

Culture

The VR Frontier

+ Sjón & The Future Library

News & Life

Rise Of The Machines

+ Trump 🤖 + Election Post-Game

Travel

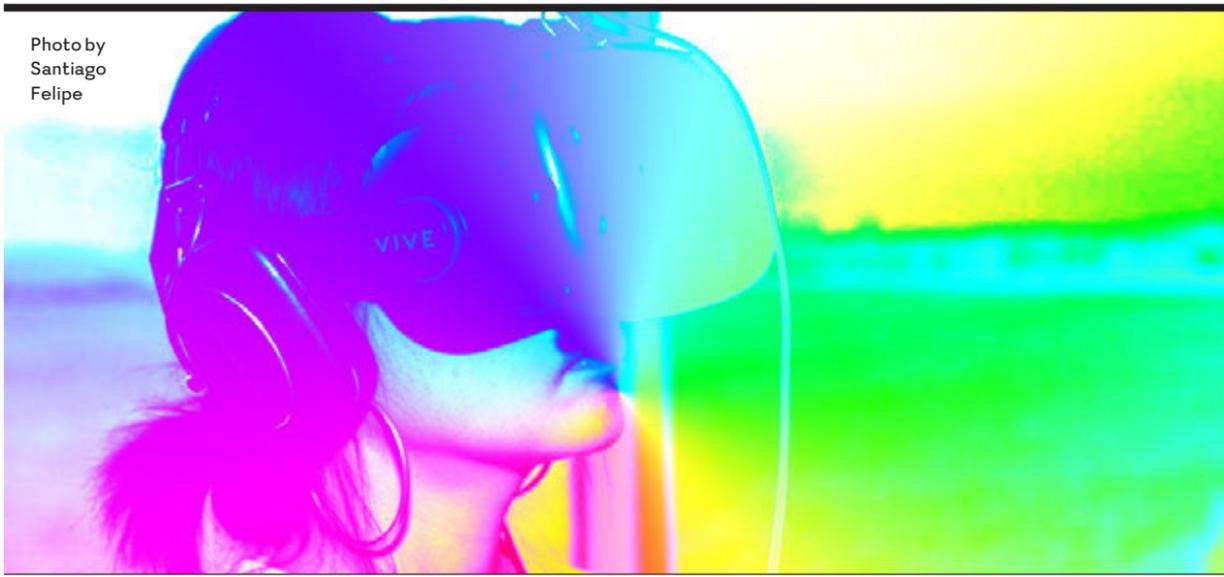
Let's Go Exploring

+ Driving Hvalfjörður + Húsavík

The_Future_issue:

**The Year of
= Jófríður ☺**

Photo by
Santiago
Felipe



The Future

“May you live in interesting times,” goes the classic Chinese blessing (that’s actually a backhanded curse).

Well, goddamn, this has been an interesting year. With Europe reeling from Brexit, and Iceland staggering along in the wake of an unpredictable, divisive election, we recently woke up to find that America has somehow contrived to elect an on-the-record racist and misogynist to the White House, sending a shudder around the globe (and through our office: more on page 10).

It would be easy, in times as interesting as these, to join these dots; to conclude that the world is going to shit in a kind of feverish death spiral. But, the funny thing

is, if you turn off the news and look out of the window for five minutes—there is no rain of fire. There is no mutant superstorm tearing up the ground beneath us. Civilisation still exists. Green tech advances quietly continue. Science, literature, art, and human knowledge continue to evolve. Without wishing to trivialise the threat Trump poses to both the environment and to all kinds of people—life does go on.

With that in mind, welcome to The Future Issue. For our post-election(s) magazine, we’ve decided to raise our eyes to the horizon. You’ll read in these pages what Iceland’s political future may hold, and Dr. Lawrence Lessig’s take on where democ-

racy is headed. We’ve a report about the progress and ramifications of artificial intelligence in Iceland, and an interview with Andrew Huang, one of the artists behind the game-changing ‘Björk: Digital’ virtual reality exhibition that’s on show at Harpa. You can also read about how one of Iceland’s most beloved authors, Sján, is writing to the future directly via a book that will be sealed away in The Future Library. In travel, we’ve a report from the inspiring Explorers Festival in Húsavík. And we have, of course, our cover star Jófríður Ákadóttir, representing the future of Icelandic music.

So take a breather from that bleak short-fingered vulgarian. Cleanse your inputs. See what the voices in these interviews tell you about humanity. They might be quieter, but they’re every bit as important. The future’s still bright—and it doesn’t have to be orange. **JR**

THE GRAPEVINE PLAYLIST



amiina – Telegram

It’s been six years since amiina released their second album, ‘Puzzle’. “Telegram” is an atmospheric teaser for the follow-up, ‘Fantómas’—released November 26—and showcases the band’s familiar ear for a beguiling melody. It’s like the opening sequence of a mysterious film... read more about it on page 32. **JR**



JFDR – White Sun

Our cover star, Jófríður Ákadóttir, released a lyrical new video during Airwaves festival. The song, “White Sun,” is the opener of her forthcoming debut solo album, ‘Brazil’, and charts the cyclical nature of relationships. It’s a magical, poetic track, and the video is just as good—read more on page 22. **JR**



Úlfur Eldjarn – Innsæi

Curly-haired mainstay of synth eccentrics Apparat Organ Quartet, Úlfur is also an established composer. In 2015, he created the soundtrack to the futuristic documentary ‘Innsæi – The Sea Within’. It features The Budapest Art Orchestra, Miklós Lukács, amongst others, and is a beautifully lush piece, available now on his Bandcamp. **JR**



Vök – Show Me

Vök’s simmering Samaris/xx-influenced pop sound was enough to shoot them to the Músíktílaunir prize two years ago. They’ve added a drummer since then, but new single “Show Me” retains the intimate late-night feel that’s characterised their music to date. It’s a low-key track that sparkles coldly, from an as-yet unnamed album due in early 2017. **JR**



Moff & Tarkin – Naked

The first cut off Icelandic house label Lagaffe Tales’ second vinyl release, “Naked” showcases the special talents of Vienna-based icelandic house-muffin Magnus Felix, or Moff & Tarkin as his friends call him. This is warm house, a lilting hypnotic vocal loop that soothes and grooves in equal measure. **SP**

Words
**PARKER,
SVEINBJÖRN
& JOHN**

Listen & watch:
GPV.IS/PLAY

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INTELLIGENT LIFE

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THE GREAT UNKNOWN

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We went up north to visit the Explorers Festival + off-the-beaten-track Hvalfjörður + Húsavík whaletown



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READER LETTERS

This letters page is an Iceland Airwaves 2016 special. We had a lot of fun talking to people during the festival via Twitter, Facebook & Instagram. Join in: find us @rvkgrapevine.

Dan Goslee @515am Nov 4
if you're a trump-supporting American at #airwaves16 meet me at the waffle truck in 10 mins and I will fistfight you #grapewaves

Hey Dan,
Not that we condone violence, but how did this go? Did you find yourself caught up in the Airwaves spirit, spraying each other with maple syrup and laughing in slow motion?
The Reykjavík Grapevine

Kelly Behm @behmsnotbombs Nov 4
Overheard tonight at the reykjavik art museum: "I had weird sex one day and now I pee out of my butt" #GrapeWaves

Dear Kelly,
WTF???
The Reykjavík Grapevine

Michael Ball @olly1878 Nov 2

The bloke that sounds like John Lyndon shouting in a tent turned out to be John Lydon shouting in a tent #airwaves16 #GrapeWaves

Dear Michael,
Yup. Airwaves'll make that kinda thing happen, huh.
Sigh,
The Reykjavík Grapevine

DJStegosaurus @DJ_Stegosaurus Nov 3
Urgh my feed has become too painful to endure #airwaves16 is like 1,000 miles away! #grapewaves

Dear DJ Stegosaurus,
We felt your Airwaves disappointment radiating all the way across the ocean, daily. Have a bag to keep your Stegosaurus stuff in and don't be... Stego-sore.
The Reykjavík Grapevine

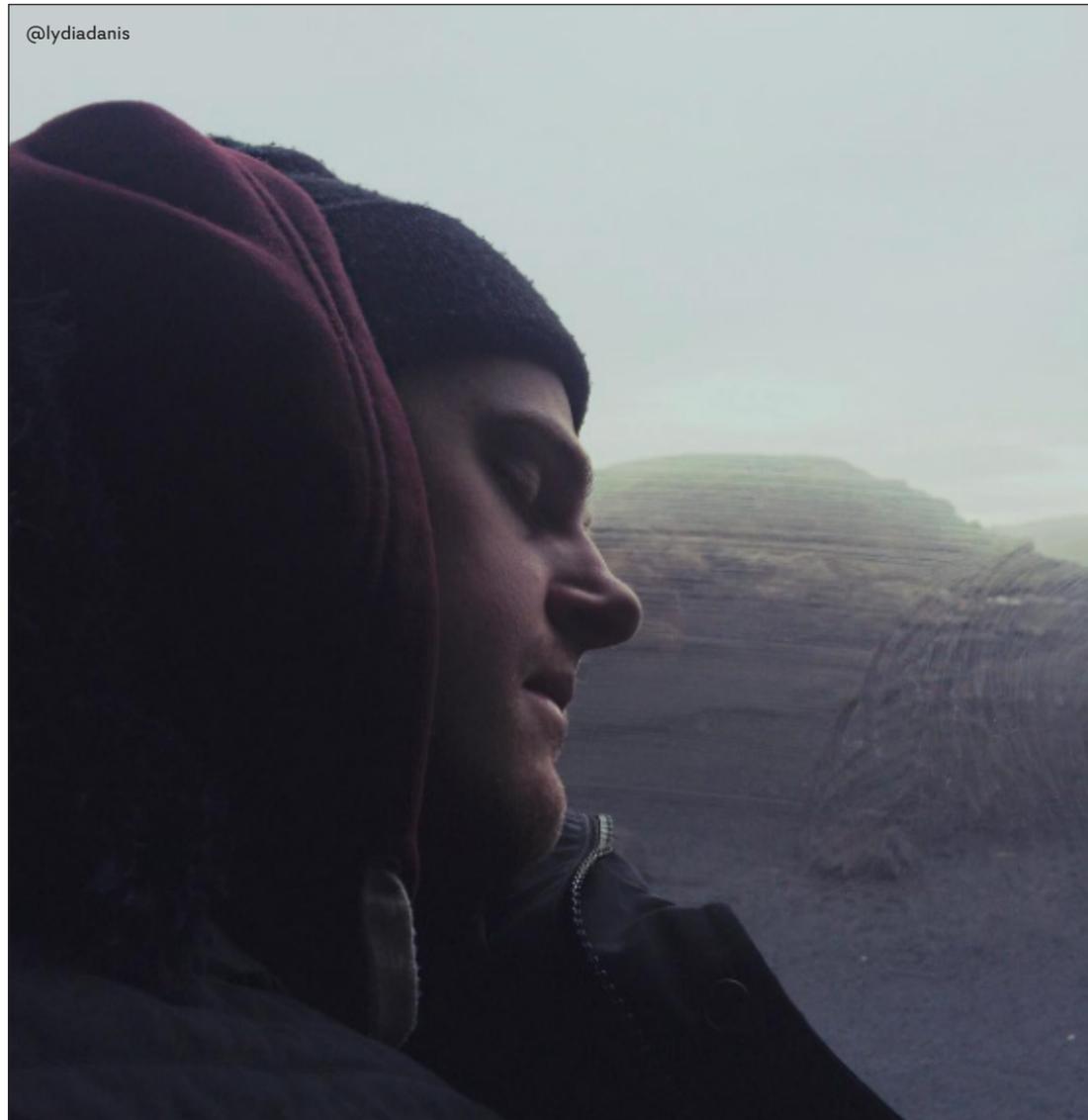
Breezy @Nobodys_Tune Nov 2
Aaand at work in 🇩🇪, dreaming about 🇮🇸 and missing #Grapewaves and the famous Grapevín drinks... 🍷 feels like #Grapewaves is a unicorn 🦄

Dear Breezy,
It is.
Love,
The Reykjavík Grapevine



LOVELIEST LETTER: #GrapeWaves Bag!

To celebrate Airwaves, we ran a Grapevine x Einstök contest. People who tagged their posts #GrapeWaves were in with a chance of winning a goodie bag full of beers, Smekkleysa and Bedroom Community CDs, and special prizes. We got thousands of entries, but dished out only five bags—here are a couple of highlights that slipped by us. Each one will get a #GrapeWaves bag or t-shirt.
Want one? Go to shop.grapevine.is.



@lydiadanis



@midtlivsgrisen

#GRAPEWAVES INSTAGRAM COMPETITION

This Issue's Winner

This issue, our #GVpics contest is a #GrapeWaves takeover. Each of these shots was tagged #GrapeWaves during Airwaves '16, and won the photographer a tote bag. To enter next time, just tag your Iceland pictures with #GVpics to enter. Category is: WINTER IS COMING/WINTER IS HERE (weather dependent).

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NEWS IN BRIEF As our readers are well aware, tourism has become one of the major pillars of Iceland's economy. Arion Bank realises this as well, and recently issued an economic forecast with the ominous title, "Don't Fly To Close To The Sun." This report points out that tourism has indeed strengthened the króna, but that this does not necessarily bode well for the Icelandic economy in the long run. In fact, the analysts contend that "the króna has become stronger than the economy can deal with in the long term," and caution that the time has come to maybe "turn on the warning light." Which is pretty reminiscent of what we were hearing in 2007. Braces yourselves, everyone.



Back to the always fun topic of elections and polling: Dunkin' Donuts launched a novel campaign in the days before the elections: they marked identically flavored donuts with the insignia of the different political parties running for Parliament, and used their sales figures to release a kind of election-by-donuts set of results. The actual outcome was so close to the real election results that it proved more accurate than the various scientific polls conducted in the country. Take note, Nate Silver; we Icelanders have discovered the perfect polling methodology.

OPINION

As we look back on this campaign season, there were moments of gold, moments of embarrassment, and moments that just made you want to break a chair against a wall. Here, we have assembled some of the very best and the very worst that Iceland's parliamentary campaign season had to offer.

Left-Greens Are Too Sexy For Social Media

Campaign videos in Iceland, like in much of the rest of the world, are often boring affairs: pod-people smiles,

The Best & Worst Of Campaign 2016

A Look Back

Words
PAUL FONTAINE

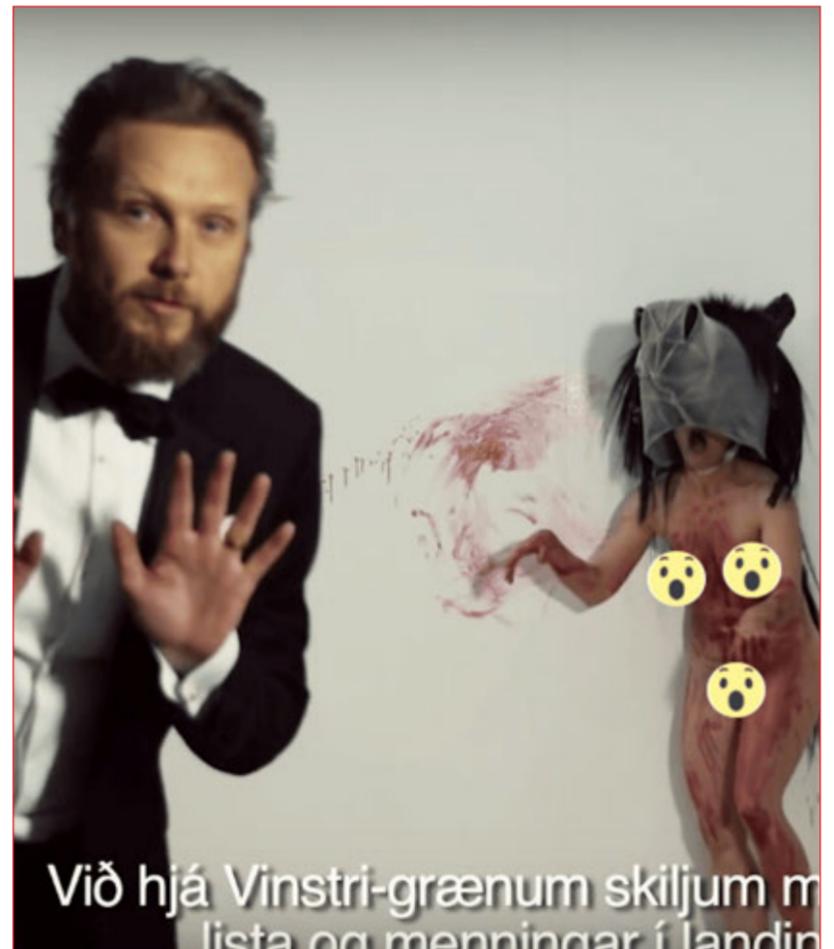
Illustration
LÓA HJÁLMTÝS-DÓTTIR

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vague platitudes, and completely staged "candid" footage. The Left-Greens took a decidedly different tack in inviting artist Ragnar Kjartansson to help with their campaign videos. In one such video, a naked woman wearing an oversized horse mask smears blood on a wall, screams, and pulls on her nipples before Ragnar appears, telling voters that the Left-Greens support the arts. The video was a huge success, albeit a short-lived one: Facebook blocked any attempt to share it, and YouTube pulled it for "nudity and sexual content." Nonetheless, the video worked, in the sense that everyone was talking about it—even more so after it disappeared.

The Independence Party: "Fuck School, Get Paid"

Every election, public broadcasting service RÚV do a thing called KrakkaRÚV ("Kids' RÚV"), wherein candidates are asked to speak directly to Iceland's children on a variety of subjects. Independence Party secretary Áslaug Arna Sigurbjörnsdóttir took the role of speaking on the subject of education, and what her party will do for kids where this subject is concerned. Amazingly, she said that the Independence Party was seeking to shorten the amount of time kids spend in school, which she considers important because, as she put it, "The world is filled with people and money and whatnot." A pretty rich contention to make, considering that the state of public educa-



tion in Iceland has been in dire need of improvement for some time now. Unsurprisingly, the video sparked outrage across social media, and was one of the worst missteps the party made this season.

The Progressive Party: Holy Crap What Were They Thinking?

The Progressives are known for being a bit clumsy and corny in their campaign videos, but in this case, they really crossed a line with a lot of people. In an animated video, the Progressives depict themselves as healthy, spry players on a football team. All well and good, except that they depict the Left-Greens, the Social Democrats and the Pirates as being in poor physical health, and outright disabled. The video drew considerable criticism from actually disabled people in Iceland and their friends, and is likely one of the ugliest campaign videos we've ever seen. Not a good look on you, Progressives.

The Pirate Party: Pls Vote 4 Us Kthxbye

The Pirates enjoy a considerable amount of support from young people, but it can be difficult to get young people to the polls. Visir reports that everyone between the ages of 18 and 30 whose phone number isn't on a no-call list received text messages from the Pirates, encouraging the recipient to vote for them. The Pirates were com-

pletely open about this, and apologised if anyone was bothered by the texts, but it nonetheless drew the ire of an Independence Party voter, who contended the practice is illegal. Whatever the legal ramifications of the strategy, it's undeniably effective, and a damn sight better than an automated robocall or having campaign literature stuffed in your mailbox that you're not going to read before you toss it in recycling.

The Debates: Please Make The Pain Stop

There is quite possibly nothing more painful than watching debates between political candidates. Everyone is convinced they are in the right, everyone wants to have the floor, and no one wants to concede an inch. People talk over one another, some people speak in mistruths if not outright lies. Most frustrating of all is the emotional roller coaster of watching your favorite candidate doing well or doing poorly, and the endless speculation over who won or lost the debate. They are admittedly effective as soundbite factories, but they still never convey more information about individual platforms than simply visiting the websites of the respective parties would. Debates are an opportunity to experience a taste of the grandstanding and showboating that we can expect once these people are actually in Parliament. It isn't information; it's entertainment. We could do without them.

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“From the standpoint of people like me, who are eager to see ways to revive confidence in a democratic process, I think this is an extraordinary opportunity.”

An Interview With Dr. Lawrence Lessig



Words
**PAUL
FONTAINE**

Photo
JOIITO/CC

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Dr. Lawrence Lessig is more than just another academic with a keen interest in Iceland. He has also been following Iceland's experiment with a constitutional draft for years now, has written extensively on the subject, and has visited the country on a number of occasions to meet and consult with the people working most closely with the process. In the run-up to the parliamentary elections, the constitutional draft was a subject raised by a number of parties, so we touched base with Dr. Lessig to get his thoughts on what this draft means, and why it matters not just to Iceland, but possibly to the rest of the world.

Why is the constitutional draft important?

I think that the process for drafting this constitution is the most democratic process we've seen in the history of constitutions anywhere. We've never seen something like this. This process involved an incredibly intelligent mix between grassroots, citizen-driven input, expert-crafting direction, and an actual deliberative process for drafting the constitution that wasn't controlled by insiders. The process was representative of the values that the constitution should embrace; it mixes the different elements that a democratic constitution should include: it has expertise, but it also has democratic pedigree. There isn't another constitution that has not passed through this mix of democratic accountability in the history of constitutions. That's objectively a very important fact about the nature of the constitution.

Second, there's also the question of what is the democratic obligation that flows from the [constitutional] referendum itself. If you contrast the non-binding referendum that gave Britain Brexit to the non-binding referendum that gave Iceland a draft of what would be the basis for a new constitution, the Brexit referendum was passed with a smaller majority. Most people think it's a crazy suggestion, but politicians in Britain seem to think there's no option but to follow through. There's

no question that politicians are expected to follow through on what the referendum demands. But here in Iceland, there are politicians who are completely open to ignoring what that referendum was all about. So if the referendum says, "There should be a new constitution on the basis of the draft" and you respond to that by saying, "Well, maybe we should amend the old constitution," what you're saying is the referendum has no democratic significance. Amending the old is not adopting the new. So I think it's interesting how this brings up the question of what is the democratic significance of this public act, and I think it's striking that it seems more contested in this democratic context than similar acts have been in other democratic contexts.

As we know, the constitutional draft floundered and stalled in Parliament in 2012. What were your thoughts as you followed the process?

Let's be clear about what the obligation of the referendum is. The referendum doesn't say "adopt the draft as the new constitution"; it said "it should be the basis for a new constitution." So what that means is there needed to be a process to take the draft, to fine-tune it and tweak it into making a functioning constitution and then to take the steps to ratify it. What I think happened was people in the elite were frankly startled that the non-elite had been permitted to engage in this democratic process and they began to push back significantly. Of course, the nature of politicians is that when people start bickering in front of them, they do nothing. And that's why I think it's interesting how, in the context of this election cycle, you see groups led by the Constitution Society raising the question of whether Parliament is respecting what the people have said and holding parties accountable to that.

I think the process of getting this going here was simpler than in other European countries, really because of [Iceland's] size. Obviously, this process started here as a genuine grassroots

process, which was then co-opted by the parliament, but it could start as a grassroots process because basically everybody would know each other and be pushing to get this thing going. In the United States, it's hard to imagine the equivalent of that process getting going and having any kind of credibility. 330,000 is obviously different than 330,000,000. So I think population size is one important difference, but I think if the process got going in other democracies, a similar structure could be followed. A thousand people randomly selected is a significant sample. It's a reliable sample, whether the population is 300,000 or 300,000,000. If you imagine a deliberative poll of Americans talking about what the changes to the next constitution should be, you can have a similar size that would participate in that, so I think structurally, once you get going, there isn't much of a difference. But it's going to be much easier to get that going in a smaller country than a bigger one.

What do you think are the major challenges that any Icelanders working closely with this issue are going to have to face?

The Pirate Party has put the constitutional draft at the top of their agenda, but I think more significantly, the Left-Greens, the Social Democrats, Bright Future and smaller parties have committed. So it's very likely that you'll have a coalition of parties, all of which have committed to making a new constitution a top priority. I think the challenge is going to be what the process will be to execute that commitment. People are increasingly coming to the position that you could imagine a process which included basically taking the draft and sending it to an expert commission. Not one inside of Parliament, but one outside that would be chaired by maybe academic experts and others who would be in a position to polish and perfect this draft. And then the real challenge is how, in fact, it gets enacted. The problem is the existing constitution has a very cumbersome structure

for enacting amendments to the constitution, requiring the dissolving of Parliament and new elections. There's talk by some that you could get around that by actually proposing an amendment to change the way amendments are adopted. I think that's going to be the real challenge, and it's not an impossible one. If you get a government that's committed to reform, or committed to adopting a new constitution, there's going to be a bunch of technical questions about how to bring that about.

What implications does a new constitution for Iceland have for the rest of the world?

I think it matters to democratic activists and theorists around the world, because we have so many examples of democracy failing around the world, that we need an example of democracy succeeding. And this would be an example of that because of two parts: one part is basically a grassroots democratic movement to crowdsource a constitution, which is then supported by two-thirds of the voting public, and eventually enacted. That's a kind of reassertion of the vitality in the democratic process. But on the other side, it would also be important to see the elites and the government yield; to see them acknowledge and concede to the authority of the democratic process. Now elsewhere in the world, you can see the elites abiding the democratic process but people don't have faith in how that process was conducted, or you see a vibrant democratic process that is not respected by the elites. So I think putting those two aspects together here, it gives people a sense of what is possible. It gives them a sense of hope, that they could be the model elsewhere. And I'm quite certain that if it succeeds, it would flow from the Icelandic example to other countries around the world trying to copy it. From the standpoint of people like me, who are eager to see ways to revive confidence in a democratic process, I think this is an extraordinary opportunity.

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“We want destruction of the current system, but when push comes to shove, we couldn’t really reason why this would be a good solution”

OPINION

Why Trump Scares Us Foreigners

Words
SVEINBJÖRN PÁLSSON

Photo
REAGAN PRESIDENTIAL LIBRARY

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The United States and its president are often called The Leader Of The Free World. American politics affect us all. As a magazine, The Reykjavik Grapevine does not take political stands, but what we publish shows some leanings, that mostly have to do with who wants to write for us and what they submit. We very seldom comment on other nations politics, on principle, as our defined area of interest is Iceland and Icelanders. Today we published an opinion piece that angered some of our American readers. Reading some of the furious comments and messages we received, we first wanted to print a harsh rebuttal, but after catching our breath, we realised that an understanding was missing, that the viewpoint from the outside was maybe missing, that our right-leaning US readers deserved a primer on why most of us foreigners are quite scared of what lies ahead.

Tear Down This Wall

Ronald Reagan, the Republican Party’s largest icon, is thought by his supporters to have been the most effective change-maker in modern history, on US soil and internationally. His legacy is especially memorable to us Icelanders, as the nuclear de-armament deal that ushered in the more open European society and signaled the end of the Cold War was in part established in



the meeting between Reagan and Soviet leader Mikhail Gorbachev in Höfði in Iceland, 30 years ago last month.

Reagan’s most memorable quote is “Tear down this wall!”, a line from a speech he made in West Berlin, then a walled-in fort in the middle of East Germany, in 1987.

The legacy of Reagan internationally was this freedom, this openness. In the 1990s, politics became a centrist blur, where left- and right parties all worked for openness, increased business and trade, which ushered in the prosperity that came after. This was of course not without its pitfalls, and various political groups have pointed out that these changes have had some adverse effects, be it criticisms from the left about inhumane treatment of workers in Asia, or from the right about the loss of manufacturing jobs. These and other reasons have created a backlash. The economic reality is that the bottom half of industry has moved to where labour is the cheapest, in a very short amount of time, ushering in painful and scary changes for many.

Imaginary Walls

These changes have been compounded by other policies of Reagan’s party. The opposition to state intervention in jobs, especially the matter of “pork spending,” has meant that the inhabitants of blighted areas have been left in

an especially hopeless situation, that where before they could ask their politicians to intervene in their situation, they have been taught that there is no solution, only blame. The institutions of stability have slowly been picked apart in a campaign to lower taxes, and no one wants to take responsibility, or learn from the decisions made and their repercussions.

