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Hörður Sveinsson, a long time collaborator with The Reykjavik Grapevine, met John Grant in a studio and took the photo with the help of UV light.



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First



EDITORIAL

More Beauty, Less Bigotry



The Reykjavik Grapevine is surviving one more month. And what a month to survive! The Reykjanes peninsula has awakened, like scientists feared, offering Icelanders the most impressive, and perhaps most beautiful, nature display on earth right now. Not only is there one active fissure, but three, and there could even be more in the same area within days or weeks. The volcano in the Fagradalsfjalls volcanic system is a game changer for the greater city area, affecting the people nearby in many ways. The gas pollution adds to other complications like COVID-19, which is still a concern, of course. But it also brings us a lot of opportunity. This could be the best thing that has happened to the travel industry in Iceland. This volcano could go on for

decades according to scientists; historically, it could go on for centuries.

The government still decided to open up the borders on May 1st, meaning that those that have been vaccinated or already had the virus can travel to Iceland, no matter if they are from within the Schengen Area or not. Icelanders will use colour schemes for countries when evaluating the danger of travellers to spread the virus. Meaning if your government is doing poorly in fighting the virus, it will be labeled red, and therefore everyone visiting from those areas has to quarantine unless you have a certification that you have been vaccinated or have had the virus before.

But, Iceland is not only about the striking nature and volcanos. We also have incredible artists. In our issue we interview the cover star, John Grant, an internationally known musician who has been living in Iceland for almost a decade now. John is not only an

interesting artist, but it's shocking for Icelanders to read about his past, his upbringing and the incredible bigotry and spectrum of violence that he had to endure for just being who he is. It's even more interesting to read about how he deals with this, not only through his art, but also his courageous dauntlessness. It reminds one of how important individual freedom is, and the right for each and everyone to have their right to exist in the world. And for us at the Reykjavik Grapevine, we will fight for those rights as long as we exist.

The fear of those who are different will never go away. Sadly so. Fortunately, John Grant found his voice in music, sharing his incredible mind. More beauty, less bigotry. It's as simple as that. 🍷

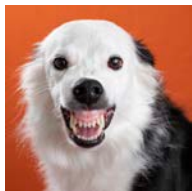
Valur Grettisson
 Editor-in-chief



John Pearson is a Reykjavik resident who combines writing with professional backgrounds in music, broadcasting, scuba diving, engineering and underwater photography. He loves puns, alliteration and lists that have three things in them.



Hannah Jane Cohen is based out of Iceland by way of New York. She's known for her love of Willa Ford, David Foster Wallace, and other such "intellectuals." Her visionary work is known for expanding the definitions of emotion, introspection, and above all else, taste. Hannah is also the current Drag King of Iceland, HANS.



Polly is a hard-working journalist by day and an enthusiastic ball-catcher by night. A four-year-old dachshund mix with an IQ of a five-year-old human, Polly has been the official Chief Of Morale at the Grapevine for eight months and is a regular contributor to the Grapevine Newscast on YouTube. Woof.



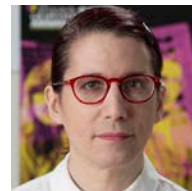
Sveinbjörn Pálsson is our Art Director. He's responsible for the design of the magazine and the cover photography. When he's not working here, he DJs as Terrordisco, hosts the Funkpátturinn radio show, or sits at a table in a Laugardalur café, drinking copious amounts of coffee and thinking about fonts.



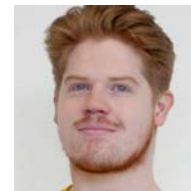
Catharine Fulton is a writer and editor who has been involved with the Grapevine for many years, from being our online news editor to staff journalist. She is now our beloved copywriter. Outside of dealing with our writers turning in work late, she also has two extremeley cute kids.



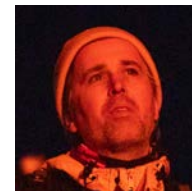
Art Bicnick is an international man of mystery. He moves like a shadow through the subcultures and soirees of Reykjavik, never still, often ghosting the scene in a puff of blue smoke—the exhaust fumes of the elusive, well-travelled Bicnick Mini.



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



Owen Tyrie is a young journo straight out of Cheshire, England. After studying journalism for three years in Leeds, he recently moved to Reykjavik in order to pursue his dream of becoming Icelandic. He's a film fanatic, gaming enthusiast and most of all, ginger. Oh, and he loves tea.



Valur Grettisson is an award-winning journalist, author and playwright. He has been writing for Icelandic media since 2005. He was also a theatre critic and one of the hosts of the cultural program, 'Djöflaeyjan' at RÚV. Valur is not to be confused with the dreadful football club that bears the same name.

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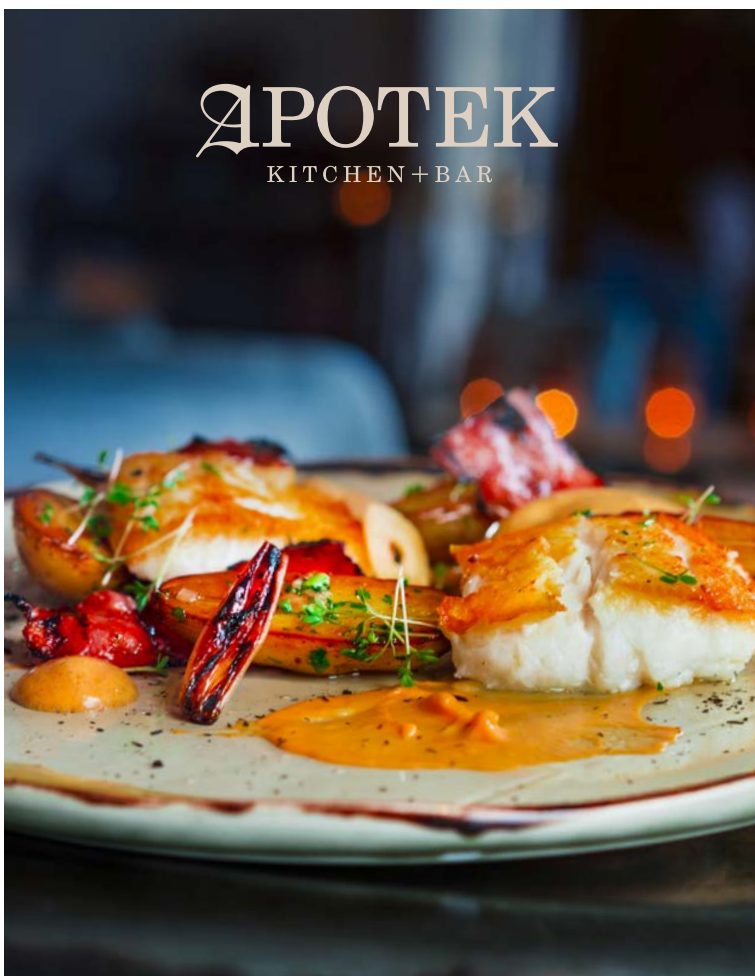


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Since my baby left me, I found a new place to dwell...

What Are Icelanders Talking About?

Shake, rattle and roll

Words: **Andie Sophia Fontaine** Photos: **Art Bicnick**

NEWS The biggest controversy shaking Iceland right now is the new **quarantine hotel**. That is, anyone coming to the country—whether tourists or Icelandic citizens—had to spend five days in an upscale hotel, with the room and food mostly covered by the state. This was done because asking those arriving in Iceland to quarantine themselves between COVID-19 screenings apparently wasn't working, with some disregarding quarantine altogether. This new policy was, however, in a legal grey area, and has led to some Icelanders challenging the hotel quarantine in court. Lawyers representing these people have described this five-day hotel stay in terms like “worse than prison” and “gulag” and “North Korea.” Interestingly, none of these lawyers have said a word about asylum seeker shelters, which have been covered extensively by the media for years now as being demonstrably worse than Icelandic prisons. The challenge in Reykjavik District Court led to the court finding that the Icelandic government did not have the authority to put people in this hotel if they already had a legal address in Iceland, or otherwise had a place to quarantine in. Now Parliament must reconvene to make quarantine regulations clearer, and legal.

We probably wouldn't need to worry so much about this if everyone had received a **COVID-19 vaccine**, but shots have been rolling out much

slower than expected. Minister of Health Svandís Svavarsdóttir told reporters last February that some 190,000 Icelanders would be vaccinated by the end of June—“numbers we can stand by”, as she put it—yet at the time of this writing, only just over 24,000 people have been fully vaccinated (bearing in mind that “fully vaccinated” means a person has received both shots and a grace period of about two weeks has elapsed). At this rate, by the end of June authorities will only be about halfway to their goal. While authorities quietly updated their vaccination schedule, the public has taken notice, and opposition MPs have asked what the hold up is. Despite this, Prime Minister Katrín Jakobsdóttir has insisted the government fully intends to meet their stated goal. Only time will tell.

Oh yeah, **the volcano in Geldingadalur is still erupting**—in fact, two new fissures have opened up about 500 m from the original eruption site — and the antics of people trekking to see the volcano has been worrying Civic Protection and health authorities. Some visitors seem to think the hike to the volcano is a short, pleasant jaunt, rather than the hours-long hike through challenging conditions it is in reality. This has led to some minor injuries, and in at least one case necessitating rescue. Civic Protection has reminded people to dress for freezing temperatures and wet weather, to equip their boots with spikes, pack food and to have a fully-charged phone. You would also do well to remember that there is still a pandemic going on, so masking up and maintaining social distance is still a must. And if Civic Protection staff on the scene tell you that the dangerous volcanic gases have shifted and you must leave, by all means do so—evacuation is not an optional thing. 🍷



It's over Anakin!



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Look at this show-off

New Volcano Just Dropped

New fissures open near original Geldingadalur eruption

Words: Andie Sophia Fontaine
Photo: Art Bicnick
 At around noon on April 5th, those watching the Geldingadalur eruption livestream noticed that a new player has taken the stage: a fissure, somewhere between 50 and 100 metres long, opened up about 500 metres north of the original eruption site.

The area was immediately evacuated, which went relatively smoothly, but observers were quick to note that the fissure opened with very little warning, and at an area where volcano watchers would often congregate, thus making it nothing short of miraculous that no one was injured.

Some days later, yet another fissure opened, so it looks like we're in for the long haul here.

Are we in danger?

The lava from this fissure is flowing into nearby Meradalur and while it is, like Geldingadalsgos, far from populated areas and infrastructure, the lava is reportedly flowing fairly quickly.

Like the Geldingadalur eruption, this is also a fissure eruption—there is little to no ash, but there is fountaining lava and the gas emissions that come from such eruptions, such as toxic sulphur dioxide. But you need to be very close to such an eruption for it to be harmful, and for now the area is closed to all but scientists and Civic Protection staff.

What next?

Volcanoes are always unpredictable, and this latest fissure is no exception.

“We can never know ahead of time how this volcano will behave,” volcanologist Magnús Tumi Guðmundsson told RÚV. “There is a certain amount of pressure, and there doesn't seem to be a lot of material coming to the surface, but it could lead to an increased eruption. But we see no signs that it's decreasing. This event is not at all over.”

The area will likely remain closed until scientists have a better understanding of what is going on in the region. If the area does open again, however, it is very likely that the visiting area will be considerably different from what volcano-watchers have come to expect. 🍷

ASK A Rabbi

Q: How Does One Celebrate Shabbat In The Midnight Sun?



Photo by Timothée Lambrecq

If you celebrate a weekly holiday that's set to begin at sundown and end at nightfall, how do you do so when there is none? We sat down with Rabbi Avraham Feldman to ask how one celebrates Shabbat in Iceland.

Shabbat is a weekly celebration of the creation of the world. It's a day of rest, a day for family, introspection and a time to focus on what's important. It's unplugging from the regular world and being present for a day. Shabbat begins at sunset on Friday and finishes at nightfall on Saturday. The highlight is the Friday night dinner, which starts with a blessing on a cup of wine—the Kiddish—and then a candlelit meal.

So that brings us to Iceland. In winter, sunset can be as early as 15:30 and, in summer, as late as just after midnight. There's a certain window of time you can start Shabbat early and in Iceland, that's two hours. But that still means you're sitting down for dinner at 22:00, which is very late, but it turns it into a really epic Shabbat experience. You watch the midnight sun while you're having Kiddish.

Shabbat ends on Saturday at nightfall, but that doesn't happen for about two months in the Icelandic summer. So the fun fact about the end of Shabbat in Iceland is that it ends on a Sunday morning because there is technically no Saturday night.

Once you hit the Arctic Circle, though, that raises some difficult questions as at certain times, there is no sunrise or sunset. These are very new questions because when the code of Jewish law was written, there were no Jewish communities in these regions. It's a different world today. In fact, there was a Jewish astronaut who went to space, so there was a question of how best to observe Shabbat when each revolution around Earth—a day—was 90 minutes!

People might wonder why these technicalities are important, but in Judaism, the technical and the spirit need to come together—like the body and the soul. But for Iceland, from a Jewish law point of view, the case is pretty straightforward. It's just that it's very extreme, very unique, and, I think, very cool. HJC 🍷

LOST IN GOOGLE TRANSLATION

Save our... Rhinos?

In what may be a bizarre surprise to many of you, **Iceland now has rhinos!**

This completely blew us away at Grapevine HQ! We were ready to go on safari. Our photographer was fiddling around with his lenses trying to figure out which would be best for capturing mega-fauna, Valur was desperately trying to contain Polly's excitement at making a new interspecies friendship, and I was damn ready

to go see myself a rhino! But we stopped, paused and thought for a moment before hopping in the GrapevineMobile and realised our old friend Google Translate had pulled a fast one on us. Our disappointment was immeasurable and frankly, our day was ruined.

The article is in fact not based on our horny friends but actually refers to killer whales—orcas—that do often swim the

seas around Iceland, snacking on any unfortunate mammal or fish they happen upon. In short, there's this old persistent substance called polychlorinated biphenyl (PCB) which was banned years ago due to the harmful effects against humans. Now they're harming our underwater buddies.

But why would Google Translate mistake a highly deadly swimming killing beast with a highly deadly run-

ning-in-a-straight-line beast? Well, it's not as simple as we thought. The word for a killer whale is 'háhyrningur' whereas the word for a rhino is 'nashyrningur'; the similarities between the words clearly being the 'hyrningur' part. So yeah, no rhinos in Iceland... for now! OT 🍷

Þrávirk efni ógna heilsu háhyrninga við Ísland

Kjartan Kjartansson skrifar © 30. mars 2021 09:01



Persistent substances threaten the health of rhinos in Iceland

Kjartan Kjartansson writes © March 30, 2021 9:01 AM



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GODS OF ICELAND

AdobeStock is the #1 resource for official Jötnar pictures

Jötnar, A Sick af Power Metal Band

Through the fire and the flames, a Jötunn carries on

Words:
Hannah Jane Cohen

If there's a group from the Norse Pantheon more suited to creating a cheesy power metal band than the Jötnar, I'll eat my copy of WoW and also give whomever points them out one trillion pillaged cities. Seriously, that's a real bet. [EDITOR'S NOTE: No, it's not]

mean, the epic melodic chorus writes itself, doesn't it?

But while they are giants, that term is actually rather vague in Norse mythology. Unlike the towering creatures you might have seen in hits like 'Jack & The Beanstalk' and 'Harry Potter', the Norse giants weren't necessarily large, hairy, and dumb. In fact, some were human sized, wise, attractive and even rather fascinating to talk to. Take Ýmir, the first of the lot, who famously birthed two children via his armpits and was later murdered, bleeding out toxic blood that subsequently killed all but two of his kind. Jeez. He'd probably have some stories to tell, which, we'd reckon, would make a fantastic two-disc concept album. Shame ghosts can't shred, eh?

So far away...

Anyway, usually described as giants, the Jötnar were one of the early races in the Norse Pantheon. Think of them as the "bad guys" of the Nine Worlds, as opposed to the totally-not-violent-and-scary Æsir and admittedly-quite-lovely Vanir. In fact, the definition of Jötunn in the Oxford Language Dictionary is "a member of the race of giants, enemies of the gods." Enemies of the gods! I

Superpowers:
Are giants. Ride wolves.

Weaknesses:
Veins that run with toxic blood which is fatal to their own kind.

Modern Analogue:
A Swedish Power Metal Band that just took it too far.



How it feels to get your vaccination

Lives, so wasted and gone

But in a fantastic plot twist—and potential experimental side project—those two lucky giants spared by Ýmir's bloody genocide went on to create a new sub-species of Jötnar, including the Frost Giants, who lived in Jotunheimr, and the Fire Giants, who lived in Múspellsheim.

The Frost Giants, while being total chaotic messes, were relatively controlled in their frosty kingdom by the Æsir gods in next door Ásgarður. That said, the Fire Giants are somewhat troubling. Apparently, when Ragnarök arrives, they'll burst out of their fiery hellscape and kill everyone. It'll basically be a Jon Snow/Daenerys Targaryen situation, except hopefully with a more satisfying ending, and, obviously, a bombastic soundtrack.

The pain of a lifetime lost

My favourite Jötunn is a rather lovely young woman named Hyrrokkin. A lonely soul who roamed the woods in a lawless portion of Jötunheimr, she patrolled the world on the back of a wolf that she controlled with reigns made from poisonous snakes and was considered so strong and fierce that she shook the earth and caused things to spontaneously combust with but one push. And that's with just one tap of the finger, so just imagine what she could do with a killer riff accompanied by a children's choir. Brutal.

But, in the end, the Jötnar are actually just so metal that when you research them, literally every name and term associated with them is actually already the name of a power metal band, song or album. It actually makes me question the creativity of the genre, but, I suppose, through the fire and the flames, the Jötnar will carry on. ♡

JUST SAYINGS

“Úr öskunni í eldinn”

“Úr öskunni í eldinn” means “from ashes into the fire.” It's a saying that is still commonly used in Iceland, and most importantly, it's a bad thing. It seems that the phrase is fairly well-known in English—in fact, a simple Google search reveals that there are a bunch of Christian books with similar names dating all the way back to the 1970s. This is fitting because this saying basically means, in Icelandic, that bad things can always get worse. To help you understand, I've helpfully provided a little dialogue to illustrate the saying:

Me: So An airplane crashed on this guy but he survived it miraculously.

Hannah Jane: That's amazing.

Me: But then he became a hardline Methodist afterwards, hating other people's fundamental human rights and inciting a civil war to enslave everybody that doesn't share his view of life.

Hannah Jane: Wow, he just went straight from öskunni í eldinn. There you have it. We were actually going to have a saying related to volcanoes, only to discover that there is not one saying or idiom about volcanos in Icelandic. In conclusion, our forefathers' lack of interest in volcanos is borderline shocking. **VG ♡**

GRAPEVINE PLAYLIST



Kælan Mikla - Sólstöður
This track demonstrates that Kælan Mikla keeps evolving in ever-improving directions. Slaps like a funeral dirge but carries the power of a blizzard on the horizon heading quickly your way. We have long been fans of Kælan Mikla, and we were absolutely right to tell you that this is the band to keep your eye on. Keep following—more surprises are surely in store. **ASF**



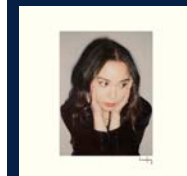
Kristín Sesselja - W.A.I.S.T.D. (what am I supposed to do)
Sassy Sessy kicked ass and took names last year with the insanely catchy “Fuckboys,” a middle-finger to misbehaving males everywhere. Then as the year turned, she topped the airplay charts at RÚV's Rás 2 radio station with the balladic “Earthquake,” presciently preceding Iceland's real-life shakes. Coming back strong with a heavier sound and a darker vibe, Kristín Sesselja is in no mood for honey and candy floss lyrics. “I write a lot of sad songs, it's kinda my thing” she sings. Keep it up Kristín - that, and the ass-kicking. Oh, and the earthquake predictions. **JP**



Viktor Orri Árnason - Eilífur: IX. Var—Er
“Var - Er” is the first single from Icelandic contemporary composer's Viktor Orri Árnason's debut PENTATONE album, which, as he explains, explores the concept of living forever. But this is no triumphant fountain of youth extravaganza. No it's an eerie, everlasting and enchanting orchestral work featuring a droning men's choir (a heavily underused instrument imo) and an overall aura of meditative resignation. Who wants to live forever? Not Viktor. **HJC**



Eivor - Gullspunnin
Eivor, despite being from the Faroe Islands, was quickly adopted by Iceland when it became clear that she is a vocalist of unparalleled talent. At her very best, her voice is backed by music that gives her the chance to exercise the full strength of her range, and “Gullspunnin” is definitely one of those songs. An ethereal rush that washes over you like the ocean as the tide comes in, you would do well to make this your new crying-in-the-bathtub track. **ASF**



Laufey - Best Friend
“Best Friend” is like if Amanda Palmer made a wholesome PG track for the credit scene of a Disney movie. A love letter to her best friend—despite all her flaws, such as her hairdo—it's Laufey's smiley take on rockabilly that truly stands out here. D'aww! **HJC**

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Tales Of A Michigan Boy

A New Chapter In The Open Book Of John Grant

Words: John Pearson Photos: Hörður Sveinsson

“I suppose I never really tire of going back over my life, and trying to figure out what the fuck happened.”

