 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, Ingólfstortorg, 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.

- Museums & Galleries**
- ART67**
Laugavegur 67 | F7
Mon - Fri 12 - 18 / Sat 12 - 16
 - Ásgrímur Jónsson Museum**
Bergstaðastræti 74
Mon-Fri through Sept. 1
 - The Culture House**
Hverfisgata 15 | E5
www.thjodmenning.is
 - The Einar Jónsson Museum**
Eiríksgrata | G6
Tue-Sun 14-17
www.skulptur.is
 - Galleri Ófeigur**
Skólavörðustígur 5 | E5
ofeigur.notando.is
 - Hafnarborg**
Strandgata 34, Hafnarfjörður
www.hafnarborg.is
 - Hannesarholt**
Grundarstígur 10 | E5
www.hannesarholt.is
 - Hitt Húsið**
Gallery Tukt
Pósthússtræti 3-5 | E4
www.hittusid.is
 - Hverfisgalleri**
Hverfisgata 4 | E4
www.hverfisgalleri.is
 - i8 Gallery**
Tryggvagata 16 | D3
Tue-Fri 11-17 / Sat 13-17 and by appointment. www.i8.is
 - The Icelandic Phalological Museum**
Laugavegur 116 | F8
www.phallus.is
 - Kirsuberjatréð**
Vesturgata 4 | C2
www.kirs.is
 - Kling & Bang**
Hverfisgata 42 | E6
Thurs-Sun from 14-18
www.this.is/klingogbang
 - Knitting Iceland**
Laugavegur 25 | E6
www.knittingiceland.is
 - Kunstschlager**
Rauðarárstígur 1 | G8
Mon-Sat from 15-18
www.kunstschlager.com
 - Living Art Museum**
Skúlagata 28 | E7
Tue-Sun 12-17
www.nylo.is
 - Mokka Kaffi**
Skólavörðustígur 3A | E5
www.mokka.is
 - The National Gallery of Iceland**
Frikirkjuvegur 7 | F4
Tue-Sun 11-17
www.listasafn.is
 - The National Museum**
Suðurgata 41 | G2
Open daily 10-17
www.natmus.is
 - The Nordic House**
Sturlugata 5
Tue-Sun 12-17
www.nordice.is
 - Reykjavík Art Gallery**
Skúlagata 30 | E7
Tuesday through Sunday 14-18
www.artmuseum.is
 - Reykjavík Art Museum - Hafnarhús**
Tryggvagata 17 | D3
Open 10-17
Thursday 10 - 20
Kjarvalsstaðir
Flókgata 24
Open 10 - 17
Ásmundarsafn
Sigtún
Open 10 - 17
www listasafnreykjavikur.is
 - Reykjavík City Library**
Tryggvagata 15 | D3
www.borgarbokasafn.is
 - Reykjavík City Museum - Árbæjarsafn**
Kistuhylur 4
Open daily 10-17
Settlement Exhibition
Reykjavík 871+/-2
Aðalstræti 17 | E3
Open daily 10-17
 - Reykjavík Maritime Museum**
Grandagarður 8 | B2
www.maritime-wv-museum.is
 - Reykjavík Museum of Photography**
Tryggvagata 16 | D3
Weekdays 12-19 / Sat-Sun 13-17
www.ljosmyndasafnreykjavikur.is
 - Saga Museum**
Perlan, open daily 10-18
www.sagamuseum.is
 - Sigurjón Ólafsson Museum**
Laugamestangi 70
www.lso.is
 - SÍM**
Hafnarstræti 16 | D4
Mon-Fri 10-16
www.sim.is
 - Spark Design Space**
Klapparstígur 33 | E5
Mon-Fri 10-18
Sat 12-16
www.sparkdesign-space.com
 - Wind & Weather Gallery**
Hverfisgata 37 | E6
Open daily 09-02
www.windandweather.is
 - POKA**
Laugavegur 25 | E5
www.thoka.is

T-SHIRTS
BUY 3
GET 1
FREE

HAFNARSTRÆTI 5 & SKÓLAVÖRDUSTÍGUR 10

HOTEL KEILIR

Best located downtown hotel in Keflavik

5 min from the airport

Special summer offers

contact us now
tel: +354-4209800
www.airporthotel.is

HORNIÐ
Restaurant - Pizzeria

Hornid opened in 1979 was the first restaurant of its kind in Iceland, a restaurant with a true Italian atmosphere. Hornid is known for good food made out of fresh raw materials, good pizzas baked in front of the guests, good coffee and comfortable service.

Lunch offers every day.
Open every day from 11.00 to 23.30
For reservations call 551-3340

ICELANDIC Fish, Lamb & Chicken in original PAKISTANI curries

Tandoori dishes, Nan breads, Kebabs, Samosas & Vegetarian specialities

SHALIMAR
PAKISTANI CUISINE

AUSTURSTRÆTI 4, 101 REYKJAVÍK ☎ 5510292
WWW.SHALIMAR.IS SHALIMAR@SHALIMAR.IS



Reykjavik Museum
of Photography

Exhibitions all year round
ADMISSION FREE

**LJÓSMYNDASAFN
REYKJAVÍKUR**
Reykjavik Museum of Photography

GRÓFARHÚS 6th Floor
Tryggvagata 15, 101 Reykjavik
Opening Hours: Mon–Thu 12–19
Fridays 12–18, Weekends 13–17
www.photomuseum.is

Best Of Reykjavík

Every year around the beginning of July, we make a BEST OF REYKJAVÍK ISSUE celebrating some of what makes Reykjavík-life worthwhile, posting some good entries into a hopefully never-ending discussion. The primary purpose of BEST OF REYKJAVÍK is celebration! It's about big-upping stuff, giving mad props to it and patting it on the shoulder. The following are some nice tips we pulled from BEST OF REYKJAVÍK 2013 which you can read in full at www.grapevine.is



BEST KEBAB: HABIBI



You can't find a kebab in Reykjavík that quite compares to what you would find in almost any major European city (and whatever you'll find is going to cost you more than you would expect), but the Icelandic ones still make for a pretty fast food option—and they keep getting better. By now Reykjavík has a handful of kebab places with the latest one, Mandi, opening last year right next door to another one called Ali Baba. Last year's winner, Kebab Grill, is still pretty good, but we thought the title should return to Habibi, which took the award in 2011. "Habibi is the only kebab place that does proper spicy. If you ask for spicy, you'll get spicy," one of our writers explains.

Located at Hafnarstræti 18



BEST PLACE TO GO SEE A MOVIE: BÍÓ PARADÍS



Bíó Paradís is hands down the best place to go to a movie. This art house theatre always seems to have something exciting going on with regular festivals all year round. During the summer they have a series called 'Cool Cuts,' featuring six Icelandic films shown with English subtitles. This summer they are showing 'White Night Wedding,' 'Sigur Rós' 'Heima,' 'Children of Nature,' 'Either Way,' 'Backyard,' and 'Noi the Albino' (read a review of this one elsewhere in the issue). The theatre also has a huge room with tables where you can drink coffee or beer and play games or catch the occasional concert.

Located at Hverfisgata 54



BEST PLACE TO STOCK UP ON LOCAL FASHION DE- SIGN: KIOSK



When talent meets talent, beautiful things happen. Throw in five more blossoming young talents, and something like Kiosk is born. The seven local designers that make up this collective create all of the merchandise and run the shop themselves, guaranteeing one-of-a-kind local designs that you won't find anywhere else on Laugavegur. At least not all in the same place.

Located at Laugavegur 65

marimekko®



Nordic design & Scandinavian moods

Laugavegur 27 – www.suomi.is – S: 5196 688

A HUGE SELECTION OF ICELANDIC BEER

73

RESTAURANT

~ HOME OF THE EPIC ~



Awesome Icelandic fish, incredible steaks and Epic burgers along with a huge selection of Icelandic brew.



73 Restaurant | Laugavegur 73. | tel: 555 73 73 | www.73.is

A GUIDE THAT FUCKS YOU UP

A list of every
Happy Hour in
101 Reykjavík

101 Hótel
Every day from 17:00 to 19:00. Beer 475 ISK, wine 645 ISK, cocktails from 1000 ISK.

Austur
Thursday to Saturday from 20:00 to 00:00
Beer 550 ISK and wine 550 ISK.

B5
Every day from 17:00 to 22:00.
Beer 550 ISK, cider 700 ISK, wine 550 ISK.

Bjarni Fel
Monday to Friday from 21:00 to 23:00.
2 for 1 on all tap drinks, Beer for 445 ISK.

Boston
Every day from 16:00 to 20:00,
Beer 500 ISK, Wine 500 ISK.

Bunk Bar
Every day from 16:00 to 20:00.
Wine 750 ISK, Beer 2 for 1 900 ISK.

Celtic Cross
Every day from 17:00 to 20:00.
2 for 1 on Gull and Polar for 900 ISK.

Den Danske Kro
Every day from 16:00 to 19:00. All Draught
Beer 950 ISK and wine for 900 ISK.

Dillon
Every day from 16:00 to 20:00.
Beer 550 ISK.

Dolly
Tuesday to Saturday from 17:00 to 20:00.
Beer 500 ISK and wine 500 ISK.

Dubliner
Every day from 16:00 to 20:00.
2 for 1 Beer 1000 ISK.

Einar Ben
Every day from 18:00 to 20:00.
Beer 590 ISK, Wine 700 ISK.

Gamli Gaukurinn
Every day from 21:00 to closing.
Beer for 500 ISK.

Glaubar
Every day from 21:00 to closing. Beer 390 ISK.

Harlem
Every day from 17:00 to 22:00.
Beer 550 ISK, wine 700 ISK.

Download the FREE Grapevine Appy Hour app!

Every happy hour in
town in your pocket.
Available in the App
store and on the
Android Market.

Hilton Hotel Bar
Every day from 17:00 to 19:00.
All drinks half price.

Hótel 1919
Every day from 16:00 to 19:00. 2 for 1 beer
1000 ISK, Wine from 1290 ISK.

Hótel Holt Gallery Bar
Every day from 16:00 to 19:00. Beer 550 ISK,
Wine 695 ISK, Cocktail of the Week 950 ISK.

Hótel Natura
Every day from 16:00 to 18:00.
All drinks half price.

Hótel Plaza Bar
Every day from 17:00 to 19:00. Beer 500 ISK.

Iða Zimsen
Every Day from 19:00 to 22:00.
All bottled beers 550 ISK.

Kaffi Kompaníð
Friday to Saturday from 15:00 to 17:00.
2 for 1 beer 850 ISK, wine 700 ISK.

Kaffi Zimsen
Every day from 17:00 to 21:00. Beer 550 ISK.

Kaldibar
Every day from 17:00 to 20:00.
2 for 1 on beer and wine.

Kiki Queer Bar
Thursdays from 20:00 to 22:00.
Beer 450 ISK, wine 600 ISK.

Kolabrutinn
Every day from 17:00 to 19:00.
Beer 450 ISK, Wine 700 ISK, Cocktails from
1000 ISK, Champagne glass 1500 ISK.

Lebowski Bar
Every day from 16:00 to 19:00.
2 for 1 beer 900 ISK and wine for 1100 ISK.

Loft Hostel Bar
Every day from 16:00 to 20:00.
Beer 500 ISK, cider 500 ISK, wine 700 ISK.

Micro Bar
Every day from 17:00 to 19:00. Beer 500 ISK.

Miðgarður Bistro bar
Every day from 17:00 to 19:00. All drinks half
price, Beer 500 ISK, Wine 600 ISK.

Nora Magasin
Every day from 17:00 to 19:00. Viking Beer for
500 ISK, House Wine for 600 ISK.

Prikið
Monday to Friday from 16:00 to 20:00. 2 for 1
Viking 750 ISK, Viking Classic 850 ISK.

SKY Bar & Lounge
Every day from 17:00 to 19:00. Beer 500 ISK,
Wine 800 ISK.

Slippbarinn
Every day from 16:00 to 18:00. Beer 500 ISK,
Wine 500 ISK, selected cocktails 950 ISK.

Stofan
Every day from 17:00 to 20:00.
Beer 650 ISK and Wine 800 ISK.

Tapashúsið
Every day from 16:00 to 18:00.
All beer and wine half price.

Uno
Every day from 17:00 to 19:00. Beer 575
ISK, Wine 600 ISK, Cocktails 945 ISK.

Uppsaliir - Bar & Café
Every day from 17:00 to 19:00.
2 for 1 on all drinks except cognac.

Pingholtsbar
Every day from 17:00 to 19:00. Beer 500 ISK.