Actual Walls

Who can blame these people of being hopeless and angry, of choosing someone who’s familiar and shares their rage and frustration? And politicians, working first and foremost for their own job security, play along, mapping out a way forward based on rage and mistrust, rather than a clear path based on workable ideas towards a goal beneficial to the masses, rich and poor. The case could be made that at this point, we would not buy into any reasonable ideas, good or bad, because all of us, of all political leanings, are furious and scared. We want destruction of the current system, but when push comes to shove, we couldn’t really reason why this would be a good solution, or what would be a solid good way forward. Trump’s response is building walls. Physical border walls, trade walls, and removing defense agreements, which will of course be replaced by militaristic walls, and

calling for nuclear re-armament. Ending the generally agreed upon good parts of the legacy of Reagan.

These effects are not found politically outside the US. As Americans’ job situations only affect us as far as trade goes, we empathise, but this does not hurt us.

A visit from Mr. Godwin

However, the peace and stability of the world does. On the other end of the trade agreements is the rest of the world. On the other side of Nato is the stability of the rest of the world. When the choice was between a seasoned diplomat and a temperamental businessman whose business record shows he’s not afraid of failure and its fallout, the choice to most of us is clear. If we have something we want to hold on to, we’d like peace and stability in the Western world. We’d like to maintain the institutions of peace and stability. We remember being occupied in World War Two, or our grandparents do, and we’re grateful that it was the mostly free and benevolent presence of the US, rather than Nazi Germany.

This is not a Hitler allegory. Trump is not Hitler. He doesn’t seem like an ideologue. Not really. But he doesn’t seem to care about the institutions of Western stability. Frankly, he seems like he’s willing to risk our stability for the possibility of “better deals.” So maybe he’s a bit of an ideologue. He’s probably not gonna usher in legislation that affect things like active racism. But he is clearing the pathway for a leader that might. Anti-semitism as a broad movement started in the 18th century, and didn’t become a valid political idea until 40 years later.

Americans are also unique in their scepticism of global warming, according to statistics. Outside US media, scientists and their goals are not second-guessed so much; the effects are already felt, the Greenland ice-cap is already melting, this is surely happening, as it was predicted, so the fact that America is the main obstruction in fighting global warming, and that the US just elected a government that is for said obstruction, all this gives an island state, where everyone lives on the coastline, great pause.

So we’re scared. There’s not much cause for optimism right now. This is not our choice, it does not seem to serve our interest, but we do need to take the consequences. We’re still a polite nation, though. We’re open and friendly to our visitors. But we cannot be asked to take our environment, our livelihood and our security lightly, for the sake of politeness. Hospitality only reaches so far. So when you meet us, let’s not talk about Trump for a while.

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Kristinn R. Thórisson is a professor of computer science at the University of Iceland. He is also the founding Director of the Icelandic Institute for Intelligent Machines (IIIM), and has been working on the bleeding edge of this industry for three decades. We sat with Kristinn amid a sea of computers to talk about what artificial intelligence is, where it's heading, and the implications it holds for the rest of us humans.

What were the beginnings of the IIIM?

In 2004 and 2005, we laid the groundwork for the artificial intelligence lab at the University of Reykjavik. This brought forth the Centre for Analysis and Design of Intelligent Agents (CADIA), which is now in its eleventh year. It's a university research lab, so it works mostly on basic research questions. With education being the primary objective of an academic research lab, education always takes precedence, which limits severely their ability to commit to dates and deliverables. IIIM is a deliberate attempt at making up for these limitations by building a bridge between academic research—and researchers—and industry. We do a lot of prototyping and feasibility analysis, and our people are very good at delivering products on time.

Shortly after the financial crash, and before tourism took off, everyone was talking about Iceland's tech industry being the Next Big Thing. Do you feel as though the spotlight has moved away from tech?

Yeah, it seems that somehow our thoughts continuously return to the older industries, like farming, fishing, and energy production. We still haven't adopted the kind of thinking you need to have in order to make the startup mentality a part of your everyday life. So this idea that a startup that fails is a failure has to go away. People forget that IBM used to be a startup. But how many startups were tried and failed for every IBM? With the recent events in startup culture in Iceland, people write negative things about the startups that fail to sustain themselves, e.g. past a second infusion of financing. This is a serious mistake, because by their very nature, startups are an attempt to make something new. And since no one knows perfectly what the future holds, you can't be right every time. That doesn't mean you shouldn't try.

And it doesn't mean it's a total failure when it folds. This is a basic conception of the startup process which is missing, I think, in the way people think about the workforce in Iceland. Just because a startup folds doesn't mean startup culture is a bad idea, or somehow irrelevant to Iceland. Startups are a primary way for how we sustain innovation and our competitiveness internationally.

The people in the companies that fail are still around. We need to take the next step and recognise this fact if we want a vibrant environment where Icelanders have a chance at being at the cutting edge of numerous fields, rather than just a few. The people in those companies that fail will be so much more experienced the next time around.

One of the things that rekindled our interest in this subject was the recent news of the creation of an artificial intelligence transcriber for Parliament. What inspired the need for such a programme?

In a general sense, people's awareness has been raised significantly over the past five years about the possibilities that various AI technologies harbor. I think people's intrigued is piqued. Artificial intelligence has stopped

being a Hollywood sci-fi concept and has moved closer to reality, and with that, all sorts of ideas spring forth that people would have dismissed or not understood otherwise. And the possibilities have indeed become quite enormous for AI, and it's foolish not to at least consider them. But it's also foolish to jump too quickly. I would, for example, not entrust my life to an AI right now.

In an Icelandic context, what sectors are people most interested in when it comes to the application of artificial intelligence?

There's quite a range, considering our manpower. For example, at IIIM we are working with a number of startups and more established companies, including Össur, Mint Solutions, Suitme, Rögg, Svarmi, Costner, and many more are in the pipeline, targeting a variety of technologies and business solutions. At CADIA we have Jón Guðnason, who has been working very closely with Google to create speech recognition for Icelandic. We have Hannes Högni Vilhjálmsson, who's been working with [game company] CCP, and so have I in the past. Kamilla Jónsdóttir has been working on a project in aviation. I have been directing a long-running project on artificial general intelligence (AGI), over the past seven years. This has to do with moving away from the current "black box" design of AI, towards more capable, continuously learning agents.

Can you elaborate on what AGI is?

The mechanisms that we use in AI now, typically referred to as "machine learning," has very little in common with human learning. The learning is prepared in the lab, and then it's turned off when the product ships. So what you get is a machine that did learn at some point, but now it's out of the lab and can't learn anymore. The reason why you can't "leave the learning on" is that there are no ways of ensuring that what the AI might learn in the future is going to be useful or sensible. What we've been doing in CADIA over the past five years is to come up with machine designs where we have a better understanding of the direction that the learning will go in, so you could leave the learning on. Such a machine will become safer and safer over time.

How does an AI learn "wrong"?

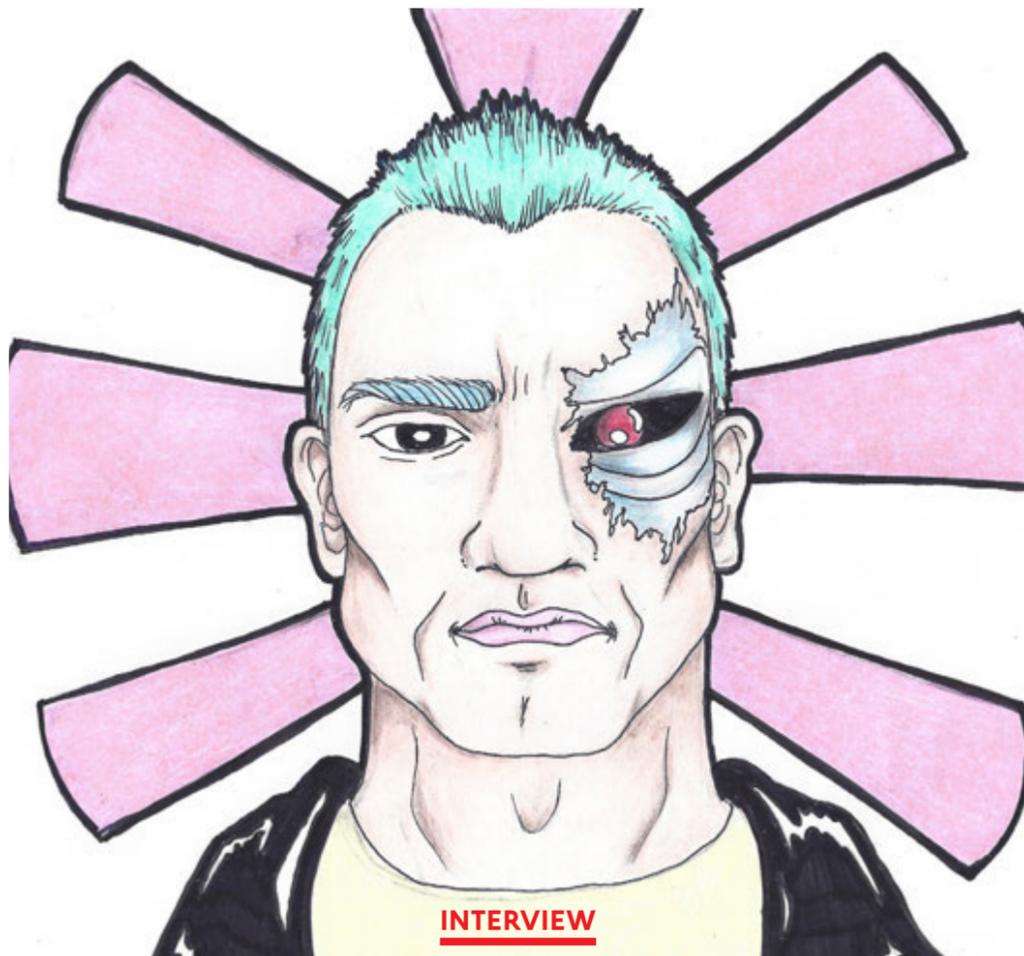
Say you're in a self-driving car that has learned, for example, what a stop sign looks like. You're riding along, and encounter a stop sign with bullet holes in it. You don't know if the machine is going to understand it's a stop sign, or confuse it with some other sign. What happens then? You can't predict it. Even if the machine has been taught very thoroughly, you still can't foresee all the variations that it might encounter, and therefore your certainty is only as good as the researcher's ability to think up scenarios beforehand where things could go wrong. How good are we at thinking of things that could go wrong? Not very.

So how would AGI approach a situation where the stop sign is rusted, upside-down and has bullet holes in it?

The way that our machine operates, and the ways in which we think it will be much safer, is that this machine has the ability to assess the reliability of its own knowledge. If it encounters such a stop sign, it could say, "What the hell is that? I better do what I consider to be the safest maneuver in this circumstance." These machines would still go through the training that regular AI goes through, but their predicted behaviour to new things will be much more sensible, predictable and reliable. At present the only place you can find prototypes of such a machine on

"People might say, 'So you want them to take over the world?' I would say: not in any way that software isn't already taking over the world."

The Rise Of The Machines: Artificial Intelligence In Iceland



the planet is at RU. We've done some interesting things with this in the lab, but we still need more time, more testing, and more funding.

On that subject, how solid are we when it comes to having people in this country who can work in this field? Are we losing our best and brightest?

Yeah, I think there's been "brain drain" in this country over the past five or six years. And in the years leading up to the financial crash, we also had another kind of brain drain in that students in computer science were being gobbled up by the banks. That's not exactly the place you want them to be if you want them to innovate—if you want a vibrant startup community. Closely related to that is that we've not seen the necessary increases in funding for the universities.

Looking forward, what are the projects in AI that you are most excited about?

Well, my own, of course! We now have this project on "machines that understand." I think this is where we have to go to be able to trust machines with more sophisticated tasks, and with our lives. Understanding is the way to go if you want intelligent machines. People might say, "So you want them to take over the world?" I would say: not in any way that software isn't already taking over the world. If you look at the current application of software, it's used to reduce cost, to improve efficiency and so on.

In which aspects of our daily lives over the next five years do you think AI is going to come up most?

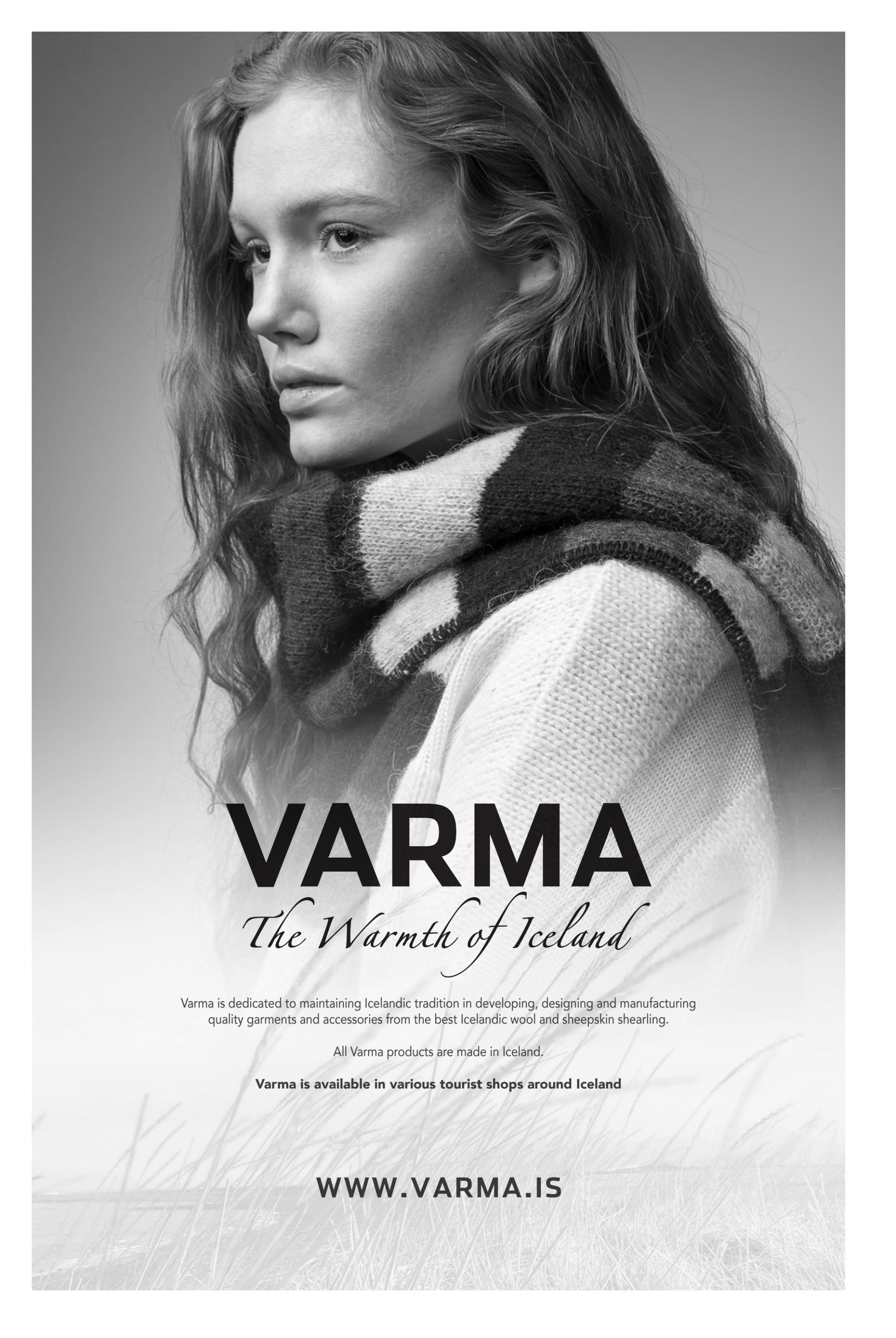
It's not like everyone's going to have a robot in their homes in the next five years. I don't think it's going to be that obvious. It's going to be mostly invisible or partly invisible. A lot of it will be online, and used for things like finding documents, blocking ads, and so forth. These will be increasingly driven by AI. But there's a lot of untapped opportunities for applying artificial intelligence and we have only begun to scratch the surface.

Why do you think we're afraid of the idea of intelligent machines that are capable of learning? Where does that come from?

I think it's built into the human psyche to have this continuous evaluation of "Us and Them"—a self-protection mechanism. If something surprises you, you want to classify it as Friend or Foe as quickly as possible. AI is surprising us now—to have to think of machines in a way that makes it easy to anthropomorphise them. We're comparing their behaviour, that we're very familiar with, to something that we've never had to compare anything non-human or even non-animal to. And that I think raises this red flag. The self-analysis and introspection that we're now building into our machines will by all measures so far make them safer and more predictable, and that is an obvious benefit over the present state of the art. Hopefully it becomes sufficiently obvious to most people over time to drive this fear away.

Words PAUL FONTAINE

Illustration AUÐUR VALA EGGERTS-DÓTTIR



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NEWS IN BRIEF The biggest story over the past month was the Icelandic parliamentary elections, which received widespread international media attention primarily because of the Pirate Party. Even though polling conducted over the month leading up to election day showed the Pirates and the Independence Party in practically a dead heat, you wouldn't know it to read the headlines talking about an "anarchist party" set to "sweep the elections." In the end, the Pirates did enjoy significant success, more than tripling their numbers from three seats in Parliament to ten, but the Independence Party won the lion's share of seats, and have been tasked with forming the next ruling coalition—from which it is all but certain that the Pirates will be locked out. So much for all those radical changes in Iceland that the international press promised us.



Speaking of parliamentarians, Icelandic social media literally burst into flames when news broke that the Wage Committee had awarded pay rises to MPs, ministers and the President in amounts greater than what many Icelanders earn in a given month. President Guðni Th. Jóhannesson spoke frankly about the matter, telling reporters he neither asked for nor wants the raise, and said he'll be donating his extra half million a month to other causes. There is now a growing social movement to shut down the Wage Committee, which is comprised of unelected appointees. We'll keep you posted on how that turns out.

ANALYSIS

Iceland's Democracy Hangover

Why The International Media Got It All Wrong

Words
PAUL FONTAINE

Photo
ART BICKNICK
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As I write this, the Independence Party emerged as the dominant party from our parliamentary elections. President Guðni Th. Jóhannesson granted them the mandate to form the next coalition government. While that new coalition has not yet been decided, the Pirate Party has been all but sidelined in the coalition talks. It looks as though, despite numerous breathless headlines in the international press to the contrary, the Pirates might not even be in the ruling coalition, let alone leading it.

How did so many people get it so wrong? In the days leading up to the elections, I was interviewed by a number of international media outlets, and I began to notice a pattern forming. A great many outlets had their narrative set in stone; they were simply looking for sources to support their narrative, at the expense of actual information. This could have been avoided if reporters were more willing to change their narratives than change the news.

The roots of this go back to 2015. From March of that year onwards, the Pirates pulled into the top of the polls. This made the international press pay attention to the Pirates again, having only sporadically touched base with them since they won three seats in Parliament in 2013. However, from March 2016 onwards, Pirate polling began to tumble. They would occasionally get a few blips upward in support from time to time, but the downward trend continued nonetheless, while the Independence Party steadily climbed. We reported on this fact pretty regularly in the weeks and days leading up to the election, and we certainly weren't alone in conveying this sobering fact.

But you wouldn't know that to read the numerous articles contending the Pirates were "set to take over" the



Icelandic government, many of these articles continuing to falsely contend that the Pirates were leading the polls. The press had not updated their information, opting instead to rely on their previous reporting as the basis for their contentions on the level of Pirate popular support.

Not that many in the international press even understood who the Pirates were. Many described them as "radical," with some going so far as to call them "anarchists and libertarians." These outlets either have no understanding of radicalism, the Pirate Party platform, or both. Radicalism and especially anarchism are by definition anti-establishment forces that fight against the system; taking part in the system to change it from within is reformism. This is Political Theory 101. The Pirates do have a number of platform points that go farther in their reformist agenda than any other party, but this does not change the fact that they are an established political party that campaigned for seats in Parliament. An "anarchist party" is as much a contradiction now as an "anarchist mayor" was when Jón Gnarr was leader of Reykjavík.

But because the narrative of a radical political party sweeping the elections was just too lurid, too colorful, too compelling; and the momentum spreading across international media so self-sustaining, any kind of about-face towards "actually their support is on a razor's edge and things could very well tip in the opposite direction" was some kind of buzzkill. No one was interested in hearing this. The press was very diligent in contacting the Pirates themselves for choice quotes, at the expense of a broader context that painted quite a different picture of their chances.

Granted, a lot of this is a symptom of

international reporting on Iceland that Icelanders themselves are very familiar with: the utopian hyperbole. Iceland nationalises the banks? Headlines read "Iceland Lets The Banks Fail." Iceland goes through a complex process mixing democracy and expert opinion to write a constitutional draft? "Iceland Crowdsources New Constitution." Thousands of Icelanders put a Like on a Facebook page calling for the government to accept more refugees? "10,000 Icelanders Open Their Homes To Refugees."

In other words, the hyperbolic and inaccurate reporting on the Pirate Party in the run-up to parliamentary elections is symptomatic of a larger problem within the international media when it comes to reporting on Iceland: they start with a glowing narrative, and then look for people willing to go on record supporting that narrative.

I say all this with the caveat that not every international media outlet was guilty of this. I had a number of meaningful interviews with these reporters, and I think reporters by and large are in the business to inform the public. But that's what makes it even more important to be able to swallow your pride and drop your long-running narrative if more recent information undermines it. The international press has been decidedly quiet in the wake of the elections. Meanwhile, the Grapevine will continue to report on the forms and permutations Iceland's government will ultimately transform into. The entire fiasco of reporting that went down in the lead-up to, and in the wake of, our parliamentary elections was completely avoidable. Hopefully, next time we have parliamentary elections, the press will make more of an effort to get it right, even if it means sacrificing the narrative they have worked so hard to cultivate.

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OPINION

Now What?

An American's Guide To Dealing With Trump's America

By **PAUL FONTAINE** Photo by **FIZKES/ISTOCK**

The world woke up recently to the news that Donald J. Trump is the new President-elect of the United States, that both houses of Congress remain held by Republican majorities, and that the vacant seat on the Supreme Court will be filled by a person nominated by Trump and approved by the Republican-majority Senate. It is pretty much a perfect shitstorm of bigotry, misogyny and authoritarianism and, if you're an American who's less than happy with this result, you might be tempted to move away from the country, or renounce your citizenship if you're already overseas. If that describes you, and Iceland is your target home, there's some things you should consider.

Immigrating:

Immigrating to Iceland is not very cut and dry. Our immigration laws have a three tier system that divides “regular” immigrants into three categories: Scandinavians, Europeans, and everyone else. As an American, you are in the Everyone Else bin. This means you can't just fly on over here and look for a job and a place to live: you need to have a job and a registered address waiting for you before you arrive. To do this, naturally, you need contacts in Iceland. By law, an Icelandic employer can't hire you unless they can prove they could find no local to do the job you're looking for. Fortunately, the tourism industry is booming, and there are more job openings than there are Icelanders willing to do these jobs, so that's one possible way in.

I do not recommend trying to move here by applying for asylum. Whatever your arguments may be for why an American could contend they are fleeing persecution in their home country, Iceland is not a country that errs on the side of welcoming when it comes to asylum seekers. Your application

will be rejected, and you will be deported.

Renouncing your citizenship:

This one is tricky. If you live abroad and want to renounce your US citizenship over these elections, there is a process for doing so, but it comes with a lot of snags. The first one is the price: \$2,350, to be exact. This is prohibitively expensive for a great many Americans living abroad. The second one is, unless you have another nationality, renouncing your citizenship will render you stateless, leaving you vulnerable to being treated the exact same way other stateless people are treated. Even if you do have another nationality, it might end up making little practical difference to you to renounce your US citizenship unless military conscription is reinstated, and you could achieve the same effect by simply never returning to the US. If that's not an option for you, or if you have no other nationality, renouncing your citizenship could cause more problems than it solves.

Stay/go home and fight:

This is an argument you will hear a lot from your non-American friends: you will be more helpful to the cause of turning America around if you organise and fight in your home country. There is a lot to this argument. If you're an ally of people of colour, of Muslims, of the queer community, and of marginalised people in general, then you should have in mind that these folks are going to need allies more than ever now. You would do well to take this time to organise your communities, your workplaces and your schools, and to take part in collective, direct action.

However, for many Americans abroad, moving back home is not going to be an option. You might have already started a family over-

seas, or be otherwise fully invested in your new home. This doesn't mean you can't be an ally for the people who will be facing persecution in Trump's America; there is still plenty you can do, whether in the form of financial assistance, distribution of information, or other types of support. And this brings us to the final point.

Fight fascism in your own backyard:

Say you're an American who's essentially stuck overseas. You're doing what you can to support allies back home, but what about what's happening where you are? Are there forces of xenophobia, intolerance and bigotry who are in power or on their way there? Chances are, there are—the far right is on the rise across vast swathes of the earth. If you oppose Trump and everything that he stands for, it would be politically and morally consistent for you to oppose local politicians who share his ideology.

We would make a huge mistake to think that Trump is a purely American phenomenon, and that his brand of hatred is something unique to the United States. You can and should fight the ideas he espouses, wherever they appear, and that's something you can do in your adopted home. You might not have been able to stop Trump, but you can sure as hell stop his ideas from gaining ground where you live. Whether for the patriotic motivation of demonstrating that Americans are really a freedom-loving people, or just because it's the right thing to do, fighting fascism at home—wherever that home may be—is your duty.

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The Year OF JÓFRÍÐUR

With four bands and boundless talent, JÓFRÍÐUR ÁKADÓTTIR is Iceland's brightest young star

Words **John Rogers**

Photos **Timothée Lambrecq & Hördur Sveinsson**

Jófríður Ákadóttir is very tired. She sits slumped on the red leather sofa of a comfortably dim downtown basement café, sipping a coffee; her pale blue eyes stare out onto the street, where groups of people meander past, their laughter and American, German, French and Canadian accents drifting in through the window. It's the peak of the Iceland Airwaves festival, and Reykjavík is buzzing.

"I'm just exhausted," she says, in her quiet, articulate voice. "Just, life... personal stuff. It's been really dark this year."

The issue at hand is that her twin sister Ásthildur, her partner in the much-admired folk-pop band Pascal Pinon, has pulled out of a German tour that begins just a few days after the festival, for health reasons. As well as performing seven shows with three different bands, and despite countless engagements like soundchecks, interviews, photo shoots and sessions, Jófríður is hastily putting together an ensemble to carry out the tour, at the busiest time of the year for Icelandic musicians.

"I sometimes have to remind myself that I'm doing this because I enjoy it," she says, sighing deeply. "I forget sometimes. It's addictive... just going, and going, and going. I've been doing it for the last two years. And finally in September I had a month to just chill. I collapsed, kind of. There were days where I couldn't stand up. I was kind of depressed. I knew that it was coming, because I was pushing so hard. Then it came. But after five days, it just stopped.

"It was life telling me to rest."

No sooner has she said those words than her phone lights up with a new message. We've already run over—it's time for another interview around the corner before her next show, under her solo moniker of JFDR, an hour later. Jófríður pulls on a coat and with apologies, air kisses and a promise to regroup soon, she's gone—back out into the busy streets, and the colourful, chaotic torrent of Airwaves.

Journey

Across the course of the festival, Jófríður is everywhere. One minute, she's darting over a street crossing headed to her off-venue performance in Grandi with electronica trio Samaris; later on, she's jumping around in Húrra at the show by her friends in aYia. Later still, she's onstage once more at Gamla Bíó, resplendent in a white coat and fox-fur scarf, swaying and singing over the dreamy pop of GANGLY. For all of her understandable fatigue, she seems in high spirits and fine musical form.