John Grant—musician of international renown and Reykjavík resident for the last decade—has some stories to tell while he does that figuring. Drug and alcohol addictions, past indulgences in self-destructive sex and religiously inspired self-loathing—to name but three topics—are all reflected across John’s work.

But his new album, ‘Boy From Michigan’, focuses that storytelling on the early years, when a young gay man emerged into an environment where being himself simply wasn’t an option.

Lockdown baby

“Pandemic-schmandemic, right?” John quips, his eyes flashing their characteristic twinkle. While the past year was one of unprecedented restriction for most musicians, it supplied John with a captive crew of collaborators—and no excuse not to knuckle down and get creative.

When COVID-19 first blew into Iceland, John was in Reykjavík with his close friend and fellow musician Cate Le Bon. They had assembled a band to play a few live dates, but with the gigs cancelled—and routes home for the international tour party shutting down—they decided to make the most of the situation.

“We holed up in the studio for two months—even though the others were only supposed to be here for four weeks—and recorded an album,” John says. “We thought we might as well just do it, because we’ll never get this time again.”

John had to steel himself against some old familiar foes; the voices of anxiety, self-doubt and self-loathing.

“When I get up in the morning my brain is just like ‘Don’t go into the studio, you fucking gross faggot. You don’t have any business trying. Nobody wants to hear your fucking voice, because it’s pathetic.’ You know?” John pauses for a moment, then concludes: “But I just have to be like, ‘Yeah, I hear you. See you later!’ And I go.” He finds the voices usually fall silent once he reaches the studio, where he’s in his element.



"I suppose I never really tire of going back over my life and trying to figure out what the fuck happened."

The presence of his fellow musicians helped John overcome any inertia those voices might have imposed. "I mean they've travelled and they're here to do this," he says of his creative crew, "so you just deliver. And Cate was good at helping me focus."

"I'm pretty particular. It's funny, for somebody who doesn't feel like he knows what he's doing I have very specific ideas about how I want it to be," he laughs. "So yeah, I've managed to poop out another record with the help of Cate Le Bon. And I'm so proud of it."

Heaven and hell on earth

John's loving relationship with Iceland started back in 2011. Promoting his debut solo album 'Queen Of Denmark', he visited Reykjavik to play the Iceland Airwaves Music Festival and experienced a life-changing moment in a downtown gentleman's outfitter.

"I was in a store called Dressmann, on Laugavegur—which is no longer there—and this guy was staring at me," John recalls with a smile. "And I thought maybe he'd caught me looking at him and I was gonna get beaten up for being a faggot, you know?"

"And he was like, 'Are you John Grant?' And I was like, 'Yeah, but how the fuck do you know that? Like—seriously—how do you know?' I was supposed to be incognito. Anyway, he offered to show me around and he and I are still fantastic friends. He is one of the loveliest human beings I've ever met."

Soon afterwards, John moved to Iceland for the "crisp air and deep connections" that he had found here. John's new friends included a man who would become his long-term partner. Biggi of Icelandic electro legends GusGus also came into John's life around that time, and went on to produce his second solo album, 'Pale Green Ghosts'.

The following years saw two more albums from John—'Grey Ticks, Black Pressure' and 'Love Is Magic'—with 'Boy From Michigan', his fifth studio outing, bringing the story up to date.

However, John's development as an artist has been superimposed on a roller-coaster ride of personal issues and challenges: anxiety, depression and the drugs prescribed to counter them; hedonistic, self-destructive sex which led to him contracting HIV; and an addiction to booze, along with sundry other narcotics.

Preceding and underpinning all these issues was John's experience of growing up gay within a strictly Christian environment; an intolerant atmosphere, where homosexuality was regarded as a wicked lifestyle choice. It meant going straight to hell, giving licence to those around them to create hell on earth for the purported sinner. This environment precipitated lifelong personal struggles within John, which have taken time to address.

"My sensitivity was not something to be destroyed and crushed, which I tried to do with alcohol and drugs," he says. "It was actually a very beautiful thing about me and it has taken me decades to start to think about wanting to be able to accept it someday."

Reaching back to Michigan

John Grant's past is writ large over his work, along with the clear evidence that it's not always an easy thing to share.

"You know, there's a lot of ugliness in my story," he acknowledges. "I feel rage and hatred in my heart for the fact that I couldn't defend myself against the people who were attacking me on a daily basis, because I believed that I deserved that treatment."

To tell his story, John has made himself an open book through his music. There is no separately created public persona; what you hear from John the artist comes straight from

John the person.

This transparent approach is consistent across his first four albums, each reflecting elements of his life from across the years. 'Boy From Michigan' reaches furthest back, with themes revolving around John's upbringing in Michigan and Colorado.

"The album is sort of childhood viewed through the prism of adulthood," he says. "I definitely romanticise that time in my life; I'm a little obsessed with Michigan, you know."

Album tracks "The Rusty Bull" and "County Fair" both evoke a folksy mix of John's real Michigan childhood spliced with his idyllic fantasy version, while the song 'Boy From Michigan' juxtaposes a warm, welcoming groove in the verses with a jarring, anxious feel to the choruses. Its refrain carries a warning from John's childhood friend—delivered just before John moved from Michigan to Colorado—about the treacherous world beyond what they currently knew.

"It was sort of out of the frying pan, into the fire—because that's when the shit really hit the fan," John says of the move.

The track "Mike and Julie" depicts the teenaged John—now in Colorado—deftly side-stepping the issue of his sexuality by positioning a female friend between him and a male admirer. Closing the Colorado chapter of his youth, "The Cruise Room" reflects John's last night in Denver before emigrating, hopeful that Germany would offer a more accepting environment.

Closing the album, however, is "Billy"—a gentle ballad, lamenting a relationship stifled by society's expectations of manhood.

"I think part of the fight for me is about the cult of masculinity," John says. "I was quite sensitive and I sort of got crushed by everything around me because I had no defences. And when it became about me being gay, I didn't really want to talk about it. But I was forced to deal with the issue on a daily basis. 'Quit that faggot shit,' you know?"

Are we not men?

As a young John started to develop an interest in music, what appealed to him immediately marked him out as different.

"What my brothers were bringing to the table—because they were seven to nine years older—were bands like KISS, Aerosmith, Van Halen, Molly Hatchet

and Lynyrd Skynyrd," John remembers. "But for me it was Abba, which led to side-glances and, like, 'Fuck, we've got a live one here, boys! Let's see if we can get him on the Aerosmith bus!'"

"Oh, and Donny and Marie—we were listening to that too," he laughs, embarrassed, but not.

John was captivated by the post-punk and new wave movements of the early eighties, and "Rhetorical Figure" from the new album is a direct connection to that scene. The song channels Devo, John's favourite band of the period and still a major influence on him. "I love songs like that," he enthuses. "I can't get over songs with that kind of bass. I'll never stop making songs like that."

John adopted the flamboyant fashions that came with the new music, but his need for self-expression soon ran into the brick wall of conservative social intransigence.

"My mother was an extremely sensitive person and so lovely, but man she really struggled with me. She was so ashamed of me when I would come to her store wearing eyeliner. And it wasn't just like, 'I can't believe you're wearing that'. It was a deep shame and disgust, like 'I can't believe my son is...'" John recalls, his voice trailing off.

Angry orange baby

"All this stuff going on in the United States today makes me feel like everything from my youth is happening again," John says. "There's all the nastiness and hatred, but people aren't even ashamed of it now. It's just right on the surface, unapologetically."

"It's funny, for somebody who doesn't feel like he knows what he's doing I have very specific ideas about how I want it to be."



The album was written and recorded during the final months of the crumbling Trump regime. That bizarre, psychotic chapter of American history is reflected in “The Only Baby”, which finds John musing on the idea of the former president as the bastard son of Liberty, the nation’s virgin mother.

“I think something was brought to the surface and unearthed by that vile cunt,” John says, precisely and deliberately. “Of course, he’s not the problem. But he certainly stirred the pot.”

“Christianity was assimilated by capitalism, so that it no longer resembles anything near the teachings of Jesus,” he continues, animated. “It’s the exact opposite. And the paradox of the whole thing is this; tolerance that allows intolerance leads to the death of the tolerant. Period. And so it is a paradox, yes, but this cannot be tolerated.”

Asked whether he still sees himself as an American after ten years away, John’s response is instant: “I’ve always been told that I was a weirdo there, even apart from the obvious. Like, ‘Oh you’re so European!’. And I’ve always thought to myself, ‘My favourite band is Devo from Akron, Ohio—that’s pretty American!’ I’m an American boy through and through.”

“Does a mother stop loving her child who has a heroin addiction? No, she has a deep love for that child and that will never change,” John continues. “And her heart aches because of what that child is going through. And I’m sure we feel the same about our countries, don’t we?”

The importance of human contact

“It seemed that Iceland was unaffected—unspoiled—by the world,” John reflects. “I became fascinated with it back in the eighties because of *The Sugarcubes*. That album came out in 1988, and I loved it so much.”

While he may never shake a feeling of residual love for his country of birth, John’s heart is clearly in his adopted Nordic homeland. This connection has, in part, to do with the way that Icelandic society is relatively accepting of diverse sexualities.

As he says, telling Icelanders that you’re gay will usually be met with polite indifference; a far cry from the standard reaction back in Michigan.

John has brought his considerable language skills—which already included fluency in German and Russian—to bear on Icelandic. This is a man who keeps language textbooks by his bed, and creates tables of Icelandic grammatical declinations for fun. But even John—like many new Icelanders—often finds his new tongue tricky to grasp, and sometimes feels reticent to put his language skills on display.

“Having standards and perfectionism—and not wanting to communicate like a child—is a pride issue,” he says. “I was never affected by that before but I am now, and my unwillingness to try to speak Icelandic in certain situations makes me angry.”

John recognises that the language of another culture is an invaluable tool when attempting to assimilate into it. “You can commu-

nicate with Icelanders on a certain level in English, but you’re missing out on a huge world of who they really are. So I’m not going to give up,” he declares, “even if I often feel like it.”

On the subject of cultural integration, John has made numerous connections in the Icelandic music scene over the decade. However, when asked if he feels like an

Icelandic artist he says: “I never feel a part of anything anywhere I go; it’s sort of a natural defence mechanism. I suppose I’m still very scared to join any club. I do go out and take part in things, but I do enjoy my solitude here. But also, of course, as a human I desire contact with other humans.”

The importance of human contact to John is plainly evident in

“Does a mother stop loving her child who has a heroin addiction? No, she has a deep love for that child and that will never change.”

“Just So You Know”, one of the new album’s most touching moments.

“It’s to be played at my funeral,” says John of the track, “so that there’s no guilt for the people left behind. I feel all this guilt about my mother, because she went away and then I couldn’t say anything. And I wonder if she knew that I loved her. So I’m saying to my people, ‘Yeah, we had some rough times. But just know that I deeply felt your love.’ I think that is such a beautiful gift to give to your loved ones. To say ‘Yeah, don’t worry. I did know.’”

In time, John’s Icelandic partner—the one that he met when he first arrived—transitioned to the role of close friend. But one kind of meaningful human connection is no less valid than another.

“That last relationship was great and perhaps an indicator that I’m making progress,” he affirms. “Self-love means that you choose somebody good for yourself, right? So I think at least I’m on the right track.”



Happening

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Antonia Berg, Anna Lára Friðfinnsdóttir and Eva Huld Ívarsdóttir

just part of our lives whether we have experienced assault or not. You can't get around it."

Do girls lie?

But what is it about the Icelandic justice system that is so failing survivors?

"It would be rape culture," Eva explains. "I think it's much easier to live in a society where we believe that girls lie. It's so much easier to believe that women are vindictive or too sensitive or reading into something that wasn't meant that way."

It's a bone-chilling statement and one that, for most women, will probably hit close to home. It's also a thought that leads into another portion of rape culture—the lack of education men get on boundaries, consent and coercion.

"I have great hopes for the younger boys. There's so much more conversation now than there was so they are not exposed to as much toxic masculinity," Eva says. "I hope they are beginning to call each other out on the culture of locker room talk and such."

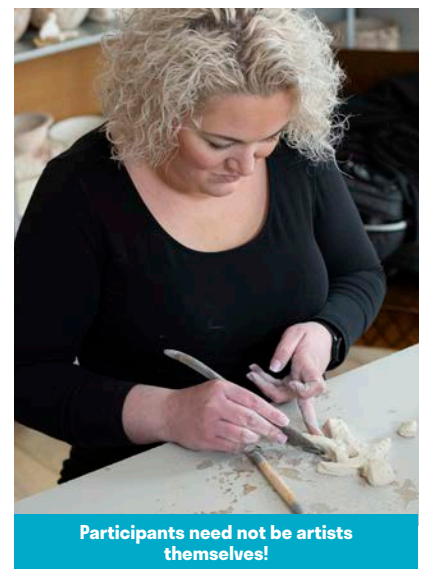
For Eva, the way forward is conversation. "It has to be an educational process," she explains. Children and adults, she emphasises, need to have frank discussions about the normalisation of rape culture in our every day lives. At the same time, the judicial system needs to better accommodate survivors—both during and after their case.

A project for Iceland

In the future, Eva plans on exhibiting all the ceramic statues together somewhere public. Her biggest dream is to see the series travel Iceland, as the number 1,600 represents the amount of cases dropped all over the country. "It's not just for Reykjavík, it's for the whole country," she states simply.

"It's very weird for me to take on this project. It's not typical lawyer work," she concludes. "It's a project that touches so many of us and I believe a project that we would like to see happen as a collective culture."

The workshops will be filled on a sign-up basis and interested parties can join and message the 1600 Niðurfelld Facebook group for more information. 🇮🇸



Participants need not be artists themselves!

"Each and every one of us women, we all know rape culture. Whether you are actually a survivor or not, you are familiar with the feeling of being afraid."

CULTURE NEWS

1,600 Lives

The 1600 Niðurfelld nauðgunarmál project tackles the failures of the Judicial System through art

TW: Discussions of rape and sexual violence.

Words: **Hannah Jane Cohen**

Photos: **Art Bicnick**

Info

The upcoming 1600 Niðurfelld nauðgunarmál workshops will be on April 9th at 17:00, April 10th at 12:00, April 11th at 12:00, and April 12th at 17:00 at Flæði. More workshops will be announced on the Flæði Facebook page.

Counting from 1 to 1,600 would take you 26 minutes and 40 seconds. That's about the length of a TV sitcom or half as long as a basketball game. But in Iceland, the number has a graver, more painful relevance. It's the amount of rape cases dropped by the Icelandic Judicial System over the last two decades—the amount of cases that prosecutors or police officers deemed to be unfit to be examined or go to trial.

But the number will soon take on a more physical form as part of the 1600 Niðurfelld Nauðgunarmál project, which aims to create a ceramic sculpture for each individual case lost, highlighting the plight of survivors, the failures of the justice system and what we as a society can do better.

Bringing numbers to life

"It's a criticism of the justice system as well as a project to point out how many cases of rape don't ever get to be examined or go to court. That's what we are trying to represent," organiser Eva Huld Ívarsdóttir explains. She's created

the project in collaboration with financial director Anna Lára Friðfinnsdóttir and Antonia Berg, the founder of Flæði, where the workshops to make the ceramics will take place. "We can always read numbers and talk about numbers but it's a different experience to actually witness them."

The Justice System's statistics actually do not officially record how many rape cases are dropped. Therefore, the number 1,600 is based on work by Icelandic scholars who painstakingly determined the number of dropped cases in 2008 and 2009, which Eva then extrapolated to fill two decades. That said, the number could easily be more—this is not a high estimate.

Why was this dropped?

The idea arose in Eva's head last December. By profession, Eva is a lawyer who specialises in sexual offences, and particularly rape.

"I always had in the back of my mind how phenomenally many cases don't get treated at all," she explained. After publishing her master's thesis, which explored 20 specific rape cases from 2013-2017, a survivor reached out to her to look at her case, which had been dropped by the Judicial System. Immediately, Eva was blown away by how much evidence there was supporting the crime. "I could not believe that it was dropped," she says incredulously. "I know that the saying is always that these things are word-against-word, and you can't work with that, but there was so much more in this case. There was a lot of evidence that could have been used and tried and examined further, but it wasn't."

Eva then began thinking about the fallout such a result could have on a woman. "I have witnessed how devastating this is," she says. "Imagine, you went through all this and then someone just says 'Well, it's just not believable.'"

As Eva was devastated by the story behind that specific case, she quickly realised that that was only one story—there must be many more. At the same time, she saw a TEDTalk about a woman who had made origami sculptures of whales to underscore how many had died in a certain timescale. She therefore thought of the idea to bring these dropped rape cases to the public consciousness via art—and via art where each piece would represent a case. And while she's not a ceramic artist, the medium just felt right to her.

The fallout of rape culture

The 1600 Niðurfelld nauðgunarmál project will be hosting workshops at Flæði—the first in April—where sign-ups can make their own ceramic statues for the series. Being a survivor—or revealing yourself as a survivor—is not required for participation in the project, Eva emphasises. "Each and every one of us women, we all know rape culture. Whether you are actually a survivor or not, you are familiar with the feeling of being afraid and the way rape is always a threat," she says.

Men are often shocked when they realise how persuasive violence is in women's daily lives, Eva explains. It's true—all women remember the first time that they got scared of men or when their Mom sat them down to talk about rape. Over their lives, women just innately know how to carry keys in a parking lot or pretend to talk on the phone on a dark street.

"There are reasons for us doing that," Eva declares. "We take it in just as a language and a societal view. And that's what I call rape culture. We can't define our culture without acknowledging that."

