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A close-up photograph of a waterfall cascading over dark, wet rocks. The water is white and frothy as it falls. Overlaid on the image is the text "JUST KEEP THEM LAUGHING" in a large, bold, 3D blocky font. The letters are white with a thick orange outline and a teal-colored beveled edge, giving them a playful, toy-like appearance. The text is arranged in two lines: "JUST KEEP" on the top line and "THEM LAUGHING" on the bottom line. The background shows the texture of the rocks and the spray of the falling water.

Comedian Ari Eldjárn prepares the sequel to his hugely popular Edinburgh Fringe show



ON THE COVER:
Ari Eldjárn

PHOTO
Hörður Sveinsson
with Sveinbjörn Pálsson

ABOUT THE PICTURE:
Due to last-minute
circumstances, our Art
Director Sveinbjörn
and photographer Hörður
Sveinsson went to Ari's

house. The cover was
largely improvised, an
attempt to capture
images that were both
serious and funny at the
same time.

The cover typeface is
Schijn by Typeature,
and the feature
typeface is Marianne
by BB-Bureau.

First



06: Hatari Return
From Israel

10: The Smiters Take A
Summer Vacation
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Green Circle
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Látrabjarg



Three Jokes For Haters

EDITORIAL The only way to navigate the contemporary discussion in Iceland—and not to lose your mind or fall into a deep depression—is to turn current events into jokes. Iceland have had several their surreal moments these past weeks and we can only shake our heads and think: they're joking, right?

So here goes.

1. Hatari are back from Eurovision, alive and well after they pulled their instantly notorious flag stunt on live television. Apparently it's legal in Eurovision to wave all the flags of the world except the Palestinian one, because Palestine has only been officially acknowledged by 137 countries so far. So Eurovision have taken their time to deliberate if there is a reason to punish the team for this horrific political act in the unpolitical safe haven of Eurovision—[where peace is a radical choice of words.

Our only thought is—how does one actually punish a nihilist-BDSM-post apocalyptic-anti-capitalist-techno band? A good spanking comes to mind. But only if Jon Ola Sand, the Execu-

tive Supervisor of the Eurovision Song Contest, handles the actual spanking. But I fear that it would not suffice. Not even for the sadists in Hatari.

2. And then it was announced in the middle of May that our own personal walking mountain, Clegane the zombie-monster, from Game of Thrones, Hafþór Júlíus Karlsson, just became the spokesperson for SodaStream. You know, the home drinks machines that are Israel's best-known export. Perhaps you remember the name from the BDS Movement's list of things they want you to boycott in Israel because of the occupation in Palestine. Talk about method acting.

3. After all the debate, the Icelandic radicals were left strangling the moderates and hating Hatari as much as the Israeli government—and we kind of ended up advertising SodaStream with our thick Icelandic accents. Even Hatari couldn't have foreseen that joke. **VG** 🇮🇸



Elin Elisabet is an illustrator and cartoonist born and raised in Borgarnes. At the tender age of 15, Elin moved to Reykjavík and hasn't looked back, except for the annual springtime impulse to move someplace quiet and keep chickens. Elin likes folk music, stationery, seal videos, the country of Ireland, and eggs.



Hannah Jane Cohen is based out of Iceland by way of New York. An alumni of Columbia University, Hannah has lived on five continents and speaks three languages fluently. Her visionary work is known for expanding the definitions of emotion, introspection, and above all else, taste.



John Rogers is an Englishman who first joined Grapevine as a music writer, later graduating to Managing Editor. A constant traveller and a lover of art, culture, food & night-life, he edits our Best of Reykjavík, Best of Iceland, and Iceland Airwaves sister publications. His first book, "Real Life," was published in 2014.



Art Bionick is a man of mystery, moving like the wind through the parties, soirées, openings and socialite events of Reykjavík. Sometimes he can be seen abroad in the countryside, braving the spray of a waterfall or the frozen glacier air. Always, he will have a camera, documenting the moves of his writer companion.



Sveinbjörn Pálsson is our Art Director. He's responsible for the design of the magazine and the cover photography. When he's not working here, he DJs as Terrordisco, hosts the Funkpátturinn radio show, or sits at a table in a Laugardalur café, drinking copious amounts of coffee and thinking about fonts.



Shruthi Basappa traded the warmth of Indian summers for Iceland's Arctic winds. She's a food enthusiast masquerading as an architect at Sei Studio, and loves obsessive attention to detail. When not leading our Best of Reykjavík food panel, she can be found trying to become a Michelin restaurant inspector.



Andie Fontaine has lived in Iceland since 1999 and has been reporting since 2003. They were the first foreign-born member of the Icelandic Parliament, in 2007-08, an experience they recommend for anyone who wants to experience a workplace where colleagues work tirelessly to undermine each other.



Sam Daniels is a connoisseur of the weird and wonderful. Originally from the UK, he moved to Iceland a few years ago and never looked back. He enjoys writing poetry, novels and short stories and finds amazing amounts of inspiration in the tales of Norse mythology and Icelandic folklore.



Lóa Hlín Hjálmtýsdóttir is a national treasure. One of Iceland's leading illustrators, when she's not drawing in her unique style, she's the front-woman of Icelandic electro-pop supergroup FM Belfast. Her comic strip Lóaboratorium appears every issue on page 8, and is also available as a daily dose on her Twitter.

Volcano & Earthquake Exhibition

Photo: Eyjafjallajökull Eruption 2010

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The moment the Eurovision audience gasped

What Are Icelanders Talking About?

The everlasting fire of Icelandic social media

Words: Andie Fontaine

NEWS As you might have guessed, of greatest prevalence on social media over the past two weeks has been **Hatari at Eurovision**. For those of you following along at home, if you think the international response has been contentious, boy do we have news for you about the Icelandic discussion. In the run-up to the performance, there was fervent “will they or won’t they make some grand gesture” talk, with some threatening to “cancel” the band if they didn’t pull some kind of stunt, and others helpfully suggesting to the band what stunt they ought to pull. Once the band displayed scarves with the Palestinian colours as the Eurovision public votes were being announced, the conversation then turned to either praise for Hatari or “they should have boycotted” criticisms. Either way, no one’s reactions were lukewarm.

And now on to something less controversial: **abortion**. Iceland’s Parliament recently passed into law a landmark piece of legislation which allows for the termination of a pregnancy up **until the end of the 22nd week**, for any reason. This has received surprisingly little attention abroad, considering the sheer volume of fake news reporting that has been done about Iceland and abortion in the past, but it proved to be a heated topic in Iceland. While most Icelanders were jubilant about the change to the country’s abortion laws, which had not been updated since 1975, there was a small but very vocal anti-choice contingent (see page 12), as well as some criticism from the disabled community. Since the

bill originated with the Minister of Health, any objections had little chance of having an effect.

The Centre Party has been receiving considerable buzz lately, in particular for their concerted **misinformation campaign about the Third Energy Package (TEP)**. This European Union regulation is actually a pretty boring law on the sale and distribution of electricity

and gas in the European Economic Area, of which Iceland is a part, but the truth shall never stand in the way of the Centre Party’s demonstrated goal of grandstanding and fearmongering. They have repeatedly, and falsely, contended that the TEP will spell the end of Iceland’s energy sovereignty, engaging in protracted filibustering into early morning hours, further delaying attempts for Iceland to officially adopt the TEP. Reform Party chair Þorgerður Katrín Gunnarsdóttir described these tactics as “Bannonism,” referring to former Trump advisor Steve Bannon, which she described as “repeating misinformation long enough to generate the foundations of fear in the general public.” You’d think that’d be a bad thing for the Centre Party, but polls show their support is slowly climbing. Who knows what stunt they’ll pull next? Wait and find out! 🍷

ELÍN ELÍSABET



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NEWS

Hatari Come Home

Happy to be back;
consequences for flag incident pending

Words: **Andie Fontaine**
Photo: **Gisli Berg**

The glitter has settled into the carpet at last: Eurovision is over, and with it, anti-capitalist neo-Hoxhaist technoclash BDSM art rockers Hatari have returned to our fair shores.

After receiving both praise and criticism for flashing scarves stylised after the Palestinian flag during the live Eurovision broadcast, while the public votes for Iceland were being announced,

the controversy has followed the band all the way back to Iceland. Drummer Einar Hrafn Stefánsson posted screenshots of Tel Aviv airport employees bragging on social media about having deliberately booked terrible seats for the band on their flight home.

The rollercoaster

Regardless, after a seven-hour layover at London's Heathrow airport, the band and its entourage arrived at Keflavík International Airport late on May 20th. There to greet them was Magnús Geir Þorðarson, the programming director at public broadcasting company RÚV, whose decision it was to send someone from Iceland to Israel despite widespread public opposition. "We know that this was quite a rollercoaster," Magnús told the band. "You were under pressure from all sides. We at home followed along with admiration, a bit scared that you might in some way lose control of yourselves, but you kept it together."

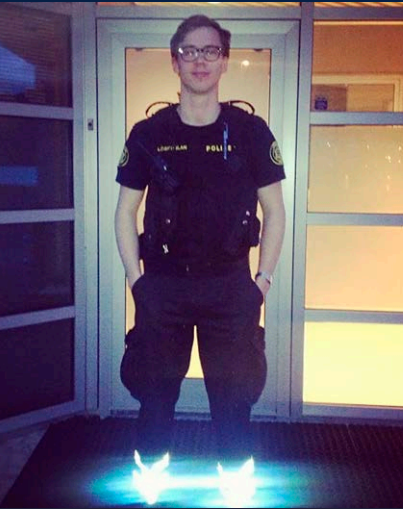
Consequences

The only statement from the Israeli government about Hatari at the time of this writing has been remarks from Miri Regev, Israel's Minister of Culture and Sport, who told reporters that Hatari's performance had been "a mistake," adding that politics and culture should not mix. Meanwhile, the European Broadcasting Union (EBU), Eurovision's organisers, said that the Palestinian scarf incident may have consequences. EBU had previously warned Hatari that their repeated public statements to the press about the Israeli occupation of Palestinian territory had exhausted the patience of Eurovision, so the response is unsurprising. What consequences may arise still have yet to be seen. 🇮🇸

ASK A

Lawyer

Q: Can you "plead the fifth" in Iceland?



Words: **Andie Fontaine**
Photo: **Sveinbjörn Pálsson**

Anyone who's ever watched a cop show or courtroom drama from the US is likely very familiar with the concept of "pleading the fifth," i.e., the right to refuse to incriminate yourself in any answer to questions from a police officer or the courts. In other words, neither cops nor courts can make you say things that could get you in legal trouble. It's a fundamental right enshrined in the US constitution, and can also be found in many other countries in the world, including the UK, China and India. But what about Iceland?

We asked lawyer and Grapevine founding member **Jón Trausti Sigurðarson** for the scoop. He confirmed that you can indeed refuse to incriminate yourself, by virtue of two separate articles of the Law on Legal Proceedings:

"According to Article 118 of the law, 'A witness has the right to refuse to answer questions if the answer could be taken to be a confession or indication that they have committed a prosecutable offense, or an event that may cause ethical harm or emotional damage.'
"The above applies to witnesses in general. A different article applies if you're the accused, but the concept is the same. This can be found in Article 113, Paragraph 2, which states: 'The accused is not obliged to answer questions regarding prosecutable behaviour of which they are accused. They may also refuse to give a statement about prosecutable offenses or refuse to answer particular questions, for that matter.'
Granted, saying "I plead the 113th" doesn't have the same ring to the popular American equivalent, but at least you now know this right applies in Iceland, too. 🇮🇸

FOOD OF ICELAND

Lýsi



Lýsi is the name for fish liver oil, typically from cod, but occasionally shark. While it's true that lýsi is rich in Omega 3, the list of ailments it is reputed to cure is long, ever-growing, and often dubious. What used to be a fortifying and natural Vitamin D supplement that was poured into the mouths of school children as they sat at their desks (yes, really) has now taken on a life of its own. Once lýsi became available in pill form, it started being marketed as an essential kit

of good health for children, athletes and the elderly. This marketing worked a little too well, as it was reported in 2014 that Icelanders take far more than the recommended daily dosage of the stuff. Further, the lýsi inside the pills was found in 2012 to often be rancid, and thus totally ineffective. Lýsi can be good for you, though, provided you take it the right way and in the right amounts.

You should take it in liquid form, and no more than two teaspoons per day (one teaspoon for children under five). If the flavour makes you squeamish, hold your nose as you drink it and chase it with a strongly-flavoured drink, like fruit juice. In addition to the nutritional benefits, it's a taste that is distinctly Icelandic. You should definitely try it at least once, anyway. AF 🇮🇸

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Don't look at the aurora if you're with child

Don't Look At The Lights

The aurora can fuck you up, apparently

ICELANDIC
SUPERSTITIONS

Words:
Andie Fontaine

Photo:
Adobe Stock

Every culture everywhere has superstitions, and Iceland is no exception. There are numerous superstitions in this country; some connected to the hidden people, others far more recent. As could probably be expected, there are also superstitions regarding the northern lights. The earliest people to see the northern lights, long before the nature of charged solar particles and Earth's magnetic field were discovered,

ascribed all kinds of explanations to them. Their eerie, otherworldly glow also inspired a fair share of superstition, and these existed amongst Icelanders, as they have for all Arctic peoples. One Icelandic superstition about the northern lights has it that when the auroras display a lot of movement and flash different colours, one can expect stormy weather soon; conversely, relatively still northern lights forecast calm

weather. Another weather portent is that northern lights appearing later in the year than usual is a sign that snowfall will soon arrive. Not all Icelandic superstitions about the auroras are connected to weather, though. For example, red northern lights are an ill omen, heralding a time of conflict. The most bizarre superstition of all has it that if a pregnant woman looks at the northern lights, her child will be born with shifty eyes, or will be cross-eyed. Like many superstitions, a lot of these are difficult, at best, to measure, and to our knowledge no one has researched connections between the northern lights and the weather that follows. It is probably safe to say that watching the northern lights is safe for everyone—including pregnant people. 🍷

Fram í rauðann dauðann

JUST SAYINGS



The 17th century idiom “Fram í rauðann dauðann” literally means “onward to the red dead.” But what, exactly, is this red dead? Well, there are two theories about that. One is that “the red” just refers to a bloody fight. And the second theory—and the one I prefer—is that it symbolises the red sunset that is evocative of the end, literally and figuratively speaking. What it all means is that one will never back down until death or the “sun sets.” So, for you gamers that have been wondering about the meaning of the title of the epic cowboy adventure, Red Dead Redemption, well, there you have it. At least part of it. VG 🍷

LÓABORATORIUM



THE
GRAPEVINE
PLAYLIST

The must-hear tracks of the issue



GusGus
- **Fireworks**
“Fireworks” is one of the better cuts from GusGus’s latest LP, ‘Lies Are More Flexible.’ The video, directed by Kitty Von-Sometime, adds some spark to the song, exploding some vitality and ambition into a slick and familiar pop-techno production. JR



Kira Kira
- **Holding Space For The Unimaginable**
This wonderfully warm ambient sound bath will help you forget about the turmoil and torment of the world for a full seven minutes. And then 14 minutes. And then 21. Hell, shut off your Wi-Fi and spend a whole afternoon with it—it’ll do you good.. JR



Null + Void & Úlfur Eldjárn
- **Where I Wait (Aristokrasia Version)**
“Where I Wait” is the new single from Kurt Uenalá, a Grammy-nominated producer who reworked the track with Úlfur Eldjárn. Featuring vocals from Dave Gahan, the “Aristokrasia Version” replaces the synths with a string arrangement. JR



Keelrider
- **Too Far Gone**
If Collective Soul collected in your soul, Keelrider will likely be just up your alley. “Too Far Gone” is a heavy, slow burner reminiscent of Alice In Chains and Puddle Of Mudd. Yes, you might have thought mid-’90s post-grunge was dead, but apparently it’s alive and kicking and living in Iceland. We’re not complaining. HJC



Dadykewl
- **Stundum ft. HRNNR**
“Stundum” marks a dark departure for the normally upbeat Dadykewl. Over a crooning trap beat, the rapper tackles anxiety, depression, regrets, and the stress of making art. It’s a promising new beginning for the artist, who, it has been rumoured, will be releasing a new album soon. HJC



Ottoman
- **Perfect Way To Go**
Take that classic Zeppelin sound, add a pinch of modern metal and wham-bam, you’ve got Ottoman. “Perfect Way To Go” is a solid effort, a classic rock track with a riff that’ll no doubt be headbanging around your noggin all day. HJC

Listen, watch & hear more tracks:
gpv.is/play

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“His beard flowing in the wild Welsh wind, Aron’s reassuring presence was a boost to the beleaguered Bluebirds.”

our boys’ fire-breathing antics unleashed a new reign of terror upon the world’s finest top division.

The season starts, and the snow leopards purr

Burnley’s sparkling scythe Jóhann Berg Guðmundsson and Everton’s steely-eyed sharpshooter Gylfi Sigurðsson both contributed to their first goals of the season, getting the post-World Cup smite train back on track. “The Berginator” created one for James Tarkowski on Premier League matchday two in an eventual 1-3 loss to Watford, and the “Viking Virtuoso” poked home from Sandro Ramírez’s cross-or-shot effort in a 3-1 felling of Rotherham United. Aron “The Annihilator” Gunnarsson is yet to feature for Cardiff because of a World Cup war wound to his mighty knee.

Aron inspires Cardiff

However, Iceland captain and Cardiff City’s totemic midfield general and longest-serving player would not be long on the sidelines, returning to the battlefield on matchday nine. His beard flowing in the wild Welsh wind, and with a knowing gleam in his eye, Aron’s presence boosted the beleaguered Bluebirds, who had only two points and no wins from their first eight Premier League games. They would enter a stable period of rejuvenation with Aron at the helm once more.

Gylfi smites Mourinho, United follow suit

The Everton and Iceland talisman and wing’d messenger of the gods spluttered into flames late in the season, taking care

of business against José Mourinho’s stuttering Manchester United and arrowing a penalty past David De Gea. A month or so later, the Portuguese was removed from his post and replaced by a baby-faced Viking called Ole Gunnar Solskjær. Coincidence?

“The Berginator” scythes sorry Spurs under Presidential orders

Jóhann Berg Guðmundsson heeded warlord-in-chief and Ice Prez Guðni Thorlacius Jóhannesson’s orders to tar and feather his opponents in February. “The Berginator” set up Ashley Barnes for the winner against Tottenham, just three minutes after entering the fray. After the game, Jói posed proudly with the President after adding yet another scalp to his collection.

Business as usual for Gylfi and Jói; Aron departs for Qatar

In the end, Gylfi inspired a strong eighth-place finish for Everton, scoring 13 in total and creating six. Jóhann Berg led Burnley to Premier League safety. Aron boarded the longboat to Qatar, leaving the club he joined way back in 2011 a local legend and a hero to the Cardiff massive. With battle smote, sunnier climes calling, and plenty of mead on standby, the weary warriors now go into hibernation for the summer, all in order to prepare themselves for a new merciless onslaught in the 2019/20 season. 🍷

Follow our live-tweets on Euro qualification matchdays on Twitter at @rvkgrapevine. Iceland’s indomitable and unstoppable march to the Euro 2020 trophy will continue throughout 2019, as Aron, Gylfi, Jóhann Berg and the boys smite their way through all the continents of the world, laying waste to any team foolish enough to step into their terrible path to glory.

Fire-Breathing Smitters Scorch New Earth

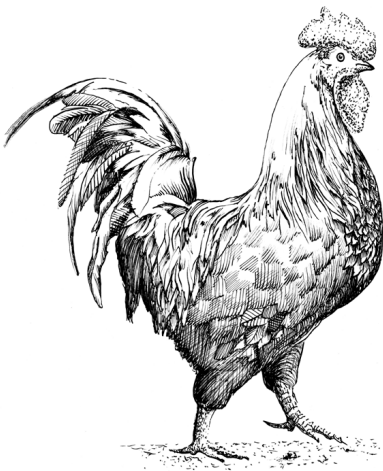
The 2018/19 Premier League reviewed...
from an Icelandic point of view

Words: Greig Robertsson Illustration: Lóa Hlín Hjálmtýsdóttir

FOOTBALL

All of England breathed a sigh of relief on May 12th as the all-conquering Norse pillagers of Everton, Burnley and Cardiff finally took their leave of the English

Premier League—some more permanently than others. With the season over and the smiting ceased, here are some of this year’s bloodiest battles in which

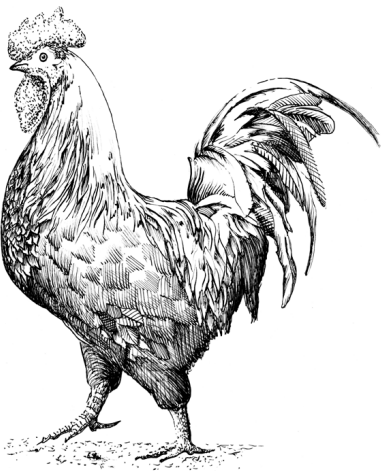


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BLUE LAGOON
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A typical xenophobic grandma, and also the chair of the People's Party

The Lowest Common Denominator

Icelandic populists seemingly take cues from American counterparts

Words: Iceland's right wing populists may not be a part of the coalition government, or wield tremendous political power (yet), but they have already demonstrated an ability to disrupt the political process and degrade the public discourse in a way eerily reminiscent of American Republicans. This may come as a surprise to those who think of Iceland as a progressive country, replete with third-wave feminism, queer pride, and socialism, but the country's small, yet increasingly vocal, contingent of right-wing populist nationalists are proving impossible to ignore.