TÍMINN Í LANDSLAGINU
Time in the landscape
Ásgrímur Jónsson og Arngunnur Ýr



Open daily
12 — 6 pm
Admission free

LÁ ART MUSEUM
Austurmörk 21
Hveragerði
www.listasafnaranesinga.is

Only 40 min. drive from Reykjavík
on the Golden Circle

ART ONGOING

— continued —

Pavillion which provides a unique 360 degree movie experience.
On permanent view

Reykjavik Art Museum - Ásmundarsafn

Tales From the Vault - Sculpture Inspired by Literature

A collection of Ásmundur Sveinsson's sculptures tied together by a common literary thread. The exhibit presents key works inspired by Icelandic folklore, myth, and poetry.
Runs until December 30

Anna Hallin: Interplay

In her exhibition 'Interplay,' Swedish-Icelandic artist Anna Hallin explores the threads that form connections in history, art, culture, time and between one artist and another.
Runs until January 5, 2014

Reykjavik Art Museum - Kjarvalsstaðir

Alexander Rodchenko:

Revolution In Photography

Numerous photographs taken by one of the most important Russian artists of the early 20th century will be exhibited.
Runs until January 12

Kjarval Complete 2 - The Banks' Collections

Works by Jóhannes Kjarval, one of the most famous Icelandic artists, will be displayed. This will be the first time ever they are all available under one roof.
Runs until January 26

Reykjavik Art Museum - Hafnarhús

Žilvinas Kempinas: Fountains

Lithuanian artist Žilvinas Kempinas's exhibit features reels of magnetic tape that ripple like waves with the help of industrial fans.
Runs until January 5, 2014

Tomas Martišauskis: Creature

Lithuanian artist Tomas Martišauskis translates the notion of traditional sculpture by translating an object into various mediums. The object itself will not appear in the exhibit.
Runs until January 12

Icelandic Video Art 1975 - 1990

This exhibition explores the first steps taken by Icelandic artists to use video as an artistic medium.
Runs until January 19

The Reykjavik City Library

Wandering Ghost

The German artist Moki, exhibits illustrations from her book, 'Wandering Ghost,' in the library including a special wall piece.
Runs until October 31

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
On permanent view

Reykjavik Maritime Museum

From Poverty to Abundance

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



06
November

Dancing In The Streets Street dans Einvígið 2013

Íþróttahús Seljaskóla in Breiðholt | 16:00 | 1,000-1,500 ISK

Waacking, Break and Popping will have nothing to do with injuries, hopefully. Brush up on your flocabulary and watch dancers and dance crews from around the country compete in street style dance battles to be dubbed the best of Iceland (making them about as hard as a block of Búri cheese). The week leading up to the battles, New-York-City-based Buddha Stretch (not a yoga instructor) will lead a dance workshop for aspiring street dancers. He's choreographed the likes of Mariah Carey, Michael Jackson and Will Smith. This is a family event and the competition is open to men and women of all ages, so bring grandma, just be sure to explain what 'twerking' is beforehand. **AB**



Find all art listings
online
listings.grapevine.is

The History of Sailing

Iceland's maritime history that showcases the growth of the Reykjavik Harbour.
On permanent view

The Coast Guard Vessel Óðinn

This vessel sailed through all three Cod Wars and has also served as a rescue ship to over 200 ships.
On permanent view

75th Anniversary of the Seaman's

Day Council

An exhibit celebrating the 75th anniversary of Seaman's Day by telling the daily stories from its first envisionment to current celebrations.
Runs until November 30

Reykjavik Museum of

Photography

Pipelines - Gentaro Ishizuka

This Japanese artist started this project of photographing pipelines back in 2011. The works combine industrial construction with the beauty of nature.
Runs until November 5

Contemporary Landscape

This exhibition consists of 12 works by Icelandic Photographers who are focussing on nature in Iceland. It is about the connection between human beings and nature itself.
Runs until January 12

Saga Museum

A Viking Museum that intimately recreates key moments in Iceland's history, giving a compelling view into how Icelanders have lived for more than a millenium. From the time of the earliest settlers, history is brought to life in a unique and exciting way with life-like figurines.
On permanent view

Sigurjón Ólafsson Museum

De Profundis

A collection of sculptures by a group

of artists known today as "trailblazers of modernism" in Iceland. Beneath the smooth surface of the works lies the turbulence and anguish of Cold War tensions.
Runs until December 1 on weekends.

SÍM (CIA)

Guðrún Sigríður's new exhibit showcases her new mixed media art made in the last few years. The pieces focus on the emotional burdens that life puts on people, and how they manage to address them. Guðrún employs techniques from the theatre world in her exhibit.
Runs until October 30

Wind and Weather Window

Gallery

Rebekka Erin Moran - Das Ist

Keine Adidas

An exhibit featuring an Adidas jacket, band-aid, freedom leg bag, and urine by Rebekka Erin Moran is on display in the windows of the Wind and Weather Window Gallery.
Runs until October 30

Volcano House

The exhibition gives a brief overview of Iceland's geological history and volcanic systems with superb photographs of volcanic eruptions and other magnificent aspects of Icelandic nature.
On permanent view

Poka

Screen Blind

Pór Sigurþórsson has an exhibit with a series of sculptures and wall pieces focusing on how we view nature today through the computer screen - reality through virtual reality. Instead of projecting nature on walls, he instead wraps beans, seeds, and objects in the thin films that make up our computer monitors.
Runs until October 20

Experience Icelandic Art and Design

ROUTE
40

Kópavogur
Art Museum-
Gerðarsafn
Hamraborg 4, Kópavogur
Tel. +354 570 0440
Open 11-17
Closed on Mondays
www.gerdarsafn.is

A WOMAN PAINTING WOMEN
Jóhanna Kristín Yngvadóttir
Hraunfjörð
1953 - 1991

Hönnunarsafn Íslands
Museum of Design
and Applied Art
Garðatorg 1, Garðabær
Tel. +354 512 1525
Open 12-17
Closed on Mondays
www.honnunarsafn.is

Hafnarborg
The Hafnarfjörður
Centre of Culture
and Fine Art
Strandgata 34, Hafnarfjörður
Tel. +354 585 5790
Open 12-17
Thursdays 12-21
Closed on Tuesdays
www.hafnarborg.is

Chance Encounters
Towards Modernity in
Icelandic Design

Indications - Buildings within a Building
Elín Hansdóttir, Ilmur Stefánsdóttir
Marcos Zotes, Theresa Himmer, Gordon Matta-Clark

To the Blue Lagoon



ICELAND SYMPHONY
ORCHESTRA

Travel the world of music

View our exciting 2013/14 season
at www.sinfonia.is.



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



HOFNIN

The Harbour
RESTAURANT

Down by the Old Harbour • Mamas recipes • Icelandic style • New wave kitchen
Geirsgötu 7c • 101 Reykjavik • Tel: +354 511 2300 • www.hofnin.is

KRUA THAI

RESTAURANT AND TAKEAWAY

**AUTHENTIC
THAI FOOD
SINCE 2001**



**K
r
u
a
S
i
a
m**

**HOME DELIVERY AVAILABLE!
Tel: +354 552 2525**

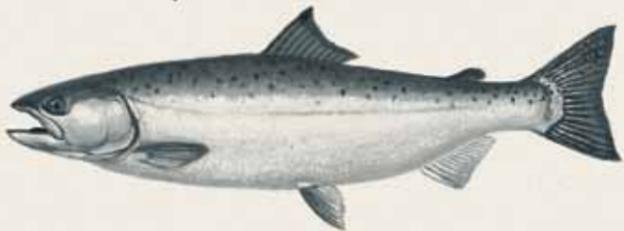
**LIKE THAI FOOD?
YOU'LL LOVE KRUA THAI**

**STRANDGATA 13
(AKUREYRI)**

**TRYGGVAGATA 14
(DOWNTOWN REYKJAVIK)**
PHONE: 561 0039

**BAEJARLIND 14-16
(KOPAVOGUR)**
DELIVERY: 552 2525

- Discover -
ICELANDIC SEAFOOD
- By the old harbour -



WITH OVER DIFFERENT 80 COURSES TO CHOOSE FROM, YOU CAN GET ACQUAINTED WITH ALL THE BEST FISH IN ONE NIGHT AT THE TAPASHOUSE.



*Always fresh
and tasty fish*



TAPASHOUSE - ÆGISGARDUR 2 - SÓLFELLSHÚSIÐ - 101 REYKJAVIK
+354 512 81 81 - INFO@TAPASHOUSE.IS - WWW.TAPASHOUSE.IS

F O O D

FOR YOUR MIND, BODY AND SOUL



Not Just A Pretty Place

Dill

The Nordic House, Sturlugata 5, 101 Reykjavík Opening hours: Mon-Sat 11:30 -14, Wed-Sat from 19:00

What We Think:
A deliciously unique experience

Flavour:
Local produce dressed up

Ambiance:
Tranquil Scandinavian simplicity

Service:
Attentive and subtle

Price for 2:
5-course menu 9,100 ISK,
another 9,100 ISK with wine



We could all use a little more culture in our lives, and museum cafés are a great way of satisfying our need for aesthetic enrichment while also quieting the growl in our tummies. The Nordic House is a paragon of such cafés, surpassing mere cafeteria status to become a house of worship for faithful foodies. The house itself is something of a temple in its own right: it's one of the lesser-known architectural feats of the Finnish designer Alvar Aalto.

The atmosphere was quiet and subdued when we arrived. A grand total of seven people were gathered inside—including the restaurant staff and a lone volunteer setting up a ticket booth for the Reykjavík International Film Festival. The décor was simple and elegantly clean: black tiles, white tablecloths, and classic Alvar Aalto armchairs. We sat by the window where, far away, we could watch the traffic streaming down-

town, which was oddly relaxing. Our waiter poured us each a glass of golden champagne, the fancy kind where the bubbles politely massage your tongue instead of exploding all over the place.

For dinner, you can choose between three, five and seven courses, and for about double the price you can add wine pairings. We opted for the middle ground and chose the five-course menu and wine. Before placing our orders, the waiter brought us a little platter of tiny hors d'oeuvres, a piece of dried salt cod with mustard and rye bread with a burnt caramel mousse.

Next came a nest of malt-sourdough bread rolls with pine-flavoured butter and coarse salt. I don't know how the pine-flavour works, but somehow, it does! It certainly doesn't hurt that you're buttering your bread on delicate Royal Copenhagen dinnerware either.

Our first course was the fennel salad with homemade pickles, which was good and tart, and a sprinkle of dried smoked arctic char helped to spice it up. Our next course consisted of baked yellow turnip swimming in cream cheese sauce, sour sprouts and Dill's signature (dill) dressing—just the right combination of creamy and tangy, further abetted by a crisp, greenish Saint Clair sauvignon blanc.

The third course was from a heaven where great brunches go when they die: simple potatoes with a generous crumble of dried egg and bacon, paired with malty pale ale from local microbrewery Einstök. Viscous vinegar syrup brought out the highlights of each flavour and stuck out like a clear, high note and the end of an aria. This dish still haunts my dreams in the same eerie way.

Then came the main course, delicious lamb done three ways: lamb fillet,

lamb shanks (an abysmally underrated cut), and crispy lamb fat topped with sweet carrots to bribe the jury. A smooth, fully rounded 2010 Gerard Bertrand Corbières brought the case to a close.

Dessert consisted of a refreshing strawberry and skyr sorbet with crunchy oats, freeze-dried raspberries and tarragon. Skyr sorbet is something of a has-been, but it's never tasted better than at Dill, tart with none of the lactose-y dryness. This was washed down with a Peter Lehmann dessert wine that tasted like liquid autumn.

The service was very competent. My one quibble was that the wait staff mumbled so much that I often had to ask them to repeat themselves. But I was totally won over when they brought out the last tiny surprise—liquorice candy that looked exactly like a piece of black lava—and any misgivings I'd had melted away instantly.

Tip no. 1: If you're dying to try some delicious Nordic cuisine but can't afford to splurge on a multi-course dinner menu, try their lunch specials instead, which consist of a soup, salad and/or a meat or fish course. They are every bit as delectable as the dinner courses, but substantially easier on the wallet.

Tip no. 2: For a super-romantic date, walk to the Nordic House by way of the wooden boardwalk through the Vatnsmýri marshland. It starts at the bottom of the pedestrian bridge over busy Miklabraut and is the perfect way to work up an appetite, not to mention score a few points with your significant other.

PATRICIA DORMAR
NANNA DÍ

the finest Thai restaurant in Iceland
Ban Thai

the best thai food
2009, 2010, 2011, 2012 and 2013

1/10 Best Restaurants In Iceland
Best Goddamn Restaurant 2011

Tel : 692-0564

Laugavegur 130, ofan við Hlemm
www.ban thai.is



Also Recommend...
yummy Tel: 588-2121 Hverfisgata 123, 105 Rvk. www.yummy.is



The Friendly Foodhouse

Bergsson Mathús

Templararund 3, 101 Reykjavík

What We Think:

You won't find a cosier place for lunch/brunch. Terrific coffee.

Flavour:

Simple, but hearty

Ambiance:

A cubbyhole for students, families and arty/political types.

Service:

Accommodating and very quick

Price for 1:

Special of the day 2,200-2,300 ISK, soup 1,290 ISK, brunch (weekends only) 1,600-1,900 ISK



Tucked away behind Iceland's House of Parliament, Bergsson Mathús or Foodhouse is surprisingly bright and cheery for a basement café. It attracts a colourful clientele: parents, students, children, people with striped scarves. Simplicity is the essence of the Bergsson philosophy, so the set-up is mostly straightforward: You order at the counter from a chalkboard menu that includes two specials of the day, as well as a soup, a salad and dessert.

Less self-explanatory are the stacks of glasses, pitchers of water and cutlery somewhat haphazardly laid out on a table on the far side of the room, which you are expected to gather yourself. Even more confusing is another table with bowls of butter and peanut butter that you can spoon into a little cup and bring to your table. Not a problem if you come here all the time and know what's what, but a first-time guest is left to figure this out on his own. An explanation while placing your order could easily remedy this.

We ordered one of the specials, chicken with noodle salad and green pesto, and the carrot and ginger soup. Our food was served immediately after we had chosen our seats, and I mean immediately, so we instantly made up the time spent sourcing our knives and napkins.

My chicken covered in thyme was served with wild rice and a small slice of homemade sourdough. The chicken was tasty, without a hint of dryness, but the pesto turned out to be non-existent and the noodles were bland. I would have preferred an extra slice of bread, and the staff was more than pleased to grant me one when I asked for it. Although the bread was slightly too moist and dense for a sourdough, the flavour was unimpeachable.