When we convene again on Sunday, Airwaves is coming to a close. Jófríður collapses into a cushion-covered sofa, weary but cheerful. She is planning to pull an all-nighter and head to the airport at 3am for that German tour. Her

last-minute band is coming together, and she'll have a few nights of rest in Berlin. It seems like Jófríður's journey never ends. But where did it begin?

"My mum played classical clarinet while we were in the womb," she says. "So I have this romantic idea that me and Ásthildur had these sound waves going through us as we were growing. They met through music. My dad's a trumpet player. They were kids themselves when they had us: just nineteen years old. Then we got another sister. We never lacked anything, but we did have to be a little independent. And we had each other."

Deciding to follow in her mother's footsteps, Jófríður took up the clarinet aged just six, and as they grew older the twins were often taken to their parents' performances. "My dad was in lots of bands," Jófríður says. "So when we were twelve we'd get to go to gigs and jump around and dance a bit, peek in the venue, or go backstage and get a free Sprite. It was really exciting. We got exposed to that world very early. Maybe that's why we felt like we could just go ahead and do it—that world felt very accessible to us."

Just doing it

The twins were barely fourteen when they started Pascal Pinon. But it wasn't their first project together. "We'd been making music before then on Garageband," smiles Jófríður. "We made an

album for our dad as a birthday present. We started a band called Við og Tölvun, or 'We And The Computer.' We gave it to him and he said: 'What's this project called?' And Ásthildur just said... 'We... and the computer!' I remember that so vividly."

"That was such a beautiful era," she continues. "We didn't understand the purpose of headphones. We just recorded things, put funny MIDI sounds on top. There was click bleed and you could hear all kinds of background sound." She pauses and laughs: "It was very experimental."

Pascal Pinon started as a four-piece band. Jófríður slipped into a leadership role, finding that songwriting came naturally—so naturally, in fact, that it caused some early tensions with her young collaborators. "I didn't understand, being young and naive, that it just wasn't as easy for the others in Pascal Pinon to write songs," she says. "I remember being angry and saying: 'Why don't you write a song this time?' I wasn't approaching it in a positive way. In the end, we had a conversation about it and decided to continue the band as just me and Ásthildur, and save the friendship."

The duo went on to self-produce and self-release their first album in Iceland. "We were fifteen years old and going into business," she says, "going into record shops and signing deals. There were people who wanted to release it, but our dad encouraged us to do it all ourselves. We were never like: 'We're too young to be doing this.' We just did it."



Good moon

Pascal Pinon have released two more acclaimed albums since, and proven enduringly popular. But it wasn't until Jófríður's next project, Samaris, that she would be catapulted to the forefront of Iceland's music scene. Samaris combined 90s-inflected beats, sonorous clarinet and synth washes with Jófríður's trademark emotive, wavering, breathy vocals. The trio released a series of early EPs before signing with One Little Indian—home of Björk, Ólöf Arnalds, and Ásgeir, amongst others. After two years of packed-out gigs and gradual development in Iceland, they began touring all over the world.

"It was a huge learning curve," says Jófríður. "Samaris was a more popular band, and playing less kid-friendly situations—clubs and people partying and all that. We won the Músiktilraunir contest, so we felt that we had to live up to the title, somehow. It was very DIY, with me kind of keeping it together a little bit. It wasn't always easy, but it was responsibility I enjoyed taking on. It's fun running a band—I enjoyed running Samaris for a while."

The early Samaris material included "Góða Tungl" ("Good Moon," in English)—a memorable and mesmerising electronic lullaby, with lyrics based on old Icelandic poetry. It's still a staple of their live set today. "I love that early stuff," says Jófríður. "There was

something very special in that material, that I think we've lost a little. I say that very freely, because I stepped back from the writing on the last Samaris record. It went in a really fearless direction—dark and driven. There's one track on the new album called 'Gradient Sky'—we had to push for it to be on the album. It's softer—it shows something that's feminine. The early stuff was more feminine and gentle than anything we do today. It takes so much strength to be vulnerable. In the new stuff, we've lost that."

But Jófríður speaks with warmth and affection of the Samaris project, and of her bandmates Doddi and Áslaug. "Today we're like siblings—there's no filter," she says. "We've talked about things you wouldn't talk about with anyone, and been in so many situations together—we've argued, laughed, cried. We love each other, and we hate each other, like brother and sister."

New gang

It's a very different dynamic to that of GANGLY—a project that started with the anonymous release of the simmering, catchy, low-key pop song "Fuck With Someone Else" in 2015. While Jófríður's voice is distinctive and recognisable, speculation was rife on the question of who else was behind the

project. Before long it revealed that it was Sindri Sigfússon of Sin Fang and Úlfur Einarsson of Oyama.

"GANGLY works more like a commune," says Jófríður. "We all bring in songs and build something together. We're all in our own world and our own corner. It's more like a government—the songs go through the other members, and they edit and make changes. Everything is very comfortable and laid-back with GANGLY."

"It's a very different process to how I make music in general," she continues. "I don't have passion for details, like listening to a thousand different snares from a bank. It's not why I do music, to have the right snare sound. With all due respect to people to people who nerd out with a million snares and hi-hats, I'm the kind of person who would pay someone to do that part."

The GANGLY project is still just beginning, but it has already offered Jófríður the opportunity to try out new ways of writing, singing, and performing. Broadening her range is something she continues to enjoy. "This Airwaves actually brought that contrast out in me—trying to see the differences in the way I perform with each of those groups," she explains. "Doing the shows all next to each other has made it really clear. I challenged myself because of that by trying to push each performance in whatever direction needs to go. It's necessary for me to do that, so that I can be myself in JFDR."

"I didn't think I'd be a person who sang about love, but it's very human... maybe wherever you are in the cycle of a relationship, you can place yourself in those songs."

"We were fifteen years old and going into record shops and signing deals. We were never like: 'We're too young for this.' We just did it."

White sun

Jófríður started doing low-key shows under the new moniker of JFDR last year, and from the very first performances it was apparent that something special was coming. Her solo songs seem to possess a more developed poetic voice than before, and they're delivered with a subtle but noticeable sense of belief and assurance. From the opening notes of the dreamlike "White Sun," to the spine-tingling, pin-drop quiet "Anything Goes" and the cyclical chord progression of closing track "Journey," the album—entitled 'Brazil'—is a wonderful collection.

It began almost by accident. "I'd never had that vision of being a solo artist until I met [producer, drummer, multi-instrumentalist] Shahzad Ismaily," says Jófríður. "He said, 'I feel like you shouldn't be in a band, you should do something solo.' I just laughed, I had my bands and my projects. Then we met one day walking down the street, and we said: 'Hey, we were going to do something together, shall we just go and do it?' We went to his studio in the middle of the night and recorded 'White Sun.' That recording is the version on the album."

The two worked on the record intensively, with Shahzad encouraging Jófríður to take control in the studio. "We put so much into it," she continues. "Shahzad and I put everything we have into that record—we allowed ourselves to do that. We did sessions in the middle of the night, and invited different people to contribute. I learned that you gain so much when you let people be themselves inside your music."

The dominant themes of the album, which was written during a twelve-month period of near-constant travel, are journeys and cycles—whether it's the journey undertaken in the course of a year, or the opening and closing cycle of a relationship. The lyrics are littered with insights, small revelations, and quiet, unassuming wisdom.

"I write a lot of lyrics, and I keep learning things about myself from them later," says Jófríður. "One time, there was this strange thing... when I wrote 'White Sun' in 2014, I was at the very beginning of a relationship. We were living in different countries, so it's about waiting for someone and having this 'parted heart' you have when you want someone to be there, and you're very much in love. It's also about finding a path, and having a home, or not having a home; having a heart, but not really having the heart, you know?"

"But around that time, I had a journey from the Keflavík airport into the city for a few days," she continues. "I was watching the sun—it was white, and I started thinking about that, and it became lyrics. Exactly a year later, that same relationship was fading. It had been a journey of tumbling, learning, experiencing; finding things and figuring things out. There was a verse in the song that I wrote, not knowing what I meant by it at the time: 'The sun will be white tonight, tomorrow will be red and bright.' I had an evening flight in the middle of summer, and the sun was literally bright red—so very bright. I stared at it, I thought about everything: how it had been a year. I started crying. It was this strange feeling of me telling myself something from the past to my future self, and knowing things I had no idea I knew at the time. I just knew that the relationship was over. It was the end of the cycle. I'd seen the sign."

Heart record

Jófríður speaks fondly about the collaborative, easygoing and spontaneous process of making 'Brazil'. Written and recorded during a personally challenging time period, the resulting record is something special—an accomplished work that captures and expresses a complex range of feelings, moments, experiences and thoughts.

"I didn't think I'd be a person who sang about love," Jófríður says. "But there's something very human and

beautiful and inspiring about it. I think it's important to do a love record. It's a heart record! It's about the heart. Breaking something, starting something—doing something, that then melts away. It's about the cycles opening and closing. Maybe wherever you are in the cycle of a relationship, you can place yourself in those songs."

The album, with its themes of journeys and cycles, endings and beginnings, marks the start of an exciting new chapter for Jófríður. "Pascal Pinon was about getting material written in my bedroom out of there—anywhere," she says. "Samaris was finding that the bedroom wasn't fearless enough—

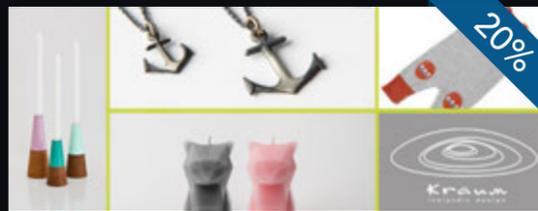
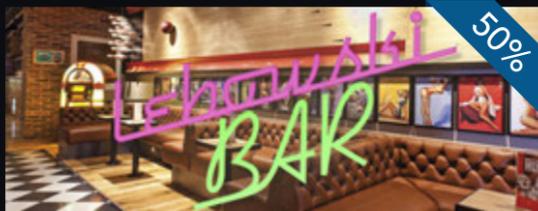
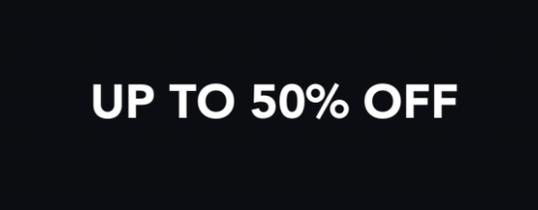
we wanted to dance and wear wonky costumes. GANGLY is a collaborative project between myself and two other songwriters. It's anonymous and highly conceptual.

"JFDR is combining all these and finding my true voice," she finishes. "It's tender and pure, like it was in the bedroom; it's fearless and wild like the sixteen-year-old me who wanted to crank it up and dance. It's elegant, like the carefully curated songwriting and production of GANGLY. I want to present all of this in my solo project. It's a new and long journey I'm entering."





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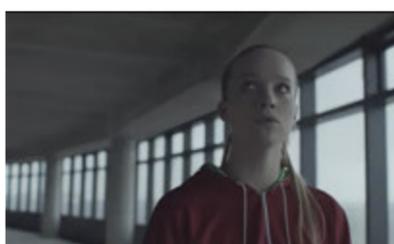
G Happening



MUSIC NEWS Music videos have come a long way since MTV's first broadcast in 1980, "Video Killed the Radio

Star." The medium has had its highs and lows over the decades; many thought that the advent of YouTube would override any previous authorities, like MTV and VH1, and wipe the matter out for good. And while in the late 00s people seemed to care less about the music video than they did about the day's public service announcement, music videos are making a comeback. In a bold way. From Björk Digital and Beyoncé's 'Lemonade', to the surreal dancing dead kids in Flying Lotus's "Never Catch Me" and Vince Staples's 10-minute album promo "Prima Donna," artists and filmmakers are bringing the fusion of sound and sight into a new paradigm.

In November we saw a flurry of new video releases thrown into the swirling Airwaves wind. Below are some of the more recent releases. Turns out the Buggles didn't have it quite right.



Milkywhale embody the title of "pop" music. They are known for must-dance melodies and the perky, bouncing energy that they bring to their performances. Their latest video release for "Rhubarb Girl" starts out with a single long shot of lead singer Melkorka dancing alone in a warehouse. The empty space highlights her quirky dance moves, but feels out of place knowing their party-party presence. But then we reach the hook: "into the darkness, into the darkness..." and she disappears from view into... well, the darkness. From there on out it's rhubarb coloured lights, strobes, and the party that we all expect of Milkywhale.



Vil brings a softer vibe with their latest video for "Vinduet." It's a slow-building six-minute roadtrip with an unlikely duo of deaf friends, making their way along the coast of Iceland and signing to each other in a warm



CULTURE NEWS

Keep It Underground The Icelandic Punk Museum Opens

Words
**PARKER
YAMASAKI**

Photo
**BRYAN
RIEBEEK**

Below Bankastræti, at the intersection where cars idle waiting to turn onto Lækjargata, is a public restroom known as "the zero." At least, that's what it was known as in its heyday, for reasons we'll leave to the imagination. The restroom was opened on June 17, 1930, "a big year for Iceland," Reykjavík's go-to music scholar, Dr. Gunní, notes. "It was the 1,000 year anniversary of Alþingi—a big celebration. So they open public restrooms. Hótel Borg opened, and the national radio began..." On November 2, 2016, the restroom door opened again, onto a different side of Reykjavík history: Behold, the Icelandic Punk Museum.

As Reykjavík's de facto music man,

Dr. Gunní has written three books chronicling the history of Icelandic rock. Having collected and assembled the photos for these books himself, he's got a sweeping knowledge of what's available. So when Finni (of Dr. Spock) acquired the restrooms a year ago and came up with the idea of the Punk Museum, Gunní was an easy go-to.

Through a quilted outreach effort, Dr. Gunní has stitched together photos, posters, videos and, of course, lots of music. "I was in a secondhand shop and some guy was working there and he said, 'I took some pictures back in the 70s and the 80s,' and those turned out to be really good, unseen pictures

from the Stranglers concert in '78," the good doctor tells us. "On the same trip I found a can of glue which was the drug of choice back in the day. So it was a good trip to that junk store."

The content will focus on the period between 1978-1992—beginning with the first Icelandic punk group Fræbbblarnir ("The Staaamens"), which began as a joke at Kópavogur College, and ending with the disbanding of The Sugarcubes. On December 1 the Museum will stage a concert at the newly re-opened Hard Rock Café with Taugadeildin, Jonee Jonee, Fræbbblarnir and Q4U. Welcome to below the block, Pönksafnið Íslands.

STRAUMUR

Tipzy Kings

Words
**DAVÍÐ
ROACH &
ÓLI DÓRI**

Photo
**ALBUM
COVER**

Straumur, Iceland's premier indie music radio show, airs on X977, Mon. at 23:00. Daily music news in Icelandic at straum.is

Mugison, at first an indie darling, then the whole nation's, just released his first album in five years. On 'Enjoy!' he sings in English again and, in a departure from his last album, is a bit more sonically adventurous. There is gentle strumming, playful brass stabs, and some manipulating of the vocals. Mugison switches effortlessly between ballads, funk hits and cray-cray vocal outbursts without missing a beat. "I'm a little tipsy, I'm a little broken," he sings with fragility on "Tipzy King," and you can feel the weakness in his voice. Right after that comes the aptly titled "Hangover" with the ever so classic/cliché line "I'll never drink again/a single drop of gin." It's sort of a return to the roots of his grandiose 'Mugimama Is This Monkeymusic?', and we at Straumur welcome the gesture.

Jón Þór, a stalwart of the Icelandic indie rock scene, just released a stellar EP called 'Frúin í Hamborg' ("The Lady from Hamburg") and comprised of four songs of braingluing hooks, thrilling riffs and lyrics that will stick with you for seasons on out. Opener

"Stelpur" ("Girls") is an up-tempo guitar driven-number about being wasted in downtown Reykjavík, searching for some love at the bar. It's part Supergrass, part Weezer, part Mac DeMarco, and 100% pure Icelandic hookup jam. Jón Þór's vocals reek of longing for the other sex that sounds desperate, yet not sad.





DJ OF THE ISSUE

DJ Thaison

Words
**PARKER
YAMASAKI**

Photo
ART BICNICK

“Gakktu hægt um gleðinnar dyr, it’s something like, ‘Calm down, take it slow,’” Árni says above the clamour of pinball machines and jingling tokens. “My dad used to always say it to me before I’d go out. It’s the best Icelandic phrase,” he assures me. The lights in Freddi Arcade are dark and neon at the same time, and the Space Jam pinball machine spews out sound effects from a speaker right above our heads. But Árni lives in the phrase. He keeps cool and makes generous with customers, rocking around his DJ kit on the desk.

On the bill he’s DJ Thaison—a character and craft that originates in a Best Buy in Tampa, Florida. “My family has a summer home in Florida and I wanted to spend some time with them,” Thaison explains, “and while I was there I went to Best Buy to look for this DJ setup. They didn’t have it and the clerk asked me if I had looked online. I told him I never shop online. He was so mad!” Thaison took note. “So I went home and ordered this thing for like no money. We went to Disneyland once that week, but otherwise I didn’t really have anything to do, so I just

stayed on my balcony, drank Coronas and played it.”

Everybody’s got to start somewhere, but in Iceland no one starts alone. When Thaison returned from Florida his longtime friends, DJ duo Gervisykur, took him under their wings. They taught him how to mix and play at the right time. They gave him the confidence and encouragement to get after it. So he did. His first gig was at Tivoli to “a group of about six people, with one girl dancing. She was super nice though, she really liked the songs [we] were playing.” The encouragement keeps rolling in.

Of course, he likes to play old school hip-hop (who doesn’t?), but he maintains a wide perspective. Over the course of the set we’re chatting over he moves from “Never Too Much” by Luther Vandross to Willow Smith’s “Female Energy,” and straight on through to some Páll Óskar classics. “I’m always shouting in the crowds what I want to hear,” he says, “but I never get any contact. The only time I’ve ever made the connection was with Páll Óskar. I made a heart with my hands and

he made half a heart back. That made me a man.”

Thaison’s fresh on the scene, and he’s got big dreams. “I want to be a pro DJ in Ibiza,” he says, “drinking cocktails like DJ Tiësto.” He pauses. “No, maybe not like DJ Tiësto.” The “gakktu hægt um gleðinnar dyr” settles in. Prikið now, Ibiza next. He’s making his way there, and we’re rooting for him. Viva Árni, viva Páll! That’s something like “shouts out to Páll Óskar.”

Want to know what else Thaison is about? Catch his set at Prikið on December 10.

DJ Thaison’s Top Five Tracks

- “Million” — Yemi
- “Top Boy” — Skepta
- “Paranoid” — Project Pat
- “Turn My Swag On” — Soulja Boy Tell ‘Em
- “Meira” — GKR

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MUSIC NEWS

attic space. For anyone who can follow Icelandic sign language, the video tells two stories.

While Vil wanders the countryside, Emmsjé Gauti brings it back to the local streets with his video “Reykjavík.” The song will get anyone hyped for a night on the town—and the video takes that notion to literal new heights. Gauti makes his way along the rooftops of Reykjavík’s most recognizable establishments—from the lowball Bæjarin’s Bestu to the peak of Gamla Bíó.



The electro-rap-trip-popsters of Cryptochrome have mesmerised us in the past with their chopped up color-cast “Crazy Little You” and their virtual reality video “Playdough,” which won “best music video” at the Northern Wave film festival earlier this year, but their latest release for the track “From This Angle” scales things back in both realms of production. The video is an intimate (their “most intimate,” they note on their Facebook) take on home life—a Cryptochrome home life, anyways.



Rap has long preoccupied itself with keeping it real, but no group has done it quite like Úlfur Úlfur have in their latest video, for “Barn.” The video, with the same director as Gauti’s “Reykjavík,” Freyr Árnason, shows the day to day sacrifices that are required for keeping up a craft. Things like eating steamed broccoli, reading and competing in the most intense chess match on Icelandic soil since Bobby Fischer was around.

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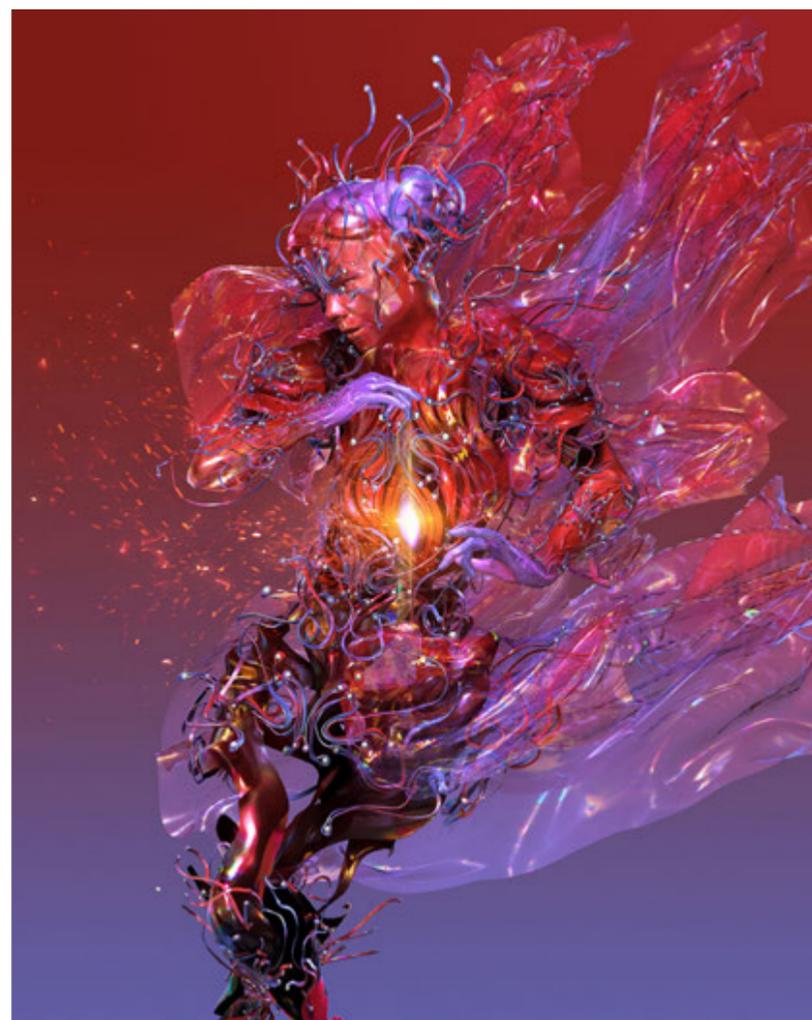
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The New Soundscape

Andrew T. Huang's Virtual Realities

Words
**PARKER
YAMASAKI**
Art
**ANDREW
T. HUANG**

In 1935, the American author Stanley G. Weinbaum wrote what many believe to be the first fictional model for what we now know as virtual reality. “Pygmalion’s Spectacles” features a small “gnomelike” professor with a Berkeleyan slant who creates a pair of goggles that submerges its users in “a movie that gives one sight and sound [...] taste, smell, and touch. [...] You are in the story, you speak to the shadows and they reply, and instead of being on a screen, the story is all about you, and you are in it.” The first US military flight simulators emerged around the same time, and variations on the theme of total immersion were promoted by gaming enthusiasts like Sega over the next couple of decades. In 1987 the term “virtual reality” was coined by Jaron Lanier, founder of the Visual Programming Lab (interestingly, he also developed one of the first head-mounted displays, which he dubbed the “EyePhone”). In practice, the development of virtual reality has been driven

primarily by military and gamer interests. It was not until a couple of years ago that the medium began to invade the realm of pop culture. Filmmaker Andrew T. Huang is on the front lines.

Tell don't show

Andrew hates the colours of the southwest United States. Born and raised in Los Angeles, California, he was always put off by the desert oranges, browns, tans, and turquoises that surrounded him. It's a surprise, then, that his breakthrough short film ‘Solipsist’ (2012) is drenched in these tones. Then again, there is a lot that is surprising about this film. ‘Solipsist’ was a way for Andrew “to confront ideas that I thought I hated,” as he says. When he graduated with a degree in fine arts from the University of Southern California in 2007, he immediately found success as a more commercial director (his references include contacts like Lexus and J.J.Abrams). By 2011,

Andrew was ready to be his own client. He scrapped his film reel and began to explore more personal subjects. Subjects like human connection, bodily form, and colour palettes.

It began with puppets. “I really enjoy puppetry, because it allows you to perform while hiding at the same time,” Andrew explains. “You can feel the humanness and the locomotion of a human body but you don't actually have to show it. A lot of my work has to do with hiding yourself but showing yourself at the same time.” It is not far-fetched to draw the line between Andrew's beginnings in puppetry and his more recent endeavors into virtual reality. Both require the imagination and a technical ability to create entire worlds—worlds and characters that reference the human form, without necessarily showing it.

The strangeness of one's own skin recurs throughout Andrew's work. “I am really interested in demon possession,” he says, “the idea of being ridden

by something else and your body being a vessel.” In 2013 he directed the video for Sigur rós's track “Brennisteinn,” a seven-minute exorcism—brutal and beautiful—coloured in black and white and neon yellow. In “Family”—one of Andrew's virtual reality pieces for Björk Digital—viewers dissect and resew Björk's open heart wound. In his most recent short film, a personal project called ‘Interstice’, Andrew casts his dancers in a silky red veil which he describes as “a self-contained magic trick: a shapeshifting second skin loaded with potential energy to manipulate identities and dimensions [or] otherwise be rendered immeasurable in its absence.”

All the feels

Given that his films delve into the difficulty and grace of the human form, his recent collaborations with Björk seem like a natural union. “I've always loved Björk's work because she is not afraid

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Culture

to explore the territory of the human body,” Andrew says. “She is a fantastic performer and amazing to look at. I love to observe the way other collaborators of hers have used her image and performance as a medium to explore the music.”

Björk’s work has always had an intensely visual side, from music videos early in her career with innovative young directors like Michel Gondry, Chris Cunningham and Spike Jonze, to her current touring exhibition Björk Digital, which Andrew has played a huge role bringing into creation. He began work with the famed musician with the pulsing, quaking, erupting video for “Mutual Core,” from her 2011 album ‘Biophilia’. The collaboration continued in 2015 when the Museum of Modern Art in New York commissioned Andrew for the top floor of the Björk retrospective; the video for “Black Lake” from ‘Vulnicura’ was born.

In Björk Digital, Andrew, with the co-creative direction of Björk and James Merry, has assembled what is—at the time of writing—a collection of six fully immersive viewer experiences from ‘Vulnicura’, Björk’s latest album. Five of them use VR headsets and headphones to isolate the viewer in his or her own virtual world, one-on-one with Björk. One argument against overactive involvement in our virtual identities is that it disconnects us from the real world. Virtual reality, in a way, brings that argument full circle. Walking away from the Björk Digital exhibition one feels the pain of heartbreak and the solace of resolution; empathy is enhanced rather than subtracted.

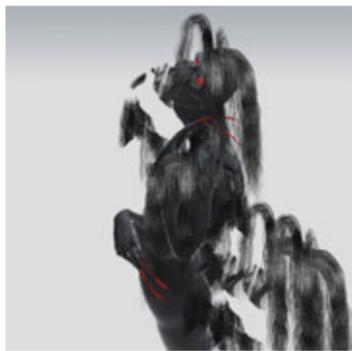
Though our use of technology is embedded daily practice, a lot about our relationship with it remains unexplained. The marriage of virtual reality with music has implications not only for how we experience music, but how we create it as well. Andrew hints at future work with Björk on her upcoming album, which she is in the process of creating. “A lot of filmmakers, myself included, make work that is time-based. With music, VR has the opportunity to open up where we hear sounds, how big or small is the sound is, how near or far, can we walk through it? Does it go over us, does it go around us...” Andrew says. “There are exciting possibilities of spatially recorded audio.”