"We all have a friend, we all have a sister, or someone we care for. Each and every woman, we are so aware of this," Eva continues, resolutely. "It's



Each piece will represent an individual case dropped

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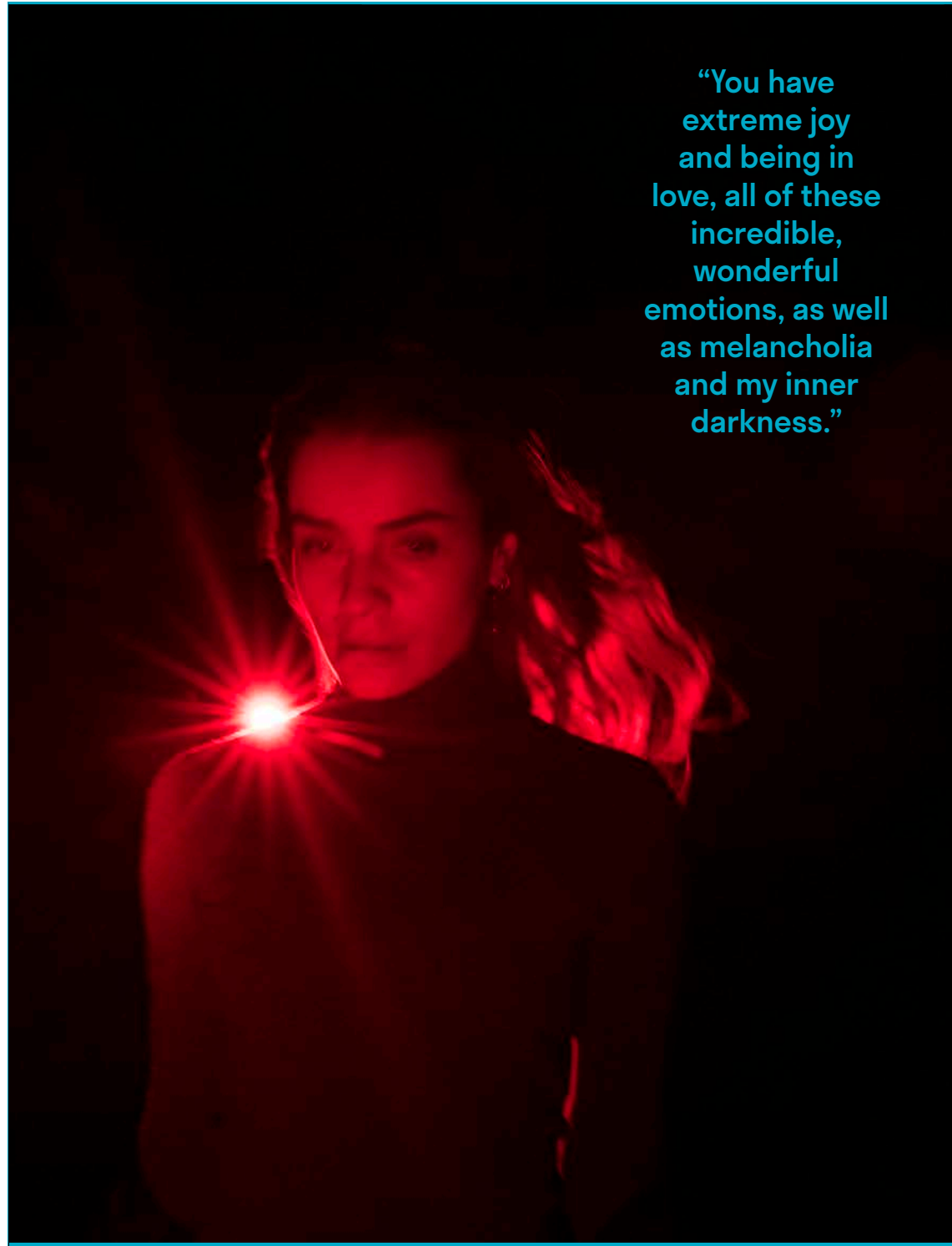
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"[Composing] is sort of representing you in the purest form."

"You have extreme joy and being in love, all of these incredible, wonderful emotions, as well as melancholia and my inner darkness."

The Dawn Of Eydís Evensen

Presenting a composer and a whirlwind emotional journey

Words: [Hannah Jane Cohen](#) Photos: [Saga Sig](#)

Album

'BYLUR' by Eydís Evensen will be released on April 23rd.



From the northern Icelandic town of Blönduós emerged 27-year-old composer Eydís Evensen, who burst onto the scene this December with a slew of gorgeous post-classical pieces with haunting music videos to match. She's on the cusp of releasing her debut effort, 'BYLUR', which she underlines will be a stirring, emotional journey that'll bring you to the edge and back.

A hypnotising start

The album, she explains, is a compilation of her life. "All of the content of the album is material I initially started composing when I was seven," Eydís says. She speaks with a light hybrid-French accent, a result of her time in Paris, she explains. "I remember the feeling of [that first composition]. I had this emotion stuck inside me and it kind of just hypnotised me and I just walked straight to the piano, sat down, and played this piece."

While the piece has been substantially reworked in the two decades since, it's clear that the memory is still a deep one for the artist—the start of what would later become the biggest part of her life. And in the 20 years since that initial composition, Eydís never stopped writing.

The purest form

Eydís has spent much of her life working as a model, for years journeying from city to city and living out of a suitcase. While vastly different from composing, Eydís sees her experiences as a

model shaping her music from a visual perspective.

"[Composing] is sort of representing you in the purest form," she explains. "But when releasing music for the first time, I asked myself, how do I want to create this visual world? With all these visual elements that I've made to accompany the music and with that, just being yourself—it's been interesting to create that."

Emotionally, the jump allowed Eydís to live fully and authentically.

"In modelling, you get to work on beautiful locations with really interesting people from across the world, so it can be incredibly exciting. But it was also my job," she says. "Versus music, that's always been my passion. So throughout my journey of working as a model and living in different cities, my passion was still always music. I'd always seek out a piano to just get some headspace for myself."

Peaceful missions

Eydís released her first song "Nætturdögg" ("Dew") in early December. The track begins like a waltz, meandering in a soft fog before moving into a more sensual, instinctual direction. At all moments, Eydís's technique is visceral, physical. Every slight pause she makes between notes, every small disruption of the beat, every slight change in her force on the keys is full of meaning. Without hyperbole, it's unusual to find someone who can make but a few notes feel so loaded.

"It was something I had been

waiting years for,” Eydís smiles, when asked about releasing the song. She laughs—a tinkling sound that stands in stark contrast to the solemnity of the song she’s discussing. “It was a wonderful feeling, like you have a new bottle of champagne.”

Eydís composed much of it while living in Cape Town before finally finishing the piece when she moved to New York. “I was going through a bit of a challenging time in my personal life, so ‘Næturdögg’ was like a peaceful mission for me,” she explains.

The spectrum of feeling

The album as a whole, Eydís emphasises, is an emotional journey that encompasses every aspect of her inner world.

“It takes you—at least for myself, personally—on a broad spectrum. You have extreme joy and being in love, all of these incredible, wonderful emotions, as well as melancholia and my inner darkness—things that have been very challenging in my life,” she notes. “It’s a whole spectrum of different emotions flowing from a solo piece into a string septet.”

Eydís points to two tracks, “Wandering II” and “Brotin,” as prime examples of this range.

“‘Wandering II’ is a two-part piece; both were composed when I was living out a suitcase, travelling from city to city every two weeks, or two months, or so. This second part is about a continuous way of living, so it has a continu-

ous underlying beat throughout it. It’s a state of flow, of changing your environment and the emotions around that,” she says.

“Brotin,” meanwhile, breaks that exciting veneer, journeying into the more hidden parts of Eydís’s life. “It’s [a reflection of] my most vulnerable emotional state of feeling kind of broken inside. There’s heavy darkness, especially in the latter half of the piece, where we sort of take a moment to pause,” Eydís says softly. “And that’s when it really is a piece of me, and one that hits.”

The first showcase

Once she releases the album, Eydís is excited to bring her music and visuals to a live audience, whenever that will be safe. Despite only releasing her music in 2020, she actually played her first ever show at Iceland Airwaves 2018 in a showcase organised by Simon Raymond.

“It was really exciting. It was very challenging putting this show together for the first time, but it was a wonderful showcase. I was generally really excited to have my first ever performance—I had a little bit of the sweaty palms, but I really enjoyed it,” she laughs. And just after the show, she explains, a representative from Sony Masterworks came up. She was later signed by the label.

“I ran outside to tell my family and friends about the representative, holding his business card, and the Northern Lights were out,” she smiles.

The duality of an artist

Outside of music, nearly all of Eydís’s favourite activities involve the outdoors. She enjoys hiking, swimming, snowboarding, and is, she explains, generally up for any surprise. “I like a last-minute adventure,” she says brightly. “My friend this week said, ‘Hey, should we go for a 4 a.m. hike to the volcano? And I said, ‘Yes, of course.’”

Eydís lights up when she begins to talk about her worldwide adventures—from skydiving to impromptu globetrotting. Her voice becomes airy, glittery, and it’s hard to reconcile her wonder with the serenity and sureness she emits when discussing her music.

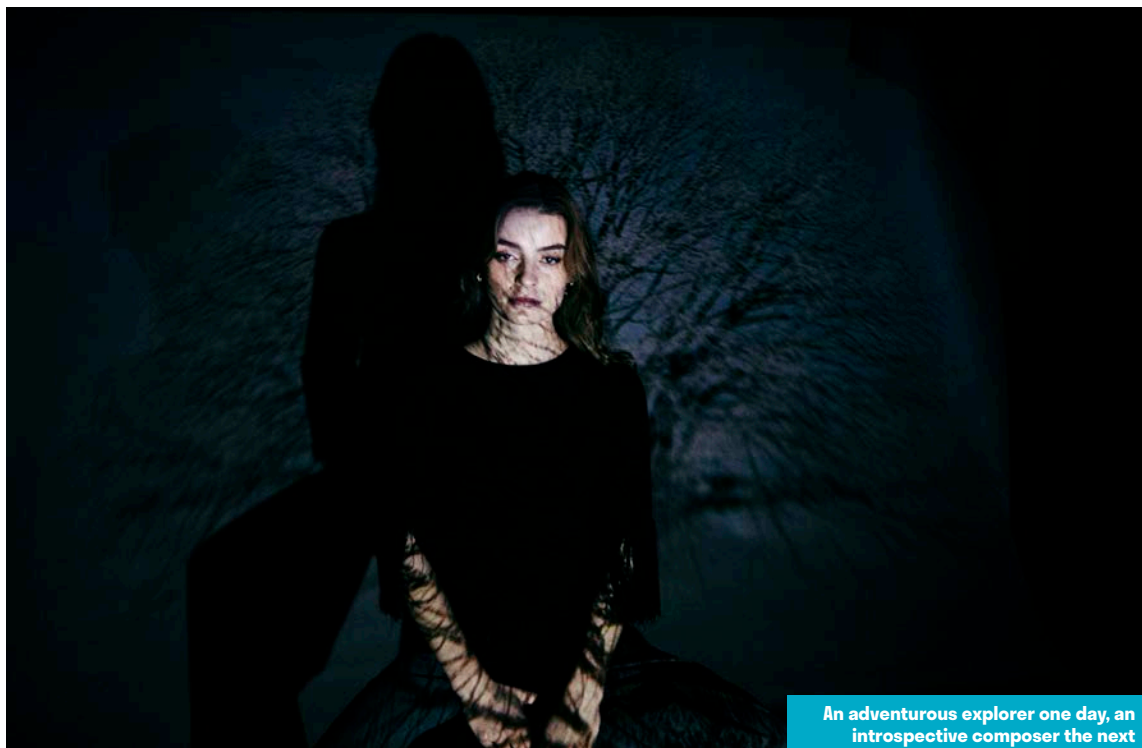
“I completely understand that. It’s hard to explain, but sometimes I feel like I have these different sides of me,” she concludes. “One day, I’m skydiving in South Africa, which is just insane and so much fun, and the next day I’m by myself, composing something and just being a bit sad about life.”

But when asked if she has any last words on the album, her eyes go wide in surprise as she’s jolted out of her stories of adventure and back into the pool of her music.

“Goodness, no! I don’t think so. I’m just excited to be sharing this for the first time with the rest of the world,” she says kindly. “I hope everyone will enjoy it.”



Eydís (right) and her two shadow friends (left and center)



An adventurous explorer one day, an introspective composer the next

A close-up photograph of a brunch plate featuring a mimosa, a bowl of beet salad, and a large piece of roasted pork belly. The background is slightly blurred, showing a restaurant setting.

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Here, Valur showcases a cyberpunk take on outdoor wear

cheaper, but this one lighter. It could also possibly protect you from an active volcano. [Editor's Note: For legal reasons, that's a joke.] But the name alone should give you some hint about what this shell is for. It's named after Hornstrandir, the most brutal and isolated place in Iceland—only fit for the most experienced hikers. Anyway, both are brilliant options, as well as beautiful design.

Bottoms Up!

66°North/Grapevine Shop

But what's a hike without good protective trousers? The **Snæfell Polartec NeoShell Pants by 66°North** are nothing less than magical. They are light armour that you will never notice until you're in some nasty winds, thinking to yourself, "Am I flying, or are these trousers just this goddamn comfortable?" Now, I have been using trousers from 66°North for years, and my only question is: How are these guys not bankrupt? Because these pants last for a lifetime. My oldest protective shell pants from 66°North are 17-years-old, and feel like they were bought yesterday. To be honest, we just buy updated styles for vanity reasons. These clothes are built to last.

Wool Vs. A Black Condom

Handprjónasambandið/Grapevine Shop

Some hikers like their Gore-Tex stuff to look like a black condoms—all slick and slimy. We don't judge anyone, but if you're going to survive Iceland's nonsensical weather, the best possible extra gear is always handmade from Icelandic wool. In Iceland, you have to be prepared for the possibility that you will get wet and Gore-Tex is incredibly cold when wet and hard to dry, becoming borderline useless. Our forefathers realised early on that the best protective gear in the Icelandic nature is always wool. If it gets wet, it only heats you up more and dries up in minutes after it stops raining. And to be frank, the only goal when trying to survive Iceland is keeping warm in all the weather conditions that Iceland will throw at you. Icelanders usually wear wool sweaters handmade by their mothers, but we understand that not everyone in the world has Icelandic mothers (unfortunately) so **Handprjónasambandið** is your place to go for sweaters or socks. Even mittens and caps. ☺

How To Dress To Impress... A Volcano

If you want to check out the volcano, well, dress accordingly

Words: Valur Grettisson Photo: Art Bicnick

Icelandic weather has one consistent characteristic: It's bad. And it can throw everything at you within an hour: from sun, to harsh winds, to rain, to snowstorms, to the beautiful northern lights in a calm wind with a raging active volcano in front of you. And then more rain. So the first question everybody has to ask themselves before venturing out into Icelandic nature is pretty simple: How can I survive this? Luckily, we have a straightforward solution. Dress accordingly.

The Basics

66°North/Grapevine Shop

The secret to a good hiking experience is layers. And it does matter what they're made of! What we've been using is the **Merino Wool**

Base-Layer from 66°North. Not only is it incredibly warm, but it's also light, comfortable and, most importantly, it doesn't chafe. The only negative here is that it's very warm so perhaps not suitable for the notoriously hot Icelandic weather. Just kidding. Summer Iceland can be under 5°C. What you put on top of this layer doesn't really matter, for this is what'll keep you warm in the wilderness.

Not Just Shoes, Full Blown Tanks!

Fjallakofinn

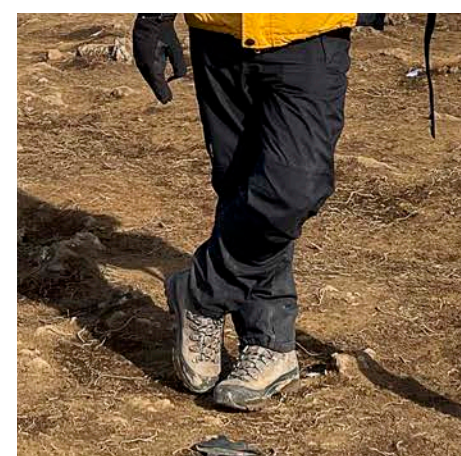
We literally nicknamed these beloved hiking boots 'the tanks' (in Icelandic, skriðdrekar or 'the crawling dragons'). Because when you're out with them, feeling like you can't go on

anymore and seeing your life passing before your eyes while sobbing in the brutal northern winds, these dragons will carry you the rest of the way. Yes, we're talking about the **Scarpa Kinesis Pro** boots. There are many Scarpa shoes you can buy—and all of them are good—but the Kinesis Pro are the secret weapons you want. Although, like tanks, they are heavy. So if you're going for a longer hike in the summer, lighter boots might be more handy. Anyway, we have worn these boots on multi-day hikes in all seasons, and we didn't really notice the weight, so to each their own.

The Apartment & The Shell

66°North/Grapevine Shop

There are two ways to go about outer layers. If it's insanely cold, you could go for the **Þórsmörk Arctic Parka by 66°North**. It's the same one that I, Valur Grettisson, use the most in our Newscast videos. But this parka is warm, so if you're going to hike in it, make sure that the temperature is well under 0°C (think glacier walks). It's also nicknamed 'the apartment' at our office, and not just because of the cost. No, the parka is as comfortable as hanging out on the sofa, while a snowstorm rages outside. But if you're hiking to a mountain, perhaps the **Hornstrandir Jacket by 66°North** is a better option. Not that it's any



The aforementioned tanks

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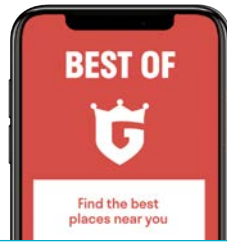
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April 9th—May 6th

In Your Pocket



Reykjavík Map

Places We Like

Best Of Reykjavík

Perfect Day

Dance, jive & have the time of your life



Words: Owen Tyrie
Photo: Art Bienick

Hulda Kristín Kolbrúnardóttir

Hulda Kristín Kolbrúnardóttir is one member of Iceland's beloved Eurovision entry Daði & Gagnamagnið, who have stolen the show once again with their new release '10 Years'. You also might recognise her from the Kiriya Family. She stands out from the crowd with her lovely blue hair, clean edgy look and absolutely stunning dance moves. What follows is how Hulda would spend her perfect day in the city.

Wake up fresh & feeling well rested

I like to wake up when you've slept just enough—the perfect balance of not too much but not too little. The best way to start the day is just by pampering myself. Then I'll go grab some breakfast, make some pancakes, have a smoothie, then take the dog out for a nice walk. The mornings for me are usually

best spent relaxing because it's the perfect time to do so. Maybe I'd put some indie pop on but it definitely depends on what kind of mood I'm in that day. Sometimes I go into hardcore metal or even elevator music if I'm feeling like it!

Time to crack on!

I usually like to do something during the day, not just sit around doing nothing. Maybe I'd go down to the studio to finish some projects I'm working on and take my time with it. It's nice to have something to focus on. It keeps me occupied. In terms of lunch, I'd definitely meet my friends somewhere; we like to go to Gló, the vegan place in Skeifan. I love the lasagne there, it's so tasty!

Kicking back, prepping for the night

I enjoy meeting my friends to make dinner. It's something we do often. Maybe I'd also like to go to Klam-

bratún with my friends to play Werewolf. We're kind of a nerdy group of friends; we're all together in film school and we also enjoy playing Dungeons and Dragons when we're all around. A good way to spend the evening would also consist of going for some drinks downtown with my friends..

If only we weren't in a pandemic...

One of my favourite things to do is spend my time getting ready for performing. I love doing warm ups throughout the day, planning what I'm going to wear and the whole process around preparing to perform. One thing I really love is doing sound checks! It's mental preparation for me to get on stage—I can sometimes get quite shy, but going through a sound check helps me get myself together before singing. 🐾



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Venue Finder

Venues	Museums & Galleries
ART67 Laugavegur 67 F7 Open daily 9-21	The Penis Museum Laugavegur 116 F8 Open daily 10-18
Austur Austurstræti 7 D3	Ásmundarsalur Grandagarður 41 G6 Open Tue-Sun 8-17
American Bar Austurstræti 8 D3	Aurora Reykjavík Grandagarður 2 B1 Open 09-21
B5 Bankastræti 5 E4	Ásgrímur Jónsson Museum Bergsgata 74 G4 July 8-Sep 1, Mon-Fri
Bió Paradís Hverfisgata 54 E5	Berg Contemporary Klappargata 16 E5 Tu-F 11-17, Sat 13-17
Bravó Laugavegur 22 E5	The Culture House Hverfisgata 15 E5 Open daily 10-17
Dillon Laugavegur 30 E5	The Einar Jónsson Museum Eiríksgrata 05 Open Tue-Sun 10-17
Dubliner Naustin 1-3 D3	Exxistenz Bergsgata 25b F4
English Pub Austurstræti 12 D3	Galleri List Skipholt 50A H10 M-F 11-18, Sat 11-16
Gaukurinn Tryggvagata 22 D3	Hafnarborg Strandgata 34, 220 Open Wed-Mon 12-17
Hard Rock Café Lækjargata 2a D3	Hverfisgalleri Hverfisgata 4 D4 Tu-Fri 13-17, Sat 14-17
Hressó Austurstræti 20 D3	i8 Gallery Tryggvagata 16 D3 Tu-Fri 11-18, Sat 13-17
Iðnó Vonarstræti 3 E3	Kjarvalsstaðir Fókagata 24 H8 Open daily 10-17
Kex Hostel Skúlagata 28 E7	Ásmundarsafn Sigtún Open daily 10-17
Kaffibarinn Bergsgatastræti 1E4	Reykjavík City Library Tryggvagata 15 D3 Mon-Thu 10-18, Fri 11-18, Sat-Sun 13-17
	Reykjavík City Library Kistuhúfur 4 Open daily 10-18
	Reykjavík Museum of Photography Tryggvagata 15 D3 Mon-Thu 10-18, Fri 11-18, Sat-Sun 13-18
	Saga Museum Grandagarður 2 B2 Open daily 10-18
	Stígurjón Ólafsson Museum Laugarnestangi 70 Open Tu-Sat 13-16
	SÍM Hafnarstræti 16 D3 Open Mon-Fri 10-16
	Tveir Hrafnar Baldursgata 12 G4 Open Fri-Sat 13-16
	Wind & Weather Window Gallery Hverfisgata 37 E5

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 23:00 on weekdays and weekends until further notice.