Andie Fontaine

Photos: but they have already demonstrated an ability to disrupt the political process and degrade the public discourse in a way eerily reminiscent of American Republicans. This may come as a surprise to those who think of Iceland as a progressive country, replete with third-wave feminism, queer pride, and socialism, but the country's small, yet increasingly vocal, contingent of right-wing populist nationalists are proving impossible to ignore.

Art Bicnick

To take one example, there's these bons mots from People's Party chair and Icelandic MP Inga Sæland voicing her opposition in Parliament to a bill (which has since become a law) allowing for the termination of pregnancy until the end of the 22nd week: "These halls have certainly displayed, with great cheering and hollering, that we intend to make the decision here to let a 22-week-old unborn child be killed in the womb. And I will always say no!"

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Baby mail

In an act reminiscent of American anti-choice protesters, Inga made over the course of the bill's debate a decidedly

emotional appeal to the media, employing a six-year-old child as a prop. A mass email sent by Inga's office to the media included current photographs of a child, as well as others of the girl as a micro preemie, born 23 weeks into her mother's pregnancy.

"Due to the abortion bill that now awaits voting in Parliament, I am sending you these photos with the knowledge and consent of the parents of this little girl," Inga wrote in the email.

It bears mentioning that Inga was not the sole anti-choice voice in this discussion. Others from her party, as well as MPs from the Centre Party, were also diligent in their opposition to the bill.

Given the fact that this bill was created by Left-Green MP and Minister of Health Svandís Svavarsdóttir, the emotional blackmail being employed by the People's Party and Centre Party had little chance of derailing it. However, the rhetoric certainly influenced public discourse on the matter, which was arguably Inga's goal.

The People's Party isn't the first in Iceland to capitalise on the spread of misinformation. The fact that it takes considerably less effort to distribute misinformation than it does to refute it has been habitually exploited by Iceland's populist right-wingers.

The spectre of Europe

The European Union is one of the populist right's favourite boogeymen. While Iceland is not an EU member, and a slight majority of Icelanders are against joining, Iceland does belong to the European Economic Area. In reality, this means that Iceland is bound by EU law but, not being represented in the European Parliament, has no voice in the drafting or enforcement of these



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same laws.
For some, this is the strongest argument in favour of joining the EU. For others, the populist right in Iceland amongst them, this is the strongest argument in favour of leaving the EEA altogether. Nowhere is this anti-EU sentiment more apparent than in the discussion surrounding the Third Energy Package (TEP).

At its core, the TEP is intended to open the EU's gas and electricity markets, to prevent vertical integration (i.e. when the supply chain for a company is owned by the company itself), and prevent other monopolising behaviour. As an EEA member, Iceland is ostensibly affected but it is difficult to see what impact the TEP would have on Iceland's energy market in practice. Iceland is famously energy self-sufficient, generating its own electricity and hot water from hydro- and geothermal power. It neither imports nor exports power, and the cost and logistics of doing so are prohibitive. Not that these facts have gotten in the way of Iceland's populist right.

The Centre Party have been vocal opponents of the TEP. Disgraced former prime minister and current chair of the Centre Party Sigmundur

dur Davíð Gunnlaugsson has spared no hyperbole, calling it "exceedingly dangerous," and equating the package to Iceland ceding its energy sovereignty to the EU. His party has orchestrated filibusters on the matter that have lasted well into the early morning hours, which have inspired criticism from Reform Party chair Þorgerður Katrín Gunnarsdóttir, who called this "Bannonism," a nod to former Trump advisor Stephen Bannon.

This concept she defined as "speaking misinformation long enough to awaken fear in the general public."

EU: the fish hoover

This particular rhetoric is reminiscent of when discussions about joining the EU first began to gather steam in the early 21st century. At that time, the populist right aired a now-infamous television ad, depicting fleets of foreign fishing boats sailing into Icelandic waters and stealing all of our fish.

Was that ever a possibility? Doubtful. During accession talks, held when the pro-EU Social Democrats were in power, fishing and agriculture were reserved for the final phase of negotiations, and the EU seemed very eager to let Iceland maintain fishing and agricultural sovereignty if it meant we would join the bloc.

"Icelanders would do well to take the US as an object lesson on what happens when you think 'the facts should speak for themselves.'"



Feelings don't care about your facts

That would never come to pass—new elections in 2013 put the right-wing back in power, and shortly thereafter, the government withdrew Iceland from accession negotiations. This was done with considerable ease, in large part due to two factors: the willingness of the populist right to use misinformation and scare tactics, and the unwillingness of everyone else to speak up just as loudly about the actual facts.

The truth shall cost you the election

As is increasingly the case worldwide, the United States's populist right is wholly unconcerned with

the facts. In an infamous interview with CNN, right-wing pundit Newt Gingrich dismissed FBI statistics showing that violent crime is declining in the US, telling the reporter, "As a politician, I'll go with how people feel; I'll let you go with the theoreticians."

Iceland's populist right has taken this to heart. They were very loud and vocal during EU accession talks, and continue at the same volume today with TEP debate. Those actually concerned with the facts regarding EU accession were remarkably absent from the discussion, believing—incorrectly, in hindsight—that the facts would speak for themselves and that any reasonable person would be able to

tell that the populists were spreading lies.

When it comes to abortion, the TEP, and a host of other issues, those who care about having an informed discussion—whatever their particular stance on the issues—should learn from these past mistakes, speak up to amplify the proven facts and figures, and drown out the more dishonest voices in the discussion.

As Iceland's populist right takes its cues from American right-wingers, Icelanders would do well to take the US as an object lesson on what happens when you think "the facts should speak for themselves." ❖

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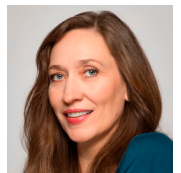
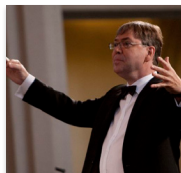
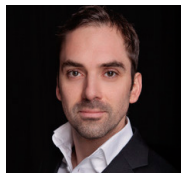
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Mysterium op. 53 is dedicated to the organist and conductor Hörður Áskelsson and the Hallgrímskirkja Friends of the Arts Society (Listvinafélag Hallgrímskirkju). At the beginning of the concert organist Isabelle Demers will play two sections from Messiaen's L'Ascension.

Tickets: 6,900 ISK.

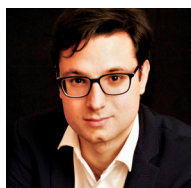
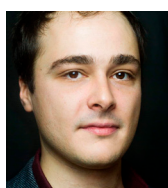
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"They sometimes want to sing and dance"

TUESDAY 4 JUNE AT 9 PM HALLGRÍMSKIRKJA

UMBRA Chamber Ensemble and special guests, including psalterium player MARINA ALBERO & male vocal ensemble CANTORES ISLANDIAE

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FESTIVAL SOUNDS – TWO TRUMPETS AND ORGAN

WEDNESDAY 5 JUNE AT 8 HALLGRÍMSKIRKJA

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COMPUTERS, KLAIS AND CARILLON

SATURDAY 8 JUNE AT 9 PM HALLGRÍMSKIRKJA

Curator: Guðmundur Vignir Karlsson. The Klais grand organ and carillon of Hallgrímskirkja join forces with state-of-the-art computer technology. Selection of pieces that have been composed for the MIDI-equipped organ.
Composers: Ingi Garðar Erlendsson, Gunnar Andreas Kristinsson, Ragnhildur Gísladóttir, Sveinn Ingi Reynisson, Guðmundur Vignir Karlsson, Hlynur Aðils Vilmarsson & Halldór Eldjárn (première). Entrance free – everybody welcome!



FESTIVAL CONCERT OF BAROQUE MUSIC - "Dances Joyful, Dances Solemn"

PENTECOST - SUNDAY 9 JUNE AT 8 PM HALLGRÍMSKIRKJA

HALLGRÍMSKIRKJA INTERNATIONAL BAROQUE ORCHESTRA,
GEORGIA BROWNE flute, TUOMO SUNI concertmaster.
Music for oboe, trumpet, timpani and strings by Telemann and Vivaldi.
Orchestral Suite in B-minor (BWV 1067) by J.S.Bach.
Tickets: 6,900 ISK.

FESTIVAL CLOSING CONCERT - "Eternal Fire, Fountain of Love"

PENTECOST MONDAY 10 JUNE AT 5 PM HALLGRÍMSKIRKJA

J.S. BACH Erschallet, ihr Lieder (BWV 172), O ewiges Feuer, O Ursprung der Liebe (BWV 34) Bleib bei uns (BWV 6)

SIGURÐUR SÆVARSSON: "Veni, Sancte Spiritus, a cantata for Pentecost" - Première

Herdís Anna Jónasdóttir soprano,
Hildigunnur Einarsdóttir alto,
David Erler countertenor,
Benedikt Kristjánsson tenor,
Oddur A. Jónsson bass,
Schola Cantorum,
The Hallgrímskirkja Motet Choir,
Hallgrímskirkja International Baroque Orchestra.
Conductor: Hörður Áskelsson
Tickets: 7,900 ISK





— Ari Eldjárn's life of laughter —

It is impossible not to laugh while talking to Ari Eldjárn. The ebullient and vivacious comedian constantly breaks into dead-on impersonations, reenacts comedy sketches, and enthusiastically quotes his friends to a point that you feel you are part of the story. This highly charismatic and generous attitude is the comedian's trademark. He has been doing stand-up, writing for television and touring the world for the past decade, and is now known as one of Iceland's most established working comics.

"I just realised a few days ago that it's been ten years now," Ari says, somewhat bewildered. "It hasn't felt like ten years at all. It's felt like a brief period of being very active, but it's actually been a decade. In my mind I'm still just brand new."

Despite this feeling, Ari is far from being fresh out of the gate. He's been a writer four times for Áramótaskaup—Icelandic national TV's annual New Year's Eve comedy revue—has written three television series, and performed at numerous festivals worldwide, all the while being a hard-working local comedian, performing widely, and hosting his own annual stand-up revue, styled after the aforementioned television program. For the past two years, Ari has been performing his one-man comedy hour, "Pardon My Icelandic," around the globe and he is now in preparation mode for his second run at the Edinburgh Fringe Festival.

West-end boy

Born in 1981 and raised in Reykjavík's Vesturbær neighbourhood, Ari came from a prominent family in Iceland. His grandfather, Kristján, was the third president of Iceland, and his father, Þórarinn, is a highly respected writer well known for his humorous style. The fourth-born of five brothers (two now deceased), Ari's older siblings played a huge role in developing his humour.

"I definitely have younger sibling syndrome," he says. "My oldest brother was nine years older than me. He was really funny, and his friends were super funny, and I really looked up to them. Úlfur, my middle brother, is five years older. I hung around him and his friends a lot. I really liked their sense of humour and I really tried to make them laugh. I remember being really flattered every time they thought I said something funny."

Class clown

Comedy figured heavily in the household, with his relatives gathering to watch the Áramótaskaup broadcast every year and critiquing it together. At ten years old, Ari and his cousin broke out the handheld camera and made their own ten-minute version of the show. "We forced people to watch it before the programme and they were always really nice like, 'Oh, yeah, it's better than the real one,'" he laughs. "Not being honest. I think that's a very good part of building someone's confidence. Ah, my poor relatives."

Ari was an anxious and underperforming high school student at Menntaskólinn í Reykjavík, avoiding homework and being too cool for school while secretly praying not to get kicked out. He also exhibited typical class-clown behaviour.

"Not the funniest, definitely, but I did like my share of attention when I got it," he says. "I liked the idea of being clever. Not that I was clever, but I aimed to be." He managed to graduate on time, despite his risky academic performance, and went into working odd jobs for the next few years.

“I REMEMBER WATCHING
AND BEING LIKE, ‘OH, IT’S
INTERESTING. IT’S POSSIBLE
TO DO THIS.’ I ALWAYS
THOUGHT IT WAS NOT
POSSIBLE. I JUST THOUGHT,
‘SURELY THERE MUST BE
SOME KARATE KID PROCESS.
YOU HAVE TO WAX SOME
CARS BEFORE YOU CAN
ACTUALLY DO THAT.’”

“I had a couple of sketches that travelled a lot,” he says about the album. “One was a sketch about [famous Icelandic musician] Bubbi Morthens with an impression of him. A lot of people were telling me, ‘You have to hear this Bubbi segment from the radio, it’s really funny! You should do an impression of that!’ I’d say, ‘That’s me. That’s the sketch.’”

Heroes and gong shows

In 2010, he made his next foray into television writing the short-lived series Hlemmavídeó with Hugleikur Dagsson and his comedic hero, Sigurjón Kjartansson, from the local cult series Fóstbræður.

“It didn’t get a great reception,” he admits matter-of-factly. “It’s pretty much gone and forgotten today. It was a really strange and flawed series but it had some moments of brilliance in it. And I got to work with Sigurjón, which was a dream come true for me.”

Ari also began to branch out overseas that year, taking his observational bit comedy to London thanks to the help of an acquaintance, Snorri Hergill Kristjánsson, who hooked him up with open spots and local comedy contest slots.

“I’d been doing comedy for just under a year then and I did my first

Ari’s international brand, which over the years he has refined and developed into a one-hour show that he took to the Edinburgh Fringe Festival in 2017. Almost immediately upon starting this run, he was spotted and picked up by the prominent Mick Perrin Worldwide agency, which led to Ari being invited to play the Soho Theatre in London and the Melbourne International Comedy Festival in 2018.

“It was just fantastic to get an invite from Australia, because the festival brings a certain number of international acts and produces them themselves, whereas in Edinburgh you produce yourself,” he says. “It was one of the greatest trips of my life. Just crazy. I’d never been so far away. And the jetlag—wow! I used to work as a flight attendant but I didn’t really know what jetlag was.”

“You get to meet so many comedians at these festivals, and you realise just how many great comedians are out there that you might have never heard of otherwise,” he continues. “You hear so many interesting stories and see their perspective on gigging. And then you find out that you know a lot of the same people. It just evolves from there.”

The craft of comedy

Although he performs consistently in

Mic on, mic off

The world of stand-up found its way to Ari in May 2009, when his friends Bergur Ebbi and Dóri DNA were putting on a stand-up show at Prikið. At the time, there was virtually no comedy scene in Reykjavík, so putting on shows was a very DIY, grassroots endeavour.

“I was interested to see how it would go because I’d always been thinking about it since I lived in England in 2005 and 2006,” he says. “I did go once or twice to some comedy nights. I remember watching and being like, ‘Oh, it’s interesting. It’s possible to do this.’ I always thought it was not possible. I just thought, ‘Surely there must be some Karate Kid process. You have to wax some cars before you can actually do that.’”

With a backlog of ideas and bits, he threw himself into the ring to perform at their next event and, two weeks later, he was standing in front of a packed room at the now defunct bar Karamba. “And I talked really fast, so fast,” he laughs. “I remember feeling like, ‘My god. One is allowed to do this. This is possible!’ I think it helped me immensely that I didn’t try it until I was 27. So I’d been around the block, so to speak. I had some experiences.”

That year proved quite busy for Ari. He did more comedy events with his friends in the comedy group Mið-Ísland, received private bookings, recorded a comedy album, and wrote the Áramótaskaup for the first time.

English material there,” Ari says. “I remember doing that just to challenge myself. I wound up at the King Gong Show at the Comedy Store. It went really well until I finished my material and then I stood onstage while they booed me for twenty seconds and then I got gonged three seconds before five minutes. It was a nasty crowd.”

This public devastation was enough to keep Ari from venturing back to the UK for the better part of a decade. However soon after, he met Finnish comedian André Wickström, who brought him over to Finland to perform, which led to subsequent shows in Norway, Sweden, and Denmark.

“I sort of practiced my material there, and as a result it became a lot about Nordic countries but in English,” he says. “It’s originally just Nordic material, but I just decided that I didn’t assume that people knew all the references. I’m just gonna do a version where you don’t have to know anything about the country. It’s fun to get away with telling a very local joke and explaining it enough that you don’t really need to know anything about the countries.”

The world's stage

This style of Nordic observations in a universal setting gradually became

English, Ari adamantly writes in his native Icelandic. “I’m just way quicker at realising if something is funny in Icelandic,” he says. “I write in Icelandic, and then I translate it. Very little of my English stuff has been written in English only. I don’t have any bits that are conceived and performed only in English. Part of my writing process is just trying to work myself up to finding stuff that’s funny in Icelandic. And then you kind of have to filter out what is completely local.”

Developing his writing habits has also been an ongoing process of fine-tuning, which he still doesn’t feel he has truly mastered. “I go through a period of not writing much and then I will have a really good run of writing,” he says. “My preferred or default way of writing is just talking a lot and at some point I come up with something clever and then I just write that down. Then I start repeating it and fixing it and adding to it.”

He admits that he is a perfectionist, to which he attributes much of the lack of available media of his work online. “I suffer heavily from that, and as a result my output tends to suffer,” he says. “I think maybe the reason that stand-up proved to be so beneficial for me was that it’s got such a built-in drive. Like, you do a gig and there’s adrenaline and you get instant feedback, and you don’t have this crushing feeling of deadline that you get with maybe making scripts or writing. You don’t really have that if you just do a shitload of gigs because you’re always like, ‘I got a new bit, I’m

gonna throw that in!”

As he now returns to writing for his upcoming hour, “Eagle Fire Iron,” at this summer’s Edinburgh Fringe Festival, Ari is feeling both dread and excitement at the prospect of crafting new material. “I think that a lot of the confidence you build as a performer just comes from having done the material so many times that you can kind of anticipate what kind of reaction you’re gonna get,” he says. “My confidence will shift and fluctuate depending on where I am with my material at the time. But the most interesting time is definitely when you’re trying out new stuff and you’re struggling a bit. It doesn’t matter how experienced you are, you always have to start over again. I think in the next few weeks I’m gonna be doing a lot of new material. It’s going to be absolute mayhem and then it’s gonna be fun to weed out what I’m going to use.”

Family and fodder

Ari is lucky, however, to have an audience in his partner of 17 years, Linda, with whom he tests out all his material and who is often instrumental in helping him hone his bits.

“She has a massive role and I’m very, very happy that we have this working relationship as well, because it has

is funny,” he says. “Some people I’ve seen at the Fringe have deeply personal shows and I really admire that. I might go for more personal stuff at some point. But at the moment, I don’t really control what becomes my set.”

Holding on tight

Along with getting down to brass tacks of writing his new Fringe show, this year Ari will finally be filming his previous show at Iceland’s National Theatre. “I’m excited about filming the show because, even though I’ve performed it numerous times in Australia, Scotland, and England, I don’t really have footage of it,” he says. “It’s fun to do an English show in Iceland because I rarely do it. I think the main challenge is just to film it and be done with it. Some comedians are quite disciplined in a way that they will do specials regularly and do albums and they will produce some content. I want to do a little bit more of that. At this point I’m gonna try, maybe every two years, to do something and have some sort of recording.”

Producing recordings has been a challenge for Ari as he has truly been enjoying being a live performer, and letting his material exist in a way that it can shift and change over time rather than remain static.

“For the last four years, I’ve been very happy to focus on stand-up,” he says. “In a way, your stuff lasts longer.

reached a stage in his career where he has accomplished many of his goals.

Still, he has aspirations on the horizon. He wants to do more experimental shows, trying out new, rough material for a live audience. He would like to venture back into television, sooner rather than later. He would like to work with a writing partner or director to develop a more theme-based show. But for now, Ari is living in the moment.

“I’m gonna try to enjoy the next couple of months,” he says. “I’m just going to start focusing on the new hour for the Fringe. So I think June and July will be a mixture of trying out new material and then having some holidays with family. Then I’m just gonna go to Edinburgh and hold on as that train takes off. Hold on tight.”

produced some really good stuff,” he says. “She will not enjoy all of the stuff that I come up with but the stuff that turns on the bulb is stuff that works for her, that’s usually something that develops really fast. If she thinks something is funny, it’s just a gut feeling. And if she doesn’t care for other material, you know, it doesn’t matter. Although she will occasionally say, ‘That’s shit! Take that out!’, it’s usually along the lines of, ‘Oh, that’s really funny! I really enjoy that bit.’”

They currently have their hands full with their second child, a nine-month old girl, and the mayhem of raising two small children is proving itself to be ripe with material.

“Being a parent is so much admin, you just have to do so much stuff,” he sighs. “Every day at the end of the day when we put both of the girls down, they’re both asleep, we usually have to do the dishes and it’s just insane the amount of dirty dishes that we have to do. We’ve started calling this the soap opera of our lives. ‘Doing the Dishes: a new episode every day!’ Every time I do the dishes now I put on *The Bold and the Beautiful* theme song. Like, ‘Tonight on *Doing The Dishes*: the dishes!’ We’ve been trying to write a bit about that for months.”

Although his daily life inspires his bits, he doesn’t tend to write deeply personal material, unlike comedians who use the darkest realms of their soul as fodder. “You have to write about your own life a little bit, although I tend to just go with whatever I think

You can polish it for more periods of time, and once you put it on TV so many people have seen it and you start maybe getting insecure about using it.”

The horizon

Ari’s plans beyond this point in time are rather open. He has his hands full with fatherhood, but he has also

“IT WENT REALLY WELL UNTIL I FINISHED MY MATERIAL AND THEN I STOOD ONSTAGE WHILE THEY BOOED ME FOR TWENTY SECONDS AND THEN I GOT CONGED THREE SECONDS BEFORE THE FIVE MINUTES. IT WAS A NASTY CROWD.”





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Release The Bats

Can't Think Just Feel

May 24th - 21:00 - Loft Hostel - Free!