What’s then is now

One of Andrew’s big influences right now is the artist Jon Rafman. Rafman is known for his works exploring and acknowledging the disappearing boundaries between the virtual and the real. One of his more widely known pieces is an ongoing project called ‘9 Eyes’, in which he collects images from Google Street View cameras that show shocking, and often comical, bites of reality as seen through the “nine eyes” of Google’s Street View fleet. Referencing Rafman, Andrew explains that “we often think of technology as enabling us to do things, but what he really thinks is that our consciousness is primed, is ready for the technology before it exists.”

Technology as a term has a metallic ring to it, one that reverberates with feelings of something “futuristic—something separate from human agency, robotic, without desire.” “Technology does enable us,” Andrews reminds us, “but that’s because there is a human desire and intention to use it in the first place.” In the end, the seemingly fantastical creations of the virtual world are as much about the future as they are about the present. “But what is reality?” asks the gnomelike scientist in the opening lines of Stanley Weinbaum’s story. “All is dream, all is illusion; I am your vision as you are mine.”



Reality in motion

Over the course of the exhibition’s global tour, its developers are actively working to better understand, establish and develop the VR technology. It’s clear that we are amidst a work in progress; the sixth and final track of the exhibition, “Family,” is a far cry from the first, “Black Lake.” “The evolution of the technology and the music together is a powerful statement,” Andrew says regarding the exhibition. “It shows that here is an artist who is willing to be emotionally vulnerable, and daring enough to pioneer this new technology which is a very vulnerable act in itself.”



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For more go to rokksafn.is

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The Icelandic Museum of Rock ‘n’ Roll

An Antiquarian Book Lover's Guide To Reykjavík

Words **ELFPETZOLD**
Photo **ART BICNICK**

The tale of Reykjavík's antiquarian book trade is one of decline. In 1967, Reykjavík boasted eleven secondhand book stores—roughly one shop for every 7,000 residents of the burgeoning city. After half a century, even as the city's population has doubled, only two proper used book shops remain, leaving one store for every 60,000 Reykívingar. Old books, nevertheless, remain, indifferent to the fluctuations of time; here are a handful of spots where you can hunt them down.



Bókin (“The Book”), founded in 1964, is indubitably the bibliophilic mecca of Reykjavík. With just the right balance of clutter and order, it's easy to lose hours rifling through dusty shelves and precarious towers of books stacked on the floor. Although a few shelves by the entrance contain a hodgepodge of literature in English, most of the stock is in Icelandic—a point of pride for the booksellers who run the shop: ask for translations of Icelandic authors and you'll be directed elsewhere. If you're eager to learn Icelandic, however, there's no shortage of old grammars and dictionaries scattered throughout,

and the staff, curmudgeonly though they seem, will gladly entertain your broken Icelandic and help get you started on the Icelandic canon. The shop devotes considerable space to medieval Icelandic literature: critical editions of Sagas in their original, archaic orthography sit beside versions updated into familiar modern spellings in the placid back corner of the shop.



Bókakjallarinn (“The Book Cellar”), tucked away in an alleyway off Laugavegur, occupies the former workshop of Bókamiðstöðin, a defunct publisher and press that printed comics, children's books, crosswords, and porn. Bókamiðstöðin stopped printing books in 1990, but the space reopened as a secondhand book shop in 2010. The old printing machinery now slumbers in the back of the shop, but the old materials—vintage smut included—remain for sale in the cozy basement, alongside a neat, tightly shelved collection of Icelandic literature.

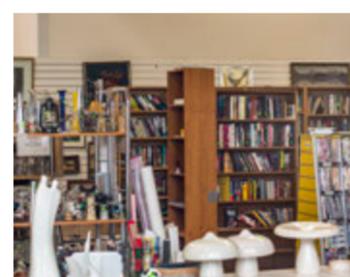
At **Kolaportið**, Reykjavík's weekend flea market, a handful of regu-

lar vendors peddle secondhand books from stalls encircled by bookshelves which simultaneously maximize shelf space and bar-



ricade against the fish-pungent chaos of the market. The combined stock of the market's booksellers, and the breadth of subject matter, could constitute a cohesive, comprehensive bookshop in its own right: oversaturated, illustrated kids' classics; new mystery in well-worn paperback; Sagas bound in stately sets. In addition to these reliable staples, the vendors at Kolaportið often have unique or rare treasures—a Greenlandic phrasebook, a compilation of Faroese folk songs, an early nineteenth century edition of Hallgrímur Pétursson's *Passíusálmur*—silently bearing witness to the lives and adventures of strangers.

Thrift stores, such as **Góði hirðirinn** in Skeifan or Salvation Army's **Hertex** in Vesturbær, devote several shelves to used books. Entirely dependent on donations, the stock at these shops can be unpredictable, unorganized, and underwhelming; patience and a good eye, however, are rewarded with



the occasional gem. **Góði hirðirinn** generally has a small selection of foreign titles, priced at 100 ISK apiece—a negligible sum next to the cost of shipping to Iceland.

Throughout the **University of Iceland** campus and in the **National Library**, professors and students leave unwanted books on semi-official free book tables. Often, the books are more interesting for their peculiarity or specificity than for any intrinsic aspect: a university-published pamphlet on an otherwise unstudied seventeenth century poet; municipal



records from mid-century Borgarnes; an Italian study of Old English metrics. Utility is dubious; novelty abounds.

Best art museum



Hafnarhúsið

Tryggvagata 17

The Reykjavík Art Museum has three locations: the beautifully designed Ásmundarsafn sculpture garden and museum, the rotating collection of paintings and contemporary shows at Kjarvalstaðir, and Hafnarhúsið, which is Iceland's largest contemporary art institution—think Tate Reykjavík. Each has its own character, but if you only have time for one, Hafnarhúsið is right in the heart of downtown, and often has three or more exhibitions running concurrently, so you're bound to find something you like. There's a great café and book shop, too.

Best record store



Rvk Record Shop

Klapparstígur 35

Reykjavík Record Shop is capitalising on the current boom in vinyl sales. With a focus on new releases, indie-rock and alternative music, it's frequented by hipsters and old-timers with an eye on up-and-coming acts. You can spend an hour thumbing through the catalogue or just pop in to grab something for an upcoming party. It's amazing, given the state of the music industry, that these places are still making a go of it. So if you love vinyl, get out there and support your local indie store!

Best place to start the night



KEX Hostel

Skúlagata 28

KEX is a hostel bar and gastropub with a beautifully designed interior and a large patio that catches the sun on a clear day. There's always something going on, whether it's a free concert, a beer festival, or KEX-mas. The bar hosts weekly jazz nights, and you can also book a trip into the countryside via the KEXLAND tour company. It's quiet by day but bustling at night, serves great food, and has a wide selection of Icelandic beer on the taps. “You always bump into someone you haven't seen in a while at KEX,” noted the panel.

Best beer selection



Mikkeller & Friends

Hverfisgata 12

Despite the high blood pressure-inducing Icelandic prices, Mikkeller wins easily this category for its mouth-watering beer list. Twenty taps feature a rotating menu of beers brewed by Mikkeller and their favourite fellow micro-breweries (the “Friends” in the bar's name). They vary from super-sour lambic ales to intense IPAs and deep, chocolaty stouts. “It's a cool brand, and a beautifully decorated bar room,” said the panel. Bonus points for being located above a great pizza place.

Best coffeehouse



Stofan

Vesturgata 3

If you know anything about the latté-drinking 101 crowd, winning ‘Best coffeehouse’ is a major achievement. Stofan wins for being a great all-around coffeehouse, and for having what Icelanders call “stemning,” which means atmosphere or vibe. With two floors, charming antique furniture, and seating that's a good distance from the noise of the espresso machine, the stemning is perfect, and you'll see locals and tourists alike reading books, playing chess, and discussing the social construction we all live in.

“Awesome experience”

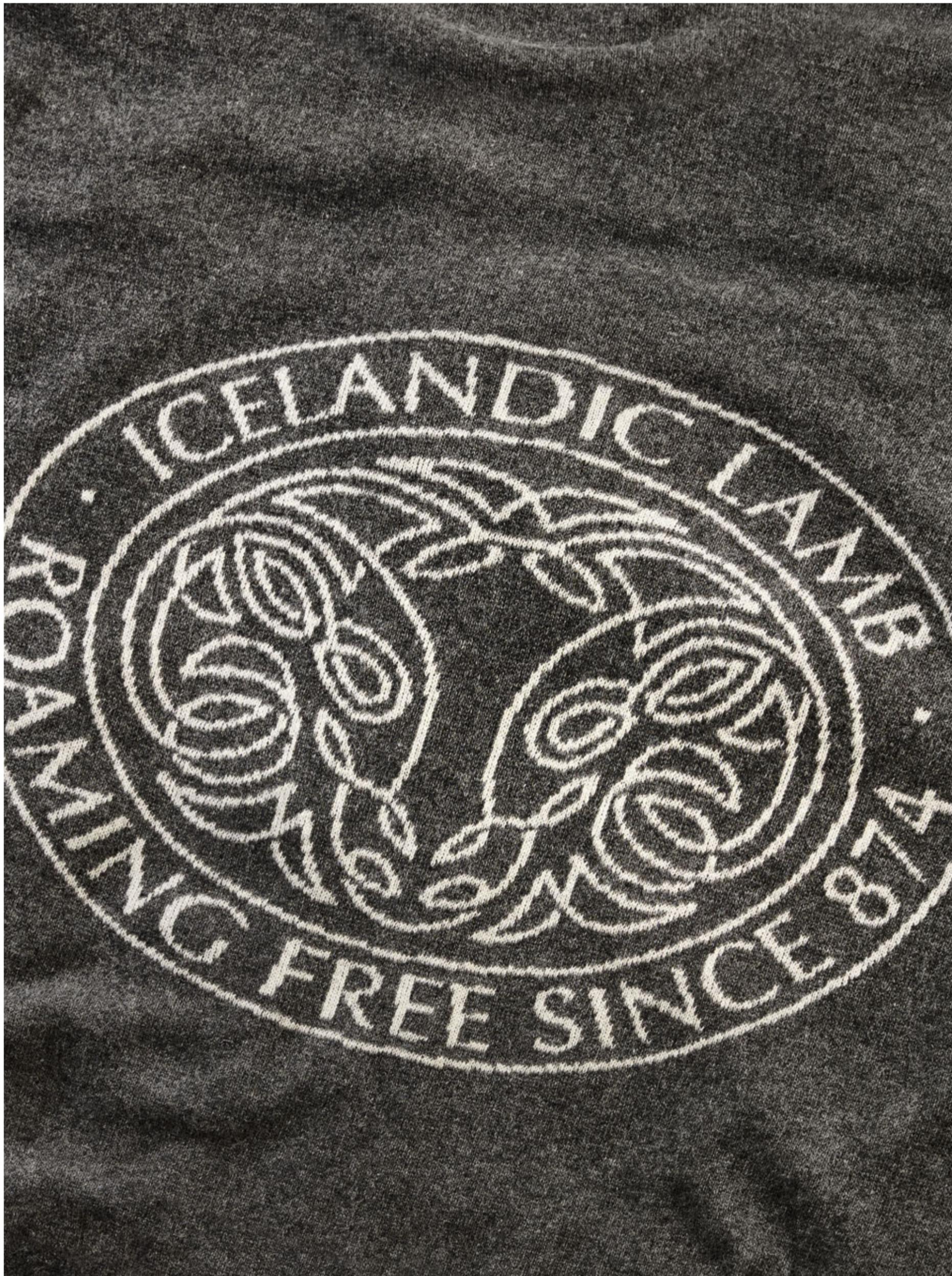
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'Fantômas'

by amiina

Words PARKER YAMASAKI and AMIINA

'Fantômas' is a haunting, suspenseful, crime-ridden album full of crooks, clumsy policemen, and bustling Parisian street life. If this sounds more like a movie than an album, that's because it's both. Amiina's forthcoming album, released November 26 by Mengi, was composed as a score to the 1913 silent thriller of the same name. We asked the band to walk us through each track. Spoiler alert.

awaits Fantômas, who then secretly passes her a letter with information on the next steps for the big crime. After a goofy car chase we end up on a train.

Seine... Slightly bizarre and featuring sounds of the Venice lagoon recorded during sound check at the Venice Biennale in 2009.

Café

Another tune that was brought to life through footage of bustling Paris street life. A man orders a glass of wine at street café as he waits for the woman he's chasing. And again we end up on the train, that leads us to the next track.

Crocodile

A slightly melancholic dance tune set at the fashionable Crocodile restaurant. Two policemen are spying on Fantômas. And there is dancing and drinking. The scene ends with the two policemen catching Fantômas, but he gets away. The music emphasizes that with a little drum action in the end of the song...

Lady Beltham

Melancholic little tune about the turmoil that follows dating a sympathetic criminal. It's hard...

Borreau Silencieux

More action. A big snake. Weird costumes. Men hiding in baskets. And a song that is all that.

L'homme Noir

Action time. Fantômas enters the haunted villa, followed by at least a hundred policemen. He manages to hide and the movie ends with Fantômas blowing up the haunted villa. The song is full of effects and a lot of string action and drum action... and it is ridiculously fast!

LISTEN & SHARE:

gpv.is/tbt17

Fantômas

As we started to work on the soundtrack to the 1913 silent film 'Juve contre Fantômas', we started right at the beginning of it, fitting musical ideas with the introduction titles and the iconic ever-changing faces of the evil Fantômas. In this track many of the motifs used later on the album can be heard, for example the Fantômas theme.

Juve & Fandor

This track is composed around the clumsy and comic police couple that never succeed in catching the evil Fantômas. It ends down in the basement of a deserted haunted villa...

Paris

This little tune, a waltz, came from playing around with the atmosphere of the busy streets of Paris in 1913. A beautiful woman

Simplon Express

We composed this track quite early on in the process, since it is one of the more dramatic scenes of the film.

The criminal plot that has been in the brewing is revealed here: The armed robbery on the train, resulting in a brutal train crash with the Simplon Express, where the two policemen manage to escape at the last minute.

Telegram

This track captures the atmosphere of devious plans in the making, aimed to lure the police into a trap. Telegrams are sent. There is fog by the river.

Entrepôts De Bercy

The shooting scene. The cops are ambushed by Fantômas and his gang, and end up hiding in wine barrels and rolling into the

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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



The REYKJAVÍK GRAPEVINE

IN YOUR POCKET

Reykjavík Map | Happy Hour Guide | Places We Like | Best Of Reykjavík | Practical Info

November 11 - December 8

Four Weeks

The Grapevine picks the events, places and things to check out in the next four weeks.

November 24



Extreme Chill X Möller Records

The mix-masterminds behind Extreme Chill festival and Iceland's leading force in electronic music, Möller Records, together to host an unBEATable night at Húrra. Line-up features Hatti Vatti (PL), Beatmakin Troopa, Futuregrapher, Jafet Melge, Einar Indra and Bistro Boy!

Húrra at 20:00. Admission: 1,500 ISK.

Every Monday-Saturday



Omnom Chocolate Tours

Learn more than you knew there was to know about chocolate. Omnom, Iceland's premier (and most design-savvy) chocolatier offers classes and tours of their factory in Grandi. They explain the entire intricate process of making award-winning chocolate—from bean to bar. A process that includes imagination, attention to detail and, of course, a lot of taste tests.

Weekdays 13:00 14:00 15:00 and 17:00, Saturdays 14:30.

Omnom Factory, Hólmaslóð 4. Admission: 1500-3,000 ISK.

December 1

Punk Museum Conert

On December 1 the newly opened Icelandic Punk Museum stages a concert at the (also newly opened) Hard Rock Café. The line-up includes Taugadeildin, Jonee Jonee, Fræbbblarnir and Q4U. Happy December, everybody. Welcome to the beginning of the end.

Hard Rock Café at 22:00. Admission: 2,000 ISK.

Every Sunday

STAY STRETCHY Free Yoga



Free Yoga At Loft Hostel

Loft at 12:00 | Admission: Free!

The Independence Party won the majority in Parliament. Trump is the president of the United States. There are cars in Jökulsárlón. The world is a weird place, we've got to stay limber. Every Sunday at noon Loft Hostel offers a free yoga class. Take an hour away from it all to restore the balance within yourself. And remember to keep breathing.

10 DEC

CHRISTMAS SHOPPING Jólamarkaður



Art Museum Christmas Market

Hafnarhús at 11:00 | Admission: Free!

Remember the days when you could get away with buying those 10-packs of iTunes gifts cards at the grocery store check-out and call it Christmas shopping? Those days are over. We're not saying you have to go all Angelina Jolie and buy your boo a REAL WATERFALL (actually happened), but a little originality goes a long way during the holidays. Fortunately, you don't have to be the original one! Check out this year's Jólamarkaður at The Reykjavík Art Museum: Hafnarhús for some crafty holiday goods by local designers, artists and musicians.

Great collection, good prices

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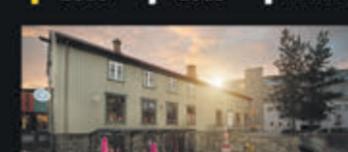
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The Map

Get the bigger, more detailed version of The Reykjavík Grapevine City Map at your nearest hotel or guesthouse, with selections from our Best-Of awards, vital info, downtown bus stops and a wider view of the city.

A



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Eating

1 Noodle Station

Laugavegur 86
Noodle Station won over our hearts and our wallets when we voted it “best cheap meal” in Reykjavík for the Grapevine’s Best Of guide. You can smell the coriander for metres around this place, and whenever the temperature drops you can see the condensation on the windows. The veggie option comes in under 1000 ISK. Enter hungry, and leave with change in your pocket.

2 Matur Og Drykkur

Grandagarður 2
Matur og Drykkur has become the place we tell friends to try when they’re visiting. They take classic Icelandic ingredients and bring them up-to-date. The most dramatic, and dare-we-say, must-try item on their menu is the cod head. It’s cooked in chicken stock and then glazed. For some, the idea of a cod head seems a little too experimental, but trust us, it’s delicious. Start with the cheeks and then just keep eating until it’s no longer looking at you.

3 Austur-Indíafélagið

Hverfisgata 56
Austur-Indíafélagið is an institution in Reykjavík. It’s an authentic fine-dining Indian restaurant with all the high-quality spices, recipes and techniques you’d expect to find in a much larger European capital. The menu takes many of the classic recipes of Indian cuisine, and serves them with a creative twist and consistently sky-high quality. Not only is this the best Indian food in Reykjavík, but it’s amongst the very best restaurants in Iceland—and priced as such. Make sure to call ahead and make a reservation, because it’s very popular.

4 Bergsson Mathús

Templararund 3
Bergsson Mathús makes a great lunch with wonderful accompanying salads. All of their breads are baked fresh and they keep dishes of peanut-butter, jam, and smjör on tempting display for the most gourmet PB&J you’ve ever had. Jamie Oliver stopped by there when he visited Reykjavík with his family. With two locations—one downtown and the other in the Grandi harbour area—it’s never too far away.

Drinking

5 Mikkeller & Friends

Hverfisgata 12
Twenty taps feature a rotating menu of beers brewed by Mikkeller and their favourite fellow micro-breweries (the “Friends” in the bar’s name). They vary from super-sour lambic ales to intense IPAs and deep, chocolatey stouts.

6 Húrra

Tryggvagata 22
The one and only Húrra hosts many of Reykjavík’s most interesting concerts and is famous for its dance-till-dawn vibe. They have a nice happy hour, plenty of seating, and many restroom stalls.

7 Slippbarinn

Mýrargata 2
Slippbarinn has for quite a while been the go-to-place for drinking cocktails. The restaurant is stylish and offers a weekly jazz concert as well as regular DJs. They have the classics, something new and something with a twist.

8 Kaffihús Vesturbæjar

Melhagi 20
Kaffihús Vesturbæjar, also known as Kaffi Vest, has become a hip spot for Reykjavík’s west-side movers and shakers. A coffeehouse by name and feel, Kaffi Vest also offers a nice selection of craft beers and wines and is open until 23:00.

The absolute basics

Useful Numbers

Emergency number: 112
Medical help: 1770
Dental emergency: 575 0505
Information: 1818
Taxi: Hreyfill: 588 5522 - BSR: 561 0000

Tax-Free Refund

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Lyf og heilsa, Egilsgata 3, tel: 563 1020
Lyfja, Laugavegur 16, tel: 552 4045
and Lágmúla 5, tel: 533 2300

Tourist Information

Arctic Adventures, Laugavegur 11, tel: 562 7000
Tourist Info Centre, Aðalstræti 20, tel: 590 1550
Iceland Excursions-Grayline, Hafnarst. 20, tel: 540 1300
Icelandic Travel Market, Bankastræti 2, tel: 522 4979
Trip, Laugavegur 54, tel: 433 8747

Long Distance Coach Terminal

BSÍ, Vatnsmýrarvegur 10,
tel: 562 1011, www.bsi.is

Domestic Airlines

Air Iceland, Reykjavíkflugvöllur,
tel: 570 3030, www.flugfelag.is
Eagle Air, Hótel Loftleiðir, tel: 562 4200

Public Transport

The only public transport available in Reykjavík is the bus. Most buses run every 20-30 min (the wait may be longer on weekends), price per fare is 420 ISK adults, 210 ISK children. Multiday passes are available at select locations and through their app. Route map at: www.bus.is. Tel: 540 2700. Buses run from 07-24:00 on weekdays and 10-24:00 on weekends. Main terminals are: Hlemmur and Lækjartorg.

Opening Hours - Bars & Clubs

According to regulations, bars can stay open until 01:00 on weekdays and 04:30 on weekends.

Opening Hours - Shops & Banks

Shops: Mon-Fri 10:00-18:00, Sat 10:00-16:00, Sun closed. Kringlan and Smáralind malls and most supermarkets and tourist shops have longer opening 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.



New In Town



12 Burro/Pablo Discobar

Veltusundi 1
At the bottom of Austurstræti where the street spills its cold, wet and grey dregs, we have a beacon

of light. A blinking beacon that alternates between flashing “Pablo” and “Burro,” neon coloured words with warm associations. On the top story of the three-story building is the newly opened Pablo Discobar: a themed bar with tropical decor that makes you feel like you’re the lucky caller-number-nine that just won a free ticket to Colombia. Below it, on the middle floor, sits its restaurant compadre, Burro. It almost feels paradoxical to order a sizzling plate of fajitas while staring down at the winter coat-clad sidewalkers on Hafnarstræti. ¡Salud!

K

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Austur Austurstræti 7	D3	Hressó Austurstræti 20	D3
B5 Bankastræti 5	E4	Húrra Naustin	D3
Bar 11 Hverfisgata 18	E5	Kex Hostel Skúlagata 28	E7
Bar Ananas Klapparstígur 28	E5	Kaffibarinn Bergstaðastræti 1	E4
Bíó Paradís Hverfisgata 54	E5	Kaffi Vínýl Hverfisgatur 76	E6
Bjarni Fel Austurstræti 20	E4	Kaldi Bar Laugavegur 20b	E5
Bravó Laugavegur 22	E5	Kiki Queer Bar Laugavegur 22	E5
Boston Laugavegur 28b	E5	Loft Bankastræti 7	E4
Café Rósenberg Klapparstígur 25	E5	Paloma Naustin	D3
Den Danske Kro Ingólfsstræti 3	E4	Prikið Bankastræti 12	E4
Dillon Laugavegur 30	E5	Reykjavík Roasters Kárástígur 1	F5
Dubliner Naustin 1-3	D3	Stofan Café Vesturgata 3	D3
Dúfnólar 10 Hafnarstræti 18	D3	Ölsmiðjan Lækjargata 10	E3
English Pub Austurstræti 12	D3	Ölstofan Vegamótastígur 4	E5
Gaukurinn Tryggvagata 22	D3	Tivoli bar Hafnarstræti 4	D3

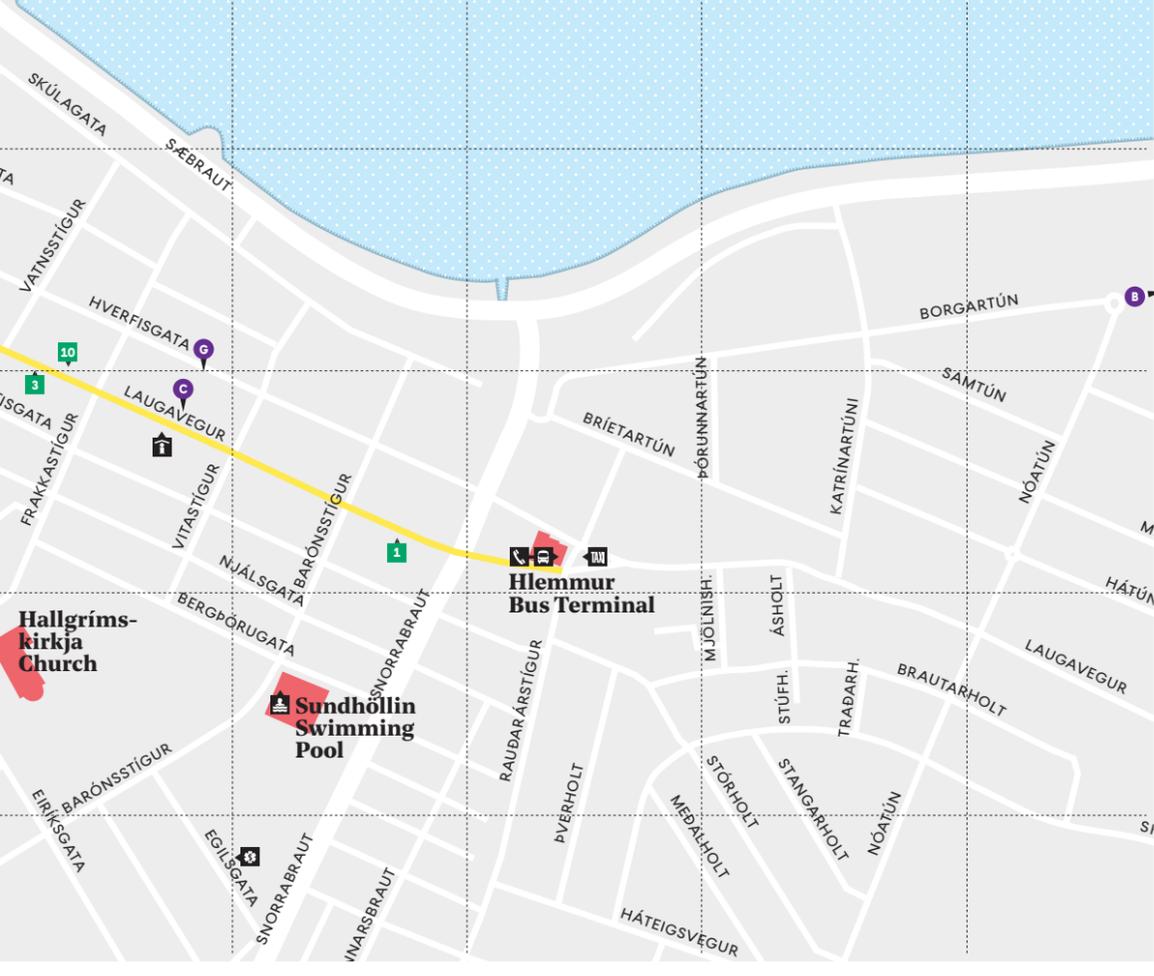
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Museums & Galleries

ART67 Laugavegur 67 Open 09-21 art67reykjavik@gmail.com	F7	The Nordic House Sturlugata 5 Mon-Sun 11-17 nordice.is	H2
ASÍ Art Gallery Freyjugata 41 Open Tue-Sun 13-17	G6	Reykjavík Art Gallery Skúlagata 30 Tue-Sun 14-18	E7
listasafnasi.is		Reykjavík Art Museum - Hafnarhús Tryggvagata 17 Open 10-17 Thursday 10-20	D3
Aurora Reykjavík Grandagarður 2 Open 09-21	B1	Kjarvalsstaðir Flókagata 24 Open 10-17	H8
Ásgrímur Jónsson Museum Bergstaðastræti 74 Mon-Fri through Sep 1	G4	Ásmundarsafn Sigtún Open 10-17 listasafnreykjavikur.is	D3
Berg Contemporary Klapparstígur 16 Tue-F 11-17, Sat 13-17 bergcontemporary.is	E5	Reykjavík City Library Tryggvagata 15 borgarbokasafn.is	D3
Better Weather Window Gallery Laugavegur 41 windandweather.is	E6	Reykjavík City Museum - Árbæjarsafn Kistuhyllur 4 Daily tours at 13	D3
The Einar Jónsson Museum Eiríksgrata Tue-Sun 14-17 skulptur.is	G5	The Settlement Exhibition Aðalstræti 17 Open daily 9-20	D3
Ekkisens Bergstaðastræti 25b	F4	Reykjavík Maritime Museum Grandagarður 8 Open daily 10-17	B2
Gallerí List Skipholt 50A M-F 11-18, Sat 11-16 gallerilist.is	H10	Reykjavík Museum of Photography Tryggvagata 15 Mon-Thur 12-19 / Fri 12-18 / Sat-Sun 13-17	D3
Hafnarborg Strandgata 34, Hafnarfjörður hafnarborg.is		Víðey Island Ferry from Skarfabakki Harbour, Sat-Sun only videy.com	
Hannesarholt Grundarstígur 10 hannesarholt.is	F4	Saga Museum Grandagarður 2 sagamuseum.is	B2
Hitt Húsið - Gallery Tukt Pósthússtræti 3-5 hitthusid.is	D4	Sigurjón Ólafsson Museum Laugarnestangi 70 iso.is	
Hverfissgallerí Hverfisgata 4 hverfissgalleri.is i8 Gallery Tryggvagata 16 Tue-Fri 11-17 / Sat 13-17 and by appointment. i8.is	D4	SÍM Hafnarstræti 16 Mon-Fri 10-16 sim.is	D3
The Icelandic Phallogical Museum Laugavegur 116 phallus.is	F8	Sólón Bistro Bankastræti 7a Mon-Thu 11-23:30 Fri-Sat 11-01 Sun 11-23	E4
Kirsuberjatréð Vesturgata 4 kirs.is	D3	Spark Design Space Klapparstígur 33 M-Fri 12-18, Sat 12-16 sparkdesignspace.com	E5
Mengi Óðingsgata 2 mengi.net	F5	Tveir Hrafnar Baldursgata 12 Thu-Fri 12-17, Sat 13-16 tveirhrafnar.is	G4
Mokka Kaffi Skólavörðustígur 3A mokka.is	E5	Wind & Weather Gallery Hverfisgata 37 windandweather.is	E5
The National Gallery of Iceland Frikirkjuvegur 7 Tue-Sun 11-17 listasafn.is	F3		
The National Museum Suðurgata 41 Open daily 10-17 natmus.is	G2		

G

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HVERFISGATA 76

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Shopping

9 Omnom Chocolate
Hólmaslóð 4
The group behind Omnom Chocolate are dedicated to what they do. They call it "bean to bar," the process by which their sharp coffee bar and their popular lakkrís + sea salt come to be. The label is especially eye-catching and makes a great stocking stuffer. 'Tis the season.