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: 480 ISK adults, 240 ISK children.
Buses run from 07-24:00, and 10-04:30 on weekends. More info: www.bus.is.

A



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C

Wine bar & food



VINSTÚKAN
TÍU SOPAR

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. Plútó Pizza

Hagamelur 67, 107 Reykjavík

Love pizzas, but don't think they're quite big enough? Why not dive into an 18 inch pie from Plútó Pizza? Or, if that sounds a bit much, opt for their slice and drink deal; and when we say "slice", we're still talking about a quarter of a pizza here—you won't go hungry.

2. Eriksson Brasserie

Laugavegur 77

It's hard to categorise Eriksson with its Italian-French leaning menu. The interiors and menu whisper nouveau riche indulgence, the 'fancy' ingredients are a giveaway. But all these reservations aside, they dish out a mean veal, good steaks and a smattering of pasta and pizzas.

3. Bastard Brew & Food

Vegamótastígur 4

This downtown bar/eatery is a bit of a palace. It's an English pub style environment, without the sense of history—everything from the tables to the plush leather seating are catalogue-fresh—but with eleven beers on tap, a medley of burgers, sharing plates, and comfort food, it's one of our favourite post-work hangout spots. Their tacos are unreal by the way. Swoon.

4. Café Babalú

Skólavörðustígur 22

A staple for all Reykjavíkingur, Babalú offers comfort food for folks on a budget as well as a Star Wars themed bathroom (seriously). Their chilli will fill your belly, and there's a vegan carrot cake sure to tempt you back for repeat visits. Unpretentious and bubbly, tuck yourself into a booth downstairs or squirrel yourself away for a quiet tête-à-tête over tea upstairs. And try the vegan carrot cake, we beg you.

5. Deig

Vegamótastígur 4

It's hard to make any promises about availability at Deig due to the bakery's love of innovation and surprising flavours. The good news is that you'll rarely see a misstep there as all of their stuff is amazing. Stop by, and Deig'll fix you up with a chocolate cake cruller, crème brûlée doughnut or some other fried delight. But if you get a chance to taste their glazed, almost cakey, lemon poppy seed doughnut—leap

on it like a werewolf...

6. Sumac Grill + Drinks

Laugavegur 28

Sumac's vibrancy seeps into everything—the food, ambience, service and its mix of diners across age groups. By focusing on flavour profiles unique to the cuisines, it is a successful transplant from Beirut to Reykjavík. For an indulgent spread, we recommend getting all the dips and a few flatbreads. Mop it up with the excellent grilled lamb chops and the now cult whole roasted cauliflower.

7. Hlemmur Mathöll

Hlemmur Square

They got it all, folks: Bahn mi, Neapolitan-style pizza, fish tacos, lamb specials, Michelin-quality high end cuisine, coffee, and even fucking gelato now. Yup, this food hall is a one-stop-shop for literally everything in Reykjavík's beloved bus station. It's also one of Grapevine's favourite places for a first date, in case you're like, in the market for that.

8. Fine

Rauðarárstígur 33

Did you know that the Chinese kanji for fine recalls that of rice/meal? This proper Sichuanese restaurant packs a wallop of flavour, heat and textural delight in each of their selections. The simply stir-fried hot and sour potato matchsticks and vegetables are exactly the kind of subtlety that has been absent from Chinese cuisines in these parts and puts to rest doubts that this is only a fiery spicy cuisine. Other must-tries are the beef in hot oil, yu-shiang chicken.

9. Chickpea

Hallveigarstígur 1

Tucked in next to downtown's Kronan supermarket lies Chickpea, a new bijoux vegetarian eatery. The restaurant is based around falafel, which is delicious, bringing to mind the fresh bites you'd find on the carts of the Middle East—and the salad is equally as visceral. Many of the ingredients are locally sourced and seriously—try the kim chi. It's a family secret and positively to die for.

10. Búllan

Geirsgata 1

An oldie but a goodie, Búllan slings a solid burger that seals Iceland's reputation as a worthy burger destination. It was the winner of our Best Of Reykjavík 2020 Best Burger award and man, does it deserve that. Go for a nice greasy hangover meal

or go on a date—either will be, as Chandler would say, perfection.

11. Prír Frakkar

Baldursgata 14

To get a sense of Icelandic food culture from a time before it was fashionably New Nordic, pay a visit to Prír Frakkar. This restaurant has not let anything sway them from tradition—you'll spot everything from foal, to black bird, to cod throats and plökkfiskur that are sure to remain long in your memory. A visit to this place underlines that good old-fashioned Icelandic cooking can be all kinds of memorable.

Drinking

12. Vinstúkan Tíu Sopar

Laugavegur 27

The charming basement bar focuses on natural wines as well as wines from smaller producers and lesser-known regions. They have twelve bottles open at any one time, and the selection changes daily, so you truly never know what you're going to get.

13. Aldamót Bar

Kirkjutorg 4

Taking over the famed Klaustur place, this cosy spot is the perfect mix of classy and relaxed. It's become a favourite of our Culture Editor in the past months with socially distance-safe tables and table service. This place has got a bright and boozy future.

14. Kiki Queer Bar

Laugavegur 22

Kiki is a love-it-or-hate-it situation, but if you're looking to dance to the greatest hits of the past 30 years, it won't disappoint. Even though right now there is no dancing, they are re-opening up with tables, small drag shows and other queer entertainment. RuPaul bless.

15. Miami Bar

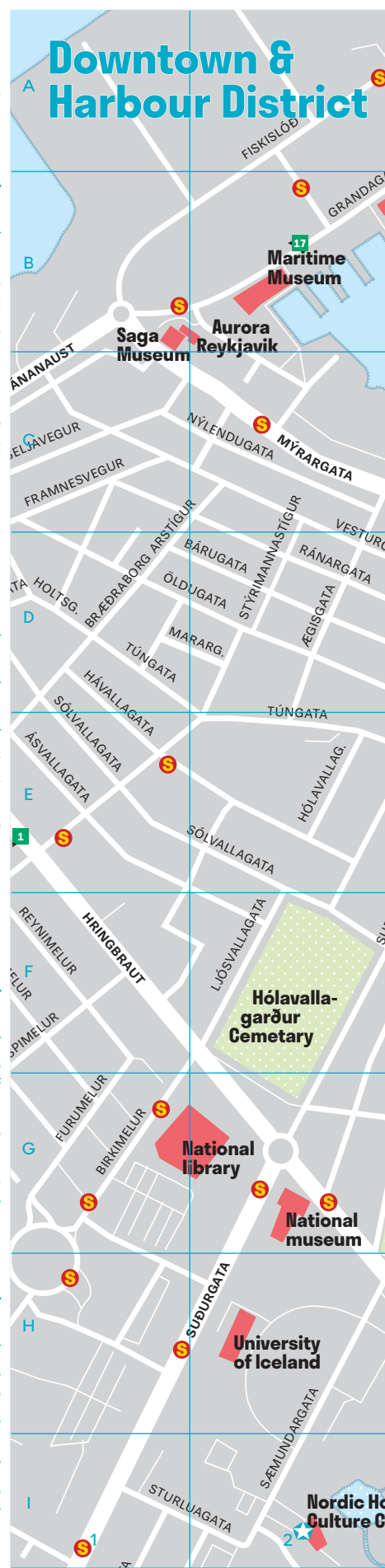
Hverfisgata 33

With a sharp aesthetic that's miles ahead of any other joint in town, Miami serves up pure vice with a splash of cosmopolitanism and a dedicated ping-pong room in the basement. If that's not enough, they also offer Cuba Libre on draft. So sit back, drink, and you'll feel just like you're in 'Scarface'—minus the massacres and mountains of cocaine.

16. Mengi

Óðinsgata 2

Mengi's concert room is more white cube than dive bar. The programme encourages new collaborations and experimental performances, so even



if you know and love the work of the musicians you're seeing, you might be treated to something brand new on any given night.

17. Luna Flórens

Grandagarður 25

Part flower-child, part spiritual and with a whole lot of whimsy thrown into the mix, this cosy and hand-crafted bar is so intimate it makes you wanna spend the day musing about geodes, lunar cycles and tarot card readings. You can do all this and more while sipping on their excellent house cocktails and an excellent slice of vegan cake. Go for an after work drink. That's when this place thrives.

E

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New In Town ☆



SONO matseljur
The Nordic House
Sæmundargata 11

Are you tired of the same old generic vegan or vegetarian food? Sick of tasting the same plant-based whatever that you know (and we know) will eventually revolutionise the way the world eats? Well we have news for you! SONO matseljur is an all-new eatery that opened up at the Nordic House. It prides itself on blending herbs and ingredients that others would often turn their noses up at, such as flower water and nettles. We bet you haven't eaten that before. **OT**

18. Kaldi Bar

Laugavegur 20b

IT'S OPEN! Yup, a small, stylish drinking hole popular with the after-work business crowd, Kaldi is a great place to feel a little classier and drink with dignity. The beer selection is top-notch, and the handcrafted interior tips the scales of upscale rustic charm. You can be certain that conversation will rule, not loud music. You also might meet important people, fall in love, and move to Seltjarnarnes.

19. American Bar

Austurstræti 8

Football fans will rejoice in seeing the row of screens perennially

tuned to sports channels above the bar, while troubadour aficionados will find in American Bar a great spot to listen to classic country music. Grab a rib and be happy.

Shopping

20. Myrkraverk Studio

Skólavörðustígur 3

This hole-in-the-wall artist-run space is a true treasure for those seeking some edgier artworks. Featuring a rotating cast of Reykjavík's best underground artists, including Freyja Eilif, Solveig Pálsdóttir, Boot Foot Toys and Arngímur Sigurðsson, it's a feast for the eyes with art covering nearly

every available piece of space.

21. Hildur Hafstein

Klappartígur 40

Hildur Hafstein is known for her slightly hippy, slightly witchy vibe—a lone jewellery shaman within the Icelandic scene. Filling a niche all her own, her mix of delicate jewellery with unusual shapes is truly a delight. Stop by her tucked away Klappartígur studio to experience the magic in person.

22. Kokka

Laugavegur 47

Kokka is a fancy fantasy-land for food and homeware lovers, filled with all sorts of utensils you

didn't even know you needed (but, obviously, you do). For those looking for new toys to furnish a modern and really, really stylish kitchen, Kokka should be your first stop.

23. 12 Tónar

Skólavörðustígur 15

This city-centre record store is something of an institution, offering the unique experience of having the store staff ask about your music taste then sit you down with some headphones, and a pile of Icelandic records. It's also a label that puts out many top Icelandic artists. A must-visit Reykjavík store. Note: They also have a small bar and occasionally some shows.

24. Tulipop

Skólavörðustígur 43

Tulipop serves up everything from lamps to wallets all covered in the cutest monsters you'll ever see. The Icelandic brand's flagship store is an explosion of pastels and neons. Seriously, Tulipop is the cutest.

25. 66° North

Laugavegur 17-19

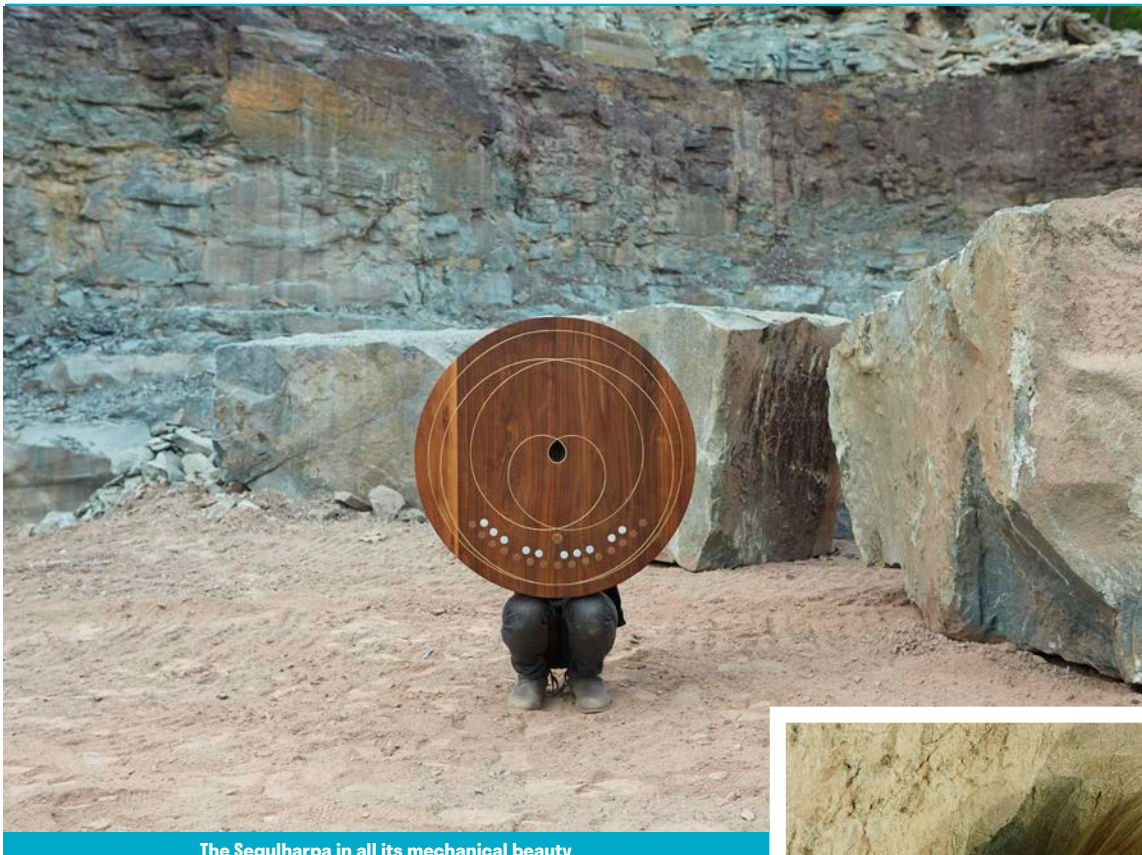
66 North is the OG brand in Iceland, donned by everyone from rural farmers to downtown fuckboys. Peruse their wares and it's obvious why—their quality and aesthetics is impeccable. These are pieces that will last you not only your lifetime, but probably your grandchildren's.



F

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The Segulharpa in all its mechanical beauty

“I felt this was an attempt to create something that would be a kind of two-way communication between human and machine.”

with it. I felt this was an attempt to create something that would be a kind of two-way communication between human and machine.”

The sound itself makes one think of what a church organ would sound like were it floating within the singularity of a black

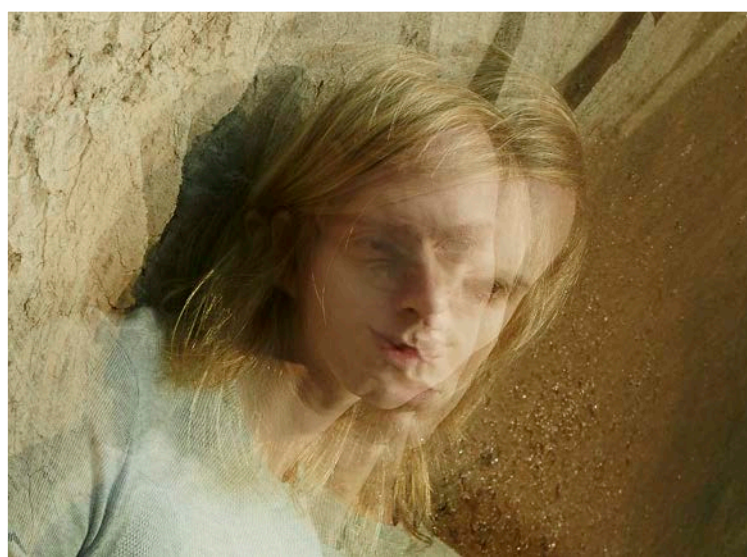
hole. It’s trance-like, but with a stillness and cleanness that manages to walk the line between discomfort and meditation.

Inconsistency, though, is a hallmark of the instrument. “The strings want to go the path of least resistance,” Úlfur says. “So they decide whether they jump up an octave or an octave and a fifth, and all the way up the harmonics scale.”

A being

Úlfur hasn’t yet used it in any of his own compositions, but for him, the innovation and exploration of the instrument was the ultimate pleasure. “I think building instruments from their most discrete elements is just my obsession,” he laughs.

“I’m making new things all the time. It’s mainly the interface of how you’re interacting with a thing that creates the instrument. It’s not about the technology, or how it works. It’s how you feel when you’re touching it, or in the presence of it,” he concludes. “It’s like the harp is looking at you when you’re in its space. And it’s really fascinating when you finish something how an instrument can become more than the sum of its parts. It’s an intimate relationship once you get involved with these things. It has a character.” He pauses. “It’s almost like a being.”



gpv.is/music
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A Harp, A Human, And A Machine

Úlfur Hansson’s Segulharpa births a new sound

Words: **Hannah Jane Cohen** Photo: **Elísabet Davísdóttir**

“When it worked and I finally got the string sound working correctly, it was pure magic,” Úlfur Hansson says—a big smile on his face. He’s fresh off of taking first prize at this year’s Guthman Musical Instrument Competition with his own instrument, an electromagnetic harp called the Segulharpa. Right now, he’s reminiscing on his first attempts at making it. “No one is telling you whether this is possible or not and then you go and get it. It’s a Frankenstein moment,” he grins.

A sealed mystery

“I’ve always been into electronic music since I was small, but when I became a bit older, I got really interested in death metal and black metal and that kind of music. Going to concerts, you’d just feel the music in your body. It’s such a visceral experience,” Úlfur says, when asked about the origins of the harp. “So that physical aspect of sound became a huge deal for me, and it’s an age old dilemma with electronic music—it’s always confined to speaker systems. You’re programming something on a computer. Then you either run it and it does its thing or you have pre-programmed tracks that you play like a keyboard, but the sound is always coming from another source. It’s almost as if there’s always an extra step away from your body or your immediate interaction with the instrument that you’re playing.”

Úlfur, therefore, sought to see what he could do to rectify this gap. How could one create a three-dimensional meaning and physical relationship within the context

of electronic music? And then, like a lightbulb, the Segulharpa appeared.

“This [Segulharpa] just came to me—what it was supposed to look like, the feeling that it evokes. I wanted to create something that was very mysterious and that you don’t have to be technologically oriented to interact with at all. It doesn’t have any markings or any text or anything. It doesn’t even have moving mechanical parts,” he says, smiling. “All you do is just approach this kind of monolithic thing, and out of curiosity, you start touching it and it responds to your touch. As soon as I had that idea, it just took many years to implement it and figure out how to make that work. So even though it’s very complex technically, that’s not the point.”

Fear of feedback

Within a perfect wooden circle, the Segulharpa contains 25 steel strings that are curved within a magnetic field. On the top of the instrument lie copper and steel circles that, once touched, oscillate the strings through electricity, emitting a sound that’s created by a machine but controlled through the nuanced touch of the player.