The MSEA-curated concert series continues at Loft Hostel. This time around it's a triple-threat lineup made up of the creepy, masked, knife-wielding duo Madonna + Child, arresting solo artist SiGRÚN—if you haven't heard her debut album 'Ónælan,' make sure you do—and post-dreifing-affiliated electronic lo-fi punks Sideproject, whose debut album 'Isis Emoji' is a brainful of broken beats and apoplectic sounds. Entry is free, and the first band is at 21:00. **JR**



The Colour Run

June 1st - Laugardalur - 11:00 - 5,000 ISK

Far more exciting on social media than a marathon but not nearly as long, the time has come for the 5th anniversary of the Colour Run in Reykjavik. This five-kilometre course around Reyjavik is open to people of all ages and athletic ability, and promises to be great fun for the whole family. Friðrik Dór opens the run, with Jóipé and Króli providing additional entertainment as runners are bombarded with handfuls of brightly-coloured powder. All you need is a ticket, a white T-shirt, and the will to be a Jackson Pollock on two legs. **AF**



Improvising Life

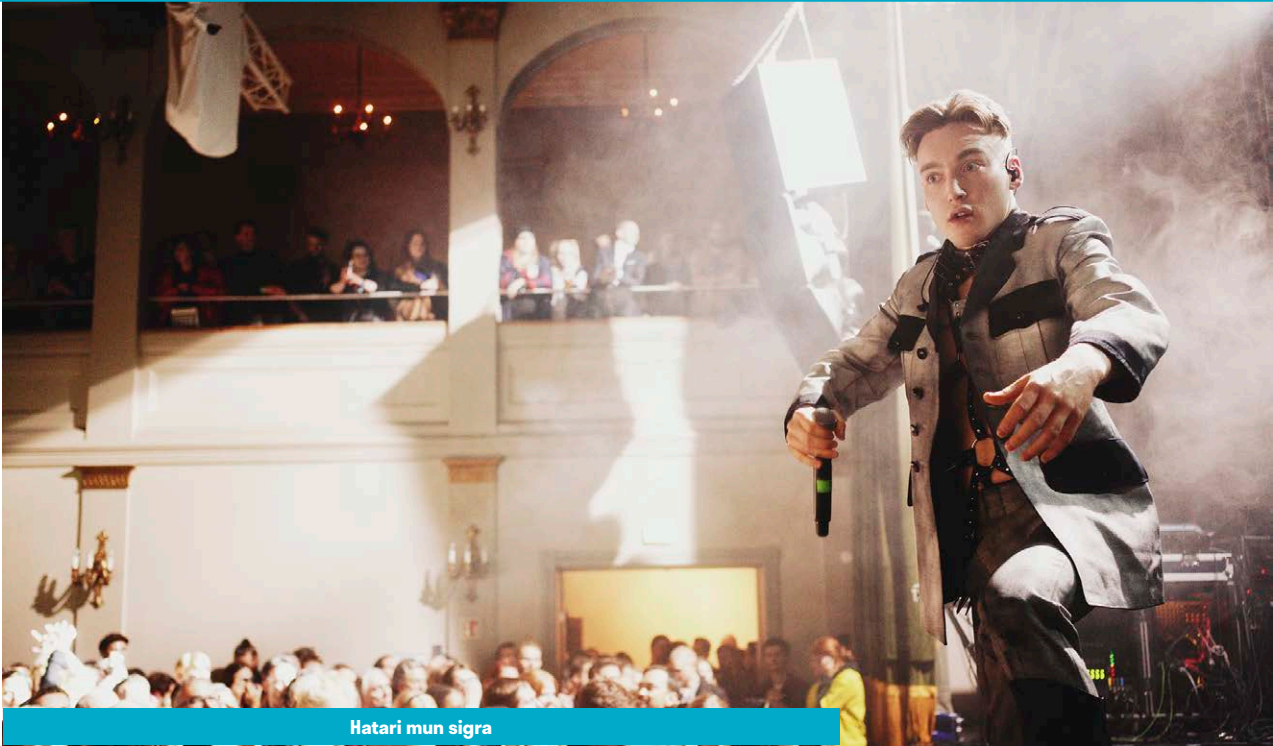
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May 24th - 21:00 - Harpa
Kaldalón - 4,900 ISK

Experimental music quartet ADHD have been churning out exciting and acclaimed improvised music for over eleven years, now. During that time they've released albums more years than not. 'ADHD7' is their latest, and shows their creativity undimmed: it's an accomplished, restrained, deeply musical collection that wanders through a range of sounds, tones, moods and dynamics. They'll have a release party at Harpa Kaldalón on May 24th. **JR**

CULTURE NEWS

Tour

Hatari will tour Iceland from May 23rd-30th. Tickets are on sale at tix.is.



Hatari mun sigra

Haters Gonna Hate

Hatari's "Shame Of The Nation" tour of Iceland kicks off

Words: **Andie Fontaine**

Photo: **Art Bicnick**

If you witnessed Hatari at Eurovision, would love to see them live, and will be in Iceland any time between May 23rd and May 30th, your chance has finally come to let hate prevail.

Svikamylla ehf., the invented "corporation" behind Hatari, announced on April 11th their post-Eurovision Icelandic tour, entitled "Shame Of The Nation." It's a prescient title considering the wave of criticism that has followed in the wake of their Eurovision performance, with the Simon Wiesenthal Centre calling for Iceland to be banned from Eurovision altogether, and a petition to that effect circulating widely.

Days off to fight capitalism

However, Hatari's controversial run in the competition made them a household name in Iceland, and won them legions of new fans, all eager to see if they managed to fit the flamethrower pyrotechnics and "world saw" stage set into their luggage.

The tour kicks off in Reykjavik, with a performance at the Gamla Bíó theatre on May 23rd. They will play at Sjallinn in Akureyri on the 24th, followed by a show at Edinborgarhúsið in Ísafjörður on May 25th. After taking a few days off—presumably resting up to fight capitalism again—they will perform at Hljómahöllin in Reykjanesbær on May

29th, and then wrap the whole thing up at Alþýðuhúsið in the Westman Islands on May 30th.

Island wrestling

This final show may be especially interesting, given the fact that the band offered the Westman Islands to Israel in the event that Prime Minister Benjamin Netanyahu won an Icelandic wrestling match against them. Although he never accepted the offer, Westman Islanders may recall the wager.

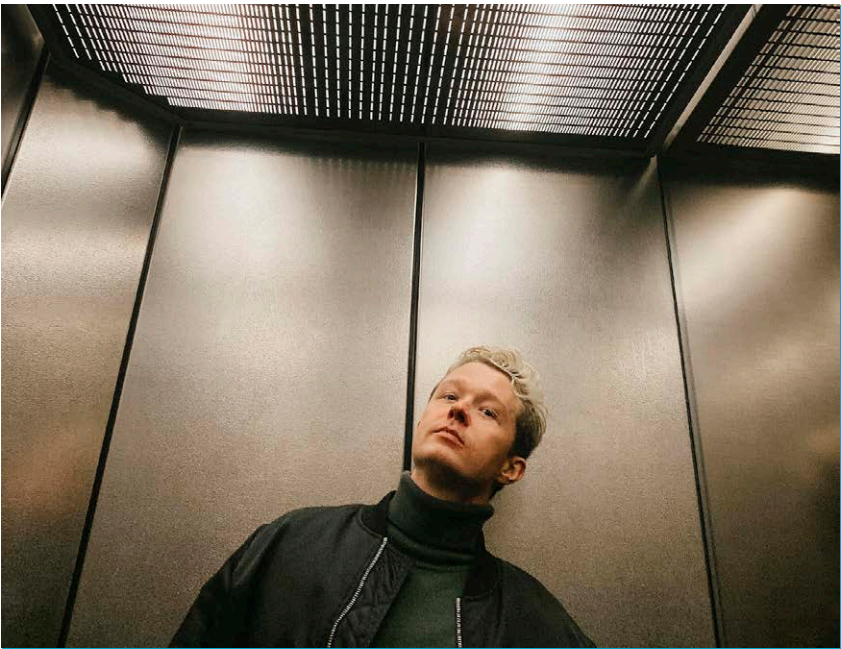
Tickets can be bought on tix.is, with an accompanying text written in characteristic style.

"Hatari welcomes the collapse of civilisation after the baptism of fire on the altar of European television stations. Hatari now sell their souls by touring the country. Hatari invite the nation to embrace the coming end while dancing, as life is meaningless. Dance or die." 🇮🇸

ELECTRIC DREAMS

Music

Go to soundcloud.com/fasciamusic to hear Fascia's most recent songs. Visit falkworld.bandcamp.com to purchase Fascia's split EP with Decanter



Intensity, Drive And Power

Icelandic techno-producer Fascia bides his time

Fascia is the brain-child of Björn Leó Brynjarsson. Currently residing in Berlin, he works as a full-time script-writer, but spends as much time as he can on his hobby—producing techno tracks that have found favour with some of Reykjavik's most popular DJs.

To Björn, making club-ready tracks like "Tulist" and "Nakd"—released on a 12" on FALK Records a couple of years ago—is the most fun imagin-

able. "I just really want to project intensity, drive and power," he explains. "I want to mediate some sort of abyss where you can see dark demons of the future."

Work and play

Björn was born and raised in Reykjavik and has completed a course in Contemporary Theatre Studies at the

Iceland University of the Arts. "I have written one screenplay, two plays and I have a big premiere coming up this fall in Borgarleikhúsið. It's a play called Stórskáldið that I just finished writing," he says.

There where many reasons for Björn to move to Berlin. "My girlfriend lives here, the art scene in general is constantly flourishing and inspirational," he explains. "And of course, if you're into techno this is a great place to be, even if that sounds like a cliché."

Results matter

Asked about the importance of "clubbing" and "electronic" to his music, Björn explains that the fact that his music is electronic isn't the point. "It's all a matter of pursuing the sounds you want," he explains. "The method doesn't matter, only the end result."

He feels that a successful gig is a collaborative effort between the musicians, DJs and guests involved. "When I go clubbing or hear a good DJ or live act, I get this feeling that music matters and I see a deeper meaning behind it all," he says. "If I can somehow contribute, then that's great."

Björn is currently working on-and-off on making a live-show out of his music a reality. "And I have a release in the pipelines," Björn explains. "It's about time." 🇮🇸



Shoplifting in Venice

The Chromo Sapiens emerge from Shoplifter’s hairscape

Welcome to Shoplifter’s hairy wonderland

Exhibition

Shoplifter’s ‘Chromo Sapiens’ opened at the Icelandic Pavilion at the Venice Biennale on May 9th, and runs throughout the summer

Words & Photos: Berglind Jóna Hlynsdóttir

‘May You Live In Interesting Times’ is the title of the 58th Venice Biennale. Representing Iceland is the immersive installation ‘Chromo Sapiens’ from Hrafnhildur Árnadóttir, aka Shoplifter, and curated by Birta Guðjónsdóttir. Since the installation opened its doors to the public on May 9th, the times in Venice have, indeed, been interesting. As you enter the large-scale installation, you’re immediately entangled—and things just get hairier from there. You soon find yourself in the belly of a very hairy beast, immersed in a world of colour. The work speaks to the viewer on an emotional and almost primal level; you are engulfed by this world that takes you through different sensorial spaces that you might want to touch, and be touched.

Primal Opus

The first of the three spaces Hrafnhildur created is the ‘Primal Opus,’ a dark and earthy environment with a deep droning noise. Emerging from the darkness, you next reach ‘Astral Gloria,’ a space that awakens the senses, screaming in bright neon tones. Here, you can lay down on a greenish centerpiece to look up into the magenta dome. The colours are overwhelming, but pleasing. From there, the colours start to fade away into a bright white creamy pastel delight, with hints of pink and yellow—it’s the heavenly ‘Opium Natura,’ where you’re invited to sit or lay down before finally exiting the piece as a Chromo Sapien.

Joy and ecstasy

The work is one of Hrafnhildur’s biggest to date, with over 100 people credited in the production. “I always dreamed of creating a complete 360° experience, almost like an analogue virtual reality,” Hrafnhildur explains. “A giant environment that completely embraces you.” The artist has succeeded, using synthetic hair extensions to create cave-like spaces that manage to feel natural, while also being a synthetic plastic world of bright

colours—like being inside the artificial wigs of three giants. Hrafnhildur speaks of chromo-therapy as an aspect of the work—the release of serotonin that can happen when your senses are overwhelmed with colour. The premise of the work is transformation. The viewer enters as a homo sapien, but leaves as a Chromo Sapien. “You lose the sense of your own size a bit,” says Hrafnhildur. “You have to recalibrate yourself.” Birta and Hrafnhildur both describe the installation as monstrous and alive, as a shroud; a “hamur” (fur, in English), a cave, and a cape. Birta talks about experiencing your own volume in the space, describing “feelings of joy, ecstasy and contentment. Colours wash over you, penetrating your body and your eyes—they bathe you.” The therapeutic effect is “a neurological correlation between your body and the colour explosion you are experiencing.”

Hyper frenzy

At the opening, there was a sense of joy and suspense in the room. People seemed excited and stimulated as

they engaged with and navigated the installation. It was a who’s who of the Icelandic art and cultural scene, all present alongside their international colleagues. The opening event was held in a beautiful garden behind the Icelandic Pavilion, and it was everything you could wish for—bright, sunny and perfect for all the networking and conversations these types of events are designed for. The energy was further elevated by Hyper Hyper—a music performance by Kolbein Hugi and Franzis Zahl—who released everyone’s inner



The artist currently known as Shoplifter (left) and her exhibition curator Birta (right)

dancer with their energetic and joyful performance.

Going HAM

This created the right level of humidity and sweat for the legendary Icelandic rock band HAM, who continued to set the tone of the opening. Their name alone has a strong correlation with Shoplifter’s hairy world, as it can mean furs, and has relations to the words

hamskipti (metamorphosis) and hama-gangur (going berserk). Hrafnhildur spoke of her love for the band. “Having this experience of vibration in your body that stays with you has always energised me,” she said. “Their lyrics are humorous and they take humour as seriously as I do—as a life-sustaining element.” Ham wrote a score for the installation and an anthem that was performed during the concert and is available on the fantastic record-cum-catalogue that accompanies the show. For Hrafnhildur, the surround sound of the aural element brings an aspect of time and movement to the installation. The environment is no longer static, but feels alive. “The music is meant to be felt in your chest and your gut more than simply listened to,” she says.

Getting to Venice

Shoplifter’s piece has since been widely reported as amongst the most exciting at the festival. Icelandic artists have often made a splash at the Biennale, making the Pavilion a must-see in a crowded festival environment. But the process of getting there is expensive and time-consuming for Icelandic artists. After an open call, a jury selects the artist to represent the country at the Biennale. The artist is hired—with no wages—and a minimal wage is paid to the curator. The artist then applies to the Artist Wage fund, working on their installation a full six months before the fund is dispersed, despite having been appointed to the job by a government body. The heavy burden of financing Iceland’s participation in the Biennale is shared by the Icelandic Art Centre, with the expensive rent taking up a big part of their preexisting budget.

Flexible structure

Year after year, the Icelandic Pavilion is the biggest production of the Icelandic arts community, and the stakes are high. The effects of a country’s participation are measurable, and most countries at the event invest heavily in their pavilion. The Biennale creates opportunities and professional connections for a wide array of people besides the featured artist and curator. As such, it would behoove the government to commit to creating a more flexible and manageable structure around the production. The project calls for more long-term infrastructural planning, earlier fundraising and

increased financial commitment from the Ministry of Education and Culture to help create Iceland’s next body of cutting-edge art. The Icelandic Pavilion is, without fail, relevant to these interesting times we live in. In 2019, Hrafnhildur’s hairy tentacles entangle themselves in the consciousness of her audience, the new breed of Chromo Sapiens who are now spreading throughout the world. Head to Venice if you wish to join them. 🐾



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seal the deal, drink on the gorgeous balcony, lit up by sunlight. Pro-tip: Don't miss their vegan carrot cake—it's truly delectable. **HJC**

Sky Bar

Ingólfsstræti 1



Located at the top of a Center Hotel, this place is a little touristy by nature, but don't let that put you off—it has the best view of any bar in Reykjavik. With huge windows and wrap-around balconies, it always gets the sun; the view stretches from Esja to Harpa to the Old Harbour and all the way out to Snæfellsjökull, which you can sometimes see silhouetted against the glowing pink sunset. Their happy hour is from 16.00-18:00 daily. Check skyrestaurant.is for details. **JR**

Petersen Svítan

Ingólfsstræti 2



For those who want to get a little fancy, the grand rooftop bar of Petersen Svítan—perched on top of the Gamla Bíó theatre—can stand alongside the best of New York or London. With a fantastic view and plenty of cushy couches, go there for your next girl's night or Tinder date. Happy hour runs from 16:00 to 20:00; beer 700 ISK, wine 900 ISK, and you can get the cocktail of the day for 1,500 ISK. On Thursdays, there's live music and special deals on bubbly from 17:00 until closing. Carrie Bradshaw would approve. **HJC**

Kaffibrennslan

Laugavegur 21



A sunny spot on the main Laugavegur strip, the old wooden house of Kaffibrennslan is bright and pleasant—and made even better by their kick-ass happy hour. From 16:00-20:00 daily, you can get a pint of Gull for 550 ISK, or upgrade to Brío—probably the best “basic beer” in town—for a kingly 650 ISK. Wine is 750 ISK, and they also serve snacks and waffles. If it's sunny, sit in the yard; if not, watch all the suckers struggling through the weather from a first-floor window seat. **JR**

Summer In The City

Our top five happy hours for a drink in the sun

Words: John Rogers & Hannah Jane Cohen Photos: Art Bicnick

Who doesn't like sitting in the warm sun with a cold drink? Agoraphobics, you say? Well, yes, maybe. But for everyone else, here are a few of the cheapest summer happy hours in town.

Loft Hostel

Bankastræti 7

Loft Hostel is known for its fabulous balcony, which is no doubt the best

place to sip a brew or glass of Pinot Grigio on a sunny Reykjavik afternoon. Their happy hour, from 16:00 to 20:00, offers beer and wine from 750 ISK. It's the perfect pick-me-up to set you up for one of Loft's concerts, yoga classes, lectures, art and clothing markets, or notoriously crazy pub quizzes. Recently, they've been upping their event calendar significantly, so check out their Facebook to see what's going on. **HJC**

Café Babalú

Skólavörðustígur 22



Full of knick-knacks, mismatched chairs, board games, and cushions your grandmother would probably love, Café Babalú is a charming establishment that serves up great coffee, awesome cakes, and a hidden gem of a happy hour. From 19:00 to 21:00, a small beer is 690 ISK and a large 890 ISK, with wine for 795 ISK. To

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May 24th—June 6th

In Your Pocket

Reykjavík MapPlaces We LikeBest Of Reykjavík

Perfect Day

A face of the downtown scene tells us how to spend a perfect day in Reykjavík



Words:
Hannah
Jane Cohen
Photo:
Art Bienick

Hildur

Hildur Kristín Stefánsdóttir, also known as Hildur, is Reykjavík’s resident pop powerhouse. Here’s her perfect day in the city.

First thing in the morning

I’d start it by taking my dog out for a walk. I live close to Hallgrímskirkja, so we’d walk around the **Einar Jónsson Museum garden**. Because the weather is perfect on this day, we’d continue on to the **Reykjavík Roasters** in **Ásmundarsalur**. There, we’d sit outside and I’d have a cup of coffee to start the day. After that, I’d take her to another coffee shop—I love coffee, if that’s not obvious—**Reykjavík Roasters** on Brautarholt. They have a great breakfast—toast with avocado, tuna salad, greek yogurt, and more.

Around lunchtime

For lunch, it’s my favourite food mar-

ket, **Hlemmur Mathöll**. If I was in the mood for fancy I would go to **SKÁL!** They have a great brunch, a great lunch, and cocktails. If I was in the mood for an Asian twist, though, I’d head across the street to **Mai Thai**. Inside, they have an Asian super-market and I love going there and buying a bunch of weird noodles.

In the afternoon

After that, I’d head to some vintage shops. My favourite is **Fata-markaðurinn**. It’s a gem. I have gotten so many stage outfits there and it’s so easy to get lost and spend an hour trying stuff on. I’d maybe check out **Húrra Reykjavík** as well. Then it’s time for **Vesturbæjarlaug**, my favourite swimming pool. Fun fact, I used to work there. But I go a few times a week and here’s a secret: use the outside dressing area. It’s so fresh to dress outdoors. But I’d hit the indoor sauna, outdoor steambath, and cold tub. I’d stay there for two hours because there’d be sun on my

perfect day and I could tan.

For dinner

First, happy hour at **Veður**—they have good cocktails that are a great value. Afterwards, I’d probably go have a really nice dinner at **Sumac** or **Matbar**. I’m such a foodie, so it’s hard for me to pick a few places. I think the main problem with life is that we don’t have enough time to eat!