The staff was also happy to pour us another ladle of soup because it was so damn delicious and I just had to ask for another taste. The soup was exactly the right consistency, neither too thin nor artificially thickened. It was rich and tingling and warmed me to the very core.

A cheerful waiter cleared our plates and cordially took our orders for dessert. We split a slice of French chocolate cake, a fully saturated, sensuous affair, with an ever-so-subtle crust on top which you could pick at with your fork. Definitely the best I've had in a very long time.

The most memorable highlight, however, was my double-shot macchiato. Finally, finally, the perfect ratio of coffee and milk has been found! These two ingredients came together seamlessly in a wonderfully smooth brew with an almost sweet aftertaste. I came back the next day for more because I couldn't get it out of my head.

While there are a couple of rough edges to this place, the staff are one of the friendliest I've ever encountered and many of the dishes are to die for. As winter nears, I hope Bergsson Mathús will continue to keep us warm.

 PATRICIA PORMAR
 NANNA DÍ



SNAPS

BISTRO - BAR



#109



Lífið er saltfiskur

Dill is a Nordic restaurant with its focus on Iceland, the pure nature and all the good things coming from it.

It does not matter if it's the ingredients or the old traditions, we try to hold firmly on to both.

There are not many things that make us happier than giving life to old traditions and forgotten ingredients with modern technique and our creative mind as a weapon.



Sturlugata 5 • 101 Reykjavík
Tel. +354 552 15 22 • www.dillrestaurant.is

ÓÐINSTORG 101 REYKJAVÍK ÍSLAND SNAPSBISTRO.IS
Snapsbistro@snapsbistro.is +354 5116677



SKYY

LOUNGE & BAR
CENTERHOTEL ARNARHVOLL

THE BAR WITH ALTITUDE

**HAPPY HOUR BETWEEN
17.00-19.00 EVERY DAY
LARGE BEER 500 KR**

WHISKY
COCKTAILS
FINE WINES
LIGHT BITES
BREATHTAKING VIEWS

TOP FLOOR CENTERHOTEL ARNARHVOLL
Ingólfsstræti 1 • 101 Reykjavík
Open from 17:00 til midnight

Tel 595-8545
www.centerhotels.com/sky

Transfer complete



Now on Laugavegur 17



580 7500



Laugavegur 17



verslun@macland.is

 **macland**
www.macland.is

Grapevine Airwaves Special

GET YOUR COPY



Axel Sigurðarson

Young Team

Jófríður Ákadóttir is a member of the bands Pascal Pinon and Samaris, two of Iceland's most recent success stories. To join her on the cover, *Jófríður* chose the multitalented *Arnlfjótur Sigurðsson*. Arnlfjótur performs solo and as part of several local acts, most notably plucking the bass for Sin Fang and Iceland's best reggae band, Ojba Rasta.



Axel Sigurðarson

Taking Flight

Högni Egilsson is a singer and composer from Reykjavík, best known for leading the band Hjaltalín and his work with Gus-Gus. To join him on the cover, *Högni* picked *Steinunn Harðardóttir*, appearing here as DJ Flugvél & Geimskip. Steinunn is an experimental musician that has been making subtle waves in Iceland for several years not only as DJF&G, but also with the band Skelkur í bringu.



Axel Sigurðarson

Instant Classics

Daniel Bjarnason is a classically educated modern composer. His latest album, 'Processions' was just released via Bedroom Community. To join him on the cover, *Daniel* picked *Margrét Rán Magnúsdóttir*, a young musician whose band Vök won the Icelandic Battle Of The Bands this spring.

**Högni Egilsson
in Hjaltalín**
October 30, 23:00 at Reykjavík Art Museum
October 31, 22:20 at Harpa Silfurberg

**Steinunn Harðardóttir
as DJ Flugvél og Geimskip**
October 30, 20:00 at Harlem

in Skelkur í bringu
October 30, 22:30 at Amsterdam

Daníel Bjarnason
November 2, 23:00 at Gamla Bíó

**Margrét Rán Magnúsdóttir
in Vök**
October 30, 20:00 at Harpa Norðurljós
November 2, 22:30 at Þjóðleikhúskjallarin

**Jófríður Ákadóttir
in Samaris**
October 30, 22:30 at Harpa Silfurberg
October 31, 22:40 at Gamla Bíó

in Pascal Pinon
November 1, 21:40 at Harpa Kaldalón

**Arnlfjótur Sigurðsson
in Ojba Rasta**
October 30, 21:40 at Harpa Norðurljós
October 31, 22:00 at Reykjavík Art Museum

in Sin Fang
November 1, 00:50 at Gamla Bíó

The Airwaves 2013

Visitor Survival Guide

How to make the most of Reykjavík during the five-day festival

—Words by R.X. Beckett

While some may think of Iceland Airwaves as a festival of locals and devotee tourists, we know that the city welcomes hundreds of first-time visitors and hardcore music fans into its arms every year. And though a lot of those people have probably been to other music festivals, ours is one unlike most others!

There is a sort of magic that changes the feeling in the air and a sense that anything can happen. Yet within this electrifying spontaneity one still wants to feel ready for whatever's about to come. We are here to assist you with some helpful suggestions to get you through your Airwaves sojourn.

HUNGRY HEARTS

Reykjavík Roasters (Kárástigur 1)

If you just want to grab a cup of joe to-go, nowhere will get your engine running as well as these caffeine experts. They were known up until recently as Kaffismiðjan and the name change only reflects their dedication to delivering finely crafted coffee, roasted on premises and brewed to perfection. Take it away and feel the buzz.

Prikið (Bankastræti 12)

This classic and cool catch-all diner is great any time of the day, but early birds should hit up their long run-

ning Airwaves Rock'n'Bacon breakfast concert series. Get yourself geared up with good music and hefty servings of bacon, eggs and American style pancakes and some of the best coffee in the biz.

Búllan (Geirsgata 1)

The only restaurant in town lucky enough to have its own street sign, this burgerjoint in the old harbour area is beloved for having introduced the real American-style burger to Iceland. It's a sure-fire spot to pick up a quick grilled meal (meaty or veggie), perfect to soak up last night's party or prep your stomach for the madness of the night to come.

Nóra Magasin (Pósthússtræti 9)

This fairly recent addition to the city's dining scene is a perfect mix of casual comfort with a unique, upscale menu. Their short menu offers a taut selection of fresh dishes that combine elements of French and Asian cuisine made with fine local produce. It's a great place to start the night, with an intimate date or with your entire festival party group.

CULTURE CLUB

Sundhöllin (Barónsstigur 45a)

Nothing is more local than a trip to the local pool for a communal shower

and then some good ol' hot tub gossip. It's also a proven hangover killer! Take part in this timeless tradition at the oldest pool in Reykjavík, conveniently located in 101 just behind Hallgrímskirkja church. Make sure to follow those shower rules—no one is looking at your junk, but they'll notice if you don't wash it!

Hafnarhús (Tryggvagata 17)

If you're not up for off-venue daytime concerts, take in some great Icelandic art at this branch of the Reykjavík Art Museum (it is also an official Airwaves venue at night). Not only does it hold temporary exhibits by cutting edge artists from the world round, but it officially houses the collection of Iceland's great modern artist Erró. The permanent exhibition of his work is completely breathtaking and gives a glimpse at one of our biggest cultural influences.

Iceland Expo Pavillion (Old Harbour)

Even though everyone wants to get out of the city and see some of those iconic landscapes, it's not so easy to pull off between the concerts and the parties and the hassle of car rentals. If you can't make it happen, head to this giant 360° panoramic film that was originally made for the 2010 World's Fair in Shanghai. The fifteen minute long film is a complete immersion into the intensely enigmatic

power of Iceland's nature, without all that extra raingear and emergency supplies.

Kraum (Aðalstræti 6)

Since you're coming for Airwaves, you're most likely going to want to grab some of the official festival merch (available at the visitor's centre), but you might also want to grab some of that great Icelandic design you've heard so much about. Kraum is the perfect spot for all your design needs, covering a massive range of styles, sizes, prices and practical purpose. Even if you're not in the market to buy, drop in to check all these creations out, gallery style.

PARTY ALL THE TIME

Loft Hostel (Bankastræti 7)

What better way to start an evening of shows than by socialising on a forty-foot square deck overlooking the city's main drag? Not too much, honestly. This bar on the top floor of a fine hostel is both an off-venue and just a generally great place to hang out. It's also high up enough that you can maybe get a view at how bad the line-ups are outside venues! Okay, maybe not, but it's a really nice place for a drink.

Bravó (Laugavegur 22)

This location has had many names, but it's always been a great place to have a drink. Now the downstairs neighbour to gay bar du jour KiKi, this cosy corner is ideal for the beginning of a night or for the very end. The friendly bar staff have a secret cocktail recipe that will loosen up your bones to get you moving at the shows.

Dolly (Hafnarstræti 4)

It's one hundred percent pure house at this funky little shack named after Mrs. Parton herself. If you're not all danced out after all the great hip-shaking sets at the festival, come work out that extra energy here where you'll be surrounded by like-minded grinders. Who knows who you might find to grind on there, too. Hmm...

Kaffibarinn (Bergstaðastræti 1)

Of course, you can't go wrong starting or ending (especially ending) your night at this Reykjavík stalwart. It has its up and downswings, but in the end, this place is like the beating heart of the local nightlife, immortalised in classic movies and raved about by locals and bloggers. Go there to find out why and have an unforgettable, or an unforgettably forgotten night!



Wasted At Airwaves

Your last sip of beer is not the bottle's last song

—Words by Alex Baumhardt

You may have noticed that the big Airwaves festival booklet is nowhere to be found this year. That's a good thing, says festival manager Grímur Atlason, who

came into Airwaves four years ago with the intention of making the festival less wasteful and more sustainable. The book, which was more than 50 pages long in the past, will be available digitally on the Airwaves website and on their app.

As the festival grows, paper won't be the only thing getting cut. Grímur would like glass bottles, garbage bins and outdated equipment to be, in some part, replaced by aluminium cans, recycling bins and the most energy efficient gear. "We're taking baby steps right now," Grímur says.

By default, the festival starts on a good foot. Taking place in a city means you can walk and bike everywhere and the infrastructure already exists. No one is driving to the countryside to trample over nature in the name of two-stepping to a sun god and flailing their arms in the air. But this

doesn't negate the toll of getting to Reykjavík in the first place and romping around the city on a 120-hour bender.

"We know this festival means that there are a lot of extra flights coming into the country," says Grímur, who oversees the arrival of 8,000 people to the festival each year, 4,500 of whom come by plane, leaving a carbon trail in the airwaves as they fly in.

Going forward, he's thinking of buying carbon offsets for those 4,500 or more flights that bring concertgoers in, and then plugging that into the ticket price. He's also trying to model Airwaves after Hillside Festival, an event of similar size that takes place each summer in Ontario, Canada. Environmentalism is a part of Hillside's mission statement and they provide concertgoers with reusable cups to bring to shows, locally sourced, or-

ganic food and recycling bins everywhere. "I saw what they were doing there and thought, 'we should definitely be doing it this way, too,'" he says.

Grímur says he wants to distinguish the festival from Iceland's tourism industry, one industry he feels is unsustainable and shamelessly cashing in on the fest's foreign audience. "Iceland kind of brands itself as this really 'green' country and we all know that's not totally the case," he says. He'd like Airwaves, however, to earn the distinction of a 'green' event.

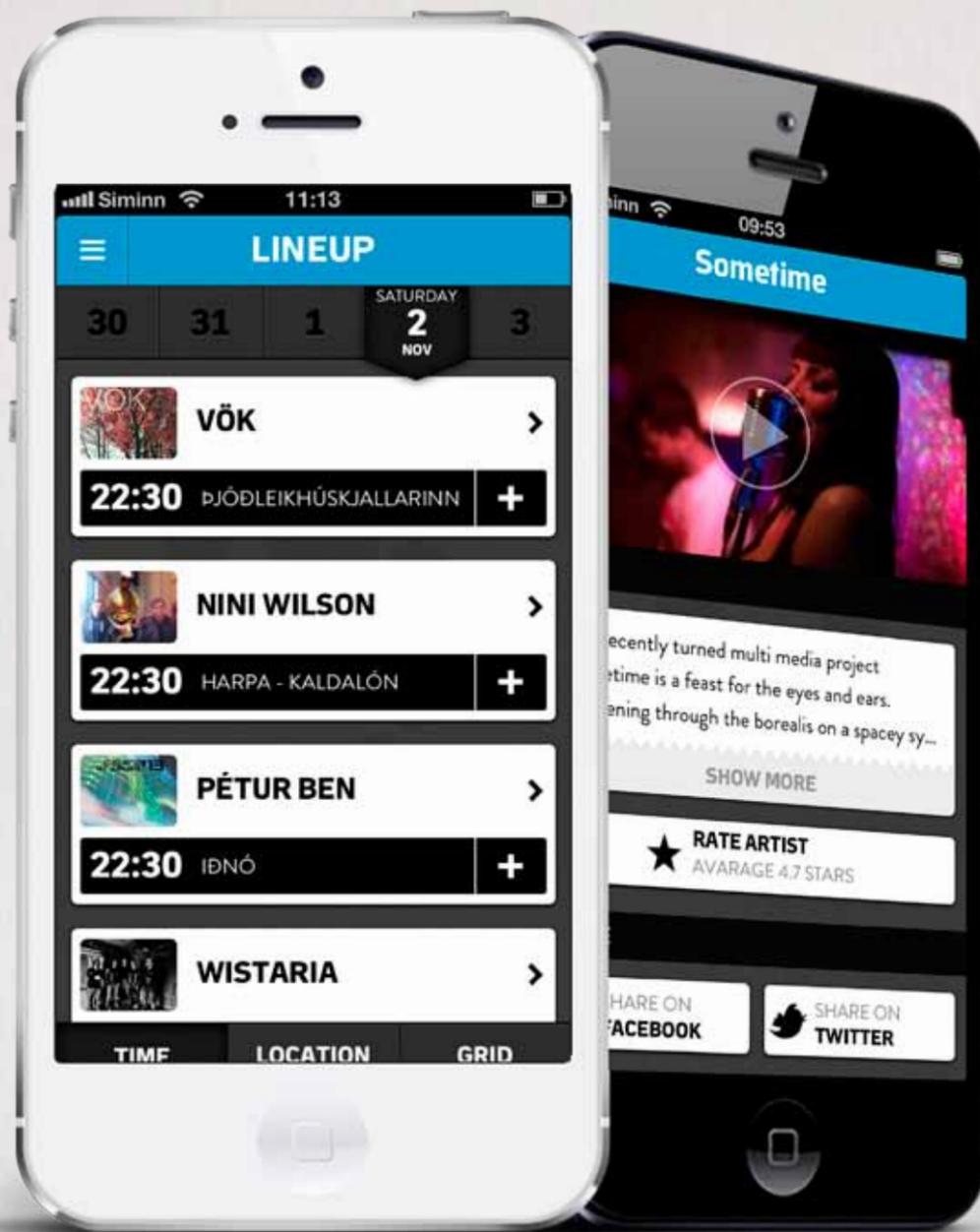
The potential to carry this out has a lot to do with where Grímur can extend his control. In 2012, he commissioned volunteers from World Wide Friends (WWF), a non-profit organisation promoting environmentalism, to pick up at venues after shows and salvage recyclables. He is hoping to get more volunteers this year.