“It’s based on feedback, which is an inherently unstable phenomenon that provokes almost like a fear reaction, which makes it exciting and unpredictable. So you’re always unsure of what this process that you’re getting yourself involved with is gonna create as you touch it,” Úlfur continues. “And I think that physicality and that uncertainty is interesting as you touch the instrument and play

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Event Picks



GusGus ★

May 7th & May 8th - 20:00, 22:30 - Harpa - 5,990-12,990 ISK

There was a time that of Iceland ever heard of the only Icelandic bands anyone outside were the Sugarcubes and GusGus. While you

won't be able to see the Sugarcubes perform anymore (reunion tour when), GusGus is still alive and kicking, and they will be performing at Harpa to bring the magic back for their 25th anniversary. The lineup also includes guest appearances from Emiliana Torrini, John Grant and a host of others, promising a night that you will be bragging about to your friends for years to come. So don't miss out on this rare occasion: Catch them live this May! Hey—not every band lasts a quarter of a century. **ASF**



Almost Famous: Friday Party! ★

April 23rd - 20:00 - Bió Paradís - 1,600 ISK

Kate Hudson at her best. Rock stars acting like misogynist buffoons. Spontaneous singing of Elton John's "Tiny Dancer". It's all there in this award-winning Cameron Crowe early-aughts classic, which you are cordially invited to enjoy, in public no less, at this screening. Sweets and drinks will also be on offer. **ASF**



Ultraflex ★

April 9th - 19:00 - KEX Hostel - Free!

Remember all that Soviet exercise gear you just never have a chance to wear? Finally, the occasion has arrived. Ultraflex will be doing a very small show at KEX Hostel, which will be the perfect opportunity to get your aerobics on. Get there early—this band is so popular and the public is so starved for exercise that we assume it'll fill up quick. **HJC**



MUSIC NEWS It's finally here! The official biography of the legendary Icelandic metal band Skálmöld. And by Mírir's head, we are going to read this until it evaporates. Surprisingly, the book also reveals that our dear president, the sensitive boy scout Guðni Th. Guðnason, is a keen metal fan. He wrote the foreword in the book, which was as a whole written by the British author Joel McIver. The biography features interviews with all the members of Skálmöld as well as other prolific characters from the Icelandic metal scene. You'll also find a list of every gig Skálmöld has ever played, their songs translated into poetically faithful English, and tons of behind-the-scenes photos. What more could we ask for? Well, perhaps some mead while we listen. **VG**

Our music listings section is currently throwing out its flannel shirts in anticipation of WBS. Sorry!



RAKEL, catching the light

Stepping Into The Sun

RAKEL is here with a dreamy, escapist debut

Words: **Hannah Jane Cohen** Photo: **Art Bienick**

EP

RAKEL's debut EP 'Nothing Ever Changes' will be out on April 28th. Check out her current releases on all streaming platforms.



"The whole EP is about feeling a little bit unsure of what you're doing in life," RAKEL Sigurðardóttir says softly. "Just in general. Your place, where you're at—it's about kind of escaping your reality in some way." She pauses, looking around for a minute as if to collect her thoughts, before emphasising, once again,

that it's her first interview about the EP. "So maybe I'm not very good at this, putting these thoughts into words because I've never really said them out loud," she explains, smiling as she takes a sip of coffee.

Called 'Nothing Ever Changes', the EP will be RAKEL's first. Under artist name RAKEL, the 28 year old only recently dropped her debut efforts, two singles entitled "Our Favourite Line" and "Keeping Me Awake" at the end of 2020 and beginning of 2021. That said, she's long been in the industry, but now, it's time for her to take centre stage alone.

Apparently, some things do change.

The right time

RAKEL started playing the violin at six, later moving into jazz singing in her teenage years, which she further pursued at university. In the midst of these studies, she began collaborating with indie-folk star Axel Flóvent, with whom she accompanied on many tours over the years.

But despite her impressive resumé, RAKEL never started working on her own stuff until early 2020, when she teamed up with producer Hafsteinn Þráinsson, better known as the indie master CeaseTone, and a close friend of RAKEL's.

"About a year ago, Haffi was like 'RAKEL, you need to do something with your stuff! Just bring it to the studio,'" she says with a delicate smile. "That's how my solo project started rolling. Up until then, I was scared of doing my own thing."

For RAKEL, Hafsteinn's involvement was serendipitous, giving her the confidence she needed to strike out on her own. "Haffi knows me really well and we connect through music," she explains. "It was the perfect moment. The focus was right and it's been a pleasant thing—making music together. I'm happy that I started doing it now at 27. It was the right time for me."

Creating an outlet

RAKEL's first single, "Keeping Me Awake", came out in October. The

track is a dreamy, emotional melange of pop and electronic beats that crescendos into a cinematic masterpiece worthy of a big-budget blockbuster trailer. In it, RAKEL's voice wavers between soft vulnerability and full-on strength. Her control on her own instrument is immense as she croons to a lover, who is, as RAKEL does to a listener, keeping one awake.

"It's the first song I ever wrote where I was like, 'Oh, this is something,'" RAKEL explains. "It started as a tiny thing. I sampled something and made this loop and then, I just improvised over it and the song just came out whole. That's actually never happened again since that day," she laughs.

The EP is, along with her music as a whole, she emphasises, intensely personal. "I create that music that's serious and a little bit sad. It's an outlet for those kinds of feelings," she explains.

But while the EP starts in wistfulness, of feelings of being unmoored, it ends with a bit more strength, RAKEL promises. "There's a kind of relief at the end of the EP, which is a little bit sad, but it's also a solution," she concludes. "It's difficult but it happens." ♡



GusGus is always at it like an active volcano constantly threatening a new fissure (and then two more) when least expected—not that we know anything about it. They will be dropping a new album at the end of May, and have preempted that fated release with a slew of fantastic videos made by Arni & Kinski—who were actually part of the GusGus collective in the 90s. These include "Stay The Ride", "Higher", and "Our World", "Higher", featuring the fantastic Margrét Rán from VÖK, is a particular favourite here, and was a honourable mention for Best Music Video at the 2021 Grapevine Music Awards. So expect solid house music. Expect fire. Expect nothing less than 1,200 degrees. **VG**



A new label is up and running in Iceland, called Vax and their first two efforts are, to put it finely, very promising. Their first release was 'Dysjar' by the doom-jazz combo Dalsáða, and the second, 'Music Library 02' by cinematic instrumental duo Hvörf, which dropped at the end of March. The vibe brings one's memory back to a "little known" label called Mo' Wax—you know, the first label that DJ Shadow appeared on in the 90s. Maybe we're just nostalgic, but this is one label that we're excited to see more of and one all local music fans should pay attention to. **VG**

gpv.is/music
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Art



As of publishing date Emilie has now given birth to a beautiful baby! Congrats!

Artist/Curator/Friend

The undefinable relationship of Emilie Dalum and Michael Richardt

Words: **Hannah Jane Cohen** Photos: **Art Bicnick & Emilie Dalum**

Exhibit

'Nature in Transition - Shifting Identities' will open at the Nordic House on April 17th.

"For the past half a year, I've been writing a lot about what is going on here, who we are to each other. Friends? Artists? A curator?" photographer Emilie Dalum posits from across her kitchen table to long duration performance artist Michael Richardt. Neither have an answer.

But together, the two are like yin and yang. Michael stands out. In his wigs, bright clothing, and completely fearless personality, he catches the eye of everyone fortunate enough to meet him. Emilie, meanwhile, is quieter, less conspicuous. She refers to herself as someone who documents, which stands in opposition to Michael, who, one infers, is documented. Nonetheless, over the years, the two have become woven together in a way that surpasses language. Their relationship is new territory.

Now, the two will exhibit together at the Nordic House as part of the 'Nature in Transition - Shifting Identities' exhibition with a collaborative project that includes 'Densified Entity', a video work by Michael, 'Michael', a photo series by Emilie, and 'I Am Calling For Colours', a driftwood installation by Emilie.

Documentation begins

Emilie and Michael met in 2010 at Performers House in Silkeborg, Denmark. "We didn't speak that much but I sometimes tell people I was in awe of Michael," Emilie says. "High heels, big dresses—that's what he was wearing. And I was very young and innocent, trying to explore myself."

Over the years they lost touch until they both ended up in Iceland in 2012. Emilie was on an exchange

programme from university while Michael was working on a performance photography project called 'The Glass Dress'.

"And that was when you started taking photos of me!" Michael exclaims. Emilie nods in response, pointing at a photo close to her kitchen table of Michael, which was taken that year. At the time, she hadn't yet professionally studied photography, but her early work with Michael ignited her passion for the medium, ultimately changing her artistic life forever and becoming the photo series 'Michael'—a selection of which will be shown at the Nordic House.

"I was always so appreciative of her documenting me. I was also hungry for that space to be mediated. Something really started..." Michael trails off. But like a twin, Emilie quickly jumps in. "Without us really knowing," she concludes.

Emilie went on to intimately document Michael's life—not just as a performer but in his daily routines as well—in Michael's Copenhagen rehearsal studio. There,



One of Emilie Dalum's 'Michael' series

Michael, who was doing a project based on his mother entitled 'RULE PINK', began to dive into a deeper place in his performance art than he'd been before.

"I was feeling that a lot was happening in my space and in a way,

you became the only one who really penetrated that intense strange little bubble," he says to Emilie, a smile brightening his face.

We trust each other

Years later, they both ended up back in Iceland studying at the Arts Academy, which led them to further intertwine artistically. First, there was Michael's performance 'Sun to Pearl', which was a message to five generations into the future that saw Michael walking about the capital area expressing himself at the top of his lungs. Emilie filmed it. Later, they began work on a hybrid project—Michael as artist, Emilie as curator—developed for the Hugarflug Conference, which brought them together in an even stronger way.

"I wanted to do a performance about calling in my Nigerian ancestry," Michael explains. It featured a range of physical objects made by Michael and placed by Emilie, and a one-take video of Michael's powerful live performance—which featured dark figures, newspaper articles, and his thundering voice—filmed by Emilie.

In the exhibition 'Nature in Transition - Shifting Identities' the Nordic House will pair Emilie and Michael together, bringing them into a closer dialogue than they ever have been before.

"We trust each other," Emilie concludes strongly smiling at Michael, who returns it instantly. "If you don't have trust, you cannot do something like this." 🐦

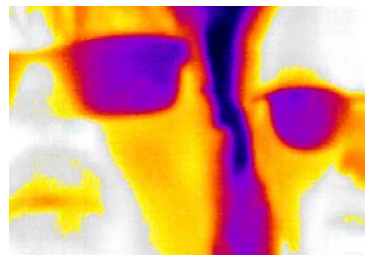
Our Picks



★ **Sigurður Guðjónsson: Unseen Fields**

April 9th-June 5th - BERG Contemporary

Sigurður Guðjónsson will be Iceland's representative for the 59th Venice Biennale in 2022, but you can see his works a bit closer to home right now, you lucky dog! Known for his immersive explorations of machinery, construction and relics, Sigurður combines the natural with the technological in a series of complex intertwined sound and visual experiences. His works are basically synaesthesia, except for those without synaesthesia, you know? In this exhibit, he dives into the hidden landscapes of matter, unveiling the uncanny and alien character of daily phenomena that are oft ignored. So drop by for some visual and aural sensations you might have never felt before, you lucky dog! **HJC**

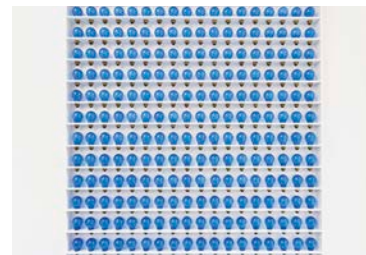


★ **Eðli Hlutanna**

Until April 11th - Midpunkt

Birgir Sigurðsson and Elín Anna Þórisdóttir team up for this duo-exhibition at Kópavogur's Midpunkt Gallery. This time, it's all about

light sculptures and viewers will be able to fiddle with a remote control to change the colours of the lights, thereby making their own mark. Congrats—you're an artist now. **HJC**



★ **The Earth Has Many Keys**

Until April 25th - Living Art Museum

The Earth. The Universe. Man. Time. Meet Katie Paterson. Here, she mapped out dead stars and created a light

bulb that simulates moonlight. According to her statement, she also sent a meteorite back into space. Is that true? Perhaps her real name is Katie "X Æ A-12" Paterson. **HJC**



★ **Húsörður slær í gegn**

April 10th-25th - Pula

There's a lot going on here at Pula, the gallery the Grapevine sprints hard for. Made by Helga Páley Friðþjófsdóttir, this exhibi-

tion translates to "Janitors Big Hit". Helga was a member of the Kunstschlager collective back in the day, which Grapevine also simped hard for. A win-win combination. **HJC**

April 9th-May 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

REYKJAVÍK ART MUSEUM - ÁSMUNDARSAFN

Sirra Sigrún Sigurðardóttir

Sirra's work is cosmic in nature, often connected to speculations about our position within the inner workings of nature, physics and the forces that drive the world. Her works often display our position as individuals, our significance and insignificance. As an existentialist paper, who ruminated on our own obscurity, we can't agree more.

- Opens on April 22nd, 2021
- Runs until October 17th, 2021

MUTT GALLERY

Almar Steinn Atlason: Útför á sólarströng

Grapevine-favourite Almar Steinn Atlason presents a series of paintings he made from 2016-2017 while living in a van on the island of La Réunion in the Indian Ocean. According to the performance artist/painter, they were inspired by internal chaos, personal shortcomings and the awkwardness and beautifulness of existence.

- Opens on April 11th, 2021
- Runs until May 16th, 2021

Ongoing

NATIONAL GALLERY OF ICELAND

Of The North

'Of the North' (2001) is created from Steina's archive of video recordings, mostly of Icelandic nature—either the surface of the earth, or microscopic views: microbes, as well as crashing waves and melting ice, landslips and an array of natural phenomena relating to geological formation and destruction of our planet.

- Runs until January 9th, 2022

Barren Land

In 2004, landscape painter Georg Guðni bought a plot of land and built a studio, which he entitled Berangur ('Barren Land'). This name could really be applied to all his works he created there—they are all touched with a rugged sensibility of the craggy weather-beaten barren land on which they were made. Check out a selection here.

- Runs until April 25th, 2021

HELLO UNIVERSE

It's 2021 and we're over Earth. Enter

Finnur Jónsson. The avant-garde art of Finnur—the first Icelandic artist to address outer space in his works, in the first half of the 20th century—presents the artist's unfettered interpretation of the marvels of the celestial bodies, which are the theme of this exhibition. Always remember: We are but matter experiencing itself on a pale blue dot.

- Runs until January 9th, 2022

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.

REYKJAVÍK CITY MUSEUM

Settlement Exhibition

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

REYKJAVÍK MUSEUM OF PHOTOGRAPHY

The Silent But Noble Art

Sigurhans Vignir (1894-1975) left the museum an archive of around 40,000 photographs. Many of these document everyday Icelandic society just after the creation of the Republic of Iceland in 1944—a christening, labourers at work, people skating, the occupation of Iceland during World War II by British troops, a beauty pageant, a birthday party, a wigmaker... and so on.

- Runs until September 19th, 2021

The Arctic Circus

For one and a half years, photographers Haakon Sand and Gudmund Sand followed the everyday life of Sirkus Íslands. So, you could perhaps say... they ran away and joined (photographed) the circus.

- Runs until May 30th, 2021

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 row boats to monstrous trawlers.

Melckmeyt 1659

Melckmeyt was a Dutch merchant ship that crashed near Flatey Island in 1659. Explore the wreck here, with two images of different origins against each other.

MUSEUM OF DESIGN AND APPLIED ART

Peysa Með Öllu Fyrir Alla

You'd be a little taken aback if your doctor turned up with green lips, vampire fangs and dental braces or a giant tongue covered in a dozen tiny tongues—although maybe not in these strange times—but these are just the sort of surreal realities that Yr Jóhannsdóttir—artist name Yrúrari—creates. Now she's got a studio project that will see her make her tongue-filled projects using only discarded sweaters from the Red Cross. Stop by on March 14th, 16th and 23rd to join in.

- Runs until May 29th, 2021

DEIGLUMÓR: Ceramics from Icelandic Clay 1930 - 1970

While ceramic art has followed humans since their earliest years, few relics of ceramic art from ancient Iceland have been preserved. That said, there is still a rich history of Icelandic clay in the 20th century and this exhibition is here to highlight the numerous workshops that took up the cause of Icelandic clay over the last hundred years.

- Runs until May 9th, 2021

REYKJAVÍK ART MUSEUM - HAFNARHÚS

Ragnar Axelsson:

Where The World Is Melting

Grapevine-favourite Ragnar Axelsson presents a not-to-miss exhibition with selections from his 'Faces of the North', 'Glacier', and 'Heroes Of The North' series. Ragnar has been documenting the Arctic for over 40 years, and in stark black-and-white images, he captures the elemental, human experience of nature at the edge of the liveable world.

- Runs until May 9th, 2021

Hulda Rós Guðnadóttir: WERK - Labor Move

Hulda Rós Guðnadóttir's installation in the lobby of the museum consists of a three-channel filmic work, sculptures, and a video recording of the assembly of said sculptures. It's an exploration of the multi-layered global economy—featuring dockworkers mimicking their own work in repeated choreography. Ooph, that really puts our work into perspective, right?

- Runs until May 9th, 2021

D43 Auður Lóa Guðnadóttir: Yes/No

Auður Lóa Guðnadóttir—the print-size sculptor and Princess Diana scholar—is here with more than 100 new sculptures. So come experience house pets, internet cats, found photographs, historical reproductions, Instagram pics and more put into physical form, exploring issues as vast as post-colonialism and institutional discrimination to good ole' humour.

- Runs until May 9th, 2021

Raw Power

Wait, another Erró exhibition? You bet! This one places Erró's works from different periods in the context of contemporary Icelandic art. It's a diverse selection that, as always, contain the numerous media reference the artist has become known for.

- Runs until May 30th, 2021

REYKJAVÍK ART MUSEUM - KJARVALSSTAÐIR

Eternal Recurrence

Jóhannes S. Kjarval—is here put in dialogue with a number of prominent contemporary Iceland artists including Ólafur Eliasson, Ragnar Kjartansson, Steina and Eggert Pétursson. Now that's a lineup.

- Runs until September 19th, 2021

GERÐARSAFN KÓPAVOGUR ART MUSEUM

Castles In The Sky

Kópavogur: A town that birthed not just this art museum but also artists Berglind Jóna Hlynisdóttir, Bjarki Bragason, Eirún Sigurðarsdóttir, and Unnar Örn Auðarson. Now, all four present their views on this grand development.

- Runs until May 15th, 2021

GERÐUR

As the first Icelandic artist to use iron in her artwork, Gerður Helgadóttir was a pioneer of three-dimensional abstract art in Iceland. Gerður's creativity and experimental nature is a motif within the museum and reflects its unique position of being the only museum founded in honour of a female artist. Using iron plates or steel wires, the artist created delicate compositions in space, often with a cosmic reference.

- Runs until April 18th, 2021

HAFNARBORG

Magic Meeting - A Decade On

Spanish-Icelandic art duo Libia Castro and Ólafur Ólafsson haven't done a solo exhibition at Hafnarborg in 10 years. Now they're back with an exploration of the Icelandic (not yet official) Constitution. Remember? That document written in 2008 that the public agreed with in a referendum but someone Parliament won't officially ratify?

- Runs until May 30th, 2021

LIVING ART MUSEUM

Katie Paterson —

The Earth Has Many Keys

The exhibition features works about the earth and the universe, geological and cosmic time, poetic and philosophical connections between man and the world around us. Katie Paterson has mapped all the dead stars, created a light bulb to simulate the experience of moonlight, sent a meteorite back into space, and developed a scented candle that creates a scented journey from the surface of the Earth, up to the Moon, via the stars and into a vacuum.