In the heat of the night

On my perfect day, there’d be an amazing show, Kiasmos maybe, at **Húrra** or **Gamla Bió**. After that, I’d end up at **Kaffibarinn** or **Prikið**, dancing and chilling. My perfect night always ends with food, though, so I’m thinking **Mandi**, that’s a classic. Then I would walk home and because it would be summer, it would be really bright. It’s nice to take a slow walk home and appreciate Reykjavík’s long nights. 🌙



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Venue Finder

Venues				Museums & Galleries				
The numbers on the right (i.e. E4) tell you position on the map on the next page								
Austur Austurstræti 7	D3	lónó Vonarstræti 3	E3	ART67 Laugavegur 67 Open daily 9-21	F7	The Penis Museum Laugavegur 116 Open daily 10-18	F8	Ásmundarsafn Sigtún Open daily 10-17
American Bar Austurstræti 8	D3	Kex Hostel Skúlagata 28	E7	ASÍ Art Gallery Freyjugata 41 Open Tue-Sun 11-16	G6	Kirsuberjatræð Vesturgata 4 M-F 10-18, Sat-Sun 10-17	D3	Reykjavík City Library Tryggvagata 15 Mon-Thu 10-19, Fri 11-18, Sat-Sun 13-17
Andrými Bergþorugata 20	G6	Kaffibarinn Bergstaðastæti 1	E4	Aurora Reykjavík Grandagarður 2 Open 09-21	B1	Kling & Bang Grandagarður 20 W-Sun 14-18, Th 12-21	A4	Árbæjarsafn Kistuhýlur 4 Open daily 13-17
B5 Bankastræti 5	E4	Kaffi Vinyl Hverfisgatur 76	E6	Asgrímur Jónsson Museum Bergstaðastr. 74 July 8-Sep 1, Mon-Fri	G4	Listastofan Hringbraut 119 Open Wed-Sat 13-17	A4	The Settlement Exhibition Adalstræti 16 Open daily 9-18
Bar Ananas Klappartígur 28	E5	Kiki Queer Bar Laugavegur 22	E5	Berg Contemporary Klappartígur 16 Tu-F 11-17, Sat 13-17	E5	Living Art Museum Granadagurur 20 Sun 12-18, Th 12-21	A4	Reykjavík Museum of Photography Tryggvagata 15 Mon-Thu 10-18, Fri 11-18, Sat-Sun 13-18
Bíó Paradís Hverfisgata 54	E5	Loft Bankastræti 7	E4	The Culture House Hverfisgata 15 Open daily 10-17	E5	Mokka Kaffi Skólavörðustíg. 3A Open daily 9-18:30	E5	
Bjarni Fel Austurstræti 20	E4	Mengi Öðinsgata 2	F5	The Einar Jónsson Museum Eiríksgrata Open Tue-Sun 10-17	G5	Museum of Design and Applied Art Garðatorg 1 Open Tue-Sun 12-17		Saga Museum Grandagarður 2 Open daily 10-18
Bravó Laugavegur 22	E5	Nordic House Sturlugata 5	H2	Ekkisens Bergstaðast. 25b	F4	The National Gallery of Iceland Frikirkjuvegur 7 Open daily 10-17	F3	Sigurjón Ólafsson Museum Laugarnestangi 70 Open Tue-Sun 14-17
Boston Laugavegur 28b	E5	Paloma Naustin	D3	Galleri List Skipholti 50A M-F 11-18, Sat 11-16	H10	The National Museum Sudurgata 41 Open daily 10-17	G2	SÍM Hafnarstræti 16 Open Mon-Fri 10-16
Dillon Laugavegur 30	E5	Prikið Bankastræti 12	E4	Hafnarborg Strandgata 34, 220 Open Wed-Mon 12-17	D3	The Nordic House Sturlugata 5 Thu-Thu 11-17, W 11-20	H2	Tveir Hrafnar Baldursgata 12 Open Fri-Sat 13-16
Dubliner Naustin 1-3	D3	R6013 Ingólfsstræti 20	E4	Hitt Húsið Pósthússtræti 3-5	D4	Hafnarhús Tryggvagata 17 Open 10-17, Th 10-22	D3	Wind & Weather Window Gallery Hverfisgata 37
English Pub Austurstræti 12	D3	Reykjavík Roasters Karastígur 1	F5	Hverfisgalleri Hverfisgata 4 Tu-Fri 13-17, Sat 14-17	D4	Kjarvalsstaðir Flókagata 24 Open daily 10-17	H8	
Gaukurinn Tryggvagata 22	D3	Stofan Café Vesturgata 3	D3	i8 Gallery Tryggvagata 16 Tu-Fri 11-18, Sat 13-17	D3			
Hard Rock Café Lækjargata 2a	D3	Ölsmiðjan Lækjargata 10	E3					
Hressó Austurstræti 20	D3	Tivoli bar Hafnarstræti 4	D3					
Húrra Naustin	D3	Tjarnarbíó Tjarnargata 12	E3					

Vital Info

Useful Numbers

Emergency: 112
On-call doctors: 1770
Dental emergency: 575 0505
Taxi: Hreyfill: 588 5522 - BSR: 561 0000

Post Office

The downtown post office has moved to Hagatorgi 1, open Mon–Fri, 09:00–17:00.

Pharmacies

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

Opening Hours - Bars & Clubs

Bars can stay open until 01:00 on weekdays and 04:30 on weekends.

Opening Hours - Shops & Banks

Most shops: Mon–Fri 10–18, Sat 10–16, Sun closed. Banks: Mon–Fri 09–16

Swimming Pools

Sundhöllin, the downtown pool at Barónsstígur, is an indoor swimming pool with hot tubs and a diving board. More pools: gpv.is/swim
Open: Mon–Thu from 06:30–22. Fri from 06:30–20. Sat from 08–16. Sun from 10–18.

Public Toilets

Public toilets in the centre can be found inside the green-poster covered towers located at Hlemmur, Ingólfstorg, 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.

Public Transport

Most buses run every 20–30 minutes
Fare: 460 ISK adults, 220 ISK children.
Buses run from 07–24:00, and 10–04:30 on weekends. More info: www.bus.is.



A



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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.

Dining

1. Matwerk

Laugavegur 96

This meat-forward nuts-and-bolts Nordic joint falters slightly when it dares deviate from the set course, but it does stand head and shoulder above the flock of Reykjavík's substandard tourist-fleeing restaurants. The thick skyr brulée with a tart sheep sorrel sorbet and blueberry jam is delicious enough to demand a return visit.

2. Le Kock

Tryggvagata 14

Despite their fast-expansion and subsequent opening of the one main outpost at their current location, Le Kock's burgers have, thankfully, remained consistent. The house-made potato rolls hold their own until the very last bite. No soggy bottoms here. Insider tip: their veggie burger (vegan optional) gives meat patties a serious run for their money.

3. Austur-Indíafjélagið

Hverfisgata 56

Still going strong twenty years on, Austur-Indíafjélagið is an institution. Make a meal of the delicate salmon pollichathu, kozhi mappas and kulchas and share it family-style. Keep your eyes peeled for the vegetarian and vegan dishes as well.

4. Brauð & Co.

Frakkastígur 16

Regulars swear by Brauð & Co.'s "snuður"—cinnamon bread rolls smothered with a sugary glaze. They take it a step further and stuff the classics with blueberries and whatnot, eliciting inappropriate satisfied moans. Get there early to snatch a warm one.

5. Deig Workshop

Tryggvagata 14

Barring kleina and the odd US chain, we've been a doughnut-starved nation. But thanks to Deig, fresh fried doughnuts are a reality. Should we gush about the custard filled creme brulée doughnut or cry for the now discontinued surmjölk and Cheerios doughnut? (Bring it back!) They make pretty good bagels too. Psst... they open at 7am.

6. Hi Noodle

Frakkastígur 9

Reykjavík's newest ramen bar

became an instant favourite for many. With a slow-cooked, temperature controlled broth, the chef—Chen—is aiming to consistently deliver his carefully designed recipes. The portions are a little modest: best order some dumplings on the side of your Dan Dan if you've a big appetite. Vegan option available.

7. Café Paris

Austurstræti 14

Café Paris jolted the corner awake with its renovation and an all-day menu that promises to live up to its bistro-esque name. The breakfast menu, however, is the real winner here. Choose the glistening eggs on spinach and smoked salmon, poached to perfection.

8. Sushi Social

Pinghóltsstræti 5

Formerly known as Sushi Samba, this Japanese/South American fusion place offers plenty of samba in the menu. Everything comes with lots of lime, sauce and chilli; their tempura batter is pleasingly light; and the exhaustive cocktail menu should help any sushi purists through the fusion-cooking trauma.

9. Sea Baron

Geirsgata 4a

Some say the langoustine soup recipe has changed a little since the eponymous "Sea Baron" himself passed away, but this harbourside diner is as popular as ever anyway. Get a warming cup of soup, and a melt-in-the-mouth fresh fish kebab, still smoky from the coals.

10. Pylsuhúsið

Ingólfstorg

One of the many post-jam options in town for those looking to put a tasty end to a fun night out, the Hot Dog House is a solid place for a quick snack. If you feel too inebriated by life to experiment, a classic one "with everything" will do the trick.

Drinking

11. Ölstofan

Vegamótastígur

With low music, dim lighting, lots nooks to converse in, and a big central bar, Ölstofan is a no-bullshit place. There's an interesting older crowd, it's always open late, and you can have a pint and chat without anyone bothering you.

12. Bar Ananas

Klappastígur 38

Bar Ananas, named after that pizza topping that only decent people enjoy on their pizza (pineapple), is Reykjavík's only beach bar, and it is truly a breath of fresh air for the otherwise dreary downtown scene. No sir, this is no dive bar, but a club, with an indoor smoking lounge, stairs, a spacious bar, a tiny dance floor, and a solid line of DJs.

13. The Pedersen Suite

Ingólfsstræti 7a

This rooftop bar is located on the top of the cavernous Gamla Bíó theatre. It has loads of seating with soft furniture to luxuriate on, a view across the harbour, cocktails, and all the sun you could wish for. The regular crowd is mostly loud business types, so find a good niche to escape them.

14. Kaffibarinn

Bergstaðastræti 1

With a saloon-like atmosphere in the daytime, when dogs and kids run around amongst the diehard local crowd and groups of confused tourists, Kaffibarinn turns into an all-out party during the small hours of the weekend. Whether you're holiday day-drinking or getting messy, it never fails to amuse.

15. Húrra

Tryggvagata 22

Húrra has been a stalwart in the bar scene for quite some time, and with a good cause. It's a great place to go anytime and for almost any reason—early weeknight drinks with work mates, late weekend nights on your own, dancing with your friends, or catching a quality gig.

16. Session Bar

Fógetagarður

Session Bar is a minimalist craft-beer-focused drinking den housed in a former hair salon in the heart of downtown. There are sixteen beers on tap, both Icelandic and international, and they have a focus on keeping the prices affordable, in contrast to Reykjavík's generally pricey craft bar.

17. Kaldi

Laugavegur 20b

Kaldi is one of the champion craft beer brands of Iceland. Their bar in Reykjavík is a cosy hole-in-the-wall, with a literal hole in the wall—a former alleyway is now an additional seating area. Patrons can get a satisfyingly chunky pint of their unfiltered lager, dark ale, or whatever seasonal brew is currently on the taps.

Downtown & Harbour District

18. Bastard Brew & Food

Vegamótastígur 4

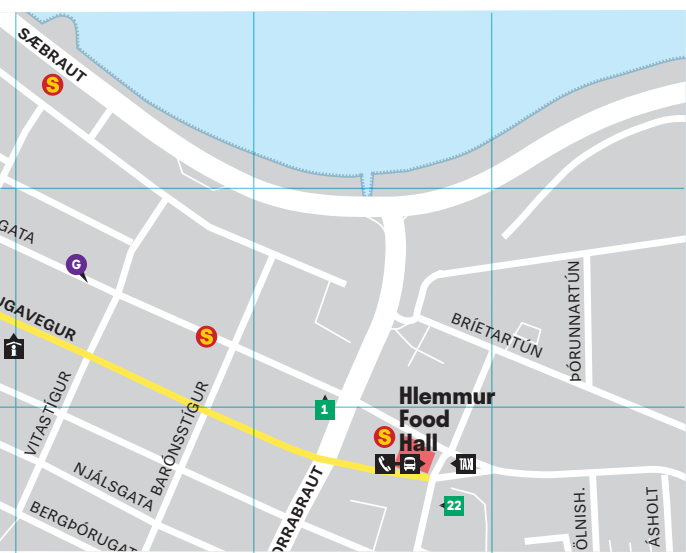
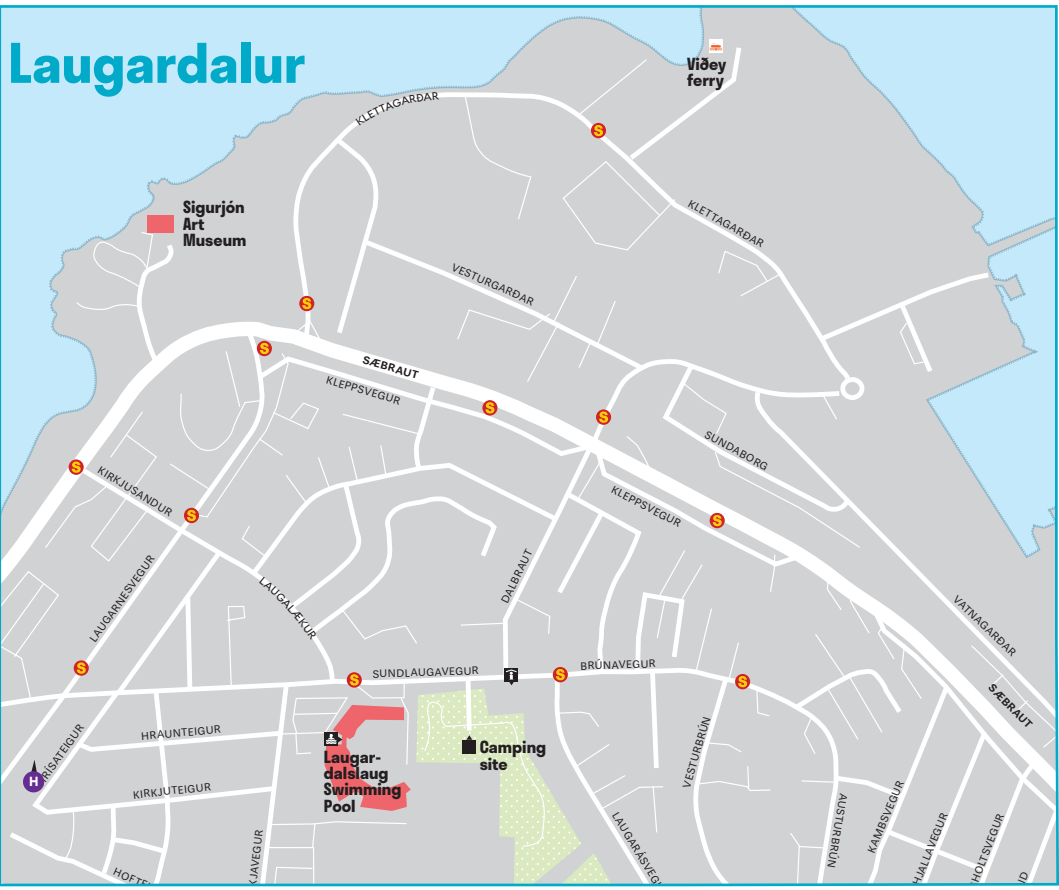
This downtown bar is something of a beer palace. It's an English pub style environment, without the sense of history, but with eleven beers on tap, a great happy hour, a promising menu, DJs, and two beers brewed in the in-house brewery, it's already a great drinking session spot.

Shopping

19. Kvartýra №49

Laugavegur 49

This minimalistic, Bauhaus-esque spot took the Icelandic fashion



HÚRRA REYKJAVÍK

ADIDAS ORIGINALS AIMÉ LEON DORE CARHARTT WIP
COMMON PROJECTS DROLE DE MONSIEUR EYTYS
FILLING PIECES HAN KJØBENHAVN HERON PRESTON
NIKE SPORTSWEAR NORSE PROJECTS PALM ANGELS
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New In Town



Svart by Svart
Týsgata 1, 101 Reykjavík

Marko Svart is a young clothing and accessories designer who's just opened a small boutique on Týsgata in the heart of Reykjavík 101. Their clothing is handmade and unisex, with a focus on sharp minimalism—there are tops with extra-long hanging sleeves, kimono-style wraps, and carrot-cut pants. The jewellery is eye-catching—especially the small ceramic pieces on necklaces, which are handmade, fired and glazed, and based on whale tails and organic tentacles. Drop by and meet the designer himself.
JR

scene by storm upon opening in 2018, with its eclectic streetwear selection. They have designers that no one else has, designers that you wouldn't know before going there.

20. Fischer

Fischersund

More art installation than regular store, the "Sigur Rós shop" is an aesthetic environment with a soothing soundtrack, sweet scents floating in the air, and a natural, earthy colour palette. They sell a range of amazing things, from hand-picked herbal tea, to artworks, records, and custom herbal scents.

21. IDA Zimsen

Vesturgata 2a

This peaceful spot is equal parts café and bookstore, so you can get a coffee and a snack while you leaf through your purchases. Everything in there is interesting, and if the magazines fail, people-watching never does.

22. Lucky Records

Rauðarárstígur 10

Lucky Records is probably the biggest record shop in Iceland, with shelves upon shelves of new and used vinyl and CDs on offer. They have a small stage where local and visiting bands sometimes perform, and they stock classics and limited editions.

23. Farmers And Friends

Hólmaslóð 2 & Laugavegur 37

If you want to pick up an Icelandic sweater, peruse the Farmers Market outlet. Their wares combine Nordic style with a fresh aesthetic, providing you with a modern take on traditional pieces.

24. CNTMP

Laugavegur 12b

This sleek and minimal streetwear boutique occupies an enviable spot on the main Laugavegur strip. An acronym for "contemporary," the shop's name describes its concept—the store will sell limited amounts of garments by local and overseas streetwear brands.

25. Hertex

Garðastræti 6

A true-blue second-hand shop, you never know what you're going to find at this Salvation Army outlet. The stark store, covered with clothes of all shapes and colours, is a delight for all senses that'll have you alternating between, "Who would throw that away?" to "Who would buy that?"

26. Rauðhetta & Úlfurinn

Skólavörðustígur 8

In a sense Rauðhetta & Úlfurinn is a Reykjavík classic. It's been around for over a decade, and the service is congenial without being overbearing. People are loyal to their favourite hairdresser, meaning some of them have long waiting lists, but pop in and try your luck.



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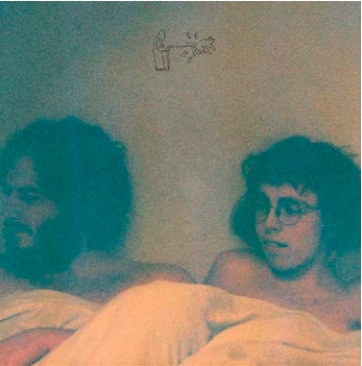
Bagdad Brothers - ‘Sorry’

Iceland's indie sweethearts unravel the lyrical secrets and back stories behind their most recent EP

Words: John Rogers & bagdad brothers Photo: Art Bicnick

EP

‘Sorry’ is out now. Check it out at [post-dreifing.bandcamp.com](#). See bagdad brothers tour dates, including a US run, at [facebook.com/bagdadbrothers](#)



Bagdad brothers are a sunny indie-pop band who’ve been taking Reykjavík by storm over the past year. They’ve also become well-known as political activists. We asked them to talk us through their latest EP, ‘Sorry.’

“Like everything else we’ve released to this point, ‘Sorry’ serves as a sort of soundtrack to our lives,” they say. “Since we have a rich tendency to use music as a means of coping during hard times, these four tracks are mostly a result of a seemingly never-ending heart-break season. They’re our way of trying to wrap our heads around some of the roughest, but most important, experiences of the last few months.”

Það Varst Ekki Þú

This is a really sad one. It’s about that moment in the post-break up

process where you think you’re starting to get over something, but then one night you just collapse and feel like you lost the greatest thing you’ve ever had in your life, and it was all your fault. The lyrics (roughly translated) begin with the line: “It wasn’t you—it was me.” It’s a moment of completely depressed desperation—but an important step in getting over those feelings.

Sjálfbær Elskhugi

We originally recorded this song for the first “DRULLUMALL” compilation album released by post-dreifing in March last year. It sort of came out of thin air, in the middle of a jam session where we were playing around with a Roland TR-505 drum machine we had borrowed from a friend. The version on “sorry” features live drums from Ægir, though. The lyrics to this track are actually full of shit—they’re the sleep-drunk, intoxicated mumbles of a past lover, that happened to be written down. In hindsight they feel quite urgent, or at least fun and interesting: “Should we die from this cold together? Choke on each other’s boogers? Wouldn’t that be romantic?”

Burt Með Sumrinu

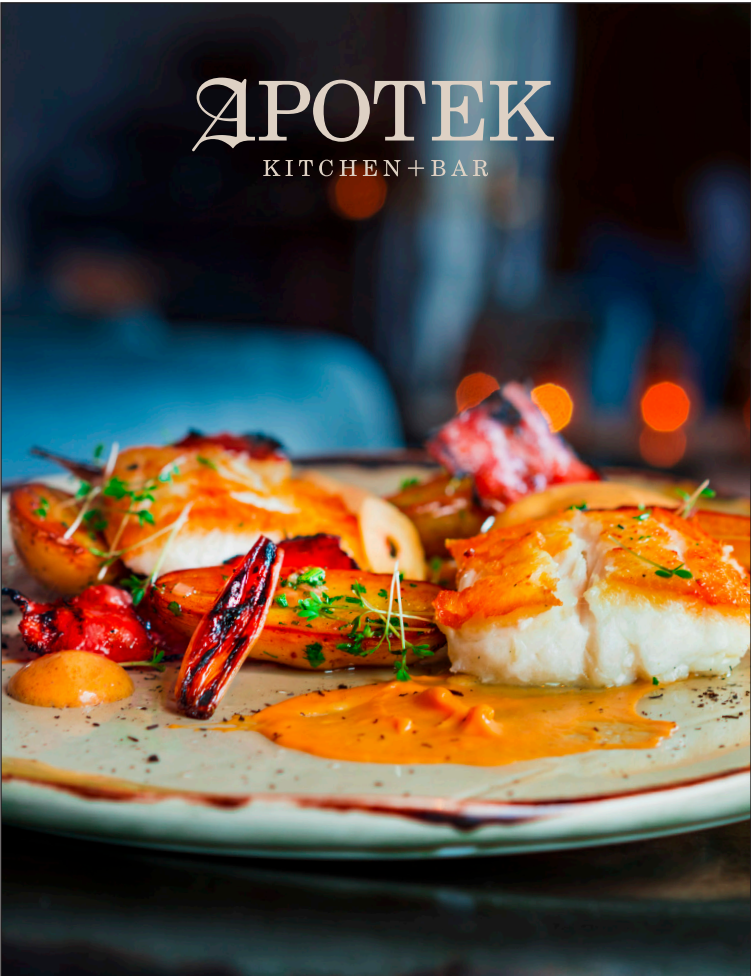
So Bjarni has this thing where he falls in love and then just before

things get really great they end suddenly because of external circumstances. This song is about one of these incidents. Using the seasons as a metaphor for love and heartbreak is nothing new in writing lyrics, but here it just felt necessary. Musically, the song is very much inspired by Bjarni’s recent awkward Beatles phase. Backing vocals are supplied by Silla from BSÍ and Sillus, Karó from GRÓA and our dearest Steinunn—and Sigurpáll!