10 Stjúri
Laugavegur 59
Stjúri is a one man hair-cutting machine. Whenever he is, great haircuts follow. He's a local hero, saving relationships, and self-confidence, one snip at a time. If you get the chance, get your hair cut and be a part of Reykjavík history.

11 Spútnik
Laugavegur 28
Spútnik is a vintage clothing store, so don't expect normal used clothing prices. It's the equivalent of raiding your grandparents' closet or attempting to make awkward photos of yourself as a 1990s teenager. It's a dream come true for downtown's waiflike normcore kids.

Public Phones
There are few public payphones in the centre. The tourist info at Aðalstræti 2, City Hall, Kólportíð, Landsbankinn and in Lækjargata. Prepaid phone cards are recommended for int'l callers.

Internet Access
Most cafés offer free wifi. Computers with internet are available to use at:
Ráðhúskaffi City Hall, Tjarnargata 11
The Reykjavík City Library, Tryggvagata 15
The National Library, Arngrímsgata 3
Tourist Information Centre, Aðalstræti 2
Icelandic Travel Market, Bankastræti 2

Swimming Pools
There are several swimming pools in Reykjavík. The one in 101 Reykjavík, Sundhöll Reykjavíkur, is an indoor one, located at Barónsstígur. It features a nice sunbathing area and some outdoor hot tubs.

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

Opening hours:
Mon-Thu from 06:30-22:00
Fri from 06:30-20:00
Sat from 08:00-16:00
Sun from 10:00-18:00

F

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NÓVEMBER

12. **BABIES.** | FREE ENTRY 10 PM. | DJ ÓLI DÓRI
13. **OPEN MIC.** | FREE ENTRY 9 PM.
14. **MÁNUDJASS // MONJAZZ** | FREE ENTRY 9 PM.
15. **BEEBEE AND THE BLUEBIRDS & JOHNNY AND THE REST.** | TICKETS TBA. 8 PM.
18. **RED BULL ACADEMY PRESENTS: AUÐUR.** | TICKETS TBA. 9 PM.
19. **HJALTALÍN.** | TICKETS TBA. 9 PM. | DJ ÓLI DÓRI
21. **MÁNUDJASS // MONJAZZ** | FREE ENTRY 9 PM.
22. **ALISON GRANT & MORE.** | TICKETS TBA. 8 PM.
23. **MOSES HIGHTOWER.** | TICKETS TBA. 8 PM.
24. **EXTREME CHILL & MÖLLER RECORDS.** | 1.500 ISK 8 PM.
26. **VALDIMAR.** | TICKETS TBA. 9 PM. | DJ FM BELFAST
28. **MÁNUDJASS // MONJAZZ** | FREE ENTRY 9 PM.
30. **SUÐ & MORE.** | 1.000 ISK 8 PM.



Music

Concerts & Nightlife Listings
November 11 - December 8

How to use the listings:

Events listed are all live performances and DJs. Venues are listed by day. For complete listings and detailed information on venues visit grapevine.is/happening. Send your listings to: listings@grapevine.is.

Friday November 11

Concerts:

Mood Blues Band

20:00 Dillon

El Quinto Sol / Talsyn / Big Mint

22:00 Gaukurinn

Lunchtime Classics: Schumann Romances and a Minor Sonata

12:15 Harpa

Todmobile & Nik Kershaw 2

0:00 Harpa

Co-Metallic

21:00 Mengi

Pub Quiz

17:00 Stúdentakjallarinn

Lokahóf Alþjóðaviku

20:00 Stúdentakjallarinn

DJs:

21:00 DJ Símon FKNHDSM ★	Bravó
21:00 Styrmir Dansson	Húrra
21:00 Mokki	Hverfisgata 12
21:00 Fusion Groove	Prikið
0:00 Gunni Ewok	Prikið
21:00 Javi V. (Latin Nights)	Kofinn
21:00 DJ Dorrit	Stofan Cafe
21:00 Moonshine	Tivoli
20:00 TBA	Vínlyl

Saturday November 12

Concerts:

Belleville

22:00 Café Rosenberg

Oni / Ottoman / We Made God

22:00 Gaukurinn

Icelandic Opera – Évgení Onegin

20:00 Harpa

Babies ★

22:00 Húrra

Snorri Ásmundsson

18:00 Mengi

RVK Soundsystem ★

23:45 Paloma

Reykjavik Yoga - Yoga Classes in English

11:00 Skúlagata 30

DJs:

21:00 DJ Silja Glemmi	Bravó
21:00 Óli Dóri	Húrra
21:00 AnDre ★	Hverfisgata 12
21:00 Nikeooff	Kofinn
21:00 Ozy	Prikið
00:00 Kocoon	Prikið
21:00 Sakana	Stofan Café
21:00 BLKPRTY	Tivoli
20:00 TBA	Vínlyl

Sunday November 13

Concerts:

Sunnudjass - Sunday Night Jazz

20:00 Bryggjan Brugghús

BDSM night

19:00 Gaukurinn

Pearls of Icelandic Song

12:30 Harpa



★ Picker Of The Issue

Bobby Breiðholt

Bobby Breiðholt is a man who carries his fancy glasses well. A renowned illustrator, he made his name a decade ago curating the B-Town Hit Parade music blog, while amassing an impressive portfolio of posters, album covers for such luminaries as FM Belfast, Hjálmar and Emmsjé Gauti and more. He designs skateboards, is an up and coming stick n' poke tattoo artist, and he's a vegan! Too much we say. This is just too much. No, we take that back. He's worth it. He's so worth it, that we asked him to be your guide to this month's cultural events.

Bobby's picks are marked with ★

Song Cycles – Hanna Dóra 21:00 Húrra

Sturludóttir and Gerrit Schuil

17:00 Harpa

Lunchtime Classics | Schumann Romances and A Minor Sonata

13:15 Harpa

Open Mic

21:00 Húrra

Cozy Sunday

13:00 Kex Hostel

Sunday Yoga ★

12:00 Loft

Czech Republic + Iceland

15:15 The Nordic House

Timburmannabíó Movie Night

20:00 Studentakjallarinn

DJs:

21:00 DJ Áskell Viny Sunday Bravó

20:00 TBA Vínlyl

Monday November 14

Concerts:

Golden Gang Standup

20:00

Gaukurinn

Monjazz

21:00 Húrra

Tuesday November 15

Concerts:

J.S. Bach on Tuesday Nights

20:30 Dómkirkjan

Karaoke Night

20:00 Gaukurinn

Beebe and The Bluebirds & Johnny and The Rest

20:00 Húrra

Kex Jazz Andrés Thor Quartet

20:30 Kex Hostel

Night Photography Workshop

19:30 Listastofan

Classics in the Moorland

20:00 The Nordic House

Reykjavik Yoga - Yoga in English

17:30 Skúlagata 30

Star Wars Pub Quiz ★

20:00 Studentakjallarinn

DJs:

21:00 DJ Áskell

Bravó

22:00 Orang Volante

Prikið



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Music



Medieval Revival

Umbra Ensemble is a five-piece band whose repertoire consists of pop songs reaching back a thousand years. Among the newest are compositions by Radiohead and Joni Mitchell, but the oldest go back to the 12th century German nun and polymath Hildegard von Bingen. In between we get period pieces about the love life of Henry VIII, and Icelandic folk songs detailing the carrying out of babies in the bad old days. “Móðir mín í kví-kví,” surely one of the most haunting songs in any language, is about the posthumous response of one such baby to its mother and murderer.

Fittingly, the performance includes such instruments as the baroque fiddle and the Celtic harp. The band’s first album is expected soon and they have recently scored a production of ‘Blóðhófnir’, based on the story by writer Gerður Kristný and describing rape among the Nordic gods. Founded in 2014, Umbra Ensemble is certainly one of the most interesting cover bands around, and in a way they are giving us the musical education we never had. For you see, up until quite recently, Iceland was almost a country without instruments.

Another current band which refuses to play any song composed later than the 1870s is Rauðir fiskar (Red Fish), fronted by former Sugarcube Einar Melax. So, are we in the midst of a Medieval Revival? And what was music like in Iceland

Young Bands Play (Very) Old Songs

Words **VALUR GUNNARSSON**
Photos **ART BICNICK**

in the Middle Ages?

“People didn’t dance to music, but rather to singing,” says Einar. “When I was teaching music in Kirkjubæjarklaustur, I met a few grandfathers who had sung a capella at these types of balls.”

“Dancing was also banned for a long time,” adds his bandmate Niels Rúnar Gíslason. “The houses were so small that people worried they would constantly be bumping into each other. This was not only indecent, but could also damage the interior.”

But what was the singing like?

“The particular form of Icelandic music is the singing in fifth interval,” says Einar. “This was brought to Iceland in the late Middle Ages by a French priest named Richini who came from Paris to teach singing. However, no other teacher was sent for a long time after, so the form survived here when it died out elsewhere. The more common minor and major intervals didn’t arrive here until the 19th century.”

“It is a 15th century fashion

that became isolated here,” Niels agrees.

So when was it that Icelanders learnt to play instruments?

“Instruments began to be imported after the founding of the Reykjavik Music School in 1930, but it really became a craze around 1970 when every village wanted to have its own music school. Children no longer just played football but also studied music. Björk learnt music from a very young age; education was important,” says Einar.

Heiða, host of a radio show called Langspil (named after the two-stringed instrument which was the only one available in the country for centuries), and a musician in her own right, agrees: “When I was growing up, there wasn’t much to do. You either had to take up sports or form a band. I think that a lot of kids who aren’t into sports go to music schools or even join marching bands, which sometimes turns into a career later on. I could cite Wonderbrass, Björk’s brass band, or the drummer Birgir Baldursson, who has played with many of Iceland’s best known bands. And that’s just my contemporaries from Keflavík.”

So now that music finally has come to Iceland, perhaps it’s small wonder we feel there is a lot of catching up to do.

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Concerts & Nightlife Listings November 11 - December 8

Wednesday November 16

Concerts:

Múlinn Jazzclub

21:00 Harpa

Wednesday Jazz

21:00 Slippbarinn

Pub Quiz

20:00 Stofan Cafe

Pub Quiz

20:00 Studentakjallarinn

DJs:

21:00 DJ Api Pabbi Bravó

22:00 Maggi Lego Prikið

Thursday November 17

Concerts:

Faith No More Tribute Band

22:00 Gaukurinn

Icelandic Symphony Orchestra: Open Rehearsal

9:30 Harpa

Icelandic Symphony Orchestra: Víkingur and Tortelier

19:30 Harpa

Movie Quiz

21:00 Lebowski

Anrijs Ivanoskis

21:00 Mengi

Reykjavik Yoga - Yoga in English

17:30 Skulagata 30

Bjór Bingó

20:00 Studentakjallarinn

DJs:

21:00 DJ DJ Davið Roach Bravó

21:00 Api Pabbi Hverfisgata 12

21:00 Marteinn Prikið

00:00 Sura ★ Prikið

21:00 Þorsteinn Eyfjörð Stofan Cafe

21:00 Pilsner Tivoli

20:00 TBA Vínýl

Friday November 18

Concerts:

Skúli Mennski

20:00 Dillon

The Icelandic Rockchoir: 70s rock

19:30 Harpa

Red Bull Academy presents: AUÐUR

21:00 Húrra

Dragsúgur / Dragnight ★

20:00 Gaukurinn

SecondHand Knowledge - An Ode to Dance History

21:00 Mengi

Pub Quiz 2

0:00 Studentakjallarinn

DJs:

21:00 DJ Óli Dóri Bravó

21:00 Doodlepops ★ Hverfisgata 12

21:00 Javi Kofinn

21:00 Nolo ★ Stofan Cafe

21:00 Árni Húmi Tivoli

20:00 TBA Vínýl

Saturday November 19

Concerts:

Bexband (Funk/Blues)

20:00 Dillon

Vopn



Leoncie, At Last

Leoncie / Dr. Gunni / Krakk og Spaghettí

November 26 | 20:00 | Hard Rock Café | Admission: TBD

Local legend Leoncie has been making music since the early 80s. Her first album, 'My Icelandic Man', was released in 1985 and has since been followed by numerous records and hit songs such as "Love In The Pub," "Little Sailor," "Come On Viktor," and "No Threesome Here." The time has now come, our lady of the Icy Spicy is seeking fun somewhere else. Before she leaves Iceland for good she will perform ONE LAST TIME—alongside RVK music guru Dr. Gunni and wacky rap trio Krakk og Spaghettí—at the newly opened Hard Rock Café. As her final performance we're sure she'll be all in, there's nothing left to lose. **PY**

20:00 Gaukurinn

Icelandic Opera - Évgení Onegin

20:00 Harpa

Hjaltalín

21:00 Húrra

Christmas Market

10:00 Reykjavik Maritime Museum

Reykjavik Yoga - Yoga in English

17:30 Skulagata 30

DJs:

21:00 DJ Styrmir Dansson Bravó

21:00 Óli Dóri Húrra

21:00 DJ Ívar Pétur Hverfisgata 12

21:00 T Kaze Kofinn

21:00 Spegill ★ Prikið

00:00 Karítas Prikið

21:00 Ear Doctor S tofan Cafe

Sura 21:00 Tivoli

20:00 TBA Vínýl

Sunday November 20

Concerts:

Sunnudjass - Sunday night Jazz

20:00 Bryggjan Brugghús

Pearls of Icelandic Song

12:30 Harpa

The Chamber Music Society #3

17:00 Harpa

Stattupp with Bylgja Babylóns

22:00 Gaukurinn

Cozy Sunday

13:00 Kex Hostel

Sunday Yoga ★

12:00 Loft

Christmas Market

10:00 Reykjavik Maritime Museum

Japanese Movie Night

20:00 Studentakjallarinn

DJs:

21:00 DJ Reykjavik Sex Farm Bravó

2:00 Lowercase Prikið

20:00 TBA Vínýl

Monday November 21

Concerts:

Golden Gang Standup

20:00 Gaukurinn

Monjazz

21:00 Húrra

Vinyl Club #4

20:00 Kex Hostel

Life Drawing Session #34 ★

19:00 Listastofan

Fjöskyldubíó Shí

17:00 Studentakjallarinn

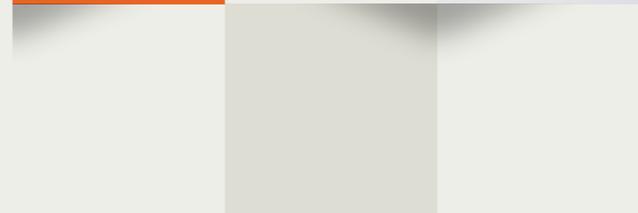
Tuesday November 22

Concerts:

J.S. Bach on Tuesday Nights ★

20:30 Dómkirkjan

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FAVOURITE FIVE

Hrafn Jónsson's Top 5 Movies

Words **HRAFN JÓNSSON** and **SVEINBJÖRN PÁLSSON**
Photo **ART BICNICK**

For a certain part of the population, Hrafn Jónsson's furious and hilarious political screeds have become their political voice. His writings, published first in Icelandic news mag *Kjarninn* and soon coming out in book form, happened in part by accident. Hrafn, a film editor by trade, used the off moments while rendering his work to make mostly political comedy in image and text to post on his Facebook wall, to amuse himself and his friends. This took off in a major way, and after accumulating a large number of FB followers, he was cajoled into his current post at *Kjarninn*. Since we're all sick of politics right now, we asked Hrafn to go back to his roots, and tell us about his five favorite films.

Hrafninn Flýgur

This 1985 viking movie Kurosawa knockoff is criminally underrated. Yes, the acting is "creative" in parts. Yes, the soundtrack only consists of one melody played over and over again exclusively on pan flute. But it has more true grit than any other Icelandic movie. At its heart is a simple revenge story of a boy who witnesses his parents being murdered and his sister kidnapped. His whole life builds towards this inevitable moment of vengeance that gets muddled by the reality of family and loyalty. No simple answers or clear truths. Also some super-badass throwing knives.

Sóðóma Reykjavík

I think every western culture has their own version of 'The Big Lebowski'; like an ancient folktale being whispered in the wind. Here the MacGuffin isn't a room-tying rug but a TV remote control. Axel's mother loses the TV remote so he must go on a quest into the not-so-scary Icelandic criminal underworld to get it back. Like with many great comedies it's not really about the plot, but the characters; the oldest form of comedy is watching a couple of idiots who think they're smart trying to figure stuff out.

Rökk í Reykjavík

This 1982 documentary about the booming early 80s punk scene is great because it manages to perfectly freeze a moment in time. It has so much texture and dimension just in the way it encapsulates a certain ambiance for me as a viewer who didn't actually witness the history it is telling. It still keeps drawing a lot of viewers because you get unique window into the start of the career of a 15-year-old Björk, but to me the most interesting parts are all the kids who are playing rock and roll, who maybe kind of suck but are empowered by the punk scene. Also just the unbridled enthusiasm of young teens sniffing glue. Must have been some magical years.

Benjamín Dúfa

A terribly tragic drama masquerading as a children's adventure movie. It's based on a novel that, like the movie, lulled me into a false sense of security before tearing me to shreds. It's a story of a group of boys who start a knights order to protect their neighbourhood from bullies and wrongdoers. It's all fun and games before something terrible happens and we are all forced to contemplate what it all means in the end. A great story that proves that children really enjoy being mentally devastated.

Blóðhefnd (honorable mention)

A terrible movie. Terrible acting, mostly terrible cinematography, a dumb screenplay. But I love it. It's a complete love you can only have for pure, unironic B movies. A man with a "particular set of skills" returns home after a seven-year absence to find his brother entangled in a human trafficking organization. What follows can only be described as a karate-based revenge thriller where our protagonist leaves behind a bloody trail of rounhousekicked bodies. It's obviously made for no money, but with pure passion. It honestly harkens back to the mid-80s martial arts knockoffs like 'American Ninja'; terribly constructed films with such magical kitsch value that it overcomes any shortcomings. It's bad, fun, cheap and made with nothing but pure passion.

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**Concerts & Nightlife Listings
November 11 - December 8**



Fantômas by amiina

New Album, Live Score And Silent Film Screening

December 3 | 21:00 | Bíó Paradís | Admission: 1,600 ISK

amiina have the world of haunting minimalism in their hands. They don't even bother to capitalize their name. But minimalism can breed its own entertainment value: a century ago people attended movies completely devoid of sound. Take Louis Feuillade's 1913 silent film serial, 'Fantomas', for instance—heroes, villains, crime, mystery, narrow escape and cliffhangers endowed this fine French film with a lasting spirit, without a blip of sound. Until 2013. To mark the 100 year anniversary of the movie a special live-scored 'Fantomas' premiered at the prestigious Théâtre du Châtelet, featuring amiina, together with musicians James Blackshaw, Tim Hecker, Loney Dear, and Yann Tiersen. Bíó Paradís is to premier in Iceland the legendary film with a live concert score by amiina. Though the film screening will be a unique event in itself, amiina's album by the same name was created to stand on its own and will be released November 26 by Mengi. **PY**

Karaoke Night	22:00 TY - Extraordinaire	Prikið
20:00 Gaukurinn	21:00 Enginn	Stofan Cafe
Alison Grant	21:00 Valdi's House	Tivoli
20:00 Húrri	20:00 TBA	Vínýl

Listen to Iceland

20:00 Iðno

Kex Jazz

20:30 Kex Hostel

Reykjavik Yoga - Yoga in English

17:30 Skulagata 30

DJs:

21:00 DJ ThaDarkStranger	Bravó
22:00 Fusion Groove	Prikið

Wednesday November 23

Concerts:

Múlinn Jazzclub

21:00 Harpa

Moses Hightower

20:00 Húrri

Brynhildur Oddsdóttir, Johnny And The Rest

22:00 Gaukurinn

Wednesday Jazz

21:00 Slippbarinn

DJs:

21:00 DJ Bigital	Bravó
22:00 Formaðurinn	Prikið

Thursday November 24

Concerts:

Blackwater Mojo

22:00 Gaukurinn

The Nutcracker: St. Petersburg Ballet

19:30 Harpa

Extreme Chill & Möller Records

20:00 Húrri

Ísold

21:00 Kofinn

Steinunn Arnbjörg Stefánsdóttir

21:00 Mengi

Star Wars vs. Star Trek

21:00 Lebowski

Reykjavik Yoga - Yoga in English

17:30 Skulagata 30

Comedian Gomobile

21:00 Studentakjallarinn

DJs:

21:00 DJ Óli Dóri	Bravó
21:00 DJ Styrmir Dansson	Hverfisgata 12

Friday November 25

Concerts:

Blackwater Mojo(USA)

20:00 Dillon

Leiksvið Fáránleikans

22:00 Gaukurinn

The Nutcracker: St. Petersburg Ballet

19:30 Harpa

El Quinto Sol

21:00 Mengi

DJs:

21:00 DJ Ísar Logi	Bravó
21:00 Silja Glommi	Hverfisgata 12
21:00 Gnusi Yones & Captain Cyprie	Kofinn

21:00 Fames

0:00 Young Nazareth ★

21:00 Krystal Carma

21:00 DJ Berndsen

21:00 Balcony Boyz

20:00 TBA

Saturday November 26

Concerts:

Guitar Night (Jazz/Funk/Rock)

20:00 Dillon

The Nutcracker: St. Petersburg Ballet

19:30 Harpa

Nyrst / Naarthraal / Show Me Wolves / Mannveira

22:00 Gaukurinn

Valdimar

21:00 Húrri

Album release - Fantômas by amiina

20:00 Mengi

Reykjavik Yoga - Yoga in English

17:30 Skulagata 30

Karaoke Night

20:00 Studentakjallarinn

DJs:

21:00 DJ Einar Sonic	Bravó
21:00 FM Belfast ★	Húrri
21:00 Byssukisi	Hverfisgata 12

22:00 Logi Pedro ★	Prikið
21:00 DJ Dorrit	Stofan Cafe



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- 12/11 (Sat): ONI, Ottoman, We Made God - 1500
- 17/11 (Thu): Faith No More tribute concert - 2000
- 18/11 (Fri): DRAG-SÚGUR Queer Variety Show - 1500
- 19/11 (Sat): Vopn, Brot, Óværa - 1000
- 20/11 (Sun): Standup Comedy in Icelandic - Free entry
- 23/11 (Wed): Brynhildur Oddsdóttir, Johnny and the Rest - 1500
- 24/11 (Thu): Blackwater Mojo - Free entry
- 25/11 (Fri): Leiksvið Fáránleikans & support - 1000
- 26/11 (Sat): Nyrst, Naarthraal, Aeterna, Show Me Wolves - 1000
- 30/11 (Wed): BeatBox Competition - Free entry
- 1/12 (Thu): Dauðyflin, Roht, Mannveira, Grafir, Andavald - 1000
- 2/12 (Fri): FALK, Damien Dubrovnik, Hatari - 2000
- 3/12 (Sat): Lucy in Blue (album release concert) - 1000
- 7/12 (Wed): Being (UK) - Free entry

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What Just Happened?

Grapevine's Airwaves 2016

Words **JOHN ROGERS & THE AIRWAVES 5**
Photo **ART BICNICK**

Wow. It feels like the starting gun has just been fired, but: Airwaves 2016 is over. Airwaves happens fast, and it comes at you from all directions. In the case of FM Belfast, it came in the form of a rain of glitter and ticker tape and streamers. In the case of Björk, it came from inside: people spoke of feeling physical heartache from her show. This festival generally has the ability to open people up, somehow: to activate them, in any number of ways. It left our writers asking: What Just Happened?

Jessica Bowe Went Milkywhale Watching

I'm still basking in a warm glow from the festival. There was the lovable rap-weirdness and silver light-up disco shoes of Krakk og Spagetti. There were the morbid yet oddly positive lyrics and beautiful strings of Myrra Rós in Kaldalón. There was MilkyWhale, my first real #YASSS moment of the week: imagine an aerobics instructor in a 1960s quasi-futuristic jumpsuit, with a giant “M” in the background meant to hypnotise you—like Zoolander at the Mugatu compound. There was even more YASSS at Santigold and Julia Holter. But Kate Tempest won the festival, for me, by a landslide.

Hannah Jane Cohen Got Converted To Björk

The title of my Airwaves: That

Time Hannah Felt So Much That She Missed The Gísli Pálmi Show, feat. Björk. My high points were: Trying (relatively unsuccessfully) to start a dance floor for Krakk og Spagetti. Dancing alone at Paloma unselfconsciously. Feeling more than I ever thought I could after watching Björk. Becoming one of those stupid people who live in Iceland and love Björk. And the low point? My bank account.