- Runs until April 25th, 2021

KLING OG BANG

Yes, a falling tree makes a sound (and it has a lot to say)

Curated by Helena Aðalsteinsdóttir, Kling og Bang's new exhibition presents a series of works inspired by feminist science fiction. Artists such as Brokat Films, Tarek Lakhri and more showcase reimagined futures, rewrite patriarchal narratives and offer artistic recentralisations of marginalised identities.

- Runs until May 9th, 2021

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Film



The Director re-enacting a key moment from the film

Just Say Yes

Oscar nominee Gísli Darri on "Yes-People"

Words: **Andie Sophia Fontaine** Photo: **Art Bionick & Film Still**

Gísli Darri Halldórsson, long a known name in animation in Iceland and abroad, learned last month that he is now also an Oscar nominee for directing, for a short animated film called "Yes-People".

The film, which is only about eight minutes, follows a day in the life of several characters, whose separate routines sync beautifully, even musically. Most striking, the film is nearly completely silent, employing small vocalisations and just one word: "Já", the Icelandic word for "yes."

Saying a lot with a little

The concept is reminiscent of the old chestnut that you can have an entire conversation in Icelandic using only the word "jæja," a word whose meaning changes depending on the tone you use. Gísli Darri sees the parallels in explaining the piece's inspiration.

"I think the seed of the idea was I was talking to my Irish friends and they were over for New Years, and I was explaining this thing with 'já' and it just made them laugh," he tells us. "I studied languages, so I'm already quite obsessed with these things. I think it's a bit of a blur, because there were a lot of ideas at the same time. It was like an explosion; it wasn't just about the languages. It was also about routines and habits."

"This project was kind of like an artistic roar. I just wanted people to know that I'm a director."

"Anyway, it made me think: is it because our vocabulary is so limited, that we are more sensitive to tone?" Gísli says. "I remember those thoughts going through my head, the fact that compared to French or even English we are very poor in vocabulary. I'm sure anyone learning Icelandic has had this obstacle of 'how do I say this word in Icelandic?' and you usually need a sentence to express a word, unless it's about a type of snow or something."

Frozen

The nomination for Best Animated Short Film did catch Gísli Darri by surprise, in a way.

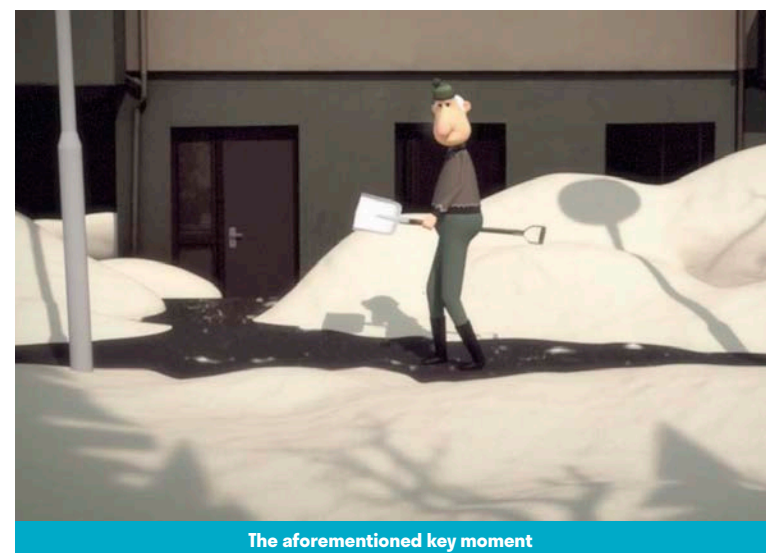
"I was really surprised by the nomination, but I had shown the film by pure chance to a pretty big producer in the UK, before it even went into the festival circuit," Gísli tells us. "And she pretty much said immediately, 'You should consider sending this to the Oscars, I think it has a huge chance.' I didn't really believe her. I think I'd already had five no's from film festivals, so I was getting a lot of mixed mes-

sages. Also, it was really hard to gauge the success of the film. It later got into really good festivals, but I didn't see it with an audience. So I was completely clueless. But I did go through the academy process to make it eligible. I was just happy that it was eligible to be honest, and when it was shortlisted I thought that was the peak. And then I was nominated and I was just frozen for like half an hour afterwards from shock."

On the horizon

Interestingly, the characters in "Yes-People" may be making another appearance in a future, perhaps longer project.

"I wrote a huge story around these characters, to facilitate the animation process and make it more fun and smooth," he says. "I know they have a huge backstory and I know where they're going, so maybe these characters will be somewhere in the future. But I do write a lot, and have many more ideas, both animated and live action. This project was kind of like an artistic roar. I just wanted people to know that I'm a director. I've been an animator for a long time. I'm very keen on writing and directing my own things, whether it's short or long format. I have ideas and material for both, so I definitely want to chase that." ♡



The aforementioned key moment



Careful Icarus, don't fly too close to the eruption

The Culmination Of Aeons Of Serendipity

Flying to Geldingadalur, Iceland's newest eruption, feat. Plato

We really don't stand a chance, do we?

Words: Hannah Jane Cohen
With calm surrender to my fate, these were the words that entered my mind as the helicopter steadily emerged over a ridge on the Reykjanes peninsula. In front of me—of us—the pudgy black tephra of the Geldingadalur eruption site unceremoniously materialised surrounded by a bed of fresh snow, which we were now landing on. In the centre of the flow, rising ominously like the spires of a cathedral, lied the craggy cone, which—as fate would have it—was in the midst of vomiting up a violent gush of bright, neon lava. Flying high in the air, the lava then landed, spilling out the sides of the cone and settling down into the basalt until it cooled and, ultimately, slowly assimilated with the days- or hours-old rock.

Photos: Art Bicnick

Tour provided by Norðurflug Helicopter Tours. Check them out at helicopter.is.

At the moment, I couldn't put my finger on what I felt. It was something that I had never experienced before. Something that truly hit me, that truly troubled me. But now, days after my flight with Norðurflug Helicopter Tours to the baby volcano, I know what it was:
Awe.

“A falling drop of lava is the result of a geological domino effect that's occurred for millions, if not billions, of years on our planet. And a falling drop of lava in an accessible, safe, picturesque location like Geldingadalur—that's a watch.”

The limits of life

The maximum body temperature a human being can survive is around 44°C. After that, proteins denature and the brain, essentially, cooks. Lava, meanwhile, varies between 700° to 1,200°C. It's outside the realm of our existence and, despite having concocted various inventions—kevlar and such—to handle it, it's up there with gamma rays and prions. It's death.

Gamma rays and prions, though, can't be seen by the naked eye. Lava, meanwhile, is like a peacock. Stand in front of an erupting volcano and you can't help but gape at the shining orange sludge. It's mesmerising, calling out intrinsically to the depths of the human soul much like the songs of the sirens. The French call it *l'appel du vide* or the call of the void—man's innate fascination with that which would destroy us—but perhaps, it's time to rename it *l'appel du volcan*.

Because, as the helicopter slowly circumvented the volcano, Geldingadalur called out to me. In my head, I saw my foot reaching out to softly poke the pillowy lava or putting my hand into the cloud of ash just to see what it felt like. And so I watched, buckled comfortably into my seat, as the smoke poured out of the volcano, casting a shadow over the pristine snow. It was Plato's cave realised—and like those poor inmates, I couldn't look away.

Watching from afar

Softly, we landed at the volcano for a prompt 15 minutes, which gave us a chance to admire its beauty from atop the surrounding hills. Opposite us, hikers marched like ants; some keeping

their distance while others ventured bravely just metres from the destruction. I, perhaps in a stroke of good fortune, was relieved of the choice to go close—we were too high to walk down and back in 15 minutes. I, therefore, didn't even have to consider whether I would heed the call of Geldingadalur or ignore it. I could, like those cave-dwellers, merely watch from afar.

The creation of the watch

If you look at the Earth on the geologic timescale, volcanoes are commonplace. Iceland, in particular, would probably resemble a pot of boiling water. But for us humans, who exist for but decades on this speck of blue dust, a volcano is a wonder. And a volcano that you can safely stand but a skip away from and watch it erupt—that's an anomaly. That's serendipity.

The Watchmaker thought experiment, popularised by philosophers like Descartes, puts forward the notion that physical laws work so perfectly, like a watch, that they must imply the existence of a designer—a watchmaker. And it's hard not to think of some sort

of greater order, purpose or reason when you watch a volcano. We live so far from the cruelty of nature that seeing it naked in all its terror inevitably inspires some sort of existential nightmare. A falling drop of lava is the result of a geological domino effect that's occurred for millions, if not billions, of years on our planet. And a falling drop of lava in an accessible, picturesque location like Geldingadalur—that's a watch.

But the watchmaker here is ethereal. It's nature as a whole, which—in its terror, in its death—is also perfection. A perfect nightmare. For while volcanoes spell death for humans, for the earth, they herald rebirth. Old crust becomes new, having undergone aeons in the depths of the mantle reforming to once again rise to the surface and say hello to the sun.

So no, in the face of lava, we don't stand a chance. But that doesn't mean we can't sit, watch, and marvel over the shadows it coughs out into the sky. 🍷



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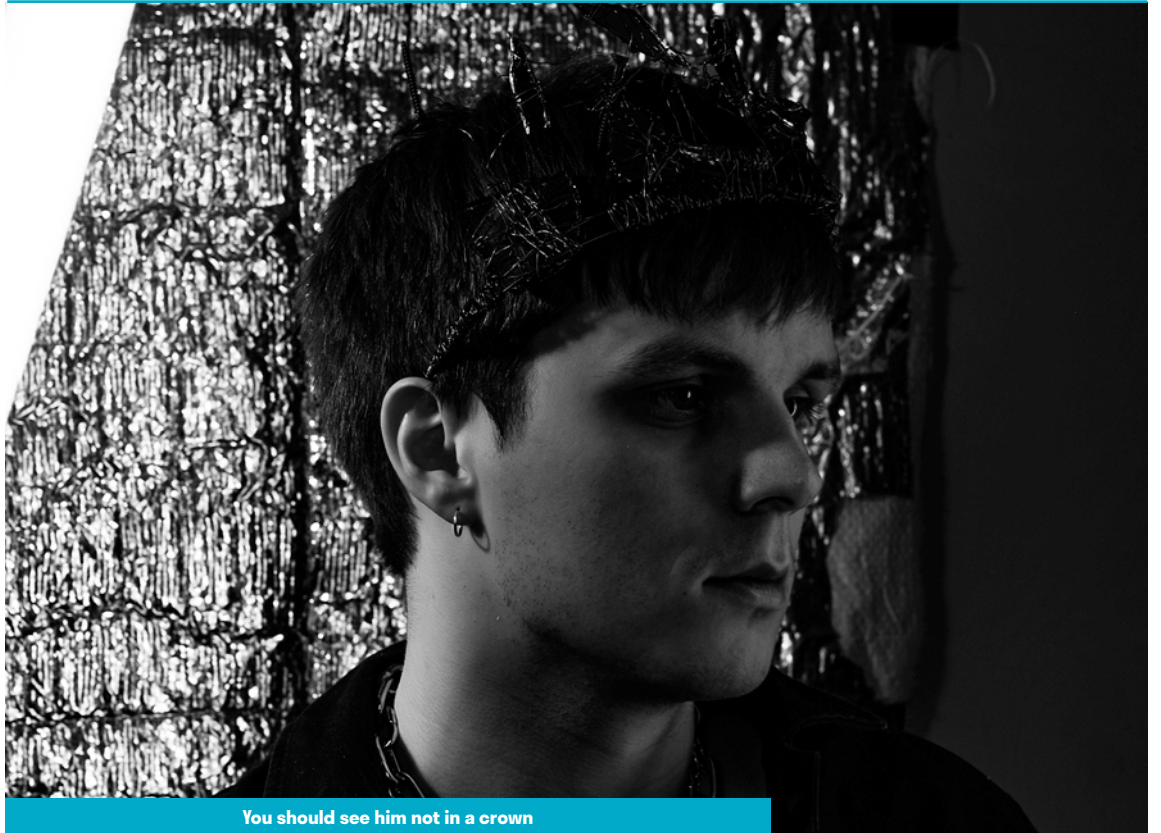


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Music

The Reykjavík Grapevine 24
Issue 04—2021



You should see him not in a crown

Track By Track: 'Hvítir Hrafnar' by dady

You didn't ask for depressive disco, but dady knew you needed it

Words: **dady** & **Hannah Jane Cohen** Photo: **Berglaug Garðarsdóttir**

Track By Track

Check out 'Hvítir Hrafnar' by dady on all streaming platforms.

dady—formerly Dadykewl—has been on a three-year hiatus since his last effort 'Klámstjarna'. But thankfully, Iceland's resident lovestruck, sullen, smooth af singer has returned with 'Hvítir Hrafnar', an album about growing up, falling in love, getting wise, and getting sad.



Hvítir Hrafnar

This song wasn't intended for the album, as nobody seemed to like it except me, so I shamefully stored it and admired it in solitude. But during a session with the legendary mixer Oddur Kristjánsson (Sgandall), I sneaked it in. He immediately saw the ugly beauty of it and gave me a lecture that I should always follow my heart, pay taxes and never listen to songs in mp3.

Hleyp

I'm in my 20s and slowly growing into legit adulthood—business meetings, buying milk, saying things like “best regards”, drinking responsibly. “Hleyp” is about me being scared shitless of the beast of capitalism, and how it will chew me to pieces until my core ambitions are to get a promotion, while the creative and optimistic side of me gets tortured in a vault hidden under the thought of buying stocks in Icelandair. Oh and Sðóri fucking kills it!

Práðlaus

“Práðlaus” is about self-hatred and how it can become something you unintentionally surround yourself with. By writing the song I came to a self-realisation that I had to constructively work on self love. Something that everybody should do. As RuPaul said: “If you don't love yourself, how the hell are you going to love somebody else?”

Brotna

Did you seriously think I was not going to blow off some distorted steam on this album? Well most of you probably didn't even consider it, but if you did, oh boy, you were wrong. Play this song *very* loud and scream at your steering wheel in the early morning traffic jams while you listen to this one.

Í frjálssu falli

People told me this song could be longer, but why say just something when you've said it all? That's when you leave it to the talented KARÍ-TAS. If you're not touched by the end of this song, go see a doctor.

Kastaðir Mér Út

And we continue in... *drumroll* ...constant agony and depression! If there's one thing to take from this, it's that you should align your values and happiness to the person you're becoming. Change is inevitable, and so is the fact that our new constitution is being held back by people with all of our nations' money and there is little we can do about it.

Ódauðleg

I'm not going to talk a lot about this song because it's hard. All I can say for this one is that there is a choir solo at the end of it, so check it out.

Alcatraz

Have you ever had a crush? Well I have, and it was embarrassing and awkward. In the end, my love isn't beautiful, it's messy with badly constructed sentences (unless I have time to put it into a song).

Ég Dey

Mastering engineer Garðar S. Jónsson (Almyrkvi) created a spot-on genre for this song called “Þunglyndis Diskó” (“Depressive Disco”). It's an upbeat track about the heart-tearing vision of seeing your loved one cry because you're an asshole.

Groundhog Day

We may seem happy in Iceland and the country is beautiful, but you try living with the lights off 70% of the year in a cold, windy, dark room that only has Hagkaup as the main excursion. So on a loving note, I want to say to my homies out there feeling like life can be a bit overwhelming and tough: You can always reach out to me for a chat. I've been there. However, I am not a professional and I know a lot of people find Pieta Samtökin really helpful to chat with. You can also check out 39.is for more information.

Syndir Vel

No sub-bass. No bullshit.

Anyway, I do hope you enjoy the album, although that is not a requirement. Art should always be made for yourself to like with the intention to inspire people that are better at it than you, so they can make even better art. ♡

“Change is inevitable, and so is the fact that our new constitution is being held back by people with all of our nations' money and there is little we can do about it.”

**A GUIDE THAT
FUCKS YOU UP**

A selection from

Every Happy Hour

in 101 Reykjavík

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listings!

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AMERICAN BAR
Every day from
16:00 to 19:00.
Beer 850 ISK,
Wine 900 ISK.

APOTEK
Every day from
15:00 to 18:00.
Beer 890 ISK,
Wine 990 ISK.

BASTARD BREW
Every day from
16:00 to 19:00.
Beer 500 ISK,
Wine 700 ISK.

BRAVÓ
Every day from
11:00 to 20:00.
Beer 700 ISK,
Wine 900 ISK.

CAFÉ BABALÚ
Every day from
19:00 to 21:00.
Beer 690 ISK,
Wine 795 ISK.

DILLON
Every day from
14:00 to 19:00.
Beer 600 ISK,
Wine 850 ISK.

FJALLKONAN
Every day from
15:00 to 17:00.
Beer 890 ISK,
Wine 990 ISK.

FORRÉTTABARINN
Every day from
16:00 to 19:00.
Beer 800 ISK,
Wine 800 ISK.

ÍSLENSKI BARINN
Every day from
16:00 to 18:00.
Beer 700 ISK,
Wine 700 ISK.

ÍÐA ZIMSEN
Every day from
8:00 to 10:00.
Coffee 400 ISK.

**JUNGLE COCKTAIL
BAR**
Every day from
17:00 to 20:00.
Beer 800 ISK,
Wine 1,000 ISK,
Cocktails 1,500
ISK.

KAFFIBARINN
Every day from
15:00 to 20:00.
Beer 750 ISK,
Wine (On Wed.)
800 ISK.

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

KALDI
Every day from
16:00 to 19:00.
Beer 850 ISK,
Wine 850 ISK.

KEX HOSTEL
Every day from
15:00 to 19:00.
Beer 750 ISK,
Wine 750 ISK.

LAUNDROMAT
Every day from
20:00 to 22:00.
Beer 650 ISK,
Wine 1,000 ISK.

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

MIAMI
Every day from
15:00 to 19:00.
Beer 700 ISK,
Wine 800 ISK,
Cocktails 1,200
ISK.

PRIKIÐ
Every day from
16:00 to 20:00.
Beer 600 ISK.

PUBLIC HOUSE
Every day from
15:00 to 18:00 &
23:00 to 1:00.
Beer 890 ISK,
Wine 890 ISK.

PUNK
Every day from
16:00 to 18:00.
Beer 890 ISK,
Cocktails 1,500
ISK.

PETERSEN SVÍTAN
Every day from
16:00 to 20:00,
Beer 800 ISK,
Wine 1,000 ISK,
Cocktails 1,500
ISK.

ROSENBERG
Every day from
16:00 to 18:00.
Beer 750 ISK,
Wine 950 ISK.

RÖNTGEN
Every day from

15:00 to 20:00.
Beer 800 ISK,
Wine 1,000 ISK.

SÆTA SVÍNÍÐ
Every day from
16:00 to 18:00.
Beer 890 ISK,
Wine 990 ISK,
Cocktails 1,500
ISK.

**SESSION CRAFT
BAR**
Every day from
12:00 to 19:00.
Beer 790 ISK,
Wine 900 ISK.

SKÚLI CRAFT BAR
Every day from
12:00 to 19:00.
Beer 900 ISK,
Wine 900 ISK.

SPÁNSKI BARINN
Every day from
14:00 to 20:00.
Beer 650 ISK,
Wine 850 ISK.

SÓLON
Everyday from
15:00 to 18:00.
Beer 800 ISK,
Wine 800 ISK.

SUSHI SOCIAL
Every day from
17:00 to 18:00.
Beer 645 ISK,
Wine 745 ISK,
Half-priced
cocktails.

TAPAS BARINN
Every day from
17:00 to 18:00.
Beer 645 ISK,
Wine 745 ISK.

VEÐUR
Every day from
12:00 to 19:35.
Beer 800 ISK,
Wine 800 ISK.

ÖLSTOFAN
Every day from
15:00 to 20:00.
Beer 750 ISK,
Wine 800 ISK.