Strákar

The title of this song simply translates to “Boys”—and it addresses our frustration with guys who are just full of themselves, and ruin stuff for everyone else. Having, sadly enough, repeatedly found ourselves in situations where male figures from our lives turn out to be sexual abusers—having to deal with that, and watching the pain that toxic masculinity causes in the lives of people of all genders, inspired the writing of this song, so it really means a lot to us. “Complacency or regret?” is a question we ask in the lyrics, placing some weight on the aftermath of sexual violence—how does one face the consequences of their own actions? 🍷

“Should we die from this cold together? Choke on each other’s boogers? Wouldn’t that be romantic?”



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The chamber jazz maestro likes linear composition

Chamber Jazz

Meet the Mikael Máni Trio

Words: John Rogers Photo: Spessi Hallbjörnsson

Album

'Bobby' will be released on May 31st. A release show will take place at Harpa on June 9th

Mikael Máni appears on the screen, fresh-faced and smiling from amongst the digital distortion of a slow Skype connection. He's in his current hometown of Stockholm, where he lives with his jazz singer girlfriend as she studies for her MA. Back home in Iceland, his debut album—'Bobby' by the Mikael Máni Trio, of which he's the primary composer, band leader and guitarist—is about to be released. He seems relaxed, happy, and optimistic about the record. "It was recorded September 29th and 30th last year, at Sundlaugin," he says. "It's my first album of original compositions. So it feels personal."

No repetition

Whilst the album is primarily jazz, it has an atmospheric, melodic richness that suggests it could also sit comfortably in the record collections of Tortoise, Nick Drake or Lambchop fans. At times, it's brisk, bright and energetic; at others, it lurches along unexpectedly, interspersed with meditative passages and taut scribbles of guitar from Mikael. "I look at the music as chamber jazz, with some progressive melodies," he says. "Much jazz from the golden era is the circle form—the same 32 bars repeated, with different soloists giving their opinions on the form, like poets writing about the same subject. This is more linear—the parts serve a certain purpose, and don't repeat." The trio behind the record is something of a dream team, featuring Mikael on guitar, Skúli Sverrisson on bass, and Magnús Trygvason Eliassen on drums. "I felt when I was working with them that the composition that's on the paper is only 40% of what the song ends up

being," says Mikael. "The other 60% comes from the interaction with the players, and the arrangements we found together. The grooves of the song weren't written on the page—we had to jam out small sections for half an hour, to get the right atmosphere." Mikael is full of respect and praise for his collaborators. "They both have this improviser stamp on them, which is great," he says. "But their attention to detail on the arrangements was really deep. I've never experienced that before."

Bad taste

The album will be released on Smekkleysa, the long-lived Icelandic label that was the launchpad for The Sugarcubes, and has since released many of the finest artists on the Icelandic music scene. "It's a legendary label, and all of us band members think so," says Mikael. "A lot of my favourite artists are on Smekkleysa. For a nine-month period of my life, I think I listened only to Sigur Rós, every day." "Ási Jónsson, the label's manager, has been helping me a lot in this process," he continues. "As a musician, I mainly hang around with people who love making music more than listening. Ási's love of listening to music is one of the most inspiring things I have encountered in my life." Mikael will return to Reykjavík for a release concert on June 9th before moving back at the end of the summer. While he is enjoying his time away—spent largely in seclusion, to compose and focus on his solo work—he seems excited about the prospect of coming home. "People really go for a personal way of making music in Iceland," he finishes. "There's less traditional jazz and bebop—it's more of a melting pot, like the band ADHD. You can hear influences from all kinds of genres. There's an inspiring diversity."

gpv.is/music
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The coldwave front

MUSIC NEWS The rise of cold-wave goth queens and 2018 Grapevine cover stars **Kælan Mikla** continues. Next on their path to world domination is a slot at the **Cure**-curated Pasadena Daydream Festival in the United States on August 31st. The lineup includes US alt-rock legends **Pixies** and **Throwing Muses**, alongside post-rock pioneers **Mogwai**, **The Twilight Sad**, **Chelsea Wolfe** and more. It will take place at Brookside at the Rose Bowl, and tickets are on sale now for \$149 general admission, and \$299 VIP.



Award-winning violinist Daniel Pioro

Valgeir Sigurðsson received an award at the International Composer's Conference, which took place between 14th-18th May in San Carlos de Bariloche in Argentina. The 66th Rostrum of Composers highlighted ten pieces from all over the world, including 'Dust,' a three-part piece composed by Valgeir for the recently-released album of violinist and Bedroom Community signing **Daniel Pioro**. A total of 50 pieces were nominated by the 27 national radio stations, with the ten selected works receiving airplay and exposure around the world as a result.



A Hatari fan, yesterday

Hatari's Eurovision run seems to have resulted in pretty much everyone being mad with them. But they found a one new fan in HBO satirical news host **John Oliver**, who described Eurovision as "like America's Got Talent, but minus the America and, frequently, the talent." He gleefully highlighted Hatari's "magnificent" performance, ending a segment about Donald Trump's ill-conceived trade tariffs on China with: "This leaves us in the frankly ridiculous position where the current President of the United States may have a genuinely less informed take on global economics than a leather-wrapped Icelandic dystopian techno band." Hatari, it seems, mun sigra. 🇮🇸

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BY THE TROUPE "LADIES AND A GENTLEMAN"
- 25/5 IRON MAIDEN TRIBUTE
- 26/5 GOTH MOVIE NIGHT: THE CRAFT
WITH HANS THE DRAG MONARCH
- 29/5 ÍRIIS, MIGHTY BEAR, SKAÐI
- 30/5 VARSJÁRBANDALAGIÐ
- 31/5 ATOMSTATION (ALBUM RELEASE)
- 1/6 OTTOMAN (ALBUM RELEASE)
- 2/6 SINGER/SONGWRITER NIGHT
- 5/6 INVIDIOSUS (US),
DEVINE DEFILEMENT, ÚLFÚÐ
- 6/6 UNE MISÉRE

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HAPPY HOUR
14-21

VÍKING
Létitól

Our Picks



★ Under The Underground

RAFLOST 2019 May 23rd-25th - Mengi - 17:00-23:00 - 2,000 ISK per show / 3,500 ISK pass

Under the underground scene, you'll find RAFLOST. An annual three-day event focussing on experimental music, sound work, and digital arts, "music, visual arts, dance, science, hackers, media art, and students" perform. The festival's remit is to explore new uses for old technologies—and

unexpected used for new ones—on the fertile friction points between the creative disciplines. The schedule includes a concert by Kurt Uenala and Halldór Eldjárn; the "Radical Digital Painting" of Jeffrey Scudder; and a grand finale featuring assorted art and music presentations from Curver, a rawlings, Jóhann Eiríksson and Hallvarður Ásgeirsson, Hákon Bragason and Kaðlín Ólafsdóttir. Take earplugs, and expect the unexpected. **JR**



★ lowercase night

May 26th - 21:30 - Prikið - Free!

Take a film, add a musician, let them improvise a soundtrack on top, and voilà, it's lowercase night. **HJC**



★ Vaka Folk Music Weekend

May 31st-June 2nd - Tin Can Factory, Borgartún 1 - thjodlist.is/vakaen

Each year, Vaka Folk Music infuses the love of traditional Icelandic folk music and instruments into our hearts. This year, they're presenting three nights of concerts, dance workshops, and more. Have some folky fun, get down to your roots, and don't forget your langspil. **HJC**



★ bagdad brothers, GRÓA, Teitur, Hórmónar

May 24th - 20:00 - Húrra - Free!

Local indie darlings bagdad brothers throw a pre-tour party. Donations welcome. **HJC**



★ Ottoman Album Release Show

June 1st - 21:00 - Gaukurinn - 1,500 ISK

Ottoman—the band not the empire—is back with a new album, entitled 'Burn The Witch.' To celebrate, they'll be lighting a fire of clawing riffs for a night of '70s-esque Zeppelin-style partying. They'll be joined by Foreign Monkeys and Eldrún. Bring ear plugs, and burn those witches. **HJC**

May 24th—June 6th

Concerts & Nightlife

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 May 24th

Pink Iceland's Queer Fridays
21:00 Pink Iceland
DJ Friman vs. Bensöl
22:00 Kaffibarinn
DJ Kocoon
22:00 Prikið
DJ Hexía De Mix
22:00 Bravó
Can't think just feel #5 // Madonna + Child / Sigrún & Sideproject
20:30 Loft
DJ Örvar Smárason
22:00 Mikkeller & Friends
ADHD Album Release Concert
21:00 Harpa
Pink Iceland's Queer Friday: Elín Ey
19:00 Pink Iceland
Troubadours Siggí Þorbergs & Birkir
21:00 American Bar
GG Blues
22:00 Dillon
DJ Bricks Hip-Hop Jam: Holy Hrafn / Kóki MC & Blaffi
22:00 Boston
Radiohead Tribute Concert
22:00 Hard Rock Café
bagdad brothers
20:00 Húrra
Musical Karaoke Night
19:30 Tjarnarbió
RAFLOST 2019
Various Times, Mengi

Saturday May 25th

DJ CasaNova
22:00 Kaffibarinn
DJ Snorri Ástráðsson
22:00 Prikið
DJ Jack The House
22:00 Bravó
DJ Berndsen
22:00 Mikkeller & Friends
Flamenco Concert
21:00 Salurinn
Troubadour Alexander Aron
21:00 American Bar
Iron Maiden Tribute Band
22:00 Gaukurinn
Let It Roll Warm Up Party
22:00 Húrra
RAFLOST 2019
Various Times, Mengi

Sunday May 26th

Sunday Jazz
20:00 Bryggjan Brugghús
Classical Sundays: Arngunnur Árnadóttir and Ben Kim
16:00 Harpa
DJ Símon fknhdsm
22:00 Kaffibarinn
DJ Terrordisco
22:00 Bravó
lowercase night
21:30 Prikið
Butoh Performance: Mushimaru Fujieda & Aya Ogawa
21:00 Mengi
Flamenco Concert
21:00 Salurinn
Troubadour Hlynur Ben
22:00 American Bar
Ljomi Norwegian Male Choir
TBA Nordic House
Mama MarCar & Her Prodigies
18:00 R6013
Sing Together With Harpa Þorvalds-dóttir
14:00 Hannesarholt

Monday May 27th

DJ Silja Glommi
22:00 Kaffibarinn
Troubadour Arnar Friðriks
22:00 American Bar

Tuesday May 28th

Karaoke Party!
21:00 Gaukurinn
Icelandic Music & Storytelling
13:00 IDNÓ
DJ Nicholas Brittain
22:00 Kaffibarinn
Troubadour Biggi Sævars
22:00 American Bar
Gardens In Bloom
20:00 Hannesarholt

Wednesday May 29th

Don Lockwood Band
21:00 Slippbarinn
Party Karaoke With Þórunn Antonía
21:00 Sæta Svíníð
Wednesday Jazz Night

22:00 Miami
DJ Krystal Carma
22:00 Kaffibarinn
DJ Mogesen
22:00 Bravó
Una Útgáfuhús
21:00 Mengi
Troubadour Alexander Aron
22:00 American Bar
DJ KGB
22:00 Boston
Íriis / Skaði & Mighty Bear
21:00 Gaukurinn
Má Gunnarsson
20:00 Hannesarholt

DJ Sin Fang
22:00 Mikkeller & Friends
Vaka Folk Music Weekend
20:00 Tin Can Factory
Ingibjörg Elsa & Kristófer Rodriguez
21:00 Mengi
Troubadours Arnar & Ingunn
21:00 American Bar
Cyberlounge
23:00 Boston
Atomstation Album Release Concert
21:00 Gaukurinn
DIMMA
18:00, 22:00 Hard Rock Café
Formaðurinn
22:00 Bravó

12:15 Hannesarholt
Olec Mün - Dimension Traveller
16:00 Hannesarholt

Monday June 3rd

The Reykjavík Big Band: New Icelandic Music
20:00 Harpa
Troubadour Arnar Friðriks
22:00 American Bar

Tuesday June 4th

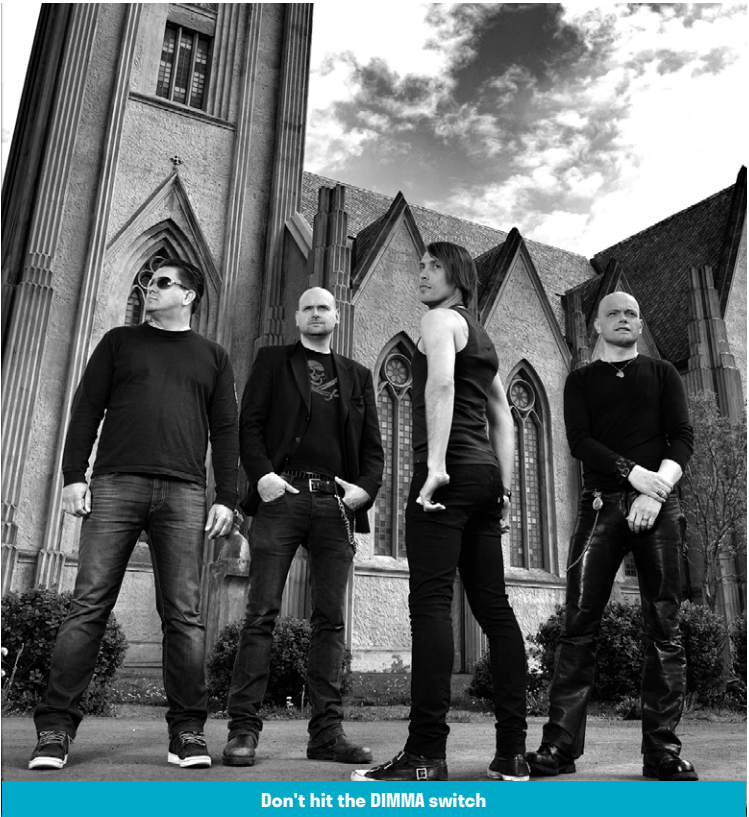
Karaoke Party!
21:00 Gaukurinn
Icelandic Music & Storytelling
13:00 IDNÓ
Troubadour Biggi Sævars
22:00 American Bar

Wednesday June 5th

Don Lockwood Band
21:00 Slippbarinn
Party Karaoke With Þórunn Antonía
21:00 Sæta Svíníð
Wednesday Jazz Night
22:00 Miami
Troubadour Siggí Þorbergs
22:00 American Bar
Invidiosus / Devine Defilement & Úlfúð
21:00 Gaukurinn

Thursday June 6th

Kikióki
21:00 Kiki Queer Bar
Iceland Symphony Orchestra: Open Rehearsal
9:30 Harpa
Iceland Symphony Orchestra: Richard Goode Plays Mozart
19:30 Harpa
Weird Kids
21:00 Mengi
Troubadours Hreimur & Matti
22:00 American Bar
Une Misere
22:00 Gaukurinn



Thursday May 30th

Prikið All-Stars
22:00 Prikið
Kikióki
21:00 Kiki Queer Bar
DJ Terrordisco
22:00 Kaffibarinn
Tvíund - Kví Ekki
21:00 Mengi
Ragga Gröndal
21:00 Petersen Svítan
Troubadours Hreimur & Matti
22:00 American Bar
Varsjárbandalagið
22:00 Gaukurinn

Friday May 31st

DJ KGB
22:00 Kaffibarinn
DJ SURA
22:00 Prikið
Karaoke Night
20:00 Loft

Saturday June 1st

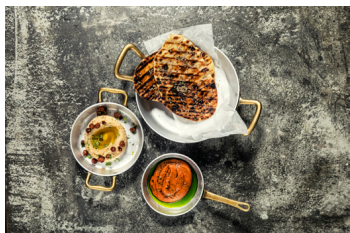
Vaka Folk Music Weekend
14:00 Tin Can Factory
Ottoman Album Release Concert
21:00 Gaukurinn
Troubadours Siggí Þorbergs & Birkir
21:00 American Bar
Hjörvar Album Release Concert
20:30 Hannesarholt

Sunday June 2nd

Sunday Jazz
20:00 Bryggjan Brugghús
Vaka Folk Music Weekend
14:00 Tin Can Factory
Troubadour Hlynur Ben
22:00 American Bar
Singer/Songwriter Night
21:00 Gaukurinn
Mill & S.hel
19:00 IDNÓ
Heiðdis Hanna & Laufey Sigrún



★ For music listings from May 24th on, check out happening.grapevine.is or our app Appening, available on iOS and Android



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The multimedia feast of Björk's 'Cornucopia'

A Utopian Reverie

Björk's 'Cornucopia' sounds the alarm call for a world in peril

Words: Eli Petzold Photo: Santiago Felipe

Concert Series

Björk's 'Cornucopia' is a series of eight sold-out shows taking place at The Shed in New York City between May 6th and June 1st

"Imagine a future and be in it," Björk sings in "Tabula Rasa," the final song before the encore of 'Cornucopia,' an elaborate audio-visual production commissioned by The Shed, Manhattan's brand new, state-of-the-art performance space.

The line appears earlier in the show, projected on a scrim, amidst a manifesto for a brighter tomorrow: an allegorical island teeming with the animal-plant hybrids that appear in the lush visuals accompanying the performance. Citing the Paris Climate Accord as an exemplum of utopian ideation, the manifesto implores the audience to confront our impending climate cataclysm by breaking out of antiquated ways of problem-solving: "Our past is on loop," the text proclaims. "Turn it off."

With 'Cornucopia,' Björk continues to develop the rigorous intellectual and political questions posed on her latest album, 'Utopia,' collaborating with a massive ensemble

to imagine a future liberated from the prescriptive precedent of history.

Swamp sprite realness

As the title and media fanfare promised, 'Cornucopia' spills over The Shed's proscenium, lavishing upon the audience a surfeit of sounds, sights, text, and ideas—a sumptuous and savoury feast that can be ingested, but not digested, in its 100-minute duration.

Something tells me that's precisely the point. It's difficult to know where to look throughout the show: two semi-translucent curtains, comprised of dangling cables, open and close between and during songs, providing an ever-shifting screen for visuals (designed by Tobias Gremmler) of plants morphing, often erotically, into hybrid organic forms (à la 'Annihilation'). Meanwhile Viibra, an Icelandic flautist septet, attend upon Björk like a

Greek chorus as she hops between the fungus pads that comprise the stage. Björk and the ensemble periodically retreat to a reverb chamber—a tall, vaguely yonic chapel with a Gothic dome—as if to steal a moment's prayer; even the percussionist (Manu Delago) charts a peripatetic course across the stage, playing a series of novel, bespoke instruments.

Oh, and everyone's serving some mutant swamp sprite realness, thanks to wardrobing from fashion house Balmain, masks crafted by wonderful weirdo James Merry, and makeup by distorted drag pioneer Hungry. Wait, okay, there's also the 50-odd members of the Hamrahlíð Choir on the stage; oh yeah, and harpist Katie Buckley; and, and...

Coordinating chaos

Yet by no means is 'Cornucopia' gluttonous. It's what I imagine a meal at Noma to be like: ornate but restrained, abstract but candid, cerebral but spiritual, irregular but intentional. The care in each artistic decision reveals the presence of some demiurgic principle scrupulously coordinating chaos to convey narrative and trigger emotion, contemplation, and action.

The Hamrahlíð choir opens the show, on risers set before the stage, singing a cappella arrangements of Björk songs ("Cosmogony," "Sonnets/Unrealities XI") alongside musical settings of poems by some of Iceland's most important authors.

"Cornucopia continues to develop the rigorous intellectual and political questions posed on Utopia."

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Flutes, harp, drums, water tubs, graphics, costumes and staging come together in a glorious whole

The opening number, “Ísland farsælda Frón” sets the words of Jónas Hallgrímsson, Iceland’s foremost Romantic poet and an early advocate of independence, to a stately medieval melody. The poem first appeared in 1835 in the inaugural issue of Fjölur, a periodical intended to revive Icelandic cultural identity and kindle fervor for an independence movement. A nostalgic paean to bygone glory, Jónas focuses on an image of Alþingi, now overgrown and disused, to communicate the transience and decline of Iceland’s distinguished antiquity. With its dystopian outlook, the song serves as a logical departure point for the utopian reverie that is ‘Cornucopia.’

The choir, comprised entirely of millennials in partial national costume, conveys the possibilities of a future fortified by the past, but not tethered to it: later, they return to the beautiful chaos onstage in white robes, as if having attained some paradigm-shifting apotheosis.