Grayson Del Faro Partied Through The Flu

I ventured out with my flu after a lot of sleep, stone-cold sober, and went from watching an off-venue in a tourist shop to seeing a local indie record label Bedroom Community performing with the symphony orchestra in the fanciest venue in Iceland. I knew then it couldn't be the worst Airwaves ever because no Airwaves can be the worst. It's about experiencing music in every single form, and pushing music into every available space, medium, and experience. One highlight was aYia—they're not just another new Icelandic electronic band, they're THE new Icelandic electronic band.

John Rogers Found A Lucky Cloud

My favourite moments of the festival were many. The lush, caring first notes of Björk's “Stonemilker” sent a ripple of electricity through the audience. When múm played

“Green Grass Of Tunnel,” it was purest magic. DJ flugvél og Geimskip being mobbed by toddlers at her Hotel Alda off-venue was adorable—they intuitively responded to her playful warmth, following her around like a row of ducklings as she came offstage. Sam Amidon playing Arthur Russell's “Lucky Cloud” at his Kaffibarinn off-venue was a joining together of two of my favourite singers.

Parker Yamasaki Got Into Wholesome Rap

They'll tell you not to spend all of Airwaves seeing your favourite bands twice. I don't adhere. The band that comes to mind as I write this is Sturla Atlas. Their Harpa show was packed and splitting at the seams with energy, but it was during their humble Slippurinn set, rich with family wholesomeness (there were toddlers and puppies running around the stage) and everyone drinking hot chocolate instead of spilling vodka on each other, that their music sort of settled in for me. It was the sincerity of this set that got to me. In Harpa when they charged out with “101 boys, we came from nothing,” the cynic in me flared up; but surrounded by hairdresser's mirrors, I saw a different side of them.

Read our full Airwaves 2016 roundup at gpv.is/air16.



**Concerts & Nightlife Listings
November 11 - December 8**



Revival of the Seventís

70s Rock with the Icelandic Rock Choir

November 18 | 19:30 | Harpa | Admission: 4,500 ISK

Rokkkór Íslands invite us all to tap, shake and move, move, move at their 1970s-themed rock music concert. The Icelandic Rock Choir performed in public for the first time at Harpa last year, and since then these individually talented singers have proven that they create something way greater than the sum of its parts. You won't be able to ignore the energy. The program will feature music by Led Zeppelin, Queen, Eagles, Janis Joplin, Tina Turner, and and oh so many more. **AB**

21:00 BLKPRTY + SG
20:00 TBA

Tivoli
Vínýl

DJs:

21:00 DJ Statíon Helgi Bravó
22:00 Beatmachinearon Prikíð

Sunday November 27

Concerts:

Sunnudjass - Sunday night Jazz

20:00 Bryggjan Bruggús
Pearls of Icelandic Song
12:30 Harpa
Cozy Sunday
13:00 Kex Hostel

Ævintýrið um Augastein (in Icelandic)

13:00 Tjarnarbíó

Sunday Yoga ★

12:00 Loft

DJs:

21:00 DJ Psychotic Símon
20:00 TBA

Bravó
Vínýl

Monday November 28

Concerts:

Golden Gang Standup

21:00 Gaukurinn

Mánudjass//Monjazz

20:00 Húrra

Tuesday November 29

Concerts:

J.S. Bach on Tuesday Nights

20:30 Dómkjirkjan

Presenting The New Bongo Album

20:30 Harpa

Karaoke Night

20:00 Gaukurinn

Listen to Iceland

20:00 Iðno

Kex Jazz

20:30 Kex Hostel

Reykjavik Yoga - Yoga Classes in English

17:30 Skulagata 30

Book Reviews

20:00 Studentakjallarinn

DJs:

21:00 DJ Heiða Hellvar Bravó

Wednesday November 30

Concerts:

Beatboxing Competition

20:00 Gaukurinn

Múlinn Jazzclub

21:00 Harpa

SUÐ

20:00 Húrra

Wednesday Jazz

21:00 Slippbarinn

Thursday December 1

Concerts:

Drekka (USA) / Dauðflin / Þórir Georg

22:00 Gaukurinn

ISO: Advent at the Symphony

19:30 Harpa

Berndsen

20:00 Húrra

Snorri Ásmundsson & Högni Egils

20:00 Kex Hostel

Album Release Party

21:00 Mengi

101-Savage Season Premiere

20:00 Prikíð

Reykjavik Yoga - Yoga in English 17:30

Skúlagata

Pub Quiz

21:00 Studentakjallarinn

DJs:

21:00 Nolo

Stofan Cafe

20:00 TBA

Vínýl

Friday December 2

Concerts:

Óregla (Funk)

20:00 Dillon

FALK / Damien Dubrovnic / Hatari

20:00 Gaukurinn

Marteinn Sindri Jónsson and

Ragnheiður Harpa Leifsdóttir

21:00 Mengi

DJs:

21:00 Plastic Gods Húrra

20:00 Hank The DJ KEX Hostel

21:00 TBA // Spegill X Nazareth Prikíð

21:00 Ísar Logi a.k.a. Cold Stofan Cafe

20:00 TBA Vínýl

Saturday December 3

Concerts:

Andri Ívars Blues Band

20:00 Dillon

Lucy In Blue release concert

22:00 Gaukurinn

Kristján Jónsson Christmas Concert

20:00 Harpa

Christmas Forest

11:00 Hólmsheiði

Kronika Album Release Show

21:00 Húrra

Skúli Mennski

21:00 Kex Hostel



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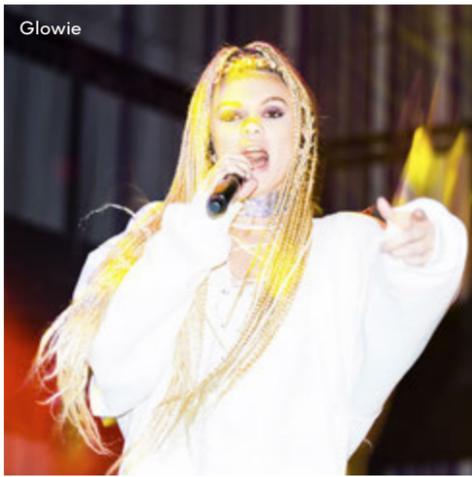


Iceland Airwaves Music Festival 2016 was a truly amazing event, as these images attest. We couldn't possibly post all the photos our intrepid photographers took during this remarkable week, but below you can see a crop of our favourites. And if you want more, revisit our extensive coverage at grapevine.is/airwaves. **PF**

Photos **ART BICNICK**



Kate Tempest



Glowie



aYia



Björk
Photo credits: Felipe Santiago



Milkywhale



Bára Gísladóttir



Conner Youngblood



FM Belfast



The Sonics



PJ Harvey

Symphonia Angelica
21:00 Mengi
Reykjavik Yoga - Yoga in English
11:00 Skúlagata 30

DJs:

21:00 Simon FKNHNSM ★ Húrra
21:00 Karítas All Nighter Prikið
21:00 Grísalappalísa Stofan Cafe
20:00 TBA Vínul

Sunday December 4

Concerts:

Sunnudjass - Sunday night Jazz
20:00 Bryggjan Brugghús

Motet Choir's christmas concert
17:00 Hallgrímskirkja

Christmas Party with Góí and the Reykjavik Big Band
14:00 Harpa

Brák Baroque Ensemble: Songs of Silent Night
17:00 Harpa

Boney M Christmas Concert ★
20:00 Harpa

Christmas Forest
11:00 Hólmsheiði

Open Mic
21:00 Húrra

Cozy Sunday
13:00 Kex Hostel

Hangover Cinema ★
20:00 Prikið

Ævintýrið um Augastein (in Icelandic)
13:00 Tjarnarbíó

Ævintýrið um Augastein (in Icelandic)
15:00 Tjarnarbíó

Sunday Yoga
12:00 Loft

Japanese Movie Night
20:00 Studentakjallarinn

DJs:

20:00 TBA Vínul

Monday December 5

Concerts:

Golden Gang Standup
20:00 Gaukurinn

Monjazz
21:00 Húrra

Vinyl Club #5
20:00 Kex Hostel

Magic Monday
21:00 Prikið

Tuesday December 6

Concerts:

J.S. Bach on Tuesday Nights
20:30 Dómkirkjan

Motet Choir Christmas Concert
20:00 Hallgrímskirkja

Karaoke Night
20:00 Gaukurinn

Listen to Iceland
20:00 Iðnó

KexJazz: Sara Blandon Quartet
20:30 Kex Hostel

Wednesday December 7

Concerts:

Múlinn Jazzclub
21:00 Harpa

Being (UK), Duet from England
22:00 Gaukurinn

Wednesday Jazz
21:00 Slippbarinn

Thursday December 8

Concerts:

Lucy In Blue Album Release Show
21:00 Húrra

Kristín Lárusdóttir
21:00 Mengi

Reykjavik Yoga - Yoga in English
17:30 Skúlagata 30

DJs:

21:00 Mogesen Prikið
20:00 TBA Vínul

THE HALLGRIMSKIRKJA CHRISTMAS MUSIC FESTIVAL 2016

O, HOLY LIGHT

THE HALLGRÍMSKIRKJA MOTET CHOIR'S ANNUAL CHRISTMAS CONCERT

SUNDAY DECEMBER 4 AT 5 PM & TUESDAY DECEMBER 6 AT 8 PM



PERFORMERS:

THE HALLGRIMSKIRKJA MOTET CHOIR

MARIA KEOHANE **SOPRANO**

MATTIAS WAGER **ORGAN**

CONDUCTOR HÖRÐUR ÁSKELSSON

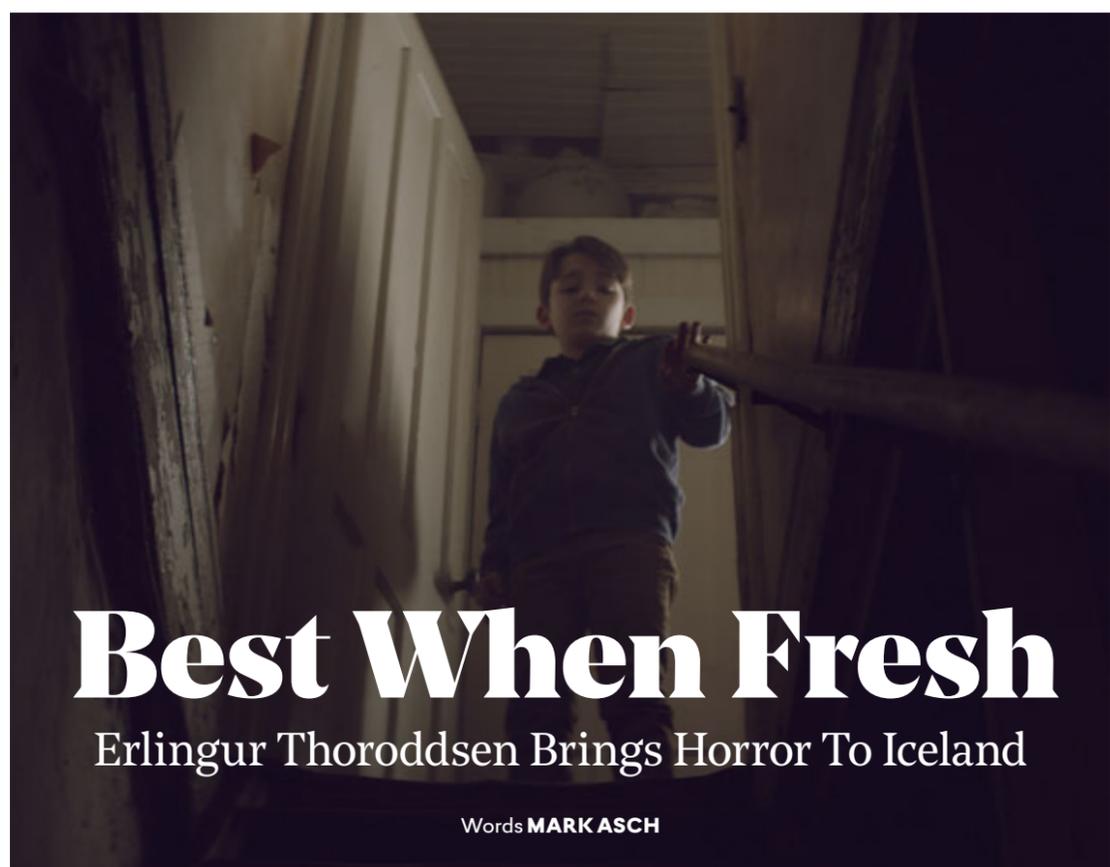
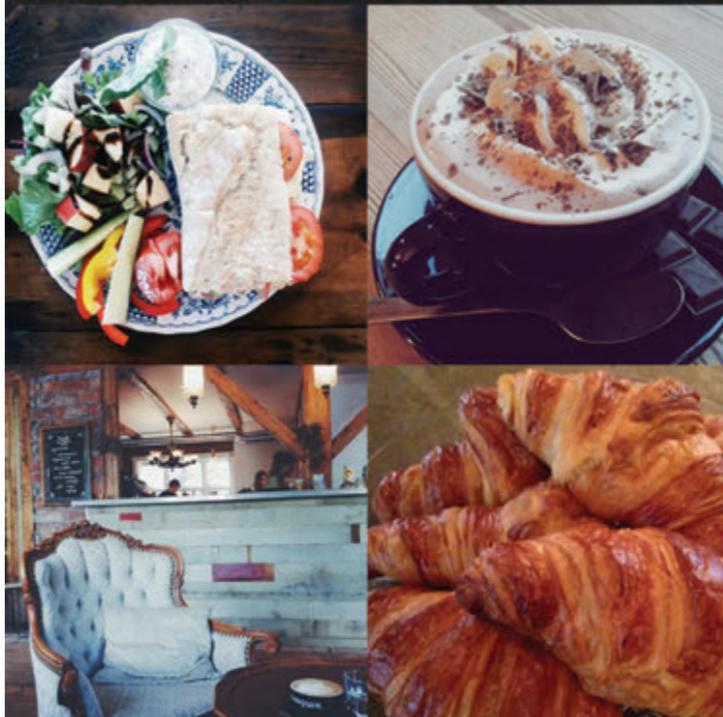
The Motet Choir of Hallgrímskirkja has for years brought joy to the people of Iceland during Christmas and the choir's annual Christmas concerts are a true highlight of the diverse array of Christmas and advent concerts in Reykjavík in December.

This year the Motet Choir's Christmas concert will be a particularly Nordic affair, with special guests from Sweden joining the choir. They are Mattias Wager, the head organist at Storkyrkan in

Stockholm, one of the most distinguished organists in Sweden, and soprano soloist Maria Keohane, a big star on the Swedish classical scene who specializes in baroque and folk singing.

The program will include a selection of festive advent- and Christmas music, particularly Scandinavian and Icelandic songs and choir pieces, but also organ pieces with emphasis on improvisation.

Movie



Best When Fresh

Erlingur Thoroddsen Brings Horror To Iceland

Words MARK ASCH

The first movie the filmmaker Erlingur Thoroddsen remembers seeing is the 1989 Tim Burton/Michael Keaton 'Batman', at a multiplex in the Reykjavik suburbs. "I just remember the music and how dark it was," he says now of his first impressions of cinema. "I don't remember remembering the story at all from that time, but the darkness of it somehow stayed with me."

Erlingur's film 'Child Eater', is now playing at Bíó Paradís: it's his first feature, but the Icelandic writer-director, who now calls New York home, has been making horror films since he was a teenage movie geek. (For a scene in which a character had his head bashed in by a sledgehammer, he and his friends filled a papier-mâché skull with oatmeal and red food coloring.)

'Child Eater' is expanded from a fifteen-minute short that was one of Erlingur's thesis films at Columbia University's graduate film program. It's got enough creepy and gory flourishes for a whole shelf in the Horror section of your local Blockbuster (RIP): a babysitter looking after a precocious, fearful, motherless little boy in a creaky old house, and sheriff's deputies blundering into harm's way in an abandoned family fun park in the deep dark woods; eyeless dolls and scarecrow masks;

and a local-legend monster who'll eat anyone's eyes, but prefers those of children ("they're best when they're fresh").

"The original genesis of the short film was to do a proper horror movie, something scary," Erlingur says. "I went back and was like, 'What scares me?' So all these things kept creeping in—it became a hodgepodge of all these elements. We wanted it to be something that felt familiar, that almost felt like a movie you could have rented from the video store back in the 80s." What Erlingur calls the "timelessness" of the movie comes through in the production design and cinematography: the land-line phones and warped closet doors, the dead pine needle autumnal palette and widescreen compositions shot with vintage anamorphic lenses, for a distorted, dreamy feel.

Lead actress Cait Bliss told the filmmakers that the town in the script was exactly like her upstate New York hometown—so the filmmakers shot the movie up there. The house where things go bump in the night, a clapboard Victorian with wraparound porch and weatherbeaten paint, is actually her own home. "Like, her parents still live there," marvels Erlingur.

Like the 1979 adaptation of Stephen King's 'Salem's Lot'—

another work about a creepy old semi-rural house and resurfacing ancient evil—'Child Eater' draws on the classic 'Nosferatu' for its creature design, the elongated pale face and fingers and the bat-wing ears of its slow-moving boogeyman. The other photos Erlingur gave his costume and makeup team were of Francis Bacon paintings, and Christopher Lloyd as Judge Doom in 'Who Framed Roger Rabbit?' (Vindication for at least one friend of mine who was also terrified of that film as a child. If a future horror filmmaker thought it was scary...)

'Child Eater' has already begun to find a niche audience since its festival-circuit debut last month (a VOD release is planned for early next year), and that's hardly surprising for a film that, like its maker, is steeped in genre traditions. "There's the references that I'm totally aware of," says Erlingur, in between discussing John Carpenter and Brian De Palma's compositional sense, the scores of Jerry Goldsmith, and the suspense of 'The Shining'. "And then there's probably a lot more that got in there subconsciously."

Now playing at Bíó Paradís.

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Movie Listings



Gimme Liberty, Or...

Gimme Danger

November 18 | Bíó Paradís | Admission: 1,600 ISK

After all of the recent elections (all of them), a lot of people are left feeling like we're living in a political Fun House. Nothing's right, everything's right, everything's weird and we're looking for answers to questions we didn't know we had. But who to turn to? To the restless youth of past, naturally. On November 18 Bíó Paradís screens Jim Jarmusch's newest documentary 'Gimme Danger', a survey of the endlessly influential punk-rockers The Stooges. Jarmusch has always had a tap in the musical vein: his films have featured the likes of Screamin' Jay Hawkins, Neil Young, Jack and Meg White, RZA and GZA, and others. Iggy Pop has been in league with Jarmusch before, as a cross-dressing bible-quoter in 1995's 'Dead Man', and as himself in conversation with Tom Waits in 'Coffee and Cigarettes'. Both Iggy and Jim are dry dynamite, crackling with deadpan humour and a knack for shouting stories. The latest film was shown at the Cannes Film Festival Midnight Screenings and is now making its way across the pond: for one night only. Tell us, Jim, Iggy, Mike, Ron...will we fall? **PY**

Bíó Paradís

This month's special screenings at Bíó Paradís!
For complete schedule, visit www.bioparadis.is.

'The Adventures Of Priscilla, Queen Of the Desert'	November 13 at 20:00 November 14 at 20:00
November 25 at 20:00	Leonardo: Exhibition on screen
amiina: 'Juve contre Fantômas'	November 11 at 20:00 November 12 at 18:00
December 3 at 21:00	
'Barry Lyndon' (1975)	'Multiple Maniacs' (1970) December 4 at 20:00
November 20 at 20:00	
'Child Eater'	'Nahid' November 25
November 11 at 22:00 November 12 at 22:00 November 13 at 22:00	'The Nutcracker' November 25 at 20:00 November 26 at 20:00 December 3 at 20:00 December 4 at 20:00
'Clerks'	
November 11 at 20:00	
Edvard Munch: Exhibition on screen	'One More Time With Feeling - Nick Cave' December 1 at 17:45, 20:00, 22:15
November 18 at 20:00 November 19 at 18:00	
'The Exorcists' (1973)	'Poor Iceland' November 11 at 20:00 November 12 at 20:00 November 13 at 18:00 November 14 at 18:00
November 27 at 20:00	
'For the Love Of Spock'	
November 19 at 20:00	
'Gimme Danger'	'Ransacked' November 11 at 18:00 November 12 at 18:00 November 13 at 18:00
November 18	
'Goodfellas' (1990)	'Rúnturinn' November 23
November 13 at 20:00	
'Insæe - The Sea Within'	'Scrooged' December 9 at 20:00
November 11 at 20:00 November 12 at 20:00 November 13 at 20:00	
'Last Symphony for a Sheep' (Eng subs)	'Slack Bay' November 11

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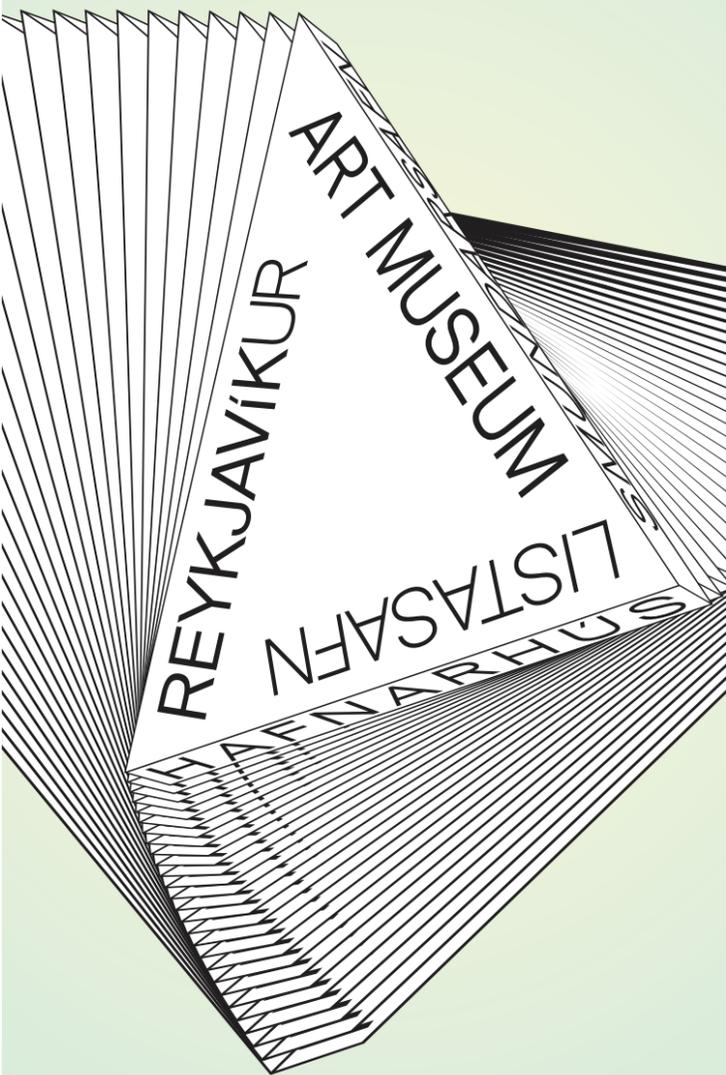
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Sjón To The Future

The Icelandic writer joins the Future Library project

Words JOHN ROGERS Photo FUTURE LIBRARY

In 2014, Scottish artist Katie Paterson launched a 100-year art project called The Future Library. One writer a year, starting in 2014, will contribute a written work, which will then go into a trust, until all 100 are published together as an anthology of books in the year 2114. This ambitious, century-spanning artwork began with the planting of 1000 trees in a forest just outside of Oslo. In 2114, wood from those trees will be used for both the paper to print the books, and to construct a new room in the City of Oslo library—touted as a "library of the future," and due to open in 2019—where they will be stored.

The first two writers to take part were Margaret Atwood in 2014, and David Mitchell in 2015. The third was recently revealed as Sjón, the prize-winning Icelandic author behind 'The Blue Fox' and, most recently, 'Moonstone: The Boy Who Never Was'.

"It's an interesting challenge to grapple with writing for my readers in 2114," says Sjón, his eyes twinkling with excitement at the prospect. "Do I write something that might be relevant to them? Do

I write something relevant to now, making the text itself a time capsule? Or do I simply write something that is a part of my general oeuvre as an author."

Moon scribbles

The only clue Sjón, or anyone, gets about the previous writers' work is their book's title. Margaret Atwood's contribution was revealed to be called 'Scribbler Moon', and David Mitchell's 'From Me Flows What You Call Time'.

"I can look at the titles of the works they handed over, and try to guess what they're working with," says Sjón. "Maybe Margaret is working with futuristic mythological elements, or maybe David is working with time. It's nice that they tell you the titles. But one thing you never want to be as an author is obvious. I don't want to be obvious now—or in 2114."

One interesting aspect of the Future Library is how literature itself might evolve during the 100 year timespan. "There are 97 authors out there in the future who'll take part," says Sjón. "We will see

in the next few years who of our contemporaries is added to the library. But, we have no clue what writers there will be in 60 years time. What will writing be like then? Will it move from books? I'm not sure we will leave the book behind, simply because it's such a wonderful interactive tool for delivering text. But it's possible that other forms of preserving and distributing have come to the forefront."

Despite an obvious love for the printed book, Sjón is very aware that advances in technology could make them anachronistic objects by 2114. "It's possible that it will be a unique event to make books like they made 100 years ago," he says. "It's even possible they'll have been experimenting with eBooks, where you upload text that appears, so you can have the experience of turning pages."

"We'll see," says Sjón, before bursting out laughing, finishing: "Or, no, actually, we won't!"

SHARE:
gpv.is/lib17

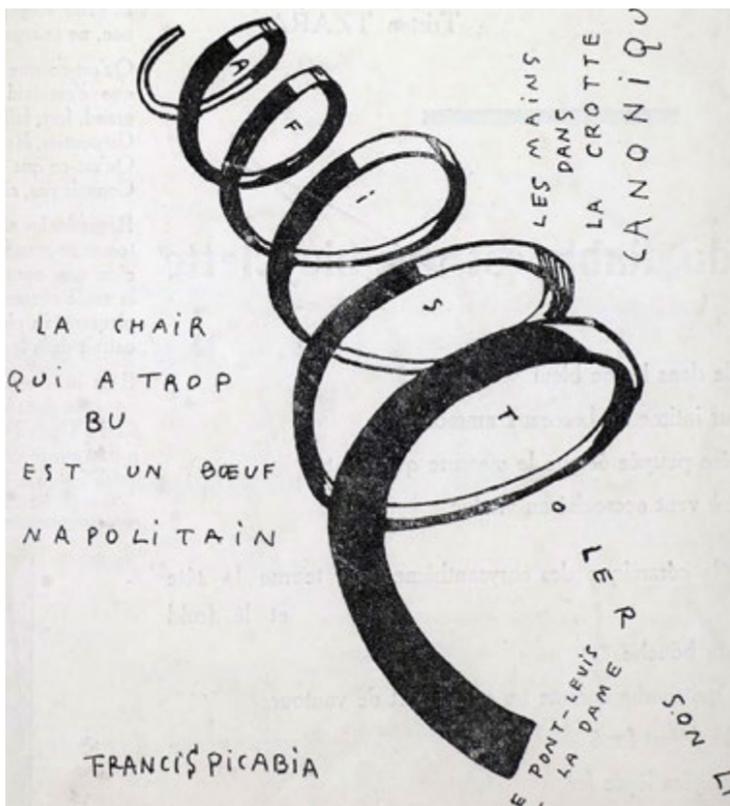
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Sægreifinn
saegreifinn.is

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Art Listings



Dance And Destroy

Da Da Dance Festival

Borgarleikhúsið, Listabraut 3 | November 12, 17, 20, 24, 27 | Admission: 3,900 ISK

They were anti-everything. It was a movement with confrontation in its core vocabulary. Anti-war, anti-establishment, anti-art. Yet here we are 100 years later discussing, celebrating, and questioning the artworks of Dadaism. This month The Icelandic Dance Company presents Da Da Dans, an exploration of the views and methods of Dadaists and a contemplation of their relevance to today's world. The music is composed by Icelandic electronic-pop man Hermigervill and the choreographers, Inga Huld and Rósa Ómarsdóttir, are up and comers in the Icelandic dance scene. By aiming to destroy, Dadaists created something with lasting power. Let's see what the new crew can do. **PY**

How to use the listings:

Events are listed alphabetically by venue. For complete listings and detailed information on venues visit grapevine.is/happening. Send your listings to: listings@grapevine.is

Opening

Gallerí Gróttá

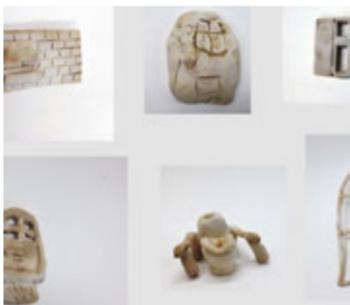
'Sjónarhorn - leit að formi'
Anna Rún Tryggvadóttir talks about different perspectives and a search through these angles within her watercolour artworks.