Featured Drinking Hole

VINBÚÐIN
VARIOUS LOCATIONS

OH NO WE'RE BACK
HERE AGAIN! Yes,
we're back under
restrictions so
stay safe and
have your happy
hour at home.
Not only does
Vinbúðin have
the cheapest
beer in Reykjavík,

but it's also your
safest option
for getting
drunk under the
gathering ban.
Wear a mask,
stay away from
other patrons
and feel free to
buy boxed wine
and Moët at
the same time.
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Nachos, wings &
onion rings -
990 ISK

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Monday - Friday
11:00 - 14:30
Soup of the day
- 990 ISK

Dominos
Tuesdays-All day
Medium Sized
pizza with 3
toppings -1,000
ISK-Vegan option

Tapas Barinn
Every day
17:00 - 18:00
Half off of
selected tapas
Various prices

Deig / Le Kock
Every day-All day
Doughnut,
coffee & bagel
-1,000 ISK

Sushi Social
Every day
17:00 - 18:00
Truffle potatoes
1,000 ISK
Avocado fries -
690 ISK
Lobster sushi,
ribs & more -
890 ISK

1,500 ISK And Under

**Hamborgara-
búlla Tómasar**
Tuesdays-All day
Burger, french
fries & soda -
1,390 ISK

Gló
Every day-All day
Bowl of the
month - 1,290 ISK
Vegan option

Shalimar
Monday - Friday
12:00 - 14:30
Curry - 1,290 ISK
Vegan option

Sæta Svíníð
Every day 15-18
Chicken wings -
1,190 ISK
"Dirty" fries -
1,390 ISK

Sólon
Monday - Friday
11:00 - 14:30
Ceasar salad -
1,490 ISK

Lemon
Every day
16:00 - 21:00
2f1 Juice +
sandwich

1,095 ISK
Vegan option

**Uppsaliir - Bar
and cafe**
Every day 11-14
Burger & fries -
1,390 ISK
Vegan option

2,000 ISK And Under

Sólon
Monday - Friday
11:00 - 14:30
Fish of the day -
1,990 ISK

Matarkjallarinn
Monday - Friday
11:30 - 15:00
Fisherman's fish
soup -1,990 ISK

5,000 ISK And Under

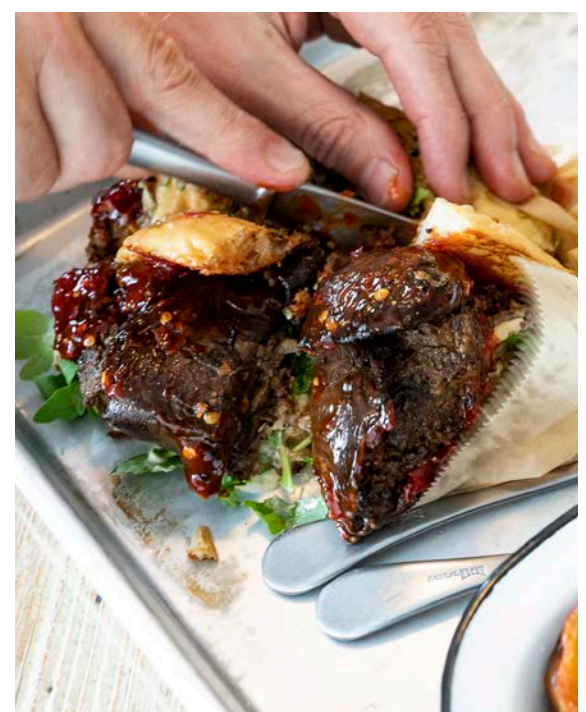
Apótek
Every day
11:30 - 16:00
Two-course
lunch -3,390 ISK
Three course
lunch - 4,390 ISK

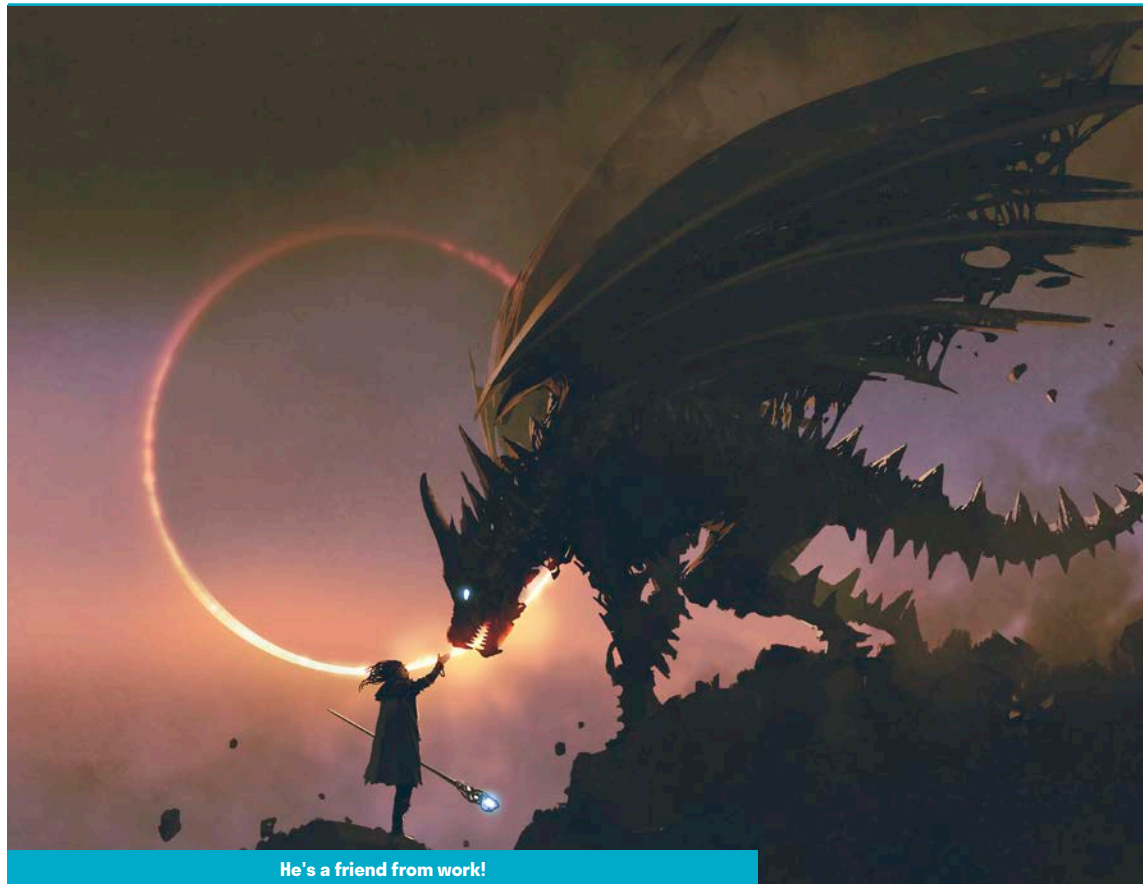
Kids Eat Free

**All Icelandair
Hotel restaurants**

At Prikið if you
order two adult
meals

At Haust
the buffet is
free for kids





He's a friend from work!

The Generation Shaping Icelandic Fantasy

Icelandic sagas are full of fantasies, but not so much the modern novel

Words: **Valur Grettisson** Photo: **Shutterstock/Tithi Luadthong**

It's a brutal truth, but as a whole, most Icelandic writers have two relatively boring characteristics in common. First, they take themselves way too seriously. And second, they are still kind of chasing the glorious shadows of our only Nobel Prize winner Halldór Kiljan Laxness—though they'd never admit it.

Although this is changing, the repercussions of these two characteristics are that most Icelandic writers haven't really ventured beyond the "serious novel" genre. The anomaly perhaps is crime

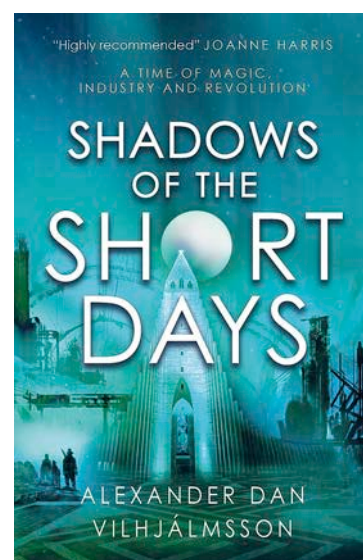
fiction, which became popular in the late 90s when former journalist Arnaldur Indriðason began tackling the genre after he lost his job. While at first his novels didn't score particularly high with critics, readers quickly caught on and his works were a cherished relief from the seriousness of Icelandic literature, ending up making Arnaldur the most popular writer in Iceland today.

But the genre that very few writers in Iceland have explored is fantasy, which is borderline dumbfounding when you consider how rich in fantasy stories Icelandic history is. You can find remnants of it in Tolkien's 'Lord Of The Rings,' countless video games, movies and so much more, but not very many Icelandic books. Like Arnaldur, it's clear we need a trail-blazer. That said, there are some candidates, so here is a rundown of our top fantasy writers paving the way for the genre in Iceland.

successful and widely-respected fantasy writer. In 2017, she won the Icelandic Book Prize for her young adult novel 'Vetrarhörkur' ('Winter Frost'). The novel told the story of a devastating alien attack on Earth that destroyed our entire civilization, forcing humanity to reckon with their new post-apocalyptic reality.

The main characters are teenage siblings, who live a relatively normal life until the aliens attack. So far the book might sound pretty conventional, but there is a twist, as in the second novel in the series, the story quickly turns into a brutal splatter horror story. Therefore, to call it different from other young adult books on the Icelandic market would be an understatement.

The core of Hildur's works is a brutal criticism of modern people and the numbness in our daily lives. It's also an exploration of selfishness and how easy it is to forget the importance of not taking others for granted. Hildur is truly a unique writer, and 'Winter Frost' is a great start for anyone that wants to enter Icelandic fantasy.



A metal fantasy

First we have **Alexander Dan Vilhjálmsson**. He's possibly the most internationally well-known Icelandic fantasy writer, as his books have been successful commercially. Alexander Dan's debut 'Shadows of the Short Days' was translated and published by Gollancz, a widely known and respected publisher in the fantasy genre. The book's stage is an alternative magical Reykjavik city with wizards and half-elves-half-humans striving for a revolution. It's a well thought-out, deep and inventive world, and what more do we really need from a fantasy novel?

Oh yes, and did we mention that Alexander Dan is also a hardcore metal guy who is the frontman and writes the lyrics for the beloved black metal project Carpe Noctem? Well, now we did.

Crime Cthulhu fantasy

Ok, it's a damn shame that no one has translated **Emil Hjörvar Petersen's** fantasy novels, but he's so great—and potentially if we talk him up enough, he will get translated—that we are going to mention him anyway. Emil is one of the most prolific writers in the fantasy genre and he's put in the effort to not only promote Icelandic fantasy domestically, but also internationally.

Emil's book, 'Nornasveimur' ('The Swarming Witches') is a supernatural thriller that's sort of like if an old Icelandic saga was crossed with H.P. Lovecraft. Emil often writes crime fiction where the detectives have to cross worlds to solve despicable crimes. He's the only writer in Iceland who focuses primarily on the crime fantasy novel while also featuring your classic Icelandic characters: elves, trolls, ghosts, and, of course, the horrific human beings that in the end are always the most cruel creatures of them all.



The younglings

There are of course more fantasy writers in Iceland, and many more to come, we're sure. It's interesting to point out that all of these writers are younger than 40 and considering the high quality of work they are putting out, we're certain the genre will blow up one day in Iceland. In fact, in our opinion, it's only a matter of time. ☺

Horror (for kids?)

Within Iceland though, **Hildur Knútsdóttir** is probably the most

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

Hafey Viktoria Hallgrímsdóttir

Words: Hannah Jane Cohen

Photo: Art Bicnick

Hafey Viktoria Hallgrímsdóttir (25) works at Fab Lab Reykjavík.

Wearing:

- Boots from Rokk og Rómantik
- Black jeans
- Corset from Vampire Clothing
- Shirt from Morticia in Helsinki
- Collar from Devoir De Chatonne
- Bag from the goth market at the Wave-Gotik-Treffen festival

Describe your style in 5 words:

A blend of different types of goth, but mainly **industrial goth**, **fetish goth**, and a little **tribal goth**. Other than that, it's very **dark** and **dom**.

Favourite stores in Reykjavík:

Rokk og Rómantik is nice. I also love when Loft does the Swap 'Til You Drop events. But I usually shop online or in other countries. My favourite online shops are Vampire Clothing for corsets and Cyber Dog for more extreme things. There's a store in Helsinki called Morticia, which has some very cool stuff, but my favourite place for shopping is the giant goth market at Wave-Gotik-Treffen, the biggest goth festival in the world. That's where I got this bag.

Favourite piece:

It's probably this stomach belt/corset that I got from Morticia. It's almost a corset but it doesn't have boning. I really prefer buying blank shirts or pants and then adding corsets or other things to make the outfit special and this belt really makes everything look cool.

Something I would never wear:

The worst thing I can imagine for myself would be pink velvet pants. I don't like the touch of velvet so that would make me so uncomfortable! My daughter loves pink so I love buying pink things for her, but I don't like it on me. That said, I like when people dress the way that makes them happy, so when I see someone enjoying their clothes—even if it's not my style—it makes me happy!

Lusting after:

I really want to finish this dress that I'm half-done making. It's a tight, pin-stripe, modular dress with big see-through puffy black sleeves that can be removed. Over that, there's going to be a big hoop skirt, with the hoops connected with 3D printed scales that can also be removed. So if it's just the dress, it'll be really classy, but with the sleeves and the hoop skirt it becomes very goth and extreme. 🖤

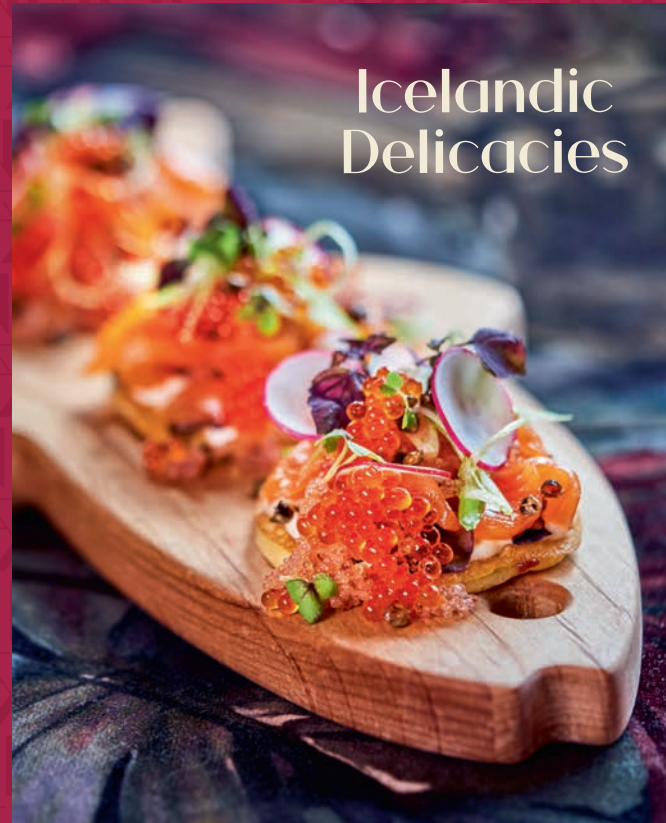
FJALLKONAN

KRÁ & KRÆSINGAR

Fjallkonan is a new lively restaurant & pub in the heart of Reykjavík offering a selection of Icelandic and international dishes from local ingredients.

Casual and cosy atmosphere yet still fun and festive. Stop by for snacks & drinks, lunch or dinner.

Icelandic Delicacies



Must try dishes

LAMB & FLATBREAD

Slow cooked lamb, traditional Icelandic flatbread from the Westfjords, carrot purée, pickled red onions, horseradish sauce

ARCTIC CHARR & BLINI

Lightly cured arctic charr, chickpea blini, horseradish sauce, roe, crispy lentils, yuzu-elderflower dressing

ICELANDIC PLATTER

- > Puffin, crowberry gel
- > Minke whale, malt glaze
- > Lamb tartar, chive mayo

THE LAMB BURGER

Bacon, mushroom & date duxelle, pickled red onions, pickled cucumber, rucola, smoked cheese, fries

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White chocolate "Skyr" mousse, meringue, raspberries, raspberry sauce

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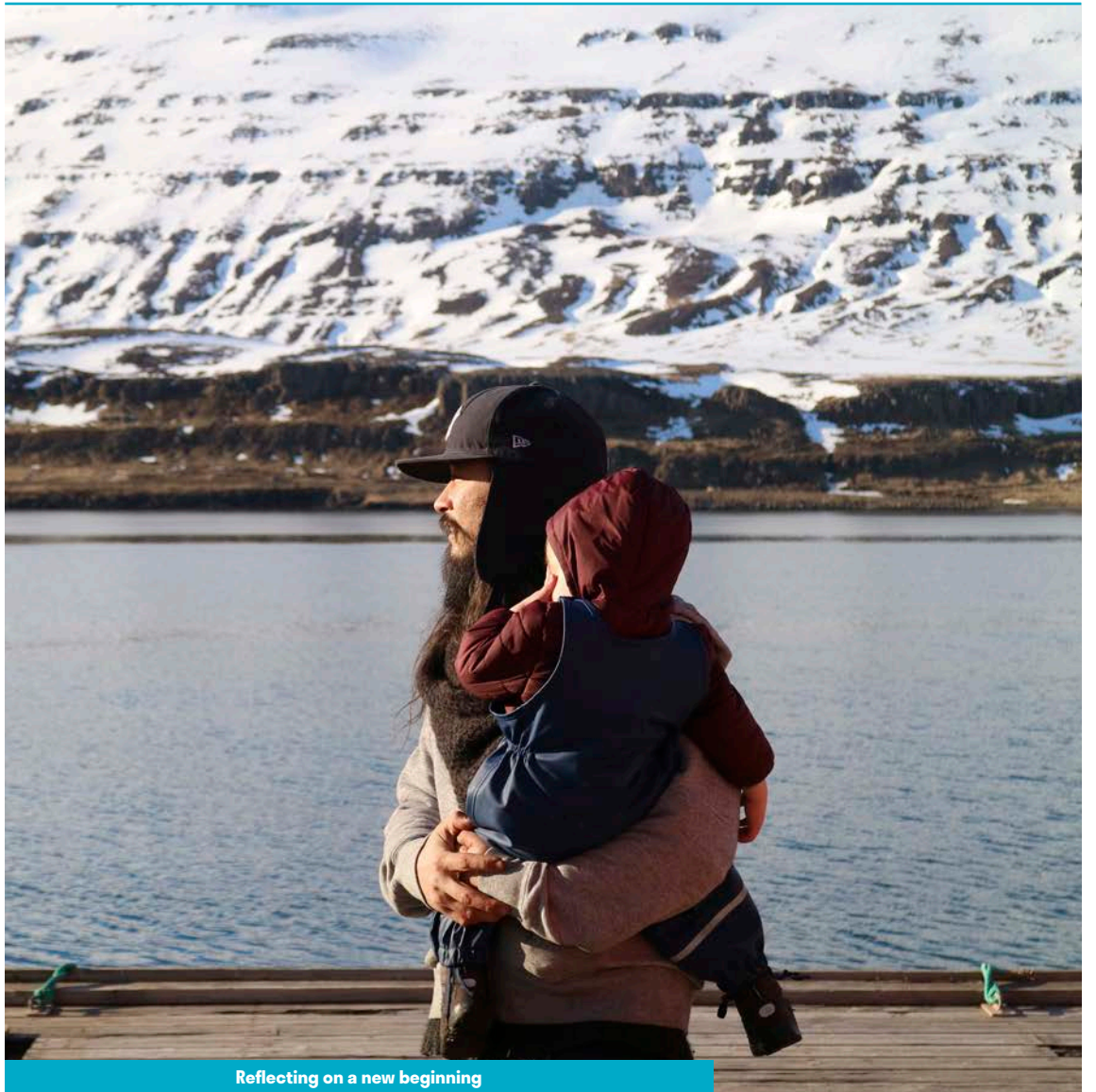
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Food



Reflecting on a new beginning

Digging A Way Out

Austurlands Food Coop tries to recover

Words: [Andie Sophia Fontaine](#) Photos: [Jonathan Moto Bisagni](#) / [Austurlands Food Coop](#) / [Vísir](#)

Austurlands Food Coop, an initiative started by Jonathan Moto Bisagni and Ida Feltendal in 2019, was a boon to Seyðisfjörður and Iceland as a whole. The coop sought to bring fresh organic produce to Iceland—something very lacking on our cold North Atlantic rock—and their produce boxes have been a hit. All that changed last December, however, when landslides struck the East Iceland village and badly hurt their business. They lost a great deal of stock, and incurred damages in the millions.