The past is on loop

The perceived conflict between past and future permeates ‘Cornucopia;’ nowhere is this clearer than in Björk’s treatment of her earlier works. In a pared down rendition of “Venus as a Boy,” her vocals compete against the melody and rhythm of the flute accompaniment; “Isobel” becomes clangorous and disjointed, thanks to erratic percussive intervention; and “Pagan Poetry” is

turned inside out, beginning with its wistful outro. With these deconstructed, reconstructed classics, Björk proves herself unburdened by the expectations that typically accompany an oeuvre as long and eminent as hers, and she doesn’t want her audience to feel complacent either. The visual obfuscation created by the set, and Merrey’s face-obscuring masks, emphasises this urge to reject the comfort of the familiar in pursuit of something inconceivably jarring and new.

Still, not all the reimagined classics problematise palatability: the lyrical clarity and melodic straightforwardness of an a cappella “Hidden Place” (with the choir) transform it into a gorgeous, sparse soliloquy; on “Mouth’s Cradle,” a thumping drum pulse provides a rare moment of rhythmic regularity.

Assymetrical by design

The renditions from ‘Utopia’ more closely resemble their recorded counterparts—this is, after all, a ‘Utopia’-era project. These songs, however, are already challenging and asymmetrical by design: the monologic “Body Memory” wends a ponderous, meandering path between the prosaic (“This fucking mist!”), the existential (“Do I accept this ending?”), and the erotic (“Bosoms and embraces”). On “Sue Me,” Björk’s vocal ferocity and colloquial candidness make her anti-patriarchal rage palpable and rousing. Still, some tracks retain an un-

characteristic melodic coherence. Following the choral introduction, Björk begins with a lush, pulsating version of “The Gate” whilst (aptly) the curtain opens haltingly—the individual cords of the scrim sway with each tug, echoing her raspy and vulnerable supplication: “Care for me, care for me, care for me.”

State of emergency

In ‘Cornucopia,’ coherence, linearity, and familiarity are indulgences rather than givens, underscoring the overarching imperative to reject comfort and precedent in search of a better future. As on ‘Utopia,’ Björk illustrates her knack for shattering the solipsism of the lyric moment, collaborating with an accomplished team of artists to unearth the universal impulses and implications of subjective experience. Facing an imminent ecological crisis, this collaborative, universal ethic is crucial to survival; individualism and tradition need not be hurdles to progress, but they’re also not ends in themselves.

In the lull before the encore, a projected image of 16-year-old Swedish climate activist Greta Thunberg declares: “Until you start focusing on what needs to be done rather than what is politically possible, there is no hope.” Musically and theatrically, Cornucopia echoes this denunciation of “possibility”—a tub of water can be an instrument, a flute can be an extra limb, and a concert can be an allegorical manifesto. Imagination flows seamlessly into action, like two sides of a breath, without a moment’s hesitation: so too, in our sprint towards ecological collapse, we just don’t have the luxury of holding our breath. 🌱



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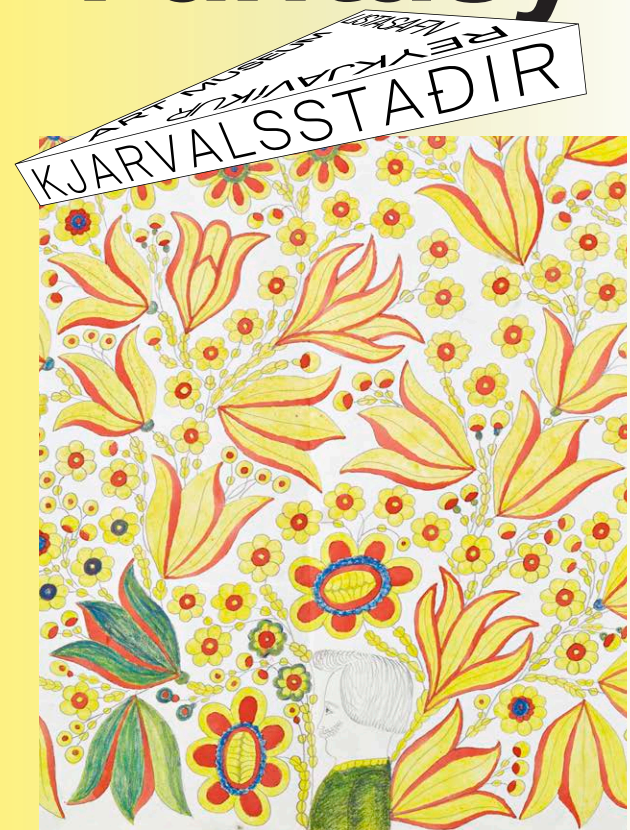
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Sölvi Helgason

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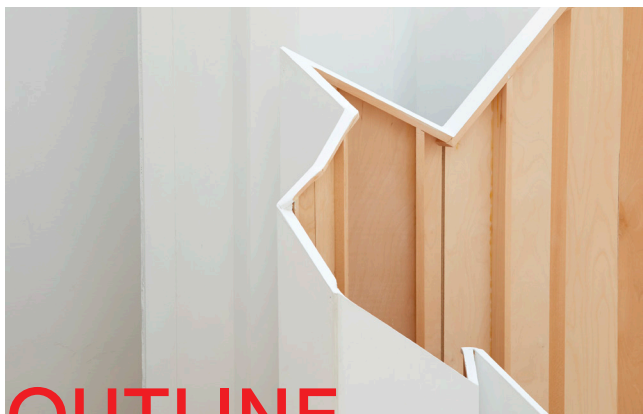
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The Layers Of Love

A conversation with a rock star
about love and emptiness

Words & Photos: Valur Grettisson

Performance

'Komdu á Rúntinn' took place May 20th. Follow Brynhildur's work at brynhildurkarls.wixsite.com

Brynhildur Karlsdóttir called me on a Monday evening and told me that she was picking me up. She had invited me to her graduation piece from the Performing Arts programme at the Icelandic Academy of the Arts, calling it 'Komdu á Rúntinn,' or 'Come and drive with me.' Avid readers of Reykjavík Grapevine might also know her as the incredibly energetic lead singer of Hórmónar. Look them up. Trust me, you won't regret it.

Tragedy in the air

I felt a kind of suspense when I sat in the car with this petite 24-year-old, who greeted me with a sincere smile. She explained to me immediately that we were going to talk about love, and it would be a journey through places and stories in her own life.

After stopping at Aktu Taktu for some food, we drove to the harbour, where we sat and watched the grey sky over Esjan. "This was the first place I confessed my love to my boyfriend," she said. They

broke up only months afterwards. She played 'A Sunday Kind of Love' by Etta James, and said that they also had fries and a strawberry shake in this same place.

There was tragedy in the air as we sat in the car and watched the ocean. We had a conversation about the short time that this affair had lasted, how she felt, and why it ended. The confession lingered on the harbour, invisible to the naked eye, stored in Brynhildur's heart, and that of her past lover. And now, with me.

Love and dishes

"When I start to love, I begin imagining things," she said, driving again. "First I imagine me and the guy in innocent situations. Then it evolves. I imagine us together, as artists in Berlin, in an apartment filled with paintings and amplifiers. Then I think about us with kids. And I sometimes imagine myself doing the dishes, watching our children out of the window." I asked why she connected her love to day-to-day, and doing the dishes? She had no definite answer. Perhaps there is none.

"When I start
to love, I begin
imagining
things."

The voice recording

After a while, she stopped the car, rolled herself a cigarette, and went out for a smoke. I would stay behind and listen to a voice recording. As I watched her back, and the smoke rising into the still air, I listened to a heartbreaking confession—how she battled with herself. How she felt little control when it comes to intimacy. How she's empty, depressed, and full of anxiety.

I felt the void inside her as I listened. She took the final drags of her cigarette and returned to the car. Something had changed between us. There was something delicate in the moment. My first instinct was to give her advice. But I had none. I told her I also felt confused when I was 24, and that everybody has to figure things out for themselves.

Heart pieces

Love is a popular topic in art. But how often do we have a real conversation about it with the artist? This project relates to the intimate performances of Marina Abramovic; but at the same time, it's an honest attempt to grasp the void inside of ourselves—that we try to fill with love. It reminded me of the complexity of emotions, and youthful confusion.

It felt odd being handed a piece of someone's heart. It was a powerful and sincere performance, and a fleeting one—there will be no more of these drives for now. I'm curious to see what Brynhildur will create next, because this circumstance and conversation had a surprisingly powerful impact on me. 🐦

Our Picks



★ Weather Workshop & Urban Shape

Until September 8th / June 2nd - Museum Of Design & Applied Art

readily available digital applications and revamp them into objects of beauty. In the entrance hall of the museum designer and

In this data-heavy lineup, we see how one can take

artist Shu Yi takes weather data and transforms them into intricate prints in 'Weather Workshop.' It's a live workshop, where you can watch Shu Yi alter the data in front of you, and one that is inspired by the notoriously unbalanced Icelandic weather. Next up, in 'Urban Shape,' architect Paolo Gianfrancesco used Open Street Map data to celebrate the greatness of the city. He's made a series of maps that aim to give a perspective on a chosen city that surpasses that of topography or metro stops. Together, they form a duo that'll make you rethink data's position in our modern art age. **HJC**



★ Porcelain Souls

Until September 26th - Nordic House

Storch shows his parents' lives in Greenland and Denmark between '60s-'80s. It's a journey through a culture that's long since moved on. **HJC**

Magnificent landscapes, intimate portraits, private letters... photographer Inuuteq



★ WOMEN HUNGRY, MEN ANGRY

Until June 8th - Tveir Hrafnar

Hallgrímur Helgaon takes on the war of the sexes in this fantastical exhibition. Patriarchy fights feminism, survivors of sexual abuse take on the ghosts of their abusers, while offenders and their spouses battle with denial. **HJC**



★ Icelandic Meat Soup

Until September 8th - Reykjavík Museum of Photography

'70s and '80s Iceland—yes, long hair and printed button ups included—is reborn by photographer Kristján Haraldsson, who uses the photos to articulate the practice, process, and form of photography. **HJC**

May 24th—June 6th

Art Listings

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

Opening

MIDPUNKT
Call For Performers
In this installation, made by Onirisme Collectif, dive into the world of dreams. Were you to exist in one, would you still be organic matter or merely a piece of space-bound ether?
• Opens on May 29th, 2019
• Runs until June 3rd, 2019

HAFNARBORG
In Transition
Eight photographers present their take on the town of Hafnarfjörður. The town is currently in a state of transition, and this exhibition documents its progress into that of a true urban centre.
• Opens on June 1st, 2019
• Runs until August 25th, 2019

REYKJAVÍK ART MUSEUM - HAFNARHÚS
Human Condition Draft Of Contemporary Art History In Iceland [III]
What does it mean to be human? What are the psychological and corporeal characteristics of it? Here, selected artists take on these fundamental questions.
• Opens on May 29th, 2019
• Runs until September 15th, 2019
Finnbogi Pétursson
In this private exhibition, Finnbogi Pétursson works to make sound waves visible through explorations in material, space, and physics.
• Opens on May 29th, 2019
• Runs until September 15th, 2019

REYKJAVÍK ART MUSEUM - KJARVALSSTAÐIR
Jóhannes S. Kjarval: Can't Draw a Harebell
Here, explore the floral works of Jóhannes S. Kjarval, after whom the museum is named. Be it ornamental plants, potted plants, or wildflowers, you'll find it all.
• Runs until December 31st, 2019
Sölvi Helgason: Floral Fantasy
Folk artist Sölvi Helgason was a true eccentric. In 'Floral Fantasy,' his colourful floral patterns are put on display, with 16 unknown works joining them.
• Runs until June 10th, 2019

Ongoing

LISTHÚS GALLERY
Art Project Ólafsfjörður
Edwin Van Brusselt presents models of architecture designs that will hopefully one day be built in Ólafsfjörður.
• Runs until May 29th, 2019

LISTHÚS ÓFEIGS
Litka Myndlistarfélag
In this exhibit, a diverse group of creators celebrate the 10 year anniversary of the Litka artist collective.
• Runs until June 12th, 2019

NATIONAL GALLERY OF ICELAND
Treasures Of A Nation
A selection of over 80 works chosen from the national gallery's collection displays the evolution of art since the 19th century.
• Runs until December 31st, 2019

EINAR JÓNSSON MUSEUM
Permanent Exhibition
The museum contains close to 300 artworks including a beautiful garden with 26 bronze casts of the artist's sculptures.

ÁRBÆR OPEN AIR MUSEM
Daily Guided Tours
Tours are from 13:00 to 14:00 through its open-air exhibits.

REYKJAVÍK CITY MUSEUM
Settlement Sagas
As Viking ruins meet digital technology, this exhibition provides insight into Reykjavík's farms at the time of the first settlers.

REYKJAVÍK ART MUSEUM - ÁSMUNDARSAFN
Ásmundur Sveinsson: Under the Same Sky - Art In Public Space
Ásmundarsafn is named after sculptor Ásmundur Sveinsson. This new permanent exhibition presents the artist in a new light. What dialogue does his works provoke?
• Runs until December 31st, 2019
Brynhildur Þorgeirsdóttir: Natural Elements
Beloved Icelandic sculptor Brynhildur Þorgeirsdóttir presents a new exhibit of her pivotal work.
• Runs until June 10th, 2019



REYKJAVÍK MUSEUM OF PHOTOGRAPHY
Sonja Margrét Ólafsdóttir - Roots
Sonja Margrét Ólafsdóttir's photographs show everyday scenes and places but also have an air of mystery. Where are these places? Who are these people and what connects these images?
• Runs until June 10th, 2019
Icelandic Meat Soup
Photographer Kristján Haraldsson focuses on the practice, process, and form of photography, ultimately creating intimate portraits of himself, his family, and the nation of Iceland in the '70s and '80s.
• Runs until September 8th, 2019

NATIONAL MUSEUM OF ICELAND
Artists' Books
Familiarise yourself with the books of Icelandic artists'. You'll find examples of printmaking dating all the way back to the latter part of the 19th century.
• Runs until June 2nd, 2019
Myth Of A Woman
Agnieszka Sosnowska immigrated to Iceland 13 years. With her photographs, she documents herself, her students, new family members, and friends. Her inspiration is the strength of the female spirit.
• Runs until September 1st, 2019
Life, as it is lived, before the transformation
In stark black and white, Yrsa Roca Fannberg captured life in Árneshreppur, the smallest parish in Iceland. Crisp and unrelenting, the photos capture the symbiotic relationship between man, animal and dirt.
• Runs until September 1st, 2019

REYKJAVÍK MARITIME MUSEUM
Fish & Folk
Name a better duo than fish and Iceland. You can't. So come learn about the history of Icelandic fisheries from rowing boats to monstrous motor boats.
Melckmeyt 1659
Melckmeyt was a Dutch merchant ship that crashed near Flatey Island in 1659. Explore the wreck here.

REYKJAVÍK ART MUSEUM - HAFNARHÚS
Erró: Mao's World Tour
Between 1972 and 1980, Erró painted over 130 paintings, with two images of different origins against each other: Chinese propaganda posters of Mao Zedong and Western tourist pictures from famous sites.
• Runs until January 5th, 2020
D37 Gunnar Jónsson - Gröt
The D-Gallery exhibitions show up-and-coming artists in their first solo exhibition. This iteration features video, sounds, and photographs by Gunnar Jónsson.
• Runs until June 23rd, 2019

SIGURJÓN ÓLAFSSON MUSEUM
Connections
To celebrate the 13th anniversary of the museum, this exhibition presents 13 artists in dialogue with Sigurjón and his art.
• Runs until October 6th, 2019

MUSEUM OF DESIGN AND APPLIED ART
Weather Workshop
Artist Shu Yi opens up a conversation on Iceland's ever-changing weather by transforming weather data into visual forms in the entrance of the Design Museum.

• Runs until June 2nd, 2019
URBAN SHAPE
Architect Paolo Gianfrancesco used data from Open Street Map to celebrate cities. The constant interplay of people and their environment will be revealed before your very eyes.
• Runs until September 8th, 2019

LISTASALUR MOSFELLSBÆJAR
Atli Már
Bright colours, cartoonish figures, and movie references are what you can expect at Atli's exhibit of sketches and paintings.
• Runs until May 31st, 2019



NORDIC HOUSE
Porcelain Souls
Photographer Inuuteq Storch went through his parents' archives and found photos and letters from their lives in Greenland and Denmark in the '60s and '80s. Explore them here.
• Runs until September 26th, 2019

WIND & WEATHER WINDOW GALLERY
Matrix, or Genesis of Private Property
This site-specific installation uses word, printed images, and chromed metal to make an overwhelming image that questions your very reality.
• Runs until June 26th, 2019

MUSEUM OF DESIGN AND APPLIED ART

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Paolo Gianfrancesco

Weather Workshop

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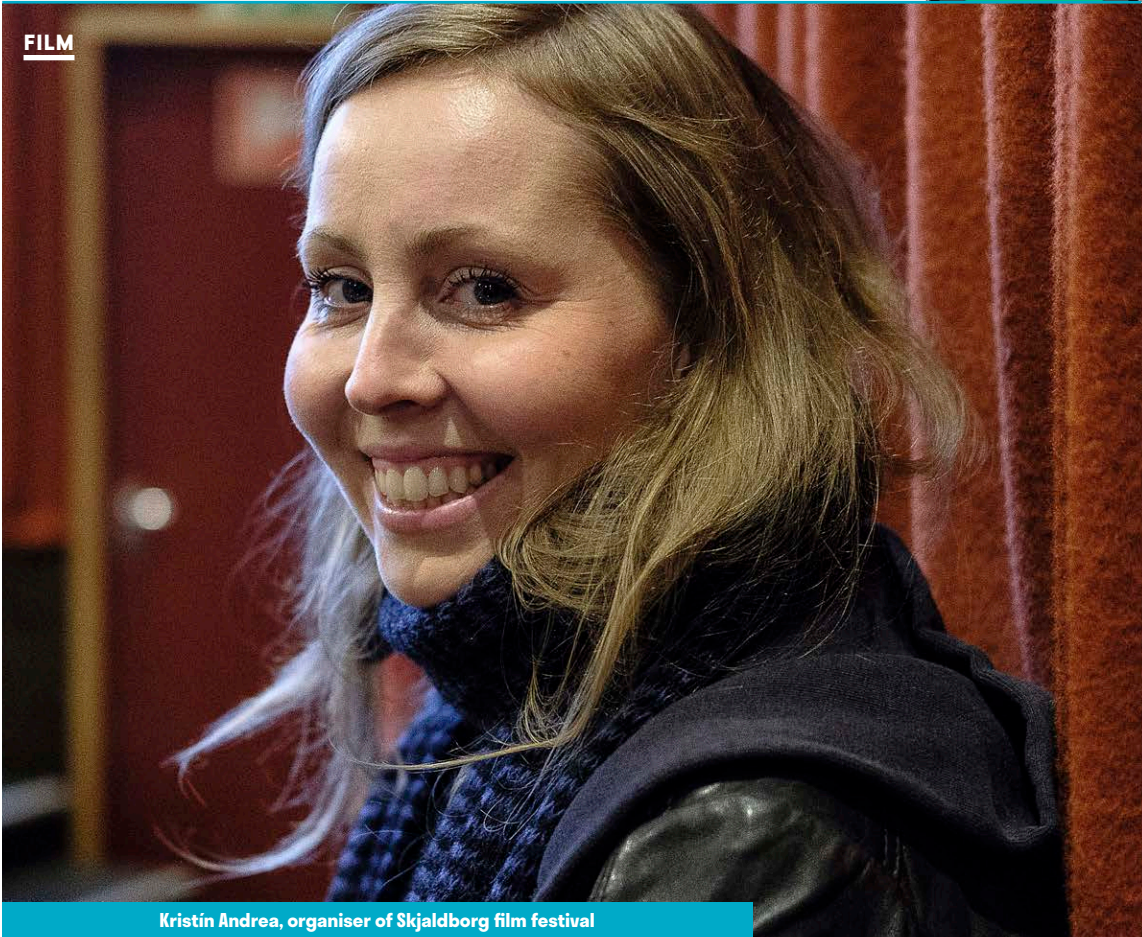
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Kristin Andrea, organiser of Skjaldborg film festival

A Mirror On All The Things

The Skjaldborg Icelandic documentary festival returns

Words: Andie Fontaine Photos: Atli Már Hafsteinsson

Film Festival

The festival takes place in Patreksfjörður from June 7th-10th. Get more info at skjaldborg.com

The medium of the documentary has been enjoying a renaissance lately, whether in big budget productions or quirky and independent projects. Long before documentaries on everything from Iceland's volcanoes to teenagers in Singapore making their own film started blowing up on Netflix, Skjaldborg—the Icelandic documentary film festival—has been celebrating documentaries made right here at home.

Held every year in the quiet Westfjords village of Patreksfjörður, the festival returns again on June 7th through June 10th. Documentary filmmakers from around the country will convene here to showcase their creations, meet and collaborate, listen to guests of honour, and just enjoy the beautiful surroundings in which the festival is held.

Country roads

Those of us who live in Reykjavík often operate under the assumption that our city is the cultural centre of the country, despite a thriving creative scene in rural towns like Seyðisfjörður and Akureyri. But why Patreksfjörður in particular for a documentary festival?

“One of the founders, production designer Hálf dán Pedersen, came to Patreksfjörður back in 2006 for a funeral and spent a few days there,” festival organiser Kristín Andrea Þórðardóttir tells

us. “On one of his wanderings he came across Skjaldborgarbió, a cinema that was originally built as the community hall back in 1932. He went inside and saw a beautiful cinema that is run by the Lions Association. Hálf dán, being an enthusiast about old buildings (yes, 1932 is old in Icelandic house years) told screenwriter Huldar Breiðfjörð about his discovery and suggested they'd find an excuse to use it.”