At venues like Harpa and Reykjavík's Art Museum, he wants to make sure that beer is being sold in aluminium cans rather than glass bottles (aluminium cans are more easily recycled and repurposed) and he wants to make sure they are making access to recycling bins easier for all. At smaller venues and off-venue sites, he carries little weight over the materials used, what's served or how clean they choose to make their involvement in the festival.

He hopes to incentivise all venues to join Airwave's green effort in the future and to please start by selling beer in aluminium cans at a lower price (with recycling bins in handy spots). And if a more environmental Airwaves festival means cheaper beer, then perhaps we're ready to dance on the grass of that other, greener side.

Síminn brings you

the Iceland Airwaves app



Get your Airwaves app and
experience the festival with us

The Beat That Went On And On And On And On

Maybe Reykjavík's tight-knit music community is just one big band

—Words by Alex Baumhardt

Magnús Trygvason Eliassen, “Maggi,” drums in local bands Amiina, Borko, Kippi Kaninus, Moses Hightower, Sin Fang, Tilbury, Snorri Helgason and a number of others on a rotating basis. He manages to balance domestic and international touring, recording and practicing with all of them throughout the year, but from a peripheral view, it seems like trying to date several people at the same time, and Airwaves would be that weekend when they all happen to be in town at the same time.

Last Airwaves, Maggi played 24 shows with various bands, running with his drums between venues in November weather that feels like someone is beating you with a cold, wet towel. By most music festival standards, this is an insane number of shows to play, but by the standards of Reykjavík's tight-knit music community, it's kind of just expected.

When I walked into the Airwaves office seeking the person scheduling the bands, or what I imagined would be a burnt-out intern crying in front of an Excel sheet, everyone seemed wildly caffeinated and totally unshaken by my insistence that 24 shows in five days was abnormal. “Everyone in an Icelandic band is playing, like, ten shows,” some-

one chimed in.

“It's actually a rush I really like, playing all that and running between venues,” Maggi says offhandedly, as if 23 shows would have been too boring. This year he'll be playing with just seven bands in nine shows given that he has to miss the first two days of the festival. I try to imagine a Brooklyn-based indie band playing more than twenty shows in a weekend because they were supporting friends in other projects. Perhaps Reykjavík hasn't been cursed by the rigidity that came with tight pants and the ultra-competitive music scenes of larger cities.

“I don't feel the music scene here is very competitive,” Maggi says. “I want to see great drummers here play and succeed. I think most musicians in Iceland are like that.” Maggi posits that the music scene in Reykjavík is less about an aesthetic than it is about people who found a type of music they love and then threw themselves into it. “Musicians here don't make a lot of money so if you're making music it's something that you really love. You don't have to listen to the Replacements and wear Cheap Mondays to play in an indie band here.”

Guitarist Örn Eldjárn, who will play with Maggi in Borko and Tilbury this

year, played fifteen Airwaves shows last year. “The music community here is small, we all just hang out and play together,” he says.

Equally ambiguous about what was beginning to seem like a musician's mafia, Albert Finnbogason, of bands Grísalappalísa and Skelkur í bringu and accompaniment to sóley, says he can't explain how it all works out. This year he's slated to play upwards of 14 shows and he doesn't think it's that big of a deal. “It seems like a lot but I think everyone's doing it,” he says. “If you play a brass instrument it's likely more than that.” Both he and Maggi mentioned the Airwaves 2011 Wonder Woman Ragnhildur Gunnarsdóttir, the trumpeter of Of Monsters And Men, who played thirty shows including three with the biggest bands on Saturday night.

Perhaps that's the local enigma of the festival—that if you miss your friend in one band, you'll be able to see them at least five or six other times. “Airwaves is a festival to go see something you've never heard before,” Maggi says. Played, perhaps, by an arrangement of people you've seen only every-elsewhere.



Guðmundur Vignir Karlsson

The Wonders of Volcanoes

Volcano House Cinema – Dramatic and Informative

Striking documentaries on eruptions in Iceland in amazing Emmy nominated footages. Shows every hour on the hour in English, from 09.00 – 21.00. German and French version upon request.

Volcano House Café – Healthy and Volcanic

The Volcano House Café presents the only volcanic menu in Iceland. Breakfast • Lunch Meal of the day • Light meals • Happy Hour • Deserts • Volcanic Coffee.

- Geological Exhibition, free entrance
- Tourist information and Booking Service
- Volcano House Boutique

Open from 9.00 – 22.00. Films are shown every hour on the hour!

ICELAND
AIRWAVES
'13
OCT 30 - NOV 03
Simmering Iceland Airwaves
Off Venue program Thurs,
Fri, Sat, (31.10 - 2.11)
from 12.00 – 20.00.
More on volcano.house.is


VOLCANO
HOUSE

Volcano House | Tryggvagata 11 | Tel. 555 1900
www.volcano.house.is | info@volcano.house.is



RATA Herra 3.laga jakki

3.laga Diamondium efni

20.000mm vatnsheldni

20.000gr útöndun

Wislon vatnsheldir rennilásar

Sérsníðinn fyrir hámarkshreyfigetu

Útivistarjakki sem er ómissandi
fyrir alla þá sem gera kröfur

DIAMONDNUM

Lifðu

ZO·ON
ICELAND

ZO-ON Iceland, Nýbýlavegi 6

ZO-ON Iceland, Kringlan

ZO-ON Iceland, Bankastræti

www.zo-on.is

The Syrian Bubbi

Omar Souleyman brings a new dimension
to Iceland Airwaves

—Words by Ragnar Egilsson

Who: Omar Souleyman

Where: Harpa Silfurberg

When: Friday, November 1, at 23:00.



Michael Mees/flickr

Aside from the kebab shop muzak and the ominous wailings heard in American action movies whenever the setting is moved outside the U.S., your average Icelander is not likely to have much exposure to Arabic music. This makes Omar Souleyman one of the more unusual cultural crossovers to reach Iceland's shores. A prominent dabke musician in his home country of Syria, he performs a style of ultra-fast, chaotic dabke, leaning towards techno and always on the verge of veering off course. Souleyman claims to have released over 500 albums and cassettes, although most of them were in the form of live recordings at weddings, where he continues to perform alongside the festival touring circuit.

Brought to the West's attention by the label Sublime Frequencies, which has been releasing compilations of his works since 2006, Omar Souleyman is never seen without his trademark moustache, his keffiyeh and his Columbian drug lord sunglasses; his stage presence is best described as stoic, as he stands and recites breathless poetry over frantic Casio-beats.

We love his music, and want you all to go see him. To promote his show, we therefore sent him a few questions by way of a translator (omitting anything involving Syrian politics, at his request).

THE OBLIGATORY ICELAND QUESTIONS

Hey, Mr. Souleyman! Thank you for taking the time to answer a

few questions. Let's start with the Iceland connection. I must ask about the remix of the song "Crystalline." How did this collaboration come about and how did you approach the remix?

Björk had contacted me and wanted us to work on a project together. I recorded three songs in the studio and that was all. She then recorded her voice over it and improved it in ways that were best suited.

What is your impression of Iceland?

I do not know much about Iceland, I am sorry. I know it could be cold there, because it is all ice.

Your last visit to the Nordic countries did not go so well. You were originally banned from performing in Sweden last August, due to a change in Swedish immigration law. What happened there and how did you solve it?

Everything worked out just fine in August with Sweden in the end. Yes, there was a visa denial initially, but my team have solved that with great persistence and the help of the promoter from Sweden. And the Swedish press got involved and was very supportive.

DAFT PUNK

In the west (certainly to my ears) the appeal of your music seems to lie in its raw, fast, chaotic style. It immediately reminds me of punk rock. And indeed, Mark Gergis at Sublime Frequencies, who has been instrumental in bringing your music to an American audience, has a background in punk and noise music. How does this image in the West compare to your image back home? And what is your opinion on Western punk rock music?

I have no opinion on punk music—I do not know what it is. Of course the audience is welcome to see and hear it as they please and I am glad it reminds you of something you like.

Mark has only taken my tapes and started selling them in the West. My audience grew with live shows that I have been doing for the last four years and there are many more people involved in that process. I no longer work with that label, and I have a new album coming in the end of October with a new label and I am very much looking forward to that.

Much of your fame has come about through the anarchic distribution of cassette tapes. What is your opinion on modern distribution methods as well as

music piracy on the internet?

My cassettes were distributed in Syria in the way that it is done in our country and this has benefited me. Maybe to someone else from outside that looks old fashioned or something like this, but this is the only way we know how. We also do not have any laws that protect our work so many people copy it and I am not pleased about this.

LOVE, LOVE, LOVE

What kind of audience do you have in mind when you make your music? Has it changed now that you have found some fame outside of the Middle East?

My music and inspiration remain the same. My songs are about love and heartache because of love and such simple things in life. I am pleased about how many more people listen to my music all over the world, but I remain true to my music as before.

I don't speak Arabic, but I've been told that much of your lyrics are improvised during your live shows. I have also read that your lyrics are born out of a collaboration with poet Mahmoud Harbi—could you elaborate?

No, actually it is at weddings and celebrations that last for hours that my lyrics are improvised and that is when I collaborate with a poet. It is different each time and depends on the setting. Yes, I have worked with Mahmoud Harbi, but also with many, many others. He was only mentioned once long ago, I believe in the Western press, so everyone keeps asking about him in the West. In my shows in the West, my set is precise—my lyrics are done from memory and I know them all by heart. The need to improvise the lyrics at weddings is simply because there is a wedding party to address and there lies the difference.

What are your most common lyrical themes?

My album is coming out at the end of October and will contain full translations of all of my lyrics. The theme of all my lyrics is mainly about love. There isn't much more than that.



DELICIOUSNESS

DELIVERED RIGHT TO YOUR DOOR

Tel. +354 58 12345 DOMINO'S APP WWW.DOMINOS.IS



„Ef það fengist mjólk í Tónastöðinni myndi ég kaupa hana þar.“



Hörður Stefánsson
bassaleikari
Brain Police, Skepna og Möl



TÓNASTÖÐIN
Allt fyrir tónlistarmanninn

Ten Bands To Catch At Airwaves 2013

—Words by Óli Dóri & Davíð Roach

Straum.is has been active since last summer, with writers Óli Dóri and Davíð Roach documenting the local music scene and helping people discover the best new music. It is associated with the radio show Straumur on X977, which airs every Monday evening at 23:00.

5 Must-See Icelandic Bands



Apparat Organ Quartet

These four dandily clad organ players plus drummer mix Kraftwerk with classic rock and sometimes even metal. Their live shows are a unique breed of mannered hard rock, robotic precision and calculated aesthetics. And although they rarely perform live they still have a dedicated fan base and their own dance routine.

Catch them on Friday, November 1, 22:30 at Harpa's Norðurljós Hall.



Grísalappalísa

Grísalappalísa are the Icelandic new-wave pranksters stirring up a melting pot of post-punk, krautrock and irreverent funk with two vocalists whose approach is somewhere between David Byrne's neurotic yelps and Nick Cave's angry growls of his earlier years. Their debut album, 'Ali,' is one of the best to come out of Iceland this year and their live show is a testosterone-fueled frenzy of fuzzed-out proportions.

Catch them on Wednesday, October 30, 20:00 at the Reykjavík Art Museum and Friday, November 1, 21:40 pm at Gamli Gaukurinn.



Nóló

Formerly a two-piece band, Nóló recently added a drummer to the mix, which adds to the drum machine that they use and gives their performance the extra kick it needed. Since their formation in 2009, they have been dishing out lo-fi pop gems left and right.

Catch them on Wednesday, October 30, 23:20 at Harlem or Saturday, November 2, 20:00 at the Reykjavík Art Museum.



múm

The legendary electronic glitch band múm came out with one of our favourite Icelandic album of the year, 'Smilewound,' last month after a four-year hiatus. After their performance at the All Tomorrow's Parties in June it's clear that múm is one of Reykjavík's best live bands.