November 11 at 17:00

GIÓ

Herb Lecture
David Wolf offers fresh knowledge on alternative health practices and a fresh lifestyle with a lecture that explores and explains the health benefits of herbs.

November 13, 12:00-15:00



Hafnarborg

'The Building as A Being and the City as a Platform of Our Lives'

Artist Egill Sæbjörnsson addresses city planning and the importance of magic in our environment in a new installation in Hafnarborg.

Opens October 29

Runs Until January 15, 2017

Reykjavik City Hostel

Children's Second Hand Market
December 7 at 16:30

Reykjavik City Library

Heart of Gold - The Art of Storytelling
November 16 at 17:00

Ongoing

ART67

'Birgir Rafn Friðriksson - BRP'
Runs until November 30

Árbær Culture House

'The Power of Colors'
Runs until January 31, 2017

Árbær Open Air Museum

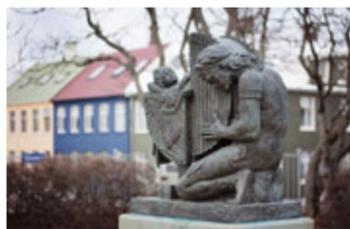
Daily guided tours from 13:00 to 14:00 through its open air exhibits.

On permanent view.

Ásgrímur Jónsson Collection

'Frightening Nature'

Runs until May 7, 2017



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

'Given (It Will Come To Light)'

A solo exhibition by American photographer Nina Zurier.

Runs until December 15



Gerðarsafn

'This Time // CYCLE'

This exhibition revolves around the musical structure of time, loops, rehearsals and refrains, and an insistence on the potentiality of other worlds.

Runs until December 18

Harbinger

'Shelter' by Halla Birgisdóttir

Runs until November 27

Harpa

Björk Digital

A virtual reality project which merges Björk's music with cutting-edge technology, a whole new way of experiencing music.

Runs until December 30

Harpa

'How To Become Icelandic In 60 Minutes'

A comedy show that teaches you everything you need to know about being Icelandic.

Runs until December 31

Harpa

'Icelandic Sagas - The Greatest Hits'

A 75 min long theatrical comedy featuring 40 "true" stories of the first settlers of Iceland. Get ready for some laughs!

November 11, 12, 13, 20, 27 at 16:00

December 1, 4 at 16:00

Hverfisgallerí

'Marshland Shadows'

A solo exhibition by Sigtryggur Bjarni Baldvinsson. Paintings and watercolours presenting artist's concern of human responsibility and relationship with the nature.

Runs until November 26

The Icelandic Printmakers Association

'Iceland-USA'

After Icelandic artists were presented at the Manhattan Graphics Centre in October, ▶

Route 40 takes you to

Experience Icelandic Art and Design

on your way to the Blue Lagoon

Route 40

KEEPERS

Icelandic design highlights, from the Collection

Hope

October 8th - November 20th
Portraits by painter Birgir Snaebjörn Birgisson.

The Building as a Being & the City as a Stage

October 29th - January 15th
An installation by artist, Egill Sæbjörnsson.

That Time // CYCLE

The exhibition revolves around the musical structure of time, loops, rehearsals and refrains, and an insistence on the potentiality of other worlds.

Hönnunarsafn Íslands / Museum of Design and Applied Art

Garðatorg 1, Garðabær
Open 12-17 / Closed on Mondays
www.honnunarsafn.is

Hafnarborg / The Hafnarfjörður Centre of Culture and Fine Art

Strandgata 34, Hafnarfjörður
Open 12-17 / Thursdays 12-21
Closed on Tuesdays
www.hafnarborg.is

Gerðarsafn - Kópavogur Art Museum

Hamraborg 4, Kópavogur
Open 11-17
Closed on Mondays
www.gerdarsafn.is

National Museum of Iceland & The Culture House



National Museum of Iceland

The country's largest museum of cultural history from settlement to present day.

Suðurgata 41
101 Reykjavík
www.thjodminjasafn.is
tel +354 530 22 00



The Culture House

Manuscripts, fine art, natural specimens, curiosities and archaeological findings form the exhibition Points of View.

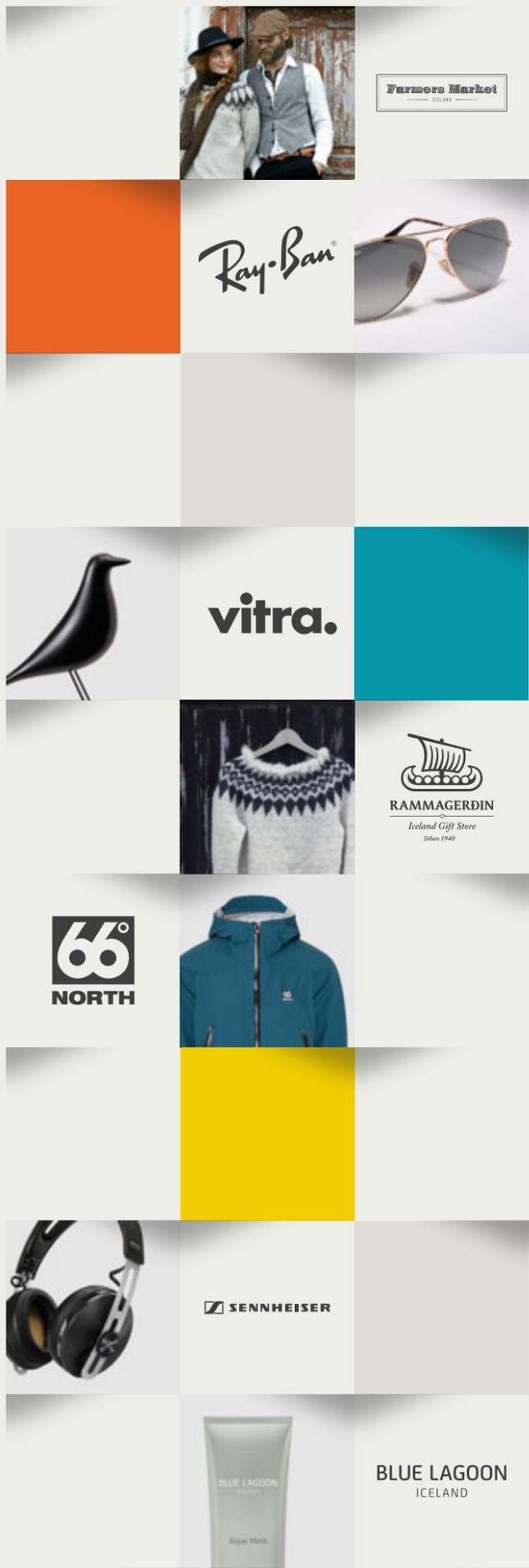
Hverfisgata 15
101 Reykjavík
www.safnahusid.is
tel +354 530 22 10

The exhibitions, shops and cafés are open daily 10-17

Closed on Mondays 16/9-30/4

Art

16-1440 - INVITA HOBIB / BIA



Iceland's New Erró: Ethoríó

Words JÓHANNA PÉTURSDÓTTIR

Ethoríó is one of Keflavík's hidden gems. A ruby-red, bubblegum-pink, doom-Pop-Art-making, gold-sunglass-toting gem. I took it upon myself to chat with him about his art and his alter ego as an artist.

The shock of the new

One of his most striking paintings is "A Small Man With Big Power," a portrait of former Prime Minister Sigmundur Davíð Gunnlaugsson. During the Panama Papers scandal, it was revealed that Sigmundur sold his half of an offshore company to his wife for \$1. Ethoríó's Illma Gore-style painting of the disgraced pol, the first to go at a recent exhibition, sold for a similarly whopping \$1 to "an old man with a 15-year-old dollar in his pocket."

Ethoríó's mom wasn't too fond of the painting, scared that "he would get sued." He himself doesn't seem too worried about it, though: when I want to be sure I can mention the painting in the article, he replies, "YES, please do. I hope he sees it."

Provocation is a major goal of Ethoríó's artwork. "I want to shock and tell the truth," he explains. "I usually work with what's happening in the world, politically and socially." When I ask him about his

political views, he just replies, "I know nothing of them. I just hear rumours and I paint by them."

It's not just politics at which Ethoríó's art takes aim, but also the mentality of the people in the country. He points to a painting titled "The Over-Judgemental People of Iceland." "That's my opinion in this painting. There's only 1% that doesn't judge. That's the guy with the glasses." Another critique of the ugly side of the Icelandic population comes via "The Sketch of Disrespect," a view of people taking selfies in inappropriate places like graveyards.

No country is safe from the judgement of his artwork. In "Pray For Paris," Ethoríó parodies the attacks of September 11, with Hallgrímskirkja standing in for the Twin Towers and Mohamed standing in for Leif Eriksson.

Alter ego-driven

He visualizes his alter ego with three symbols: dots, two lines and a triangle. The dots represent the handwriting in his art, the lines reflect drumming and his connection with music, and the triangle mirrors his thought process.

Ethoríó wears his own invented symbolism. He tattooed the two lines on his arm and burned two

dots into his hands. I ask him if it hurt. "Anything for the arts," he replies. He also wears glasses when he shows his art. "They're supposed to reflect the reality. I never show my eyes."

Found in the arts

Ethoríó has been painting for eleven years but really got into it when he was about sixteen years old. "I tried every sport but never really found myself," he recalls. "In the arts, that's where I found myself. It's the only thing that keeps me going." His grandmother is the only other member of his family with a knack for the arts: she started painting when she was about 80. The one painting he has of hers is very dear to him.

The first Pop Art painting Ethoríó saw was by the most prominent Pop artist in Icelandic history, Erró. From then on it was all about Pop Art for the young Ethoríó. He counts Erró as one of his main inspirations, along with Andy Warhol, Salvador Dalí and any other artist that challenged political and social standards.

Check out his Instagram @ethorio to see more of this upcoming artist.

SHARE: gpv.is/emr17

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Man Of The Years

Évgení Onegin

November 12, 19 | 20:00 | Harpa | Admission: 5,500 - 9,500 ISK

How useless can a man get? This may as well have been the question Pushkin tried to answer in prose close to 200 years ago, thereby creating a literary archetype, the decadent Russian aristocrat with not much purpose in the world. This stock character reappeared in everything from Goncharov to Chekov, and in 1879, Tchaikovsky set Pushkin's prose to music. The end of this breed of gentleman, both literally and figuratively, came with the Russian Revolution. The Icelandic Opera's production of Onegin tries to tie all these strings together. **VG**

the exhibition exchange takes place at the Icelandic Printmakers Association displaying variety of US artists' works.
Runs until November 17

Listasal

'Kjólagjörningur'
Photography and performance exhibit by Thora Karlsdóttir
Runs until November 13

Living Art Museum

'Reasons to Perform: Always, Always, Always: Look for the Answer'
Runs until December 10

Mokka Kaffi

'Atvik'
Music historian Dr. Gunni expands his outputs of creativity with a collection of acrylic art on display at Mokka Kaffi.
Runs until November 31

Museum of Design and Applied Art

'KEEPERS'
This exhibition focuses on the question of how we decide which objects are worth keeping.
Runs until June 4, 2017.

National Gallery of Iceland

'Joan Jonas Reanimation Detail, 2010/2012'
Runs until January 22, 2017

National Gallery of Iceland

Valtýr Pétursson
An exhibition focusing on Valtýr Pétursson - a pioneer of Icelandic abstract art, and his rich artistic career.
Runs until February 12, 2017

Nordic House

'Century of the Child'
An exhibition of Nordic design for children from 1900 to the present day.
Runs until February 27, 2017.

Reykjavík Art Museum - Hafnarhús

'The Enclave'
An immersive 40-minute video

installation by Richard Mosse, channelling a psychedelic landscape of human tragedy in the Congo.
Runs until January 1, 2017

Reykjavík Art Museum - Hafnarhús

'One More Story'
A collection of works by Yoko Ono expressing feminism, peace, and collective activism.
Opens October 7
Runs until February 5, 2017

Reykjavík Art Museum - Hafnarhús

'Arising - A Call'
A call to women to submit an anonymous photograph of their eyes along with a narrative of how they have been harmed in some way.
Runs until February 5, 2017



Reykjavík Art Museum - Hafnarhús

'War and Peace'
Provocative new exhibition of Icelandic pop-political artist Erró.
Runs until January 22, 2017

Reykjavík City Museum

'Settlement Sagas: Accounts from Manuscripts'
This exhibition has rarely seen manuscripts that tell the history of the settlement of Reykjavík.
On permanent view

Reykjavík Maritime Museum

'The Coast Guard Vessel Óðinn'
This vessel sailed through all three Cod Wars and has also served as a rescue ship to more than 200 ships.
On permanent view

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Art

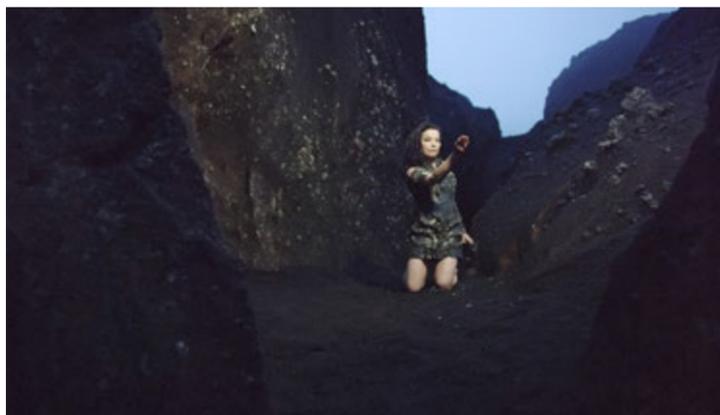


Worlds Apart

Björk Digital

November 2 - December 29 | Harpa | Admission: 2,900 ISK

When Björk Digital first opened during Airwaves we thought it would be a nice way to spend an afternoon, to take a breather, experience some, some art; to find clarity in the whirlwind. It's not. Björk Digital is a full-on experience.



The exhibit currently features six tracks off of her most recent album, 'Vulnicura.' Each one has been transformed into its own immersive experience—five of the six “displays” feature virtual reality headsets. Viewers are led through the exhibit in groups of twenty. It starts with “Black Lake,” where viewers (or should we say, participants?) are ushered into a rectangle room draped in black curtains, with hanging screens that span the long sides. Beneath the hanging screens are ten massive standing sub-bass speakers, as tall as the crowd, for the soundscape specially designed by Marco Perry for Immersive Audio Ltd.

As viewers make their way from “Stonemilker” to “Mouth Mantra,” “Quicksand,” “Notget” and finally to the Reykjavík premier of “Family,” the technology and the viewers roles



deepen. The immersion is intensified, more convincing. By the final piece VR headsets hang from the ceilings and viewers carry remote sensors in their hands that track their arms and allow one to play with the elements of temporary reality. This is not a hangover day activity. That's what the pools are for. **PY**

Reykjavík Maritime Museum

'From Poverty to Abundance'
Photos documenting Icelandic fishermen at the turn of the 20th century.
On permanent view

Reykjavík Maritime Museum

'The History of Sailing'
Iceland's maritime history that showcases the growth of the Reykjavík Harbour.
On permanent view

Reykjavík Maritime Museum

'Seawomen - the fishing women of Iceland, past and present'
On permanent view



The Reykjavík Museum of Photography

'Portraits'
A collection of portraits by taken by eight Hasselblad Award Winners.
Runs until January 15, 2017

Reykjavík Museum of Photography

Sirkus Íslands: Johanna-Maria Fritz
Following the troupe for two years, the german photographer Johanna-Maria Fritz has captured a sense of excitement, relief and expectations which take place off and on stage.
Runs until November 29

Stofan

'Grjótaþorp - Hjarta Reykjavík'
A photography exhibition dedicated to the little village in the middle of Reykjavík that has stayed mostly the same through the years.
Runs until December 10



The Culture House

'Points of View'
Guests are taken on a journey through the Icelandic visual world of past and present.
On permanent view.

The Icelandic Phalological Museum

More than 215 penises and penile parts belonging to land and sea mammals of Iceland.
On permanent view

The National Gallery

'Vasulka Chamber'
Steina and Woody Vasulka are some of the pioneers in multimedia and video art, and have a show at the National Gallery.
On permanent view

darkness
racing fires
falling ash

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The National Gallery

'TEXT'
Text-centered works from the collection of Pétur Arason and Ragna Róbertsdóttir
Runs until January 8, 2017

The National Museum of Iceland

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

Volcano House

The exhibition gives a brief overview of Iceland's magnificent nature.
On permanent view

**A GUIDE THAT
FUCKS YOU UP**

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- American Bar**
Every day from 16:00 to 19:00.
Beer 650 ISK,
Wine 750 ISK.
- Apótek**
Every day from 16:00 to 18:00.
Beer 645 ISK,
Wine 745 ISK.
- B5**
Every day from 17:00 to 20:00.
2-for-1:
Beer 1,000 ISK,
Wine 1,200 ISK,
Cocktails 1,100 ISK.
- Bar 7**
Every day from 16:00 to 21:00.
Beer 400 ISK,
Shot 450 ISK.
- Bar 11**
Thursday to Saturday from 21:00 to 01:00.
Beer 500 ISK,
Shot 450 ISK.
- Bazaar**
Every day from 16:00 to 19:00.
Beer 800 ISK,
Wine 800 ISK,
Selected cocktails 1,500 ISK.
- Barber Bar**
Every day from 16:00 to 19:00.
Beer 700 ISK,
Wine 750 ISK,
Selected cocktails 1,500 ISK.
- Bear Garden**
Every day from 16:00 to 18:00.
Beer 650 ISK,
Wine 850 ISK,
50% off cocktails.
- Bjarni Fel**
Sun-Thu from 21:00 to 23:00.
2-for-1:
Beer 1,190 ISK.
- Boston**
Every day from 16:00 to 20:00.
Beer 650 ISK,
Wine 750 ISK.
- Bravó**
Every day from 11:00 to 20:00.
Beer 650 ISK,
Wine 850 ISK.
- Bryggjan Brugghús**
Every day from 16:00 to 19:00.
Beer 750 ISK,
Wine 750 ISK.
- Bus Hostel**
Every day from 17:00 to 21:00.
Beer 700 ISK,
Wine 800 ISK.
- Den Danske Kro**
Every day from 16:00 to 19:00.
2-for-1:
Beer 1,200 ISK,
Wine 1,200 ISK.
- Dillon**
Every day from 16:00 to 20:00.
2-for-1:
Beer 1,100 ISK,
Wine 1,400 ISK,
Whiskey 550 ISK.
- Dúfnhólar 10**
Every day from 17:00 to 22:00.
Beer 500 ISK,
Wine 800 ISK.
- English Pub**
Every day from 16:00 to 19:00.
Beer 650 ISK,
Wine 750 ISK.
- Frederiksen Ale House**
Every day from 16:00 to 19:00,
Sat-Sun from 22:00 to 00:00.
2-for-1:
Beer 900 ISK,
Wine 1,150 ISK.
- Forréttabarin**
Every day from 16:00 to 19:00.
Beer 500 ISK,
Wine 700 ISK.
- Gaukurinn**
Every day from 14:00 to 21:00
Beer 600 ISK,
Wine 750 ISK,
Shots 750 ISK.
- Hilton Hotel Bar**
Every day from 17:00 to 19:00.
50% off all drinks:
Beer 600 ISK,
Wine 675 ISK.
- Hlemmur Square**
Every day from 16:00 to 20:00.
Beer 700 ISK,
Wine 700 ISK,
Selected cocktails 1,200 ISK.
- Hótel Holt Gallery Bar**
Every day from 16:00 to 19:00.
Beer 750 ISK,
Wine 800 ISK,
Selected cocktails 1,600 ISK.
- Hótel Natura**
Sat-Thu from 16:00 to 18:00, Friday from 14:00 to 18:00. 50% off all drinks:
Beer 600 ISK,
Wine 750 ISK,
Selected cocktails 1,600 ISK.
- Hótel Plaza Bar**
Every day from 16:00 to 18:00.
Beer 600 ISK,
- Ísafold Restaurant**
Every day from 16:00 to 18:00.
Beer 600 ISK,
Wine 900 ISK.
- Jörgensen Kitchen & Bar**
Every day from 16:00 to 18:00.
Beer 600 ISK,
Wine 900 ISK.
- Kaffibarinn**
Every day from 15:00 to 20:00.
Beer 650 ISK.
- Kaffi Vinyl**
Every day from 16:00 to 19:00.
Beer 700 ISK,
Wine 750 ISK.
- Kaldi Bar**
Every day from 16:00 to 19:00.
Beer 700 ISK,
Wine 700 ISK.
- Kiki Queer Bar**
Thursday from 21:00 to 01:00.
Beer 500 ISK,
Shots 500 ISK.
- Kitchen & Wine Bar at 101 Hotel**
Every day from 16:00 to 19:00.
Beer 650 ISK,
Wine 900 ISK.
- Klaustur Bar**
Every day from 16:00 to 19:00.
Beer 800 ISK,
Wine 800 ISK.
- Kryddlegin Hjörtu**
All day long.
- Lebowski Bar**
Every day from 16:00 to 19:00.
2-for-1:
Beer 1,200 ISK,
Wine 1,200 ISK.
- Loft Hostel Bar**
Every day from 16:00 to 19:00.
Beer 750 ISK,
Wine 800 ISK,
Cocktails 1,600 ISK.
- Matarkjallarinn**
Mon-Fri from 15:00 to 17:00.
Small beer 550 ISK,
Beer 750 ISK,
Wine 650 ISK,
Selected cocktails 1,100 ISK.
- MarBar**
Every day from 18:00 to 21:00.
Small beer 550 ISK,
Cocktail 1,200 ISK.
- Meze**
Every day from 16:00 to 19:00.
Beer 650 ISK,
Wine 790 ISK.
- Mímisbar**
Every day from 16:00 to 18:00.
Beer 600 ISK,
Wine 800 ISK,
Selected cocktails 1,100 ISK.
- Ölsmiðjan**
Every day from 16:00 to 01:00.
Small beer 490 ISK,
Wine 990 ISK,
Shot 990 ISK.
- Petersen Svítan í Gambla Bíó**
Every day from 16:00 to 20:00.
Beer 600 ISK,
Wine 1,000 ISK.
- Prikið**
Mon-Fri from 16:00 to 20:00.
Beer 600 ISK.
- Public House**
Every day from 15:00 to 18:00.
Beer 575 ISK,
Wine 745 ISK.
- Reykjavík Chips**
Mon-Fri from 20:00 to 22:00.
2 beers and fries 2,000 ISK.
- Red Chili**
Every day from 16:00 to 18:00.
Beer 650 ISK,
Wine 650 ISK.
- Roadhouse**
Every Friday and
- Saturday from 21:30 to 23:00.**
Beer 650 ISK,
Wine 650 ISK.
- Sæta Svinið**
Every day from 15:00 to 18:00.
Beer 595 ISK,
Wine 695 ISK.
- SKY Restaurant & Bar**
Every day from 16:00 to 18:00.
Beer 600 ISK,
Wine 900 ISK.
- Skuggi Bar**
Every day from 16:00 to 19:00.
Beer 500 ISK,
Wine 700 ISK.
- Slippbarinn**
Every day from 15:00 to 18:00.
Beer 500 ISK,
Wine 700 ISK, Selected cocktails 1,200 ISK.
- Stúdentakjallarinn**
Every day from 16:00 to 19:00.
Beer 550 ISK,
Wine 700 ISK.
- Sushisamba**
Every day from 17:00 to 18:30.
Beer 645 ISK,
Wine 745 ISK.
- Tacobarinn**
Mon-Sat from 16:00 to 19:00,
Fri-Sat from 22:30 to 01:00.
Beer 600 ISK,
Wine 700 ISK.
- Uno**
Every day from 17:00 to 19:00.
Beer 600 ISK,
Wine 700 ISK.
- Uppsafir**
Every day from 17:00 to 19:00.
2-for-1:
Beer 1,000 ISK,
Wine 1,350 ISK.
- Vegamót**
Thu-Sat from 22:00 to 00:00.
Beer 750 ISK,
Wine 750 ISK.
- Verbúð 11 Lobster & Stuff**
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G&T 735 ISK.
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Beer 750 ISK,
Wine 890 ISK,

- Wine 900 ISK.**
- Hraðlestin**
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Small beer 590 ISK,
Wine 590 ISK.
- Hressó**
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Wine 850 ISK.
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Sunday from 19:00 to 21:00.
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Every day from 16:00 to 18:00.
Beer 600 ISK,
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- Kaffibarinn**
Every day from 15:00 to 20:00.
Beer 650 ISK.
- Kaffi Vinyl**
Every day from 16:00 to 19:00.
Beer 700 ISK,
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- Kaldi Bar**
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- Kiki Queer Bar**
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Shots 500 ISK.
- Kitchen & Wine Bar at 101 Hotel**
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Small beer 550 ISK,
Cocktail 1,200 ISK.
- Meze**
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- Mímisbar**
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Small beer 490 ISK,
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- Skuggi Bar**
Every day from 16:00 to 19:00.
Beer 500 ISK,
Wine 700 ISK.
- Slippbarinn**
Every day from 15:00 to 18:00.
Beer 500 ISK,
Wine 700 ISK, Selected cocktails 1,200 ISK.
- Stúdentakjallarinn**
Every day from 16:00 to 19:00.
Beer 550 ISK,
Wine 700 ISK.
- Sushisamba**
Every day from 17:00 to 18:30.
Beer 645 ISK,
Wine 745 ISK.
- Tacobarinn**
Mon-Sat from 16:00 to 19:00,
Fri-Sat from 22:30 to 01:00.
Beer 600 ISK,
Wine 700 ISK.
- Uno**
Every day from 17:00 to 19:00.
Beer 600 ISK,
Wine 700 ISK.
- Uppsafir**
Every day from 17:00 to 19:00.
2-for-1:
Beer 1,000 ISK,
Wine 1,350 ISK.
- Vegamót**
Thu-Sat from 22:00 to 00:00.
Beer 750 ISK,
Wine 750 ISK.
- Verbúð 11 Lobster & Stuff**
Every day from 16:00 to 19:00.
Beer 600 ISK,
Wine 750 ISK,
Selected cocktails 1,400 ISK,
G&T 735 ISK.
- Ölstofan**
Every day from 15:00 to 20:00.
Beer 750 ISK,
Wine 890 ISK,



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Salt Of The Earth

An investigative look into the world of Icelandic salt-love

Words CIARÁN DALY

Prikið, Reykjavík. Sunday morning. My favourite hangover food spot in the city. I am sitting at a table with two Icelanders. Those damn delicious sweet potato fries have just arrived.