Huldar, pointing out that the Icelandic documentary scene did not even have its own festival, sparked the germination of Skjaldborg, transforming it with time into a celebration of the medium replete with “Icelandic documentary premieres, great food, fantastic parties, and beautiful atmosphere. We feel that the location creates an intimate setting where experienced filmmakers and beginners share their experiences and passion for the documentary form with locals and documentary buffs, some who come every year.”

Guest of honour

This year, the festival boasts Hedy Honigmann, a Peruvian-born Dutch documentary filmmaker. Skjaldborg in fact kicks off with one of Honigmann's works, *Metal y Melancholia*, and another, *El Ovido*, will be shown that evening. As an added bonus, Honigmann

will also be leading a master class for aspiring documentary makers.

The main event, however, are the various Icelandic documentaries which will be screened. This year shows a tremendous line-up, with nearly each hour of every day filled with one creation after another to enjoy. Following these viewing, a panel jury will determine their personal favourites.

An intimate setting

On top of all this, admission to the festival is free, although you can buy an armband for 7,000 ISK, which gives you access to the swimming pool, plokfiskur (Icelandic fish stew), a seafood feast and admission to the dance night at the festival's conclusion. The whole thing wraps up with a light-hearted parade, a limbo contest, the award ceremony, and then dancing into the night. But the real treat is the mood of the festival itself.

“In my experience new guests are always pleasantly surprised about the intimate community spirit that forms over these few days in Patró,” Kristín Andrea tells us. “We are all together from morning to evening, watching docs, taking in works in progress, enjoying a masterclass as well as having dinner all together and partying in the evenings. It is this closeness that comes with having a festival like this all the way up in the West Fjords versus for instance downtown Reykjavík. The founders invented this magic formula with lots of fun and games added on to the cinema experience.”

gpv.is/film
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Various Events



A classic Icelandic comedy from the 80s

Friday May 24th

Burlesque Show
22:00 Gaukurinn

Saturday May 25th

'Amplify Her' Screening + Live DJ Set
22:00 Bíó Paradís
Open House
12:00 Gallerí Korpúlfsstaðir
HANS.mov [GOTH NIGHT]: 'The Craft' Screening
21:00 Gaukurinn

Sunday May 26th

'Stella í Orlofi' Screening
20:00 Bíó Paradís
1001 Nights Dance Party
16:00 Tjarnarbió
HANS.mov [goth night]: 'The Craft' Screening
21:00 Gaukurinn
Guided Tour In English
11:00 National Museum Of Iceland
Seat Filler: Iceland's Only Free Game Show!
23:30 Secret Cellar
Gloria Hole: Think You've Got Talent?
21:00 Kiki Queer Bar
Party Bingo With Sigga Kling
21:00 Sæta Svinið
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Monday May 27th

Mindfulness: Becoming Compatible With Your Future
20:00 Loft
Stand-Up Comedy (in English!)
21:00 Gaukurinn

Tuesday May 28th

Isle of art - A journey through Iceland's art scene
18:00-21:00 The Living Art Museum
Funniest Four: Comedy Show
21:00 The Secret Cellar
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Wednesday May 29th

Guided Tour
12:15 Gerðarsafn
Open Mic Stand-Up Comedy
21:00 The Secret Cellar

Thursday May 30th

Old Orchard - Miranda Crabtree
13:00-18:00 Listastofan
My Voices Have Tourettes
21:00 The Secret Celler
How To Become Icelandic In 60 Minutes
19:00 Harpa

Friday May 31st

Friday Party!: 'A Night At The Roxbury' Screening
20:00 Bíó Paradís
Icelandic Tattoo Convention 2019
14:00 Gamla Bíó
The Rebecca & Lóa Show
20:00 Tjarnarbió

Saturday June 1st

The Colour Run
11:00 Begins next to Glæsibær in Laugardalur
Family Workshop: Drawing With Lóa Hlín Hjálmtýrsdóttir
13:00 Gerðarsafn
Icelandic Tattoo Convention 2019
14:00 Gamla Bíó

Sunday June 2nd

Icelandic Tattoo Convention 2019
14:00 Gamla Bíó
Yoga
12:00 Loft
Seat Filler: Iceland's Only Free Game Show!
23:30 Secret Cellar
How To Become Icelandic In 60 Minutes
19:00 Harpa
Gloria Hole: Think You've Got Talent?
21:00 Kiki Queer Bar
Party Bingo With Sigga Kling
21:00 Sæta Svinið
Guided Tour In English
11:00 National Museum Of Iceland
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Monday June 3rd

Stand-Up Comedy (in English!)
21:00 Gaukurinn
Reykjavik Juggling Night
18:30 Faxafen 12

Tuesday June 4th

Greenpeace and Landvernd present: Ocean Talks Reykjavik
17:00-19:00 Ægisgarður Pier
Funniest Four: Comedy Show
21:00 The Secret Cellar
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Wednesday June 5th

The Indian Cuisine
17:00-20:45 Salt Eldhús
Open Mic Stand-Up Comedy
21:00 The Secret Cellar

Thursday June 6th

My Voices Have Tourettes
21:00 The Secret Cellar



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Árni Már Erlingsson at the opening of his show at Listamenn

A Bit Careless And Not Too Sensible

Árni Már Erlingsson's art philosophy

Árni Már Erlingsson has been a driving force behind presenting new artist in Reykjavík and giving them a venue in which to exhibit. He is also a talented artist in his own right, who has been receiving a lot of well-earned attention for his work. He runs the fantastic Gallery Port on Laugavegur. Here are some the driving influences that made him the artist he is today.

Words:
Valur
Grettisson
& Árni Már
Erlingsson

Photo:
Art Bicnick

Graffiti

It's nice to look back and see where it all got started. When I was start-

ing to be interested in art everything around me was covered in hip hop. So my first influences came from graffiti. I started running around late at night scribbling some crappy tags and throw ups around town. A friend of mine was often in Denmark and when he came back he always brought some fresh posters from the Danish graffiti crew Toys. So that was my introduction to the scene.

Real influences

But artists like Blek le Rat, Basquiat and Keith Haring were real influ-



Basquiat

ences when I started doing exhibitions and murals and stuff like that. I remember my style was quite different to what people in Iceland were used to and it took some time for me to be accepted into the scene here. But later on when I started my studies I fell immediately for Icelandic artists like Birgir Andrésson, Hreinn Friðfinnsson and Sigurður Guðmundsson. I can't say that they influenced my works like Basquiat and Keith Haring did, except maybe Birgir Andrésson.

Snorri Ásmundsson helped

During my studies at the School of Photography I learned that being productive opened up a lot of opportunities for me. I have never been the best student, but there I figured out that being willing to work a lot I would get interesting projects and exhibitions. I'm not saying that's the right way around, it's more the way I went. I worked some time for older artists and I helped out with a project Snorri Ásmundsson was doing and things like that taught me a lot.

Working with talented people

I have been extremely lucky getting the opportunity to work with a lot of talented people and that has made it possible for me to do things I would have never accomplished alone. With a group of young artists, we made



Birgir Andrésson

an art festival which later grew to Leipzig, Berlin and later on to Amsterdam. I think we worked with around 3-400 artists and musicians from all around the globe. We did exhibitions in several cities in Europe and later on me and Dóra Hrund Gísladóttir opened up a studio in Berlin.

Gallery Port

After all this I moved back to Iceland and today I live and work here. When I got back, a friend of mine called and offered me a space during the summer of 2016 in the middle of Laugavegur. The plan was simple, do a lot of exhibitions, concerts and parties over the course of one summer. Accidentally, we grew into being an artist-run space. Then we opened up a shared studio space where we have six artists. Now, three years later, we have Gallery Port, an exhibition space and an edition gallery in collaboration with Mál og Menning.

Careless, not too sensible

I think it helps me to be a bit careless and not too sensible, that way I never think of what really could go wrong and I always tend to think that when things go wrong I will figure out a way to sort that out. And, of course, throughout the years I have learned to be more responsible and learn from all of the things I have done.



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Beer 495 ISK.

ÍSAFOLD
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16:00 to 18:00.
Beer 600 ISK,
Wine 900 ISK.

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Beer 750 ISK,
Wine (On Wed.)
750 ISK.

KAFFIBRENNSLAN
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16:00 to 20:00.
Beer 550 ISK,
Wine 750 ISK.

KALDI
Every day from
16:00 to 19:00.
Beer 750 ISK,
Wine 750 ISK.

KEX HOSTEL
Every day from
15:00 to 19:00.
Beer 650 ISK,
Wine 650 ISK.

KIKI QUEER BAR
Wed to Sun from
20:00 to 23:00.
Beer 600 ISK,
Wine 1,000 ISK,
Shots 600 ISK.

LOFT
Every day from
16:00 to 20:00.
Beer 750 ISK,
Wine 750 ISK.

LOFTIÐ
Every day from
18:00 to 21:00.
Beer 800 ISK,
Wine 800 ISK,
Shots 500 ISK,
Cocktails 1,500 ISK.

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Beer 550 ISK,

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Cocktails 1,500 ISK

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Wine 800 ISK,
Cocktails 1,000 ISK.

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Wine 800 ISK,
Cocktails 1,500 ISK.

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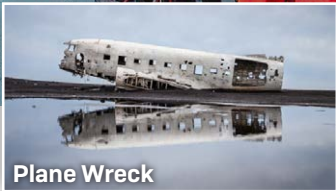
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The Saga of Gísli Súrsson

It appears they didn't have enough psychiatrists back then

Words: **Grayson Del Faro** Illustrations: **Elín Elísabet**

a spear for him from the broken pieces of a family sword. When Vésteinn ignores Gísli's warning and returns anyway, he is promptly speared to death in the night by an anonymous killer. Whoever could it be? Well Gísli, genius as he is, has dreams that point the finger at Þorgrímur so he sneaks into his place at night and spears him right back.

Lather, rinse, revenge

Þórdís wastes no time in marrying her dead husband's brother Þörkur, nor in having her own brother charged with outlawry for the murder. The rest of the saga passes as a montage of Gísli finding strange new places to hide only to be discovered by Þörkur and his cousin Eyjólfur, then escaping, and doing it all again. Lather, rinse, repeat. He also encounters all kinds of freaks and geeks along the way. Most notably there is a guy who keeps

his gigantic troll-child on a leash outside his home and a woman so obscene that she successfully repels the search party by offending them with her mouth-fuckery. This all goes on for years and all the while he is haunted by a mysterious woman in his dreams, probably a beautiful personification of his guilt or some shit like that. You know, literature. Sadly, they find him in the end. When they attack, even Auður helps to fight them off with a club. They cut him open and his entrails spill out but he gathers them up, shoves them back in, and keeps fighting until he keels over. When Eyjólfur returns to gloat to Þörkur about news, Þórdís has some deep feels about her brother's death. So she stabs Eyjólfur in the leg, declares herself divorced from Þörkur, and walks the fuck out. *Morals of the story:*
1. Violence begets trauma
2. Seriously, dude, see a psychiatrist. 🍷

Book

Buy 'Sagas And Shit' at all good bookstores or online at shop.grapevine.is

There are more sex jokes in the sagas than you might guess, and neither jokes about butt-sex nor the literary masterpieces of the genre are exempt. The Saga of Gísli Súrsson begins with a good old-fashioned Norwegian family feud in which a guy named Skeggi asks his carpenter to carve a wooden statue of Gísli with another dude's dick in his butt as an insult. Gísli happens to be hiding in the bushes nearby and he jumps out and cuts off Skeggi's leg, later killing him. I like to think that he dies in the name of sodomy. So before the real story starts, let's have a moment of silence for Saint Skeggi, patron saint of anal.

Bromance is dead

Due to this feud, Gísli and his family move to Iceland, leaving behind all this business about who puts what in whose behind. They all marry into respectable Icelandic families. Gísli lives with his wife Auður, brother Þörkell, and his wife Ásgerður, while Gísli and Þörkell's sister Þórdís lives nearby with her husband Þorgrímur. There is also a guy named Vésteinn, the brother of Gísli's wife. I know this seems confusing as hell, but I've already narrowed out like fourteen other dudes also named Þór something so this is as simple as it can get. Sorry not sorry. The four brothers-in-law show up at Parliament dressed like rich bitches and do nothing but drink. This causes lots of gossip about

them, including a prophesy that their friendship is doomed. When the brothers-in-law hear about this, they decide to avert it by taking the oath of blood-brotherhood. In this case it means making a fort of grass, mixing their blood into the dirt, and holding hands, exactly like little boys would probably do. But Þorgrímur won't hold hands with Vésteinn because they're not related, so Gísli is like, "Fine, then I won't hold hands with you because you won't hold hands with my bff." Then he realizes it was all for nothing and tells Þörkell, "We're basically fucked."

Murder (not so) mystery

One day Þörkell overhears Auður accuse his wife Ásgerður of wanting to bone her brother Vésteinn instead of her own husband. Ásgerður is like, "Yeah, and?" When he won't let her into the bed that night, Ásgerður threatens to divorce him. When he declines a divorce, she assumes they can just fuck their way to forgiveness and everything seems fine. When Vésteinn had gone abroad, Gísli had broken a coin in half and they each took one, like those children's friendship necklaces popular in the 1990s. Gísli sends his piece to Vésteinn warning him to come home because everything is in fact not fine. As the prophesy foretold, they're fucked. Meanwhile, Þörkell meets with a wizard who forges

"When he declines a divorce, she assumes they can just fuck their way to forgiveness."

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Words: Hannah Jane Cohen &
Natalia Sushchenko
Photo: Art Bicknick

Natalia Sushchenko

FANCIES is where we talk to Reykjavík’s most fashion-forward figures about style

Natalia Sushchenko (31) is a fashion designer, member of band Pale Moon, and the owner of Kvartýra N°49.

Kristín is wearing:

- ▶ The jacket was made for our band Pale Moon. It’s my design but it’s not branded.
- ▶ Sushchenko top, prototype from my collection.
- ▶ Vintage pants from Spúútnik.
- ▶ Phillip Lim shoes.
- ▶ Anel Rinat x Sushchenko necklace.
- ▶ The glasses were bought in a market in Barcelona.

Describe your style in five words: Colours. '70s. DIY. Conscious. Designer.

Favourite stores in Reykjavík: Well, of course, Kvartýra N°49, where I highlight the brands that I love. I also like vintage stores. Spúútnik is one of my favourites, since their selection is well thought out. Another vintage store I am curious about is Wasteland. I prefer design and vintage clothing—it’s a more conscious choice of consuming. There must be more great stores around, but I am always too busy to explore.

Favourite piece: There’s one chunky sweater that my mom knitted for me recently that is amazing. She never uses patterns, she just creates on the go. She is

a designer who never got a chance to shine. Her works have more value than the things you can buy. That’s probably where I get my design intuition.

Something I would never wear: Fashion changes all the time and it’s tricky to say, but, at this point, I’ve stopped consuming cheap mass-market clothing. After studying fashion design and doing your own line, your perspective changes on the industry and you don’t want to buy clothing that will make you feel guilty. With mass-market, you never know where it came from and how this piece of clothing could cost so little. There must be some suffering behind a \$5 T-shirt. I don’t want to be part of it anymore.

Lusting after: Here are a couple of designers that I’ve always been inspired by. One is Alexander Wang, but I kind of grew out of his style. He uses black a lot and I really like colours at the moment. The other brand is Acne Studios. They have knitted polo shirts right now that are really well made and look gorgeous. There’s also young brands I love, for example TTSWTRS from Ukraine. I want pretty much every piece from their collection—it will be available in Kvartýra very soon. 🐾



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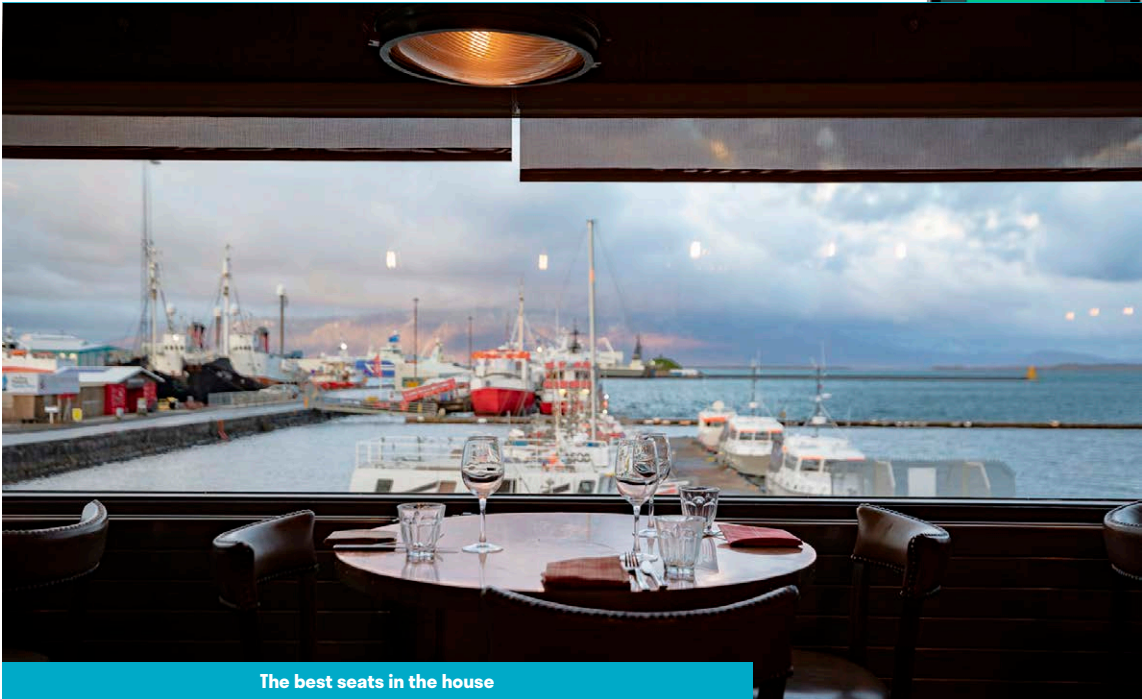
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The best seats in the house

Food With A View

Picturesque eateries for summer nights

Words: The Grapevine Dining Dpt. Photo: Art Bicnick

Being a good restaurant is, of course, about more than just food. There are many things to take into account, not least the dining environment. Now that the long nights and late sunsets of the Icelandic summer are here, these are some Reykjavík eateries with views to dine for.

Grillið

Saga Hotel, Hagatorg

If you're thirsty for that finesse and nothing short of Reykjavík's finest seasonal Nordic restaurant will do, then Grillið is your girl. You will soon learn why Grillið has been the fine dining boot camp for most of Reykjavík's restaurant corps for decades. Lounge under a dome set with zodiac signs, soaking up a wide-screen city view, while a waiter whispers sweet nothings in your ear about Tuscan wines, spherification and dried kelp. You won't understand half of it—but who cares when there's a symphony of flavour playing in your mouth. **RE**

ÍÐNÓ

Vonarstræti 3

ÍÐNÓ is the beautiful, storied, old-school theatre that sits on the bank

of Tjörnin. A music and arts venue by night, the café serves a variety of snacks, finger foods, and more substantial portions, from hearty fish 'n' chips to deep-fried dumplings, vegan soups, and sandwiches. Best of all? You can dine on the terrace, looking over the glittering water. **JR**

Kopar

Geirsgata 3

Few restaurants have a harbourside location quite like Kopar, where most of the seating looks out over the water. Picturesque and intimate, the former warehouse has a cosy ambience—the upper-floor window seats frame unobstructed views of the harbour and Harpa. House cocktails are of the colourful and fruity bent, and the seafood appetisers are local and fresh. They're open for lunch, so you don't have to fret if the best tables are taken for dinner. **SB**

Kolabrautin

Harpa, Austurbakki 2

Nestled in a high corner of the Harpa concert hall, Kolabrautin wins points for the sheer grandeur of the location. Harpa's distinctive geometric windows wrap around the

entire space, offering views of the Old Harbour and Grandi, Faxaflói, and Esja. The service is impeccable, the cocktails are good, and the traditional dishes have comfort food appeal with fine dining plating. **JR**

Sky Bar & Restaurant

Centerhotel Arnarhvoll

One of the most spectacular views in town belongs to Sky Bar & Restaurant on the 8th floor of Centerhotel Arnarhvoll. The menu offers familiar Icelandic dishes of fish, seafood and lamb, but it's really the room and the wrap-around balcony you're coming for—at sunset, light floods in through the huge windows, and you can see Harpa, and all the way to Snæfellsjökull. A dreamy place to spend a summer evening. **JR**

Út í bláinn

Perlan

For a view over the Reykjavík skyline that includes the iconic Hallgrímskirkja, Perlan is the place to be. The glass dome atop the wooded Öskjuhlíð hill is home to the Wonders of Iceland museum, a planetarium, and Út í Bláinn restaurant, serving up delicious bites and a 360° view. By day, there's a lunch menu for museum-goers, with a scrumptious vegan burger, and more; come evening, the restaurant rotates—everybody gets the best seat in the house!—while the kitchen serves date-night-worthy dishes. **CF**

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Chef Leifur Kolbeinsson at work

Capricious Capers

Spring has arrived at La Primavera

Words: Shruthi Basappa Photo: Art Bicnick

La Primavera

Visit the restaurant at The Marshall House, Grandagarður 20, and online at laprimavera.is

La Primavera is a welcome respite from tasting menus and small plates. The concise menu seems like Chef Leifur Kolbeinsson has cast aside the present-day trend of making cuisines less intimidating to diners—and I, for one, am happy to see chefs having faith in their cooking, and in the expanding palates of diners, allowing them to embrace food for what it is, without the mollycoddling of familiar flourishes or ‘local interpretations.’