Catch them on Friday, November 1, 20:00 at Frikirkjan.



Prins Póló

Prins Póló started as a solo project by Svavar Pétur Eysteinnsson of Skakka-manage but has transformed into one of Iceland's most energetic live bands. Armed with tunes that mix humorous storytelling and perfect pop sensibility, Prins Póló is a must-see.

Catch them on Thursday, October 31, 21:20 at Harpa's Silfurberg Hall.

5 Must-See Visiting Bands



AlunaGeorge

This electronic music duo from London released their debut album 'Body Music' in July and finished second in the BBC Sound of 2013 poll. AlunaGeorge are strongly influenced by '90s R&B that they mix with experimental electronic beats. The duo hit the number two spot in the UK early this year, featuring on Disclosure's song "White Noise."

Catch them on Saturday, November 2 00:20 at Harpa's Silfurberg Hall.



Goat

Goat is a Swedish collective that claims to hail from the remote village of Korpolombolo, which has a century long history of voodoo worship and witchcraft. Their debut album, 'World Music,' released last year combined tribal chants and fuzzed out guitars, the rhythms of afrobeat and the spirit and textures of psychedelia. They perform in gipsy garb and masks, so it should be one hell of a ritual.

Catch them on Friday, November 1, 23:30 at Harpa's Norðurljós Hall.



Jon Hopkins

Hopkins is a British producer and musician whose electronic soundscapes walk the tightrope between techno and ambient. On the album 'Immunity,' one of the better ones to come out this year, he merges analogue electronics, acoustic pianos, digital trickery and found sounds into a cohesive whole brimming with emotion and dramatic flair.

Catch him on Sunday, November 3, 00:10 at Harpa's Silfurberg Hall.



Kraftwerk/Yo La Tengo

We cheat by cramming both of those highly influential but very different bands into one slot since neither needs an introduction, yet one can't make a must-see list without them. Kraftwerk are the electronic Beatles, masters of rigidly high-concept synthesized pop and their live show is an audio-visual orgy in 3-D. Yo La Tengo are one of the most influential indie bands to come out of the American '80s underground with a highly diverse catalogue and a reputation for amazing live shows. These bands are the golden oldies of the festival, but neither one should be missed.

Kraftwerk: Sunday, November 3, 20:00 at Harpa's Eldborg Hall. Note: You have to get tickets by 16:00 on Friday, at Harpa.

Yo La Tengo: Thursday, October 31, 23:30 at Harpa's Silfurberg Hall.



Mac Demarco

The Montreal-based musician Mac Demarco is the antithesis to your middle of the road singer/songwriter. Formerly recording as Makeout Videotape, he has produced two fantastic solo albums, 'Rock and Roll Nightclub' and '2.' DeMarco's live shows can involve nudity and lewd acts! Reykjavík you have been warned!

Catch them on Saturday, November 2, 21:00 at Harpa's Silfurberg Hall.

THINK PINK

This month Hreyfill Taxi company is supporting breast cancer awareness as well as fund-raising breast cancer screening by The Icelandic Cancer Society



We specialize in trips to the Blue Lagoon (3-hour stop) on the way from or to the airport.

Cars for 4-8 passengers

To book in advance: tel: +354 588 5522 or on www.hreyfill.is E-mail: tour@hreyfill.is

October is Pink Ribbon Month, the month of Breast Cancer Awareness

Reykjavik Excursions

is happy to be able to support this good cause by contributing an amount for every Flybus passenger travelling with us in October and November 2013.

By travelling with us you also make your contribution.



EXPO - www.expo.is

BSÍ Bus Terminal • 101 Reykjavík
☎ +354 580 5400 • main@re.is
www.re.is • www.flybus.is

flybus
**Reykjavik
Excursions**
KYNNISFERÐIR

S
C
H
E
D
U
L
E

2
0
1
3

WEDNESDAY OCTOBER 30

VENUE	19:00	19:30	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00	00:30	01:00	01:30	02:00	02:30	03:00
AMSTERDAM			20:00 BELLSTOP			21:40 SINDRI ELDON AND THE WAYS		23:20 STROFF				00:10 BÁRUJÁRN					
GAMLI GAUKURINN	REYKA		20:00 YLJA		20:50 1860	21:40 MY BUBBA		22:30 LÁRA RÚNARS		23:20 KALEO		00:10 KIRIYAMA FAMILY					
HARLEM			20:00 DJ. FLUGVÉL OG GEIMSKIP		20:50 GRÚSKA BABÚSKA	21:40 TONIK		22:30 LOVE & FOG		23:20 NOLO		00:10 LEGEND					
HARPA KALDALÓN			20:00 BJÖRK VIGGÓSDÓTTIR/LALA ALASKA		20:50 AMFJ	21:40 JÓNAS SEN		22:30 PÓRANNA DÖGG BJÖRNSDÓTTIR /TROUBLE		23:20 RÚNAR MAGNÚSSON		00:10 REPTILICUS					
HARPA NORÐURLJÓS	RECORD RECORDS		20:00 VÖK		20:50 SNORRI HELGASON	21:40 OJBA RASTA		22:30 MAMMÚT		23:20 RETRO STEFSON		00:20 FM BELFAST					
HARPA SILFURBERG	Siminn		20:00 LOCKERBIE		20:50 LEAVES	21:40 SÓLEY		22:30 SAMARIS		23:20 BLOODGROUP		00:10 EMILIANA TORRINI					
REYKJAVÍK ART MUSEUM	LETIÓL		20:00 GRÍSAAPPALÍSA		21:00 AGENT FRESCO	22:00 VALDIMAR		23:00 HJALTALIN									

FRIDAY NOVEMBER 1

VENUE	19:00	19:30	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00	00:30	01:00	01:30	02:00	02:30	03:00
AMSTERDAM			20:00 NOLEM		20:50 RAMSES	21:40 AMABA DAMA		22:30 SKURKEN		23:20 GOOD MOON DEER		00:20 RETROBOT	01:10 HOUSEKELL		02:00 ÁRNI²		
FRÍKIRKJAN			20:00 MÚM														
GAMLA BÍÓ			20:00 MARIUS ZISKA (FO)		20:50 HYMNALAYA	21:40 ÓLÓF ARNALDS		22:40 MARIAM THE BELIEVER (SE)		23:50 VILLAGERS (IE)		00:50 SIN FANG					
GAMLI GAUKURINN	REYKA		20:00 GANG RELATED		20:50 KITHKIN (US)	21:40 GRÍSAAPPALÍSA		22:30 OYAMA		23:20 BABY IN VAIN (DK)		00:20 THE BALCONIES (CA)	01:30 KIMONO		02:10 THE VINTAGE CARAVAN		
HARLEM	FUNKPÁTTURINN		20:00 LORD PUSSWHIP		20:50 MAGNOOSE	21:40 M-BAND		22:30 BERNDSEN		23:20 NITE JEWEL (US)		00:20 CAPTAIN FUFANU	01:20 FKNHNSM		02:20 OCULUS	03:10 TERRORDISCO	
HARPA KALDALÓN			20:00 NADIA SIROTA (US)		20:50 NORDIC AFFECT	21:40 PASCAL PINON		22:30 RÖKKURRÓ		23:20 DANÍEL BJARNASON		00:20 SEAN NICHOLAS SAVAGE (CA)					
HARPA NORÐURLJÓS			20:00 UMTBS		20:50 FOR A MINOR REFLECTION	21:40 AGENT FRESCO		22:30 APPARAT ORGAN QUARTET		23:30 GOAT (SE)		00:30 FUCKED UP (CA)					
HARPA SILFURBERG	THE 405	Siminn	20:00 SAMÚEL JÓN SAMÚELSSON		20:50 VALDIMAR	21:40 JOHN GRANT (US)		23:00 OMAR SOULEYMAN (SY)		00:20 ALUNAGEORGE (UK)		01:30 GLUTEUS MAXIMUS					
HRESSÓ			20:00 SVARTIDAUDI		20:50 WISTARIA	21:40 MOMENTUM		22:30 STRIGASKÓR NR 42		23:20 DIMMA		00:10 BENNY CRESPO'S GANG					
ÍÐNÓ			20:00 JÓHANN KRISTINSSON		20:50 LOW ROAR (IS/US)	21:40 SAN FERMIN (US)		22:30 MONO TOWN		23:20 GIRLS IN HAWAII (BE)		00:20 CARMEN VILLAIN (NO)	01:20 PÉTUR BEN				
REYKJAVÍK ART MUSEUM	LETIÓL		20:00 PAPA (US)		21:00 BORKO	22:00 MØ (DK)		23:00 SÍSÝ EY		00:00 RETRO STEFSON							
ÞJÓÐLEIKHÚS-KJALLARINN								22:30 SOMETIME		23:20 AARON & THE SEA (US)		00:20 LESCOP (FR)	01:20 ÚLFUR ÚLFUR		02:10 SYKUR		

SUNDAY NOVEMBER 3

VENUE	19:00	19:30	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00	00:30	01:00	01:30	02:00	02:30	03:00
AMSTERDAM								22:00 OYAMA									00:00 THE VINTAGE CARAVAN
GAMLI GAUKURINN	REYKA				21:00 GANG RELATED			23:00 ÆLA									00:00 MOSES HIGHTOWER
HARLEM					21:00 MYRRA RÓS			23:00 TILBURY									00:00 UMTBS
HARPA ELDBORG			20:00 KRAFTWERK (DE) (TICKET NEEDED)														



JOHANN AGUST HANSEN

Divinity revisited

Sugarcubes in concert 1988

Photographic exhibition

MOKKA KAFFI

wednesday 30.10.2013-thursday 28.11.2013

Skólavörðustígur 3A - 101 Reykjavík

THURSDAY OCTOBER 31

VENUE	19:00	19:30	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00	00:30	01:00	01:30	02:00	02:30	03:00
AMSTERDAM			20:00 THE WICKED STRANGERS		21:40 CATERPILLARMEN		23:20 LOJI				00:10 BOB JUSTMAN						
GAMLA BÍÓ			20:00 BIGGI HILMARS		21:40 TEMPEL (SE)		23:40 ANNA VON HAUSWOLFF (SE)										
GAMLI GAUKURINN KRONIK	REYKA		20:00 CELL7		21:40 GÍSLI PÁLMI		23:20 ÚLFUR ÚLFUR				00:10 YOUNG FATHERS (SCO)						
HARLEM BABEL		19:30 DJ ANDRE	20:20 THIZONE		21:50 QUADRUPLÓS		23:30 FUTUREGRAPHER				00:20 TANYA & MARLON						
HARPA ELDBORG	19:00	ÓLAFUR ARNALDS & THE ICELAND SYMPHONY ORCHESTRA // MAX RICHTER'S FOUR SEASONS (TICKET NEEDED)															
HARPA KALDALÓN AIRWORDS		19:45 POET LAUÐUR AVA.Ó. AFSDÓTTIR	20:15 ELINEY	21:00 POET SJÓN		22:45 POET RYAN BOUDINOT		23:00 EMPRESS OF (US)		00:10 LAY LOW							
HARPA NORÐURLJÓS			20:00 MOMENTUM		21:40 ENDLESS DARK		23:20 SÓLSTAFIR				00:10 METZ (CA)						
HARPA SILFURBERG			20:30 SNORRI HELGASON		21:20 PRINS PÓLÓ		23:30 YO LA TENGO (US)										
HRESSÓ			20:00 LOVE & FOG		21:40 JAN MAYEN		23:30 BÁRUJÁRN				00:20 ÚTIDÚR						
ÍÐNÓ			20:00 HUDSON WAYNE		21:40 STAFRÆNN HÁKON		23:20 NO JOY (CA)				00:20 STEALING SHEEP (UK)						
REYKJAVÍK ART MUSEUM	Guðlaug LÉTTOL		20:00 SOMETIME		22:00 OJBA RASTA		23:00 JAGWAR MA (AU)										

SATURDAY NOVEMBER 2

VENUE	19:00	19:30	20:00	20:30	21:00	21:30	22:00	22:30	23:00	23:30	00:00	00:30	01:00	01:30	02:00	02:30	03:00
AMSTERDAM			20:00 TRUST THE LIES		21:40 KONTINUUM		23:20 IN THE COMPANY OF MEN		01:10 ANGIST								
GAMLA BÍÓ			20:00 ÚLFUR ELDJÁRN		21:00 SÓLEY		22:00 AMIINA		00:00 SKÚLI SVERRISSON								
GAMLI GAUKURINN	REYKA		20:00 SKEPNA		21:40 SIGN		23:20 ROYAL CANOE (CA)		01:20 MUCK								
HARLEM FUNKPÁTTURINN			20:00 ÁRNI²		21:30 KAJAK	22:20 SLOW MAGIC (US)	23:20 FATIMA AL QADIRI (KW)		01:30 HERMIGERVILL	02:30 PEDRO PILATUS							
HARPA KALDALÓN		19:10 KIRA KIRA	20:00 YLJA		21:40 MIKHAEL PASKALEV (NO)	23:20 JAKOB JUHKAM BÄND (EE)											
HARPA NORÐURLJÓS			20:00 KIRIYAMA FAMILY		21:40 MONEY (UK)		23:40 YOUNG DREAMS (NO)				00:40 SYKUR						
HARPA SILFURBERG THE 405	Síminn		20:00 MOSES HIGHTOWER		22:00 ÁSGEIR		00:10 JON HOPKINS (UK)										
HRESSÓ			20:00 JARA		21:40 BOOGIE TROUBLE	23:20 EMMSJÉ GAUTI											
ÍÐNÓ			20:00 EIVÖR PÁLSDÓTTIR (FO)	21:40 MOON KING (CA)	23:20 LEAVES						01:20 DIKTA						
REYKJAVÍK ART MUSEUM THE LINE OF BEST FIT	Guðlaug LÉTTOL		20:00 NOLO		22:00 MYKKI BLANCO (US)		00:10 SAVAGES (UK)										
ÞJÓÐLEIKHÚS- KJALLARINN			21:00 GHOSTIGITAL		23:00 GOLD PANDA (UK)												
					22:30 VÖK		23:20 BYRTA (FO)		01:10 SUN GLITTERS (LU)								
									00:10 KIPPI KANINUS								

S
C
H
E
D
U
L
E

2
0
1
3

Kraum
icelandic design

Best of Icelandic music and design

Aðalstræti 10, Reykjavík
Museum of Design and Applied Art, Garðabær
(354) 517 7797 — kraum@kraum.is
Find us on Facebook

Opening hours
September — May
9:00 — 18:00 weekdays
10:00 — 17:00 Saturdays
12:00 — 17:00 Sundays



■ Axel Sigurðarson

As a core member of the Bedroom Community label, Daniel Bjarnason has been composing music that stretches and warps the concepts and expectations towards what is considered “classical music.” His 2010 debut album, ‘Processions,’ is a work that is at once both visceral and intimate, held together with highly complex structures of breathtaking virtuosity. He has also worked closely with label mate Ben Frost, on 2011’s ‘Sólaris,’ (Inspired by the 1972 sci-fi film of the same name) and on the soundtrack to the Icelandic film ‘Djúpið.’ He has also composed works such as ‘The Isle Is Full Of Noises,’ influenced by Shakespeare’s ‘Tempest.’