Since then, they have been struggling to recover, and recently held a sushi pop-up in an effort to do just that. But as Jonathan tells us, they are far from out of the woods.

Shaky ground

"I don't know where we'd be right now if we didn't do the sushi pop-up," he tells us. "I don't know how we would've been able to pay our bills. I feel like it was the right thing to do at the right time. It worked out, and it got us through that month. That being said, we're still on some shaky ground. We're scraping by. We've never been super profitable, but we're just chipping away at added-up debt."

The duo are currently exploring other ways of getting back on their feet, including various funds and grants, such as those offered by the non-government organisation Austurbrú. These options have been far from perfect, however.

"My only problem initially with this is I already have my hands full with the situation right now,

and haven't quite recovered from it fully," Jonathan says. "The way the incentive grant system is set up is to fund new projects. So it's a little bit tough for me to add new projects onto the drawing board. After reading the rules, which were just released right before Easter, I was kind of upset, like, jeez man, all I need is some relief. I don't need to add more to my plate. To me, in my situation, in order to help these businesses that exist, and were affected by this, it would be nice if the government stepped in and helped with uninsured losses and things like this."

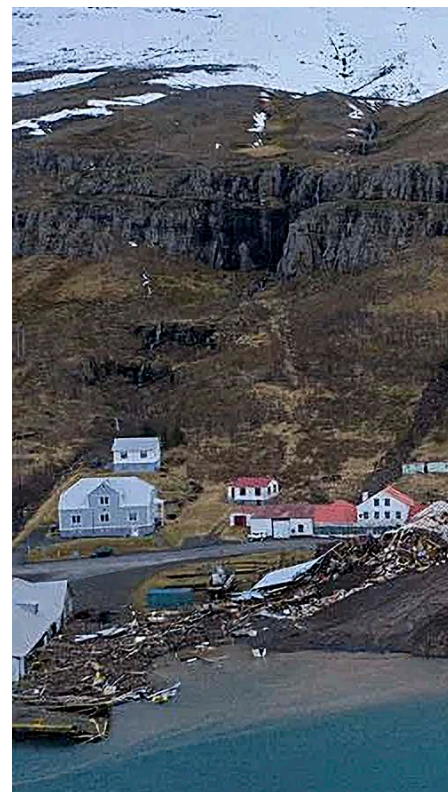
"My business lost quite a lot of money, and had to pay out a lot of expenses, somewhere in the range of 3 to 5 million ISK," he continues. "But other businesses were completely wiped out. Like the hairdressers was completely wiped out. The only thing that's been covered by disaster insurance has been real estate. So landlords and people that bought property in this town have gotten compensated for the fire appraisals of their buildings that were completely destroyed."

Jonathan points out: "In Seyðisfjörður it's a weird situation, because of the threat of landslides, we have an artificially low property value. So the fire appraisal is sometimes six times the market value of the house. A lot of people that owned those buildings got compensated well more than they paid for the house, which is great for them, but a lot of the smaller guys with smaller businesses like myself, we've incurred losses that are not insured at all."

A nice chat with the Prime Minister

Exercising his democratic right to petition elected officials, Jonathan opted to go right to the top to amend the situation.

"I contacted [Prime Minister] Katrín Jakobsdóttir about this, she called me back, and we actually talked about this," he tells us. "I said that I'm not asking for a hand-out of free money or something. What would really help me out is if I could have access to a government-backed loan, like the one they offered all these tourism





Jonathan in his element

businesses. It's great for tourists, but I feel like I've been working my ass off through this pandemic, and something like this. I'm facing losing everything because there wasn't proper defensive action taken 20 years ago when they made this risk assessment originally, or because some elected official prioritised another project over having defenses on our mountains and protecting our people."

"She was super nice," he says. "We talked for a half an hour, and then someone from her office reached out to me and we talked for an hour and a half. They were very kind and empathetic and understanding."

"Once the allocation rules were released I texted her asking what was going on because I'm drowning in work as it is, and it seems like I'm being asked to create more work in order just to receive some

sort of support. But it's not really the support I'm actually looking for. She texted me back asking if we can talk about this after Easter, and she was very nice. Then I spoke with the people at Austurbrú who explained that this was actually a good thing and made for people like me."

Just call him!

"I'm hoping that the outcome of these funds is something that's going to be very long term, and will put our company on a trajectory where it's more streamlined and we have the proper facilities," Jonathan says. "We're right now running on a very DIY, just-get-it-done kind of thing."

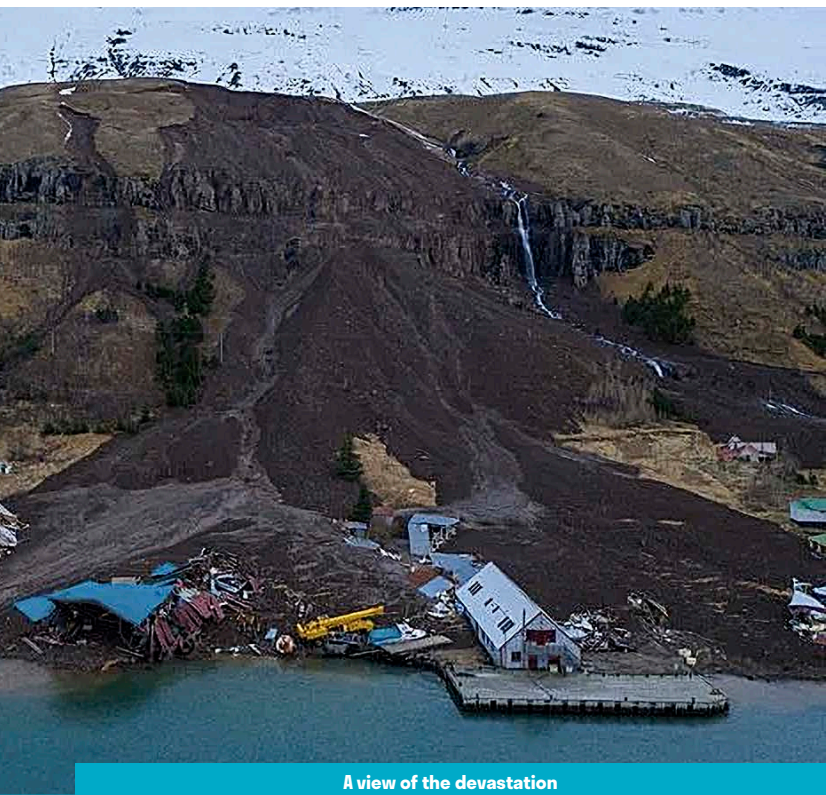
At the same time, the success of the Austurlands Food Coop was built on people believing in what they're doing, and that's what they need most right now.

"That's how this project has gotten to where it's been," he says. "It's just been people really happy to be a part of something that they know will change things and improve the quality of life."

When asked what others can do to help out, Jonathan is very succinct.

"Just call me," he says. "That's how we started this thing. When I think about becoming more legitimate a business in the future, I'm doing this because of a need. I see that someone needs to do this. I'm almost doing this out of activism. Eating good is a right; not a privilege. People should have variety. They should have options and not feel cornered into buying something because it's 50% off. It's a weird way to do your shopping. So right now, we really need an 'angel investor', as they call it. We need someone who sees what we're doing, and sees it as the natural progression for food. People are going to want healthier options, fresher options. This is something that hasn't been embraced wholly by our current grocery stores. We really need someone with deep pockets who sees this inevitable future to get us out of surviving mode, and into thriving mode, so that we can actually become something that's never going to go away. But apart from that, even just subscribing to the boxes really helps us out, because this helps us run our business more efficiently. We're coming up now in prime season, and for the next six months it just gets better and better."

You can visit <https://foodcoop.is/> for more information and to subscribe to their boxes. 🍷



A view of the devastation



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Travel

One Does Simply Walk To Geldingadalur

Things are heating up at the volcano site and we're absolutely *laving* it

Words: Owen Tyrie Photos: Art Bicnick

"The air became filled with a deep orange hue that made me feel like I had stepped into Mordor. All that was missing was Sauron's eerie gaze."



Travel distance from Reykjavik: 40 km

Over the past two months, Iceland's been shakin' like the Stevens due to the crazy amount of seismic activity going down on the Reykjanes peninsula. Finally, in mid-March, the surface cracked, giving way to an all-new volcano: Geldingadalsgos. It's a special eruption; not just because it may go on for years, but because of how relatively accessible it is to normies like myself. So why not join me on a guided tour of the latest addition to Iceland's fine collection of volcanoes?

Only a hop, skip and a big ass hill away

Upon arrival at the trailhead, it was hard to ignore the sheer number of cars clogging the road. Automobiles of all shapes and sizes lined the road for what seems like miles, all parked precariously on the edge of the tarmac. You'd think one big gust of wind would tip them all over, but it seemed safe enough, so we joined the conga line and began our ascent to the site.

The weather was glorious and the scenery even better. A thin layer of snow covered the landscape like a cozy old blanket, and dark black rocks protruded through the bright white,

making the surroundings look simultaneously soft and rugged. The path itself was relatively well-made—bar the odd rock protruding through the mud, waiting to break some unfortunate soul's ankle—and carved right next to a large snowy mountain, which loomed over everyone as they trudged along, as if nature was watching our every step. After about a mile or so, the first challenge awaited: a steep, rocky hill climb.

A scramble to the top

The path cut straight up the hill, with loose rocks everywhere waiting to shift underneath one's weight. It felt far safer to go up on all fours, but that came with the caveat of looking like a right tit. People were slipping left, right and centre as they made their way up the mountain side, but some kind porter had left behind a handy nylon rope for the less confident volcano-goer to grasp as they made their way up and down. We salute you, whoever put it there!

The view from the top was breathtaking. Literally. Absolutely knackered from climbing my way to the top, I sat and let it all sink in. The sun was beam-

ing down, reflecting brightly off the snow. The surroundings looked as if they had been plucked from Game of Thrones or even Death Stranding, a video game heavily inspired by Icelandic landscapes. After a short break, we pushed on along the path before being greeted by the phenomenal sight of the volcano.

Mount Doom, without the orcs

That first glimpse of the volcano will stick in my mind forever. It's picturesque; walking through a small valley with the large black volcano sitting ominously in the distance. The lava spewing out of its top comes into view upon approach, like a guiding light beckoning you to come closer.

After a short walk through the valley, I emerged to get my first proper look at the eruption site in all its glory and, oh boy, is it glorious. Two craters continuously erupt, throwing out magma into the surrounding area. As stupid as it sounds, I had no idea how bright the lava would be; it glows like a neon light as it flows out of the craters and it's hard not to be taken back by the sight of it. One certainly gets an overwhelming feeling of awe watching the lava. No matter how long I looked I remained impressed.

Circling further around the volcano netted a view of the lava field that surrounds the peak of the eruption. Looking over the matte black hardened magma created a surreal blurry view of the landscape behind the volcano. The lava slowly seeps through the rock,

creating what look like cracks into hell. Smoke slowly rose from the area and as the sky turned dark, the air became filled with a deep orange hue that made me feel like I had stepped into Mordor. All that was missing was Sauron's menacing gaze.

Death to drones

The slopes surrounding the volcano were packed with other people enjoying the site. There were people with picnics, taking selfies and plenty were flying drones over the action; I couldn't help but wish to see a drone drop out of the sky and for some poor bugger to cry in despair. Am I cruel for wanting that? Probably.

The skies weren't just filled with drones, but planes and helicopters circling ahead which annoyingly drowned out the noise of the volcano. After waiting long enough, the pesky flying machines departed and we were left with the sound of the eruption itself; a constant cracking and crashing of lava hitting the rocks beneath it. Music to my ears.

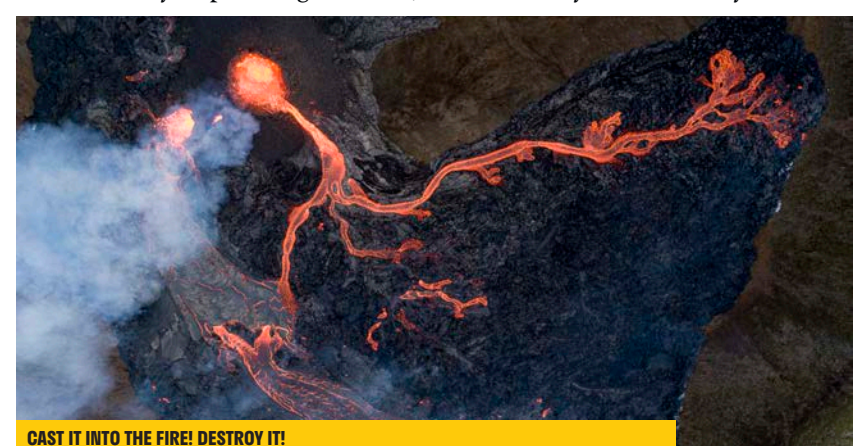
As darkness came, I was reluctant to leave and I envied all those who had brought tents to stay the night. However, it was pretty darn cold at that point—despite the fact that I was standing just 100 or so metres from molten lava. As I turned to leave, I took one last look and drank it all in. There's really nothing quite like seeing a volcano, and I implore anyone who has the chance to visit to take a trip to Geldingadalur.

I'm sure you'll absolutely *lava* it. 🍷

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Unfortunately, Sméagol was unavailable as a guide that day



CAST IT INTO THE FIRE! DESTROY IT!

HORROR-SCOPES

WHAT VOLCANO R U?

Words: **Hannah Jane Cohen**

The Grapevine's team of amateur astrologists recently read online that people who like astrology also really like personality quizzes. In an attempt to appease this group—and the advertisers that specifically target them—we went to the cosmos and bothered the constellations long enough to adequately determine... just what volcano they were.

the surface of the Pacific Ocean. It was, for a short time, declared the largest single volcano in the world, until—in a Pluto-esque situation—it wasn't. Taurus, like Tamu Massif, so-called experts have been stealing your spotlight recently. Don't let them. Just fucking get taller and explode. Show Hawaii's Mauna Loa (the TaLLIEsT vOlCaNo In ThE wOrLd) who is boss.

was very dramatic. And you never let anyone forget about that, do you?

Aries



Curiously, Mount Etna has been unexpectedly active these last weeks. Since February 26th, the volcano has been spewing lava and showering ash every 48 hours on the dot. Apparently, this level of mathematical precision is rather unusual. In fact, the regularity is actually making scientists wary. Does this hit a little too close to home? Ever notice how scared people seem to get when you start getting your shit together? Why? Because that usually means that soon said shit is going to rain down all over their little lives. Maybe don't next time. Maybe best you leave it be.

Taurus



The extinct Tamu Massif lies, at its shallowest, 1,980 metres below

Gemini



No one exactly knows how California's Clear Lake Volcanic Field even exists. It's not on a subduction zone, rift zone, or hotspot, so scientists have determined it must be related to the San Andreas fault in some way. So basically, it's a fucking strange enigmatic mystery... much like you.

Cancer



The chill and party-ready Cancers of the world are emblematic of Indonesia's famed tourist destination Mount Bromo. As they famously state: Mo Bros, Mo Fun.

Leo



Krakatoa. You erupted once. It

Virgo



In 1985, Mount St. Helens unexpectedly blew, killing 57 people, including Harry Randall Truman, a lodge owner who considered himself part of the mountain, and Reid Blackburn, a photojournalist who heroically went to the unstable volcano to document it. There's only one sign that would so viciously slaughter people that just wanted to, you know, hang out and get to know them and that's you, Virgo. This month, take a leaf from Fagradalsfjall and stop (fatally) pushing away those that want to be close to you.

Libra



Easy! Kilimanjaro. Why? Because even though it grabs headlines as the largest mountain in Africa, the trek up is notoriously easy. Just like you.

Scorpio



Don't hurt us, Scorpio—even though we know you, with your Avoidant Attachment Style, inevitably will—but you're without a doubt the fucking Yellowstone Caldera Supervolcano. No one can ever anticipate just when you will fly off the handle, but it's widely known (and studied) that when you do, you will basically just destroy the entire world for at least a century.

Sagittarius



If there's something Sagittarius likes, it's media attention. Therefore, there's none better volcano to represent you than Iceland's very own Eyjafjallajökull. Its 2010 eruption caused lots of havoc worldwide—from thousands of grounded aeroplanes to stumbling newscasters trying to report on it—but in the end, it didn't actually hurt anybody or cause any real damage. Basically, the ideal sort of attention-seeking behaviour. Brava!

Capricorn



Did you know Tenerife is a volcano? Yes, the well-known party vacation island could easily be the site of a massacre one day. This about that next time you're pounding back shots. We don't want to say you have a problem, but...

Aquarius



Deep in the desert of Chad lies Emi Koussi, the volcano determined to be most similar to Mars. Aquarius, your creativity is similarly otherworldly. And you are most certainly a Chad too. Go get 'em tiger.

Pisces



Not a volcano. More a sinkhole of despair. 🐟

WELL, YOU ASKED



NFTs & Vegan Spit

Words: **Andie Sophia Fontaine**
Photo: **Eugeny Hramenkov**

You keep asking, we keep answering.

Should I make my art an NFT?

Yes totally. Sure, non-fungible tokens are bad for the environment, speculative in value at best, underline the entire problem of the modern art movement catering to the rich, and can easily be circumvented by taking a screenshot of the art in question, but you shouldn't let that stop you. Clout doesn't come for free!

My roommate made fun of me for waving at the volcano livestream camera. AITA?

No, you are absolutely not TA. People all over the world are watching the volcano livestream. This is your best shot at getting your face out there for all to see. It could land you a call from a Hollywood producer or modelling agency. Don't listen to naysayers' claims that you're blocking the view of the volcano. You've seen one volcano, you've seen them all. It's not like the volcano is going to do something surprising and unexpected, like erupting lollipops or whatever.

Is it vegan to let my girlfriend spit in my mouth?

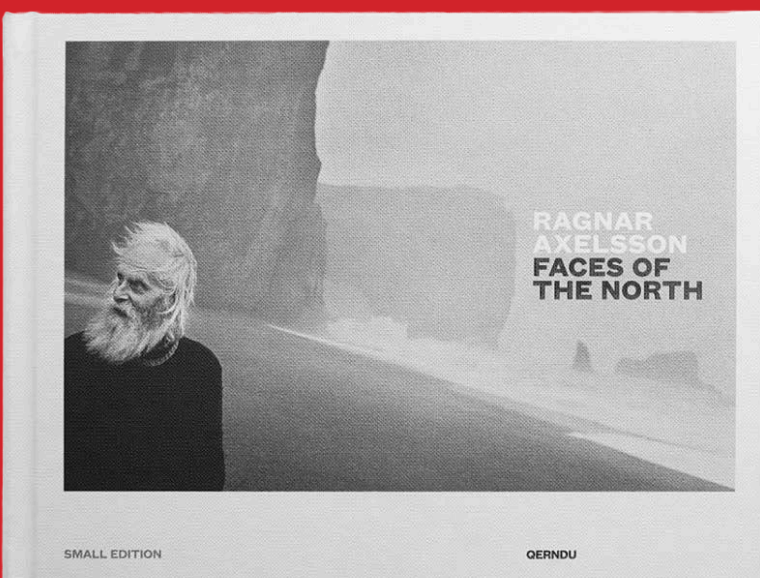
This is a complex question with many implications. If your girlfriend has enthusiastically consented to spit in your mouth and will suffer no ill consequences for declining to spit in your mouth, then it is probably vegan. However, human saliva does contain numerous microorganisms incapable of consenting to being transferred to another mouth for consumption, so maybe it isn't vegan. Listen to your heart. 🐟



CITY SHOT by Art Bicnick

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