It’s an assured way for this much-admired institution to make a comeback—on its 25th anniversary, no less.

Fare una pizza

The starkly Italian menu shines a spotlight on lesser known (outside of Italy, anyway) regional dishes like Pasta di Girini (1,100 ISK), a Friulian dish from Northeast Italy, often described as “tadpole pasta” thanks to its shape. Fresh cod roe makes an appearance, at the height of its freshness, as but-tery, pan-fried roundels, slapped to attention with a puttanesca-ish sauce, the hard fried slivers of garlic a lovely contrast to the creamy roe.

Fickle spring

Deliciousness notwithstanding, La Primavera can be inconsistent—much like the Icelandic spring. At a recent dinner, the primi courses were 3/4 seafood dishes, and most fell short of brilliant.

The Ravioli with Baccala (3,980 ISK) had silky pasta, but was an assembly of too-soft filling, soft tomatoes and soft capers. The Veneri Seafood Risotto (3,980 ISK) arrived looking like it is ‘all’onda.’ Risotto should flow across the plate, creating waves as it were. But on closer inspection, our dish has split—the rice and the starch haven’t been cooked enough to amalgamate into creamy perfection, and the last flourish of heavy handed ‘mantecatura’ created puddles of melted fat amidst the rice. When SOE Kitchen first debuted this dish, it hit all the right notes; perhaps a revisit is necessary for the kitchen.

Assured confidence

Regardless, I will go back. For when they get it right, La Primavera truly

gets it right. The full lunch services are proof. The Veal Milanese (4,990 ISK) is tender, with text-book execution. For diners with Instagram devotion to tweezer-precise plating, or ‘of the moment’ modernity, the presentation might seem anti-climactic. It might (wrongly) also keep them away from La Primavera. But one bite of the crunchy cutlet, and we were reminded why pared-down simplicity is often best.

The wine menu is contemporary, with regional selections drawn from across Italy, from full-bodied Tuscans to sunny Romagnian whites. Their by-the-glass pours are pleasingly generous, and I’ve often discovered a wine I didn’t know of before. The bottles, however, are pricey—Suavia Monte Carbonare for 9,300 ISK really bleeds your wallet dry.

Biscuits and wine

The endings at La Primavera should be as sweet as the Cheesecake La Vina (1,600 ISK). The slice has gotten smaller since the restaurant’s renaming, but it still tastes excellent. They also make good Italian coffee, served with housemade cookies like pistachio amaretti or hazelnut brutti ma buoni.

La Primavera doesn’t trade on fermented vegetables, foraged flowers or reimagined cuisine, which comes as a relief in a time when many restaurants seem like clones of each other. If they could iron out a few inconsistencies and rethink some menu choices, they might just ride out the rough Icelandic tides that Reykjavík restaurants have been facing lately. 🍷

“The starkly Italian menu shines a spotlight on lesser known, outside of Italy, anyway, regional dishes.”



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Travel

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An eco-friendly road trip through Árnessýsla County

Words & Photos: John Rogers



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103 km

How to get there:
Route One to Selfoss then Routes 35, 30, 31 & 36

Car provided by:
gocarrental.is

Tour provided by:
farmersbistro.is

Árnessýsla County begins just a few kilometres east of the Reykjavík city limits. Stretching from the black beaches of the south deep into the dusty Highlands, it's an 8,287 km² tract of land perhaps best known as the region that contains natural wonders like Geysir, the majestic Gullfoss waterfall, the stunning historic site of Þingvellir, and the colourful Kerið volcano crater—known collectively as the Golden Circle.

But there's much more to Árnessýsla than that. Those visiting the main sightseeing spots might also notice how people have put this powerful nature to work. Fast clouds of steam float upwards from geothermal power stations; ranks upon ranks of neat, brightly lit greenhouses line the small, well-kept towns, and various handmade signs beckon passers-by to buy local produce and products at tucked-away farmer's markets. For those who aren't on a tight schedule, there's much to discover just off the beaten track.

Steam resources

With this in mind, we set out from Reykjavík under a cloud-studded spring sky with a list of less-travelled eco-friendly stops in mind. The first is the Hellisheiðarvirkjun Power Station, located just before the Hellisheiði mountain pass over the volcanic mountain of Hengill. As well as powering much of Reykjavík and the surrounding area, it's home to a Geothermal Power Exhibition. We peel off route one and glide towards the huge bulk of the power station,

passing under power lines and past several geodesic domes that guard bore holes down to the naturally boiling hot water in the earth's crust.

The entrance hall of the power station is huge, with huge glass windows and a grand staircase leading up to several floors of exhibits. A timeline leads from the early uses of geothermal resources by Icelanders—such as bathing in the Sagas, growing potatoes in warm fields, and washing clothes in geothermal springs in the 18th Century—through to today's exploitation of natural warmth to create electricity. Windows look into the cavernous, clean, quietly humming turbine halls, which produce 303MW of electricity, making Hellisheiðarvirkjun one of the largest single unit power plants in the world.

Greenhouse mecca

Over the mountain pass, the road circuitously winds down into Hveragerði. This town is quite literally steaming, with a small geothermal park in its centre, a beautiful municipal pool with a steam room built over a bubbling geothermal vent, and the Ölverk bar serving geothermally-brewed beer. Jets of steam shoot up from the surrounding mountains, and the environmentally friendly resources are put to work to power a village of greenhouses growing fruits and vegetables.

They also produce other kinds of flora. Rósakaffi is a pleasant bistro that serves cakes, soups and snacks in a verdant greenhouse environment. Up the street, the Flóra Garðyrkjustöð

is a gardening nerd's mecca. Also located in a greenhouse, it sells plants of all descriptions, from tough English ivy in hanging baskets to delicate fronds of fern, and from giant, teeming Monstera to sculptural orchids. It's a quite literal breath of fresh air, and the colours, shapes and scents of the thriving flora stir the senses.

Farm to table

We turn inland at Selfoss, taking in the easterly view over the flatlands to the snowy peak of Eyjafjallajökull. The car park of the Kerið crater is packed, so we instead take a left to the Snæfoksstaðir forest area. There's not a soul to be seen on the walking trails, which meander through some rich woodland, heathery clearings and fir copses to a perfect tucked away picnic spot.

We don't stop to eat, as tempting as it is, because we've a reservation at the Friðheimar café. The tables of this popular lunch stop are nestled between high walls of tomato vines, and the bar is overgrown with creeping tendrils and broad green leaves. Groups meander around on guided tours of the facilities, and diners tuck into the house speciality of fruity and delicious farm-to-table tomato soup and the buffet of freshly-baked bread. Each table has basil plants with scissors to trim your own garnish. Bees buzz through the air, and there's a quite civilised burble of conversation. Despite the bustling crowd, Friðheimar remains a blissfully restful lunch stop.

All eco everything

Just up the road is the Sólheimar Ecovillage. This small community is home to around 100 people, many of whom have special needs. It's open to the public, with a shop selling objects made on site, a second-hand market, and a café. Calm radiates through the community, from the sculpture garden, to the burbling riverside walking path, to the friendly smiles of the staff and residents.

Nearby Flúðir is another geothermally active town that's opening its doors to the curious public. The Flúðasveppir mushroom farm offers a fascinating tour of its zero-waste facility, with an airy bistro to taste the eye-opening freshness of their produce first hand.

The nearby Secret Lagoon spa is glittering in the late afternoon sun as we arrive. We walk around the bubbling, sulphurous hot pots and the thigh-high mini-Geysir before sinking into the naturally hot water and letting any last shred of tension vanish into the ether.

We wend our way back to Reykjavík through the knotty forests of Þingvellir and the rolling farmlands of Mosfellsbær, our eyes glowing from this energising brush with the Earth's natural energy—and everything that mushrooms around it. Gold may be considered the top prize, I think to myself; but perhaps beneath that shiny veneer lies a bright and sumptuous green. 🍄



The glistening geothermal water of The Secret Lagoon



The landscape coming to life



A plant-lover's paradise in Hveragerði

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Travel

Distance from Reykjavík: 392 km
How to get there: Route One North, Route 60 & 62
Car provided by: gocarrental.is
Accommodation provided by: fosshotel.is



Don't look down, there are dangerous puffins there

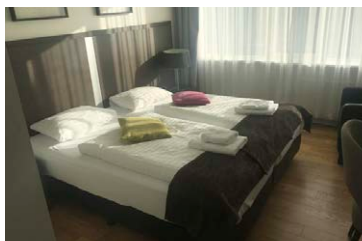
ROAD TRIP

Látrabjarg

Words & Photos: **John Rogers**

Tucked away in the southernmost region of the Westfjords lies the small town of Patreksfjörður—a peaceful fishing town of around 700 inhabitants, and a perfect hub for exploring the lower reaches of the region. On the peninsula right across the fjords lies a rugged dirt track that leads past unexpected sights, a strange museum, a red beach, and finally to the towering and spectacular Látrabjarg bird cliffs—one of Iceland's most wild and windswept viewpoints.

Stay:
Fosshótel Westfjords



The Fosshotel chain has reliably comfortable hotels dotted all around Iceland, and the Westfjords branch is no exception. The rooms are crisply decorated, with soft beds and windows looking out over the water. The bar has a happy hour from 5–7pm every day, and the restaurant serves tasty meals at night, and a sumptuous buffet breakfast.

Visit:
Húsið Creative Space

Before you leave town, stop at the Húsið creative space for coffee. It hosts a monthly exhibition programme with accompanying artist talks, also selling local handicrafts, Reykjavík Roasters coffee, and an assortment of interesting posters and design objects. If you fall in love with the town and decide to move to Patreksfjörður, you could also hire a desk in the coworking space on the second floor.

Stop:
Garðar BA 64



This somewhat spectral ship sits landlocked on a beach off route 612, helplessly jutting up from the sand. Once the largest steel ship in Iceland, it was retired in 1981, and was jammed into the sand rather than being scuttled, as was the tradition at the time. Information plaques fill you in on the ship's long and storied life.

Visit:
Minjasafn Egils Ólafssonar



As you trundle towards Látrabjarg to spot some puffins, you'll pass this curious-looking museum. Inside, there's a treasure trove of local history curated by the late Egill Ólafsson, a local man and avid collector of everything from seal hunting blades to boats, antique prosthetics and fishing equipment, and even two spindles from the Viking era. It's a fascinating glimpse into the hardships of Westfjordan life over the centuries.

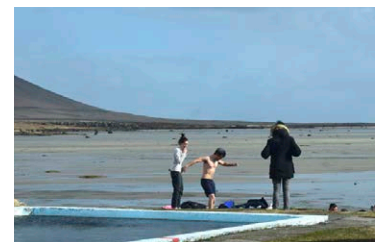
Hike:
Rauðisandur



On the south side of the peninsula lies Rauðisandur, a long beach of reddish sand. Over a rough mountain trail, the widescreen view is something to see. In the summer, there's a café and campsite, and accessible hiking trails into the surrounding mountains; in winter, however, the treacherous road is best avoided.

Must-See:
Látrabjarg

The final stop is Látrabjarg. At the westernmost point of Iceland, the landmass ends dramatically, with high, tilted spikes of turf leaning away from the sea, creating an 11km stretch of dizzyingly high cliffs. Looking down to the churning ocean, you'll see that the rocks are alive with seabirds, from common gulls to razorbills, oystercatchers, and puffins, who visit en masse each year to nest during the summer months.



Swim: **Birkimelur Swimming Pool**

If you're heading back to Reykjavík, keep a lookout for the Birkimelur Swimming Pool. The outdoor pool on Route 60 has minimal facilities, but a beautiful sea view. You never know your luck—if it's early morning or later in the evening, you could have it all to yourself. 🐾

Island Life

Hot news from the cold Icelandic countryside

Words: **Andie Fontaine**

Meanwhile in West Iceland, **three companies hope to hunt whales this year** and have applied for permits. Hvalur hf. is the only one that wants to hunt fin whales. The other two, IP útgerð and Runo, hope to hunt minke whales. Oh by the way: Runo is owned by the husband of Progressive Party MP Silja Dögg Gunnarsdóttir. Wonder if that company will get the government's approval?

The village of Borgarfjörður Eystri recently made a novel contribution to fighting climate change: **so-called "social pigs"** who eat garbage and other organic waste. However, the Icelandic Food And Veterinary Authority quickly shot down the idea, saying that feeding animals literal garbage can give them parasites and diseases.

Police in South Iceland stopped a **16-year-old speeding at 120kph** with his mother in the passenger seat and a child in the back. The mother claimed the teen was "practice driving." Unswayed, police issued a fine, to the mother. Ouch.

Best Of Iceland

A selection of winners from our Best Of Iceland travel magazine



North: Best Museum **The Herring Era Museum**

The Herring Era Museum in Siglufjörður is Iceland's largest maritime museum. One panellist described it as "an amazing artwork—you are tele-transported to the excitement of the great herring rush in Sigló." Another panellist enthused, "Awesome museum covering 'the herring adventures' that made this small town one of the richest in the world."



East: Must-See Spot **Mjóifjörður**

One of the most remote fjords in the East, the drive to Mjóifjörður is an adventure in itself. Following the steep slopes down to a tiny village of about 20 inhabitants also provides you with astonishing views of the surrounding mountains and the beautiful Klifbrekkufossar waterfalls. Also highly recommended is a trip to the Dalatangi lighthouse. Don't rush it: life out East is slow, so sink into the rhythm.



Reykjanes: Best Restaurant **Salthúsið**

Salthúsið is a spacious, wood-paneled restaurant that takes humble salted cod and places it front and centre on the menu. With a down-to-earth atmosphere and a menu that prides itself on Icelandic recipes and ingredients—especially, of course, fresh local seafood—you'll come away with a full belly and a smile on your face.

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



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WELL, YOU ASKED


Say Ha?

Words: Valur Grettisson
Photo: Art Bicnick

I've been living in the Icelandic countryside for the last five years, but my partner and I are planning to move back to Reykjavík this summer. Any tips, advice, recommendations for an Alabama country mouse about to move into the big city?

First of all, you need to watch out for the hustlers with their cards and cups. Those guys will skin you alive if you are not careful enough. I would recommend that you would watch all of John Waters' movies so when you finally meet those degenerate city folks—all of whom have sought out an abortion in the 22nd week just because they felt like it—you won't feel too much of a culture shock. I also recommend that you bring your bible with you for moral support and don't forget to dress in your Sunday best, just to let them know that you're serious about that shit. If all else fails, just hit people with your bible and scream: The power of Christ compels you!

How do I keep from reacting badly to someone responding to me with "HA?" I've lived in Iceland for almost 20 years and it still grates my nerves like cheese. I can't hide it.

The short answer is: don't restrain yourself. It's perfectly healthy to react really badly when someone says 'Ha?' to you. Because it's goddamn disrespectful language and the individual who dares to use such language in a conversation is either mocking you or telling you in a loud voice that you are an idiot. These kind of people don't understand anything other than the language abuse, so you should just unleash your wrath on their asses and explain to them how 'Ha?' grates on your nerves—like cheese!—after having to listen to it for twenty long years! Then I would strongly recommend some kind of anger management. And if that doesn't work, just scream at the guilty 'Ha?'-ers from the top of your lungs: "The power of Christ compels you!" That'll throw them off most of the time.  **Send your unsolvable (UNTIL NOW) problems to editor@grapevine.is or tweet us at [@rvkgrapevine](https://twitter.com/rvkgrapevine).**

WAR OF THE NERDS

So Long, And Thanks For All The White Walkers

You're always welcome back, Jon Snow

Words: Valur Grettisson Photo: Still from GOT

It's safe to say that season eight of the epic cultural phenomenon Game of Thrones was controversial. Around one million fans of the show have signed a petition for the season to be reshot, and they're literally crying over their keyboards. Few shows have ever elicited such a strong fan reaction. It must be some form of success to rile them up in such a brutal manner.

The special relationship

Iceland, of course, has a special relationship with GoT. Our landscapes have been part of the magic since season two. Viewers all around the world have been with us at Hengilssvæðið, Þórufoss, Skógafoss, and many other

locations around the island. Most often, Iceland was the rugged wild lands of the North, where the White Walkers roam and the Wildlings, led by Tormund Giantsbane, embrace their freedom from the psychotic kings and queens of civilisation and or the barbaric monarchy.

Icelandic production company Pegasus assisted the American crew behind the production to source locations and navigate the Icelandic landscape. The local crew of 60 to 70 people gained a lot of experience in the process. The collaboration with Iceland has also resulted in the creation of popular GoT tours, so fans can see the "true north" for themselves.


Wildling Iceland



Iceland - the true North

While Icelandic fans—like those around the world—have differing opinions on the finale of GoT, we're proud that our beloved country was featured as a main character in the show. We're thankful that the world was captivated by the harsh northern lands near and beyond The Wall, and the series as a whole. It's been glorious to follow

these complex characters traveling Westeros, between locations in Iceland, Croatia and Ireland.

Our final words to the cast, crew, and audience of Game of Thrones is simple; Goodbye, and thanks for the White Walkers. And you're always welcome back, Jon Snow. 



CITYSHOT by Art Bicnick

The sky has gone weird and blue and warm. Idgi

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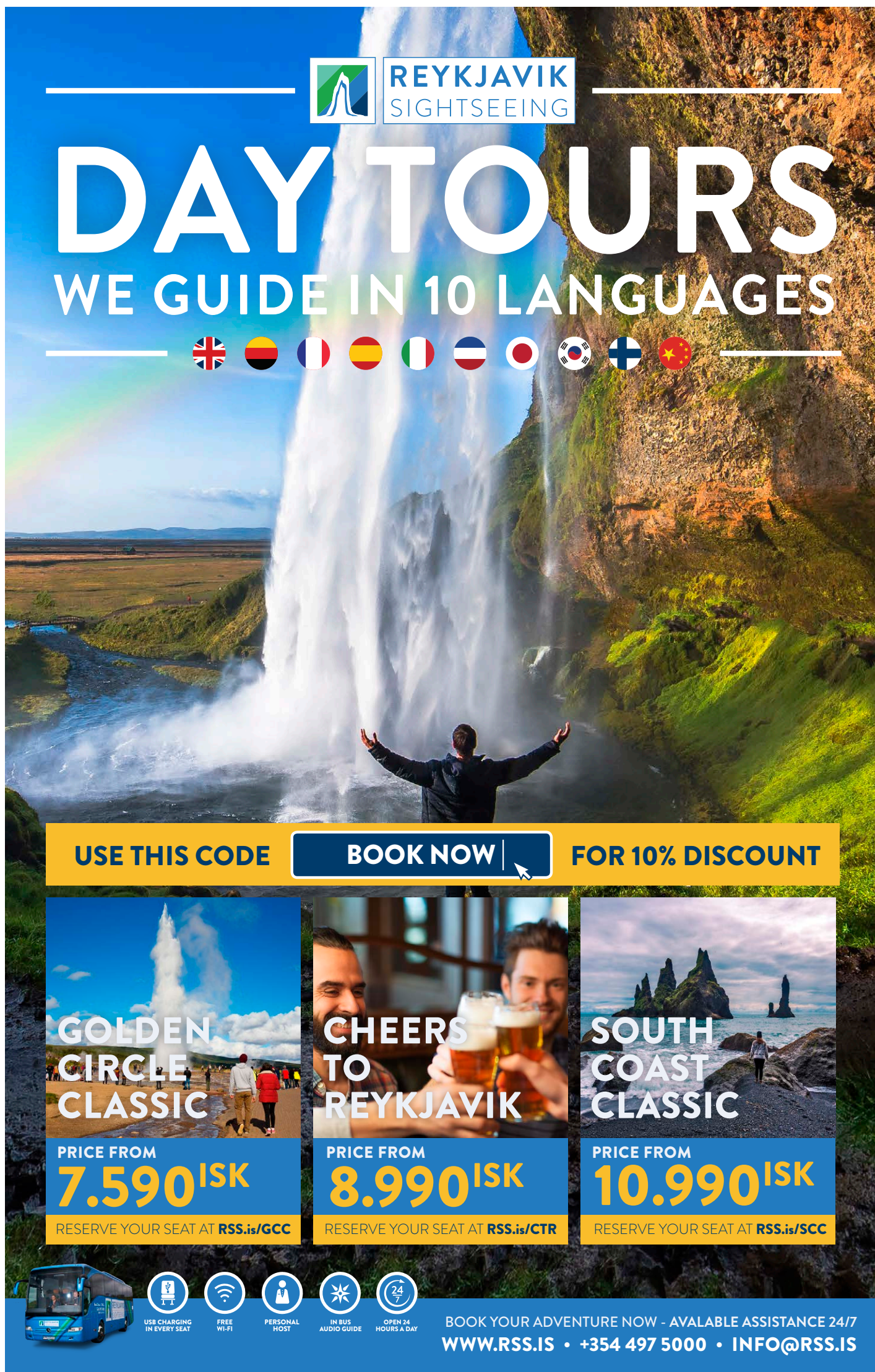
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Nazis At The Pool

Words: **Natalie Ouellette**
Photo: **Þorsteinn Jónsson**

To the people of Iceland I have this to say—enough is enough. Stop making excuses for Icelandic racists, and stand up against what you know to be wrong. And stop the double standard against people who come here to seek a better life. Just because we live in a small and isolated country doesn't mean that we're incapable of change. Our actions today towards increasing acceptance and tackling hatred will have profound effects on society—and future generations will thank us. 🇮🇸



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