This September saw the release of Daniel’s second solo album, ‘Over Light Earth.’ Containing three segments based on early works and influenced by the New York school of painters, the album refines the music and techniques seen in ‘Processions’ with recording and production techniques that seek to shape orchestral music into new, innovative forms.

We met with Daniel to discuss his work and creative process, as well as his preparations for this year’s Airwaves festival.

On ‘Over Light Earth,’ the self-titled first section was apparently inspired by the New York School of painters, in particular Rothko’s No. 9 (Dark Over Light Earth), and Jackson Pollock’s Canvas No. 1 1949. What was it about these two paintings that inspired you?

Well it happened that I was in LA on another project, just as I was starting work on this piece, but was only at the time thinking about what I should do. But right across the street from Disney Hall, where the piece was going to premiered, is MOCA [The Museum Of Contempo-

rary Art], and my hotel was also right next to that. And when I was in the frame of mind where I was thinking about the pieces, I was spending a lot of time in there.

The two artworks themselves are very different aren’t they? The Rothko piece is a classic of abstract impressionism, while the Pollock piece is very dense and furious.

Well, I had seen both those paintings before, but when I saw those two at that moment and the way they were presented, I was more receptive to them, especially the Pollock painting. But I will say that I wasn’t in the museum looking for something specifically to make music to, it was more a case of catching something at the right time.

I then came back to Reykjavik, and kept thinking about those paintings. I found myself looking at other works from that period and eventually become extremely connected to them.

Methods

‘Over Light Earth’ is markedly different from other classical recordings in that it was recorded with the use of close mic-ing and studio multitracking. Why did you choose this method, as opposed to the traditional way of recording classical music?

We started this method of recording on “Bow To String,” [from ‘Processions’] with a single cello, and then layering stuff on top of the original sound. This made it possible to do things that you can’t with traditional recordings. You can really delve into certain sounds, in that you can isolate, amplify, and filter them, etc. It’s essentially a different approach for classical music, one that’s considered normal in almost every other genre in music; that the album is the album, and the live performance is a separate thing. They don’t

have to be the same. Most classical music that’s recorded is a representation of a live experience, even though, ironically, most live performances for recording are edited quite a lot.

Listening to ‘Over Light Earth’ you can hear a lot of the instruments close up. The scratching of the string instruments, to the hammer of the piano keys hitting the notes. Were you trying to get a more natural feel into the music, to make it feel more “alive”?

Yeah, in a way. I was trying to get more into the actual sounds that each instrument can make and be able to play with effects such as studio panning, so you can focus in and out of certain groups of instruments. Someone described it to me like being a fly that could fly around the different instruments and being able to hear different sounds at different times.

Subtlety

The third passage of the album, “Solitudes,” is one of your one of your earliest composed pieces. Why, for this, album did you decide to return to this piece? I understand that Ben and Valgeir Sigurðsson reworked the music a bit.

Funnily it was the first thing of mine that I recorded with Valgeir, around four or five years ago. We were originally going to put it out as the first album, but then I wrote ‘Processions’ and we decided to go with that instead, as it would be too much having two piano concertos on the album.

But as we were putting ‘Over Light Earth’ together, we were looking for a third piece, and we went back to these recordings and started working on them a bit more. And these pieces themselves started to make sense when we treated them the same way as the other pieces in the album. Then the idea came that

The Bringer Of Light

Daniél Bjarnason seeks to introduce new ways of approaching and listening to classical music.

—Words by Bob Clueness

Who: Daniél Bjarnason

Where: Gamla Bíó

When: Saturday, November 2 at 23:00.

We would go at it with a slightly different approach, in using more electronic instrumentation.

The electronic aspect is VERY subtle in a way. I can at times just hear Ben’s guitar drift in and out of certain passages.

Oh yeah, it’s very subtle and people will have to listen very hard to hear it. The stuff that Valgeir and Ben do on this piece is quite specific.

Deep Approach

In terms of collaboration, you’ve collaborated a lot with Ben Frost, working together on the soundtrack to Baltasar Kormákur’s film ‘Djúpið’ and, more significantly, the piece inspired by the 1972 film ‘Sólaris.’ How did that project start?

It was a commission from the Unsound Festival in Poland. Mat (Schulz, the festival organiser), discussed aspects of it with Ben, and they came up with the initial idea together, but then the ideas around it started to change and then I got involved. Through various morphing processes, it eventually took shape.

What was your knowledge of ‘Sólaris’ beforehand? Were you a fan of the film?

I actually hadn’t seen it! When the project approached, I watched it through once, and when Ben and I met up, we watched the film through twice, two days in a row. While we were watching it, we started our improv sessions, where all the music for the piece basically came from. After those sessions, we let the material lie for a long time, and then we came back to it and started editing away what was good and what was bad. At that point we had no idea what pieces would fit to what scenes

of the movie. We decided early on that we weren’t going to approach it linearly, like you would normally do with a movie soundtrack.

So it was similar to ‘Over Light Earth,’ in that you were asking what does the movie represent and can we represent those themes in a musical form?

Yeah, for us the movie was a starting point, and was more of a conversation between the two works. We never actually watched the movie again after we finished those improv sessions.

Really? I and many other people would assume that you spent a lot of time delving into the movie and its themes.

Well, while we were making the music, we both approached the movie very deeply, if only for a short, focused session of time. Having said that, if we didn’t have the movie with us during those sessions, the music probably would have been completely different in terms of pacing and atmosphere.

So how are you approaching Airwaves this year? Will it be any different to your regular performances?

I haven’t quite worked out what I’m going to play yet. The set will contain some of the music from the album, but not all of it though as it will be way to complex. You’d need 50 people, and you would also need to prepare the piano and it’s hard in a festival like this to be able to do that sort of thing. So it will be myself and a small group, around seven or so people. For this set, I’ve been making these arrangements, to cut the number of people needed down, and I find that quite interesting to make the music work in a different situation.

Daniél Bjarnason Interviews Vök

I understand that Músiktilraunir marked the first time that you played a show. Has your music changed since you’ve played more shows?

Well of course our music has changed or evolved rather, and hopefully for the better.

How do you make music? Who writes the lyrics?

Andri writes the lyrics. There is no one way that we compose though.

When can we expect a new album? Have you started working on it? Will it be very different than ‘Tensions’?

Yes we are working on a full album.

If you could change one thing about the Icelandic music scene, what would it be?

We would stop all of the best venues for concerts from closing down!

What’s the best saxophone solo of all time?

Paul Desmond’s “Take Five.”

ICELAND'S SECTRET
TO HEALTHY LIVING

- ✓ HIGH IN PROTEIN
- ✓ NATURALLY FAT FREE



Skýr.is



KAFFIBARINN
ICELAND AIRWAVES 2013
OFF-VENUE PROGRAM.

**Snorri Helgason, Housekell, Hjaltalín,
Halleluwah, Cell7, Sexy Lazer, DJ Frímann,
Good Moon Deer, The Anatomy of Frank,
1860, Human Woman, DJ Casanova,
DJ Katla, For a Minor Reflection, Captain
Fufanu, Kasper Björke, Galdur, Lagaffe
Tales DJs, Rökkurró, Simon FKNHNDISM,
DJ Kári, Bedroom Community & friends
and more. [FACEBOOK: kaffibarinn](#)**

The music goes best with a VÍKING



Axel Sigurðarson

Högni Egilsson is in Norilisk, Siberia—the world's northernmost city of more than 100,000 inhabitants—where he along with the band Gusgus and the Icelandic Dance Company are to perform the cabaret *Journey* (“Á vit”), which they premiered in Iceland a couple of years ago.

Internet is sparse, so we speak over the hotel phone. He talks about his surroundings.

“No roads lie to here, you can only travel via air or rail. The city is surrounded by tundra. The outside temperature is minus ten degrees Celsius. It feels like the most polluted city in the world. Everything is covered in a brown pastel haze. Everything is sort of run down. It is a mining town from the Soviet era. It used to be a Gulag. There is no tourism, just industry. And I guess they're making a lot of money. They are apparently putting a bunch of it into promoting cultural events, so that's how we got here.

The ambiance is apocalyptic. Death is in the air. It's 3:30 AM. I just ate a reindeer tongue that had been boiled for thirty hours. I'm experiencing one of the biggest cultural shocks of my lifetime.”

Our conversation eventually shifts to music, and the Hjalतालín founder and I start talking about how he came to be involved with the Gusgus crew.

Is there a difference between working with Gusgus and Hjalतालín?

No, not really. The Gusgus thing happened really quickly and was rather impulsive, all in the heat of the moment. It was a short period of time, a few months where we made the Gusgus songs, the theatre songs, some solo stuff of mine. We created furiously for three or four months, and then we sort of kept going for a while after that.

I noticed you were a little wilder

in your initial appearances with Gusgus than what you had been doing with Hjalतालín up until then, as if you were exploring the performance aspect. Was it maybe liberating to get to step out there as a singer?

That's right, there's a certain freedom in not being responsible for everything, in not being in the frontlines regarding the musical and production aspects of a concert. I could allow myself to assume a bit of a 'star role' when my duties were limited to being a singer and frontman. Performing with Gusgus allowed me to open up as a person and create a bit of a character, a stage identity. That persona is definitely part of who I am, but still different, detached, emphasizing certain aspects. Playing with Hjalतालín, that was more a part of my personal history and continued focus, an inseparable part of me. With Gusgus, I was able to step into a phenomenon that I had long been observing from afar. I could fictionalize, tailor-make an image to work with and express myself through.

The Big Reveal

This is interesting since Hjalतालín's most recent album, 'Enter IV', which you made after having worked with Gusgus, is ultra personal, your most sincere and revealing work to date. Did assuming a character and working with fiction enable you to open up more?

Yes. I think that when you've removed yourself from yourself in such a way, and entered a period of transition towards a fabricated life, a life of fiction or one that is unconnected to the one you've lead thus far, then that perhaps affects you so that you feel the need to reach back home, to touch your core. Approaching your life creatively, as a work of art, in the Nietzschean sense, also invites a certain loneli-

ness—it creates a distance between the being and self. Between what I aspired to do, my actions and the life that I live. I reached a junction. A void was born, a loneliness, which then drove me to open up entirely.

And this in turn perhaps creates a loneliness and emptiness of the kind that we explore on 'Enter IV'. It is a lonely record. As you soar further and explore the world, you discover that you are alone.

What is it like, releasing such a personal record?

Well, it's... opening oneself up in a very revealing way somehow... It's an odd feeling. It can be vain to shout yourself loud and clear over everyone, to attempt to make them feel you. The accompanying sensation can be a little... wrong, for lack of better word. But then that's the domain of fiction, the domain of art. When art becomes so overtly personal and confessional, it must also involve fiction. If there is not an element of fiction, if you're not creating a world to work within, then that's not art, I believe. 'Enter IV' melds these two things, the structure and the reveal. It is very personal and intimate, but it is amplified and exaggerated to an extent. It is its own world; it exists in its own sphere.

That album is certainly very personal.. It relays a tragic story, of tribulations and natural beauty and enlightenment. It is a tale of moving into other worlds, of flying too high like an Icarus figure. Your wings melt and you enter the water. That story is realized in a very carefully created, structured environment, written and sketched out by the band Hjalतालín

What I am saying is: it's all on a very mystical and mythical plane, but at the same time, yes, it is personal, it is the story of my tragedy. As an artist, you must amplify, you must exaggerate. A diary entry about how bad you're feeling, about what you're going through, that will never be magical or enchanting. It will never be art. Not until you obfuscate it, make it more subtle and mysterious.

The Explorer

Högni Egilsson on life, art and the making of Grapevine's album of 2012, Hjalतालín's 'Enter IV'

—Words by Haukur S. Magnússon

Who: Hjalतालín

Where: Reykjavik Art Museum, Harpa: Silfurberg

When: Wednesday, October 30, 23:00

Thursay, October 31, 22:20

The Spectacle

Were you nervous before releasing such a revealing record?