However, something is missing. The salt. The special salt.

I grimace as my tablemate begins to unscrew the top of the up-ended shaker over his fries. The salt floods out until the fries are completely drowned in a salty malaise. The crimson salt flakes gleam in the mid-morning light. My lips wrinkle as he swallows his fry whole.

The shaker clatters to the table like the spent sword of Damocles, the silence punctuated only by salty chewing sounds before another round of this flavour roulette: who will be next to shake the special salt?

The bringer of heartache

Salt. It tastes good. Too sweet? Add salt. Too sour? Add salt. Too salty? Well, game over. Nobody has ever fixed a problem like that. Salt might send people to heaven—human people, on a flavour holiday—but 100% of Icelanders polled said they “liked” or “loved” salt. Conclusive evidence? Who knows?

If anyone apart from me does, it’s probably the World Health Organisation. A 2013 report on nutrition in Iceland found that, from 2010-2011, the salt intake for the average Icelander was 9.5 grams

per day for men and 6.5 grams per day for women.

This places daily salt consumption for Icelandic men at 4.5g above the WHO’s recommended 5g per day, and women 1.5g above the recommended level—which would place Iceland at #26 in the list of countries surveyed. On the surface, then, it looks like Icelanders don’t really like salt that much, consuming less per day than Norwegians, Danes, or Swedes, if still in unhealthy amounts.

However, WHO’s research looked mainly at salt content in supermarket food and the health initiatives taken to reduce salt content. Rather than telling us clearly that Icelanders don’t actually eat that much salt, all this really tells us is that the salt content of most of our groceries is lower than that of other countries’.

While there might be less salt added to store-bought goods, WHO clearly ignored the major culprit of salt consumption in Iceland: the shaker.

So who’s behind it all?

The salt people move in mysterious ways. I had a hard tracking down anyone from the salt industry—until I finally managed to get in touch with Søren Rosenkilde, co-founder of gourmet Icelandic sea salt start-up Norður & Co. Norður produce flaky, fancy sea salt using what they call a “traditional Icelandic / Danish method dating back to 1753.” Their gourmet product is something your

mum might buy, and is far removed from the red-speckled world of special salt.

“I think [salt’s popularity] has a lot to do with Iceland’s history and food culture,” Søren argues. “Salted meat and fish have been a big part of the Icelandic cuisine. Our traditional smoked lamb has a very salty taste. With rough conditions and few possibilities of growing fruit and vegetables, if we hadn’t been able to salt our food, we would have just had to eat a lot more porridge than we already did. Icelanders have got used to a salty taste and that still impacts what we think tastes good today.”

“You need salt to survive!” Søren claims. “If you do not get salt, you die. That’s a fact.” However, he’s no salt apologist: “Many people eat more than twice as much salt as they are supposed to from so many sources they are not aware of. Rather than thinking about how much salt you add to your dinner, you should rather consider the things you do not cook yourself.”

Even if it does somewhat skirt the large volumes of scientific research which suggest that salt is as chemically addictive as nicotine or alcohol, Søren’s historical thesis clearly links salt to food culture here. Is everyone in Iceland addicted to salt, or do they just choose to like it because it’s kickass and delicious? You decide. Me? I’m left with more questions than ever before—but I was always more of a pepper guy anyway.

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SPICY MEALS

Colours Of The World: Spice Up Your Life



Words **YORK UNDERWOOD**
Photo **ART BICNICK**

Icelanders have a bland palate. They share their Celtic neighbours in Ireland's culinary tradition of boiling everything. The traditional flavour notes in Iceland consist of bitter, sour, salted and smoked. The reason for this was isolation, lack of trade, and an abundance of sheep shit and rotten milk—or maybe flavour became redundant with everyone insufflating large amounts of dry, old tobacco (if you get offered some here, don't do it. The black ooze draining from your sinuses in the shower will terrify you the next morning).

With the increase of trade, the first real addition to the Icelandic palate was sweet things. To this day, the dominant characteristic of anything from mustard to pickles tends to be sweetness. Eventually, with more Icelanders travelling and returning with tales of this magical sensation called "flavour," the demand for a larger culinary spectrum grew.

Which brings us to today. Where can you, traveller or local, get a restorative and spicy meal in this one-street town?

By far the most impressive and flavourful restaurant in Reykjavík is **Austur-India Felagið** (or "The East India Company"). The owners have been showing and guid-

ing Icelanders, and now tourists, through the complex and spicy world of authentic Indian cuisine since 1994. Many places in Iceland start responding to complaints and criticism by bending to the Icelandic palate and "Icelandifying" their menu. **Austur-India Felagið** stood their ground and educated rather than placated. By doing so, they won the admiration and love of an entire population. It's a great sit-down dinner after a particularly cold or windy day.

Another Reykjavík staple is **Noodle Station**. Its steamed windows and billowing clouds of coriander scent are one of the perks of a dark and blustery winter here. It's not inherently spicy, but you can ask for extra spice or add your own flaky chili sauce until your nose runs, your tongue throbs and your gums howl. Its bar-style stool seating and cheaper prices (for Reykjavík) attract prudent solo travellers.

If you're looking for something quick and portable, the spiciest option is **Ali Baba**. Now before some of you locals or frequent visitors send me an angry email—feel free, by the way—you could also go next door to **Mandi**. The premise of this little piece, though, is "Best Places For A Spicy Meal," and Ali Baba has hotter,

more intense chili sauce on their shawarma (when you request it). I will concede, happily, that **Mandi** has better falafel, which can be made spicy, and placate (yes, twice in one article!) your hunger and murder-aversion simultaneously.

Maybe you want to enjoy the sun and have a little spicy kick on the side. **Tacobarinn** is a beautiful venue, a glass atrium split into two levels with plants and large table seating. They have a non-traditional Mexican menu that is constantly changing, sometimes for better and sometimes for worse, but there is always something for everyone, both vegan and carnivore. Their black bean soup and chili sin (without) carne is always good.

Now, for you heat junkies, the hottest place in town is **Ban Thai**. This place has been a consistent favourite of locals and the Grapevine for years. It's open for dinner, starting at 18:00, but also has an affiliated take-away place called **Yummi Yummi**. Thailand may be thousands of kilometres away, but these places can, if you close your eyes, whisk you from the North Atlantic to Southeast Asia in a couple of mouthfuls.



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The Forgotten Fjord

Going off the beaten track in Hvalfjörður



Words JOHN ROGERS Photos ART BICNICK

West

How to get there

Route One north, turn right before the tunnel

25km north of Reykjavík lies the secluded, undulating fjord of Hvalfjörður, "Whale Fjord." This 40km coastal route was once a part of Iceland's circular Route One, connecting Reykjavík to the north and, eventually, the rest of the country. But in 1998, after two years of construction, the 5.7km Hvalfjarðargöng tunnel opened, making Hvalfjörður into a seldom travelled route that faded from everyday use.

Into the dark

We set out to explore Hvalfjörður on a stormy autumn afternoon. On the northward drive, the clouds get heavier and heavier, until they finally unleash a dramatic downpour. Ours is the only car that turns right before the tunnel's mouth, leaving the traffic behind and peeling off onto a slick and shining two-lane road that skirts the shelf of land between the fjord and the mountains.

We rattle across an old-fashioned single-lane bridge, sending up clouds of spray, and pull over in a windblown lay-by that looks over the area. There are no other cars in sight, and just a few scattered industrial buildings across the fjord. The water is dotted with nooks, islands and peninsulas, and the vast mountains that cradle the fjord are dusted with snow, revealing a textural surface, heavily scored as if clawed by the elements.

The churning sky mutes the bright autumn foliage, turning quickly from a heavy, watery blue-grey to inky black. Driving carefully through sheets of rain, we decide to aim for the welcoming lights of

Hotel Glymur for a hot meal and a warm bed, and to resume the adventure in the morning.

Guilty secret

By dawn, the rain has turned to hail. The sunrise feels late, with pink sunbeams strafing the sky horizontally, picking out the bottoms of the clouds. I open the cabin doors wide and tip-toe across the frozen deck, pulling the top off the hot pot and slipping into the steaming water to watch the sun creep upwards. In the distance, the lights of a small town twinkle, and the mountains—visibly whiter than yesterday—curve grace-

fully down to the fjord. A sole lorry appears in the distance, trundling by noisily, and stoking my appetite to get back on the road.

We pull up first at the locked gates of an unmarked industrial facility that is, famously, one of Iceland's sole remaining whaling stations. It seems all but abandoned, with a couple of lights on, and a single column of steam rising from a nondescript cluster of buildings. I trudge around the perimeter, peering in through the mesh fence. There are no signs of life inside, but I catch a grim glance of a ramped concrete dock that vanishes into the waves—it's where whales are landed before being processing into oil, blubber

and meat. Further up the hillside, there's a vantage point that looks down upon two whaling vessels marked "Hvalur." The whole place carries a sad, desolate feeling, like the fjord's guilty secret.

Not far down the road is another hulking industrial complex, of a different kind. A large white factory sits in front of a huge, muddy cleft in the hillside, peppered with piled pipes, fragments of metal, and a sole rusting JCB. It's site of a former rhyolite quarry, where the mineral was harvested to be processed into concrete. Now, the machines are still, and the sheer, raw cliff of the quarried earth bleeds with natural grey-green chemicals. The monumental foot-

hills stand sombre over the scene, criss-crossed with power lines, creating a sense of forlorn beauty and desolation.

Jutting precariously

The largest peninsula in Hvalfjörður is Þyrilsnes. After a couple of minutes trundling out towards the tall ridge at its end, the potholed track is blocked—first by a puddle so deep it's more like a ditch, and then by a fence. There's a stile that allows us to continue on foot. At the peak of the hill, the view unfolds beautifully—bands of hail and rain sweep over the water to the gar-



gantuan, rubble-strewn slopes that grow up to the sky on all sides of the fjord.

On the other side of the water lies another peninsula named Hvítanes, which holds the remains of a WWII naval base, including the rusted remains of a railway jutting out precariously into the ocean. Information placards show drawings of the fjord filled with warships. It's hard to imagine, standing amongst the shivering trees and occasional lonely farms, that this place was once an important hub of military activity.

We run out of time and leave the fjord having passed by many intriguing signposts, trails and sideroads unexplored. There's no crash barrier along much of the precipitous trail, and the steely, rippling ocean feels within touching distance. As we coast back towards Route One, night is already falling once again. The mountains rear up behind us, silhouetted by the dim dusk light as we set out back towards the city.

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A day in the northern town of Húsavík

Words **JÓHANNA PÉTURSDÓTTIR** and **SIGNE SMALA**

Photos **ART BICNICK**

After a five-hour night drive, and numerous failed attempts at napping, we arrive at our destination at last. The sun has just reached

looking the harbour. It's considered by many to be one of the most beautiful churches in Iceland, and it really is lovely—a



the peaks of the mountains, covering the bright blue bay in shimmering light and hitting the colourful rooftops and boats of the little fishing town. With a victorious smile, we bid good morning to Húsavík.

The town seems cheery and inviting, with colourful red, yellow and blue wooden houses giving the harbour a joyful vibe. From its neat and fresh look, you wouldn't guess that Húsavík has a long history—the Skjalfandaflói bay is where Iceland's first semi-permanent settlers arrived, even before 870. Today, it has evolved into a fishing town with around 2300 inhabitants. But although it's small, Húsavík has a lot to offer.

As we drive into town, the first building we notice is the Húsavíkurkirkja church over-

characteristic centennial wooden building, painted white and green, and built in 1907. At that time, it could seat all the town's inhabitants. How cute is that?



Waddling jumpsuits

But the thing Húsavík is most known for is whales. It's widely considered one of the best places in Europe for taking a closer look at these magnificent seaborne mammals. And so, having been well informed about this fact, we embarked on our first activity of the day: whale watching. It's truly a fun experience running from one side of the deck to the other to catch a glimpse of the shiny backs and huge, spotted tails elegantly diving in and out of the icy waves. It's important, however, to remember that you

a nice prelude or denouement to a real-life meeting with the animals. Some tourists might be surprised to notice that no restaurant or shop in Húsavík offers whale meat—Húsavík is a true friend of the sea giants.

Strange as fólk

Next in line was the Folk Museum. It's an intimate, cluttered place that seems like the attic of some cool grandma's house. The objects on display vary from a stuffed polar bear to a collection of kettles, arranged in peculiar combinations, and accompanied by amusing stories from the lives from local people.

And there was more we didn't have time for—there's a Maritime Museum and Museum of



Skjalfandaflói isn't the only place in Húsavík where you can spot some whales. Little whale models sit at lots of curious locations, like on the ends of signposts, and on the walls of the Whale Museum. The latter was founded in 1997 and proudly exhibits the skeleton of a mammal that only visits this particular part of Iceland: the blue whale. A visit to the Whale Museum is

Exploration in Húsavík. With just over 2000 people, four museums is impressive indeed. Húsavík also has its own pool, secret hot pots, some nice dining places, a bakery, birdwatching, horseback riding and even snowmobile tours. In short—it has everything you could need for a truly enjoyable weekend.

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**TRAVEL
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IN BRIEF**

According to new results published by Statistics Iceland, more Icelanders are now leaving the country than are moving back to it. To be more specific, the study asserts that 250 more Icelanders are annually moving away than are returning home. Where are they going? Most flock to Nordic countries—1,830 Icelanders moved to Denmark, Norway and Sweden in the first nine months of this year. This trend is not going to end anytime soon, as the study details, but is rather projected to continue from 2016 to 2065. Why are they leaving? The weather? Job opportunities? Inundation of tourists? Your guess is as good as ours.



Wanting to keep their flights figuratively—rather than literally—explosive, Wow Air and Icelandair have both banned the Samsung Galaxy Note 7 from all their planes, in both carry-on and checked baggage. The phone, the release of which was highly anticipated, is having a few problems with not blowing up in users' hands. So far there've been 100 reported cases of the phone spontaneously combusting, with users seeking damages. But what's going on? Much like the infamous exploding hoverboards, the lithium ion batteries of the Samsung phones are short-circuiting, which heats up the flammable liquid electrolyte in the core of the battery, creating a heck of a blow. Samsung has issued a total recall on all Galaxy 7 models. But don't fret. There's one place you'll be safe: your flight to Iceland.



One of the most popular stops on Iceland's ring road is the Jökulsárlón glacial lagoon. The icy waters attract thousands of tourists a year for sightseeing, boat rides between the icebergs and photo opportunities. Unfortunately, the landmark lagoon gained a new inhabitant only days ago, when a tourist couple's rental car rolled down from the parking lot and straight into the icy water. It's still unclear how exactly the car ended up moving unattended, but some suspect the handbrake wasn't engaged. "Is that our car?" the tourists were quoted as saying while they watched their luggage, passport, travel documents, and rental car security deposit disappear under hundreds of years-old icebergs. Park safe, y'hear?



Exploring Exploration

The Explorers Festival comes to Húsavík

Words **SIGNE SMALA** Photos **ART BICNICK**

"Can you imagine being up there, literally on the moon, flipping the pages of your instruction manual, and coming across this?" Dr. Huw Lewis-Jones says, with laughter in his voice and eyes. He's pointing at a little black and white picture of a nude girl in a quite provocative pose. The museum hall fills with hearty chuckles and smiles. About two dozen people sit in front of him, soaking in his every word. Looking at the audience over the course of the day, I slowly come to realise that I'm surrounded by truly interesting people with diverse stories, all proving that exploration is a daring, dangerous activity that steals the hearts of the brave.

The occasion is the first Explorers Festival, held in the small northern whale town of Húsavík. A brilliant, charismatic

and devilishly inspiring bunch of explorers and adventurers assembled there: the kind of people who make you want to order ten new books, rummage in your closet for a thick sweater, and set out for Antarctica.

The first event in the programme, a poetry reading, proved that seemingly unrelated things can come together in beautiful ways. It was a chance to hear written works related to exploration through the mouths and minds of people with a unique and intimate understanding of it.

Volcano diving

But poetry was just the beginning of the myriad ways the festival explored its subject. The names on the list of speakers for the series of inspiring talks at

first made me imagine a huge, overcrowded auditorium—but this intimately scaled event instead gave us the opportunity to personally meet almost each and every one of them.

And you want to meet them. Tashi and Nungshi Malik are 24-year-old twin sisters from India, who are the youngest people ever to have completed the Last Degree Explorers Grand Slam (including climbing the "Seven Summits" and reaching the North and South poles)—something only 51 people have accomplished. Scott Parazynski is a NASA astronaut who has flown five Space Shuttle missions and conducted seven spacewalks, climbed Everest, and dived in a frickin' volcano. Kari Herbert, the daughter of polar explorer Sir Wally Herbert, spent the first years of her life in a remote island in Arctic. The list went on.

modesty with which the speakers handled their often alarming and exciting stories was mesmerising. Iceland's new president, Guðni Th. Jóhannesson, gave voice to the quality of the event when he said: "All these amazing people we've listened to tonight... I'm just humble to be a part of the evening we've had here."

The organiser of the event, Örylgur Hnefill Örylgsson, pointed out that exploration has shaped today's world—and the stories don't belong only to the explorers themselves. Again and again, they come to life in the mind of the public, via museums and paintings, film and poetry. Such things offer these adventures a wonderful rebirth—and that's what the Explorers Festival aims to celebrate.

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Wonderful rebirth

The talks made jaws drop, one by one. The lightness, humor and

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Dr. Huw Lewis-Jones



Scott Parazynski with President of Iceland Guðni Th. Jóhannesson



Tashi and Nungshi Malik



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SAGA RECAP



The Saga of Sigurgarður the Valiant

Words
**GRAYSON
DEL FARO**
Photo
**TIMOTHÉE
LAMBRECQ**

It's purely coincidence that "frækna," the Icelandic word for "valiant," looks a bit like the English word for "freak," but this saga is chock full of some freaky motherfuckers. Sigurgarður himself is normal bordering on boring but his BFF is a literal ass-mutant. Not a literal-ass mutant, like actually someone with a mutant ass that he uses for the forces of good. We'll go into details when we get there.

Armed to the teeth

Of course there is some king, he has some son named Sigurgarður, who is hot and smart and strong and all that shit. He is raised by this foster family who have two sons, Högni and Sigmundur (who also fit the ideal of medieval Ken-dollness), but the king's dudes don't like them because they're always winning the reindeer games or whatever rich people did back then.

The king's advisor tries to have one of them killed. In the impending scuffle, Högni literally rips the advisor's arm off his body and hits him in the face so hard with his own arm that his skull cracks and he dies. Sigurgarður sends his foster-bros into the forest before the king arrives and can take vengeance on them. He mad, but whatever. Sigurgarður grows up to be a well-respected womanizer.

From limp dick...

Enter Ingigerður, a woman who will not be -ized. When her father mysteriously dies, Ingigerður less-than-politely tells her stepmother to fuck right the fuck off. Hlégerður does so, but only after placing the weirdest curse ever on the princess: her sisters will be turned into farm animals and Ingigerður herself will treat everyone hella shitty until Hlégerður's evil spirit egg is smashed up the princess's nose.

Then Hlégerður, her brothers, and the two younger princesses disappear. Ingigerður declares herself king and takes the male name Ingi, rising to power quickly as a

warlord. She has every man who proposes to her killed and ties their heads to the fence. Eventually, Sigurgarður comes along to try to seduce her and she's like, "Ummm, did you not see my collection of man-corpses?" Like most men, he is undaunted and persistent.

She agrees to marry him but only if he gives her his fancy golden flag. He agrees, but she gets him so drunk that he passes out before they get freaky in the bedroom. She acts all blue-balled (or whatever parts of ladies turn blue when they don't get properly laid) the next morning and offers him a second chance in exchange for his sword. He agrees, but she tricks him yet again, also telling her entire court that he can't get it up. The third time, she takes his awesome dragon-ship but he stays sober to outwit her. So she orders him killed, but he picks up one of the assassins by his feet and uses him as a weapon to bludgeon the others and escapes.

... To hard ass

Sigurgarður returns disguised as a merchant of magical items, trying to trade a magic carpet in exchange for Ingi's hand in marriage. She pushes him off the carpet, takes it, and says something like, "Nice try, whisky dick. Bring me something cooler next time." He asks his foster-parents for advice, and they give him a bag filled with magic dust and suggest he pick up some randos to help.

So as he sails along, he enlists the help of a hunchback named Hörður Hard-Ass who uses his rock-hard booty as a combination shield and wrecking ball, as well as a dude named Stígandi who can walk on water and use a sickle like a grappling hook. Together they take on an infamous raider named Knútur and his ship captain, literally named Shit-Face because his nose is black. Sigurgarður fakes his own death and steals Knútur's identity before the three of them take up lodging in Ingi's castle as retainers.

Egged on (her face)

Ingi gives each of them a task in exchange for her few months of hospitality (which included several murder attempts that were quickly foiled by ass or sickle). Stígandi must gather her pigs and bring them back, Hörður her horses, and "Knútur" her oxen, with one of their horns filled with gold, as well as her special eggs. So they set off to find them. After another couple of murder attempts, including one by a werewolf, they see Hlégerður. Knútur nicks her witchy ass just as she turns into a crow and flies off.

They follow her blood-trail to find a baby horse getting the shit kicked out of it by other horses and leave Hörður to deal with it. They keep following and also find a pig being literally suckled to death by piglets and Stígandi stays to sort it out. Knútur journeys on to find the egg and the ox, take its horn, kill a giant, the crow, and a dragon, and then fill the ox horn with gold. He returns to find Hörður butt-deep in battle with one of Hlégerður's brothers and a troll-army and saves his ass. Then he does the same for Stígandi with the other brother. They use the magic dust from the bag to calm all the animals and heard them home.

The three of them jump Ingi, ass-to-sword, sickle-to-shield, and then Knútur smashes the egg in her face, breaking the curse. The mother pig and baby horse turn back into princesses and Hörður and Stígandi are revealed to be the foster-brothers Högni and Sigmundur. Then everyone gets married and Ingigerður tells all the court that Sigurgarður can actually get it up after all.

Morals of the story: 1. I like big butt (jokes) and I cannot lie. 2. Decorate your home with the corpses of men who've wronged you.

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**DON'T ASK NANNA ABOUT
Grapewaves!**

By **NANNA DÍS ÁRNADÓTTIR**

Hæ Nanna, OK, I was at Gaukurinn on Wednesday for PSB's set and struck up a conversation with this girl in town for Airwaves from Spain and I felt like we kind of hit it off. But she blew me off and then last night I spotted her in NASA talking to this guy that I know is a real asshole and treats women like shit. I want to tell her that he's a dick and maybe make another pass at her—do you think I owe it to her to speak up? Takk, Friendzoned

Hæ Friendzoned, How generous of you to allow this girl another opportunity to fuck you! Nothing shows that you respect a woman's choice like telling her that she's naive for having a casual conversation with another guy who clearly doesn't respect women the way you respect women. Go on, tell her who she should and shouldn't be spending time with, I'm sure she'll love that, I mean somebody has to, it's not like women's behaviour is constantly monitored and judged, am I right? Nanna

Hey Nanna, how do I cope with the overwhelming onslaught of moustachioed tourists wandering the streets of Reykjavík this week? The whole city is awash with tight jeans and smugly indifferent faces. Not Cool Enough

Not Cool Enough, You must become one with Airwaves, don't fight it. If you do, it will eat you alive and then compost you for its summer allotment. Buy that organic free trade coffee some guy in a knitted beanie is selling illegally out of his car, trespass on some unsuspecting farmer's property and bathe in his hot springs, clap awkwardly along as a band you've never heard of does a surprise-but-low-key gig in the dry goods aisle of your local Bónus. Together, we'll get through this. Nanna.

Nanna! I want to party with you! What gigs are you going to? Let's get a drink and dance!
Pönk Rokk

Pönk Rokk, No. Nanna.

Do you want to ask Nanna a question? Go ahead, but continue at your peril. Shoot her an email on [nanna.arnadottir\(at\)gmail.com](mailto:nanna.arnadottir(at)gmail.com) or tweet her using @NannaArnadottir

MONSTER OF THE MONTH

Dagtröll Day Troll

"Monster of the Month" is a spin off of 'The Museum of Hidden Beings', by artist Arngímur Sigurðsson. He delved into Iceland's mythological history, taking creature encounters from across the centuries and bringing them to life through painting in an act of creative cryptozoology. Find the book at bookstores, or order it online at arngrimur.com.

Day trolls are trolls who walk abroad during bright days. They are fierce, but steadfast and loyal to their friends. Some are kinds of protective beings, often seeking to mate with humans but avoiding coming into conflict with them. They grant their descendants, the half-breeds, the hope of immortality. Day trolls have the gift of second sight and give good counsel to men. Some are malignant and cannibalistic. They have a human form but are usually more unsightly and

much larger and more vicious in nature. They subsist by hunting and raising livestock and live in caves and behind waterfalls. This is why the cavities beneath waterfalls are known as a giant's kettle. Some tales of day trolls tell of friendship and loyalty, others of selfishness and violence, and others of fiendishness and atrocities.

Sigfús Sigfússon, Íslenzkar þjóðsögur og sagnir IV, p. 232-233.



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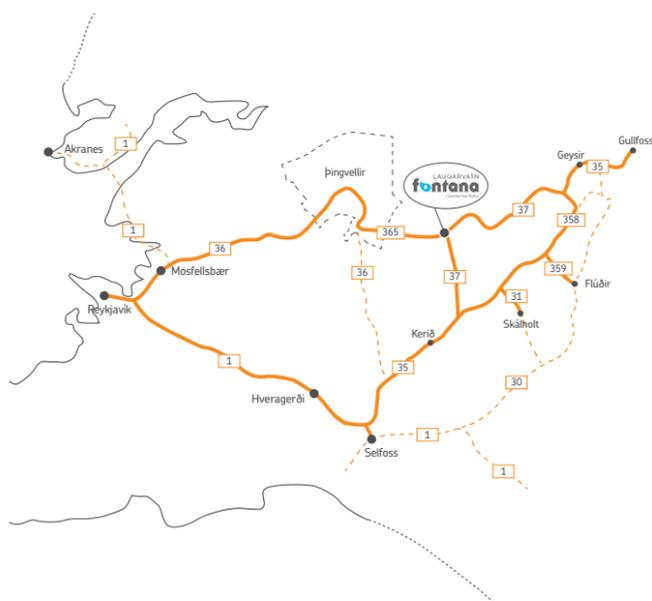
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LAST WORDS

Turns



Kött Grá Pjé

It's crazy how things turn out sometimes. I was supposed to become a doctor. Well, it was partly my fault. As a pretty perceptive yet sly little fucker I found out early on that people liked doctors. And that they also liked it if I said that I wanted to become one.



So when asked—as kids for some insane reason constantly are—I answered from the bottom of my tiny lying heart that I was going to become a doctor. And they'd pat my head and say that's nice. I liked that. Fast forward to junior college and I'm flunking maths, flunking German, basically fucking up all over. By that time we all knew that I wasn't going to become a doctor. An MD that is. So, now I'm going to become a historian. Could get a doctorate in the humanities, right? That's not too shabby, even if it has everything to do with dead people but nothing with keeping them from dying. People seemed to be ok with it, which was good enough for me. So I went and got a bachelor's degree in that.



By that time I didn't care too much what people thought anymore though. And they didn't really seem to care either. "Oh, that's nice," they would say. "Congrats on that." And then: "So, what are you going to do with that?" Fuck if I knew. Didn't have a clue. So I quit history. Did some odd jobs. Read a lot of poetry. Wrote some as well. And I liked it. Still do. Between us I think my writing's shit but some people still seem to like it. Which is nice. So now, as if by accident, I'm a poet. And—get this—Donald fucking Trump is the president of the United States. It's crazy how things turn out sometimes.

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