No, no, not at all. I wasn't really thinking about it. I was in Hveragerði, enjoying massages and mudbaths, talking to old people and playing pool with sailors, eating healthy foods, taking walks and listening to stories. The month the album was released I was elsewhere, in Hveragerði, winding down, getting rehabilitated.

That album drove me insane. That's a fact. [Shortly after 'Enter IV' was released, Högni opened up about his mental breakdown in a sincere front-page interview with local weekly Fréttatíminn, which bore the headline “My name is Högni and I suffer from manic depression.” The interview was conducted at the rehabilitation centre in Hveragerði where he went to recover after an intense period that, among other things, saw him write and record 'Enter IV'].

Was it making the album that had that effect? Or was the album more your attempt to work through your mental problems?

I guess both? Or I don't know. It's really hard to say. It's really hard to relay what happened or describe it in an accurate or realistic manner, and it really isn't my place to do so [hesitates]. The topics addressed... I was both exploring my state and driving it further in writing that album. If you start thinking about some things with a certain intensity, then you eventually find yourself on a diving board. You start flying higher and higher and the more you search, the more you're sculpting an idea and a world of your own where you function and which you explore. Think of it as a pool of lava that's bubbling under your core, one that you're seeking out and drawing from... eventually it takes shape, something comes loose, an explo-

sion happens, the tension loosens.

Talking to you right now about the album and that period of time, I'm not especially interested in discussing the insanity that came with it. Still, it was and is an inseparable part of that album and what it was about, the music was written during my period of mental illness, some of it in the psych ward, and that colours it. But at the same time, it's not one of those 'insanity albums'—you know what I'm talking about. It's just music and songs that are created around a certain way of life, certain situations. By associating the music with mental illness, the value of the art itself is perhaps defused and diminished. I've sensed that as soon as the idea of insanity is connoted with a work of art, it's as if that work of art gains its own existence, it ceases being merely a work of art and becomes 'a work of art created by insanity'. And this is a big misunderstanding and condemnation of insanity, that it is a specific condition removed from humanity, separate from our existence, rather than part of the spectrum of human life.

I chose to speak up about my problems in Fréttatíminn because I wanted to raise awareness of mental illness, which in many ways remains a taboo subject in Iceland. I was happy with the discourse that followed, but it also came with a price and maybe placed the album in a new context.

Have you entirely put your troubles behind you at this point?

With regards to my health? I think so, absolutely. But I don't... I don't know how to talk about this. I have a hard time of figuring this stuff out, what exactly happened and what followed. It was a period in my life where I was searching for something and... it was exciting.

Read a way extended version of this interview on www.grapevine.is, which includes discussion about Hjalतालín's new album and Högni's forthcoming solo outing.

Högni Interviews DJ Flugvél Og Geimskip

What do you talk about in your music?

I talk about things that are not at all what they seem; things that you can just get a glimpse of in the dark night; things that prefer disguise; things that make the world more alive and expand when you give them attention—like real adventure.

How do you write your songs? Are they written from your own perspective, or did you perhaps create a character in "DJ Flugvél & Geimskip" that you are speaking for?

I start by making a beat, then I work on the bass, and then I add all kinds of sounds and sing something to go along with that. It is all completely from my own perspective; DJ Flugvél og Geimskip (“DJ Airplane and Spaceship”) is not another self or made-up character—it's just me with a cooler name and sunglasses.

What are your plans for Flugvél & Geimskip? Is there an album on the way?

There is a CD on the way right now! At this moment it's in a plane or ship—hopefully it's travelling by submarine. It is to be released October 19 and there will be a release concert at KEX Hostel with lights, music and magic. Everyone is welcome! Otherwise, my future plans include making a robot orchestra (like in the 'Abominable Dr. Phibes' movie, but with animal robots) to go with me on an intergalactic tour of outer space.

With your music, are you trying to create a better world, or do you focus on satisfying yourself?

I have never thought about creating a better world, but the universe is expanding with every new song, so it is good to have many people making music. I'm always excited about what music I or anyone else will make next. The world is infinite because of music, new music is created constantly, and that makes it interesting to continue existing.

Where did you get those shoes you wore for our photo shoot? I really want shoes like that.

Haha! These shoes were designed for space travel in anti-gravity. The shoe soles are so thick because they have magnetic poles inside them. They were originally made for Yuri Gagarin, but shrank when they were washed so now they fit me. I would perhaps contact ESA, the European Space Agency, to try to get shoes like that.

Do you have a secret friend?

I have a few. One is a yellow animal that I share with my friend Gulla (we are in the band SPARKLE POISON). Another is Peli. He manifests himself as anything long, like electrical cables and all kinds of tubes. He can also transform into a spiral and curl up, for example when visiting people in small houses. Then there are some kitchen cabinets and aliens. But now none of them are really secret anymore.

Welcome to our legendary record stores in the heart of Reykjavík. Take your time and listen to our great selection of Icelandic music

"Nr. 2 of 27
breathtaking record
stores you have to visit
before you die"
buzzfeed.com

12 Tónar

1998
12 Tónar
2013

12 Tónar Skólavörðustígur 15 / Harpa 101 Reykjavík. www.12tonar.is



Who: Samaris

Where: Gamla Bío

When: Thursday, October 31 at 22:40.

□ Axel Sigurðarson

Wunderkind Jófríður Ákadóttir has the unaffected calm (and charm) you might expect from someone who, at 19, is already a veteran of the Icelandic music scene. Having won the decisive Icelandic Battle of the Bands no less than twice—once at age 14 with girlband Pascal Pinon and again in 2011 with three-some Samaris—Jófríður seems poised to take on bigger and bigger stages.

We met with Jófríður to discuss the two sides of the indie band coin, standing up for the grassroots, and how to survive yet another Airwaves.

Samaris recently signed to One Little Indian Records in the UK, while Pascal Pinon is signed to Morr Music in Berlin. Practically speaking, is there much of a difference in the way the two bands are managed?

Absolutely. I've experienced two very different sides to this business. In Pascal Pinon we don't have an agent, we don't have a big production around us—except for our label, which is quite established in Germany. We have a booking agent but besides that we're in charge of all management stuff ourselves. And that's very nice, to have control over everything... all our finances, all releases, all artwork. But that also means we have to spend much more time on it.

In Samaris, I only have to be responsible for this [points to herself]. I'm just in charge of a specific, small part and then there are a lot of other things that someone else is in charge of. And that is both good and bad—like, say, when all of a sudden a single is released and I've never even seen the artwork... let alone know there was going to be a single. I find that very uncomfortable.

Was it deliberate to split it up that way or did Samaris just break through in a different way?

Completely unplanned. The way I experienced it I always thought Samaris was far more likely to break through, though; it just was much more happening at the time. It started going very well, very quickly. But I mean I wasn't really thinking too much about it either. We're not plotting all that much. Quite the opposite.

Now you have people plotting on your behalf.

That's the thing! And I'm not ashamed of having some kind of management. You don't have to be indie through-and-through in order to be cool.

Tender Is The Night

This will be your fifth Airwaves. What advice do you have for local bands playing their first festival?

All the bands who are starting out could do with slowing down a bit. You know, there comes another Airwaves after this Airwaves. And if you play your cards right you will be in it. It's not the most important thing in the world. At least not from my experience.

Do you get the sense that it's almost as important to play off-venue than on-at this point?

If it's well organised. But there are a lot of things wrong with this off-venue concept. All these companies are taking advantage of the grassroots, a little bit, just by seeing that everyone's eager to play and using it to their advantage. It's not clear exactly who is helping whom. I think these companies should do more for the bands. In the end it's sort of their ethical responsibility to pay them. I'm not saying that I'm not going to play off-venue, you know, I am, and it's very fun. But there's this way of thinking that should be torn down—I think that bands should just say: OK, this is a concert and I'm going to charge a cer-

tain fee, just like with any other concert, instead of these weird, unwritten rules. It's important to be careful because it always piles up. You don't realise it until suddenly... I think we played 12 times [at Airwaves] last year!

On The Viewless Wings Of Poesy

How important is poetry to your music? I know you and Áslaug [of Samaris] took part the local Poetry Slam last year. And there certainly is something quite haunting, and very poetic, about your lyrics.

I write poetry. And I write all the Pascal Pinon lyrics, or most of them anyway. I also really enjoy taking poetry from books. Especially Romantic poetry. This old Romantic style is so well suited for us [in Samaris], because the words are both avant-garde and they have this emphasis and this flow. It becomes incredibly fun to sing them, and to compose to them. We've been doing this for the past two years, collecting poetry. And sometimes we take things that already exist and write new music to it.

So there is no real emphasis on the lyrics as a separate entity, then. You don't put the text in the liner notes and expect people to read it like poetry.

No, not yet anyway. We've interpreted it in such a way that the singing has just become a new instrument. You really sing through the clarinet. Áslaug [in Samaris] and I both studied clarinet for ten years, and it's funny to work with her in this context because we've been through this schooling together and held hands through it and so I know a lot about how it is to be a clarinet player. And the last part of that musical education involved a lot of interpretation of the instrument, singing into it. And it works both ways, I guess, be-

Darkling I Listen

Jófríður Ákadóttir soars on the wings of poesy

—Words by Valgerður Þóroddsdóttir

Who: Pascal Pinon

Where: Harpa Kaldalón

When: Friday, November 1 at 21:40.

cause I start to sing as though I was playing the clarinet. It's a good harmony.

Was It A Vision? Or A Waking Dream?

Having gotten into music at such a young age, and still being in the band you started when you were a preteen, you must still be going through a lot of phases, and changes, musically. How has your attitude towards these projects changed?

When we started Pascal Pinon, there was this element of having the courage to perform. It was terribly difficult, but in a way it was beautiful, also. We were four girls, then, making music, totally immersed in our own adorable world. And I've been a bit hard on that project... we had this horrible out-of-tune guitar, and played all these concerts where everything was in total chaos. But I really appreciate it now, looking back. Our record, also, was a total mess, just the most lo-fi home-recording trash you can find. But actually I really like it now.

You were 14 then.

When we started the band, yeah. We were 15 when we released the album ourselves. That's part of what led to the other girls quitting the band, leaving just me and my sister, Ásthildur. It was incredibly tense having our own release, 15 years old, and we had no idea what we were doing. Still, you know, it all worked out... I was always walking into 12 Tónar with more and more copies of the album and stuff like that.

But it was very hard. I remember our first concert was, just, intense. We played at some community centre and we didn't have the courage to stand so we sat but there weren't any chairs so we sat on the floor and were just singing but there were no microphones. But then in the end ev-

eryone was incredibly pleased. They loved it and we got so much good feedback. And then it became easier. I am so glad that I just went ahead and did it.

No Hungry Generations Tread Thee Down

It's a big step, taking yourself seriously as an artist, this... unveiling.

It's dangerous, too. I mean, I'm 19. I'm not paying bills or renting an apartment or having to support any offspring. I'm just doing some stuff for myself and enjoying it. I think it's important that I don't start suffering from the seriousness of life just yet.

I guess it's important to the extent that it enables you to concentrate on what you are doing to the exclusion of other things. To be able to prioritise music, for example. That step of taking oneself seriously often seems more difficult, somehow, for girls. Admitting to the world that you see yourself as an artist.

Yes, absolutely. That is very true. I'm actually relieved to have done it right away. And I don't know exactly what the impetus was. Maybe I wasn't thinking too much about it. I just didn't want to wait, I didn't want to be like 'oh, I'm so small I'm not going to show them my songs, I'm not going to do this or that.' If I was starting out in music now it would probably be very difficult, perhaps even more difficult. But it's important not to stop and think about things too much, and not put yourself too much into context. I think I'm in the place I am today as a result.

You have to start somewhere.

Exactly. And not hesitate to do so, whether you're 15 or 100.

Jófríður
interviews
Arnljóttur

Do you have a fashion idol?

There's nobody in particular, although I have gone through my phases. When I was a kid it was Captain Hook and then as a teenager it was hippy culture, which I'm actually still pretty into despite some adaptations. I tend to get really excited about things and these days it's decorative shirts, especially ones with the paisley pattern. It reminds me of both cells and shooting stars, which can be interpreted in many ways. I really enjoy having it on me.

Which would you prefer, living in a city and never seeing the ocean or living your whole life on a boat?

I think I'd prefer the boat. Seasickness is at least not a problem for me. I rewatched the great movie 'Legend of 1900' the other day and

that might explain my choice.

Have you had a stalker?

Not that I know of...

Do you find it easier to express yourself in lyrics or through music?

I just like expressing myself in general. With Ojba Rasta it's usually the lyrics that follow the music, but I don't think one is better than the other. Lyrics and music can work so well together. Otherwise, 99% of everything that I have done musically has been lyrics-free. Sometimes the music needs lyrics. Sometimes not, because a word can make the music vortex around the word. Other times, things can't be said with words. Everything is different.

What are you trying to get

across when you combine the two?

It is impossible to explain here. It's a symbiosis. People have to listen to the music and form their own experiences and observations. I've put everything into this and I mean what I produce. My subjects matter a lot to me and I make big demands on myself regarding what I produce. To make music and to release it is a bit like screaming into the future in some way and then it echoes forward. So one has to be careful about choosing what to scream. What's important in life? Who am I? Isn't the existential crisis largely propelling one forward?

How do you free the words in your poems from their meaning, if that is even something that you strive to do?

The Icelandic language is full of wormholes that allow ambiguity to flourish. Changing just one word can send everything into a different direction. Ambiguity can add meaning and new ways of experiencing the same thing. This relativity makes it an exciting area. That is, when things are not lost in translation, but rather found.

How do you go about creating meaning in the music that you make?

In some way you could say that I strive to create meaning by taking on things that I believe are important and doing that with sincerity. People also have to listen to the music though. But when people listen to the music, then it can become meaningful.

AURORA REYKJAVÍK

THE NORTHERN LIGHTS CENTER

Explore

Learn

Discover



**Here for the music and some northern lights?
Is the weather funkking it up?**

Then visit us and experience our multimedia exhibition
It's only a ten-minute walk from the city center

Grandagarður 2 - 101 Reykjavík
Open every day from 10:00 - 22:00



www.aurorareykjavik.is

Airwords With Andri Snær Magnason

—Words by Burke Jam

Where: Harpa, Kaldalón Hall

When: Thursday, October 31

Website: www.andrimagnason.com

You might know the name Andri Snær Magnason from any one of the literary or film works he has produced over the last 15 years. If you don't, we suggest it's time you do. Andri's work has things to say—honest, challenging and beautiful things. The 2010 film documentary 'Dreamland,' based on his book of the same title, gracefully yet unflinchingly tackles issues of culture, environment and industry in Iceland, and has been called one of the country's most important films... ever. We caught up with the author and conspirator of novels, poetry, plays and children's stories to learn more about his upcoming Airwords event, which brings together writers and musicians in a live setting, articulating yet another side of the amazing exchange happening at the Iceland Airwaves Festival this year.

What is the mission behind Airwords?

The mission is of course to spread the word! The idea is to bring literary talents to the Airwaves scene. Writers and musicians in Iceland have always had a close relationship. Sjón [Icelandic poet] is one of Björk's closest collaborators and I have worked with Valgeir Sigurðsson, múm and Eivor Pálsdóttir. We wanted to join the party and perhaps bring a new dimension to the festival.

How did the Airwords night come about?

I had planned a launch party for my book 'LoveStar' in New York on Monday, October 29 last year, the exact moment Hurricane Sandy hit. I found the last rental car in New York and just barely escaped Manhattan, kind of like Kurt Russell. On the way I wondered why I was putting myself through all that danger when I could be back home in Iceland with thousands of highly literate music lovers in town for Airwaves. That crowd should be considered a beached whale for us writers ['Hvalreki' in Icelandic, a sign of good fortune]. I had recently taken part in a nice evening in the Edinburgh International Book Festival where Elin Ey was also playing. It was a very nice event so I talked to Grímur [Iceland Airwaves Director] about this idea and he took us in, adding some more music—actually some excellent musicians—and here we are.

Who can we expect to see?

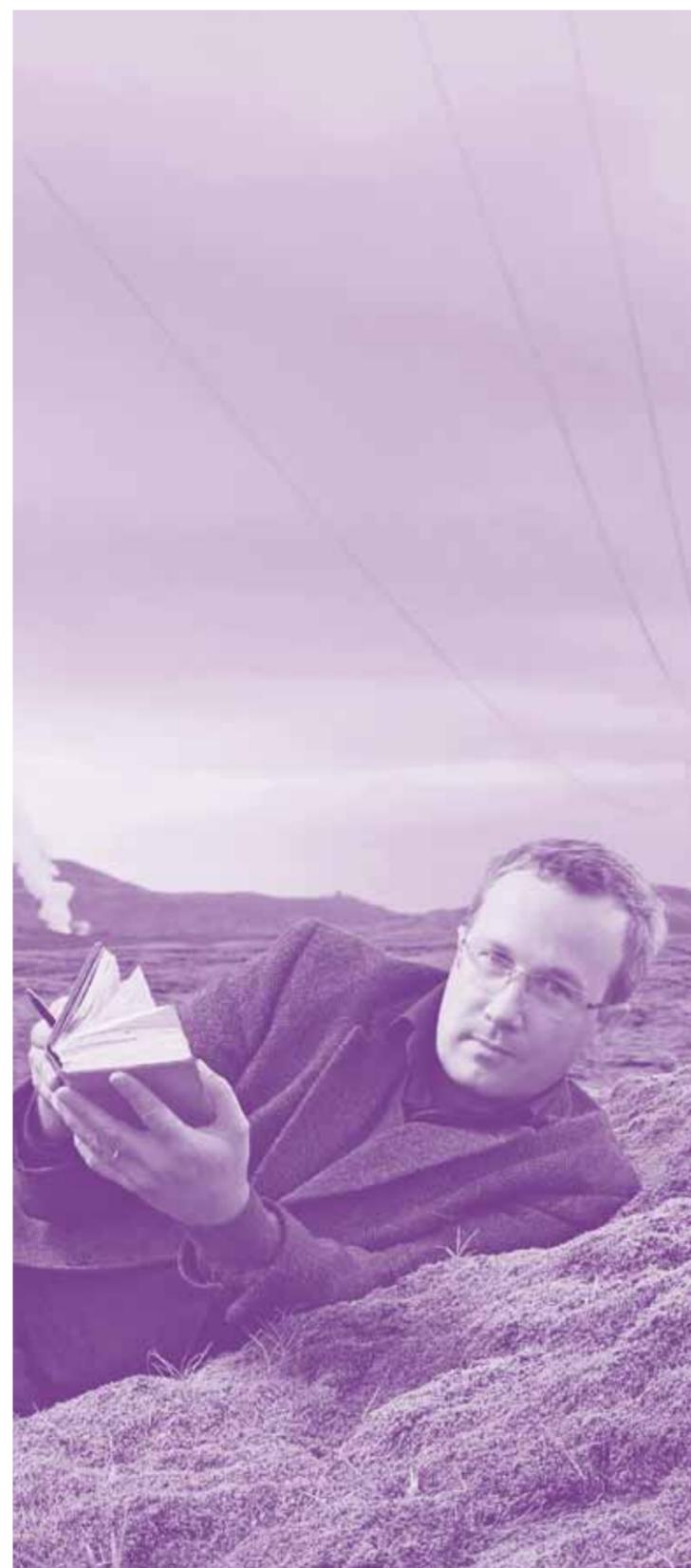
We have Sjón, Auður Ava Ólafsdóttir and Kristín Ómarsdóttir from Iceland. They have all recently been published in English and other languages and have been getting great reviews. We have Robert Forster, a legendary musician from Australia, Ryan Boudinot, a brilliant writer from Seattle, and musicians Elin Ey and Lay Low from Iceland and Empress Of from the US. I will also read.

What does Airwaves mean to you personally?

I think Airwaves is a very ideal festival. It's at the end of October when you should be starting to feel down because of the growing darkness, before the snow has arrived. According to the Danish poet Henrik Norbrandt, there are 16 months in the year: "November, December, January, February, March, April, May, June, July, August, September, October, November, November, November, November." Airwaves takes you through all five Novembers and suddenly it's Christmas and the darkest days are gone!

What do you have coming out next?

I have a new book coming out in the beginning of November. It is a story about a magic box that people can crawl into to make unimportant and boring time disappear. You can skip Mondays and Novembers and Februaries, rainy days and boring winters—all those days just pass in an instant. If an economist predicts a very bad year, you can decide to skip that year and the next because things never look better. One day, some children escape from their boxes, they roam a city in ruins and find an old lady in a house. She tells them a story about a king who conquered the world and decided to defeat time itself.



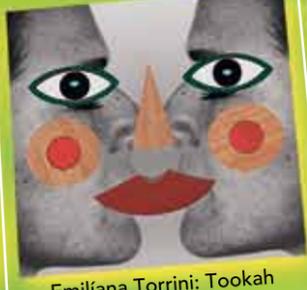
POETRY OFF-VENUE:

Andri Snær is also organizing an off-venue poetry event alongside Valgerður Þóroddsdóttir featuring young local writers associated with the grassroots poetry collective Meðgönguljóð alongside heavy-hitters Ryan Boudinot and Andri Snær himself.

Air is in the words: poetry and music jam session will be held at Vínbarinn on Airwaves Saturday, November 2 from 12-14 and will feature musical accompaniment by Daniel Bjarnason and Samaris, among others.



Dimma: Myrkraverk



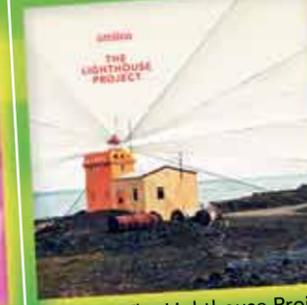
Emiliana Torrini: Tookah



Sigur Rós: Kveikur



Ghostigital: Division og culture & tourism



Amiina: The Lighthouse Project



Ólöf Arnalds: Sudden Elevation

Smekkleysa

PLÖTUBÚÐ

BAD TASTE RECORD STORE

*Probably
The Best
Record
Store in
Town*



Laugavegur 35 • tel. 551 3730 • www.smekkleysa.net

AUTUMN/WINTER 2013



KORMÁKUR & SKJÖLDUR

REYKJAVÍK MMX



KORMÁKS & SKJALDAR

Laugavegi 59

ICELAND AIRWAVES

off venue program

Friday November 1st

15:00 Nini Wilson

Saturday November 2nd

15:00 Snorri Helgason



Iceland Airwaves at our Reykjavík Hostels:



Loft Hostel

Wednesday to Sunday

THE BALCONIES (CA).
 ME AND MY DRUMMER (DE).
 SHINY DARKLY (DK). OYAMA.
 CAMP KEIGHLEY. MR. SILLA.
 HALLELUWAH. RÖKKURRÓ.
 FOR A MINOR REFLECTION.
 MYRRA RÓS. BOOGIE TROU-
 BLE. ÚTIDÚR. ÚLFUR ÚLFUR.
 MAMMÚT.

Reykjavík Downtown Hostel

Thursday to Saturday

SAN FERMIN (US). ELECTRIC
 EYE (NO). BRUNO BAVOTA (IT).
 MOON KING (CA). PORQUESÍ.
 VIGRI. OLÈNA (FR). PARKER
 AINSWORTH & HANNA
 LEISS (US).

...and many more!

New And Upcoming Releases

Available
In All Good
Record Stores



VARIOUS ARTISTS
THIS IS ICELANDIC INDIE MUSIC
OUT NOW!



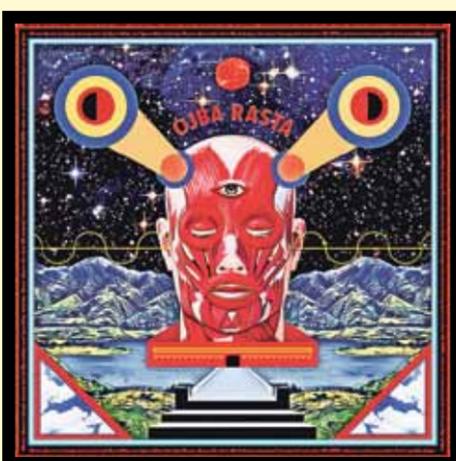
LEAVES
SEE YOU IN THE AFTERGLOW
OUT NOW!



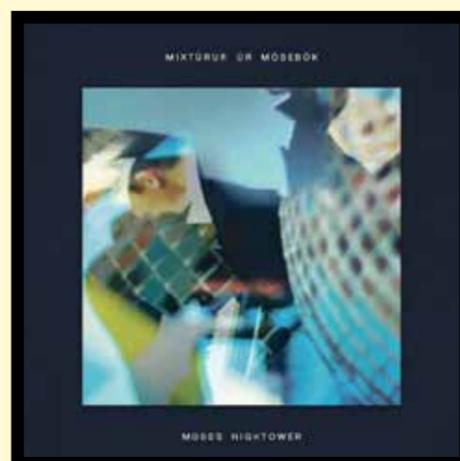
MAMMÚT
KOMDU TIL MÍN SVARTA SYSTIR
OCT 25



TILBURY
NORTHERN COMFORT
OCT 29



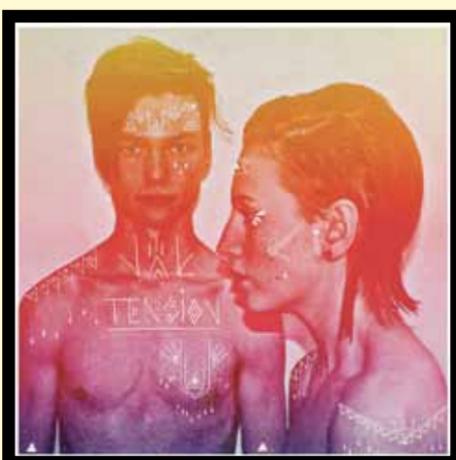
OJBA RASTA
FRÍÐUR
OCT 18



MOSES HIGHTOWER
MIXTÚRUR ÚR MÓSEBÓK
(REMIXED, LP+CD) NOV 7



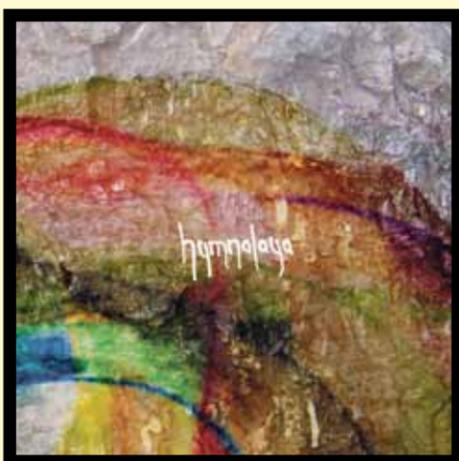
SNORRI HELGASON
AUTUMN SKIES
OUT NOW!



VÖK
TENSION
OUT NOW!



LAY LOW
LIVE AT HOME
(CD+DVD) OUT NOW!



HYMNALAYA
HYMNS
OUT NOW!



BOTNLEÐJA
PEGAR ÖLLU ER Á BOTNINN HVOLFT
OUT NOW!

**RECORD+
RECORDS**

www.recordrecords.com